

IRON FALCON ! 75:

The Lakeside Adventures



Chris Gonnerman

Iron Falcon '75: The Lakeside Adventures

Copyright © 2017-2022 Chris Gonnerman
All Rights Reserved.

Distributed under the terms of the Open Game License version 1.0a.
See end of book for details.

1st Edition, Release 23

The author would like to thank the following people for their assistance with this work:

Cover Art: Alexander Cook
Interior Art: Alexander Cook, Jason Hall, John Fredericks, and Madboy74
Contributors: Gérard Dehillotte
Proofreading: James Lemon, Thorin Schmidt, and Alan Vetter
Playtesters: Jason Brentlinger, Rob Cook, Craig Phillips, Bill Sterns, Tevye Schmidt, Scott Maruna, Matthew Hyke, Aidan Schmidt, Thorin Schmidt, Val Chilson, Chris Wolfmeyer, Cody Drebenstedt, Joseph BierFauble, Tyler Swan, Adam Kenady, Michael Brantner, Emily Drebenstedt, John Lopez, Pedro Pablo Miron Pozo, Robert Odom, Will E. Sanders, James Michael Lemon, Brian Scalise, and Sergio I. Nemirovsky



Table of Contents

Introduction.....	1	Time and the Dungeon.....	25
What Happened?.....	1	Dungeon Level 1 Revisions.....	26
Adventuring in 1975.....	1	Dungeon Level 2.....	26
About Gender, Religion, and Ethnicity.....	2	Dungeon Level 3.....	40
Referee's Notes.....	3	Dungeon Maps.....	54
Realms of Shadow.....	3	The Sinister Secrets of Lakeside.....	56
Magic in the Real World.....	3	Magic Is Among Us.....	56
About Money.....	4	Using This Section.....	56
About Alignment.....	4	About Lakeside.....	57
Required Rules.....	5	Downtown Lakeside Key.....	57
Firearms and Character Classes.....	5	Additional Lakeside Encounters.....	67
Additional Weapons.....	5	Lakeside Downtown Map.....	69
Optional Rules.....	6	The Ghost Tower of Lakeside.....	71
Alternative Hit Points <input type="checkbox"/>	6	A Note to the Referee.....	71
Healing Option <input type="checkbox"/>	6	Player's Background.....	71
Thief Abilities Option <input type="checkbox"/>	6	What's Going On Here?.....	72
Ascending Armor Class <input type="checkbox"/>	6	The Lost Teenagers.....	74
Attack Matrix.....	7	About the Tower.....	75
Fighting with Two Weapons <input type="checkbox"/>	7	About the Dungeon.....	75
Doubles, Triples, and More <input type="checkbox"/>	7	The Lighthouse.....	76
Unarmored Combat Option <input type="checkbox"/>	7	Dungeon Level 1.....	79
Brawling <input type="checkbox"/>	7	Dungeon Level 2.....	86
Modern Equipment.....	8	Dungeon Level 3.....	94
The Little Hobby Shop of Doom.....	10	Dungeon Maps.....	107
Preparation for Play.....	10	Notes for the Referee.....	110
Game Night Begins.....	10	Distributing Experience Points.....	110
What's Going On Here?.....	10	Pulling It All Together.....	110
Hobby Shop Key.....	11	Family Ties.....	111
Escaping the Hobby Shop.....	14	To Ad-Lib or Not to Ad-Lib.....	111
Into the Dungeon.....	18	A Question of Heritage.....	111
Wandering Monsters.....	18	Using Other Rule Systems.....	112
A Note About Treasure.....	19	Expanding Your Campaign.....	112
Dungeon Key.....	19	Character Backgrounds.....	113
Ending the Adventure.....	23	Generating Characters.....	113
Dungeon Map, Level 1.....	24	More or Fewer Players.....	113
Return to the Dungeon.....	25	Finishing Up.....	114
Continuing the Adventure.....	25	Open Game License.....	122

Introduction

The Iron Falcon Rules for Classic Fantasy Role-Playing were designed to replicate the rules and style of the very earliest fantasy role-playing games; the rules specifically target games as they were played circa 1975. But what if... what if we used those rules to play a campaign set in 1975?

What if magic and monsters were real, historical things that had disappeared before the Renaissance? And what if they came back?

That is the focus of this book. Herein you will find optional rules expansions to support the kind of game described above, a handful of adventures to get you started, and a "home base" area with its own challenges. For the referee's convenience, the rules expansions are broken into two parts, a required part (covering such things as firearms and other "modern" technology of 1975) and an optional part (including some potentially significant rules changes aimed at altering the feel of the game to a more "cinematic" model). These parts are arranged so that the referee wishing to use this work can download the PDF and print out just those rules pages the players will need.

The materials in this book were designed specifically to be used with the **Iron Falcon Rules for Classic Fantasy Role-Playing**, henceforth called the Iron Falcon Core Rules as that is much shorter. Further, this book was developed using the more expansive list of monsters found in the **Iron Falcon Handbook of Monsters**. Both books are available for free in PDF format on our website:

www.ironfalconrpg.com

If you'd prefer hardcopy versions of either book, please visit the website. There you will find links to the sites where all these Iron Falcon products can be purchased.

What Happened?

In ancient times, magic was real, and monsters walked the Earth. Many of the tales of gods, wizards, dragons, and miracle-workers now considered mythical were true, at least in part. But there were those who didn't like the status quo. Perhaps they felt that magic was holding back humanity from exploring science; perhaps magic, as the great equalizer, was making it too easy for

commoners to raise themselves up; or maybe they had some other, more mysterious reason. Whatever their purpose, these unknown people performed some terrible, awesome work that cut the world off from magic almost entirely. Monsters and magical creatures were pushed out of the mundane world, consigned to a realm of shadow which was not so much another plane of existence as another layer of this one. A little magic leaked out from time to time, allowing a monster to be seen or a minor miracle to be worked, but the mighty magics of the past were at an end.

And if there were those who wanted magic gone, there were also those who fought to keep it. Fought for it, and lost. They've had many names over the centuries, but most of them who still exist call themselves the **Rememberers**. They keep the memory of magic and monstrous creatures alive, biding their time and looking for a way to undo what was done and bring back magic once again.

The Rememberers call those who ended magic the **Adversaries**. Sadly, even the Rememberers do not really know who the Adversaries were, despite having spent centuries trying to find out. It's even possible they might not be real, and that something else may have happened.

But now, something new is happening. Whatever sealed the gates of magic has begun to weaken, slowly, over the last few decades. Quantities of magical energy vary from place to place, in a seemingly random fashion, and the Rememberers are sure to take advantage of this new situation.

Adventuring in 1975

Player characters in this campaign are modern people (for 1975 anyway) who have in some way or another been prepared to investigate the return of magic, and to fight against those monsters who are now free to commit evil once again. You as the referee may create this world as you see fit, but here are some suggestions should you need them:

The player characters are all natives of the same small city, perhaps a seaside or lakeside city with varied terrain. Let's just call the city "Lakeside" from now on; you, the referee, may rename it and/or move it around if you like. Further, they are friends,

having grown up together. As kids they frequented a hobby shop owned by one of their uncles and played miniature wargames using his large collection of figures.

These kids have grown up to become our player characters. They are described in more detail in the **Character Backgrounds** section on page 113. Here is a brief rundown of the options provided:

One of the children was overweight, but grew up to become athletic; this one ended up in automotive sales, and will be our Fighter. One was brainy, and often won wargames by careful planning and mathematical analysis; this one, now an accountant, is our Magic-User. One was clever and sneaky, and often won a game by means of misdirection; this one took a wrong turn, becoming a burglar and spending some time in prison, and will be our Thief. The last was laid-back and thoughtful, and often counseled the others to be patient when they wanted to rush into something; as an adult, this one chose a religious career (as a priest, nun, minister, monk, or other occupation serving a higher power) and will be our Cleric.

One day, for no apparent reason, the priest, the thief, the accountant, and the car salesman all walked into the hobby shop. Each had noticed the place while going about other business in the area, and each remembered those carefree days as a child, playing at war. It was a coincidence, surely, but they spent far longer talking than any of them had planned. The owner, uncle to the accountant, invited them back that evening to play wargames again, and all four of them enthusiastically agreed.

That night as they played, the uncle (who was in fact one of the Rememberers) spent a little time talking to each of them, and he gave the accountant and the priest each a book. To the accountant he gave an English translation of "The Book of Honorius," promising that it would be truly enlightening; to the priest he gave a very old book in Latin entitled "Cultus ex Sanctus Cuthberti" (the Devotional of Saint Cuthbert) which he said contained prayers no longer used by the Church which might be of interest to him.

The four old friends so enjoyed an evening of wargaming that they all agreed to meet again in a week for another round. In the time between

meetings, the accountant spent time reading Honorius' tome, which explained the ways and means of preparing and casting spells of magic; imagine his surprise the first time he cast a Light spell and it worked! And the priest likewise found that the Devotional taught him the ways of healing and accomplishing other miracles through faith and prayer. Both were excited to share their discoveries with the others when they came to the hobby shop for another evening of wargaming.

What happened when they walked through the door? Well, that's where the adventure truly begins...

About Gender, Religion, and Ethnicity

It wasn't easy to write the entire previous section without a gendered pronoun. That's English for you. **These adventures can be played with characters of any gender**; the referee should work with each player to ensure that the character reflects the player's desires as much as possible, within the limitations of 1975 in the United States (or wherever and whenever you choose to set your game).

Regarding religion, the background above is written to assume that the cleric will be Catholic. This is easiest for me to write as a story, but may well not suit your player. **Any character, of any religion, should be allowed to work Clerical magic if he or she has a suitable degree of faith.** I do recommend you approach this question as delicately as possible, as it has as much if not more chance to offend someone as the question of gender.

Finally, **the ethnic or national origin of the player characters affects exactly nothing in this game**, at least not mechanically. It is up to you and your players how much or how little it affects role-playing, but there is no game mechanical reason to choose or not choose any particular ethnic origin.

The only advice I can give you is to talk to your players and make sure they are comfortable with your approach to all these subjects.

The background supplied herein is meant only as a starting point for the referee and players. You should feel free to amend it in whatever way is most enjoyable for you and your group.

Referee's Notes

The following information is intended for the use of the referee; players should not know these things in advance, but must learn them during play.

Realms of Shadow

That other layer of reality mentioned in the Introduction is generally referred to as **shadow** or the **Shadow Lands**. Despite that name, there is not simply one area or region that is the Shadow Lands; instead, a large number of specific areas, called **shadow realms**, are believed to exist.

Shadow realms may be connected to the "real world" in any of a number of ways, as follows:

Some realms are connected to reality by means of a portal, generally called a **manifold**. Manifolds can be open continuously, but that is rare; more often, such realms are "closed" unless something specific happens to open them.

A manifold is tied to an object or location. If a manifold is tied to an object, that object is called a **celestial anchor**. Those tied to a location (for example, a narrow cleft between two great rocks) are said to be **fixed manifolds**.

Another kind of shadow realm is an **overlay**. The most classic form of an overlay is a ruined building which, under some special circumstance, is replaced with a complete, relatively undamaged building. When an overlay activates it is said to have **manifested**. Overlays may be triggered to appear and disappear in the same ways as manifolds, but by far the most common trigger for an overlay is timing. For instance, an overlaid tower might appear only during the second full moon of a month. In these cases, characters within the overlay might disappear when the time expires, or alternately might find themselves simply dumped back into reality at that point (possibly suffering some ill effects as a result; for example if a character is atop a tower that disappears, he or she will surely suffer a fall).

This listing is not meant to be exhaustive. Shadow realms may be accessed in other ways, limited only by the imagination of the referee.

Another issue related to shadow realms is time. Shadow itself is said to be timeless, but pushing

material things into it causes somewhat random, chaotic effects. Some shadow realms experience time only when their connecting manifold is open, or while an overlay is manifested. In others, time may pass slowly while the connection is dormant. Very few shadow realms experience "normal" time while the ways into them are closed, but it has been known to happen; there may even be some where time passes more quickly inside than outside. The only expectation adventurers can have here is that a given shadow realm will almost always follow some internally consistent rules of its own.

Magic in the Real World

Spell-casting characters are limited in using their magic in this game. There are three possible places such a character might be, and in each such place the limits are different.

In a dungeon or other "shadow realm" area, magic works entirely normally just as explained in the rulebook. Spells can be prepared and cast as usual, with no particular limitation. We'll call these places **"class A"** areas.

In an area of the real world where magic is returning, first level spells work normally. Spells of higher levels have a chance of failing, equal to 10% per level above first (so 10% for a second level spell, 20% for a third level spell, and so on). In this adventure, several blocks around the hobby shop fall into this category (details are given later). Areas near a manifold generally fall into this category, even if the manifold is closed. The definition of "near" is left to the referee's imagination. These places are referred to as **"class B"** magic zones.

In any other area of the real world, spells have a chance of failure equal to 15% per spell level (so 15% at first level, 30% at second level, and so on). Obviously, seventh level spells cannot be cast at all in such a place, as the chance of failure is 105%. Furthermore, in such areas it is simply impossible to memorize or prepare spells; the spell caster must prepare spells in one of the other types of area first. These areas are referred to as **"class C"** areas, or as **"dead zones."**

Permanent magic items work normally in both class A and B zones; in class C zones, permanent items

will continue to work for 2d8 hours before becoming "dormant." When these items are returned to a more magical area, they will usually resume functioning normally within 1d4 turns.

Limited-use magic items (such as potions, scrolls, wands, and so on) follow the rules for spell casting as given above. For potions that do not replicate existing spells, consider their magic to be of at least the 3rd spell level, or higher if you feel it's appropriate.

About Money

In a traditional Iron Falcon game, player characters often receive large amounts of gold coinage. The rulebook states that a typical gold coin is 1/10 of a pound in weight. The historical English Noble weighed about 2/100 of a pound; most other coins of the era were a bit lighter than that. A hundred coins to the pound would be more realistic, and for the purposes of this game that is what we will use as a default. This also means that we will need to use pounds rather than coins as a unit of weight measurement.

But what would that be worth in the real world? In 1975, a pound of gold (aka 100 GP) was worth over \$150.00 US dollars. 100 SP worth of silver would have brought about \$4.50. Curiously, platinum traded for very nearly the same price as gold.

This is the value of the raw metal, but the player characters will be hauling bags of ancient or medieval coinage out of the dungeons of the shadow realm. Such coins might be worth much more than their basic metal value.

Of course, this newfound wealth may not be such a great thing for the player characters. Someone finding a cache of medieval gold would be the sort of thing to make the front page of the local newspaper; finding such a cache more than once, even if different people supposedly "found" them, would raise suspicion among the authorities. So converting monetary treasure found in a dungeon into modern currency may be very tricky indeed.

Complicating matters is that, in 1975 in the United States, private possession of gold bars or coins was a felony. All gold discovered had to be turned over to the government; anyone who discovered gold would be expected to relinquish it, and would be paid its value. This will make the above issues doubly difficult for any adventurers trying to "cash out" their dungeon delving proceeds.

But really, this should not matter all that much. The referee is advised to minimize the importance of money in the game. Each of the player characters has a job, an apartment, and possibly a vehicle; making them keep track of all their possessions, and their paychecks, and bank accounts, and so on is frankly boring.

If a player wants to buy something for his or her character, think about whether or not that character can probably afford it. Someone wanting to buy a knife or a pen or a book or some other small, mundane item should just be allowed to have it, so long as the item isn't especially rare, unusual, or expensive. If it's expensive, the character might have to take out a loan, or might decide to try to sell, exchange, or fence some treasure; these are role-playing opportunities and should not be wasted. If the desired item is rare or unusual, you might have the makings of an adventure right there.

About Alignment

In the real world there is no alignment. No Law, nor Chaos either, at least in terms of the metaphysical forces of nature you are familiar with in Iron Falcon.

On the other hand, alignment is very important when the return of magic results in the return of the monstrous nature of a creature, as explored later in **The Sinister Secrets of Lakeside**, which is found on page 56. Those persons or creatures who transform into monsters upon exposure to magic will undergo an alignment change as well. If they revert to nonmagical form (for instance, because they left the area of magic), such creatures revert not only to their mundane form but to their original personality as well.

Required Rules

The rules in this section are those that you must have in order to run a campaign in the relatively modern era of 1975. A complete equipment list is not provided, as pricing information may be found on the Internet; items listed below are those that require additional statistics or description. Also note, prices are given in 1975 US dollars; if you set your campaign in a different part of the world and/or in a different era, you will need to choose an appropriate currency base and provide an exchange rate for your players.

Firearms and Character Classes

The rulebook prescribes certain limitations for various character classes. Those limitations apply in this game in just the same way... Magic-Users are

limited to daggers, and Clerics may not use edged weapons. But how do firearms fit in?

Magic-Users may use pistols at normal odds, but suffer a penalty of -5 on all attack rolls made with any other firearm; handguns seem appropriate to wand-wielding wizards, but larger weapons require training that Magic-Users have neither time nor aptitude for. Clerics may not normally use firearms, as they are definitely designed to draw blood; however, certain exceptions are allowed. In particular, use of firearms against the undead (assuming such weapons are effective in the first place) is expressly allowed. Fighters and Thieves are, of course, allowed to use any firearm as desired.

Additional Weapons

Weapon	Weight	Price	Damage vs.	Damage vs.	Range		
			Man-sized	Large	Short	Medium	Long
Handgun, Up to .284 cal / 7 mm	1	\$40	1d6	1d4	5"	10"	15"
Handgun, Up to .357 cal / 9 mm	2	\$70	1d8	1d6	6"	12"	18"
Handgun, Larger than .357 cal / 9 mm	3	\$100	1d8	1d8	6"	12"	18"
Rifle, Up to .284 cal / 7 mm	4	\$65	1d6	1d6	8"	16"	24"
Rifle, Up to .357 cal / 9 mm	7	\$100	1d8	1d8	9"	18"	27"
Rifle, Larger than .357 cal / 9 mm	9	\$150	1d10	1d10	10"	20"	30"
Shotgun, .410 or 28 gauge ¹	7	\$60	1d6	1d4	4"	8"	12"
Shotgun, 20 gauge ¹	7	\$100	2d4	2d4	4"	8"	12"
Shotgun, 12 gauge ¹	8	\$175	2d6	2d4	4"	8"	12"
Assault Rifle ²	9	N/A	1d8	1d6	8"	16"	24"
Submachine Gun ²	12	N/A	1d10	1d10	7"	14"	21"

1. **Shotguns** have a radius of effect of about 2.5' centered on the target. If a shotgun hits, the target suffers full damage while those within 2.5' suffer half damage (rounded down). Those within the half damage area of effect may save vs. Death Ray, with success indicating no damage was taken. Double-barrel shotguns may fire both barrels at once, with a penalty of -3 on the attack roll; if the attack roll hits, roll one additional die of damage (so for a 20 gauge shotgun, such an attack does 3d4 instead of 2d4 points of damage). **Reloading** a shotgun is done at a rate of up to 2 rounds of ammunition per combat round.

2. **Submachine guns** and **assault rifles** may fire a burst of bullets. Apply a penalty of -3 to the attack roll. 2d4 rounds of ammunition will be consumed, with 1d6 hitting the target on a successful attack. Alternately, the gun may spray continuous fire at a group, consuming 3d6 rounds of ammunition each round; an area up to 20' wide may be so sprayed. The attacker rolls a single attack roll at -5, checking the result against the AC of all possible targets; each such target where a hit is indicated may roll a saving throw vs. Death Ray to avoid being hit. Each target who fails the save suffers normal damage, i.e. the damage for a single hit.

Optional Rules

The rules in this section are strictly optional; you can absolutely play the adventures in this book without using them. They are intended to make the game more "cinematic" and thus a bit less "gritty;" specifically, they make player characters a bit less likely to die at low levels while preserving the possibility of death even at higher levels.

Check boxes are provided so that the referee can print out this section and mark those rules that are in use in his or her campaign.

Alternative Hit Points

Rather than rolling dice for hit points, a player character has a number of hit points equal to his or her Constitution score. Add to this total 1 point for each level for a Fighter (including one at first level), or 1 point every even level for a Cleric. Magic-User and Thief characters receive one additional hit point on each level divisible by 4 (so one at 4th, a second at 8th, and so on).

When this system is used, the hit point bonus for Constitution given in the rulebook **does not apply** and should be omitted from the character sheet.

Choosing this rule would make lower-level monsters weaker; to balance this out, add a bonus of +4 hit points to any living humanoid monster having fewer than 2 full hit dice. For creatures having half a hit die (such as kobolds), add a bonus of +2. Monster encounters in this book which would receive this bonus will have 2 or 4 hit point checkboxes added after a "plus" sign, which can be ignored if you do not use this rule; NPCs will be marked in a similar fashion, to show their hit points under the standard rules as well as under this rule, with a "minus" sign showing hit points that are lower.

Healing Option

Characters heal one point of damage after any full night of restful sleep. Additionally, any character who follows up such a night with a full day of rest heals a second point of damage.

Thief Abilities Option

The standard Thief Abilities in the rulebook give first level characters a very low chance of success. The following table increases the odds at lower levels,

while slowing the advancement rate so that they don't become overpowering at high levels of ability. The table does not include Hear Noise and Climb Walls, as those abilities already have acceptable odds.

Level	Open Locks	Remove Traps	Pickpocket or Move Silently	Hide in Shadows
1	35%	30%	40%	25%
2	45%	40%	49%	30%
3	55%	49%	57%	35%
4	60%	57%	64%	40%
5	65%	64%	70%	45%
6	70%	70%	75%	50%
7	75%	75%	79%	55%
8	79%	79%	82%	60%
9	83%	82%	84%	65%
10	86%	84%	85%	70%
11	88%	85%	86%	75%
12	89%	86%	87%	80%
13	90%	87%	88%	85%
14	91%	88%	89%	90%
15	92%	89%	90%	95%
16	93%	90%	91%	91%
17	94%	91%	92%	92%
18	95%	92%	93%	93%
19	96%	93%	94%	94%
20	97%	94%	95%	95%
21	98%	95%	96%	96%
22	99%	96%	97%	97%

Ascending Armor Class

Many referees and players prefer to use an ascending armor class system. In particular, if you are using the Doubles rule below, ascending AC can make it much easier to judge.

To calculate the correct ascending AC for a creature in the game, simply subtract the normal AC from 20. So, a creature having an AC of 5 would have an ascending AC of 15.

Also note that the Armor Class Adjustment given on the Dexterity table in the rulebook should be inverted, so that for example a 15 Dexterity gives a +1 adjustment instead of -1, 16 is +2, and so on.

When using this system, each player should look up and record the Attack Bonus (AB) for his or her character(s) from the table below. An attack roll is made by rolling 1d20, adding the AB plus all normal bonuses, and comparing it to the ascending AC of the target; if the number rolled is equal to or greater than the ascending AC of the target, a hit is scored.

Attack Matrix

Fighter Level	Magic-User Level	Cleric/Thief Level	Monster Hit Dice	Attack Bonus
1	1-3	1-2	1	+1
2-3	4-5	3-4	2	+2
4	6-7	5-6	3	+3
5	8-9	7-8	4	+4
6	10-11	9-10	5	+5
7-8	12-13	11-12	6	+6
9	14-15	13-14	7	+7
10	16-17	15-16	8	+8
11	18-19	17-18	9	+9
12-13	20-21	19	10-11	+10
14	22	20	12-13	+11
15		21	14-15	+12
16		22	16-17	+13
17-18			18-19	+14
19			20-21	+15
20			22-23	+16
21-22			24+	+17

Fighting with Two Weapons

This rule allows a character to use a weapon in each hand. The weapon in the primary hand suffers a penalty of -2 to hit, while the weapon in the off-hand is used at a -5 penalty normally. Subtract from this penalty the character's Armor Class Adjustment (found on the Dexterity table). The minimum penalty is +0; this adjustment cannot make the disadvantage of fighting with two weapons into a direct advantage!

The primary weapon must, obviously, be one-handed, and the secondary must be a dagger, handaxe, or similar very small weapon. A handgun can, of course, be used in the off hand. Like a monster using an attack routine (claw-claw-bite)

the off-handed weapon attacks at the same time as the primary weapon.

Note: Off-handed weapon attacks (with no primary hand attack) are at a -3 penalty, with the Armor Class Adjustment subtracted as above. Characters having Dexterity of 17 or 18 are thus effectively ambidextrous.

Doubles, Triples, and More

Any time a character or creature performs an attack with a roll 10 or more points higher than the number needed to hit, that attack is called a Double. If the result is 20 or more points higher, it's a Triple, and so on for each additional 10 points.

Much as you might guess, a Double does double normal damage (roll the dice, add all bonuses or penalties, and double the final result), while a Triple does three times damage, and so on.

Unarmored Combat Option

This rule allows a character who is not wearing armor to apply his or her Attack Bonus from the updated Attack Matrix above. To be clear, the AB is **not** applied if the character wears any armor. Note that the AB **reduces** AC if the Ascending AC rule is not being used, or **increases** it otherwise.

Use of a shield, however, is allowed, and normal adjustments for using a shield should be applied.

Brawling

Characters fighting bare-handed do 1d4 points of damage on a successful punch on an unarmored opponent; against an opponent in armor, the damage done is 1d2 points. Shields do not count as armor for this purpose.

A successful kick does 1d6 points of damage to any opponent, but the attacker suffers a -3 penalty on the attack roll when kicking. In addition, any natural 1 rolled on the attack die results in the attacker tripping and falling prone.

Regardless of armor, a successful punch against a larger-than-man-sized opponent does 1d2 points of damage, while a successful kick does 1d3 points of damage (with the same -3 penalty to hit given above).

Modern Equipment

Notes: The equipment list below gives weights in pounds, as explained previously.

Item	Weight	Price
Battery, Alkaline	SP.	SP.
Battery, C Cell, Pack of 4	0.8	\$1.00
Battery, D Cell, Pack of 4	1.0	\$1.40
Battery, 6 Volt Lantern	1.2	\$1.75
Battery, 6 Volt Lantern, HD	2.4	\$3.50
Calcium Carbide	2.0	\$1.50
Chainsaw	15.0	\$175.00
Flashlight, C Cell	0.4	\$2.00
Flashlight, D Cell	0.6	\$3.00
Lantern, Carbide	2.4	\$8.00
Lantern, Electric	1.4	\$6.00
Lantern, Electric, HD	2.8	\$9.00
Lighter, Butane	0.1	\$1.00
Lighter, Disposable	0.1	\$0.25

Battery: Standard batteries for use with flashlights and electric lanterns are listed here. The weight given is for the number of units given, i.e. four C cells weigh 0.8 pounds, or around 0.2 pounds each.

Battery, Alkaline: These are available in all of the standard sizes; they cost twice (2x) the price of non-alkaline (dry cell) batteries, and using them in a flashlight or lantern extends the lighting duration by 1.5 times.

Calcium Carbide: Normally carbide is purchased in 2 pound cans, as given here; this means that each can is good for 10 uses.

Chainsaw: The price given here is for a common consumer model. A chainsaw can be used as an easy way to open a door (obviously), being able to cut through most ordinary wood doors in 3d8 rounds.

One may also be used as a rather clumsy weapon, usable only by fighter and thief classes; in this case, the user attacks at a standard penalty of -3 on the attack roll, and on a successful hit inflicts 2d6 points of damage. Chainsaws can be dangerous to the user, however, such that on any natural roll of 1 on the attack die, the user or a nearby ally may be hit. In such a case, the chance of hitting an ally is 10% per adjacent ally, up to a maximum 50%. Whoever is hit, user or ally, may then attempt to save vs. Death Ray to avoid damage.

Chainsaws are very loud, and while one is running in a dungeon environment (or other environments at the referee's discretion), an encounter check should be rolled for each turn (or fraction of a turn) that one is being used.

Finally, starting a chainsaw can be difficult. The referee should roll 2d10+30 secretly when a chainsaw is purchased (new or old) and record this as the percent chance the user can start the saw in any given round. Each time the saw is successfully started the referee should roll 1d100, and if this result is higher than the current starting chance it becomes the new chance (maximum 90%). Any time a new character attempts to start the saw, roll the chance of starting fresh for that character (but this does not change the chances of any other characters). This is intended to reflect the users becoming familiar with the specific chainsaw.

Flashlight: In general, a C cell flashlight will shed light for 2d6 + 12 turns, while a D cell flashlight will provide illumination for 3d6 + 12 turns. The flashlights listed above are standard 2 cell units, and provide illumination in a cone 3" long and 3" wide at the base. Larger flashlights, such as are used by security guards and outdoorsmen, may use 4 cells instead for greater brightness; these shed light in a cone 4" long and 3" wide at the base. However, they do not last any longer than the 2 cell models. Note that the weights given include the batteries, but the prices do not; batteries are never included.

If dropped even a small distance onto a hard surface such as stone, or a larger distance onto soil or grass, a flashlight is 85% likely to suffer the failure of its incandescent bulb, rendering it non-functional. If the flashlight survives the fall, it will continue to shed light in a randomly-chosen direction as determined by the referee.

Lantern, Carbide: These devices provide light using a small flame fed by acetylene gas, which is made by dripping water slowly into a vessel containing powdered calcium carbide. Such a lantern can provide light for 3d6+12 turns before needing the vessel to be emptied and refilled with carbide and water. Light is shed in a cone 4" long and 4" wide at the base. A carbide lantern can be turned down, shedding light in a 2" long cone 2" wide at

the base; this doubles the time the lantern can be used before it must be reloaded.

Carbide lanterns are available as self-contained, hand-carried units or in the form of a hat-and-belt (with the light on the hat connected to the carbide canister by a hose); there is no particular difference in weight, price, or duration for these variations. A flint device allows one to be lit without the use of matches or lighters.

If dropped from no more than the height of a man, a carbide lantern is 80% likely to go out, but only 20% likely to be damaged.

A standard load of carbide fuel for this lantern is about 0.2 pounds, plus 0.2 pounds of water; the weight given is for the lantern when full, so the weight is just 2 pounds when empty.

Lantern, Electric: These lanterns shed light in a cone 4" long and 3" wide at the base; standard models last $3d10 + 30$ turns, while heavy duty (HD) units are good for $4d12 + 40$ turns. Note that the weight given includes the battery, but the price given does not; batteries are never included. If dropped, they have the same odds of failure as flashlights.

Lighter, Butane: These lighters are refillable. Rather than keeping careful track of the number of uses, the referee should roll percentiles each time the lighter is used; on a result of 01, the lighter has failed and either needs to be refilled or needs a new flint.

Lighter, Disposable: These lighters are non-refillable. Rather than keeping careful track of the number of uses, the referee should roll percentiles each time the lighter is used, and on an 03 or less the lighter has failed and is useless.

The Little Hobby Shop of Doom

This is the introductory adventure for **Iron Falcon '75**. This scenario will mark the start of your player character's careers as adventurers. Wish them good luck... they'll need it.

Preparation for Play

Your players must, naturally, begin by creating characters. While there are certainly many ways to go about this that you as the referee might choose, a special procedure has been developed for this scenario that is fun and surprising, and has the added bonus of integrating your new adventurers into the campaign world. This procedure is detailed in the **Character Backgrounds** section on page 113.

Naturally, if you choose another character generation method, you may have to amend the adventure as needed to coordinate with your approach.

Game Night Begins

You all arrived at the hobby shop about the same time, early in the evening. It's your second session since you found yourselves at Frank's hobby shop a week ago, and you are all looking forward to it. Uncle Frank sees you come in and says, "Hello, hello, glad you could all make it! Why don't you all start setting up while I run to the back for a moment. Got something I want to show you all."

With that, Frank goes down the corridor toward his office, and you begin getting things set up for the scenario you decided on last week. It's only when you finally have all the miniatures set up that you notice Frank hasn't returned.

You are about to play rock, paper, scissors to see who has to go back to Frank's office, a place none of you were ever allowed into as kids, when you feel the ground shake and see the lights blink and flutter. It lasts just a moment, but when it's over the lights aren't as bright as they were before.

What's Going On Here?

Uncle Frank is one of the Rememberers, those who know about magic. In fact, he is a 2nd level Magic-User, though he got there by means of long, laborious study and has never actually been able to cast a spell. His book of spells is buried under a pile of newspapers in his office; he knows exactly where it is and can pull it out at a moment's notice, as with all other valuable items in his office (see the next section for details).

Frank regularly attends estate auctions, looking for old items of magical power to add to his collection. As magic has begun to return to the world, he believes some of those items might have powers he will someday be able to use; worse, they might be cursed, in which case he believes it's safer if they are in his care rather than in the hands of someone who does not understand (or believe) the danger they might pose. But none of the items he ever acquired before actually worked until now.

At a sale recently Frank found a cloudy crystal orb. It was being used as a decorative piece, on a stand made of silver, and he had to pay a high price to get it. But pay he did, for Frank was sure that the orb was magically powerful and possibly dangerous.

He was right.

The orb was in fact a **dimensional anchor**, an item that connects a place in the shadow realm to the real world. More importantly, the holder of such a device can control who can enter or exit the shadow space connected to the anchor; the original owner had closed off all access, consigning all within the region beyond to shadow forever.

Forever, until Uncle Frank went down to the basement where he had hidden the anchor in a cardboard box. When he picked up the box the bottom went out of it, dropping the crystal orb to the floor and shattering it.

The shattered anchor suddenly pulled the hobby shop into the borderlands of shadow, smashing it into the shadow-place it had anchored. A circular

section of the floor simply disappeared, dropping Frank and the shards of the orb into the hidden place that was now revealed. The denizens of that place have captured him and have put him in a cell until their master can decide what to do with him.

Frank was never able to cast a spell or use a magical item before due to the fact that Lakeside itself was a class C magic zone. That all changed when he brought the orb to the hobby shop; **now, the store is the center of a region of class B magic** (as depicted on the **Lakeside Downtown Map** on page 69). Unless otherwise determined, there is a 30% chance that each player character has an apartment within this area.

Hobby Shop Key

Please note that the **scale of the Hobby Shop map** presented starting on page 15 is 1 square = 5 feet.

Since the player characters are familiar with the hobby shop, you may read or paraphrase the following whenever it seems appropriate.

The hobby shop is in an old-fashioned storefront building. The ground floor consists of one big room in the front, with a narrow corridor in the back; Frank's office is to the left, the rest rooms are on the right, and the stairs up and down are way in the back. There's a back door at the end of the hallway that leads out to the back alley.

The front part of the main room is where all of the stock for the store is... mostly model kits, with a few model airplanes and rockets, various hobby supplies, and a couple of shelves full of board games. There's a glass-front counter to the right of the front door with a '50's vintage cash register that Frank still uses. More stock items, mostly stuff that tends to get shoplifted a lot, is on shelves and hooks behind the counter, or inside it, safe behind the glass.

The back part of the room has a couple of tables used for running wargames; the back wall is lined with shelves stacked high with miniatures in boxes and various rulebooks and fanzines that Uncle Frank uses in his games. A decorative shield with crossed swords hangs on the wall above the shelves.

Upstairs there's an apartment where Uncle Frank lives; he's been there since his wife left him back in '69. Downstairs is the basement, which you're pretty sure is just full of junk.

If they go **outside**:

It was a clear evening when you arrived at the hobby shop, but now it's very foggy... you can hardly see five feet ahead of you. You notice the sounds of the city are gone... no dogs barking, no cars, no sounds of people.

If the characters walk into the fog, shortly they will find themselves facing the hobby shop again. The situation is the same at the front and back doors, and the characters can walk around the shop completely even though it was originally connected to both of the adjacent buildings.

The hobby shop is, in other words, completely isolated.

1. STOREFRONT:

Note: No boxed text is given here, since the room has already been described above.

This room contains the store's inventory, as mentioned before; there is very little of actual use here, though players should be rewarded for clever use of any items they do find.

The telephone hangs on the wall behind the checkout counter. There's an extension in the office. However, anyone who picks up the phone will discover that the line is dead.

In the back on the shelves with the game materials are several clipboards, some filled with notebook paper, some with graph paper, as well as a number of pencils and pens. Anyone needing to draw a map or take notes might find these items useful, obviously.

Also, the **decorative shield and swords** can be taken down and used. The swords are of cheap metal and are blunt; treat them as clubs if wielded. The shield is fully usable, but not as strong as a real shield. Each time the wielder of the shield is hit in combat, roll 1d20. If the result is equal to or less than the amount of damage suffered by the character, the shield breaks into pieces and is useless.

2. OFFICE:

You knew Frank had a lot of stuff, but you had no idea how much. This office space is so full of stuff that you have no idea how he finds anything. Piles of newspapers, scattered invoices for merchandise purchases going back years, papers with writing on them in Frank's illegible scrawl... the desk, the floors, and the chair are buried under all of it.

Suddenly you realize the one thing you didn't expect to have trouble finding isn't here at all... Uncle Frank is nowhere to be seen.

There's a desk phone here, on top of a pile of invoices. It's an extension of the phone at the front of the store (i.e. it's on the same line) and as mentioned above, it's dead.

For each turn a character spends searching the office, he or she will find one of the following items. No more than two characters can fit in the office due to the amount of papers and junk present.

Packing List for Shipment from New York: This slip of paper describes an item sent from Abernathy's Auction House in New York City to Frank's Hobby Shop. The item on the packing list is described as "BLACK GLASS ORB, FRANCE, UNSPECIFIED." (This was the dimensional anchor described on page 10 under **What's Going On Here?**)

Frank's Spell Book: As mentioned above, this is hidden by a pile of newspapers. The referee must, of course, rule on the contents of these books based on which interpretation of the spell rules he or she has chosen. If the "expanded" interpretation is in use, he has a copy of the same book he gave the brainy kid: **The Book of Honorius.**

A Flashlight: A standard C-cell flashlight, as described in more detail on page 8. The batteries are in good condition, surprisingly considering this flashlight has been lost in Frank's desk for who knows how long.

A Butterfly Knife: Though not entirely legal to own, Frank has had this knife for a couple of years; he took it away from a shoplifter and kept it around to use to open envelopes. Use

the statistics of a dagger when fighting with this weapon.

Frank's Safe:

Boxes and papers are piled on and in front of this small safe, which has been pushed back into a corner.

The safe is too small to contain the orb, which is why Frank hid it in his basement. It can be opened by a Thief in the normal way. If this fails, the safe can still be opened, thanks to Frank's bad memory. He kept forgetting the combination, so he wrote it on a piece of paper and put it in the pencil drawer of his desk. Inside the safe is a **32 caliber revolver**; it's loaded with 5 rounds, with an empty chamber lined up for safety. Note that this means the first attempt to attack with it will fail unless the character has checked the ammunition. Other than the revolver, the safe contains \$220.00 in cash, a pile of spare checkbooks, and Frank's insurance papers (of no particular use to the characters).



3. LADIES' ROOM:

This is the ladies' room, and it looks more or less like you'd expect. It's a bit cleaner than the men's room, but just as dingy.

There is nothing of interest here.

4. MEN'S ROOM:

This is the men's room. It looks pretty much like you remember it, toilet, sink, and mirror, all dingy but reasonably clean and serviceable. A broom, dustpan, mop, and bucket are pushed back into the far corner.

This room is where Frank keeps the cleaning supplies. A broom, dustpan, mop, and bucket can be found here, along with bottles of assorted

cleaners and disinfectants. Enterprising characters could make the broom and/or mop handles work as clubs or even staves.

5. BACK HALL:

If they go up to **Frank's apartment**:

The door at the top of the stairs is locked.

The door must be forced or picked before player characters can proceed into areas 6-10, below.

6. KITCHEN:

The kitchen has the bare minimum fixtures, and there are no photos or art on the walls or anywhere in sight. There are dirty dishes in the sink, and an overflowing trash can stands beside the refrigerator.

There are a couple of decent **knives** in the kitchen which can be considered equivalent to daggers. Also, enough food is present to feed the characters for about two days.

7. DINING ROOM:

A disused dining table and four chairs occupy the center of this musty-smelling room. A glass-fronted china cabinet stands in an alcove near the door. The cabinet is also dusty, and inside you see only a handful of plates and glasses and such; they are stacked haphazardly, with no particular care given to making the display attractive. Two windows admit light from the alley behind the building; they have curtain rods but no curtains.

Frank does not use this room at all, and in fact hasn't been inside in years. There is nothing significant in this room other than what is mentioned above.

8. BATHROOM:

This is obviously the bathroom; it's shabby, but serviceable and reasonably clean. You see a pile of dirty laundry beside the tub.

The water runs and the hot water is still working, if anyone cares to try them. There is nothing of particular interest here.

9. BEDROOM:

Frank's bedroom is kind of messy, with an unmade bed, two nightstands with lamps on them, two chests of drawers, and a chair with a pair of pants hanging over it. There is a clock radio on the nightstand on the north side of the bed. A couple of pairs of shoes and a pair of cowboy boots you've never seen Frank wear are scattered on the floor near the chair. There is what must be a closet door in the north wall.

In the drawer of the nightstand on the north side of the bed is a box containing 41 rounds of **ammunition for the revolver** found in Frank's safe in room 2 above.

The closet and chests of drawers contain Frank's clothing; nothing of particular value will be found among them.

10. LIVING ROOM:

This is Frank's living room, and it doesn't look like he's redecorated since you were all kids. Besides his television, which is the only thing in the room that appears to have ever been replaced, there are two sofas, a comfy chair, several end tables, and a coffee table. A pair of bookshelves frame the TV, both packed tightly with Frank's extensive collection of science fiction and fantasy novels and magazines.

There is nothing in this room of any particular value or utility, other than the items described above. Note that the television will show only "static" during the course of the initial adventure.

11. BASEMENT:

You flip on the light switch, and find that most of the basement is unlit; only a single bare bulb hanging from the ceiling illuminates the area near the foot of the stairs.

As you reach the bottom, your eyes adjust to the dimness and you look around. The basement is lined with shelves as far as you can see, which are filled with dusty, cobweb-covered boxes and jars and so on.

In the concrete floor nearby you see a large hole, perhaps six feet in diameter; it is nearly perfectly circular, but the edges are cracked and crumbling, though the sides of the hole are nearly smooth. Incredibly, the hole seems to have been drilled through concrete, dirt, and bedrock, though you cannot imagine how. No debris litters the surrounding area; there is no shattered concrete or piled dirt to show how the hole was made. And looking down into it, you cannot see the bottom in the light from the single dangling bulb.

Near the foot of the stairs is a workbench covered with scattered tools and junk.

And here is where the adventure truly begins.

The boxes in the basement contain junk... Frank's old clothes, merchandise which was damaged and couldn't be sold (but which Frank can't seem to part with), and a variety of other useless items. Some of the boxes contain items which he boxed up when he left the house he had shared with his wife, and never unboxed after moving in to the apartment upstairs. The south end of the room contains larger boxes, some damaged furniture,

and four exterior-style wooden doors piled against the wall.

There is, however, a wadded-up length of **rope about 40' long** underneath the workbench. On the workbench is a **claw hammer** (treat this as a club due to its small size) and an old paint can, now serving as a **bucket of nails**. A rusty but still barely serviceable **saw** and a number of **screwdrivers** hang on pegboard behind the workbench. These items will be useful in installing a doorway to close off the dungeon, as explained below.

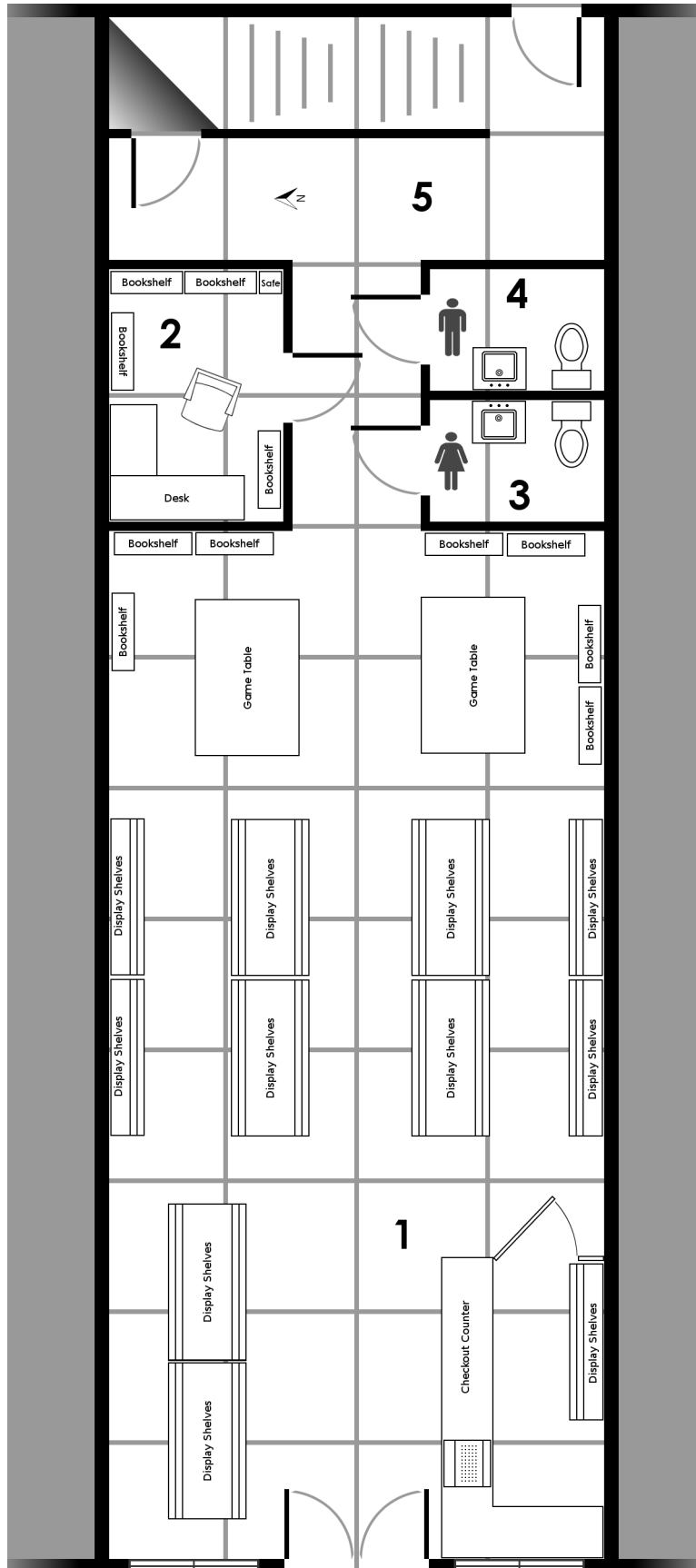
Escaping the Hobby Shop

The dimensional anchor cannot be repaired or replaced, at least as far as the abilities of either Uncle Frank or the player characters are concerned. However, the isolation of the hobby shop can be fixed by means of the symbolic act of installing a door separating the dungeon from the hobby shop. Doing this will restore the hobby shop to the real world, even if the door is subsequently opened. Uncle Frank is aware that such a solution is said to have worked in the past, and will suggest it if he is rescued.

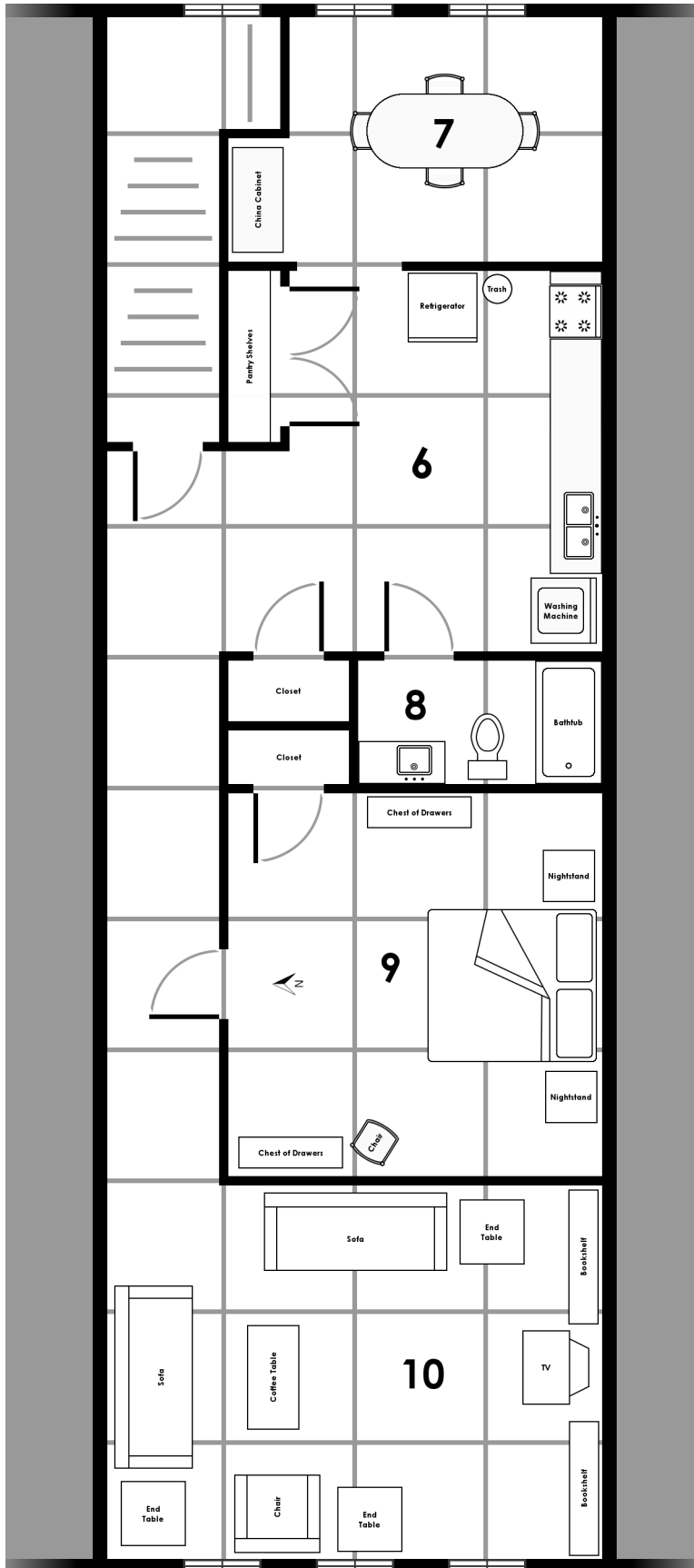
The shelves in the basement are little more than 2x12 and 2x4 boards nailed together, and are highly suitable for use in framing up a doorway; a hammer and nails can also be found there. As for the door itself, Frank will suggest using the door that presently closes off the basement.

When a door has been installed and closed for the first time, the hobby shop will return to reality. No one outside of the store will be aware that anything has happened, no matter how long the hobby shop has been "away."

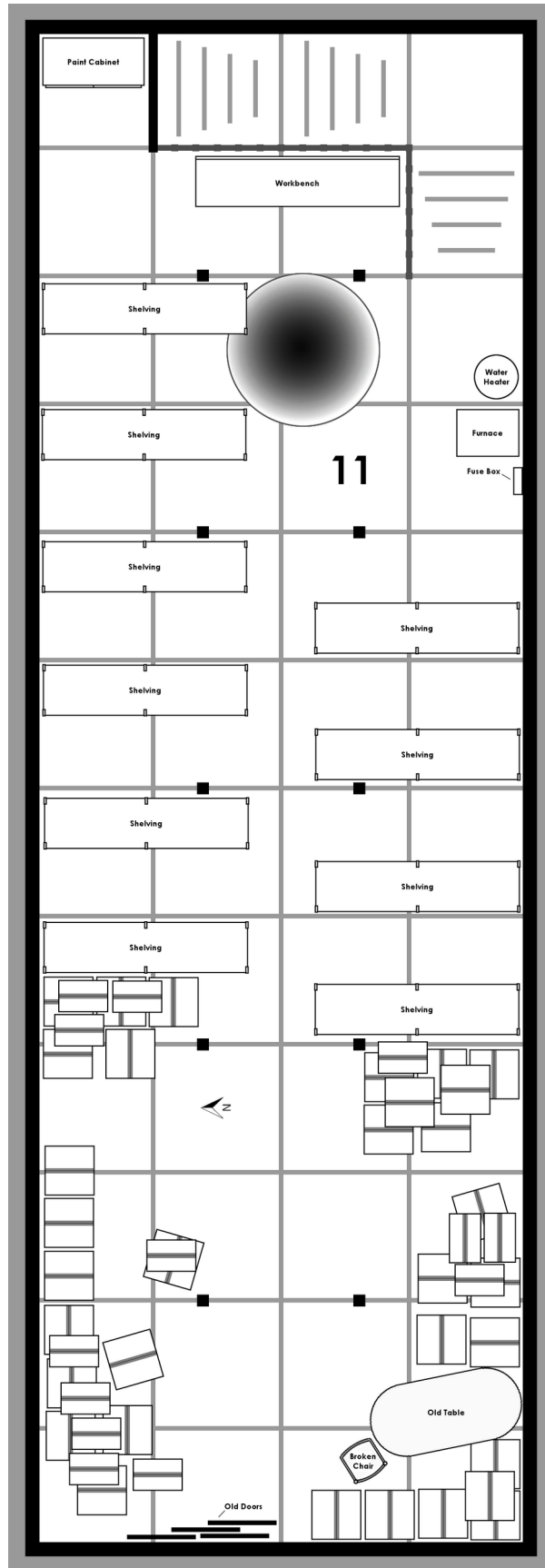
Hobby Shop
Ground Floor Map



Hobby Shop
Upper Floor Map



Hobby Shop
Basement Map



Into the Dungeon

The principal monsters of the dungeon at the bottom of the hole are goblins. They have been trapped in shadow for a long time, and though time passes slowly there, it does pass. They are hungry, and they are eager to return to the world above. However, goblins are cautious; their chieftain wishes to interrogate Frank first, before braving the upper world. As it happens, the goblin chief does speak a smattering of Latin, making this interrogation possible.

For the referee's convenience, all the goblins in this dungeon are listed below rather than being scattered throughout the rooms of the dungeon. If the goblin chieftain or one of his lieutenants blows a horn to call them, all of the remaining goblins will attempt to return to the lair to defend it. In such a case, having their statistics collected in one place makes the battle easier to handle for the referee.

As previously noted, if the alternate hit point rule is used, humanoid monsters get bonus hit points also; this is represented by the checkboxes following a "plus" sign in the monster listings in this book. If you are not using the alternate hit point rule, please ignore these extra checkboxes.

Goblin Forces

14 Goblins: AC 14 (6), HD 1-1, #At 1 dagger, Dam 1d4, Mv 6", AI C, XP 10 ea.

- HP 3 +
 5 +
 5 +
 4 +
 5 +
 1 +
 3 +
 7 +
 3 +
 6 +
 1 +
 2 +
 5 +
 4 +

3 Goblin Lieutenants: AC 14 (6), HD 1, #At 1 spear, Dam 1d6, Mv 6", AI C, XP 15 ea.

These individuals each carry a horn, which can be blown to summon the rest of the tribe.

- HP 8 +
 7 +
 7 +

Goblin Chieftain: AC 14 (6), HD 2, #At 1 sword +1, Dam 1d8+1, Mv 6", AI C, XP 30

- HP 14 +

Wandering Monsters

Check for wandering monsters every two turns. On a roll of 1-2 on 1d6, one of the following groups of monsters has been encountered.

- 1d6 Giant Rats** (12 total): AC 13 (7), HD ½, #At 1 bite, Dam 1d4, Mv 12", AI N, XP 10 ea.
 HP 4 3
 1 1
 2 2
 2 3
 3 2
 4 4
- 1 Giant Spider** (3 total): AC 14 (6), HD 1, #At 1 bite, Dam 1d4 + poison, Mv 6" Web 12", AI N, XP 15 ea.
 HP 4 6
 5
- 1d6+1 Goblins:** see **Goblin Forces**, above. Any group of 5 or more goblins will be led by one of the lieutenants (replacing one of the rolled goblins).
- 1d4 Skeletons** (8 total): AC 13 (7), ½ damage from edged weapons, 1 point only from small missiles, HD 1, #At 1 rusty sword, Dam 1d6, Mv 6", AI C, XP 15 ea.
 HP 4 3
 7 8
 5 3
 1 6

A Note About Treasure

Monetary treasure found in this dungeon consists entirely of silver and copper coins minted in France hundreds of years ago.

The silver coins are medieval French *Denier Parisis*. If successfully sold as authentic, the silver coins will bring in up to \$10.00 each; otherwise, each coin will be valued at 4½ cents for its value as silver.

The copper coins are of similar design but will not be recognized by any coin expert consulted; rather, the expert will believe they are counterfeit, and thus worthless. Furthermore, if both silver and copper coins are shown to an expert, that expert will likely believe the silver deniers are also counterfeit.

Lower levels of the dungeon contain some gold coins. They are French *Écu d'Or*, weighing about a tenth of an ounce and worth about \$16.00 each by weight.



Dungeon Key

1. ENTRANCE:

At the bottom of the hole you find a good-sized room, about thirty feet square with a ten foot ceiling. The hole is near the center of one wall of the room; ahead is a door, centered on the far wall, and the walls to the left and right have identical-looking doors centered in them as well.

The floor of this room is covered in plain flagstones of rough red granite. The walls have been cut from the living stone, and are thus gray with a few darker streaks here and there. The ceiling is made of the same stuff.

The floor directly beneath the hole in the ceiling is covered in bits and chips of black glass, and in

the corner to your right a cardboard box lies discarded on its side.

The black glass is all that remains of the **dimensional anchor** as described on page 10 under "**What's Going On Here?**" and the cardboard box is the one the orb was shipped in. The label on the outside of the box has Frank's shop as the destination address, and Abernathy's Auction House in New York City as the sender. The bottom of the box is open, as well as the top, and as explained above, it was the failure of the box bottom that led to the destruction of the anchor.

Each time this room is entered (including the first), roll a wandering monsters check as explained on page 18; if one is indicated, the monsters will enter through a randomly-chosen door 2d4 rounds after the adventurers enter. Check for surprise as normal in such a case.

2. ORCS:

You see a group of men with upturned, piglike noses and wide, pointed ears. They are dressed in some kind of ragged-looking metal armor, chainmail you think, and they appear to be armed with hand axes. They are sitting on boxes and barrels around a metal brazier, roasting what are obviously rats on skewers over a puny flame.

These orcs had just raided the goblin lair when this dungeon became lost in shadow, trapping them here. They are very interested in getting out, and might be willing to negotiate; however, the fact that they speak only their own guttural language and a rough patois of French and Latin may make that hard.

The orcs do not know about the secret doors in this room. The goblins do know the orcs are here, and thus will not try to exit from area 3 in this direction.

The orc raid was a success, in that they did collect some treasure from the goblins. Inside one of the crates they are sitting on is a small sack containing 320 silver coins, and one of the orcs has a **potion of healing** hanging from a leather thong on his belt.

Their armor, though infested with fleas and lice, is entirely usable by adventurers in need of

protection, and their hand axes are likewise quite serviceable.

4 Orcs: AC 14 (6), HD 1, #At 1 hand axe, Dam 1d6, Mv 9", AI C, XP 15 ea.

HP 3 □□□ +□□□□ 5 □□□□□ +□□□□□
5 □□□□□ +□□□□□ 4 □□□□ +□□□□

2a. SECRET STAIRS:

These stairs descend to the second dungeon level. This secret door should not be discovered during the initial foray into the dungeon, as the player characters are almost certainly not prepared for it.

3. PRISON:

This large room has three barred doors set into one of the long walls; you can't see what, if anything, is in any of them, as they are deeply shadowed. What you can see is a group of little men with greenish skin and pointed ears and noses.

There are supposed to be three regular goblins in this room at any given time, though of course if their numbers have been depleted, there won't be that many. One of the goblins has the keys to the cells. If there are no goblins here when the room is entered, the keys will obviously be missing; in this case, they will be somewhere in area 6, below.

Assuming the goblins aren't surprised:

They approach you, brandishing spears in a threatening manner and babbling in some unfamiliar language.

There is no treasure in this area. Note that Uncle Frank is in the cell labeled **b**, below, and as soon as he realizes the party is in the room, he will call out.

3a. LEFT CELL:

In this cell you see shackles attached to the far wall; scattered beneath them are the bones and skull of the unfortunate occupant.

If the cell is opened and the skeleton approached, the skull will suddenly begin to move and rock, making scraping noises on the floor. It's just a rat, hiding inside the skull.

3b. MIDDLE CELL:

Inside this cell you see Uncle Frank, somewhat scuffed but still apparently okay. Fortunately for him, whoever put him here didn't hang him from the shackles attached to the back wall.

Frank will be all too happy to see the party. He suffered 7 points of damage in the fall, as indicated below, and obviously he's unarmed. As the goblins don't need light, he's spent the time since falling into the hole in total darkness.

Uncle Frank: Human Magic-User 2, AC 11 (9), #At 1 weapon, Dam by weapon, Mv 12", AI L, XP 20
HP 9 □□☒☒☒ ☒☒☒☒

3c. RIGHT CELL:

This cell has a set of shackles hanging from the far wall. It appears otherwise empty.

The cell is, in fact, empty.

4. CROSSROADS:

This chamber connects three corridors. Rags lie in piles in the corners of the room. The ways between the corridors are worn smooth from long use.

As this is the main route used by the goblins, each time the party enters this room there is a chance equal to 1 on 1d6 that they will encounter a group of them (1d6+1 individuals, as given on the wandering monsters table on page 18, encounter #3). Roll for surprise as usual. Furthermore, loud noises here (such as the sounds of fighting) may draw the attention of the remaining goblins; the chance is 1-2 on 1d6 each round, with the goblins arriving in 1d6 rounds if they hear the noise. A goblin lieutenant blowing his horn will summon them in the same way.

Lying on the floor against the north wall near the northwestern passageway are a pair of eyeglasses with the left lens cracked. Any character who looks will find them, and all will recognize them as Uncle Frank's glasses. If no character specifically looks, each character who enters the northwest corridor has a 1-2 on 1d6 chance to see them anyway.

5. GOBLIN LAIR:

A crowd of small, ugly men with greenish skin and pointed noses and ears fill this room. You don't like the way they're looking at you. One, who looks a bit older and more grizzled than the others, has a men's tie wrapped loosely around his neck.

This is the main goblin lair. The chieftain, one of his lieutenants, and 2d4 regular goblins will be present here (assuming there are that many remaining). The grizzled elder is the chieftain, and the tie is the one Uncle Frank was wearing when the player characters last saw him.

The goblins all know about the secret door, but will try hard not to let the adventurers know of it; if they decide to flee, it's their way out. This also means that any goblins in area 3, above, will not enter as reinforcements, as they are under orders to keep the secret as long as possible.

The room is "furnished" with dirty rugs and blankets around the walls, where the goblins sleep; a single human-sized chair stands on a rug in the middle of the back wall, covered with dirty cloths. The rug is authentic Persian, but so dirty that it is unrecognizable; if cleaned up carefully, it might sell for \$200.00, though most collectors will think it looks "too new" to be authentic.

Behind the chair is a chest containing the goblin's treasure. It is fitted with a trap which releases poison gas if the lock is picked (but not if its opened with the key, which the chieftain keeps on his person at all times). Simply smashing the chest



open will trigger the trap on 1-4 on 1d6. If triggered, the trap fills a 5' radius area around the chest with a gas that was meant to be fatal; however, it was badly made and merely causes unconsciousness for 1d4 turns. A successful saving throw vs. Poison negates this effect.

Inside the chest are 1,649 silver coins, two **potions of healing**, and a **magic-user scroll of detect magic**.

6. ZOMBIES:

When the adventurers approach the door to this room:

The door before you has two rusty iron spikes driven in between the door and its frame, preventing the door from being opened. There is writing scrawled across it in red paint: *prenez garde aux morts-vivants!*

The message, in French, says "beware of undead!"

Assuming the adventurers still go ahead and open the door:

You see the bodies of two people, a man and a woman, slumped against the far wall of this otherwise-empty room. From their appearance, as well as from the smell, you can tell that they are dead.

Then the man's head turns, and his cloudy white eyes glare at you.

These are a pair of zombies, locked in here by some other adventurers in the distant past. They will attack immediately, of course.

There is a treasure hidden under a loose flagstone near the back of this room. If the room is searched, there is a chance equal to the usual chance of discovering a secret door that the loose stone will be discovered. The treasure consists of three rotten canvas sacks, one filled with 659 SP, another with 147 SP, and the last containing a **potion of healing** and a **potion of invisibility**.

2 Zombies: AC 12 (8), ½ damage from blunt weapons, 1 point only from small missiles, HD 2, #At 1, Dam 1d8, Mv 6", AI C, XP 30 ea.

HP 9 □□□□□ □□□□
 10 □□□□□ □□□□□

7. SECRET ROOM:

This small room is piled high with wooden boxes and small wooden kegs, so that you can barely walk inside.

Almost all of the boxes are empty. The kegs are all filled with water, except for a few that have long ago leaked out their contents. Buried at the back of the pile, requiring a search of 1d6 man-turns, is a larger box containing the following treasure: 331 copper coins and 35 silver coins. No more than two characters can search at one time, due to the limited space available.

8. BOOK RECYCLING:

The back part of this room is piled high with old books. To the left of the door is a table and a chair; a candle-holder stands on the table, with the stub of a candle still in it. On the floor all around the table and chair are piles of old paper with faint mottled patterns on it.

The paper is actually vellum pages from old books, from which the ink has been scraped. The books in the back of the room are books of accounts for someone called *le Comte de Ville de Ys*. These books were to be the source for more paper to be scraped. Whoever was doing this is long gone, and the room is very dusty.

If the room is searched thoroughly, there is a cumulative 10% per character, per turn chance of finding a page torn from an old spellbook. For example, one character searching has a 10% chance after 1 turn, 20% after two, 30% after three, and so on; two characters would have 20% after 1 turn, 40% after two turns, and so on. The page is a copy of the spell **detect invisible**, useful to any wizard wanting to acquire that spell. It is the only item of value in this room.

9. PARTY ROOM:

A brazier lies overturned in the middle of this room; scattered around it are fragments of broken bottles, some of which are lying in a patch of greenish-gray mold.

There is nothing of value in this room. The mold is a common variety, and is not particularly dangerous.

10. COBWEBS AND A SECRET DOOR:

The ceiling of this room is thickly hung with cobwebs, and it appears entirely unused... except that, as you look into the room, you think you see signs of someone having walked across the dusty floor directly toward the far wall.

The secret door here is trapped. If opened, a crossbow hung from the ceiling of the corridor beyond will fire. Whoever opened the door must save vs. Death Ray or take 1d6 points of damage. If that character makes his or her saving throw, the next in line must be checked, and so on until one is hit or all have succeeded. This trap does not reset itself, and so is only dangerous once.

11. HIDDEN TREASURE:

This room appears to be entirely empty.

If carefully searched (as if searching for a secret door), a hatch hidden in the floor might be discovered. It will be necessary to pry it open, as its mechanism is stuck after a long period of disuse; when opened, a small firework will be set off, making a loud bang and a bright flash of light.

Whoever is opening the compartment, as well as anyone watching, must make a saving throw vs. Death Ray or be blinded for 2d4 turns. In addition, the bang may attract monsters; on a 1-3 on 1d6, one of the encounters from the Wandering Monsters table on page 18 should be rolled. Any monsters indicated will arrive in 2d6 rounds.

Inside the compartment, which is about 2 feet square and a foot or so deep, is the following treasure: 530 CP, 344 SP, a **potion of healing** put up in a small amber vial, corked and sealed with blue wax, a **potion of gaseous** form (which has a faint smell of ammonia but otherwise exactly resembles the potion of healing), and a **wand of secret doors and traps detection**.

12. STOREROOM:

This large, oddly-shaped room contains several wooden crates scattered around the floor. Some of them are still nailed closed, some have been opened, and a couple have been smashed to pieces.

There are, in fact, six intact crates in this room; three have been opened, and three are still nailed shut. Whatever was stored in the broken crates is long gone; there is no evidence to reveal what might have been in them.

Inside the three opened crates are animated skeletons armed with rusty swords; if any of those crates are disturbed, all three will rise up. Also, a fourth skeleton is trapped within one of the still-closed crates; opening it will awaken all of the skeletons, if they have not already arisen.

Of the remaining two closed crates, one contains eight bolts of silk fabric; they are quite old, though thanks to their stay in shadow, still in good condition. All eight bolts are undyed, and worth \$50.00 if an interested buyer can be found.

The remaining crate also contains silk, but only four bolts; underneath the silk is the following treasure: 433 copper coins, 306 silver coins, a **potion of healing**, and a **dagger +1, +3 vs. spell users**.

4 Skeletons: AC 13 (7), ½ damage from edged weapons, 1 point only from small missiles, HD 1, #At 1 rusty sword, Dam 1d6, Mv 6", Al C, XP 15 ea.

HP 3 □□□ 1 □
6 □□□□□ □ 2 □□

13. GRAFFITI:

The walls of this irregular room are covered in black markings. You see words, symbols, diagrams, and crude drawings of animals and men. The words appear to be in some foreign language; at least the letters are familiar.

The writing was made by some madman, now long gone, and has no particular meaning. There is nothing else of value in this room.

14. ARMOR GALLERY:

The long walls of this room are lined with suits of armor, standing rigidly at attention. There are six suits on each side of the room. Each suit is different from all the others, and you instantly think of a museum display. A banner of some sort hangs behind each, and like the armor, the banners are all different. A long red rug, somewhat moth-eaten, runs down the center of the room.

The suits of armor are all fakes, cast in wax and carefully painted. A layer of dust over everything makes this fact less than obvious; adventurers will have to actually touch the armor to find out that it's not real.

Beyond the secret door is a trap similar to the one in area 10, above, but it has already been discharged and is thus not dangerous.

Ending the Adventure

When at last Uncle Frank is returned to his basement, he will tell the player characters that he believes that installing a door to close off the dungeon is the only way to escape from the hobby shop; as he is injured, he will be able to give directions but not to actually help. The referee should judge the results of the player character's activities however he or she sees fit.

Unsurprisingly, the hardest issue will be the concrete basement floor. It's not possible to drive nails into the concrete, at least not with the tools available inside the hobby shop. However, there are heavy wooden posts which support the ground floor to which the framing can be attached.

Any halfway reasonable-sounding plan advanced by the players should be allowed. This is a game of heroism, after all, not home improvement.

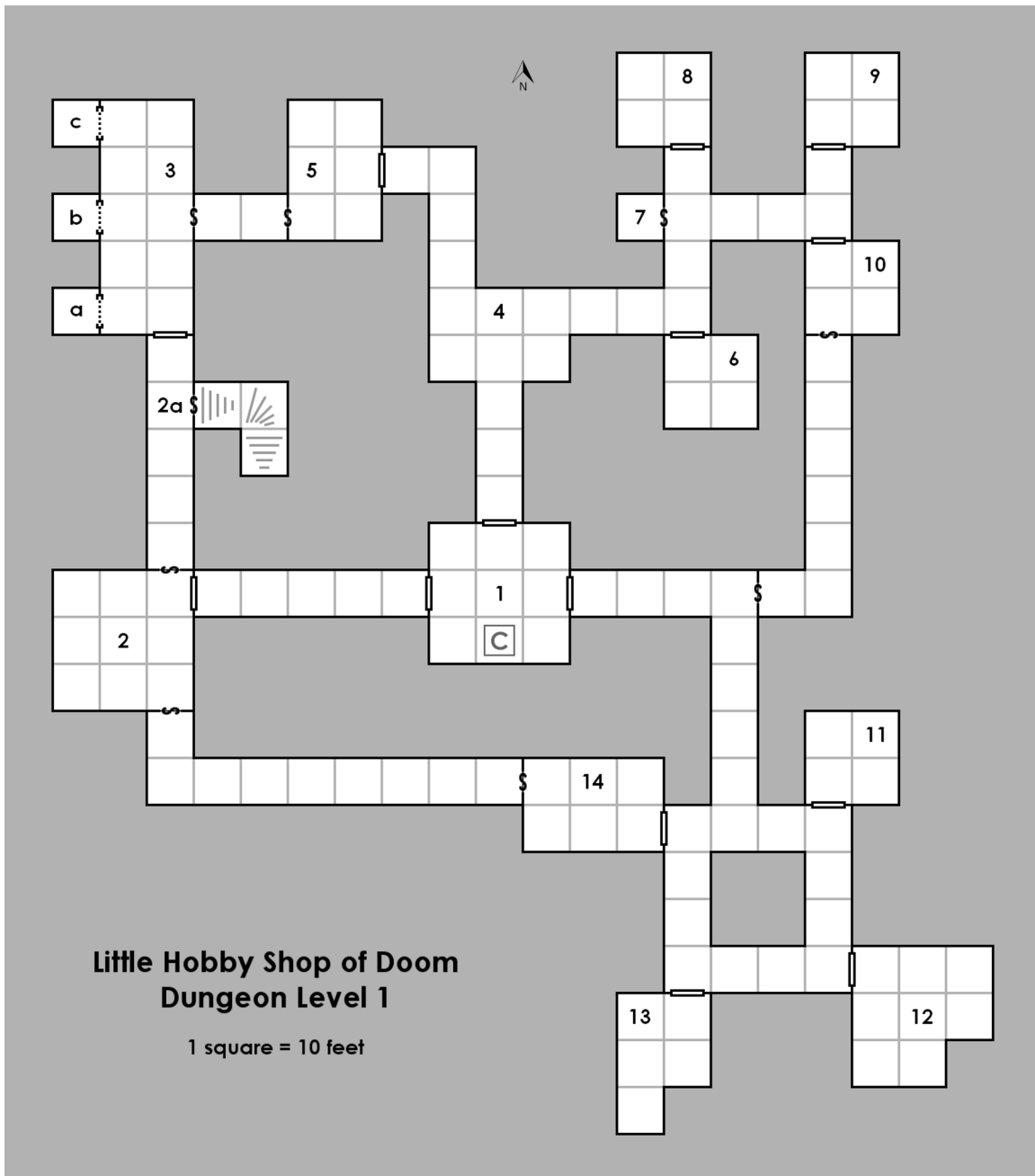
When the door is finally closed, the floor will shake and the single bare bulb will flicker, and when that has passed things will be mostly back to normal. The fog will be gone and the hobby shop back in its normal place in Lakeside, much as previously explained, with no one outside the hobby shop even knowing that anything has happened.

At some point or other, the player characters and Frank will ascend to the ground floor. Frank will look

out the windows at the city street beyond, illuminated by streetlights and the Moon, and say that something feels wrong; on a hunch, he'll dial the number for the time and date, and at that point will discover that only a few hours have transpired between the breaking of the orb and closing off the dungeon. Even if the player characters spent days in rescuing him, it is still the same night.

After the adventure is over, Frank will tell the characters as much of the history of the Rememberers as he knows; he will be forced to admit that he doesn't know nearly as much as he'd like. The player characters can depend on Frank as a kind of mentor during their early adventures, though they will likely soon surpass his skills and knowledge.

Dungeon Map, Level 1



Return to the Dungeon

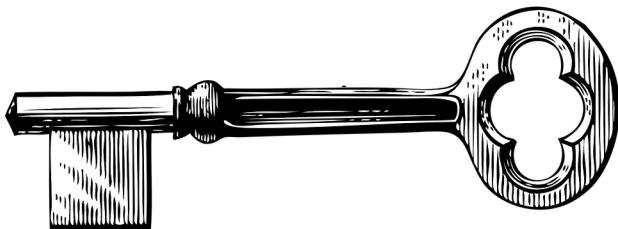
Continuing the Adventure

Now your player characters have had a taste of a secret world of danger and adventure. They will surely wish to move onward to new challenges, such as the further adventures in this book.

When the adventurers have finished with the preceding adventure, they will have a lot to talk about. One of them actually does magic! And those monsters, what are they? Uncle Frank will help as much as he can, but his knowledge is as much myth as it is fact. He can at least identify the orcs and goblins by name. At the start of play, Frank has never actually cast a spell; until he got the orb, he was not near enough to a manifold to do so. He will ask the party magic-user if his magic worked inside the dungeon, and when he discovers it even works outside, he will immediately adjourn to his office to prepare and cast spells from his spellbook. Note however, Frank does not understand that the manifold is responsible for his magic working; he knows no more on this subject than do the player characters.

But here's a question that they may or may not think to ask... why was this dungeon saved? Why did someone, some ancient wizard, go to the trouble to make a dimensional anchor for it?

Soon it will be morning, and everyone has to go back to their normal lives. The priest has morning Mass, the accountant and the car salesman have work, and the ex-con needs to be looking for work. Roleplay the next few days only as far as the players seem to be enjoying it, before moving on. Eventually, it is almost certain the characters will want to return. If for some reason they don't, Uncle Frank should suggest it.



Time and the Dungeon

As noted in the **Ending the Adventure** section on page 23, when the orb was shattered, the flow of time changed; specifically, time flowed much faster for those inside the hobby shop and/or dungeon. But this is obviously not how conditions were within the dungeon before the orb was shattered. In fact, time flowed very slowly for those creatures trapped inside the dungeon, to the point that they may not have even had time to realize they were trapped.

This discrepancy is due to the effect of Shadow on time. While the orb was intact and the way into the dungeon closed, the flow of time was abated therein, and the time dimension became stretched and distorted; when the orb shattered, time snapped back, flowing faster than "real" time.

The dungeon is still embedded in the Shadow Realm, but is slowly reintegrating with reality. For the first week after the party installs the door, time flow inside the dungeon will be 1/5th normal when the door is closed, and 5 times normal when it is opened. (Note that this time distortion does not apply to the hobby shop due to the installation of the door.) For the second week, the rates are 1/3 and 3 times; the third week, 1/2 and 2 times; and after that, time flows normally both inside and out.

Once the dungeon has become synchronized with real time, it is fully in the real world, and not contained by Shadow at all. The dungeon is fully, permanently present beneath the hobby shop.

But there is a problem with this situation: The dungeon is situated below the water table. Starting on the first day of the fourth week, water will begin to seep into the dungeon at the rate of 1 foot per day.

Naturally, the primary effect of this will be to drive any remaining inhabitants of the dungeon up to the higher levels; if they have not already tried to force the door into the hobby shop, this will surely convince them to attempt it. Feel free to spring whatever surprises you like on your players at this point!

Dungeon Level 1 Revisions

Whatever monsters remained undefeated in the previous section should, of course, still be active on the first dungeon level. Only three areas require additional attention upon the adventurer's return, and those areas are detailed below.

1. ENTRANCE:

This room looks unchanged since you exited the dungeon last time. However, as you look around, you hear the sound of echoing high-pitched voices coming from behind the door on the left.

There is nothing of interest here. However, when any of the doors from this room are opened, roll a wandering monsters check.

The loud voices are coming from area 2a, below.

2. ORCS:

Note: If for some reason the orcs in this room were not defeated in the previous adventure, they will naturally still be here. If that is the case, please refer to area 2 on page 19 for details. The orcs, if present, will have heard the loud voices and may be distracted.

If they were defeated:

The boxes and barrels you remember in this area have all been smashed to bits, and the brazier has been overturned; black, cold cinders lie scattered where it fell.

The high-pitched voices are louder here, and they seem to be coming from somewhere beyond the wall to your right.

There is nothing of any particular interest here.

2a. SECRET STAIRS:

When the party advances down this corridor, read or paraphrase the following:

The voices are louder still in this secret corridor; as you advance toward the door at the end you know you are getting nearer. But before you reach that door, you realize the voices are coming from behind the wall to your right, perhaps ten or twenty feet back from the door.

Suddenly, the voices go quiet.

With this clue, your player characters should easily find the secret door; indeed, if they can't figure it out any other way, they can bash it down. When the door has been opened:

Beyond the secret door you see stairs descending into darkness.

These stairs descend to the second dungeon level.

Dungeon Level 2

Wandering Monsters

Check for wandering monsters every two turns. On a roll of 1-2 on 1d6, one of the following groups of monsters has been encountered.

1. **1d4 Bugbears** from level 3, area 4, below
2. **1d6 Gnolls** from level 2, area 41, below
3. **2d4 Hobgoblins** from level 2, area 21, below
4. **1d4 Giant Toads (7 total):** AC 13 (7), HD 2, #At 1 bite, Dam 1d10 (swallows on 19/20), Mv 9" Swim 9", AI N, XP 30 ea.
 HP 12 □□□□ □□□□ □□
 8 □□□□ □□
 15 □□□□ □□□□ □□□□
 8 □□□□ □□
 12 □□□□ □□□□ □□
 9 □□□□ □□□□
 7 □□□□ □□
5. **1 Gelatinous Cube (2 total):** AC 12 (8), HD 4, #At 1, Dam 2d4 + paralysis, Mv 6", AI N, XP 75 ea.
 HP 17 □□□□ □□□□ □□□□
 □□
 21 □□□□ □□□□ □□□□
 □□□□ □
6. **1d4 Giant Spiders (5 total):** AC 14 (6), HD 1, #At 1 bite, Dam 1d4 + poison, Mv 6" Web 12", AI N, XP 15 ea.
 HP 6 □□□□ □ 2 □□
 7 □□□□ □□ 2 □□
 6 □□□□ □

Dungeon Key

1. ALCOVES:

You approach the alcoves carefully, wary of ambush, but find them occupied only by a few tiny, innocuous spiders. But then you see, scrawled on the back wall of the left-hand alcove, graffiti written in white chalk. It looks French.

The graffiti is, in fact, French. It reads as follows:

Ne penestrez onc ceans. Este lieu es la mesnie d'hommes avec des testes chienastres qui vous tailleront des croupières, ~~autres bestes humaines rouges~~ et d'autres plus terrible.

In English: *Do not enter here. This is the dwelling place of dog-headed men who will attack you viciously, other red human beasts and worse.*

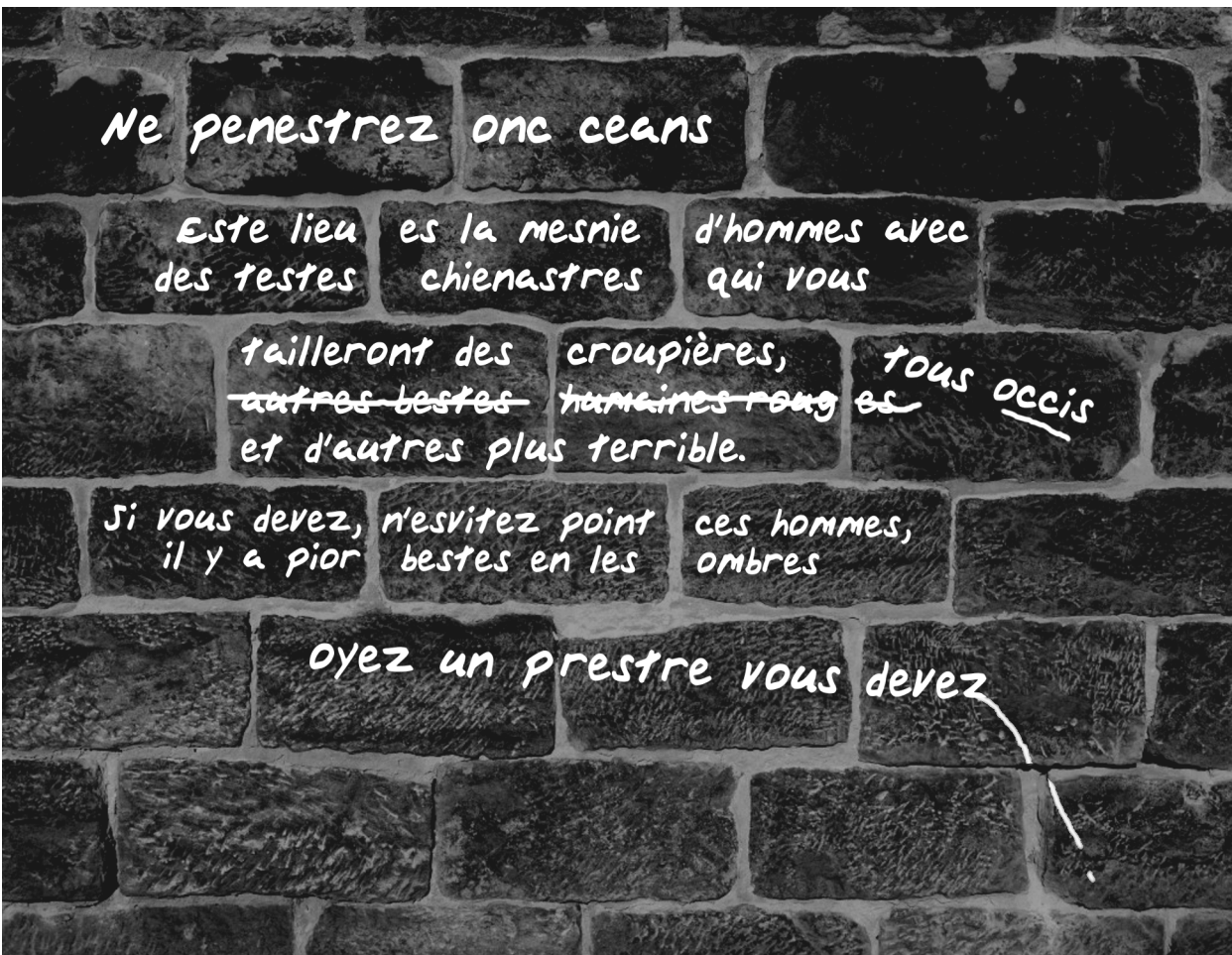
Note that **autres bestes humaines rouges** (*other red human beasts*) is struck out. Beside it is written: **tous occis** (*all dead*). This, unfortunately, is not true.

Si vous devez, n'esvitez point ces hommes, il y a pior bestes en les ombres

In English: *If you must (enter), don't avoid these men, as there are worse things in the shadows.* In other words, there are worse things here than humanoid monsters.

At the very bottom are the words: **oyez un prestre vous devez** (*hear a priest you must*). The last letter is incomplete, with a streak of chalk running down the wall. On the floor below is a large, semicircular dark brown stain of old blood. The meaning of this message is unclear; possibly it would make sense if the original writer had finished it.

Other than the graffiti, there is nothing of any particular interest here.



2. IRREGULAR ROOM:

Note that this room is larger than the area of effect of the player character's light, assuming they are using torches or flashlights. Thus, they will normally not see the monsters until they enter the room.

When you open the door into this room, the first thing you notice is the damp, cool, faintly odorous air that hits you. The room is large, fifty feet from side to side and further across than you can see. The floor is covered in greenish-gray moss, or perhaps mold, and the perimeter of the room is lined with large mushrooms and other fungi.

A pair of giant bombardier beetles are in this room, against the far wall. They are eating the fungi, but would prefer meat. If they are surprised, they will still be eating when the adventurers enter:

You hear an unfamiliar crunching sound. It seems to be coming from the other side of the room.

When the adventurers can see the beetles:

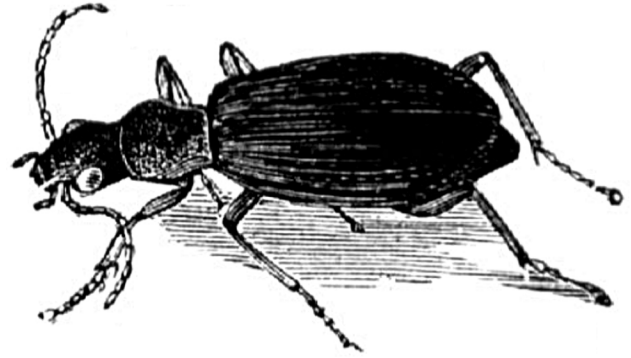
You see a pair of gigantic beetles, about four feet long. They have red heads and legs and black bodies. You can see some bits of fungus hanging from their mandibles, but they have stopped chewing and are looking at you.

As soon as the beetles can, they will charge at the adventurers and attack.

2 Giant Bombardier Beetles: AC 16 (4), HD 2*, #At 1 bite + special, Dam 1d6 bite, 2d6 spray, Mv 12", AI N, XP 40 ea.

Spray attack covers a cone 10' long and 10' wide at the far end; all within the area suffer 2d6 points of damage, with a saving throw vs. Death Ray reducing damage by half. May spray up to 5 times per day, not more than one time per three rounds.

HP 9 □□□□□ □□□□
8 □□□□□ □□□

**3. MIDDEN:**

This room smells extremely foul, most likely because three of the corners are piled high with excrement. Some is old and breaking down into compost, but there is plenty of fresh dung on top. The smell is indescribable.

Any character who spends at least a turn in this room, as well as anyone who digs in the piles of dung, will smell like excrement for 2d8 turns thereafter; so long as at least one such character is in the party the referee should check for wandering monsters each turn that they move through the dungeon.

4. CROSSING:

As you enter this small room, you smell a strange, sickly-sweet odor.

All characters entering this room should roll a save vs. Poison; anyone who fails this save will become confused about directions. Roll 1d6: on 1-2, the character decides north is 90° to the right, 3-4 is 90° to the left, and 5-6 is 180° around (i.e. directly behind the character). No amount of reasoning will convince those affected. The confusion persists as long as the party remains in this room, and for 2d8 turns thereafter.

Note: Any characters talking loudly, or any sounds of combat, will alert the ghouls in room 5, below, who will attempt to surprise the party if at all possible.

5. GHOUL ROOM:

A party of ghouls has stopped in this room to rest, and are sleeping (unless alerted by the door being forced or as described in rooms 4 and 6). If the party is able to enter quietly, they automatically get surprise:

Five bodies lie strewn around this room. They are gnarled and short, lying in unnatural poses, and there is a scent of death in the air.

Otherwise, roll as normal. They are hungry, and will attack as soon as they are able:

Five horrid pale-skinned figures, looking like men bent and twisted by some terrible disease, charge at you. They are dressed in rags and are unarmed, but their fingers are hooked like claws and their jagged yellow teeth are bared, smiling like madmen.

5 Ghouls: AC 14 (6), HD 2, #At 2 claws/1 bite, Dam 1d4 + paralysis (each claw), 1d4 bite, Mv 9", AI C, XP 40 ea.

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

6. IRREGULAR ROOM:

This room appears utterly empty. You do, however, smell a faint odor of death in the air.

Any characters talking loudly, or any sounds of combat, will alert the ghouls in room 5, above, who will attempt to surprise the party if at all possible.

There is nothing of interest in this room.

7. ROOM:

This room appears completely empty.

There is, in fact, nothing of interest in this room.

8. ROOM:

You see nothing in this room.

There is also nothing of interest in this room.

9. DOUBLY SECRET ROOM:

Note that neither secret door is "obvious" from inside the room; whichever door the adventurers did not already open may be found and opened in the normal way.

Up against the side wall of this room you see a small box made of wood and brass; its lid is open, and inside you can see a pile of coins. They seem to be more than one type; you can see copper coins tinged with verdigris mixed with pale golden coins.

The small box is too decrepit to be picked up; it will collapse if handled. Inside are 114 copper pieces and 357 electrum pieces. The electrum coins are marked in Latin, with an eagle on one side and the head of a Roman man on the other, but they are of an unknown type; the copper coins are poorly made, with a large X stamped crudely into one side while the other side is blank.

Despite the appearance that this treasure is "too easy" to recover, there is in fact no trap or poison. There is, however, a false bottom: the flagstone beneath the box is loose, and can be removed with a little prying. Underneath is a cloth bag containing a vial of **potion of speed**.

10. ROOM:

This room is full of junk. Furniture, mostly broken, is pushed up against the right, left, and back walls, and piled on top of the furniture are numerous bags and boxes.

There is nothing of any significant value in this room. All of the furniture is damaged, and none of it was of any particular quality; the boxes are mostly empty, except for a few that contain scraps of wood or cloth. Most of the bags are filled with old, damaged or worn-out clothing. A historian might find the contents of this room interesting, but there is little to recommend it to adventurers.

Searching the room thoroughly will require a minimum of 12 man-turns. Don't forget to roll for random encounters if this is attempted.

11. ROOM:

This room contains two beds, both unmade; the bedding appears dirty, as if used for too many nights and never washed. One bed stands in each of the far corners of the room; between them lies a large rug, also rather dirty; its original color is impossible to determine. A table and two chairs stand in the front left corner of the room. On the table you see what might be a deck of cards and a pile of plates and cups. All are covered in cobwebs and dust, and the plates appear to have moldy food remnants still clinging to them. The room has a foul, musty smell.

There is nothing of value in this room.

12. DOUBLY SECRET ROOM:

Note that neither secret door is "obvious" from inside the room; whichever door the adventurers did not already open may be found and opened in the normal way. Because of the irregular shape of the room, there are two descriptions given, one if entered from area 11 and the other if entered from area 13.

If entering from room 11:

This irregular room is empty save for an ornate full-length mirror standing around the corner to your left.

If entering from room 13:

This irregular room is empty save for an ornate full-length mirror standing in the alcove to your right.

The mirror is magical. Anyone who looks into it will see a normal reflection, except that the viewer will see each other person who is out of his or her normal field of vision but is reflected in the mirror readying weapons, beginning to cast a spell, or otherwise preparing to attack the viewer. These aggressive reflections will have leering, grinning expressions of madness. Of course, if the viewer quickly turns around, he or she will see no such thing (unless of course someone is actually planning to stab the character in the back).

Note that multiple viewers may each see different things when looking into this mirror.

13. BASIC MAZE:

This area of twisting passages is the home of a Minotaur. The chance of encountering this creature is 1-2 on 1d6, cumulative per turn (so 1-2 on the first turn, 1-4 on the second, with the minotaur being encountered for sure on the third if not already met). The minotaur is bad tempered even for its species; apply a penalty of -2 to any reaction roll.

Minotaur: AC 14 (6), HD 6,

#At 1 butt/1 bite/1 huge axe, Dam 2d4/1d3/1d10, Mv 12", AI C, XP 300

HP 30 □□□□ □□□□ □□□□ □□□□
 □□□□ □□□□

Note that the minotaur's axe is huge; only a character having at least 14 Strength can wield it, treating it as a halberd in all respects except for length.

14. FUNGUS LINED CORRIDOR:

This twenty-foot-wide corridor is lined with giant mushrooms; there is a beaten path no more than ten feet in width down the center, with truly huge fungi crowding close on either side. They are mostly pale white, yellow, or grey, with a few darker gray and a handful that are a sickly lavender color.

The lavender mushrooms are actually **shriekers**: monstrous, slow-moving animated mushrooms which shriek (hence the name) when anyone approaches within about a scale inch (10' in the dungeon). When a shrieker shrieks, monsters in nearby rooms will usually come and investigate; if the monsters in the adjacent rooms have all been slain or driven away, the referee should select (or roll for) a wandering monster from the table provided above which will arrive in 1d8 rounds.

5 Shriekers: AC 13 (7), HD 3, #At Special, Dam N/A, Mv 1/2", AI N, XP 50 ea.

HP 14 □□□□ □□□□ □□□□
 10 □□□□ □□□□
 14 □□□□ □□□□ □□□□
 10 □□□□ □□□□
 10 □□□□ □□□□

15. IRREGULAR ROOM:

The most significant feature of this oddly-shaped room is the large set of double doors on the longest wall, the one to your right as you enter the room. The doors are of dark wood, stained darker near the floor and in patches here and there over the surface. They are carved in floral patterns, with a prominent image of a swan on each; the swans face inward, appearing to be about to kiss each other just above the door knobs.

The floor of the room is made of smooth, closely-fitted stone tiles, while the walls and ceiling are bare stone. You see signs of passage between the entrance and the double doors, but the beaten path is old and does not appear to have been used recently.

The doors are quite stuck; any roll to force these doors must be made on 1d8 instead of 1d6. Further, the doors echo loudly when someone tries to force them; roll an encounter check each time someone fails to open the doors, with any indicated monsters appearing in 1d8 rounds.

16. ROOM:

This room appears to have been used as a bedroom, or possibly a cell. A bed, a night table, a large rug, and a wardrobe are the only furnishings. All the furnishings are old and decrepit-looking.

The night table conceals a ceramic chamberpot, which in turn contains only a pile of insect carcasses. The wardrobe contains only an old cloak and a single old shoe; the cloak is moth-eaten and will fall apart if disturbed, and the shoe is dried out and stiff. The sheets and blanket on the bed is in the same condition as the robe, as is the rug on the floor.

The wardrobe is attached to the wall, and in fact is the front of the secret door. The door is opened by turning one of the hooks inside the wardrobe.

17. SECRET ROOM:

This room is crowded with wooden boxes and canvas bags piled on top of each other. All appear quite old; some of the boxes have begun to collapse, and you can see some dampness oozing through some of the bags.

Before you have a chance to begin digging through the pile, it begins to move!

The bags and boxes contain various foodstuffs, all of which are now rotten. Buried beneath them all is a **Living Statue** of granite carved in the form of a large fighting dog, and it is what is making the pile move. It will burst out of the pile after 2 rounds, attacking whoever is closest. The statue will pursue any characters who flee (choose randomly if they party splits up), attacking whenever it can.

If defeated, the statue's treasure can be recovered: its eyes are flawless rubies worth \$100.00 each or \$250.00 as a set.

Living Statue: AC 18 (2), HD 3, #At 1 bite, Dam 2d6, Mv 6", AI N

HP 17 □□□□□ □□□□□ □□□□□ □□

18. END OF THE LINE:

Upon reaching the end of the corridor, you find only a pair of alcoves, indeed, dead-end branches in the corridor. The stone here seems roughly cut, as if the builders did not completely finish their job.

It's likely the players will choose to search for secret doors here. Don't forget to roll for encounter checks while they are wasting time in this area; after all, it's a nice dead end for monsters to trap them in.

19. SECRET ROOM:

This twenty-foot-square room appears roughly cut from the living rock. The only thing you see in the room is a large, heavy-looking chest centered against the far wall.

Upon closer inspection:

The chest is made of dark wood with equally dark metal fittings. You see no visible locking mechanism, nor any handles or catches that could be used to open it.

The chest is, in fact, a fake... a solid hunk of wood dressed up with metal straps and hinges to make it appear to be a real chest. It's also quite heavy, weighing about 500 pounds. In other words, this room is a time-waster.

20. SECRET ARMORY:

The walls of this room are lined with weapons; swords, daggers, axes, bows, and shields are hung thickly on hooks set into the stone. Standing in the middle of the room are three suits of armor, hung on wooden frames.

Lying on the floor between you and the suits of armor is a skull; it appears to be human, and has a large red jewel set into its left eye socket. The jewel sparkles and glows, seemingly lit from within.

There are two suits of chainmail and one suit of platemail present. All are man sized and in usable condition, as are the weapons found here. None of the weapons, shields, or armor are magical, however. There are six shields total, and 2d4 of each of: swords, daggers, short bows, hand axes, and battle axes. There are also three quivers of 20 shortbow arrows scattered around the room.

The skull, on the other hand, is most definitely magical. If any character touches it, he or she must save vs. Spells or face the **hooded stranger**:

You find yourself suddenly alone in a room; it's about thirty feet square with a twenty-foot-high ceiling. All you see are large lit candles on equally large candle stands in the corners; what you don't see is a door.

As you turn to look for it, you are see a terrifying sight: a hooded figure, lurking behind you. It raises its head to look at you, and you see that its face is the skull you touched. Its ruby eye glitters menacingly as it draws a large sword out of its robe with its bony hands.

The hooded stranger fights with the character until one or the other of them is dead; when the battle is over, the character will be returned suddenly to room 20, where no one will be aware that he or she was ever missing. All hit points lost, magic or other items expended, etc. are restored at this point, and the jewel in the skull will crumble to dust.

If the character defeated the stranger, add one point to his or her prime requisite (allowing anyone with multiple prime requisites to choose, and anyone having an 18 for his or her prime requisite to choose another ability to improve instead). If the character lost the battle, he or she loses one point of Charisma, permanently.

If a character touches the skull but makes his or her saving throw, the jewel retains its power; any other character who touches the skull, or the naked jewel if it is pried out of the skull, must also save vs. Spells. If they keep handling it, eventually someone will fail the saving throw.

If, by some chance, both the stranger and the player character die (this did happen in the playtest, amazingly), then apply both effects: permanent loss of a Charisma point, and a bonus to the character's prime requisite.

The hooded stranger is immune to all mind-affecting spells (as it has no mind to speak of).

Hooded Stranger: AC 13 (7), HD 3, #At 1, Dam 1d8, Mv 12", Al C, XP 30, Never checks morale
HP 11 □□□□□ □□□□□ □□□□□ + □□□□□

21. SECRET BARRACKS:

This room is full of demonic-looking humanoids; their skin is red, their noses are hooked, and their ears are large and pointed. They're armed and armored, and they don't look friendly.

This is the lair of the hobgoblins. If they somehow have not been encountered roaming the dungeon, there is a 75% chance that 2d4 of them will be out of the lair; if they have been encountered and any have escaped to tell the tale, there is only a 50% chance that 2d4 of them are out of the lair. Of course, any losses should already have been deducted. The leader will always be present, along with at least one other.

There is almost always a hobgoblin near the secret door, listening for intruders; thus, they may only be surprised on a 1 on 1d6. Further, any creatures passing by (moving toward 22, below) have a 1-4 on 1d6 chance of being noticed, whereupon the hobgoblins will try to ambush them from behind. See area 22 for more information.

All of the hobgoblins below are adult males. They are a raiding party that entered the dungeon to wipe out a nest of kobolds and take their treasure; they were trapped inside by the end of magic.

After the hobgoblins are vanquished:

The walls of this room are lined with bedrolls. In the far corner is a larger pile of bedding.

Buried under the bedding is a large sack containing their loot: 427 GP. Also note, the hobgoblins are all wearing chain mail hauberks, which are somewhat worn but entirely serviceable.

Hobgoblin Leader: AC 15 (5), HD 2+1, #At 1 **sword +1**, Dam 1d8+1, Mv 9", Al C, MI +2, XP 30
 HP 13 □□□□□ □□□□□ □□□

11 Hobgoblins: AC 15 (5), HD 1+1, #At 1, Dam 1d8 (sword) or 1d6 (bow), Mv 9", Al C, XP 15 ea., +1 to Morale

- HP 9 □□□□□ □□□□ + □□□□
- 4 □□□□ + □□□□
- 9 □□□□□ □□□□ + □□□□
- 4 □□□□ + □□□□
- 6 □□□□□ □ + □□□□
- 5 □□□□□ + □□□□
- 7 □□□□□ □□ + □□□□
- 7 □□□□□ □□ + □□□□
- 5 □□□□□ + □□□□
- 4 □□□□ + □□□□
- 3 □□□ + □□□□

22. REALLY DEAD END:

Just twenty feet past the corner, the corridor comes to a sudden end.

As explained in area 21, above, there is a 1-4 on 1d6 chance that the hobgoblins will notice an adventuring party passing by them on the way to this area. If that happens, the hobgoblins will move up behind the party and attempt to attack with surprise, having a 1-3 on 1d6 chance in this case. Review the information in area 21, above, to determine how many hobgoblins attack. Note that the hobgoblins have bows and will certainly use them in the first round of combat before closing to melee range.

23. OCTAGONAL ROOM:

The most interesting feature of this octagonal room are the large, dark double doors in the far wall; the doors are carved with a lily pattern, and the door knobs appear to be lion's heads.

The side walls of the room, three sections on each side, are painted with murals depicting a pair of coronations. On the right, short stocky people with long beards are crowning their king, a slightly taller individual with a truly mighty beard. On the left, tall slender people with ears like Spock are crowning their queen, a slim and elegant blonde woman in a long white gown.

The floor of this room is covered in closely-fitted stone tiles, while the ceiling is slightly arched and carved from the living rock. You see signs of regular passage through this room.

The doors are not stuck, but they do squeal loudly when opened. If opened and then left unattended, they will slowly squeal shut on their own. Feel free to make an additional encounter check at this point.

24. FUNGUS LINED CORRIDOR:

This twenty-foot-wide section of corridor is lined with giant mushrooms. There is a beaten path no more than five feet in width down the center of the corridor, with truly huge fungi crowding close on either side. They are mostly pale white, yellow, or gray, with a few being a very pale pink.

Four **goblins** are hiding in this room; they surprise on 1-3 on 1d6, and if they achieve surprise they will wait 2d4 rounds before attacking.

These particular goblins have discovered that the spores of the pink mushrooms are a potent stimulant and psychedelic, and they are completely high on these spores at the moment. This drug has two effects: first, the goblins are able to move very fast, which permits them both a higher movement rate and the ability to attack twice per round. Second, the drug allows them to ignore injuries such that a goblin who is killed (reduced to 0 or fewer hit points) may act for one additional round after being slain.

4 Drugged Goblins: AC 14 (6), HD 1-1*,

#At 2 dagger (one dagger twice per round),
Dam 1d4 dagger, Mv 12", AI C, XP 13 ea.

HP 3 □□□ +□□□□ 2 □□ +□□□□

3 □□□ +□□□□ 4 □□□□ +□□□□

25. ROOM WITH ALCOVE:

This oddly-shaped room has a ten-foot-square alcove centered in the back wall. The other walls, ceiling, and floor appear to have been carved from the living rock, though some care has been given to the task of smoothing the stone. The alcove, however, is lined walls, floor, and ceiling with shining, sparkling glassy-looking tiles, blue, green, and purple in color. While the floor of the room is dusty and apparently undisturbed for quite a long time, there is no dust visible in the alcove.

The original purpose of the alcove is not at all obvious, and despite the unnatural cleanness of it, there is nothing of particular interest here.

26. ROOM WITH ALCOVE:

This oddly-shaped room is nearly empty, save for the ten-foot-square alcove at the back. The alcove appears to be a shrine of sorts; the three walls are lined with paintings, while the floor is littered with burned-out candles.

A Giant Crab Spider lies in wait, hiding in the shadows on the ceiling; it will surprise on 1-4 on 1d6 if not looked for.

Lying among the burned-out candles is a single unused candle made of black wax, figured with mystic runes made of gold leaf. This candle is magical; if lit by a magic-user, he or she can summon a fire elemental as if by use of the spell **conjure elemental**. The candle will burn for 18 rounds total; if put out, the elemental summoned will immediately disappear. The candle may be relit as many times as desired until it has burned a total of 18 rounds.

Giant Crab Spider: AC 13 (7), HD 2*, #At 1 bite,
Dam 1d8 + poison, Mv 12" Climb 12", AI N, XP 40

HP 12 □□□□□ □□□□□ □□

27. EMPTY ROOM:

This twenty-foot-square room appears almost entirely empty. The walls and ceiling are plastered, but the plaster is flaking off in spots; the floor is covered in tiles that were once white, but are now dingy gray with dirt and grime. You can see signs that the room was furnished at some time, as there are cleaner spots on the floor where various things once stood. But other than dirt and flakes of plaster, the room really does appear to be empty.

In the far left corner of the room, where player characters might correctly guess that a bed once stood (based on the marks on the floor), there is a bit of tile that stands just a bit higher than its neighbors. If stepped on or pressed down, this tile will emit a distinct, loud *click*.

The tile was once a trigger for a trap which was discharged long ago and never reset. It will only be noticed on a successful search for secret doors, but each character who enters the area has a 1 in 1d6 chance of accidentally stepping on it.

28. SECRET ROOM:

This room was roughly cut from the living rock. In the center of the room is a short stone pedestal, atop which is a small metal box. The lid of the box appears to simply rest on top of it, so that it can be easily lifted off.

Anyone attempting to lift the lid of the metal box will trigger the **trap**: a fine mist of acid erupts from the box, causing 2d6 points of damage on contact to anyone inside the room. A successful save vs. Death Ray reduces damage by half.

If, instead of lifting the lid, someone attempts to lift the pedestal, it will be revealed as a hollow fake. Underneath is a cylindrical box containing 121 gold pieces and an amber-tipped **wand of lightning bolts** with 5 charges. The wand's command word, *fulmen*, is engraved on the side in small letters.

29. FUNGUS LINED CORRIDOR:

This twenty-foot-wide section of corridor is lined with giant mushrooms; there is a beaten path no more than five feet in width down the center, with truly huge fungi crowding close on either side. They are mostly pale white, yellow, or gray, with a few being a darker gray.

Three **giant ticks** are hidden among the giant mushrooms here, waiting to ambush any living creature that wanders by.

3 Giant Ticks: AC 16 (4), HD 3*, #At 1 bite, Dam 1d4 + 1d6/round blood drain, Mv 3", AI N, XP 80 ea.

HP 10 □□□□□ □□□□□
 11 □□□□□ □□□□□ □
 8 □□□□□ □□□

30. DARK TEMPLE:

This large room has a line of columns running up each side, leading to a raised marble platform three steps above the floor. On this platform you see a marble altar such as one might find in a church, and on the altar are two black candles in tarnished silver candle-holders. These candles are unnaturally bright, clearly illuminating the altar area, but even so the rest of the room is left in deep shadow.

Behind the altar on the back walls you see bas reliefs depicting warfare, pestilence, and famine; the figures shown there seem to move about, though you are pretty sure it's an illusion caused by the flickering candlelight.

Then you notice the altar is discolored... stained reddish brown, almost as if automotive primer had been spilled there.

Or blood. It could be blood.

Three **ghouls** are in this room, hiding behind the pillars nearest to the altar. If no one makes an effort to look for them there, they surprise on 1-3 on 1d6. (If they are surprised when the room is entered, they are still hiding and thus may not be affected by the fact that they are surprised.)

The candles will not stop burning, even if dunked in water, due to their magical nature. However, they

will go out instantly if taken into a class C (nonmagical) zone, and will relight when returned to at least a class B zone.

3 Ghouls: AC 14 (6), HD 2*, #At 2 claws/1 bite, Dam 1d4 + paralysis claw/1d4 bite, Mv 9", AI C, XP 40 ea.

HP 11 □□□□□ □□□□□ □
 14 □□□□□ □□□□□ □□□□□
 5 □□□□□

31. EMPTY ROOM:

This rectangular space is empty, save for a pile of what appears to be old clothing in the northwest corner. There are two doors, one north, one south, and an angled corridor running to the southwest. You see signs of passage in the dirt on the floor which indicate that all exits of this room are more or less equally used.

The pile of clothing consists of a sleeveless beige (undyed) wool tunic, dirty white linen leggings, and a woven hemp coif (a kind of hat). All items are battered, worn, and rotten, with indications that insects have been gnawing on them, though no live insects will be found. As might be expected, the clothing is of no particular value, but tucked into the toe of the leggings is a tarnished **silver ring** carved in a braided pattern. The ring is worth \$20 at most.

32. ROOM:

This large room is full of broken furniture; indeed, it looks as though someone large and angry had spent considerable time with a sledgehammer breaking up what might once have been a couple of tables and a number of large cabinets or shelves. Dust lays over everything, indicating that this destruction happened some time ago. The walls and ceiling are covered in flaking plaster, the floor in cracked stone tiles.

The only other thing of note in the room is a pair of double doors centered on the right-hand wall; they are of pale wood, stained darker near the bottom and here and there over the surface, and are carved with vines and berries. While the

vines on each door appear completely random, you can see that they are in fact perfect mirror images.

What you don't see are door handles or a lock.

The doors swing outward, that is, toward whoever wishes to open them. The hinge pins are thus exposed, but both hinges and pins are made of heavy forged iron, and the pins are welded into the hinges at the lower end, making them impossible to easily remove (though a file could do the job, and an electric grinder could make short work of it). Complicating matters, the hinges are internally locked using concealed pins, so that even if the hinge pins are removed, the doors will not come out of the heavy forged frame.

As mentioned, there is no door handle or lock. The secret to opening the door is to discover that the two doors are not, in fact, perfect mirror images of each other. There is one single place where a leaf appears on one door, and in the complementary place on the other there is a berry. Pressing both will cause the doors to spring open.

33. CLOSET:

Upon opening the doors, you are faced with a wall of little wooden boxes, nine or so inches square. The pile of boxes is over your heads, over eight feet tall in fact.

There are 1,942 boxes, each just a bit more than a 9 inch cube. They are plain, except for a single Roman number on each; the ones nearest the top in front have the lowest numbers, but they are not exactly in order. The boxes are not locked or secured in any way, and can easily be opened by lifting off the top.

Inside each box is a single coin or item out of the following list: 780 copper pieces, 1,136 silver pieces, 24 electrum pieces, and a **scroll of dispel magic**. Randomly determine the type of coin found, at least for the first few boxes (before the players give up and say they are opening them all). The scroll will be one of the last items found, far to the back on the lowest tier of boxes, in the box numbered MCMXLI. The last box, MCMXLII, is empty.

Naturally, opening all the boxes will take some time. Don't forget to roll an encounter check!

34. ROBING ROOM:

The entire west ten feet of this thirty-foot-wide room is filled with clothing racks, on which hang old, tattered robes. Most of the robes are brown, but you see a few here and there which are other colors, mostly red and black with yellow embroidery. The rest of the room appears empty.

The brown robes are made of wool and all are decrepit and moth-eaten. The colored robes are also made of wool, but for some reason have not been ravaged by the moths and are still serviceable. The embroidery on these robes, however, includes various strange and unfamiliar symbols on them. These are the robes of the former priests and acolytes of the dark temple (room 30, above).

If the double doors are examined:

The double doors are made of wood, stained very dark, and are engraved with a relief of a pentacle, inverted.

35. CORRIDOR:

Read the following only if the corridor is entered from room 34, above.

You smell the faint odor of death in this area. Ahead, the short corridor opens out into a much larger space.

This corridor connects room 34, the Robing Room, with room 30, the Dark Temple.

36. CORNER ROOM:

In this large chamber you see a cluster of mushrooms which range from normal-sized toadstools up to giant sized individuals three to four feet tall. The clump lies in the outer corner, and there is a beaten path around it between the two open entrances.

This area appears otherwise empty.

The clump of mushrooms includes three **shriekers** and a **yellow mold**. The mold has grown up over a man-sized skeleton, which can only be found after the monster is slain. The skull has large lower canine teeth, and the skeleton (which is well and truly dead, not an undead monster) is garbed in tattered, useless armor consisting of chainmail bits stitched to leather. Lying beside it, also covered by the mold, is a blue-tinged **sword +1, +2 vs. fungi**, and scattered around the sword is the contents of the skeleton's rotten belt pouch: 11 SP, 8 EP, 2 GP, and a large key. The key fits the cell doors in **Level 3, Area 9, Cells**, found on page 45.

Neither the shriekers nor the yellow mold will attack if the party stays on the beaten path (or approaches the doors).

3 Shriekers: AC 13 (7), HD 3, #At special, Dam none, Mv 1/2", AI N, XP 50 ea.

HP 13 □□□□□ □□□□□ □□□
 9 □□□□□ □□□□
 17 □□□□□ □□□□□ □□□□□ □□

Yellow Mold: AC N/A, HD 2*, #At 1, Dam special, Mv none, AI N, XP 40

Harmed only by fire; rendered dormant and safe by sunlight. Does 1d6 points of damage if touched, and 50% likely each time touched to release a 1" radius cloud of spores (save vs. Poison or die if exposed)

HP 11 □□□□□ □□□□□ □

37. ROOM:

This room appears to be a meeting room of some kind. A large round table stands in the center of the space, with six chairs scattered around it. The chairs and table look quite old. The walls of this room are plastered and painted black, as is the ceiling, while the floor is tiled with very plain gray stone. Behind the table is a large pair of double doors centered on the wall.

The chairs and table are somewhat decrepit. There is nothing of value in this room.

38. CLOSET:

This room appears to be a closet; several wooden racks fill the space, each hung with a tattered robe. Most of the robes are a deep wine red in color, but some are black.

There are over a hundred robes in this room; more than twenty of them are black. Several of the black robes are decorated with what appear to be gemstones, but except for one, the gems are just colored glass. One robe is set with thirteen pigeon's blood rubies; all but one are worth 100 GP / \$50.00, but one is larger and is worth 200 GP / \$100.00.

In a hidden pocket in one of the red robes is a **wand of secret door detection** with 10 charges. Its command word is written on it in Latin (*revelare*), but it can only be seen under a black light or in the moonlight.

There is a 10% cumulative chance for each turn a character searches this room that the red robe with the wand will be found; roll for each character separately. If the black robes are searched specifically, roll 1d20 for each robe; on a 1, it is the robe with the real gemstones, while on a 2-8 it is one of those with fake jewels. Characters not knowledgeable about gemstones may fail to recognize the valuable ones; the referee must decide this as he or she sees fit.

39. ANTECHAMBER:

This room is furnished with three large wooden chairs, each outfitted with a gold-embroidered blue seat cushion with a gold-colored fringe. Two chairs stand side-by-side near the left-hand

wall, with a small table situated between them; an old book and a candle in a candle holder stand upon it. The other chair is positioned to the right of the double doors, with its own small table beside it. A pale tan ceramic cup rests on it. On the left and right walls hang decorative tapestries woven in abstract knotwork patterns.

The tapestries are too fragile to move, a fact that will be revealed if anyone touches one (pieces will crumble away where it is touched). The cushions are in slightly better shape, but upon closer inspection they will be seen to be worn and fragile. The book is filled with French poetry by an unknown, not particularly skilled poet, and the cup is empty save for a dark stain at the bottom. There is in fact nothing of any value in this area, save perhaps for the candle, which is still serviceable.

40. MEETING ROOM:

This room is dominated by a large, ornately-carved table. One large chair stands on the opposite side of the table, and three less impressive ones stand on the near side. The walls are covered with a pale yellow paint which is peeling and flaking; on the far wall, behind the large chair, is a large painting depicting a nobleman of some sort.

The portrait is magical, and cannot be removed from the wall without the application of **dispel magic**. If anyone sits in one of the smaller chairs, the man in the portrait suddenly animates, walks forward and steps out of the painting. Smiling, he seats himself and says, "Bonjour! Je suis Jean-Luc, Marquis d'Alloray. Puis-je vous aider?"

Jean-Luc is a magical illusion; he cannot be touched or harmed in any way. He speaks only French and Latin. He will answer any question put to him by anyone sitting in one of the three chairs. He knows all about the current status of this dungeon level, and will answer any question on that subject truthfully; however, if asked any other question, he will lie, in great detail. He may be asked at most three questions, and then regardless of what anyone does, he will rise, bow, and walk back into his portrait.

41. GNOLL LAIR:

This room is full of huge, hyena-headed humanoids. They're armed and armored, and they don't look friendly.

This room is the lair of the gnolls. If they somehow have not been encountered roaming the dungeon, there is a 75% chance that 2d6 of them will be out of the lair; if they have been encountered and any have escaped to tell the tale, there is only a 50% chance that 1d6 of them are out of the lair. Of course, any losses should already have been deducted. In any event, the leader will always be present, along with at least two others.

This is a small clan of gnolls, including males and females (equivalent in combat, and not broken up in the listing below) and older combatant juveniles (listed separately below). At present there are no non-combatant juveniles in this group, as they split from a larger group just before the end of magic.

After the gnolls are vanquished:

The walls of this room are lined with bedrolls. At the far end stands a single large bed; the none-too-clean bedding is in disarray.

Under the bed are three sacks containing a substantial treasure, stolen from the larger group: 1,192 CP, 1,853 GP, a heavy gold bracelet (worth 900 GP / \$450.00), an elaborate silver circlet (worth 1,200 GP / \$600.00), a silver goblet set with small rubies (worth 400 GP / \$200.00), a **scroll of five magic-user spells (dispel magic, remove curse, pass-wall, teleport, transmute rock to mud)**, and a **cursed scroll** (the victim emits the smell of death, applying a -2 to reaction rolls from living creatures; a save vs. Death Ray is allowed to resist the curse; the victim cannot smell the odor).

Note also that the gnolls are wearing chainmail armor. It was originally made for humans or human-sized creatures, and then crudely cut apart and stitched to leather coats for use by the gnolls; it can be worn and used by normal humans, but should be treated as plate mail in terms of weight and effect on encumbrance. The juvenile gnolls are wearing human-sized leather armor which is in good repair, if a bit smelly.

Gnoll Leader: AC 15 (5), HD 3, #At 1, Dam 1d8+2, Mv 9", AI C, XP 50, +2 Morale
 HP 15 □□□□□ □□□□□ □□□□□

13 Gnolls: AC 15 (5), HD 2, #At 1, Dam 1d8, Mv 9", AI C, XP 30 ea., +2 Morale
 HP 10 □□□□□ □□□□□
 12 □□□□□ □□□□□ □□
 10 □□□□□ □□□□□
 9 □□□□□ □□□□
 7 □□□□□ □□
 7 □□□□□ □□
 5 □□□□□
 10 □□□□□ □□□□□
 11 □□□□□ □□□□□ □
 8 □□□□□ □□□
 11 □□□□□ □□□□□ □
 9 □□□□□ □□□□□
 6 □□□□□ □
 13 □□□□□ □□□□□ □□□

9 Juvenile Gnolls: AC 13 (7), HD 1, #At 1, Dam 1d8, Mv 9", AI C, XP 15 ea., +1 Morale
 HP 7 □□□□□ □□ 2 □□
 7 □□□□□ □□ 5 □□□□□
 6 □□□□□ □ 5 □□□□□
 1 □ 8 □□□□□ □□□
 8 □□□□□ □□□

42. HALF OCTAGON:

As you walk through this oddly-shaped room, you suddenly hear a hissing noise from overhead.

There are hidden nozzles in the ceiling of this room which will spray a fine mist of acid on everyone inside. Each character must roll a saving throw vs. Death Ray; failure results in the character taking 3d4 points of damage. On the other hand, success means the character has escaped the room and takes no damage. Characters who cannot leave the room for some reason take half damage instead.

The spray lasts for only a single round; it will reset itself after 2d8 turns, and again be ready to harm passers-by.

43. OCTAGONAL ROOM:

Treasure! This thirty foot octagonal room is positively filled with it! Gold and silver coins lay in piles near the walls and are strewn over the entire floor surface. Near the back wall of the room stands a large chest with coins piled against it.

The chest is locked, but not trapped. Inside are more loose coins which appear to be electrum, gold, and platinum; there are at least a thousand mixed coins in the chest, and many thousands more on the floor, over than a thousand pounds in total.

But they are all fake. Each and every coin is made of lead, painted with some kind of metallic coating that looks like precious metals.

However, underneath the fake coins inside the chest is a false bottom that conceals the real treasure: 365 EP, a gold brooch with an ivory cameo of a woman's face in profile worth 800 GP / \$400.00, and a **potion of healing**.

Dungeon Level 3

Wandering Monsters

Check for wandering monsters every two turns. On a roll of 1-2 on 1d6, one of the following groups of monsters has been encountered.

1. **2d4 Bugbears** from area 4, below
2. **1 Gelatinous Cube (1 total):** AC 12 (8), HD 4*, #At 1, Dam 2d4 + Paralysis, Mv 6", AI N, MI n/a, XP 140
 HP 21 □□□□ □□□□ □□□□
 □□□□ □
3. **1d6 Shadows (10 total):** AC 13 (7), magic to hit, HD 2+2, #At 1, Dam 1d4 plus 1 pt. STR drain, Mv 9", AI C, XP 30 ea.
 HP 8 □□□□ □□□
 6 □□□□ □
 6 □□□□ □
 12 □□□□ □□□□ □□
 12 □□□□ □□□□ □□
 8 □□□□ □□□
 8 □□□□ □□□
 11 □□□□ □□□□ □
 4 □□□□
 11 □□□□ □□□□ □
4. **2d4 Giant Ants (8 total):** AC 3, HD 4, #At 1 bite, Dam 2d6, Mv 18", AI N, MI normal, but does not check after engagement, XP 75 ea.
 HP 20 □□□□ □□□□ □□□□ □□□□
 24 □□□□ □□□□ □□□□ □□□□
 □□□□
 20 □□□□ □□□□ □□□□ □□□□
 26 □□□□ □□□□ □□□□ □□□□
 □□□□ □
 19 □□□□ □□□□ □□□□ □□□□
 16 □□□□ □□□□ □□□□ □
 22 □□□□ □□□□ □□□□ □□□□
 24 □□□□ □□□□ □□□□ □□□□
 □□□□
5. **1 Giant Tiger Beetle (3 total):** AC 17 (3), HD 3+1, #At 1 bite, Dam 2d6, Mv 18", AI N, XP 50 ea.
 HP 17 □□□□ □□□□ □□□□
 □□
 12 □□□□ □□□□ □□
 12 □□□□ □□□□ □□
6. **1 Phase Spider (1 total):** AC 14 (6), HD 5**, #At 1 bite, Dam 1d6 + poison, Mv 6" Web 15", AI C, XP 450
 HP 21 □□□□ □□□□ □□□□
 □□□□ □

Dungeon Key

1. TROPHY ROOM:

The walls of this room are covered with a variety of medieval weapons and shields, and standing in the two farthest corners are manikins wearing armor; the one on the left is dressed in chain mail, while the one on the right wears heavier armor consisting of metal plates riveted to chain mail. The walls are covered in dark wood paneling, the ceiling with unpainted plaster, and the floor covered with medium-toned wood with a large red and white circular rug in the center of the floor. The rug is figured with a pattern of entwined crimson serpents on a white field, which is quite confusing to the eye.

The weapons on the walls include at least one of each kind of weapon found in the rulebook (with a 60% chance of more than one), and there are five medium shields with various markings. Everything in the room has been oiled or otherwise protected, and so all of it is serviceable. Hanging beside one of the shields is a large horn, trimmed with some white metal and engraved with a hunting scene. None of the items mentioned are magical.

The rug is 12 feet in diameter, and quite heavy. It only has value to a collector of antiquities, who is likely to believe it a fake given its excellent condition, but it could still be sold to such a person for around \$100.00. Additionally, the horn could be sold to such a collector for around \$20.00.

If they proceed toward room 2, below:

Lying on the floor in the archway before you is some scattered bits and pieces of broken glass. The glass is a dark amber color, and appears to have been a vase or bottle of some kind.

The broken glass is not really important.

2. TROPHY ROOM:

As the party approaches:

The corridor ahead is obviously an extension of the previous room, with the same unpainted plaster ceiling, dark wood paneling, and medium wood flooring. On the floor are more scattered bits of broken amber glass. It looks like the waterfront after a wild Fourth of July party.

As they enter the room:

This room is obviously a trophy room. The walls are hung with various stuffed animal heads; deer and elk you've seen before, but there is also a lion's head, an improbably large wolf's head, and the head of some sort of gigantic horned reptile, the latter covered in shining black scales.

There are also three marble pedestals in the room, in the front left, front right, and far right corners. The first holds a large reddish urn with a wax-sealed lid; on the second is displayed the carcass of an unbelievably large black fly; the third appears to be empty.

The empty pillar is, in fact, empty. The black fly is alive, but holding perfectly still; if no one appears suspicious of it, it surprises on a 1-3 on 1d6. The urn contains a swarm of starving scarab beetles, which will attack immediately if released. Further, each round the giant fly attacks, it will change targets, flying around the room in wild circles, and thus each round it has a 1-2 on 1d6 chance of toppling the urn, shattering it and releasing the scarab beetles. Note that the scarabs can fly, but will only do so if they cannot reach their prey any other way.

Giant Fly: AC 14 (6), HD 2, #At 1 bite, Dam 1d8, Mv 9" Fly 18", AI N, XP 30
 HP 11 □□□□□ □□□□□ □

Swarm of Scarabs (Insect Swarm): AC n/a, HD 2, #At 1 swarm, Dam 1d3 (double vs. unarmored), Mv 3" Fly 6", AI N, MI +2, XP 40
 HP 10 □□□□□ □□□□□

3. MOSAIC ROOM:

The ceiling in this room is covered in a beautiful mosaic pattern depicting a sky full of scattered, puffy clouds; the floor is also covered with mosaic tiles, these laid out to represent an abstract pattern of swirls and cross shapes in a variety of brown and green tones. The walls have been coated in white plaster, then decorated with parallel vertical lines spaced about an inch apart scratched in the surface. The archways are made of white marble veined with blue-gray. Though somewhat worn and dingy from age and disrepair, the room still has an air of grandeur.

Any character examining the floor carefully will note that one of the cross-shaped designs on the floor has a mismatched pale tile near its center. This small tile, just an inch square, is actually a button. If pressed, the character pressing it will be hit by a **lightning bolt** effect causing 6d6 points of damage (with a save vs. Death Ray for half damage).

If pressed a second time, the tile releases a catch and allows an eighteen inch square section of the floor to rise up slightly. This is a trapdoor, its hinges cleverly hidden under the tiles, and inside is a treasure: 179 SP, 596 GP, and two pearls, a very large one worth 250 GP / \$500.00 and a smaller one worth 100 GP / \$200.00.

The trap is part of the door, and recharges at a rate of one die per hour, so that after 2 hours it is prepared to release a charge doing 2d6 points of damage, and after six hours is fully recharged. The button only opens the door if it does not deliver a shock, i.e. has been discharged.

4. IRREGULAR ROOM:

This room is full of huge, orange-furred humanoids. They're armed and armored, and they don't look friendly.

This is the lair of the bugbears. If they somehow have not been encountered roaming the dungeon, there is a 75% chance that 3d4 of them will be out of the lair; if they have been encountered and any have escaped to tell the tale, there is only a 50% chance that 2d4 of them are out of the lair. Of course, any losses should

already have been deducted. In any event, the leader will always be present, along with at least two others.

All of the bugbears listed below are adults, mostly male; this group was driven out of a larger lair just before magic ended.

After the bugbears are vanquished:

The room is full of crudely-built but serviceable furnishings, mostly beds. At the far end stands a large, fancy chair made of dark wood; though worn, it's not at all crude. Beside it is a chest.

The large chair is the bugbear leader's "throne," and the chest contains the clan's treasure:

2,531 CP, 1,349 SP, 1,052 EP, 1,082 GP, a large, unpolished black stone (an onyx, worth 50 GP / \$100.00), and a **potion of fire resistance**.

The bugbears are wearing armor made from leather overcoats with bits of plate and chain mail stitched to them. Their armor is entirely too large for human-sized characters to wear.

11 Bugbears: AC 15 (5), HD 3+1, #At 1, Dam 2d4, Mv 9", AI C, XP 50 ea.

HP 22 □□□□ □□□□ □□□□ □□□□
 □□
 19 □□□□ □□□□ □□□□ □□□□
 14 □□□□ □□□□ □□□□
 19 □□□□ □□□□ □□□□ □□□□
 15 □□□□ □□□□ □□□□
 14 □□□□ □□□□ □□□□
 16 □□□□ □□□□ □□□□ □
 12 □□□□ □□□□ □□
 19 □□□□ □□□□ □□□□ □□□□
 17 □□□□ □□□□ □□□□ □□
 8 □□□□ □□□

Bugbear Leader: AC 15 (5), HD 4+1, #At 1 **spear +2**, Dam 1d6+3 (1d8+3 large), Mv 9", AI C, XP 75

HP 25 □□□□ □□□□ □□□□ □□□□
 □□□□

5. CROSSING:

Directly ahead of you in the hidden corridor is a crossing; ten feet beyond that you can make out a door. Advancing carefully, you see that each branch of the crossing proceeds ten feet to a door. Each door is elaborately carved with twisting, looping designs at the edges, and each features a relief carving of a person.

The door straight ahead depicts a woman dressed in a heavy cloak, her face sternly set. In her left hand she holds a coiled whip, while her right hand is placed over her abdomen.

The door to the left shows a muscular man, bald, his features heavy and thick, dressed in a chainmail hauberk. In his hands he holds a wicked barbed spear, held upright with its head to the left of his face.

The door to the right shows a demonic figure, naked save for a loincloth, his leering face grinning with a humor terrible to imagine. He holds a comically short-hafted trident in his right hand, tines pointing downward, and a longsword with a wavy blade in his left, held point upright.

Other than the above, this room is empty.

6. WARRIOR ROOM:

This thirty-foot-wide octagonal room is mostly empty, save for a twenty foot circular rug and a rack of weapons against the farthest wall. The rug is dark red, decorated with patterns of hexagonal tiles in gold and intertwining vines in green. The area is illuminated somehow by a source near the ceiling, but you don't see anything there... magic, you presume.

If any party member steps onto the rug, an invisible force field arises at the edge of the rug; no one else can join the first party member, nor can he or she leave. Then, one of the weapons on the rack rises up, enters the circle defined by the rug, and attacks the trapped character.

As long as the character attacks the weapon, the fight will continue; however, should the character realize that the weapon attacks exactly as if wielded by a character, he or she can attack the

unseen warrior (at -4 due to invisibility). If the unseen warrior is slain, its weapon falls to the rug and all the other weapons in the rack disappear. The force field also disappears at this point. The magic of the room will not activate again for one full month in this case. Whenever the unseen warrior is activated, any and all previous damage (even its death) are healed.

If the trapped character falls in battle, the weapon returns to the rack and the force field disappears. In this case, the magic of the room will not reactivate until a full day has passed.

Should anyone investigate the weapons rack, they will find that the weapons there are illusions. They only become real if wielded by the unseen warrior, and can only be taken if he is defeated.

The rug is stuck to the floor as if glued down; if examined before someone has stepped onto it, or after their battle is over, this will be discovered. (Obviously it cannot be examined while the force field is in effect.) Until the magic is exhausted, the rug is an effectively indestructible and permanent part of the room.

When all weapons have been won, the magic is exhausted and the rug becomes non-magical; at this point it can be removed from the room and sold for up to \$300.00 to a collector.

The weapons remaining on the rack are as follows:

1. **Sword +1, +2 vs. Undead**
2. **Morning Star +1**
3. **Pick +2**
4. **Two-Handed Sword +1**

Unseen Warrior: AC 15 (5), HD 1, #At 1 weapon, Dam by weapon (see above), Mv 9", AI N, XP 25
HP 7 □□□□□ □□

7. MATRON ROOM:

NOTE: The description below needs to be amended when read. In particular, the number of chairs present is exactly the number needed to seat the party, but not more than 10 in total. Substitute this number for X in the text below, and if necessary revise the other parts of the description.

The area is illuminated somehow by a source near the ceiling, but you don't see anything there... magic, you presume. A long dining table dominates the room, running crossways in front of you; it's lined with X chairs, one at each end and the remainder distributed on either side. The table stands on a large circular rug figured in abstract patterns in shades ranging from white to navy blue. The table is empty, but a smaller table stands against the farthest wall, and lying neatly piled on that table are a folded cloth, a pile of plates, some spoons, and a number of wine glasses.

There are in fact enough plates, spoons, and wine glasses to match the number of seats at the table, and the folded cloth is a tablecloth sized perfectly for the dining table.

The expectation of this room is that those visiting will set the table, first the tablecloth, then the place settings, and finally all will sit down. If this happens, as soon as all are seated their wine glasses will fill magically with red wine and food will appear on the plates. The food consists of a hearty serving of beef stew with carrots and beans and a thick slice of coarse brown bread, already buttered. Those seated at the table are expected to say some words of thanks to their god or gods, and then to eat all the food set in front of them. This, you see, is the room of the matron, and the matron expects her children to have good manners and to eat all their supper.

If the table is not set correctly, the magic will never activate. If not all characters sit, there will be a delay of a 2d4 minutes and then those seated will be served; those still standing will not receive food even if they subsequently sit down.

If, on the other hand, all is done correctly, anyone who eats all of his or her food will receive the matron's blessing, and will never again suffer from

starvation. This blessing will not be obvious, naturally, and so the characters will not immediately know they have been blessed. This blessing does not apply to any character living in a non-magical zone, but resumes functioning as soon as he or she returns to such an area.

But all must be done correctly. Only one character must give thanks, but all the others must wait for thanks to be given before eating or drinking. Those who eat, but do not clean their plates, receive no blessing. Anyone who behaves inappropriately at the table (as determined by the referee) also receive no blessing.

If characters return to this room after leaving, the dining table and rug will be here, but all other contents will be absent; the magic resets only after 2d10 days.

The rug is worth \$200.00 to a collector, but if the rug is stolen the magic will never work again.

8. DEMON ROOM:

The stone walls, floor, and ceiling of this area have been painted black, though the paint is flaking and peeling in places. On the floor is a pentacle drawn in some white powdery substance... salt, perhaps, though it's hard to say for sure based only on appearances. At each point of the pentacle's star is a black candle, unlit, though each appears to have been used in the past. On the farthest wall you see a hook, and hanging from it a small bag. This area is illuminated dimly, but you don't see any source for the weak glow.

The pentacle is, in fact, comprised of salt, poured in a stream from a container of some kind.

Inside the bag is a clever fire-starter consisting of a small steel tube with a bit of white rope fed through it; one end of the rope is blackened and charred, and that end of the tube has a worn spot; in the bag with this is a chunk of flint, flattened on one side. The fire-starter is operated by pulling or pushing the rope to place the charred end near the worn part of the tube, and then striking the flint against the latter, creating sparks that light the rope. When the fire is no longer needed, pulling the burning end of the rope into the tube will put it

out. This is, obviously, intended to be used to light the candles.

If the candles are all lit:

As you light the final candle, there is a sudden cracking sound that ends in a loud and surprising bang. The air fills with sulfurous smoke, and as it clears you see a tall, stoop-shouldered individual standing in the middle of the pentacle. His skin is dark green and warty, his face is ugly and misshapen, and he stands entirely naked before you. A broad grin crosses his face, exposing a mouth full of weirdly pointed teeth.

If the characters have disturbed the pentacle in any way, the demon is unrestrained and will immediately step out of the pentacle and attack; if any character stands inside the pentacle when the demon is summoned, even if the salt is undisturbed, the demon will attack such characters who are inside the pentacle with it. Anyone fighting the demon has a 50% chance each round of disturbing the salt; if the player states that his or her character is trying not to do this, the chance is reduced to 25% but the character has a -3 on all attack rolls.

On the other hand, if the pentacle is undamaged when the last candle is lit, the demon is trapped. Only then will it speak, looking directly at the character who lit the last candle (the *summoner*) as it does so.

"You have summoned, and I have come," it says in a voice that would frighten a hardened criminal. "I am yours to command."

The demon will obey one command from the summoner for up to an hour, and then it will return to its own realm. If ignored or left uncommanded, it will return anyway after a turn. It will answer questions if any are asked, but every answer will be a careless lie. If ordered to do anything which is impossible for it to do, it may make a saving throw vs. Death Ray; if successful, it is freed from captivity and will immediately attack the summoner and anyone else it can get to within the hour. Commands that require it to leave the pentacle will require the summoner to break the pentacle; if anyone else does so, the demon is freed and will attack immediately.

This demon's capabilities and intelligence are very limited. The room is not meant to be used as a resource, but rather to serve as an object lesson for anyone who summons it. In other words, this room is punishment for those who would work with evil.

Whenever the demon disappears, the candles will go out. They cannot be relit for a full month. At the end of a full month the room will magically reset itself, restoring the pentacle and replacing the fire-starter in the bag (meaning that, if it was taken by a character, it will disappear from wherever it has been taken and return here).

Demon: AC 16 (4) (m), HD 3*, #At 2 claws/1 bite, Dam 1d6 claws, 1d8 bite, Mv 15", AI C, XP 80

Can be Turned by a cleric as if a ghoul; disappears instantly if successful.

HP 12 □□□□□ □□□□□ □□

9. CELLS:

This hidden corridor is lined with barred cell doors. A small metal hook is attached to the right-hand wall near the secret door, about four feet up from the floor.

Thirteen cells line this corridor, and each is described below. All of the doors are locked unless otherwise noted; the key once hung from the hook but is now located in **Level 2, Area 36, Corner Room**, found on page 37.

Note that all the cells below are somewhat dirty and dusty; the text descriptions do not mention this, but if any room is examined closely the referee should mention this fact.

9a. CELL:

This ten-foot-square cell appears empty.

This cell is, in fact, empty.

9b. CELL:

This ten-foot-square cell appears empty.

This cell is, in fact, empty.

9c. CELL:

This ten-foot-square cell appears empty.

If the room is inspected closely before anyone enters, there is a 1-4 on 1d6 chance that at least one character will notice almost-invisible threads crisscrossing the room. This is the webbing of a giant spider. Anyone who walks in must save vs. Death Ray or become entangled; those entangled must save again or be unable to use weapons or other items held in their hands. Those who succeed at the second save may escape from the webbing by spending a full round struggling and making a successful roll to open doors.

Of course, the spider won't wait for them to do this.

Giant Spider: AC 13 (7), HD 1, #At 1 bite, Dam 1d8 + poison, Mv 12" Climb 12", AI N, XP 15

HP 6 □□□□□□

9d. CELL:

This ten-foot-square cell appears empty. You notice markings of some kind on the left-hand wall of the room.

The markings are tally-marks of the number of days a prisoner was held here; there are forty-two groups of five plus three more single marks, for a total of 213 marks. A small piece of charcoal, very much worn-down, will be discovered lying near the wall.

9e. CELL:

This ten-foot-square cell appears empty.

This cell is, in fact, empty.

9f. CELL:

This ten-foot-square cell appears empty.

This cell is, in fact, empty.

9g. CELL:

This ten-foot-square cell appears empty. A small wooden bucket lies tipped over on the floor in the far right corner of the room.

The bail (handle) of the bucket is missing, and it is decrepit and no longer holds water. Its purpose here is not immediately clear, but in fact it was used as a toilet by the last prisoner in this cell and was never removed.

9h. CELL:

This ten-foot-square cell appears empty.

This cell is, in fact, empty.

9i. CELL:

This ten-foot-square cell appears empty.

If this cell is searched, a loose stone will be discovered in the back wall; pulling it out will reveal a small, irregular compartment containing a sharpened "shiv" made of bone, an old verdigris-covered spoon with one edge worn sharp, and a single silver piece.

9j. CELL:

Lying about in the middle of the floor of this ten-foot-square cell are the scattered bones of a human. At least, that's what the skull looks like.

The skeleton is just the remains of a prisoner who died, and are not animated nor otherwise special.

9k. CELL:

Scattered on the floor of this ten-foot-square cell are the bones and skull of what you think was a human.

The skeleton is just the remains of a prisoner who died, and are not animated nor otherwise special.

9l. CELL:

Lying on the floor of this ten-foot-square cell are the bones of a human, stretched out as if it was crawling towards the door when it died.

This skeleton is magically animated, and will stand up and begin to fight as soon as someone enters the room. If the cell door is opened but no one enters, the skeleton will not animate immediately, but if the door is not relocked it will rise up as soon as no one is near the door and move to follow and attack the party.

Skeleton: AC 13 (7), ½ damage from edged weapons, 1 point only from small missiles, HD 1, #At 1 rusty sword, Dam 1d6, Mv 6", Al C, XP 15
HP 7 □□□□□ □□

9m. CELL:

Lying about in the middle of the floor of this ten-foot-square cell are really rather large scattered bones, and a huge skull with a prominent brow ridge, and a jawbone with huge tusks.

This is the skeleton of an ogre. It isn't special in any other way.

10. DINING ROOM:

An octagonal table with eight wooden chairs stands in the center of this room. The table is wooden, with a green felted top that is quite dirty. Grimy handprints mark the tabletop on the near side, and the chair for that spot lies tipped over on the stone floor, nearly in the middle of a large brownish stain.

The room appears otherwise empty, though you see marks in the dirt on the floor that indicate there might have been other furnishings around the outer wall at one time or another.

The stain is blood, of course. The chairs are old and rickety, as is the table, and there is nothing else of interest here.

11-17. BUGBEAR LAIR:

This section of the dungeon is occupied by a small group of bugbears who, upon discovering this area hidden behind a secret door, immediately set out

to make it their lair. Unfortunately for them, room 16 is infested with wights; to contain these dangerous monsters the bugbears found wood planks somewhere else in the dungeon and nailed them over the door to room 16 (as noted below).

11. BEDROOM:

In this twenty-foot-square bedroom you see a pair of large, ugly, hairy humanoids. They don't look happy to see you.

The room contains a large, unmade bed which the two female bugbears present here have been using. There is also a rickety armoire, a broken chair (which was inadequate to support a bugbear), a floor-standing mirror in decent shape (worth \$50.00 to an antiques dealer if it can be removed without breaking it), and a chest at the foot of the bed (empty save for a single moth-eaten blanket).

The bugbear females will call for help immediately if there are more than two opponents visible, but if there are no more than that they will simply grin and enter battle. They are mean and vicious, but not stupid. They speak only the bugbear and goblin tongues.

One bugbear has a heavy gold armband which was originally a torc for a human; though badly scarred and damaged, effectively nullifying any artistic value, it is still worth more than \$1,000.00 by weight if an appropriate buyer can be found. (If for any reason it must be valued in gold pieces, it is only worth 4 GP.)

The other female wears a heavy gold chain from which hangs a large, ornate silver key. The chain is worth about \$500.00 (or about 3 GP) while the key has a value of around \$50.00 as an interesting antique (or about 5 GP). The key fits no lock found in this dungeon, and she wears it as a pendant because she likes it.

2 Bugbear Females: AC 15 (5), HD 3+1, #At 1, Dam 2d4, Mv 9", Al C, MI Normal, XP 50 ea.

HP 13 □□□□□ □□□□□ □□□
17 □□□□□ □□□□□ □□□□□ □□

12. BEDROOM:

In this twenty-foot-square bedroom you see four large, ugly, hairy humanoids. They appear to have been playing at some kind of game involving dice on the floor in the far corner of the room, and they rise up and turn to face you all at once, baring their sharp teeth and growling.

4 Bugbears: AC 15 (5), HD 3+1, #At 1, Dam 2d4, Mv 9", AI C, MI Normal, XP 50 ea.

HP 11 □□□□□ □□□□□ □
 17 □□□□□ □□□□□ □□□□□ □□
 16 □□□□□ □□□□□ □□□□□ □
 15 □□□□□ □□□□□ □□□□□

13. WATER CLOSET:

This room is mostly empty, but the back wall holds a particularly odd piece of furniture. Each end appears to be a tall, narrow armoire, while a low tabletop surface is affixed in the center. In the wall space thus framed by this singular bit of furniture hangs a large mirror with a heavy frame made of dark wood, and a white ceramic washbasin rests on the tabletop in front of the mirror.

Seated on a low stool in front of the tabletop is a large, ugly, hairy humanoid wearing a gauzy pink robe. You can plainly see through the filmy material that she is female; you can also see that she is quite angry at being disturbed, as she picks up a metal-headed club of some kind from the table and brandishes it at you.

This bugbear is not wearing armor, and is well aware that she is not in a good tactical position, but she will growl and bare her sharp teeth at the adventurers, and if they choose to advance anyway she will call out for help (in bugbear, of course). She is quite willing to fight if she must, but she wouldn't mind some reinforcements either.

If encountered elsewhere, she will be wearing chain mail armor and will have an AC of 5 like the other bugbears in this area.

Bugbear Female: AC 9, HD 3+1, #At 1, Dam 2d4, Mv 9", AI C, MI Normal, XP 50

HP 15 □□□□□ □□□□□ □□□□□

14. BATH:

The centerpiece of this room is a large iron bathtub; it is disused and has become rusty, but is still impressive. A narrow table lies along the back wall supports a pair of washbasins, while a third lies shattered on the floor nearby. Beside the door is a wooden rack on which several soiled and tattered towels hang.

Looking more closely, you see what appears to be a rolled-up piece of paper lying on the back table beside one of the washbasins.

The paper is actually an expended scroll; faint ashen traces of magical ink can be seen on the inner surface if it is examined.

Hidden from sight behind the bathtub lies a small hide drum such as might be used by a goblin, and beside it is a small roll of twine.

There is no obvious reason why any of these items are present, and the room is otherwise empty.

15. KITCHEN:

This room has two long tables, one on the right side of the room and the other on the left. Both tables are scarred by knife-marks, brown and black stains, and burn marks, and in fact on the right-hand table lies a large, old kitchen knife. In the center of the back wall, about three feet from the floor, is an opening about a foot and a half wide with a wooden lid or cover pushed in front of it. The cover has no hinges or other attachment, and seems to be held in place by gravity alone. To the left of the opening is a kind of grill or brazier made of rusty iron, fitted with an overhanging arm from which a small cauldron hangs. Another small cauldron rests on the floor under the left-hand table.

This room was a kitchen, though most of the equipment used here has been removed. The opening in the wall is an oven; it has a small chimney, too small for a character to enter, and where it exits is not at all obvious. **But inside the oven is a trap:** Attached to the cover is a thin cord which is looped around a small bag. If the cover is removed carelessly, the looped cord will draw the bag out of the oven and allow it to fall to the floor,

scattering the powdery contents within, which will in turn form a cloud about 10' across right in front of the oven. Anyone breathing the dust must save vs. Poison or begin coughing violently, taking 1d8 points of damage and being unable to take any action for a full turn. Further, the dust will explode if exposed to a fire (such as a torch), doing 2d6 points of damage to all within a 10' radius of that fire. In this case, a successful save vs. Death Ray will reduce damage by half. The dust requires a full turn to settle before it becomes safe.

The knife on the table is very dull. The two cauldrons are badly rusted inside, and in fact the one on the floor has a rust hole near the bottom. The brazier is likewise rusted to the point of being useless.

16. OFFICE:

Read the following when the adventurers approach the door to this room:

This door has three long, heavy planks nailed to it. As the door opens inward, the planks prevent the door from being opened.

If the adventurers insist on removing the planks, assume each plank requires a standard roll to Open Doors to remove it. Using tools such as a crowbar should give a bonus, as determined by the referee.

Once inside the room:

This room is evidently an office. The left, right, and back walls are all lined with heavily-laden shelves full of record books, piles of scrolls, and so forth. Five slender figures, robed and hooded, sit on five tall stools working at five similarly tall writing desks; only their blackened ink-stained fingertips are visible as they sit hunched over their work. A sixth stool and desk stands near the back, unoccupied.

The five clerks all raise their heads in unison as you watch, and though you cannot see their deeply-shadowed faces, you think you see their eyes sparkling in the glow of your light.

That's when you realize the candlestands on the six desks are empty. You have the only light in

the room, leading you to wonder... how do they see to work?

The five "clerks" are actually wights, who will rise to attack. If the desks are examined (after the battle, or perhaps after the wights are turned), on each of the five occupied desks the adventurers will find a metal-nibbed pen, a bottle of a strange black ink that shines with green highlights, and a ledger book full of what look like accounting entries. However, neither the characters nor the numerals will be familiar to any adventurer, and even **read languages** will fail to reveal the contents of the ledgers. The sixth desk is unused and empty.

5 Wights: AC 5 (s), HD 3*, #At 1 touch, Dam Energy drain (1 level), Mv 9", MI Normal, XP 80 ea.

- HP 16 □□□□ □□□□ □□□□ □
- 15 □□□□ □□□□ □□□□
- 14 □□□□ □□□□ □□□□
- 7 □□□□ □□
- 15 □□□□ □□□□ □□□□

17. PARLOR:

Bookshelves line the left-hand and back walls of this twenty-foot-square room, and on a large brown circular rug in the center are placed two comfortable-looking wooden chairs with gold-embroidered red fabric upholstery on the seat and back; a small round table stands between them, and a book lies on that table. Looking closer, you see that the rug has a spiral pattern woven into it, black and white lines swirling through the dingy brown fabric toward a startlingly red spot about six inches wide in the very center. Against the right-hand wall is a narrow table with a tablecloth that was probably once white, but now is somewhat grimy. On the table you see a crystal decanter with six crystal glasses around it standing on a silver tray. Fine cobwebs hang from the furniture and the ceiling.

The decanter is about half full of a pale violet wine, enough to fill all six glasses just once. Anyone who drinks a glass of the wine must save vs. Poison after a period of one turn has passed. Those who make the saving throw gain the ability to detect secret doors automatically for 2d8 hours; those who fail the saving throw suffer from a strange condition in which any creature they meet has a 70% chance

of being invisible to the victim. That is, should a character drink a glass of the violet wine and fail the saving throw, and then meet a group of four goblins, they might see only one or two of them while the others would be fully invisible (and remain so, even after attacking). This curse lasts at most 2d8 hours, or can be ended sooner with **remove curse**.

The wine has no particular effect on anyone after the first exposure; it is merely a tasty libation when a character drinks a second glass.

If the decanter is removed from the room, or for that matter any of the glasses, they will disappear as soon as no one is looking at them and reappear in the room, on the table where they came from. The same applies to the silver tray, and in fact to all the furnishings in the room (chairs, tables, rug, etc.) except for the book (as detailed below).

Removing these items from the dungeon is thus rather difficult, but if it can be achieved the crystal items are worth \$75.00 as a set, and the silver tray is worth \$100.00. Buyers for the rug are rare, but if an interested party can be found it is worth up to \$200.00. Other items in the room have lesser values, perhaps \$10.00 to \$30.00 at most.

So long as the items remain in their place, the decanter will refill at a rate of one glass per day to a maximum of 6 glasses (i.e. half full, as it was originally found).

The book on the table appears to be a volume of ancient French poetry by an unknown author named Jean-Pierre Ménard. It is in actuality a spellbook detailing all second level spells, but this can only be revealed using **read magic** on the book. The last poem in the book hints at this; anyone who reads it has a chance equal to the normal chance to know a spell (based on the character's Intelligence score) of figuring this out.

18. FUNGUS LINED CORRIDOR:

This twenty-foot-wide section of corridor is lined with giant mushrooms. There is a beaten path no more than five feet in width down the center of the corridor, with truly huge fungi crowding close on either side. They are mostly pale white, yellow, or gray.

There are no monsters or treasure placed here; however, this is a frequently-traveled area, so roll a random encounter check for every turn the adventurers are present.

19. FOYER:

The floor of this room is covered in bare dirt with bits and fragments of bone here and there. In the far left corner stand a pair of huge purple mushrooms, and even as you see them they begin to emit an ear-shattering screeching sound.

These shriekers will tend to attract other monsters, of course. Each round at least one of them is still alive and shrieking, roll a d6, and on a 1-2 some group of monsters from this level's **Wandering Monsters** table on page 40 has heard the sound and is moving this way, arriving in 2d6 rounds even if the noise subsequently stops. Once an encounter is indicated you may stop rolling, as it is unlikely two groups are close enough to hear.

The bits and pieces of bone are from a variety of creatures slain in this room or dumped here to feed the shriekers, who act as a warning system for other monsters in the dungeon.

2 Shriekers: AC 7, HD 3, #At Special, Dam None, Mv ½", AI N, MI Never Checks, XP 50 ea.

HP 13 □□□□□ □□□□□ □□□
4 □□□□

20. ROOM WITH ALCOVE:

Note: The floor of this room is damp, even if the rest of the dungeon has not yet begun to flood.

The floor of this room is quite damp, with small puddles here and there, but it appears to be mostly empty. There is an alcove in the far corner of the room, and from the door you can see a little bit of something in the alcove, some dark mound. There is a faint scent of death in the air.

This room is a trap. If not held open or spiked, the door will slowly close on its own, and if the door closes and characters are in the room (standing on the floor, to be specific), the door will lock and the room will begin to fill with water from numerous small holes high up on the walls. The ceiling is 10 feet high, and the room fills up about 6 inches per round, so it will take 20 rounds for the room to be completely full. The water remains in the room for 2d8 turns, then drains at the same rate through holes in the floor. When the water has all been drained the door will unlock. Note that characters not held down by heavy armor or equipment can swim up and thus not begin to drown until the room is full, but those wearing or carrying too much ballast will be submerged as soon as the water is over their heads.

The object in the alcove is a backpack, and it's full of adventuring gear, as follows:

6 pitch torches, somewhat soggy but serviceable;

A tinderbox containing some useless waterlogged tinder and a usable flint and steel;

A waterskin;

A woolen blanket, soggy and slightly moth-eaten but usable if dried out; and

A large sack and two small sacks, made of coarse homespun fabric, all soaked but usable if dried.

The backpack itself is usable, but is quite heavy due to the water it has absorbed. If dried out it will stiffen and crack unless treated with an appropriate oil or wax.

21. IRREGULAR ROOM:

The floor and walls of this oddly-shaped room are entirely covered with slightly rough white ceramic tiles. A low-slung, rusty iron brazier stands in the corner directly in front of you, and suspended over it is a similarly rusty cauldron. A large claw-footed tub covered in verdigris stands in the far corner, partially obscured by a folding screen covered in tattered fabric. A leather strap, a belt perhaps, lies just to the left of the door as if discarded there; as you look at it you note that the near wall has a line of seven closely-spaced metal hooks such as one might hang a robe or towel from. The air in this room is foul-smelling and humid, and water drips from the ceiling here and there.

As you regard the room, you suddenly hear a loud buzzing noise.

Behind the screen, lying hidden in the bathtub is the body of a dead orc. It fled here after being attacked by the gray ooze now located in area 22, and it took refuge in the bathtub where it died of its injuries. A giant fly is now picking at its corpse, but the fly will move to attack any interlopers.

The belt is just a belt, but it is actually in pretty good condition and can be used by anyone with a rather large waist.

Giant Fly: AC 14 (6), HD 2, #At 1 bite, Dam 1d8, Mv 9" Fly 18", AI N, XP 30

HP 12 □□□□□ □□□□□ □□

22. AUDIENCE CHAMBER:

Standing against the diagonal wall in the far left corner of this room is a large, ornate wooden chair with a tattered dark red cushion; a dirty rug of the same color lies on the floor in front of the chair. Stringy remnants of fabric decorations still hang on the walls here and there. A shiny wet spot is visible on the bare gray stone floor a few feet from the end of the rug, roughly between your party and the rug, though it appears you can walk around it if you don't want to get your feet wet.

The "wet spot" is a gray ooze. It's a particularly puny one, but still pretty scary to anyone who does not expect to be attacked by slime. If the adventurers approach the "wet spot" with suspicion, give them a one point advantage on their surprise roll.

Gray Ooze: AC 12 (8), HD 3, #At 1, Dam 2d8, Mv 12", AI N, XP 50
 HP 6 □□□□□

23. MYSTERIOUS COLD EMPTY ROOM:

This large square room is empty. The walls and ceiling are painted a light gray or perhaps off-white color, but the paint is cracked and peeling; the floor is covered with dark red ceramic tiles. Every surface is dirty and cobwebs hang thickly in the corners, but the room appears otherwise completely vacant.

The room is, in fact, entirely empty for no apparent reason. However, anyone passing through the center 10 foot square of the room will feel a sudden coldness as if a chilly winter downdraft had blown suddenly upon them.

24. MUSH-ROOM:

The back wall of this very oddly shaped room is lined with giant-sized sickly lavender mushrooms. A cloud of tiny flying insects is barely visible surrounding them.

The lavender mushrooms are in fact **shriekers**: monstrous, slow-moving animated mushrooms which shriek (hence the name) when anyone approaches within about a scale inch (10' in a dungeon). The troglodytes at room 26, below, are

listening for the shriekers and will arrive in 3d4 rounds if they hear them.

If the shriekers are defeated and the room is searched, two skulls will be found lying on the floor in the area around the corner to the right. One appears to be human, but the other has a snout-like shape and protruding lower tusks. What they are doing here is not at all clear, and no other bones will be found.

8 Shriekers: AC 13 (7), HD 3, #At Special, Dam N/A, Mv 1/2", AI N, XP 50 ea.

HP 16 □□□□ □□□□ □□□□ □
 10 □□□□ □□□□
 7 □□□□ □□
 10 □□□□ □□□□
 15 □□□□ □□□□ □□□□
 19 □□□□ □□□□ □□□□ □□□□
 10 □□□□ □□□□
 16 □□□□ □□□□ □□□□ □

25. IRREGULAR ROOM:

The floor of this odd room is covered with large dark tiles, while the walls and ceiling are painted a light color, though the paint is stained, cracked, and peeling. The strange alcove to your left has dark markings on it, soot or charcoal possibly, but you can't make out what is drawn there from where you stand at the door.

If the party approaches the alcove to get a better look:

The markings appear to be a drawing of a monstrous reptilian head, jaws wide open. You can see right down its charcoal-scrawled throat... and as you look you realize there is a hole there, three or four inches wide, camouflaged by the dark markings around it.

Anyone who does not move back at this point must save vs. Dragon Breath against the blast of flame that erupts from the "dragon's throat." The flames engulf the entire 10 foot square in front of the wall, but does not extend sideways into the diagonally divided square. Whoever is within this space suffers 4d6 points of damage, with a successful saving throw reducing this by half.

If the trap is sprung, there is a 1-2 on 1d6 chance that the troglodytes at area 26, below, will hear it and decide to investigate; if this happens they will arrive in 2d4 rounds.

The flames will happen only once, and afterward anyone who dares to put a hand inside the hole will find an indentation which can be used to pull on the stonework, pulling a large "drawer" out of the wall. The drawer rolls on rusty rollers that have not been lubricated in a long time. A mechanism will be revealed which includes a reservoir for whatever flammable liquid fueled the trap; it is exhausted now, making the trap completely safe.

Behind the mechanism is a compartment that contains a rickety wooden box, and inside the box is a treasure of 283 silver coins.

26. TROGLODYTE CAMP:

The moment you open the door to this room, you are overwhelmed by the foulest stink you've ever smelled. Through watering eyes you see reptilian humanoids advancing on you, baring their sharp teeth and reaching out with clawed hands to attack you.

These monsters are troglodytes. Their stench is so foul that anyone within 10' must save vs. Poison or suffer -2 on all attack rolls while they are within the affected area. Those who make the save do not suffer this effect, and the results of the saving throw last for a full 24 hours.

This room is a kind of camp area for these troglodytes, who have only begun to suspect that their original home and tribe are long gone. There were six of them to start with but they have suffered some losses along the way. In the back of the room are piles of fur bedding of various sorts, all poorly cured and foul smelling, and the quantity of this bedding might lead one to guess that their numbers have fallen.

These troglodytes have been looting the dungeon, and have collected the following treasure: 625 SP, 35 GP, a bag of 9 identical bloodstones worth \$5 each or \$50 for the whole bag, a bag of 22 jade

pieces worth 1d10 dollars each (due to their irregular shape), a gold-trimmed silver belt buckle depicting a lion's face with tiny bits of ruby for eyes which is worth \$150, and a bracelet made of heavy gold chain, worth about \$40 for the gold as it has no particular artistic value. Finally, they have collected two **potions of healing** and a single **potion of gaseous form** which the leader (the largest individual below) is carrying in a pouch on his belt. The other treasure items are piled up in the far left corner of the room, hidden under the foul-smelling fur bedding.

3 Troglodytes: AC 15 (5), HD 2, #At 2 claws/1 bite, Dam 1d4 claws, 1d4 bite, Mv 12", AI C, XP 30 ea.

HP 8 □□□□□ □□□
 8 □□□□□ □□□
 10 □□□□□ □□□□□

27. GHOUL ROOM:

Note that the door to this room has been secured:

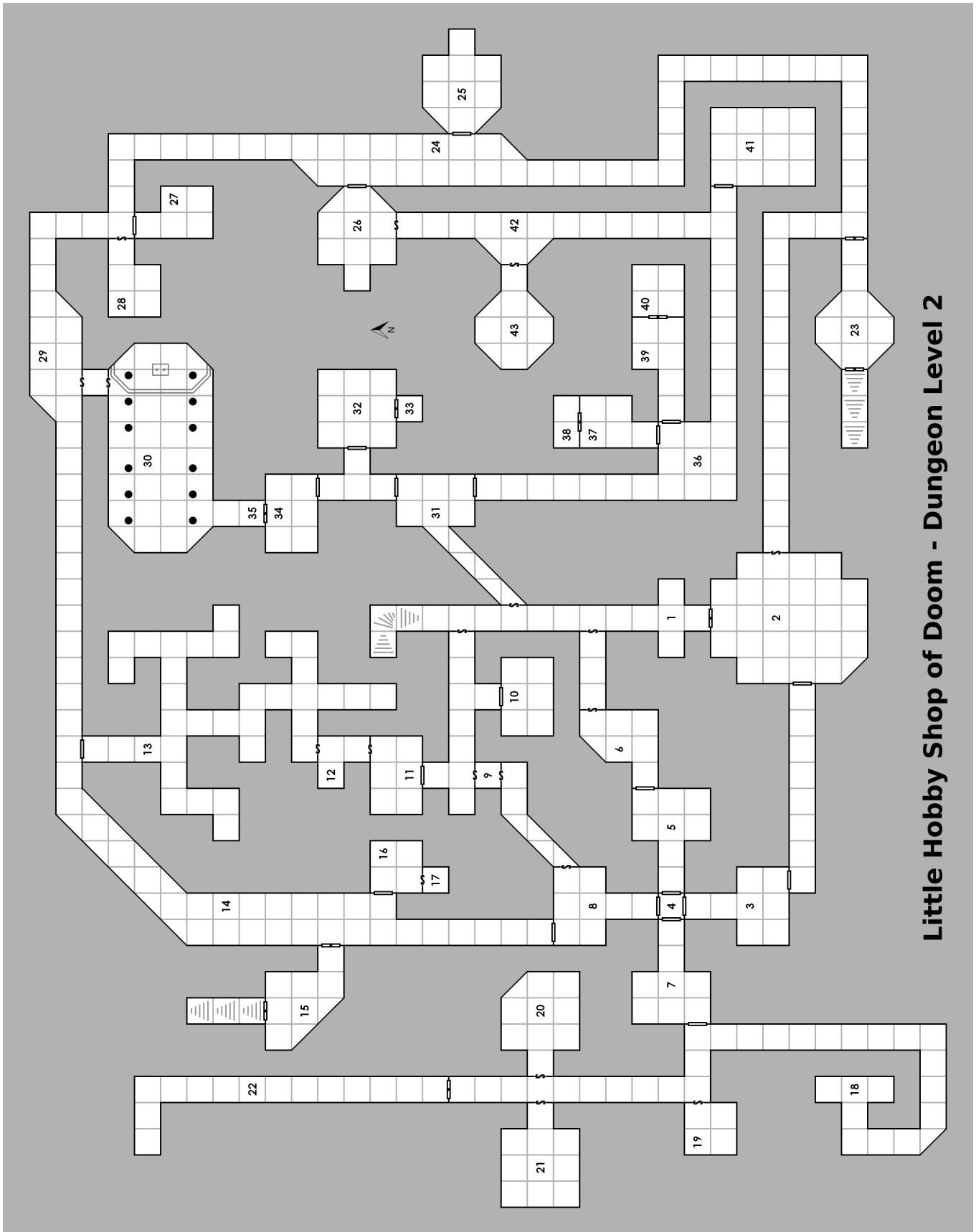
The door before you opens out into the hallway, but it has been secured with an even dozen crudely-made iron spikes driven between the door and frame.

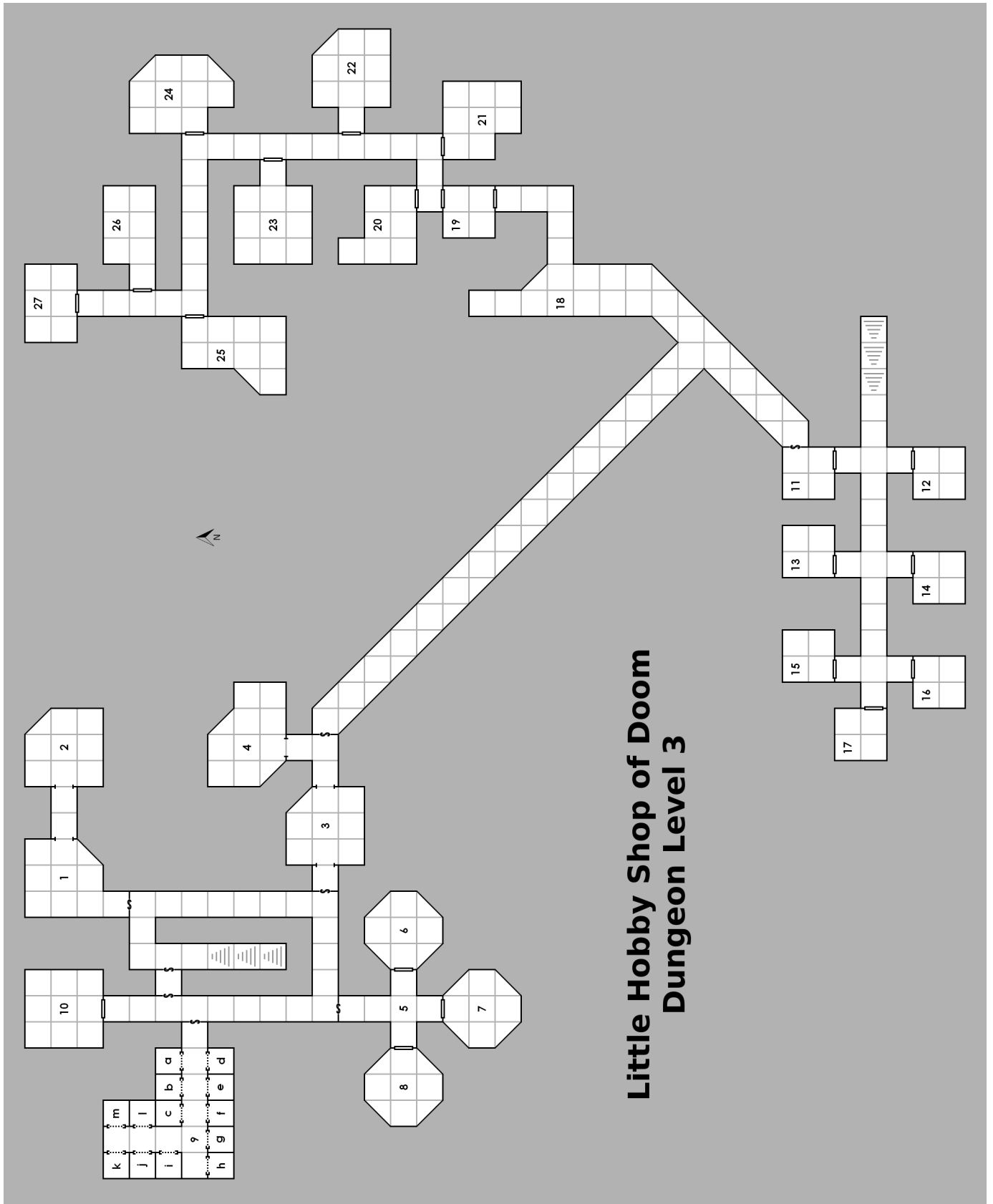
The spikes can be removed with some difficulty (less if a claw hammer is used) but unless the party has no tools at all they can eventually open the door. If they open the door, or even just remove all the spikes and then remain nearby (allowing those inside to realize the way has been cleared for them to leave), they will face the following:

A trio of hunched, half-naked humanoids immediately rush toward you with bare teeth and wild eyes, their dirty clawed hands reaching for you!

3 Ghouls: AC 14 (6), HD 2, #At 2 claws/1 bite, Dam 1d4 + paralysis (each claw), 1d4 bite, Mv 9", AI C, XP 40 ea.

HP 13 □□□□□ □□□□□ □□□
 6 □□□□□ □
 12 □□□□□ □□□□□ □□





The Sinister Secrets of Lakeside

Magic Is Among Us

As mentioned on page 10, the hobby shop is now at the center of a class B magic zone, marked as a circle on the map on page 69. (Review **Magic in the Real World** on page 3 for a detailed explanation of the various classes of magic zones.) Furthermore, **when the door into the dungeon is open**, the entire hobby shop becomes a class A magic zone. Obviously, this means that player characters can cast spells within these zones, but the return of magic in this area has other, less obvious consequences.

Long ago, before the magic went away, there were many creatures of magical nature... lycanthropes, unicorns, pixies, and so on. These creatures could not exist as such without magic. Some simply died, for lack of magic; many more, likely a majority, slipped away into the shadow places, lost and forgotten. But some of these creatures could survive without magic, reverting to more mundane, non-magical forms. Lycanthropes lost the ability, or the curse, of assuming animal form; some unicorns may have lost their horns and become common horses; and so on.

So what happens when magic returns?

In a class B magic zone (i.e. the circled area around the hobby shop on the referee's map, and the hobby shop interior when the door to the dungeon is closed), any characters or creatures who have secret, hidden magical natures may be transformed into this other form. No rules or time frames are given here; the referee must "play it by ear" in order to manage the pacing of his or her game.

Similarly, non-mundane creatures (like hobgoblins or giant frogs) may lose their magical natures (becoming for example humans of uncertain ethnicity or ordinary frogs) while other creatures such as ghouls or shadows might be drawn into the Shadow Realms, fading and disappearing from sight. Mindless undead such as skeletons or zombies will simply fall dead when the magic is removed.

"Forward" transformation of NPCs or animals into magical form can be, and probably should be, slow and sporadic, as after all these individuals are descendants, possibly distantly, of the original monstrous creatures. "Reverse" transformations of these individuals back to their mundane form can be relatively quick, even instant if the referee sees fit, though a period of perhaps 2d8 rounds might be appropriate just to increase the tension.

On the other hand, transformation of originally-monstrous creatures into mundane forms when removed from the magic zone should be quite slow, as they have been monstrous their whole lives. A period of perhaps 2d8 hours might be the best choice. Disappearance of magical creatures into Shadow can be faster, but still a period of 2d8 rounds or so might be best for dramatic purposes.

Using This Section

This "adventure" provides a key to the area immediately surrounding the hobby shop, as well as a street level map. Many of the locations described in the key are inhabited by people (or in some cases, animals) whose forgotten magical nature may be restored as described above. *It is very likely that these NPCs will be familiar to one or more of the player characters.* The referee is invited to slip these encounters into his or her campaign in whatever way is convenient. In other words, include these encounters and events at whatever rate feels right to you. However, **any of these people or animals who actually enter the hobby shop while the dungeon door is open will be transformed in 2d6 rounds.**

Also note that many of the monsters the citizens of Lakeside turn into are tougher than a beginning party of adventurers would be expected to confront. The referee is reminded that these individuals have not been monsters their whole lives, and even if they undergo a substantial change of alignment after the transformation, it is still possible to remind them who they are. Even those who might be inclined to be hostile won't immediately know how to use their new forms to their best advantage. Though no specific order is presented for these encounters, the referee should

consider introducing the "easier" encounters first before moving on to the more powerful monster types.

Use the map and key to bring the city of Lakeside to life for your players. It might be best to begin each session with one or another player character visiting one of these local establishments; after all, they do have lives outside of dungeon delving. Let the players become as familiar with these NPCs as their characters would be before springing any surprises on them.

About Lakeside

Lakeside is a small town in rural Chambers County; however, thanks to its proximity to the lake its primary industry in the summer is tourism. Maps are provided later (starting on page 69) depicting the downtown area, but Lakeside is substantially larger than just the downtown.

To the north and east of the downtown map, Center Street connects to Water Street just at the city limits, becoming Lakefront Road. Lakefront Road follows the lakefront closely for about three miles, meandering somewhat and presenting some beautiful views before turning rather suddenly inland (west) and proceeding about half a mile before connecting to the State Highway.

The State Highway approaches Lakeside from the southwest, turning due north at the city limits and curving around slightly to the east as it passes by the city. A number of businesses are found in this area; most are farm-related, but there is one motel with a gas station and a presently-closed restaurant near where Center Street connects to (and ends at) the State Highway. Also, two car dealerships are located near the north end of this business district.

The area of town west of the downtown out to about the State Highway consists mostly of residences. The area to the north and northeast of the downtown (on Lakefront Road) includes two motels, a campground, and a recreational vehicle dealership.

The referee should, of course, feel free to add any businesses or offices he or she wishes to this listing.

Downtown Lakeside Key

The following areas are found on the **Lakeside Downtown Map** presented on page 69. The area enclosed within the gray dashed circle is the zone of class B magic created by the dungeon beneath the hobby shop. For quick reference, NPC names are presented in boldface the first time they are described in the area where they are usually found.

Some areas detailed below do not include actual encounters; they are detailed so that the referee can use them to help bring the town to life. Also, some encounters could happen in other locations than the one where they are described; for example, Zoe Stamas (area 2) might turn into a medusa while making a routine bank deposit at the First National Bank (area 11).

1. FRANK'S HOBBY SHOP:

This area is, obviously, described in detail earlier in this book.

2. THE METROPOLITAN:

The Metropolitan (called "The Metro" by locals) is a popular downtown restaurant. It was founded in 1922 by Greek immigrant **Emilios Stamas**; on his passing in 1968, his son **Demetrios** inherited the business. Demetrios met and married his wife **Magdalini** in Greece while accompanying his mother on a visit. Demetrios and Magdalini have three children: one son, **Damianos**, and two daughters, **Zoe** and **Evi**.

The Metropolitan is open for lunch and supper; the lunch menu generally consists of a plate lunch special or a variety of mostly American-style sandwich plates such as burgers, ham and cheese, and so on, with a little bit of Greek flavor thrown in. The supper menu is both more elaborate and a bit more expensive, and includes common American fare such as steak and fried chicken as well as a page of Greek dishes for the more adventurous. The Metropolitan does not serve alcohol, but does have popular soft drinks and unsweetened iced tea available.

Emilios Stamas and his wife originally lived in the apartment above the restaurant; when Demetrios married, he bought a house several blocks away. Damianos now lives in the apartment above the

restaurant, in preparation for his impending marriage to a local woman, **Heather Rush**; they plan to live together in the apartment, at least for a while. Zoe and Evi still live in their parent's house.

Note that the entire family is employed at the restaurant, as well as Damianos' fiance, Heather. Damianos manages the restaurant whenever his father is off duty, or assists if both are present, while Magdalini is the head chef and all the younger women work as wait staff. Three additional waitresses and two additional cooks are on staff as well, and may be named and detailed if the referee chooses.

ENCOUNTER: MEDUSAS AT THE METRO

Unbeknownst to anyone (including themselves), Magdalini, Zoe, and Evi are all medusas; the banishment of magic freed their distant ancestors from the curse. And unfortunately, the restaurant where they all work is within the effective radius of the portal beneath the hobby shop. The magic of the hobby shop will eventually cause their curse to return; fortunately for them, though, they all live outside the effective radius of the portal. Only while working in the restaurant are they potentially exposed to magic.

When the transformations happen, make it suitably dramatic... one of the women looks overcome, as if sick; her hair falls out suddenly; she turns away, embarrassed, and tries to exit from the dining room. Then the snakes burst from her scalp, and she turns back to the room, now a horrid monster...

Note: As a special exception, if one of these women transforms, and another of them meets the transformed woman's gaze and fails the normal saving throw against petrification, instead of being turned to stone the victim will immediately undergo the transformation into a medusa. The same should apply if one is poisoned by the snake-hair of another.

The referee should note that this transformation includes a change of alignment. All of these women are nice, normal, friendly people ordinarily, but as medusas they are Chaotic monsters. But also remember they do not understand what they have become; it's entirely possible to trick one of them into looking into a mirror, and they may try not to harm former friends or family (with limited

success until they understand how their gaze attack works).

If any of these women remain in monster form for more than a day, a second transformation will overtake them, fusing their legs and feet into the serpentine lower body of a true medusa.

Also note that being transformed into stone is a magical condition. If a petrified character or creature is placed outside the magic zone, treat him or her as a permanent magic item, with the condition being reversed whenever the magic fails. As an option, you might decide that any such character who enters a magic zone might once again become petrified, in much the same way as the powers of a magic item being restored.

Magdalini, Zoe, and Evi Stamas, Medusas:
AC 12 (8), HD 4**, #At 1 weapon/1 gaze/1 bite,
Dam 1d6/petrification/poison, Mv 9", Al C,
XP 205 ea.

HP 22 □□□□□ □□□□□ □□□□□ □□□□□
□□
19 □□□□□ □□□□□ □□□□□ □□□□□
16 □□□□□ □□□□□ □□□□□ □

3. RUDY KELLER'S HOUSE:

Rudy Keller, insurance adjuster, lives here with his wife **Janet**, their ten-year-old son **Wayne**, and two Turkish Mastiffs, Edgar and Roxy.

ENCOUNTER: MASTIFFS FROM HELL

Rudy Keller's real passion is raising large breed dogs. He managed to acquire a breeding pair of Turkish Mastiff dogs; they are huge, powerful, and very, very tame.

Unfortunately, this ancient breed descends not from common, ordinary dogs, but from the very hounds of hell themselves. It's fortunate for Rudy that his house is outside the radius; less fortunate is his habit of walking them downtown. Like many of the other creatures described in this section, at some point or another their true magical nature will be revealed. As true Hell Hounds, Edgar and Roxy will be neither tame nor particularly fond of their former master.

2 Hell Hounds, Edgar and Roxy: AC 15 (5), HD 4, #At 1 bite or breath (3/day, 2" cone 4" long, save vs. dragon breath for ½ damage), Dam 1d6 bite or 4d6 breath, Mv 12", AI C, XP 75 ea.

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

4. LAKESIDE HISTORICAL MUSEUM:

The museum's collection consists primarily of historic documents and artifacts dating back to the founding of the city of Lakeside, along with some artwork and architectural details donated by local residents. The museum is open from 9:00am to 5:00pm Monday through Saturday during the summer months (i.e. tourist season) and from 9:00am to 3:00pm Monday through Friday in the off season. The museum is staffed by volunteers, and may be randomly closed without warning; this happens 5% of the time in the warmer months, 20% of the time in the winter.

ENCOUNTER: THE STATUE THAT WANDERED AWAY

One of the items on exhibit here is a **living statue** depicting a man in Roman armor armed with a spear; this statue once guarded a shrine in Italy. It was brought to the US by a wealthy businessman, and donated to the museum after his death.

It will be activated just as with any magical item once exposed to the class B magical field from the hobby shop; however, it will not actually move until touched, and as it is protected by a velvet rope and a "Do Not Touch" sign, this may be some time after the magic is restored.

The statue was meant to guard an Italian shrine, so upon its activation it will wander aimlessly, attacking anyone who comes within 10 feet but ignoring anyone who runs away. If it walks out of the magical zone, note that it will continue to be animated for 2d8 hours as it is a form of permanent magic item. If it finds the church (area 14, below), it will proceed to the sanctuary (the area where the altar is located) and proceed to guard it, allowing only priests or acolytes in robes to pass.

Living Statue: AC 18 (2), HD 6, #At 1, Dam 2d6, Mv 6", AI N, XP 300

HP 26 □□□□ □□□□ □□□□ □□□□
□□□□ □

5. THE LAKESIDE HERALD-DEMOCRAT:

The Herald-Democrat is the one remaining local newspaper; it is still published as a daily with a larger Sunday edition, but the articles in the paper are mostly of local interest and frankly rather boring. The paper is published and edited by its owner, **R. Dewitt "Dewey" Garland**, a rather crotchety and very skeptical old man. Due to the recent retirement of his star reporter **Lester Arnold**, the majority of the actual reporting is done by young **Suzanne Singleton**, Lester's niece. Suzanne chafes at having to constantly write bland, boring fluff pieces, and will be thrilled by the strange happenings in town. But will her boss allow any of them to appear in the paper?

Suzanne is a peer to the player characters (i.e. a former classmate of theirs) and will recognize them should she encounter any of them while trying to collect information or take photographs of any of the monster encounters from this section. Note that she will almost always have at least a small camera in her purse, if not the full professional rig provided by her boss.

6. CITY PARK:

The city park is a pleasant green space with benches, picnic tables, and a swingset and teeter-totter for the children. Local celebrations and festivals are commonly held here, including the large Independence Day celebration and the Christmas tree lighting ceremony.

ENCOUNTER: A WALK IN THE PARK

But the park has two somewhat interesting residents: a treant and a phase spider. The treant is named named **Udapudihe** (OO-da-poo-da-hee), a name which means "acorn beard," more or less anyway, in the native language of the tribe that once occupied the territory. On the Lakeside map, he is the largest tree in the northeastern corner of the park.

Udapudihe has been sleeping for a very long time, and upon awakening he has found himself in the one place he never wanted to be: the middle of a human settlement. And such a noisy one, too! After taking a short time (not more than a couple of weeks, surely) to consider, he will decide to try to leave town in the dark hours of the early morning.

But he will feel it when he exits the magic zone, and realizing the danger, he will return to the park and do his level best to appear to be nothing more than a tree from that point on. Of course, even in the wee hours of the morning, he may well encounter someone. Imagine coming out of a bar at closing time, having had a few (or more than a few), and seeing a tree walking down the street! The referee may choose to have a "night owl" NPC such as Ted Barber tell the story of seeing Udapudihe on the street at night, if the PCs are not in position to see him.

Remember that a treant can animate two other trees which then move and act as if they themselves were treants. Statistics are given below for Udapudihe himself as well as two other trees that he may animate if needed.

There is a second significant resident of the park: a phase spider, which has wandered onto the material plane, having been attracted by the magic of the hobby shop. This phase spider is nocturnal and will not appear or act in daylight, but will lay in wait in the park by night, looking for the unwary. It's likely the first indication of the monster's presence will be the disappearance of one or two local people, followed by the discovery of their desiccated, webbing-wrapped bodies one at a time on two successive mornings.

Udapudihe is not threatened by the phase spider, and so may choose not to take action against it (or he might choose to do so after deliberating for a short time, probably not more than a month or two). Similarly, the phase spider can sense that Udapudihe is not a normal tree and will avoid him, even to the point of not pursuing potential prey that approaches the treant.

Udapudihe, Treant: AC 18 (2), HD 8*, #At 2 limbs, Dam 2d8 limb, Mv 6", AI N, XP 1,250

HP 34

2 Animated Trees: AC 18 (2), HD 8, #At 2 limbs, Dam 2d8 limb, Mv 3", AI N, XP 700 ea.

HP 33

 29

Phase Spider: AC 14 (6), HD 5**, #At 1 bite, Dam 1d6 + poison, Mv 6" Web 15", AI C, XP 450
 HP 23

7. SCHILLER'S ANTIQUES:

This store is packed with antiques and collectibles, mostly furniture. Owner **Carl Schiller** opened the store in 1955 and has continuously expanded the quality and selection since then; what hasn't expanded is the building, so it's crowded and hard to move through. Carl does not normally have any clerks or other permanent employees, though he's been known to hire someone to run the shop for as much as a week while he travels out of state to acquire more items for the store.

As it happens, this store lies within the magical radius of the hobby shop. Normally this wouldn't matter, as Carl is in fact a normal human being. However, several items in his store are in fact magical, and their effectiveness has been restored.

Prominently displayed in the front window is a statuette of a dog, apparently some kind of hunting dog, carved from dark glossy stone. This is in fact a **figurine of wondrous power: onyx dog**, and its command word is engraved upon the underside: *fuss*. This is actually a German word, and must be pronounced "foos" in order to work. The figurine is tagged "Dog statue, \$25.00." It has 7 uses remaining of its original 12.

On a bookshelf lined with old books is a **manual of bodily health**. This book, written in Middle English, is tagged "Old medical book, \$50.00."

The most powerful, and dangerous, item is a **mirror of opposition**. This item is in the back of the store, and has been accidentally turned at an angle away from any customer who might wander down the narrow aisle where it is stored. It is an elliptical mirror about five feet from top to bottom and almost two feet wide, supported in the usual fashion on a wooden base with posts coming up either side. The posts are carved in an ordinary pattern of rings, but the frame is decorated with relief carvings of faces, some laughing, some crying. The price tag describes the mirror as an "Actor's dressing mirror, Hollywood, 1930's, \$190" but in fact the glass was taken from a far older mirror

and put into the current frame sometime in the early part of the century.

8. THE ANCIENT MARINER:

This bar, often called "The Mariner" by its regulars, is a popular hangout for both locals and tourists. Besides the usual variety of alcoholic beverages found at any decent bar, the Mariner offers live music on Friday and Saturday nights. The bar is owned by **Frank Watts**, who also owns several other businesses in the area; it is managed and operated for him by **Ted Barber**. Ted serves as the regular bartender at the Mariner, and is almost always working on the busiest evenings. In addition, **Beverly "Bev" Pittinger** and **Victoria "Vicky" O'Neal** work as a waitresses here most nights, though on less busy evenings one or the other might be off. Both waitresses are normal, ordinary humans.

ENCOUNTER: THE WOLF OF MAIN STREET

Ted Barber has been telling the story of how he was bitten by a wolf for years, and by now every local resident of Lakeside and probably half of the regular tourists have heard it. Nobody actually believes his story, though... everyone knows there are no wolves in the Lakeside area, and haven't been for years.

However, his story is absolutely true. Almost ten years ago Ted and his father Bob were hunting for mushrooms out near the ruined lighthouse (see **Ghost Tower of Lakeside** starting on page 71); it was early in the morning, just after dawn, and they separated to cover more ground. Suddenly Ted heard a growl from the undergrowth...

Bob heard his son's cry of surprise and pain and rushed to his aid. By the time he arrived the wolf had fled; only Ted saw it. He claimed it was a huge gray wolf, and the size of the bite wound on his forearm did seem to indicate a wolf. However, few people in the Lakeside area give any credence to his story.

The wolf was, in fact, a werewolf; he was about to transform back into human form when Ted stumbled upon his hiding place. Ted was infected, but until now has never transformed. He works as the bartender at the Mariner (area #8, above). He will transform for the first time on the first full moon

following the opening of the portal in the hobby shop.

How the original werewolf was able to assume its monstrous form is not important at this point, though it may indicate the presence of a magical zone somewhere in the woods; this could be a hook for another adventure.

Ted Barber, Werewolf: AC 15 (5), silver/magic to hit, HD 4*, #At 1 bite, Dam 2d4, Mv 15", AI N, XP 140
 HP 18 □□□□□ □□□□□ □□□□□ □□□

9. FIRE STATION:

This is the local fire department headquarters. The firefighters are all volunteers, as is common in small rural communities, though due to the extra tax income from the tourist industry they are particularly well supported with up-to-date fire trucks and equipment.

ENCOUNTER: JUST A BIT BULL-HEADED

Nate Hammond is a firefighter with the Lakeside Fire Department; he's a large, strong man, a widower whose wife died some years ago in an auto accident. His daughter **April** was in her teens at the time; she still lives with her father, and works as a stablehand at a horse farm outside of town.

Things are about to get weird for the Hammonds, as both father and daughter are in fact minotaurs. Both live and work outside the magic zone, but they do enter the zone to shop and eat at the restaurants, and of course during a variety of emergencies Nate may be called upon in his official capacity as a firefighter.

Nate and April Hammond, Minotaurs: AC 14 (6), HD 6, #At 1 butt/1 bite/1 punch, Dam 2d4/1d3/1d4, Mv 12", AI C, XP 300 ea.

HP 32 □□□□□ □□□□□ □□□□□ □□□□□
 □□□□□ □□□□□ □□
 25 □□□□□ □□□□□ □□□□□ □□□□□
 □□□□□

10. LAKESIDE DINER:

The Lakeside Diner is open for breakfast, lunch, and supper, and serves common American short order foods. It is owned by Frank Watts, who also owns the Ancient Mariner (area 8 above), but as with the Mariner, Frank is not found in the restaurant all that often. Instead, it is managed by **Willie Crouse**, a somewhat ornery World War II veteran who was hired by the diner's previous owner right after he mustered out of the army. Willie has done almost all the cooking in the diner for thirty years; presently he is assisted by his son **Leon** (who only gets to be the cook if Willie is out sick). **Loretta Duckworth**, **Rosemary Sizemore**, **Brenda Easley**, and **Janice Glaser** all work here as waitresses, though usually only two or three will be working at any given time. All are Normal Men and Women with average statistics, except for the manager:

Willie Crouse: Human Fighter Level 2, AC 11 (9), AB +2, #At 1 baseball bat (AB +3), Dam 1d4, Mv 12", AI L, XP 30
STR 13, CON 12
HP 8 □□□□□ □□□ + □□□□□ □

11. FIRST NATIONAL BANK OF LAKESIDE:

The First National Bank occupies a building constructed in 1969; it's a modern structure, blocky and flat, built of white bricks with a large decorative brass-colored grille covering part of the front, and large glass windows and doors. The bank president is **Steven Watson**; vice presidents **Lucas Austin** and **Earl Summers** are the loan officers, and the head teller is **Jackie Scott**.

12. CITY HALL:

The offices at City Hall are open five days a week from 9:00am to 5:00pm, with an hour's break for lunch from noon to 1:00pm. Most city officials and their deputies can be found here during these hours; for city officials, assume an 80% chance that they are present, but if not, a senior deputy will be available who can perform most functions of the office.

Mayor **Clifton "Cliff" Underwood** is only 50% likely to be here during business hours; his secretary **Maryann Gill** will offer to make an appointment for anyone who comes by while he is out. Those who know him know that he is often at the golf course

during his "away" time, if the weather is at all fit for the activity. Cliff is a brusque man who always claims to be very busy, but he can pour on the charm whenever needed. He is in his forties, balding, with a noticeable paunch that he always says he's "working on."

13. POLICE DEPARTMENT:

Lakeside's police department consists of four regular officers, Detective **Steve Clark**, and Police Chief **Dean Mitchell**.

Detective Clark is in his early fifties; he resigned from the Chicago PD and moved to Lakeside to serve out his remaining time before retirement in a peaceful small town.

Chief Mitchell is in his forties but still in good physical condition, and is reputed to be a crack shot. He takes pride in the safe, quiet reputation that Lakeside has acquired in the nearly twenty years he's been Chief of Police.

Detective Steve Clark: Human Fighter Level 3, AC 14 (6), AB +2, #At 1 fist or 1 bullet, Dam 1d4 (1d2 vs. armor) or 1d8 S/M 1d6 L, Mv 12", AI L, XP 50
INT 15, CON 13, DEX 15
HP 16 □□□□□ □□□□□ □□□ - □□ □

Chief Dean Mitchell: Human Fighter Level 2, AC 15 (5), AB +2, #At 1 fist or 1 bullet, Dam 1d4 (1d2 vs. armor) or 1d8 S/M 1d6 L, Mv 12", AI L, XP 30
WIS 14, CON 11, DEX 16
HP 10 □□□□□ □□□□□ + □□□

14. ST. ANTHONY CHURCH:

This Catholic church, which lies within the magic zone, will be the Cleric player character's church if the player chooses to play the character as Catholic. The church could also be Lutheran; most other Protestants do not use saint's names for their churches. Should the Cleric's player choose to play as some form of Protestant, the referee may choose to rename this church in an appropriate fashion, for example, First Baptist, New Hope Methodist, etc.

Should the Cleric's player choose to play as something other than a traditional Christian, the

referee may choose to leave this church as Catholic and create an NPC priest to manage it. If this is done, note that this NPC may suddenly find himself capable of minor miracles!

The adjacent house (to the west of the church) is the residence of the priest or minister (*rectory* if Catholic, *parsonage* if Protestant).

15. LAKESIDE MEMORIAL HOSPITAL:

Lakeside Memorial is a small local hospital, employing half a dozen doctors and perhaps twenty nurses. Emergency medical services will be provided during by Doctor **Phillip Chapman**, Doctor **Lee Engle**, Doctor **William "Bill" Grace**, or Doctor **James Rankin**. Doctor **Thomas Aldridge**, the head of the hospital, does not work the emergency room, nor does the semi-retired Doctor **Wayne Evans**, the former administrator. Doctor Evans frequently indicates his plan to retire to Florida, but has never quite been able to give up seeing patients. Doctor Aldridge is a pompous, self-important man; Doctor Evans was his mentor, and is the only person on staff who can get away with joking about Aldridge's attitude in his presence.

The head of nursing is Nurse **Laurie Cauthron**, a no-nonsense, hard nosed woman who really dislikes men who ignore her advice or directions. Players might also encounter Nurse **Jane Lowe**, a senior nurse who is very skilled but also very reserved; Nurse **Billie Boggess**, the only Black nurse employed by the hospital, who is very professional at all times; and finally, Nurse **Hattie Schelling**, blonde and ditzy-acting, but actually a fine nurse. Or if you feel like they deserve it, they might encounter Nurse **Dorothy "Dotty" Wieland**, who is thoughtless and sometimes clumsy, or Nurse **Charlene Bernstein**,



who takes great and barely-concealed pleasure any time she must do something that is uncomfortable to a patient.

Dr. Bill Grace and Nurse Billie Boggus are detailed in the following encounter, **Medical Magic**. Statistics are not given for any of the other characters above; should it matter, treat them as Normal Men and Women with generally average ability scores and no particular readiness for a fight.

ENCOUNTER: MEDICAL MAGIC

Dr. Bill Grace has, as a hobby, collected old books and items related to the medieval practice of alchemy. He never believed in any of it, of course, as he is a man of medicine, trained in a scientific field; but still, the old books and artifacts were fascinating to him, and he keeps a fairly substantial part of his collection in his office at the hospital.

One evening, not long after the incident at the hobby shop, Dr. Grace walked into his darkened office and noticed a glow emanating from an odd metal box which was part of his collection. It was as if a bright light was contained inside the box, and the glow was leaking out around the seams.

In fact, it was exactly as it appeared. Opening the box illuminated the entire room, as the oddly-marked silver sphere inside glowed with the power of a **continual light** spell. Dr. Grace closed the door, of course, and then examined the sphere carefully, but he could find no indication of any devices or technology, or indeed any other scientific reason for the glow.

This discovery led him to reexamine his collection, and eventually to begin experimenting with the various devices and materials he had collected. Being a doctor, he of course found the various healing and curative potions particularly interesting. After a few false starts, he managed to create a working **potion of healing**, and then potions of **neutralize poison** and **cure disease**.

Dr. Grace knew that his patients would not accept weird-tasting potions as actual medicine, so he developed two alternative potion forms. First, he created purified injectable medicines which acted as swiftly as the normal potions, adding a potent sedative (inducing sleep for 2d4 hours) so that the patients would not realize how quickly they were

being healed. Second, he created a pill form which requires 1d4 turns before taking effect.

Needing assistance in administering his new "medications," Dr. Grace took Nurse Boggus into his confidence. She now helps him to make his formulations as well as seeing to it those patients most in need of his magic receive it at her hands.

Dr. Grace is an alchemist, a kind of specialist in making magical potions and other similar materials. He acts and makes saving throws as a magic-user, but does not cast spells. Nurse Boggus is now his apprentice and so also acts and saves as a magic-user as he does.

Player characters who are injured, especially those injured outside the dungeon, are fairly likely to end up at the hospital, and Dr. Grace may prescribe his special medication for them if needed. Note that the **neutralize poison** injection can restore even a character who is otherwise dead for a short time from poison or venom. If the referee wishes a reaction roll may be used to determine the actions of Dr. Grace, remembering that he sees himself as a healer first and foremost.

Normally Dr. Grace has 1d4 doses of **healing pills**, 1d4 doses of **healing injection**, 1d2 doses of **neutralize poison injection**, and has a 50% chance of having a **cure disease** injection prepared. He will not sell these medicines, but will administer or prescribe them as he sees fit. If the player characters frequently make use of his services, he will surely run short on materials and may press them into service to acquire various odd ingredients, or alternately may request a share of their treasure (this does not count as "selling" the medicines, in his opinion, but rather "funding his research").

Dr. Bill Grace, Alchemist 2: AC 11 (9), AB +1, #At 1 fist, Dam 1d4 (1d2 vs armor), Mv 12", AI L, XP 30

HP 5 □□□□□ + □□□□

Nurse Billie Boggus, Alchemist 1: AC 12 (8), AB +1, +2 missile, #At 1 fist, Dam 1d4 (1d2 vs. armor), Mv 12", AI L, XP 15

HP 4 □□□□ + □□□□□ □

16. MAIN STREET GUN AND PAWN:

This shop is owned and operated by **Nick Hodges**, his wife **Bonnie** and their son **Buster**. Nick is reputed to be a cold-hearted man, but while he can and will drive a hard bargain and even take advantage of people if he can, he is scrupulous about fulfilling all deals he makes; the fastest way to get on his bad side is to renege on a deal. Buster is generally cross and taciturn; he's not as smart as his father, and if he ever forgets it, his father will remind him. Bonnie is kind hearted and would be generous, if Nick allowed it.

Despite the name, the store sells only used guns, though Nick stocks a broad (but not unlimited) variety of ammunition. There is an 85% chance of him having any particular kind of domestic pistol, rifle, or shotgun, but only a 25% chance of having imported weapons of any type; he has the same odds of stocking ammunition of a given caliber.

Nick will pay a "fair price" (roughly half of whatever he thinks he can resell an item for) for any item pawned, so long as he believes the seller has some idea of the item's worth; if the seller doesn't realize what he has, Nick will offer at most 10% of the item's value. Any items Nick does not think he can personally resell, he will refuse to purchase; however, he has a 40% chance of knowing a potential buyer for any unusual item (such as, for instance, ancient French coins), and will arrange a sale for a 25% commission.

When selling items, Nick generally expects to get 2/3 (66%) to 3/4 (75%) of the "new" price of the item. He will rarely if ever sell an item as low as 50% of the new price. This means that he almost never offers more than 1/3 (33%) of the new price of an item when he's buying. Use reaction rolls as normal to determine whether and how much he might be willing to negotiate. If player characters come into the store when Nick is out, Buster may give them a better deal, or a worse one; always apply a -1 to his reaction rolls as he is surly and difficult on his best day.

Statistics are not given for the NPCs above; they have typical Normal Man statistics, and can be made up as needed.

17. GENERAL JOHN'S ARMY SURPLUS:

Retired WWII veteran **John Billings** has owned this shop practically since his discharge from the Army after the war. While his highest rank in the service was Sergeant First Class, his friends "back home" started calling him General John as a joke, and when he started his business he used that name. He's an old man now, and recently hired a young Vietnam veteran, **Daniel "Dan" Hardy**, to help out at the store. Dan has PTSD, and reacts strongly to any sudden loud noises; as a consequence, he leaves town during the last week of June through the first week of July, staying with an uncle in the country, to avoid the sounds of fireworks. If he hears gunfire he has a 40% chance of panicking, where he will run away and hide; 30% chance of "flashing back" to Vietnam and behaving as if he were still there; and a 30% chance to be able to act normally.

The store carries Army and Navy uniform items; these items are older unused items, i.e. items never issued to troops. Shirts or pants are about \$8.00, boots are \$17.00 a pair, and jackets are \$20.00 each. Infinitely adjustable canvas belts are just \$3.00 each. Most sizes of men's items are available. Note that work uniforms for the Army were olive drab green, not camouflage, in this era.

There are no guns, but gun cases and ammo boxes are available (around \$5.00 each), as is ammunition in .22LR, .223 (5.56mm), and .45 ACP sizes. 50 rounds any of these types of ammunition is available for \$8.00.

The store also has a variety of knives. Those large enough to count as daggers include bayonets, meant to be fixed to rifles. Treat a rifle with fixed bayonet as a spear for damage purposes. These are priced at \$8.00 each. There are a few machetes available for \$10.00 each, which should

be treated as a kind of short sword doing 1d6 points of damage to S/M and L opponents alike. Sheathes or scabbards are included with any weapon-sized knife or machete.

Duffle bags can be had for \$7.00 each. These are the large-capacity items used by infantry, 24 inches in diameter and 36 inches long, or over 9 cubic feet in capacity, and are made of tough canvas material.

In addition, the store features surplus military tools such as folding shovels (\$6.00), as well as sets of wrenches (\$7.00) and screwdrivers (\$1.00).

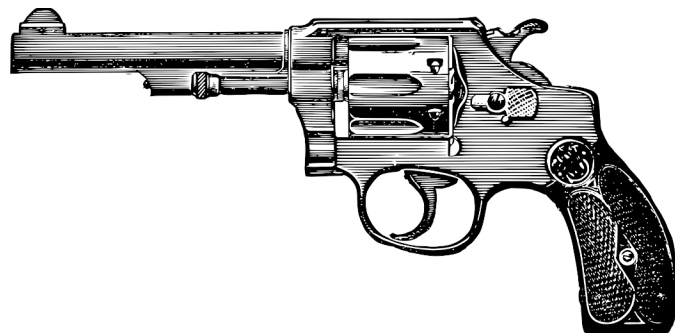
John no longer stocks batteries, as they do not have a long enough shelf life; the ones he used to carry didn't sell well for this reason. He does have 12V automotive batteries in a variety of sizes, from car-sized up to semi-truck sized, as they are shipped "dry" with the acid in a separate container, being thus somewhat immune to aging. Prices start at \$20.00 each, but John will negotiate somewhat on these.

John keeps a baseball bat behind the counter in case of trouble; either John or Dan may use it, but there is only one bat present.

The name of this store is something of an old joke. John Billings was never a general, or even an officer; he served as a truck driver, and never rose above the rank of Sergeant. But when he came home from the war, a few local people started calling him General, and when he opened his store they insisted on calling it General John's. Oddly, the nickname didn't stick, and no one calls him General anymore.

John Billings: Human Fighter Level 3, AC 13 (7), AB +2, #At 1 fist or 1 baseball bat, Dam 1d4 (1d2 vs. armor) or 1d6 S/M 1d4 L, Mv 12", AI L, XP 50
 HP 11 □□□□□ □□□□□ □

Daniel Hardy: Human Fighter Level 4, AC 14 (6), AB +3, #At 1 fist or 1 baseball bat, Dam 1d4 (1d2 vs. armor) or 1d6 S/M 1d4 L, Mv 12", AI L, XP 75
 HP 17 □□□□□ □□□□□ □□□□□ □□



18. WESSEL'S JEWELERS:

Local man **Hiram Wessel** founded this jewelry store many years ago, and he runs it entirely by himself; if he is for some reason not available, the store will be securely locked (-15% to pick the front door lock, back door is bolted from the inside and cannot be picked) and a CLOSED sign will be posted in the window. While there is nearly a thousand dollars worth of jewelry in the store, remember that stolen items will be difficult and dangerous to fence and will yield at most half of their given value, but more likely only 20 to 30 percent.

Hiram can appraise jewelry items, and prides himself on his honesty. He is very likely to appraise any item accurately for its value as jewelry or as raw metal, though he is less likely to accurately appraise items for historical or artistic value. Use the table below to determine the results of his appraisals. If player characters offer to sell him items, he will tell them he can pay at most 60% (he will quote an exact figure rounded to the nearest 10 or 100 dollars, not that percentage) as he must make a profit on resale of the item; or, he will offer to accept the item on consignment for whatever amount the characters wish to ask, with the understanding that he will receive 15% "off the top" of whatever amount the item brings in.

Appraisal Results Table (roll 1d%)

Result	Jewelry or Metal	Historical or Artistic
-70%	01-02	01-05
-50%	03-05	06-11
-30%	06-11	12-23
-15%	12-20	24-40
Accurate	21-85	41-75
+25%	86-91	76-83
+50%	92-96	84-94
+75%	97-99	95-98
+100%	00	99-00

Hiram Wessel: Human Normal Man, AC 11, AB +0, #At 1 fist, Dam 1d4 (1d2 vs. armor), Mv 12", AI N, XP 10

HP 3 □□□ + □□□□□ □

19. CHAMBERS COUNTY PHARMACY:

This store is owned by the senior pharmacist, **Luther Burton**; another junior pharmacist, **Brian Palmer**, and three clerks, **Rita Fuller**, **Becky Mason**, and **Jenny Myers**, are employed here, though of course generally only one pharmacist and one or two of the clerks will be in the shop at any given time. The pharmacy handles prescription drugs (of course) as well as non-prescription drugs and other health-related items, and in addition has a substantial magazine section and racks of tourist items (postcards, tee shirts, and so on) in the front.

The employees here are all Normal Men and Women and so no statistics are given (as the referee can easily make them up if needed); none of them are secretly monsters, in other words. However, that doesn't mean nothing unusual is going to happen here.

ENCOUNTER: A NASTY HEADACHE

Sherman and **Marjorie Watson** and their son **Darren** are tourists who are staying in a hotel northeast of the downtown area. On a hot summer day they come into the pharmacy, with Marge and Darren complaining of nasty headaches and demanding immediate service. The Watsons are loud, blustery people who are not particularly nice on a good day, and they are not having a good day right now. Sherman is heavyset but strong, working as a warehouse foreman for a unionized company, while Marge and Darren are stocky with wide faces and small eyes. Darren is nine years old, but he is "big for his age" and likes to bully other children; lately he has begun showing an early interest in attractive girls and women, much to the concern of his mother.

Sherman will repeatedly remind his wife that they are going to be late for the boat tour as she looks frantically for medicine to relieve their headaches; she will eventually ask the pharmacist for "something stronger" than aspirin, but as he is explaining that she needs to see a doctor for such medication, she and her son will howl in pain and transform into orcs. Sherman will be very surprised and frightened by their pig snouts and pointed floppy ears, but will begin to yell something angrily as if that would help; Marge will pick up a broom from a household cleaning supplies display and

begin attacking him with it, using it as a club. Darren will arm himself with a cane (walking stick) from a different store display and then turn his attention to the clerks or to any other young women who might be in the pharmacy, unless of course someone moves to defend them in which case he will eagerly attack any such defender.

Sherman Watson: Human Normal Man, AC 11, AB +0, #At 1 fist, Dam 1d4 (1d2 vs. armor), Mv 12", AI L, XP 10

HP 3 □□□

Marjorie Watson, Orc: AC 12 (8), HD 1, #At 1 broom, Dam 1d4, Mv 12", AI C, XP 15

HP 6 □□□□□□

Darren Watson, Orc: AC 12 (8), HD 1, #At 1 cane, Dam 1d4, Mv 12", AI C, XP 15

HP 5 □□□□□

20. THE SENATE MOVIE THEATER:

The Senate Theater is one of the oldest buildings in town; plays and vaudeville shows graced its stage before the advent of motion pictures resulted in its renovation. Though many buildings in town have been updated to modern '70's styling, the Senate remains a predominantly art deco building inside and out.

The ticket window is centered in the front of the building under the marquee, with doors leading in on either side; a small foyer and snack bar area is just inside, and two sets of doors, one on each side, lead further back into the theater proper. There was a small balcony, but it was enclosed and made into the projection booth when the building was last renovated.

The following movies will be showing, one after another, in the Senate during the summer of 1975:

- Shampoo
- Tommy
- Funny Lady
- The Return of the Pink Panther
- Jaws
- The Other Side of the Mountain

There are no special encounters planned for the theater, though it is entirely possible to set many of

the encounters described elsewhere in this section in the Senate for dramatic purposes.

Additional Lakeside Encounters

While the following encounters are numbered, it is not expected that the referee will roll dice to select an encounter; rather, choose encounters you feel will make the game exciting and fun.

1. LURKING IN A DARK ALLEY:

As if giant rats weren't enough, a handful of shadows have made their way to downtown Lakeside. It's probably best to throw them in when the party is together, sometime after dark; also, there's no reason that all seven shadows must attack at once. You may wish to roll 1d6 for the number appearing at any given encounter.

7 Shadows: AC 13 (7), magic to hit, HD 2+2, #At 1, Dam 1d4 plus 1 pt. STR drain, Mv 9", AI C, XP 30 ea.

HP 16 □□□□□ □□□□□ □□□□□ □
 14 □□□□□ □□□□□ □□□□□
 14 □□□□□ □□□□□ □□□□□
 13 □□□□□ □□□□□ □□□□□
 14 □□□□□ □□□□□ □□□□□
 11 □□□□□ □□□□□ □□□□□
 17 □□□□□ □□□□□ □□□□□ □□□□□

2. RATHER LARGE RODENTS:

This encounter is best thrown in at some point where one or two of the player characters are wandering around town after dark, possibly in a dark alley. It's not important whether these giant rats escaped from the dungeon under the hobby shop somehow or were mutated by magic; either way, they are dangerous monsters.

9 Giant Rats: AC 13 (7), HD ½, #At 1 bite, Dam 1d4, Mv 12", AI N, XP 10 ea.

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

3. BULLFROG BATTLEGROUND:

Here are some more ordinary creatures which, much like the giant rats above, have gotten rather larger than normal since magic returned to Lakeside. They live in the section of creek that falls within the magic zone. As with the rats, it doesn't really matter where they came from... what matters is that they are big enough that small children are in danger of becoming prey.

Note that normally no more than 1d4 individuals will be in any group of these creatures; as they are apex predators, they don't cluster together.

6 Giant Frogs: AC 13 (7), HD 2, #At 1 bite, Dam 1d10 (swallows on 19/20), Mv 9" Swim 9", AI N, XP 30 ea.

- HP 9 □□□□□ □□□□
- 15 □□□□□ □□□□□ □□□□□
- 12 □□□□□ □□□□□ □□
- 9 □□□□□ □□□□
- 13 □□□□□ □□□□□ □□□
- 5 □□□□□

4. GOBLIN RAIDERS:

At some point, probably after time synchronizes between the dungeon and outer world, a group of goblins will escape from the dungeon beneath the hobby shop. Assume that they can climb walls and pick locks as well as a first level thief, which is how they escape the dungeon into the hobby shop. They will do so at night and leave by the back

door, and will immediately begin to break into various stores and begin stealing things.

This encounter should happen even if the goblins in the dungeon have been exterminated; these goblins represent a separate group, as detailed below.

Have fun with this one. The goblins are not necessarily enemies that must be fought. In fact, they will be alternately manic and fearful, as indicated by a reaction roll (or chosen by the referee). They speak only goblin, so they can't be parleyed with in most cases, but clever players may be able to communicate by signs. And the goblins will steal anything not nailed down, and use any item they can figure out.

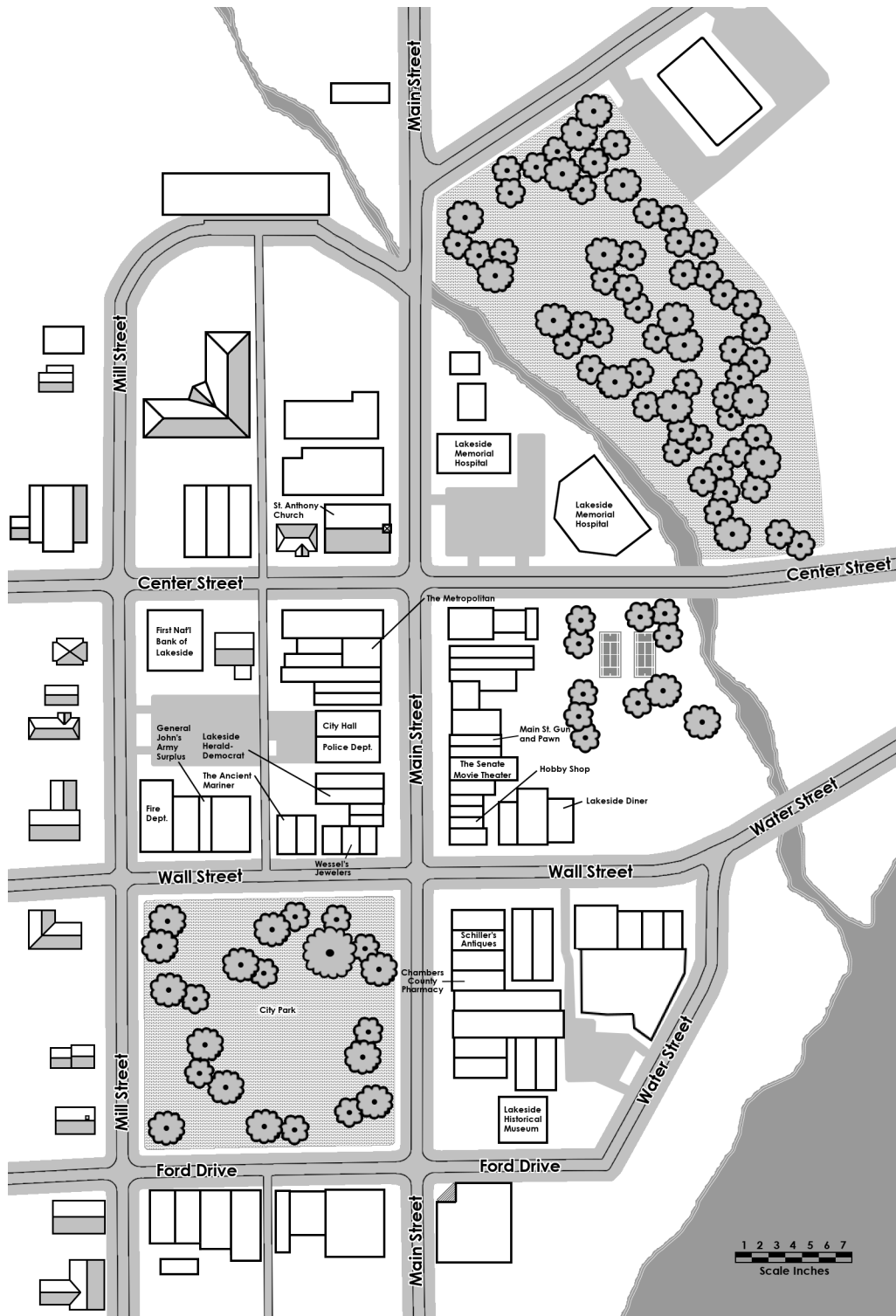
11 Goblins: AC 14 (6), HD 1-1, #At 1 dagger, Dam 1d4, Mv 6", AI C, XP 10 ea.

- HP 7 □□□□□ □□ +□□□□
- 3 □□□ +□□□□
- 3 □□□ +□□□□
- 7 □□□□□ □□ +□□□□
- 5 □□□□□ +□□□□
- 5 □□□□□ +□□□□
- 5 □□□□□ +□□□□
- 2 □□ +□□□□
- 4 □□□□ +□□□□
- 2 □□ +□□□□
- 3 □□□ +□□□□

Lakeside Downtown Map



Player's Map of Downtown Lakeside



The Ghost Tower of Lakeside

A Note to the Referee

I'm sorry to say, this adventure has rather a lot of background material. I've pared it down as much as possible, but this has turned into the Dungeon of Stories. There are two overlaid "main" stories here, and a succession of lesser but still significant stories.

The first main story, given in the Player's Background below, is the story told in the town of Lakeside about the mysterious tower. It's a typical kind of story told in many small towns, a tale of love and infidelity and tragedy. You should read or paraphrase the story for your players at some point, as they would all be familiar with it.

The second main story, which is the truth of the matter, is for your eyes only. It is a far more fantastic piece, yet it ends in the same way, with love, infidelity, and tragedy. You do not actually need to know the second story to run this adventure, but it may help with making up descriptive details.

Player's Background

Everyone knows about the ruined lighthouse on the bluff just north of town. It's probably the most retold story in Lakeside. The old folks say it was one of the very first structures built in the area, and that the odd little man who built it went on to be its first keeper. He disappeared after serving there for over twenty years; there was a search, but no one ever found out what became of him.

Others were assigned as keepers, one after another. Over the years the lighthouse got a reputation for being haunted, though the stories about the place were the kind of things kids tell around campfires.

A new lighthouse was built on a rock out in the lake around the turn of the century, and the old lighthouse was put up for sale. A big-city businessman and his wife were vacationing in Lakeside at the time, and she was so taken with the view of the lake from the lighthouse that she convinced her husband to buy it. The keeper's

house, which was near the lighthouse but detached, was furnished as a cabin where the businessman and his wife could come any time and stay.

They visited often. The businessman never could stay very long, as he had to tend to his business, but his wife so loved the cabin and the town that she stayed as long as two months sometimes. She was friendly with the locals, but rarely entertained.

One summer they came, and he stayed for a week before going back to the city, much as he had before; but this time he returned to Lakeside after only a few days. He had begun to suspect his wife was cheating on him with some local man, and he hoped to catch them in the act.

They say he found her with her lover on a stormy night, and that he pursued them up into the lighthouse with a gun, with the obvious intent of killing someone... his rival? His wife? Perhaps even himself? Who can say, for at that moment a bolt of lightning struck the tower, and it toppled from the bluff into the lake.

The lightning ignited the cabin, and it was that fire that brought the townspeople to the bluff. They searched the debris in the morning, discovering some scattered human remains, but rumor has it that neither the body of the wife nor her lover were there; only the businessman's remains were discovered.

Now, every once in a while on a stormy night, someone passing by will see the lighthouse standing intact, shedding a ghostly light out over the lake.

In fact, now that you think about it you remember a story on TV from a couple of months ago. Two young couples were on their way from Perryville to Lakeside one night when a fierce storm blew in. Their car was found abandoned on the road nearby, but there was no trace of what became of them.

What's Going On Here?

Quite a long time ago, dwarven traders arrived at the gates of the elven kingdom near Vatnsdalsvatn in Iceland. A small stand of trees framed the gate, the only artificial structure in sight, and even that could not be seen from any distance; but beyond the gate lay a mighty forest, and within that the beautiful city of the elves.

They met formally, and as both races live long and value tradition, even the simplest greeting can take more than a day. Eventually, though, they began to negotiate in earnest. Each night the elves entertained their guests with dancing, songs, and the finest food and wine.

So it happened that one young dwarf met an elf girl, a lady in waiting to the elven princess, and dwarf man and elf woman found a common ground neither had expected. It was not love at first sight, for such is not the way of either race, yet it blossomed so swiftly as to seem magical.

But their union was forbidden, and they were discovered and forced to part. Each tried to forget the other and move on, but neither could. The young dwarf, Hurgstarf, slipped away from the dwarven delve one night and made his way to the elven forest. And the elven girl, whose name was Cerida, likewise stole away from her family, left the forest, and made her way toward the dwarven territory.

Had they found each other, our story would be at an end. But they did not.

After a long journey Hurgstarf found the stand of trees. Instead of a great gate, he saw only a pair of stones so worn by time that anyone else would have thought them ordinary, natural things. Hurgstarf, being a dwarf, knew better, for he could see they were the foundations of the gate. He found no other sign of the kingdom of the elves.

Cerida had never been outside her forest, and so her journey took much longer and had many strange turns. When at last she found the mountainside cave Hurgstarf had told her of, she rushed inside; but the mighty gates of the delve were not there. With her finely-honed elven senses she knew there had once been dwarves within, but what had become of them she could not say.



As it happened, each of the young lovers undertook the journey just as the time of magic was coming to an end, casting their homes into the Shadow Realm. Hurgstarf tried to return home, not knowing what had happened, but Cerida was skilled at magic and soon understood the nature of her predicament.

Again, had she remained at the cave, our story would be at an end. But she did not.

Disguising herself, Cerida went among humans, passing herself off as the survivor of a shipwreck and supported herself with sewing and other crafts. Elves do not age as humans do, and so she was obliged to move to a new place and live a new life from time to time. After almost being exposed, she left Iceland, knowing there were too few people there for her to hide among them any longer.

Hurgstarf lived alone for a time near the lost elven kingdom; at length he grew lonely, and so he went among men. His skills with metal and stone kept him employed, but he also found it necessary to move about from time to time so that his unusually long lifespan would not draw undue attention.

He heard rumors of a woman who had been seen in several towns over too many years, and from the varied descriptions he began to hope it might be Cerida. He searched for her, following any sketchy rumor of a beautiful and ageless woman.

Cerida had turned aside many suitors in her many lives, vowing to wait forever for her lost love, though her hopes began to fade. A widower named Vincent Greenbank met her in his travels and was instantly smitten. She captivated him, and he set his mind on wooing her.

Cerida, tired of living alone and fending for herself, found his declaration that she would never again have to work enticing. At last she gave in to convenience and married him, and moved into his mansion and into a life of leisure.

Hurgstarf, for his part, began to lose faith that Cerida was still in the world somewhere. He volunteered to build a lighthouse where one was needed on a high bluff overlooking the lake, and took the job of keeper.

In building the lighthouse, Hurgstarf used features of architecture he had seen while in the elven kingdom years before; subtle features that were not remarkable to humans, but which he hoped Cerida would someday see and investigate.

Keeping the lighthouse was boring, and so to stay busy Hurgstarf began digging under it, building tunnels and chambers below and behind the bluff. He was only one dwarf, but in time his private delve became substantial, aided by the discovery of natural caverns which he could expand and finish.

What he did not know was that those subtle features of architecture which he had copied so well made the lighthouse into a magic collector, a kind of antenna that drew in what little magic was left in the world. The magic filled the lighthouse, and then began to flood into the delve and to spread to the surrounding area atop the bluff.

As the place became more and more magical, whatever force or power drove magic into shadow began to work on it. The lighthouse, exposed as it was to the light of the sun and the eyes of men, was somewhat protected, but in the delve beneath time began to run slowly.

Hurgstarf knew none of this, as he was not a magic-worker, so when one day he went in to work, and came out two months later he was surprised to discover he'd been gone more than two years. The search for him had already ended, and everyone considered him dead.

Now Hurgstarf was not a young dwarf anymore, and he had feared he might die of old age before ever finding his Cerida. Here was a solution... stay within the delve, coming out every so often to get food and drink, and so pass time far more quickly.

Cerida was sitting down for breakfast with Vincent one morning when she saw something strangely familiar in the newspaper he was reading... a picture of a lighthouse, like any other, but one marked with details she knew were elvish. She read the article closely, and learned that the lighthouse at Lakeside was for sale. There was nothing about the builder of the tower, but it had to be someone who had once seen her homeland.

Could it be Hurgstarf? She could only hope.

You've already read the Player's Introduction, and thus you know how Vincent came to be the owner of the lighthouse. So Cerida came to stay at the cabin, and when her husband had gone she ventured within the lighthouse.



Their reunion was bliss, for though he was no longer young, he was still her beloved whom she had missed for so long. He forgave her instantly for marrying Vincent, and they soon conceived of a simple plan to be together again: They would wait for Vincent to die of old age.

He was not a young man, after all, and Cerida would outlive him and inherit his fortune; Hurgstarf could remain within the delve as he had until then, and when Cerida was a widow, he would come out and they could be married.

But as you already have guessed, Vincent became suspicious, and managed to surprise the lovers in the cabin one stormy night. They fled into the lighthouse, running to the very top and barring the door. Then Hurgstarf revealed a hidden shaft from the top to the bottom of the lighthouse, with a ladder and a sliding pole. Together they slid down, and as Vincent stood unknowing before the door to the upper room, shouting his anger and frustration into the storm, Hurgstarf set explosives to topple the tower.

The lovers were safe within the delve when the tower fell, and what became of them afterward is another story entirely, one not to be told here.

The lighthouse was a magical place, an anchor for the delve beneath it, and though it was destroyed it still existed on some level, impressed on the fabric of existence. It appears again during violent storms at night, looking solid yet not quite real, and always disappearing before the dawn.

The Lost Teenagers

The last time the lighthouse appeared, a group of teenagers entered it. Two couples, Jonathan "Jon" Price and Rosemary "Rosie" Blake, and Ronald "Ron" Harvey and Melody Mills, were in a car together on their way from their hometown of Perryville to attend a concert in Lakeside when their car broke down in the storm. They saw a light in the lighthouse and went inside looking for shelter, and hopefully a telephone, and became trapped when the storm abated and the lighthouse slipped back into shadow. Due to the difference in the flow of time (as explained below), they have been missing for two months but have only experienced two days.

While searching the lighthouse for food and water, the travelers found the entrance to the delve; in desperation, they entered it. Unfortunately for them, they were unprepared for the monsters who stalked the rooms and corridors beneath the lighthouse, and sadly Ron Harvey was killed by a giant spider while Melody Mills, his date for the concert, became separated from the party. Jon Price and Rosie Blake have stayed together, and may be encountered on the first or second levels of the delve; Melody Mills is trapped in the magic mirror in room 15 of dungeon level 1, below. For convenience, the statistics for Jon and Rosie are given below. Note that both have suffered some injury in their nightmarish wanderings in the deep dark dungeon.

Jonathan "Jon" Price, Human Fighter 1: AC 12 (8), AB +1, #At 1 sword, Dam 1d8, Mv 12", AI L, XP 15
 HP 6 +

Jon is a quarterback on the Perryville High School football team; his experience on the team accounts for his Fighter class, while his better-than-average Dexterity and Constitution give him the statistics above.

Rosemary "Rosie" Blake, Normal Man: AC 11 (9), AB +0, #At 1 fist, Dam 1d4 (1d2 vs. armor), Mv 12", AI L, XP 10
 HP 3 +

Rosie is the head cheerleader at Perryville High, and was dating Jon primarily because it's expected that the head cheerleader will date a quarterback; two days trapped in the dungeon with him has substantially cooled whatever interest she might have had in him.

About the Tower

When the tower fell it became an **overlay**, as described on page 3. Originally it appeared only during the wildest storms, as only the sheer elemental force of such a storm could bring it forth. Its first appearance was precipitated by a massive bolt of lightning, and this is also impressed on the fabric of reality such that any manifestation of the lighthouse will begin with a bolt of lightning striking.

When the lighthouse is not manifested the site is nearly bare, a rocky place atop the bluff where little grass grows. Of the cabin, only its fireplace, its concrete porch, and some of the foundation stones still remain; of the lighthouse, only the very bottom still stands, sheared off at an angle sloping down toward the lake. The space within the ruined tower is filled with stony rubble and some gnarled, scrubby bushes.

The area within the ruined tower is a class B magic zone, but the area reaches only to the outer wall of the ruin. When the lighthouse manifests, the area within it and the delve below is a class A magic zone, and the area around the outside for a hundred yards or so becomes a class B magic zone.

It is possible to bring forth the tower by means of a magical **lightning bolt** spell, if it is cast at night; there is a chance equal to 10% per caster level that this will succeed. If cast by means of a magic item, the chance of success is 50%. If the lighthouse is manifested in this way, a storm will begin to gather regardless of the preceding weather patterns; the storm will affect an area about a mile in diameter, and will disappear by morning along with the lighthouse. The storm will begin to form immediately, but rain and lightning will not start for 1d4 turns.

When the tower is manifested, the flow of time inside the lighthouse and the dungeon beneath it is normal; when the manifestation ends, time flows at a rate of 1 to 28 within both. Thus, each day spent



trapped inside the lighthouse or dungeon equates to about a month on the outside. When the lighthouse returns to shadow, anyone inside who looks out will see only gray mists, and if anyone tries to leave they will be pushed back by a seemingly magnetic force that becomes more powerful the more they push against it.

The lighthouse can be manifested someone trapped on the inside if he or she uses a magical **lightning bolt** spell, as described above, cast in the uppermost level of the lighthouse. Though this will appear to be instantaneous, when the party exits at least one day will have passed and it will be the following night.

About the Dungeon

Unlike most magical places that became lost in Shadow, this dungeon is relatively new. The monsters within are creatures attracted by the magic, or those whose hidden nature has been revealed after venturing inside.

Over the years Hurgstarf amassed a substantial treasure, and made a point to keep as many coins from his homeland as possible in his hoard. He spread his treasure out over several hidden vaults in his dungeon, and thus several treasure hoards found in it contain coins of dwarven mintage. These coins will not be recognized by any modern coin expert, who will consider them fake; they are therefore worth only their value in metal, which is 1 cent per CP, 15 cents per SP, and \$16.00 per GP.

The Lighthouse

General Notes

While it is manifested, the lighthouse is physical; even so, anyone moving around inside the lighthouse itself will feel as if everything is dreamlike and nothing is quite real.

There are no wandering monsters as such in the lighthouse itself.

Room Key

1. Entrance:

A metal sign hung on the heavy outer door warns you that the lighthouse is "Closed" but the door is slightly ajar.

When tried, the door opens stiffly with a loud squeal. If left unattended it will slowly swing shut with a groaning sound.

2. Reception:

This semicircular room is empty, other than a small round table pushed back against the wall. Centered on the far wall is a tattered, faded poster held up with peeling masking tape; the poster depicts the lighthouse as seen from the south.

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

3. Sitting/Dining Room:

This room contains a wooden table and chairs on one side and a large fabric-upholstered sofa on the other. The sofa is worn and threadbare. A narrow wooden cabinet stands against the wall. The walls are undecorated, but you can see discolored areas and nails in the walls that surely once held framed pictures of some kind.

The cabinet contains shelves lined with eight plain diner-style coffee cups with saucers, four dinner plates, four bowls suitable for soup or cereal, and a drawer containing four place settings worth of knife, fork, and spoon as well as an assortment of serving spoons. None of these items are particularly valuable, and all are quite dusty.

4. Kitchen:

This room is a kitchen, obviously, a bit old-fashioned perhaps. A sink and stove are arranged against the curving outer wall; an empty knife-block stands beside the stove, and a drawer is half pulled out just to the left of the sink.

A free-standing cabinet stands with doors open against one of the straight walls. Many plates and bowls are visible in the cabinet, and a few lie broken on the floor in front of it. There is, however, a lot of empty space in there... something may be missing. A small round table is pushed up against the opposite wall, between the door toward the entrance and another rather narrow door. Another door is just to the right of the cabinet, and an odd, curved door is set into a similarly curved wall in the central core of the tower.

All food items that may have been stored here were long ago scavenged. Also notable by their absence are all of the sharp knives and all the metal pots and pans. The knives have been taken away by various individuals as potential weapons, and the fungoids in the lower dungeon levels took all the pots and pans to room 5 on the second dungeon level to use as an alarm system.

5. Bathroom:

This curving room is evidently the bath. A standard toilet stands beside a vanity against the right-hand wall, and a tiled walk-in shower occupies the far end of the room. The shower curtain is a sheet of tattered white plastic, and the shower is dirty and stained. A towel rod hangs on the left-hand wall near the shower, but no towel hangs there. A medicine cabinet with mirrored doors hangs above the sink.

In the vanity below the sink is a half full bottle of drain cleaner, three unused bars of soap, and a pile of worn but serviceable hand towels. A plunger ("plumber's helper") stands beside the toilet, out of sight from the door.

The medicine cabinet contains a comb, a roll of narrow bandage tape, a roll of gauze, a bottle of

aspirin (about half full), a brown glass bottle of alcohol disinfectant (about half full), and a blue glass bottle labeled "Dr. Azore's Dynamic Health Tonic." This latter bottle contains an ordinarily ineffective patent medicine which, in the presence of magic, has actual healing powers. One teaspoon of this tonic (one dose according to the label directions) has the effect of a normal **potion of healing**, though it will not work on any given character or creature more than once per day. There are about seven teaspoons of the tonic left in the bottle.

6. Secret Exit:

At the bottom of the chute you find a small natural-looking cave connected to the outer wall of the lighthouse foundation. The cave has been expanded somewhat by excavation, so that you can stand upright here, but it was done so that the cave mouth would still look completely natural from the outside.'

Even so, you see a rope ladder hanging down from the cave mouth toward a dock perhaps a hundred feet below. Looking down, you see that the rope ladder is missing from about the halfway point, and what remains looks decrepit and unsafe.

The rope ladder is in fact completely unsafe and will break if tested with a human's weight. The dock is also decrepit; any character falling on it will suffer normal damage, but there is a 60% chance that the dock will collapse at that point, breaking up in the cold lake water.

7. Hallway:

This area is empty. The window stands open, letting the rain and cold into the room, and the floor is wet and looks slippery.

The floor is slippery; anyone moving more than half speed or attempting to run here must save vs. Death Ray or fall, suffering 1d4 points of damage.

8. Sitting Room:

This room contains a small round table and two chairs. On the table are cards and poker chips indicating that a game is in progress, with both hands lying face down. The walls of this room show signs that framed pictures once hung there, but there are no such pictures present now.

If the dealt cards are turned over, the hand closest to the door will be revealed as the infamous **dead man's hand**, i.e. the two black aces and two black eights; the fifth card in this hand is the Queen of Clubs. The other hand is also the dead man's hand, but in this case an older version not attributed to Wild Bill Hickok which was traditional in the 19th century. This hand consists of three Jacks, of Clubs, Spades, and Diamonds in this case, as well as the sevens of Clubs and Spades.

The significance of these poker hands is not immediately obvious.

9. Storage:

This is obviously a storage room. Crates, most of them opened and empty, are scattered around the room. This whole space is dusty and disused.

The crates here contained a variety of supplies used in the lighthouse; not surprisingly, virtually everything useful was long ago looted. One empty crate is labeled "blankets" while another is labeled "beans." One of the unopened crates contains a spare oil burner for the lighthouse (and it is labeled appropriately). Another such burner, dirty and dented, rests on the floor in one corner. A smaller wooden box lies open on the floor near the curved inner wall, and inside nails can be seen. A metal toolbox rests next to it, but all the tools have been taken except for a very short screwdriver and a very dull wood chisel.

Should any player ask about any likely item, the referee must decide whether or not it would have been present, remembering that anything useful or consumable by the denizens of the dungeon would probably have already been looted.

10. Hallway:

This area is empty, except for a small round table standing in the window nook.

If characters examine the room they will see that there are signs that furniture once stood in various places in the room, and pictures hung on the walls, but they were all apparently removed.

11. Bedroom:

This oddly-shaped room is a bedroom. An unmade bed with nightstand stands against the curving outer wall; a small lamp is on the nightstand, with a water glass standing beside it. A door stands open leading into a small room, or maybe a large closet; it is mostly empty other than a rack full of blue coveralls and a single ratty blue bathrobe. A chest of drawers stands in the alcove beside the window nook, and a chair and table are in the nook. A book lies on the table there.

The book is the Bible (King James' version) with a bookmark inserted into it. Opening the Bible to the bookmark reveals Psalm 119, and verse 105 is underlined in pencil:

Your word is a lamp for my feet, a light on my path.

Inside the drawer of the nightstand is a pack of Great Northeast brand cigarettes, a regional brand that has not been sold since the 1950's. The pack is more than half full and does not seem as old as it should be; the cigarettes are still reasonably fresh, in fact. Also in the drawer is a Zippo brand lighter, full of fluid and ready for service, and a box of Band-Aid bandages, more than half used.

The chest of drawers is full of men's work clothes of about medium size, stuffed into the drawers more or less randomly.

12. Bedroom:

This room is a bedroom. The window is open, making the room cold and damp. A bed with a nightstand stands in the far corner against the curving outer wall; a small lamp is on the nightstand. A chest of drawers stands beside the door, and a ring of keys lies on top of it. In the window nook you see a chair and table, though the chair has blown over.

The keys on the ring fit all the locks found in the lighthouse. The chest of drawers is empty except for two handkerchiefs in the bottom drawer. The drawer in the nightstand is also empty. The bed is made up neatly but is wet from the rain coming in.

13. Workroom:

A few old cardboard boxes and a homemade wooden toolbox are the only items present in this room at the top of the stairs. The windows stand open, letting the cold wind and rain blow through the room. Looking around, you see a ladder against the wall, leading up to a trapdoor which you assume gives access to the lamp.

Most of the cardboard boxes are empty, but one contains a replacement bulb for the lamp. The toolbox contains a seemingly random assortment of wrenches, a straight-bladed screwdriver, and a claw hammer with a half-rotten handle.

14. Lamp Gallery:

This narrow, rain-lashed catwalk wraps around the glass lenses of the lamp. It does not seem like a safe place to be in bad weather, with both the boards of the floor and the handrail slick with rain.

There is nothing of any particular interest here.

Dungeon Level 1

Wandering Monsters

Check for wandering monsters every two turns on this level. On a roll of 1-2 on 1d6, one of the following groups of monsters has been encountered.

1. **1d6 Ghouls (11 total):** AC 14 (6), HD 2, #At 2 claws/1 bite, Dam 1d4 + paralysis (each claw), 1d4 bite, Mv 9", AI C, XP 30 ea.
 HP 9 □□□□□ □□□□
 3 □□□
 15 □□□□□ □□□□□ □□□□□
 3 □□□
 11 □□□□□ □□□□□ □
 3 □□□
 6 □□□□□ □
 9 □□□□□ □□□□□
 6 □□□□□ □
 8 □□□□□ □□□
 12 □□□□□ □□□□□ □□
2. **1d4 Giant Beetles (5 total):** AC 16 (4), HD 3+1, #At 1 bite, Dam 3d10, Mv 12", AI N, XP 50 ea.
 HP 20 □□□□□ □□□□□ □□□□□
 □□□□□
 12 □□□□□ □□□□□ □□
 24 □□□□□ □□□□□ □□□□□
 □□□□□ □□□□□
 21 □□□□□ □□□□□ □□□□□
 □□□□□ □
 20 □□□□□ □□□□□ □□□□□
 □□□□□
3. **2d4 Giant Rats (10 total):** AC 13 (7), HD ½, #At 1 bite, Dam 1d4, Mv 12", AI N, XP 10 ea.
 HP 3 □□□ 1 □
 3 □□□ 1 □
 2 □□ 2 □□
 1 □ 2 □□
 2 □□ 1 □
4. **1 Giant Boa (3 total):** AC 15 (5), HD 2, #At 1 bite + constrict, Dam 1d6 + 2d4/round, Mv 12", AI N, XP 30 ea.
 HP 8 □□□□□ □□□
 13 □□□□□ □□□□□ □□□
 10 □□□□□ □□□□□
5. **1 Gelatinous Cube (1 total):** AC 12 (8), HD 4, #At 1, Dam 2d4 + paralysis, Mv 6", AI N, XP 75 ea.
 HP 15 □□□□□ □□□□□ □□□□□

6. **1 Giant Jumping Spider (4 total):** AC 14 (6), HD 1, #At 1 bite, Dam 1d6 + poison, Mv 6" Leap 12", AI N, surprise on 1-3 on 1d6, XP 15 ea.
 HP 6 □□□□□ □ 5 □□□□□
 7 □□□□□ □□ 7 □□□□□ □□
7. **1d6 Fungoid Scouts (see page 87)**
8. **Lost Teenagers (see page 74)**

Dungeon Key

1-9. LEVEL START:

The first nine rooms of this level form an interconnected square. The purpose of these rooms is not at all obvious, and except as noted below they are mostly empty. The construction is distinctive though:

The room you see before you has walls made of large gray cut stones put together with what appears to be ordinary mortar. The ceiling is arched toward the center, and covered in a light-colored plaster spotted here and there with cracks or water damage. The floor is made of dark stone tiles about a foot square laid out in an even grid and separated by a dark gray grout or mortar of some sort.

1. FIRST ROOM:

Read the description above, then continue:

A small amount of white gravel lies scattered on the floor in front of the door directly across from the stairs.

Other than the entirely ordinary white limestone gravel, there is nothing of any interest in this room.

2. CORNER ROOM:

This room is much like the first in terms of walls, floor, and ceiling. You notice muddy bootprints leading from the opposite door to the door you entered through, though the mud becomes less obvious with each step so that the prints nearest you are almost indistinguishable. Looking down, you notice pieces of a shattered white mug just to the right of the doorway.

There is nothing of value in this room.

3. CORNER ROOM:

This room is much like the first in terms of walls, floor, and ceiling. It appears empty, save for a the stub of a thick candle in the middle of the floor and a number of broken bottles in the far left corner.

The broken bottles are beer bottles, at least thirty years old, and one is actually unbroken (but of course, quite empty). Five bottle caps are scattered among the glass fragments. There is nothing else of interest in this room.

4. SIDE ROOM:

This room has the same kind of walls, floor, and ceiling as the rest you've seen so far. The room appears entirely empty.

The room is, in fact, empty.

5. CENTER ROOM:

This room is much like the first in terms of walls, floor, and ceiling. The strange thing about this room is the ring of pale white toadstools roughly in the center of the floor. The ring is almost ten feet in diameter, but there is room to walk around it if you want.

The fairy ring of toadstools is, of course, magical. Any character stepping into the ring must save vs. Poison; if the roll is a failure, the character coughs for 2d8 rounds and suffers 1d10 points of damage due to breathing in spores. If the roll is a success, the spores cause the character's consciousness to expand; tell the player that his or her character feels connected with the universe, and that it's

"beautiful." The next time the character comes within 1" of a trap of any kind, he or she immediately sees it and knows how it works. Note that this only works once!

If any character actually steps on or otherwise damages the toadstools, that character must save vs. Spells or suffer the same fate as above. Success on this saving throw grants no benefit.

6. SIDE ROOM:

In the center of this otherwise familiar-seeming room you see the figure of a man standing silently facing you. The figure is whitish and indistinct, like a blurry photograph or something, and it seems to be just standing there.

The figure is in fact the desiccated body of Ron Harvey, partially swathed in spiderweb and hanging suspended from the ceiling by nearly-invisible webbing.

If the eastern door (leading to area 2, above) is investigated:

In front of the door you see a three-foot-diameter puddle of mud, with large and apparently fresh bootprints impressed into it.

Hiding on the ceiling near whatever door the characters entered by is a giant black widow spider, which will attack with surprise on a 1-3 on 1d6 unless some player mentions his or her character is checking the ceiling.

Giant Black Widow Spider: AC 6, HD 3*, #At 1 bite, Dam 2d6 + poison, Mv 6" Web/Climb 12", AI N, XP 80

HP 17 □□□□□ □□□□□ □□□□□ □□

7. CORNER ROOM:

This room has the same kind of walls, floor, and ceiling as the rest you've seen so far. On the western wall is spray painted graffiti in orange, green, and white. The graffiti includes crude depictions of male genitalia as well as a number of rude words.

Other than the graffiti described above, there is nothing in this room.

8. CORNER ROOM:

In this now very familiar-looking square room you see a frightful sight... five dead people, slumped together in the far corner of the room. They have been here for a long time, and are little more than skeletons on which hang tattered, rotten clothing. From what you can see of their clothes, there are male and female corpses here, the two women wearing business-style blouse, jacket, and skirt, and the three men in business suits. A briefcase lies against one of the male corpses.

These five people are among the first to wander into the dungeon after the fall of the tower. What killed them is not obvious, but however they died, they subsequently arose as animated skeletons. So long as they are not disturbed they will lie still, but as soon as any of the skeletons or the briefcase are touched they will animate and attack.

The briefcase contains papers regarding a business deal between a local company, Gordon and Son Inc., and a foundry in Chicago; the details of the deal are not important, but the name of the company will allow interested characters to identify the corpses. Details of this are left to the GM to decide; note that this can be a hook for a future adventure. Also inside the briefcase is a fancy gold pen; the ink has dried up, but it is still worth about \$50.00 if sold to a jeweler or collector.

One of the female skeletons wears a silver necklace set with multiple flecks of turquoise worth \$100.00. One of the male skeletons has a gold wristwatch worth \$35.00, and another has an old but well-tended silver pocket watch worth \$65.00.

Oddly, none of the male skeletons have a wallet, nor do either of the females have purses.

5 Skeletons: AC 13 (7), ½ damage from edged weapons, 1 point only from small missiles, HD 1, #At 1 bony fist, Dam 1d6, Mv 6", AI C, XP 15 ea.

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

9. BACK ROOM:

This familiar-seeming room appears entirely empty. A thin crack zig-zags down the far wall. There's a damp spot on the floor just in front of the crack. Other than that, the room is empty.

The crack is actually the seam in the center of the secret door, which is actually the entire back wall of the room. Anyone who presses (i.e. steps) on the damp spot on the floor and then pushes on the wall will cause it to swing wide open. At that point, rooms 9 and 10 are effectively one large room.

10. SECRET VESTIBULE:

As the wall opens before you, the room suddenly becomes much larger, doubling in size in fact. At the far end of this now much larger space you see a pair of heavy doors recessed five feet into the far wall. A patch of floor in front of the double doors appears to be damp.

The "damp floor" is in fact a gray ooze.

Gray Ooze: AC 12 (8), HD 3, #At 1, Dam 2d8, Mv 12", AI N, XP 50

HP 15 □□□□□ □□□□□ □□□□□

11. IRREGULAR ROOM:

This room is very plain, though large and strangely shaped. The walls have been defaced with spray-painted graffiti depicting crude humanoid forms armed with spears; some are red, others are purple, and they appear to be at war with each other.

Anyone who touches the graffiti will discover the paint is still somehow wet, and must immediately make a save vs. Paralysis. Anyone who fails will change color, becoming the color of the graffiti touched, and will fall under the control of some weird chaotic magic. Those controlled will not speak, nor will they respond to instructions from anyone unaffected by the magic.

Should two or more characters be affected by different colors of paint they will begin fighting with each other, ignoring anyone not affected. They will not use firearms or any other sort of modern weapon but will fight strictly hand-to-hand or with

melee weapons (though they might, for example, use rifles as clubs). If an afflicted character has no standing opponents, he or she will begin wandering aimlessly.

A character afflicted by this curse will remain so for 2d4 turns or until treated with a **remove curse** spell (which will instantly free the victim).

A purple figure is painted directly over the **secret door**, which is opened by stepping on a slightly darker floor tile three feet in front of the door; it opens smoothly on its own, and closes again after 1d4 rounds. It is not necessary to touch the secret door to open it, but anyone who does may be affected by the curse.

12. SQUARE ROOM:

This room is very plain, except for vine-patterned carvings along the edges of the ceiling and floor. You see something shiny on the floor in the northwestern corner of the room, while in the center of the floor you see several thin, crisscrossing cracks like a spiderweb.

The shiny thing in the corner is a single bent copper coin, so defaced by verdigris and abuse as to be unidentifiable. It was dropped by someone who was passing through the **secret door**, which is opened by stepping on a discolored tile (as in room 11, above).

13. DIAGONAL ROOM:

This room is very plain, except for knotwork carvings along the edges of the ceiling and floor. Each of the short diagonal walls at the north side of the room has a single torch sconce, while two sconces are spaced evenly on each of the diagonal walls to the south.

As you look around the room, you see the opposite door begin to open...

Beyond the opposite door (whichever one it is at this point) is a trio of **hobgoblins**. These three were once a local farmer, Jake Kauffman, and his two sons Lester and Billy. They were all bullies, disliked by their friends and neighbors. One night while out hunting a storm came up, and they took shelter in the lighthouse; when they found the dungeon

entrance they decided to explore. They would have returned to their home even after their true nature was revealed, but they got lost and were for a while trapped in the lower levels by the fungoids. Somewhere along their way they found a small amount of Hurgstarf's treasure, which they split up between them. Now they are greedily searching for more treasure.

Their treasure (most of which was once Hurgstarf's treasure) is divided up as follows:

Jake: 7 CP, 9 SP, 17 GP, and 3 tiger eye jewels worth \$5.00 / 10 GP each.

Lester: 4 CP, 5 SP, 9 GP, and a slim gold bracelet worth \$35.00 / 20 GP.

Billy: 3 CP, 4 SP, 8 GP, one large polished cabochon piece of jet worth \$40.00 / 100 GP, and a silver-colored Timex women's watch with a broken strap (once property of Rosemary Blake; she lost it, and the hobgoblins found it, but they never met).

Note that all the coins above are of dwarven mintage, as described on page 75 under **About the Dungeon**.

They may parley, but if so they will depend on threats and bluster rather than trying to come to any sort of arrangement with the adventurers. If they choose to fight, note that each is armed with a 20 gauge, double barrel shotgun which is fully loaded. Once they have fired off both barrels, they will use them as clubs.

Naturally, the **secret door** is opened by pulling down on the wall sconce described there.

Jake, Lester, and Billy, Hobgoblins: AC 11 (9), HD 1+1, #At 1 shotgun or 1 club, Dam 2d4 shotgun (3d4 if both barrels are fired at -3 to hit) or 1d4 club, Mv 12", Al C, XP 15 ea.

HP 7 □□□□□□□□ 8 □□□□□□□□
6 □□□□□□□

14. SQUARE ROOM:

This room is very plain, except for vine-patterned carvings along the edges of the ceiling and floor. Near the center of the floor is a large patch of blackened floor, looking as if something had

been burned there at some time in the past. Stranger yet, there is a large shiny patch near the north end of the east wall. It looks wet, maybe even slimy.

The slimy patch covers most of the **secret door**. What it's composed of is not obvious, but anyone touching the wet spot must save vs. Poison or become violently sick for 1d4 turns. Such an individual will move at just half speed and be unable to attack for the duration. The secret door is opened simply by pushing on it. Clever players might try using an implement of some kind, or wearing gloves, and such methods should generally be allowed to succeed.

15. DIAGONAL ROOM:

This room is very plain, except for knotwork carvings along the edges of the ceiling and floor. The room is entirely empty save for one unusual item: an upright chunk of shiny black rock nearly the height of a man. It has irregular, curving facets, and is tapered from base to tip; the largest facet, turned mostly away from you, is smooth, flat, and shiny. This hefty chunk of rock stands in the western corner of the room.

Hurgstorf found this massive piece of obsidian early in his excavations, and put it in this room with the intent that he would examine it later. He could tell, of course, that the large facet had been polished smooth intentionally, but did not immediately realize that it is a magic item.

It is, in fact, a **mirror of life trapping**. Its command word is written on the back of the stone in Norse runes which can be read only with **detect magic** or **detect invisible**, followed by **read languages** (unless of course the reader actually knows how to read Norse runes). By the time magic had returned and the mirror was fully active, Hurgstorf was busy excavating the second level and never actually returned to this room.

The mirror has managed to claim just one victim since its reactivation: Melody Mills, the missing member of the Lost Teenagers described in the introduction.

The **secret door** is opened by pushing on it. Melody does know about the secret door and might open it for someone who frees her from the mirror.

Melody Mills, Normal Woman: AC 11, #At 1, Dam 1d4 (1d2 vs. armor), Mv 12", Al L
HP 4 ☐☐☒☒ + ☐ ☐☐☐☐☐ ☐

Melody is not at all sure how she got here, but her torn and disheveled clothing is stained with blood that does not appear to be hers. If questioned about the recent past, she is likely to become confused and angry.

16. SQUARE ROOM:

This room is very plain, except for vine-patterned carvings along the edges of the ceiling and floor. Something made of coarse brown fabric lies on the floor in the southeast corner.

The brown object is a sack, and inside the sack is a single copper coin of dwarven mintage, as described on page 75 under **About the Dungeon**.

The **secret door** is opened by firmly kicking the lower right corner and then pushing it open. It will close again automatically after 1d4 rounds.

17. DIAGONAL ROOM:

This room is full of furniture. Easy chairs, tables, straight chairs, cabinets, armoires, and old-fashioned kitchen cabinets fill the space up to ten feet from each wall of the room, leaving an open space in the center and a path to walk through. The walls, floor, and ceiling are very plain, except for knotwork carvings along the edges of the ceiling and floor.

The furnishings are in need of care and cleaning but most are still sturdy and entirely usable. If the room is searched, after 2d4 man-turns a single steak knife will be discovered lying under a piece of furniture. Its tip is broken off but it is still sharp. This is the only non-furniture item in the room.

Before the **secret door** can be accessed, three heavy items of furniture must be moved. The secret door itself is opened by firmly kicking the lower right corner and then pushing it open. It will close again automatically after 1d4 rounds.

18. SQUARE ROOM:

This room is very plain, except for vine-patterned carvings along the edges of the ceiling and floor. A patch of ceiling more than ten feet by ten feet in the northeast corner of the room is damp, and the sound of water dripping on the floor echos in this stone-walled room.

The wet spot is just wet. The floor might be slippery in the northeast corner, but as no one needs to go there the results of doing so are left to the referee to decide.

The **secret door** is opened by stepping on a slightly darker floor tile three feet in front of the door; it opens smoothly on its own, and closes again after 1d4 rounds.

19. ONE OF HURGSTARF'S VAULTS:

This octagonal room has two comfortable-looking but very old-fashioned easy chairs arranged to the right and left of a small side table with a single drawer. Lying on the table is a gold letter opener.

As you look more closely you note that the upholstery of the chairs is identical, with wider dark red and blue stripes separated by thin gold stripes; each seems to have a darker area approximately where a person might sit, a stain of some sort perhaps.

The "stains" on the chairs are actually shadows sitting there. These two monsters found this room and decided they like it, and upon hearing the approach of the adventurers they quickly sat down and became still. They will surprise on 1-3 on 1d6 unless specifically looked for, and will refrain from attacking until approached.

The side table contains part of Hurgstarf's treasure: a gold letter opener worth \$75.00 / 100 GP lies on top, and inside the drawer are a silver circlet worth \$250.00 / 1,100 GP and a **ring of fire resistance**.

2 Shadows: AC 13 (7), magic to hit, HD 2+2, #At 1, Dam 1d4 plus 1 pt. STR drain, Mv 9", AI C

HP 11 □□□□□ □□□□□ □
7 □□□□□ □□

20. ONE OF HURGSTARF'S VAULTS:

This octagonal room appears to be entirely empty.

There is a hidden compartment underneath the threshold of the door to this room. The threshold itself sits a bit higher than it should, and each character who enters the room has a 1 on 1d6 chance of tripping over it; a save vs. Death Ray will prevent falling to the floor, which causes no particular damage but might be embarrassing.

Underneath the loose threshold tile is part of Hurgstarf's treasure: 86 CP, 51 SP, and 8 GP. Note that these coins are of dwarven mintage, as described on page 75 under **About the Dungeon**.

21. ONE OF HURGSTARF'S VAULTS:

This octagonal room contains a single small chest, setting up against the far wall. The chest is covered with pale-colored mold which extends a foot or two onto the floor and wall around it.

The chest is covered by a **yellow mold** (see statistics below). Inside is part of Hurgstarf's treasure: 198 CP, 1,451 SP, 405 GP, a gold-inlaid ebony bowl worth \$300.00 / 1,200 GP, and a silver bracelet set with seven tiny emeralds worth \$50.00 / 200 GP. Note that the coins are of dwarven mintage, as described on page 75 under **About the Dungeon**.

Yellow Mold: AC N/A, HD 2*, #At 1, Dam special, Mv none, AI N, XP 40

Harmed only by fire; rendered dormant and safe by sunlight. Does 1d6 points of damage if touched, and 50% likely each time touched to release a 1" radius cloud of spores (save vs. Poison or die if exposed)

HP 9 □□□□□ □□□□

22. ONE OF HURGSTARF'S VAULTS:

The **secret door** leading to this room is opened by kicking the lower right corner firmly; it opens smoothly and quietly, and closes again automatically after 2d4 rounds.

The ordinary door to the room itself is locked with a modern-style deadbolt.

The walls of this octagonal room are lined with assorted furniture, including chests of drawers, wardrobes, and chests and footlockers of various sorts. A few drawers hang half-open, and one old-fashioned-looking chest is fully open.

The various pieces of furniture are mostly filled with neatly folded or carefully hung articles of clothing fitted to a very short, stocky man. Most of the clothing present is work clothes of some sort. The open chest appears to be entirely empty except for a single dingy white handkerchief, and the open drawers appear to have been pawed through by someone in a hurry.

In fact, though, the open chest has a false bottom; a secret drawer just over an inch thick is hidden in the front, and can be opened by simultaneously pressing in the lowest stud in the trim on each side of the front of the chest.

Inside this hidden drawer is part of Hurgstarf's treasure: 252 CP, 552 SP, 89 GP, a gold earring worth \$20 / 100 GP, a gold medal worth \$250 / 500 GP, and a **potion of treasure finding**. Note that the coins are of dwarven mintage, as described on page 75 under **About the Dungeon**.

23. ANTECHAMBER:

This octagonal chamber is little more than a wide spot in the corridor. As you enter, you see movement in the darkness up ahead.

The movement seen by the adventurers is a group of giant centipedes, which will attack as soon as they are able (check for surprise as normal).

4 Giant Centipedes: AC 11 (9), HD ½, #At 1 bite, Dam poison (save vs. Poison or die), Mv 12", AI N, XP 10 ea.

HP 1 □	3 □□□
2 □□	1 □

24. ONE OF HURGSTARF'S VAULTS:

A small wooden chest occupies the middle of the floor in this octagonal room. The room is otherwise completely empty.

It's a trap, of course. Moving the chest, or trying to open it (it's not locked) will cause hatches to open in the seven walls of the room which do not have doors, and from each a crossbow bolt will be fired. Each bolt attacks as if fired by a 1 HD monster and does 1d6 points of damage on a hit. The GM must determine which characters are in the line of fire, but if no one else is in the way the character who disturbed the chest certainly will be, unless of course he or she used a long pole or other tool to move it. In such a case, remember that the character may still be in the line of fire of at least one of the crossbows.

The crossbows will not reload themselves, nor will they automatically be concealed again. The trap was meant to be reset manually if activated. The trap can be disarmed by pressing down on a loose floor tile just to the right of the entrance.

There is nothing in the chest. Underneath the chest is a small compartment, 2 feet by 2 feet square and a foot deep, which must be opened by prying up a movable floor plate. Inside the compartment is part of Hurgstarf's treasure: 664 CP, 246 SP, 148 GP, and an **elven cloak**. Note that these coins are of dwarven mintage, as described on page 75 under **About the Dungeon**.

Dungeon Level 2

General Notes

The second level is dominated by a tribe of mushroom men (fungoids) who are led by an orc named Thomas 'Scars' Vittorio. Scars was a low-level mobster, a thug employed in the protection racket in Chicago. He entered the lighthouse on a stormy night while on the run from both the cops and his boss, who caught Scars in bed with his wife. Scars comes from a long line of low-level mob muscle, and in actuality a majority of his ancient ancestors were orcs. Hiding out in the lighthouse dungeon caused him to change to that form, just as others in Lakeside have (and see also **A Question of Heritage** on page 111), growing broad pointed ears and a piglike snout with tusks. Scars doesn't understand what happened to him, and knowing he will not be accepted in public, he has chosen to remain in the dungeon. Tragically, he has no idea that leaving the dungeon for a while could restore him to human form.

Then he discovered the mushroom men. They grew in the damp lower levels of the dungeon from spores which, in the mundane, non-magical world, would have only become large toadstools perhaps six to eight inches high. In the magical dungeon beneath the lighthouse they grew to full maturity and sentience. But without older fungoids to learn from, they lived short, brutish animalistic lives. Scars was horrified at first, but after he shot a few who attacked him they learned respect for him, and he befriended some of the young ones. He taught them English and organized them as a proper tribe, with him as their chieftain. They consider him to be almost a god, but at his insistence they call him "Boss." Under his leadership the fungoids have assumed control of the second level and begun to make forays into the first and third.

Scars was not a clever man, and he's not a clever orc either, but he has a solid understanding of tactical matters. He understands how to lead from the front, and from the back, and how to use a show of force to get his way. However, the most important thing to remember about Scars is that he is a gangster, not just a thug... harming people is a beloved hobby of his, but making a profit is always more important.

Because Scars might be encountered in a broad variety of locations, his statistics are given here.

Scars, Boss of the Fungoids: Orc, AC 11 (9), HD 2, #At 1 switchblade or 1 .45 pistol, Dam 1d4+1 or 1d8, Mv 9", AI C, XP 30

Equipment: Colt M1911 pistol, 12 rounds .45 ACP ammunition, switchblade, canteen

HP 9 +

Wandering Monsters

Check for wandering monsters every three turns on this level. On a roll of 1-2 on 1d6, one of the following groups of monsters has been encountered.

- 1d8 Ghouls (12 total):** AC 14 (6), HD 2, #At 2 claws/1 bite, Dam 1d4 + paralysis (each claw), 1d4 bite, Mv 9", AI C

HP 8
 9
 4
 12
 10
 15
 4
 8
 16

 12
 13
 4
- 1 Giant Tick (7 total):** AC 16 (4), HD 3, #At 1 bite, Dam 1d4 + 1d6/round blood drain, Mv 3", AI N

HP 20

 14
 11
 16

 17

 17

 16

3. **2d4 Shadows (11 total):** AC 13 (7), magic to hit, HD 2+2, #At 1, Dam 1d4 plus 1 pt. STR drain, Mv 9", AI C

HP 11 □□□□□ □□□□□ □
 15 □□□□□ □□□□□ □□□□□
 7 □□□□□ □□
 7 □□□□□ □□
 10 □□□□□ □□□□□
 11 □□□□□ □□□□□ □
 6 □□□□□ □
 6 □□□□□ □
 13 □□□□□ □□□□□ □□□
 13 □□□□□ □□□□□ □□□
 15 □□□□□ □□□□□ □□□□□

4. **1d6 Fungoid Scouts (24 total):** AC 13 (7), HD 3, #At 1 spear, Dam 1d6, Mv 12", AI N

HP 16 □□□□□ □□□□□ □□□□□
 □
 15 □□□□□ □□□□□ □□□□□
 10 □□□□□ □□□□□
 12 □□□□□ □□□□□ □□
 16 □□□□□ □□□□□ □□□□□
 □
 16 □□□□□ □□□□□ □□□□□
 □
 22 □□□□□ □□□□□ □□□□□
 □□□□□ □□
 5 □□□□□
 13 □□□□□ □□□□□ □□□
 15 □□□□□ □□□□□ □□□□□
 21 □□□□□ □□□□□ □□□□□
 □□□□□ □
 12 □□□□□ □□□□□ □□
 11 □□□□□ □□□□□ □
 14 □□□□□ □□□□□ □□□□
 19 □□□□□ □□□□□ □□□□□
 □□□□
 16 □□□□□ □□□□□ □□□□□
 □
 12 □□□□□ □□□□□ □□
 9 □□□□□ □□□□
 10 □□□□□ □□□□□
 14 □□□□□ □□□□□ □□□□
 22 □□□□□ □□□□□ □□□□□
 □□□□□ □□
 13 □□□□□ □□□□□ □□□
 10 □□□□□ □□□□□
 13 □□□□□ □□□□□ □□□

5. **1d6 Fungoid Warriors (10 total):** AC 15 (5), HD 4, #At 1 spear, Dam 1d6, Mv 9", AI N

HP 16 □□□□□ □□□□□ □□□□□
 □
 19 □□□□□ □□□□□ □□□□□
 □□□□
 11 □□□□□ □□□□□ □
 14 □□□□□ □□□□□ □□□□
 23 □□□□□ □□□□□ □□□□□
 □□□□□ □□□
 18 □□□□□ □□□□□ □□□□□
 □□□
 16 □□□□□ □□□□□ □□□□□
 □
 21 □□□□□ □□□□□ □□□□□
 □□□□□ □
 20 □□□□□ □□□□□ □□□□□
 □□□□□
 17 □□□□□ □□□□□ □□□□□
 □□

6. **1d4 Giant Beetles (4 total):** AC 16 (4), HD 3+1, #At 1 bite, Dam 3d10, Mv 12", AI N

HP 17 □□□□□ □□□□□ □□□□□
 □□
 18 □□□□□ □□□□□ □□□□□
 □□□
 14 □□□□□ □□□□□ □□□□
 18 □□□□□ □□□□□ □□□□□
 □□□

7. **1d4 Giant Toads (6 total):** AC 13 (7), HD 2, #At 1 bite, Dam 1d10 (swallows on 19/20), Mv 9" Swim 9", AI N

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

8. **The Lost Teenagers (see page 74)**

Dungeon Key

1. WALL CARVING:

At first you take this area to be just a wider section of corridor, but as you look into the space you realize the entire wall to the right is artfully carved. It seems to depict a short, bearded man, though larger than life in the carving; he holds a pickaxe over his right shoulder while gazing at a stone he holds aloft in his other hand. Around him you can see numerous other short, bearded men, most facing away as they swing picks at the wall; even those facing the viewer appear to be ignoring the first dwarf.

The wall is covered in fine dust and cobwebs. The art is carved directly into the living stone, but if the wall is examined carefully (search for secret doors) it may be discovered that the stone the dwarf holds aloft can be twisted, causing it to release and slide out. The stone is in fact the cap on top of a ten-inch long, two-inch diameter hollow cylinder of galvanized steel. Inside is a scroll with a drawing on it, which depicts two columns and a wall behind them, with a hidden door plainly marked on it. On the left-hand pillar near the floor is a Dwarvish rune. This diagram is key to discovering how to open the secret door at area 12 on this level; the rune means "open" if anyone is able to translate it.

Close examination of the stone cap of the cylinder will reveal a design carved into it, hidden by dirt and spiderweb. If the cap is cleaned off, the design can be seen to be a woman's face, fine-boned and noble, with pointed ears peeking out of her hair.

2. (NOT SO) DEAD END:

At the bottom of the stairs you find a room thirty feet square. It appears utterly empty.

The room is, in fact, empty. However, a secret door is present which leads to room 3 and thence to the third level of the dungeon.

3. TRAP DOOR:

This octagonal room has dark slate tiles on the floor and dingy grey tiles on the walls, while the ceiling appears to be finished with a brown plaster; some fragments of the plaster have broken loose here and there and litter the floor. There are pegs of some sort arranged around the walls on all sides in a single row at about eye level, with the pegs being perhaps a foot apart. In the center of the floor is a large wooden trapdoor.

The trapdoor is quite heavy, requiring 15 or more points of Strength total to lift it. A shaft leads down to area 1 on the third level; the floor of that area is about 20 feet below the opening. There is no ladder of any sort here.

The pegs in the wall are made of steel, and are fairly rusty. If a rope is tied off to a peg and used to descend, there is a 20% chance per character that the rusty peg will break off. After three characters have climbed down a rope tied to a peg without it breaking, the referee may assume that peg is in good shape and stop rolling for failures.

4. CORNER ROOM:

The corridor opens out into a large room, perhaps thirty feet square. There is an open exit in the far corner where the corridor continues west. You see signs of wet footprints that have since dried but left a haze of dirt to mark their passage; these indications of foot traffic lead in both directions between the corridor openings.

In the southwestern corner is a pile of something, old rags you think.

The pile is in fact men's clothing which is both dirty and damaged. The remains of a pair of dress pants, suspenders, and a once-white dress shirt which is now stained with blood are in this pile. A single gold-colored cuff link is still attached loosely to one sleeve; it bears the initial "Q" and is not actually made of gold (and thus has no particular value).

5. SQUARE ROOM:

The floor of this thirty foot square space is covered with a patchwork of rumped fabric. It appears to be a combination of articles of clothing, sheets and blankets, and so on, crudely sewn together and laid over the floor.

This room contains a trap. The ceiling is covered by a net made of a mish-mash of strings and cords which will fall on whoever is in the room if triggered. Each character who crosses the midpoint of the room has a 1-2 on 1d6 chance of triggering the hidden tripwire under the fabric on the floor, thus causing the net to fall. Tied here and there throughout the net are pots and pans (from the lighthouse kitchen) which will make a terrible racked when they hit the floor, thus summoning a group of the **fungoid warriors** as given in encounter #5 on page 87. The mushroom men will arrive in 1d6 rounds after the net falls.

Characters in the room who are within 10 feet of one of the entrances when the trap is tripped may make a save vs. Death Ray to avoid the trap. All others in the room will be unable to avoid it. Once netted, characters must make a successful roll to open doors in order to tear through the netting; or, they may choose to crawl out at a rate of 10' per round. Clever players may think of other ways to escape the net, and the referee must rule on all such methods.

6. LARGE CHAMBER, CORNER:

Note: The following description assumes the characters have approached from the corridor entrance. If they have arrived from a different direction, a much shorter description should be given as appropriate.

You exit the corridor into a very large chamber, too large to see; from the sound of the space, it's huge. You are in a corner, evidently, near some large stone pillars that support a ceiling twenty feet high at the edge, and probably higher beyond the pillars.

There is nothing of interest here. However, as this is a high traffic area, the referee should roll an encounter check every time the area is entered.



7. LARGE CHAMBER, CORNER:

Note: The following description assumes the characters have approached from the corridor entrance. If they have arrived from a different direction, a much shorter description should be given as appropriate.

You exit the corridor into a very large chamber, too large to see; from the sound of the space, it's huge. You are in a corner, evidently, near some large stone pillars that support a ceiling twenty feet high at the edge, and probably higher beyond the pillars.

An **ochre jelly** lurks in the darkness just beyond the adventurer's light source. Don't forget to check for surprise for the player characters; the jelly will only be subject to surprise if the player characters are moving quickly as they enter this area.

Ochre Jelly: AC 12 (8), split by weapons or lightning, HD 5, #At 1, Dam 2d6, Mv 3", AI N
 HP 25

8. MUSHROOM GROVE:

Before you is a stand of giant mushrooms. They are mostly pale white, yellow, or grey, with a few being a darker gray or sickly lavender.

The lavender mushrooms are in fact **shriekers**: monstrous, slow-moving animated mushrooms which shriek (hence the name) when anyone approaches within about a scale inch (10' in a



dungeon). These shriekers are being used as a warning system by the fungoids in area 15; if they begin to shriek, a group of fungoid warriors from encounter 6 on page 87 will appear in 1d8 rounds.

Movement through any space marked with a mushroom on the map is at 1/2 normal speed, due to the difficulty of squeezing between the crowded mushrooms.

6 Shriekers: AC 13 (7), HD 3, #At Special, Dam N/A, Mv 1/2", AI N

- HP 18
- 15
- 20
- 10
- 11
- 14

9. SHALLOW POOL:

This inside corner area has sunken somewhat, and a pool of water has gathered here. A few mushrooms grow beside the pool. The water is dark and very flat, with virtually no ripples visible at all.

Three subterranean versions of the **weed eel** live in this pool. They surprise on 1-5 on 1d6 due to excellent camouflage, and are venomous. The fungoids are immune to their poison, and have

chosen to allow them to remain in the pool as added protection against interlopers.

The eels killed an intruder some time back; his body lies submerged in the deepest part of the pool, against the back wall in about the center. They ate his flesh and left only his bones and whatever bits of his clothing were metal behind (buttons, a belt buckle, and so on, all of no particular value). The intruder was carrying a silver-bladed knife of antique design which lies beside his bone under the water; the knife is crusted with filth but largely undamaged. What remains of his wallet has been destroyed by long exposure to the water, so he cannot be identified easily. The silver-bladed knife is actually a **dagger +1, +3 vs. lycanthropes**.

3 Weed Eels: AC 7, HD 1, #At 1 bite, Dam 1d2 + poison, Mv Swim 15", AI N, XP 15 ea.

- HP 3 3
- 1

10. MUSHROOM GROVE:

Before you is a stand of giant mushrooms. They are mostly pale white, yellow, or grey, with a few being a darker gray or sickly lavender.

The lavender mushrooms are in fact **shriekers** (as described in area 8, above); eight are mingled with the more ordinary giant mushrooms here. These shriekers are being used as a warning system by the

fungoids in area 15; if they begin to shriek, a group of fungoid warriors from encounter 6 on page 87 will appear in 1d8 rounds.

Movement through any space marked with a mushroom on the map is at 1/2 normal speed, due to the difficulty of squeezing between the crowded mushrooms.

8 Shriekers: AC 13 (7), HD 3, #At Special, Dam N/A, Mv 1/2", AI N

HP 13 □□□□ □□□□ □□□
 15 □□□□ □□□□ □□□□□
 13 □□□□ □□□□ □□□
 14 □□□□ □□□□ □□□□
 18 □□□□ □□□□ □□□□ □□□
 16 □□□□ □□□□ □□□□ □
 4 □□□□
 14 □□□□ □□□□ □□□□

11. TRAP DOOR:

At the end of the short corridor you see an octagonal room with an obvious trap door in the center. The room appears otherwise empty.

Beneath the trap door a 4 foot square shaft descends 20 feet into the corridor outside room 11 on the third dungeon level. A modern-looking metal ladder, covered in a fine coating of rust but still fully serviceable, is attached firmly to the side of the shaft. Descending to the third level should thus be quite safe, unless something knocks a character off of the ladder.

However, about five feet down the shaft, a roughly square discolored area about six inches on a side may be noticed on the wall, neatly framed by the ladder. This discolored area is paler than the surrounding stone, but is visible only in normal light, not using infravision, which is why Scars and his fungoids have never discovered it. Anyone who



touches the discolored area receives an electric shock causing 1d4 points of damage, and must save vs. Death Ray or lose their grip and fall, suffering an additional 1d6 points of damage.

The discolored area is not only a trap, but a distraction. Behind anyone who is on eye level with the trap is a hidden door in the shaft which can be opened just by pushing on it (activating a spring-loaded opener). Inside is an old leather briefcase containing treasure secured here by Hurgstarf and subsequently forgotten: a small drawstring bag containing 6 gold Double Eagle coins (each worth about \$500.00 for the gold value alone, and possibly twice that if successfully sold to a collector), another larger drawstring bag containing 100 silver Viking coins which weigh about a tenth of an ounce each (worth about \$20.00 each as collectibles, or about \$0.15 each for the silver value), and a very old silver bracelet worked with a triangular pattern (worth \$50.00 if a knowledgeable purchaser can be found, or about \$5.00 if sold for the silver value).

Scars and the fungoids all know how to open the secret door leading to this room, as they have been using this route to enter the third dungeon level. Obviously, they have not yet discovered the hidden treasure.

12. SECRET DOOR:

The entrance to area 11 can be found in the normal way, with a search for secret doors. However, finding the door does not reveal how to open it. There is no secret catch or pressure plate anywhere near the door; in fact, the door is opened by kicking the bottom of the pillar on the left as viewed from the location of the number 12 on the map. The scroll hidden in area 1 indicates this, if it is found and anyone can figure it out.

Scars and the fungoids all know how to open the door, as they have been using that route to enter



the third dungeon level. They have not yet discovered the hidden treasure there.

13. MUSHROOM GROVE:

Before you is a stand of giant mushrooms. They are mostly pale white, yellow, or grey, with a few being a darker gray.

Note: Movement through any space marked with a mushroom on the map is at ½ normal speed, due to the difficulty of squeezing between the crowded giant mushrooms.

A pair of **giant spiders** have built their webs in this area (the referee should choose the exact locations). The web is nearly invisible, and the spiders well hidden; if the party is using torches or lanterns, they have a 1-4 on 1d6 chance of not seeing the web and thus walking into it. If using **continual light**, the party is only surprised 1-3 on 1d6. Anyone who is surprised will walk blindly into the webbing and become entrapped; see the description of the **web** spell in the Iron Falcon rulebook for details. The spiders will prefer to attack trapped victims if possible, and will retreat if it is injured at all (though if pursued and cornered, it will fight back fiercely). They will stay in their own webs, but if the adventurers are distracted by one spider and have not noticed the other, that one may attempt to attack them from behind.

There are a dozen or so immature (immobile) fungoid mushrooms in this area, and the mushroom men are concerned that the giant spiders may harm them when they become animated. They have asked Scars to kill them with his gun, but he is reluctant due to his shortage of ammunition (a fact he is keeping secret from his followers). If adventurers kill the giant spiders, this may make the fungoids view them in a friendly light.

2 Giant Spiders: AC 14 (6), HD 1, #At 1 bite, Dam 1d4 plus poison, Mv 6" Web 12", AI N
 HP 7 □□□□□□ □ 4 □□□□

14. LARGE SHALLOW POOL:

The floor must slope downward somewhat in this area, as water has collected into a shallow pool here. It's a large area, extending beyond your light sources into the darkness.

A giant crab lives here. How it came to be this far inside the dungeon is not obvious, but once inside it was able to grow far beyond the normal limits for freshwater crabs. In fact, the water is barely deep enough for it in the far corner of the pool area, so it tends to remain there much of the time. However, it is always hungry. Anyone who splashes around too much in the water may attract its attention on a roll of 1 on 1d6 for each character, i.e. 1-3 on 1d6 for three characters; six or more will automatically attract it. Scar and his fungoid followers always keep to the shallowest part on the southeast when coming and going, and anyone who travels that path will not attract the beast.

While the crab has not intentionally collected treasure, a magical **dagger +1** is stuck in a crevice in its shell, on its back where it cannot reach. This will not be noticed unless someone approaches the creature from behind or searches its carcass after it is slain. The dagger became stuck in a fight with some previous opponent, a battle which the crab evidently won.

Giant Crab: AC 3, HD 2, #At 2 pincers, Dam 2d6 each pincer, Mv 6", AI N, XP 30
 HP 11 □□□□□ □□□□□ □

15. MUSHROOM GROVE:

Before you is a stand of giant mushrooms. They are mostly pale white, yellow, or grey, with a few being a darker gray.

Note: Movement through any space marked with a mushroom on the map is at ½ normal speed, due to the difficulty of squeezing between the crowded giant mushrooms.

This is the lair of the fungoids. Scars has a sleeping area in the far right corner behind the pillars. Here he has a bed, taken from some other part of the dungeon, with dirty bedclothes in disarray, and under the bed is a locked suitcase containing his treasure (see below). There will be 2d6 fungoid

scouts and 1d6 fungoid warriors in this area at any given time, but if they gain the advantage of surprise (and obviously, are not surprised themselves) they will hold very still and pretend to be ordinary giant mushrooms until any interlopers have moved among them, at which point they will ambush them. When holding still in this way, their normal advantage on surprise rolls is improved even more, so that they surprise on 1-5 on 1d6.

Complicating matters is the fact that there are five juvenile fungoids in this area. They are not old enough to speak or to understand the tactical maneuvers of the adults, and so if they fail a morale check (made at -1 due to their age), they will break formation and flee from trespassers. Of course, this may lead such trespassers deeper into the grove in pursuit, which only plays into the fungoid's hands.

Statistics for Scars can be found on page 86, while the scout and warrior fungoids are listed on page 87 of the Wandering Monsters section for this level.

Scars' suitcase is locked, but the lock is poor quality, adding +25% to any lock picking roll against it. Inside are money and valuables he stole from his boss: \$2,000.00 (one strap of a hundred \$20.00 bills), plus two gold necklaces, each with matching earrings; one set is worth \$250.00, the other \$400.00. The suitcase also contains two pairs of dress pants, three white shirts, and an atrocious pinstriped green and gold tie, all in Scars' size of course.

5 Juvenile Fungoids: AC 13 (7), HD 1, #At 1, Dam 1d4, Mv 12", AI N, XP 15

HP	6	□□□□□ □	5	□□□□□
	3	□□□	5	□□□□□
	7	□□□□□ □□		

Dungeon Level 3

General Notes

This dungeon level contains some of the strangest and most dangerous creatures in the dungeon, as well as some of the most inexplicable rooms. Retreat will be particularly difficult for anyone who enters via the flooded stairs (area 1, below) making this dungeon level even more deadly.

Of note on this level is a man named Wyatt Humphrey. He became trapped in the tower during a storm, as many have, and managed to escape during the next one. Before this happened he experienced some of the magic, and he became obsessed. Wyatt was a rather strange fellow in the first place, and when he became secretive and began collecting old and rare books people just thought he was being weird again.

Wyatt managed to get a damaged but usable paperback copy of the **Book of Honorius** as well as volume one of the hardcover **Musings of Edward John Dimond**. The first book contained all first level spells, the second all second level spells, and Wyatt studied them extensively.

When he was finally ready, Wyatt Humphrey began visiting the ruined lighthouse during storms until at last lightning struck and he was able to re-enter the lighthouse and the dungeon beneath it. He discovered the magic he had been studying actually worked within the dungeon, and he set up housekeeping in areas 6 through 10 on this level. Unfortunately a cave bear subsequently broke in to room 6, necessitating him barricading the door between 6 and 7 for his own protection.

Wyatt is not a nice person, but he is neither crazy nor hostile. He is perfectly happy to get his enjoyment from embarrassing, outsmarting, or taking advantage of others. He is also willing to work for pay, but will double-cross anyone if he sees more benefit to doing so. He lives in a literal dungeon because he believes it is the only place where he can practice his magic. If he learns of the existence of other magical zones he may choose to try to leave for a more comfortable (and less dangerous) location.

Wyatt's statistics can be found on page 98 in room 9, where he will most often be encountered.

Wandering Monsters

Check for wandering monsters every three turns on this level. On a roll of 1 on 1d6, one of the following groups of monsters has been encountered.

- 2d4 Ghouls (9 total):** AC 14 (6), HD 2, #At 2 claws/1 bite, Dam 1d4 + paralysis (each claw), 1d4 bite, Mv 9", AI C

HP	8	□□□□ □□□
	10	□□□□ □□□□
	7	□□□□ □□
	10	□□□□ □□□□
	6	□□□□ □
	11	□□□□ □□□□ □
	10	□□□□ □□□□
	11	□□□□ □□□□ □
	9	□□□□ □□□□

- 1d6 Giant Toads (11 total):** AC 13 (7), HD 2, #At 1 bite, Dam 1d10 (swallows on 19/20), Mv 9" Swim 9", AI N

HP	7	□□□□ □□
	12	□□□□ □□□□ □□
	11	□□□□ □□□□ □
	7	□□□□ □□
	8	□□□□ □□□
	8	□□□□ □□□
	7	□□□□ □□
	10	□□□□ □□□□
	9	□□□□ □□□□
	10	□□□□ □□□□
	13	□□□□ □□□□ □□□

- 1 Wight (3 total):** AC 15 (5), HD 3, #At 1, Dam 1 level energy drain, Mv 9", AI C

HP	14	□□□□ □□□□ □□□□
	12	□□□□ □□□□ □□
	20	□□□□ □□□□ □□□□
		□□□□

- 1d4 Giant Ticks (6 total):** AC 16 (4), HD 3, #At 1 bite, Dam 1d4 + 1d6/round blood drain, Mv 3", AI N

HP	16	□□□□ □□□□ □□□□
		□
	13	□□□□ □□□□ □□□
	14	□□□□ □□□□ □□□□
	10	□□□□ □□□□
	15	□□□□ □□□□ □□□□
	15	□□□□ □□□□ □□□□

5. **1 Ochre Jelly (3 total):** AC 12 (8), split by weapons or lightning, HD 5, #At 1, Dam 2d6, Mv 3", AI N

HP 21 □□□□ □□□□ □□□□
 □□□□ □
 17 □□□□ □□□□ □□□□
 □□
 16 □□□□ □□□□ □□□□
 □

6. **2d4 Shadows (9 total):** AC 13 (7), magic to hit, HD 2+2, #At 1, Dam 1d4 plus 1 pt. STR drain, Mv 9", AI C

HP 18 □□□□ □□□□ □□□□
 □□□
 10 □□□□ □□□□
 5 □□□□
 8 □□□□ □□□
 15 □□□□ □□□□ □□□□
 11 □□□□ □□□□ □
 8 □□□□ □□□
 7 □□□□ □□
 8 □□□□ □□□

7. **2d4 Hell Hounds (9 total):** AC 16 (4), HD 3, #At 1 bite or breath (3/day, 2" cone 3" long, save vs. dragon breath for 1/2 damage), Dam 1d6 bite or 3d6 breath, Mv 12", AI C, XP 50 ea.

HP 17 □□□□ □□□□ □□□□
 □□
 15 □□□□ □□□□ □□□□
 18 □□□□ □□□□ □□□□
 □□□
 10 □□□□ □□□□
 14 □□□□ □□□□ □□□□
 11 □□□□ □□□□ □
 12 □□□□ □□□□ □□
 13 □□□□ □□□□ □□□
 13 □□□□ □□□□ □□□

8. **2d4 Fungoid Scouts (see page 87)**

Dungeon Key

1. FLOODED STAIRS:

As you reach the bottom you find yourself on a landing at the top of a staircase. However, just two steps down the stairs are flooded, dark water lying still and smooth before you.

You can see looking at the map that the stairs descent into the water, then climb back up to another landing at the door to room 2. A secret door in the wall at the bottom opens into another staircase leading up to room 4; this secret door will be hard to find as searching for a secret door requires a full turn and no one can hold their breath for that long. Only if some form of water breathing is available will anyone be able to search for it properly.

Complicating matters, a school of hungry carnivorous cave fish occupy the water, and will attack any living creature that enters it within 1d4 rounds (or whenever the interloper reaches the bottom, if that happens sooner). Treat this school of fish in a fashion similar to a flying insect swarm (as described in the **Handbook of Monsters**).

School of Carnivorous Cave Fish: AC N/A (see below), HD 2*, #At swarm, Dam 1d3 per round (see below), Mv Swim 3", AI N, XP 40

Notes: Immune to normal and most magical weapons. All within the school are subject to damage each round automatically, and double damage is inflicted upon unarmored victims. Damage is reduced to 1 point per round for three rounds for victims who exit the school's three 10' cube volume, after which time damage ends unless the school is re-entered. Leaving the water ends damage instantly. Warding off the fish by swinging a weapon also reduces damage as above. Harming the school is difficult, especially without also harming characters in the same water.

HP 8 □□□□ □□□

2. STRANGE SQUARE ROOM:

The walls of this room are stone, and the ceiling is vaulted, plastered, and painted white, eight feet tall at the edges and perhaps twelve near the center of the room. The floor is made of ceramic tiles of various shapes, curves, circles, squares, geometric figures, and the odd shapes needed to fill in between them; the tiles are a riot of color, glazed in red, green, blue, yellow, purple, orange, and plum. The effect is startling and a bit uncomfortable.

There is nothing of interest in this room.

3. WIDE CORRIDOR:

The corridor turns to the left and widens, becoming twenty feet or so wide; ahead you can just see where it turns back to the right and becomes ten feet wide again.

When the majority of the characters in any group have progressed to or past the middle of this space, all will feel dizzy and must save vs. Spells (regardless of where they are standing in the twenty-foot corridor, but not affecting anyone who is in the ten-foot-wide parts). All who fail the saving throw will stumble and fall, and when they stand up again they will be facing the opposite direction. This will only be obvious if some characters make there save, but if you approach the situation carefully you may be able to make them all doubt themselves.

This effect can be activated an indefinite number of times, just by passing from one ten-foot-wide corridor section to the other in either direction.

4. ROOM WITH STATUE:

In the center of this octagonal space stands a marble statue of a woman, slender and beautiful, with ears more elegantly pointed than those of Mr. Spock. She wears a clinging gown of thin fabric so well carved that it looks soft to your eyes, and slippers of similar appearance. Her left hand hangs relaxed at her side, while her right hand is held out as if reaching out to touch someone. The expression of love and longing on her face is so perfectly carved as to seem almost alive. The statue stands on a round fluted pedestal about three feet tall, so that her head is above all of yours.

Looking around, you see that the walls and ceiling are painted a realistic sky blue, while the floor is covered in deep green ceramic tiles. The room is oddly free of dust, dirt, and cobwebs.

The statue is a depiction of Cerida as carved by Hurgstarf entirely from memory. The unusual cleanliness of the room has no logical explanation.

5. PILLARED ROOM:

This large room has a vaulted ceiling that is at least thirty feet high in the center; the ceiling is supported by a row of heavy pillars carved with curving ribbon-like patterns that go around the pillars like springs. The floor is covered with red and tan ceramic tiles about a foot across in a checkerboard pattern. The room is too long for your light to reach the far end, but you can tell it's quite a ways down from the sound of the room.

This room is occupied by a group of giant bats which are hanging from the ceiling near the pillars. If not looked for, they surprise on 1-4 on 1d6.

5 Giant Bats: AC 14 (6), HD 2, #At 1 bite, Dam 1d4, Mv 9" Fly 18", AI N, MI Normal, XP 30 ea.

- HP 8 □□□□ □□□
- 13 □□□□ □□□□ □□□
- 14 □□□□ □□□□ □□□□
- 8 □□□□ □□□
- 13 □□□□ □□□□ □□□

6. ROOM:

When this room is approached from area 5:

The door before you stands slightly ajar. The water is about a foot deep here.

The door latch of the door between 5 and 6 is broken beyond possibility of repair; also, the door is quite rotten.

If the room is entered:

Suddenly you hear a low growl...

This room is occupied by a huge cave bear. It was a performing black bear in a circus which escaped, and being unafraid of human habitations it took shelter inside the tower during a storm, transforming into its primal form after it found its way down into the dungeon. It still lacks fear of humans, and has no particular liking for them either.

Hidden under a loose flagstone in the corner of the room, hidden further by a pile of rags, hair, and bits of bone the cave bear uses as a nest or bed, is a canvas bag with a shoulder strap. It is old, dirty, and stiff, but still just barely usable. Inside are seven "straps" of 100 one dollar bills (\$700.00, obviously), hidden here by some thief who never returned for them. The bills are all dated in the late 1940s.

Note that the door to area 7 is barricaded from the other side and cannot be opened by normal characters without tools.

Cave Bear: AC 15 (5), HD 7, #At 2 claws/1 bite plus hug, Dam 1d8 claw, 2d6 bite, 2d8 hug (if both claws hit), Mv 12", AI N, MI +2, XP 500

HP 24 □□□□□ □□□□□ □□□□□ □□□□□
 □□□□

7. BARRICADE:

Note that this room can normally only be entered from area 8, below; the description below is written to agree with that. If your players manage to get in some other way you will need to provide your own description.

The south wall of this room is lined with a variety of tables. Some contain various glassware of what seems to be a scientific nature, while the one furthest to the west has cans of food (beans, mostly), a couple of saucepans and a gas-powered hotplate. The doorway leading to the north has been barricaded with heavy-looking furniture including a couple of upright cabinets and a couch turned up on end.

The door to area 6 is not only barricaded with furniture, it is also nailed shut. A handful of nails and a claw hammer (taken from the storage room in the lighthouse) lie on the edge of the easternmost table.

8. ENTRY ROOM:

This room is brightly illuminated by a pair of lanterns hanging from metal hooks on the east wall. The light coming from the lanterns is bright and clear, and does not flicker like flame.

Two easy chairs and a couch are arranged in the eastern part of this room. Paintings hang on the wall above them, one showing a river passing through a snowy evergreen forest, another depicting a bluff overlooking a storm-tossed ocean, and a third depicting a modern iron bridge. All three appear to have been painted by the same artist. A low table stands on a red and gray oval rug in front of the seating area, and a handful of dog-eared **Popular Mechanics** and **Saturn Science Fiction** magazines are scattered on the table.

The two lanterns are magical, being enchanted with **continual light** spells. The paintings were done by Hurgstarf, but the occupant of these rooms collected them and moved them here.

9. OFFICE:

A balding man in a white lab coat sits behind a large, fancy wooden desk in this room. Behind him, the wall is covered with various fabric decorations. He has a large book open on his desk from which he appears to be reading as he eats beans and franks from a bowl. An uncommonly bright electric desk lamp stands on the corner of the desk. He looks up, peering over his dark-framed reading glasses. "I'm sorry, didn't I hang the sign out?" he asks, sounding annoyed. "Office hours aren't until ten A.M. Please come back later."

The man is Wyatt Humphrey, modern wizard. The book he's holding is the **Book of Honorius**. In the drawers of the desk are seven ballpoint pens (three of which do not write), three pencils, a pencil sharpener, a red rubber eraser, two college-ruled notebooks (which are partly filled with notes in Wyatt's terrible handwriting), and a smaller unlined notepad with advertising at the top of each page for a funeral home in Perryville. Also, the lamp cord isn't plugged in to anything; the light bulb has been enchanted with **continual light**.

Wyatt Humphrey: Human Magic-User 4, AC 11, #At 1 knife or spell, Dam 1d4 or by spell, Mv 12", AI C, XP 140

Spells: **charm person, magic missile, shield, sleep, invisibility, levidate**

Note that Wyatt is very smart and has access to most spells of first and second levels; the spells above are the ones he usually has prepared.

HP 12 □□□□□ □□□□□ □□

More information about Wyatt Humphrey can be found on page 94 in the **General Notes** for this dungeon level.

10. BEDROOM:

A large four-poster bed occupies the middle of the north wall of this room. Two armoires stand against the west wall, and a small writing desk and straight-backed chair stand near the east wall. A large ceramic bowl, pitcher, and glass rest on top of the desk, along with a dingy white hand towel. The bed isn't made, but the room looks otherwise well tended.

This is where Wyatt sleeps. The writing desk has a hand mirror, two combs, a pair of tweezers, and Wyatt's wallet in the only drawer; the wallet in turn contains his driver's license (expired in 1967), three dollar bills, and a black and white photo of a beautiful woman (which came with the wallet).

The pitcher is full of water which Wyatt uses sometimes to drink (hence the glass) and sometimes to wash (hence the bowl and towel).

Under the bed is a suitcase which contains Wyatt's copy of volume one of the **Musings of Edward John Dimond**, his book of second level spells.

11-16. DECEIVER TERRITORY:

The area from 11 through 15 is the territory of a **deceiver** which was once just a bobcat wandering the nearby forest. It took shelter inside the lighthouse during a storm, and after its true nature was revealed it descended into the dungeon in search of prey. The cave bear that lairs at room 6 is its chief rival, and they avoid each other as much as possible. The deceiver's main lair is in room 11 but it may be found anywhere in rooms 11 through 15 or in the adjacent corridors; any encounter rolled while in this area is 50% likely to be the deceiver.

The **secret door** connecting the outer corridor to the inner one leading to room 11 is opened by pushing on it, and closes automatically after 1d4 rounds. The deceiver does not know about room 16 and cannot operate its door in any event.

The deceiver's statistics are given in area 11, below.

11. DECEIVER LAIR:

The entrance to this room stands open:

The door before you is badly broken, as if something quite large smashed through it.

The description below is written with the assumption that the deceiver is not present at the moment the adventurers enter. If it is present, it will attack immediately if not surprised. You will need to adjust your description to conform to the situation.

The smell in this room is rather strong, animal musk combined with the stench of decay. In the far corner on your left you see a nest of sorts, fabric and dry plant matter packed down in the center by something large. In the northwestern corner you see bones and some bits of rotting flesh, the remains of a predator's kills; at a glance you count at least three skulls in the pile, one of which might be human.

This is the deceiver's lair, where it sleeps when not hunting. In the pile of remains are the carcasses of two giant toads and a human male. Too little of the man remains to identify him; there is no wallet present, but a gold-plated money clip (worth \$10.00) containing \$27.00 in blood-soaked cash (two \$10 bills, one \$5 bill, two \$1 bills) lies beneath him, along with a .32 revolver with five rounds remaining in the cylinder.

Deceiver: AC 16 (4), HD 6*, #At 3 bites, Dam 1d6 each snake head, 1d8 cat head, Mv 15", AI C, XP 525

Notes: First strike against a deceiver always misses, others are at -2 on the attack roll, unless attacker does not use vision to sense its target.

HP 24

12. KEG ROOM:

Note: the door leading to the south here has been smashed open; the other door is still intact and serviceable.

This room contains three wooden kegs, fifty gallon by the look of it. One has been smashed and its contents have been spilled. By the look and the sour smell of it, you'd guess it was red wine. You see animal tracks in the wine, and leading through the smashed door out into the hallway; you're not sure but you think they might be feline. Oh, and they are very large footprints... disturbingly large, perhaps lion or tiger sized.

The other kegs are empties. The deceiver smelled the wine and broke in to drink it; subsequently it wandered back to its lair to sleep it off. This was a few days ago, in terms of the deceiver's timeline, and it will show no remaining ill effects from its binge when encountered.

13. DINING ROOM:

The doors to this room are not locked, but they have modern-style deadbolt locks on them so they could have been.

A large table and eight straight chairs occupy this room. A red tablecloth covers the table, and places are set at each chair with nice-looking china plates and silver spoon, knife, two forks, and a white napkin. Wine and water glasses stand at the ready beside each plate. The chair at the head of the table is taller and a bit more elaborately carved than the rest.

If the room is searched, a book will be found lying on the seat of the chair at the head of the table. The book is **The Well of Loneliness** by Radclyffe Hall, and is a first printing as published in 1928. It might have value to a collector, but due to the subject matter (lesbianism) such a sale must be handled carefully.

The place settings and silverware might be worth \$20.00 to \$40.00 in total, if the china can be removed from the dungeon without breaking it.

14. BEDROOM:

The doors to this room are locked with modern-style deadbolts, and while there are scratches on them they do not appear to have been opened by the deceiver.

This room is outfitted as a bedroom, with two chests of drawers, two twin-sized beds, and a small table with two straight chairs. A plain rug, dark red and gray in color, lies in the middle of the floor, and lying on the rug you see a pair of ordinary dice and a metal cup.

The dice are carved from ivory, and are worth \$5.00 to a collector. The chests of drawers are empty, and the beds are made neatly. Other than the items listed, there is nothing else of interest in this room.

15. STATUE ROOM:

The doors to this room are not locked, but they have modern-style deadbolt locks on them so they could have been.

An unfinished statue carved from white stone stands in the middle of this room, surrounded by chips and chunks of the stone removed by the sculptor. A single heavily-built workbench stands against the north wall, and lying on it are two different hammers and a variety of stone-carving chisels.

This is where Hurgstarf carved the statue in room 4 on this level. The statue here is his second attempt, abandoned when the original model (Cerida) appeared. One hammer is large and heavy enough to be treated as a full warhammer, but the other is for detail work and is too small to use as a weapon.

16. SECRET ROOM:

The **secret door** here is opened by stepping on a slightly paler floor tile just to the right of the door.

This small hidden room was carved out of the living rock; the walls are rough and unfinished, except for near the secret door where exquisite work has been done. A strong smell of death fills the air. Lying on the floor near the right-hand wall is a crumpled figure, an apparently-dead man lying in the center of a large brown stain. The corpse wears a tattered black suit, and a large rusty-headed hammer lies near his outstretched right hand.

The corpse is a priest, and despite anyone's suspicion is not any kind of undead creature. He has a wallet in his back pocket identifying him as Lowell Moody. He's been missing since the early 1960's, when he found the tower while driving to Lakeside to take over the church from the previous priest. His car was found nearby, but no sign of his body was ever recovered.

Somewhere in the dungeon he found a **scroll of 3 clerical spells: neutralize poison, cure serious wounds, and raise dead**. The scroll is clutched in his left hand, which in turn is covered by his body, so he must be turned over to discover it. He knew it was a religious item (the scroll is written in Latin) but did not understand its power.

Father Lowell was slain by a sword, but who or what inflicted the wound is not at all obvious. He fled, hiding in this room; continued loss of blood ended his life even though he literally held salvation in his hand.

The hammer is serviceable. Besides his driver's license his wallet also contains \$12.00 (two fives, two ones), a card depicting the Virgin Mary with a prayer on the back, and a black and white photo of his mother.

17. DRAGON'S LAIR:

The first thing you see when you open the door to this large room is a huge winged reptile that can only be a dragon! It's big and it's green, and it seems to be smiling at you...

The dragon is named Lucian Wadsworth, and he will try to parley with the party rather than attacking immediately; he is very confident of his fighting ability, but does not like being outnumbered. His goal is, of course, first of all to protect his own life and his treasure, and secondly to take any treasure he can take from the party. He remembers being human and is squeamish about eating them, so that at least is off the table, but if challenged he will certainly fight.

If the characters look around the room:

The walls and ceiling of this room are painted green, and the floor is covered with green ceramic tiles. This room is largely unfurnished and undecorated, though you do see a crude partition standing in the far left corner; what lies in the ten or so foot square space behind it you cannot tell.

The space behind the partition contains the dragon's treasure, of course.

Lucian Wadsworth came to the ghost tower in 1969 while traveling from Chicago to Lakeside for a vacation. Lucian is actually from Baton Rouge, Louisiana, and was a successful if somewhat shady banker. As the shady side of his business involved the Mafia, he frequently visited Chicago and was invited by a mob boss to take a brief vacation at his country house just outside Lakeside. His car broke down in a storm near the lighthouse, and thinking there might be a phone he went inside.

Lucian is, in fact, a descendant of a dragoness from Italy who saw the fall of magic approaching and transformed herself into human form before the end came. As a human she married and had children, and in due time some of her descendants moved, first to England and then to the United States. Lucian's more recent family owned a plantation (and before the Civil War, slaves) in Louisiana, but he chose to make his fortune in banking. After all these generations, the draconic

lust for treasure still burned strong in the line of that Italian dragoness, and it only took a few days in the delve for Lucian to transform.

Lucian, of course, does not understand what has happened to him, but he is becoming accustomed to his new reality and wanders the dungeon looking for prey (and treasure) on a regular basis. He is a small, fairly young dragon, and he can speak but cannot cast spells.

Lucian has accumulated the following treasure:

69 gold Double Eagle coins in a heavy cloth drawstring bag (each worth about \$500.00 for the gold value alone, and possibly twice that if successfully sold to a collector)

\$2,600.00 in \$20.00 bills in a briefcase

746 SP in the form of Viking coins which weigh about a tenth of an ounce each (worth about \$20.00 each as collectibles, or about \$0.15 each for the silver value)

A soft leather drawstring bag containing 40 large pearls, each worth about \$75.00

An assortment of jewelry items including: five silver belt buckles worth about \$15.00 each; a heavy, old-fashioned gold chain worth \$200.00; several gold earrings worth about \$20.00 each; and a medieval medal of gold and platinum worth \$100.00 for the metals, or up to \$1,000.00 to a collector

The following magic items taken from the hoards of other monsters in the dungeon: a **medallion of ESP**, a **potion of growth**, a **potion of treasure finding**, and a **scroll of 3 magic-user spells: invisibility, protection from evil, ventriloquism**

Lucian knows the magic items are special because they smell different, but does not understand how to use any of them. The dragon can, in fact, actually *smell magic* on the items.

Lucian Wadsworth, Green Dragon: AC 18 (2), HD 7*, #At 2 claws/1 bite/1 tail or breath, Dam 1d4 claw, 2d10 bite, 1d6 tail or breath, Mv 9" Fly 24", AI C, MI Normal, XP 900

HP 28

18. LARGE ROOM:

The walls and ceiling of this large room have been painted bright red, and the floor is covered in bright red ceramic tiles. The room appears to be entirely empty.

This large room is, in fact, entirely empty.

19. OBLONG ROOM:

The walls and ceiling of this room are painted white, and the floor is covered with shiny white ceramic tiles. The room looks empty.

This room is empty.

20. OBLONG ROOM:

The walls and ceiling of this room are painted black, while the floor is covered with shiny black ceramic tiles. The room appears to be empty.

It isn't empty. A pair of shadows have found their way here and are lying in wait to attack anyone who enters unsuspecting. They are hiding by lying flat on the dark floor, and thus they will gain surprise on 1-3 on 1d6.

2 Shadows: AC 13 (7), magic to hit, HD 2+2, #At 1, Dam 1d4 plus 1 pt. STR drain, Mv 9", AI C, XP 30 ea.

HP 15 □□□□□ □□□□□ □□□□□
 9 □□□□□ □□□□□

21. SQUARE ROOM:

As you open the door, you see three ugly, naked humanoids squatting in the middle of the room. They are apparently rolling small bloody bones around on the floor.

If your players are familiar with ghouls, introduce them as such. Check for surprise, and after any battle is concluded the room can be searched:

The walls and ceiling of this room are painted yellow, while the floor is covered with shiny yellow ceramic tiles. The small bloody bones, hand bones you suspect, lie in the center of the floor, and other than that the room appears empty.

In fact, a section of the floor (detected as a secret door) in the far left corner of the room can be pried

up, revealing a hidden compartment containing the following treasure: a gold brooch set with three rubies, worth \$600.00 / 1,200 GP, a platinum belt buckle with a ring of lapis lazuli around a central green sapphire worth \$700.00 / 1,400 GP, a pearl necklace with a single large black pearl in the center worth \$200.00 / 300 GP, and an elaborate gold and silver necklace set with many tiny emeralds worth \$250.00 / 300 GP.

3 Ghouls: AC 14 (6), HD 2, #At 2 claws/1 bite, Dam 1d4 + paralysis (each claw), 1d4 bite, Mv 9", AI C, XP 40 ea.

HP 12 □□□□□ □□□□□ □□
 13 □□□□□ □□□□□ □□□
 9 □□□□□ □□□□□

22. SQUARE ROOM:

The walls and ceiling of this room are painted blue, while the floor is covered with shiny blue ceramic tiles. The room appears to be empty.

In fact, a section of the floor (detected as a secret door) in the far left corner of the room can be pried up, revealing a hidden compartment containing the following treasure: 942 SP, 449 GP. This treasure is in the form of viking coins. The silver coins weigh about a tenth of an ounce each and are worth about \$20.00 each as collectibles, or about \$0.15 each for the silver value. Each gold coin weighs about a quarter of an ounce and is worth about \$35.00 each as a collectible or \$2.35 each for the gold value.

23. NARROW ROOM:

Within this room you see a pair of reptilian humanoids, and a powerful stench assaults your noses and turns your stomachs.

These monsters are troglodytes. Their stench is so foul that anyone within 10' must save vs. Poison or suffer -2 on all attack rolls while they are within the affected area. Those who make the save do not suffer this effect, and the results of the saving throw last for a full 24 hours.

These monsters were once humans, fraternal twins **Amos** and **Alexis Brady**. They took refuge in the tower many years ago and have completely forgotten their former existence. If removed from

the dungeon and tower alive they will eventually return to human form but will suffer from nearly complete amnesia, though they will regain the ability to speak English. Identification will thus require research, as they won't be able to tell anyone their names, and due to the time differential such research will involve older records, newspaper archives, and the like.

Once they are defeated, the room can be searched:

The walls and ceiling of this room are painted orange, while the floor is covered with shiny orange ceramic tiles. The room contains a bed, pushed back against the far wall, with worn, dirty bedding piled carelessly on it. A few bones, likely of small animals of some kind, lie here and there on the floor.

Under the bed is a small suitcase containing the treasure the troglodytes have accumulated: \$9.52 in the form of one dollar bills and small change (where the bills are all dated in the 1950s), a gold chain necklace worth \$25.00, a gold and silver engagement ring set with a diamond worth \$40.00, a pair of diamond clip-on earrings worth \$15.00 as a set, and a half-full "tenth" sized bottle of Old Crow whiskey.

2 Troglodytes: AC 15 (5), HD 2, #At 2 claws/1 bite, Dam 1d4 claws, 1d4 bite, Mv 12", AI C, XP 30 ea.

HP 8 □□□□ □□□
 10 □□□□ □□□□□

24. NARROW ROOM:

The walls and ceiling of this room are painted purple, while the floor is covered with shiny purple ceramic tiles. This small room contains three suitcases; two are closed, standing more or less neatly to the right of the entrance, while the remaining suitcase lies open in front of you with various items of clothing scattered around it.

These suitcases contain the clothing and personal effects of Amos and Alexis Brady, who are now the troglodytes in room 23 above. There is nothing in the cases that can identify them specifically, i.e. no papers or identification cards of any kind, nor even monograms on the clothing. The clothes in the open case belonged to Alexis, and are dirty and

torn as if by clawed hands; one of the other cases is hers as well, and the remaining, largest suitcase belonged to Amos. The clothing inside the closed cases smells stale but is clean and serviceable.

25. CHALK NOTES:

The walls and ceiling of this room are painted gray, while the floor is covered with shiny gray ceramic tiles. There is chalk writing covering the walls from a height of one foot up to about five feet; the writing is runes of some kind you think. The room appears to be otherwise empty.

The runes are Younger Futhark (see room 27, below) and consist of a variety of personal notes by Hurgstarf about the concluding parts of his project. If read with a **read languages** spell they can be partially decoded, but other than various comments about how the project is nearly done, no real meaning can be extracted from the incomplete notes.

26. CHALK DRAWINGS:

The walls and ceiling of this room are painted gray, while the floor is covered with shiny gray ceramic tiles. There are chalk drawings and diagrams covering the walls from a height of one foot up to about five feet. The room appears to be empty.

The drawings are of various mechanisms involved in the construction of the dungeon, in particular the locking mechanisms of several of the secret doors. Only an engineer would be able to properly interpret them, and only so far as to verify that they match the behaviors of doors already discovered.

27. MULTICOLOR ROOM:

The walls and ceiling of this room are decorated with swirling stripes and patterns of red, green, blue, yellow, orange, purple, black, and white lines about two inches wide. The floor is a similar riot of colors, being covered with two inch mosaic tiles in all of those colors. The room appears empty except for a framed painting hanging on the center of the far wall. It looks like it might be a landscape but you can't make out details twenty feet away.

If the painting is approached:

The painting depicts a green landscape, with hills and trees in the background and a river in the foreground. Though the area in the painting is mostly sunlit, dark clouds and lightning are visible far away on the left. A Victorian-style farmhouse and barn are visible in the background, at the foot of the hill, and between the farmstead and the river are six horses, three brown, two tan, and one white. The white horse is rearing and pawing at the air. Just across the river on the right side of the painting stand three trees with white bark, birch it would appear.

If the painting is disturbed it will be discovered to be attached to the wall with hinges like a door:

Behind the painting you find a sturdy safe built into the wall. The door is made of blackened steel, and instead of a keyhole or combination dial it bears an array of sixteen buttons arranged four by four in the center of the safe door. Each button is marked with unfamiliar symbols; you think they might be runes.

In order to open the safe door, the following symbols must be pressed in order:



The painting is the key to this lock. The symbols needed are associated with elements of the painting, specifically the rain, horses, birch trees, and river (water); the symbols given above represent these concepts when the runes are read for their inherent meaning.

Naturally the player characters are unlikely to know enough about Younger Futhark runes to decode this on the first try; however, there is a base 30% chance that any given character who visits the library and does research for at least an hour will discover a list of these meanings. For characters having Intelligence of 14 or greater, add 5% per point to the chance of success (so 5% at 14, 10% at 15, and so on); for those having less than 10 points of Intelligence, reduce the chance by 5% per point they fall short.

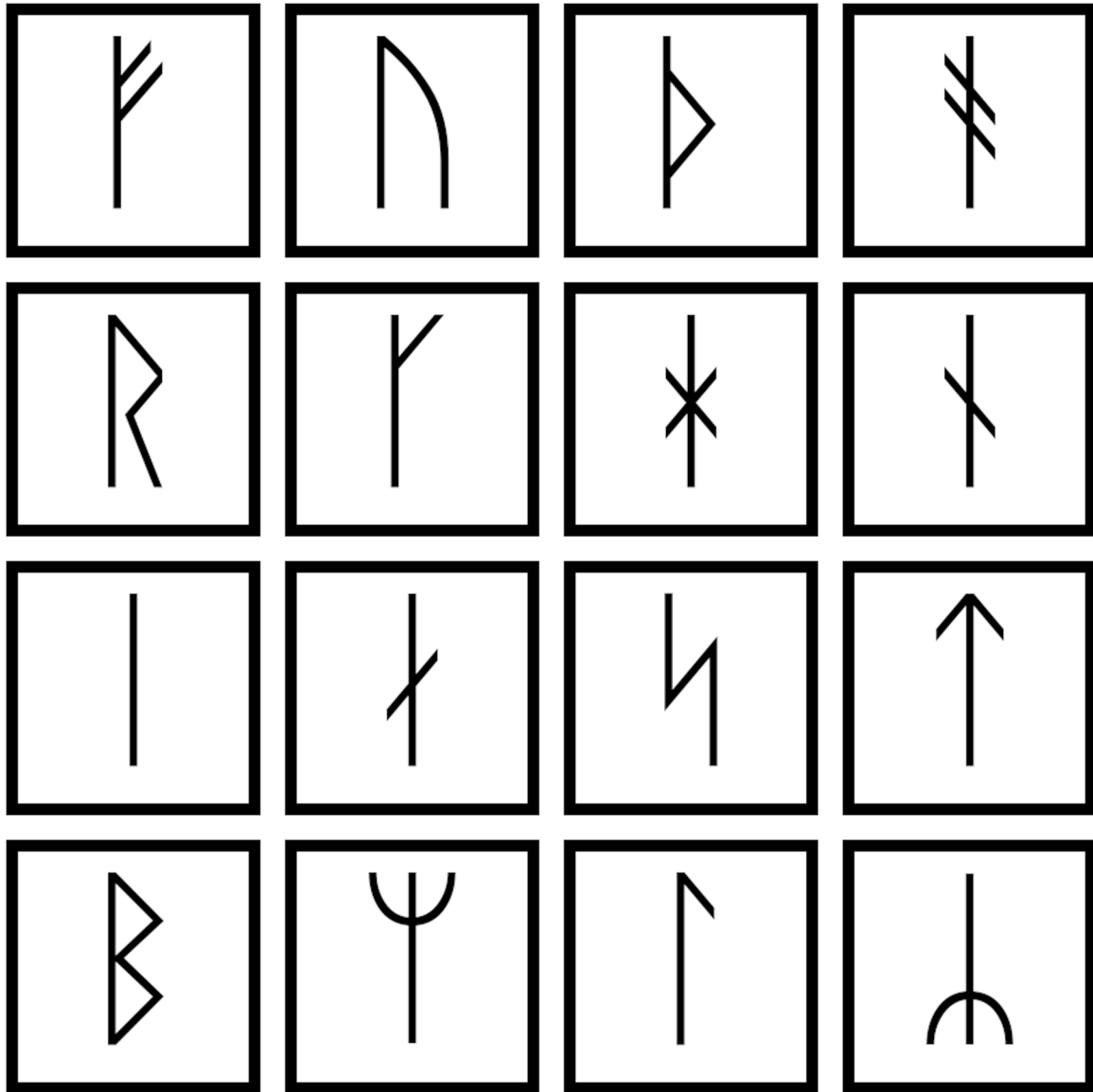
If the correct combination is pressed in order, the door will *click* loudly and pop out a quarter of an inch or so, allowing it to be opened the rest of the way by hand. Pushing it firmly shut will relock it.

If an incorrect combination is entered, when the fourth button is pressed the character pushing the button will suffer a nasty electric shock which inflicts 2d8 points of damage; a successful save vs. Death Ray reduces damage by half. This effect never runs out; each time an incorrect combination is entered, the same thing happens.

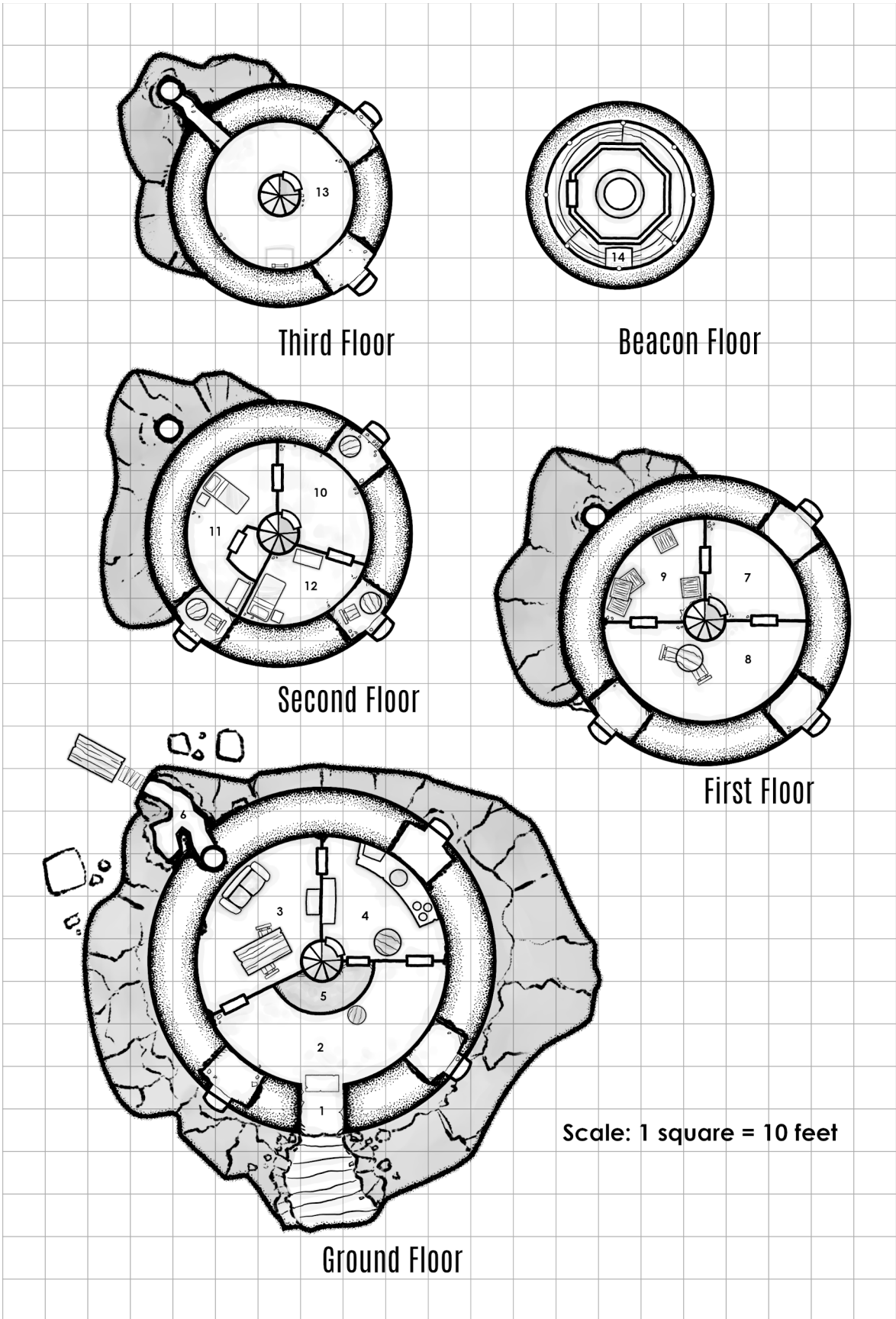
Inside the safe are a large envelope full of papers related to the construction of the lighthouse, including plans which conveniently omit the secret exit; the plans are marked as being the work of "Johann Hurgstarf" and bear stamps of approval from the Chambers County Board of Judges. Lying on top of the envelope is a bundle of two hundred one dollar "silver note" bills and a tattered bag made from plaid fabric containing six gold Double Eagle coins, each worth about \$500.00 for the gold value alone, and possibly twice that if successfully

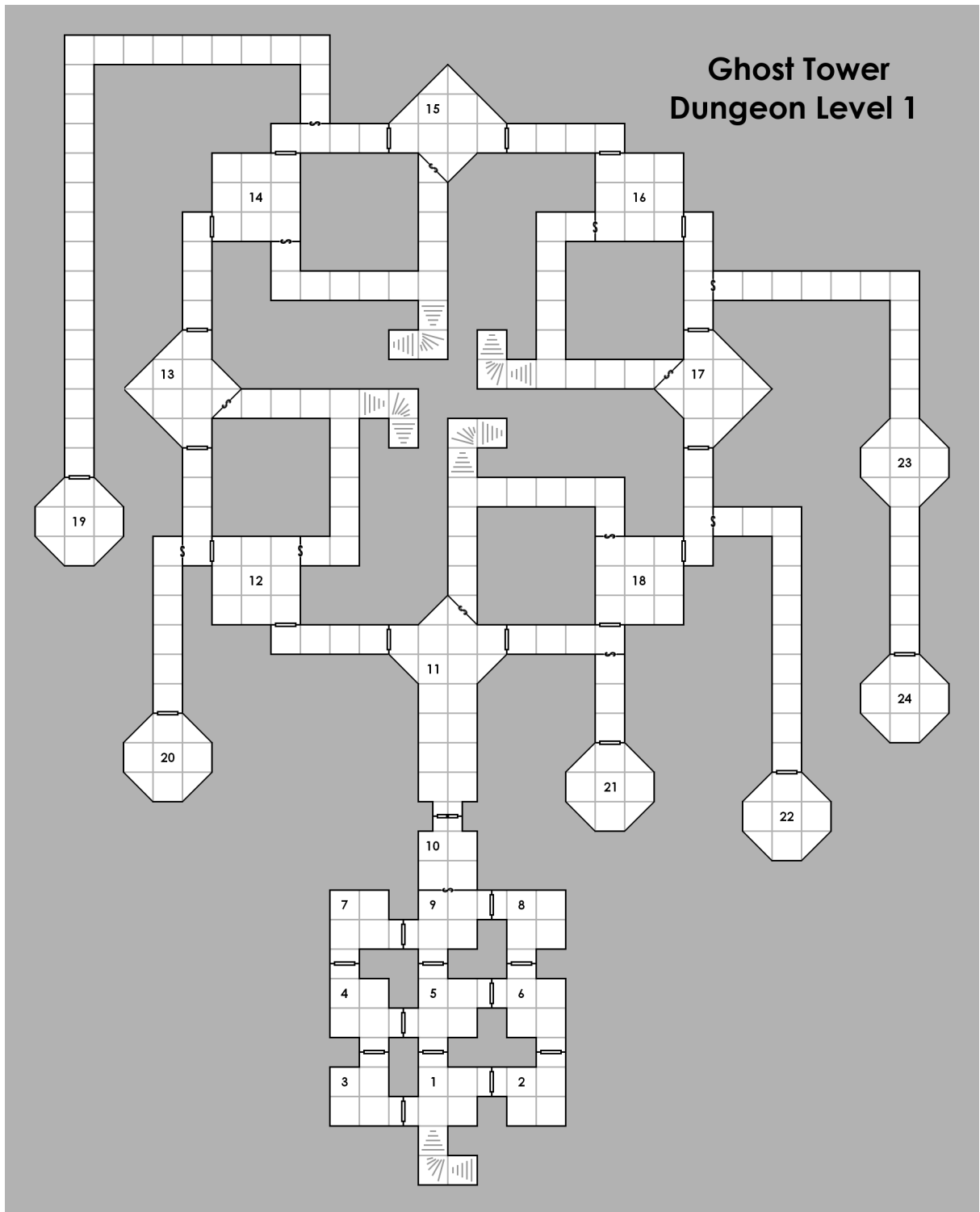
sold to a collector. Characters who do not specifically look may not notice the bills are silver notes, worth up to five times their face value to a

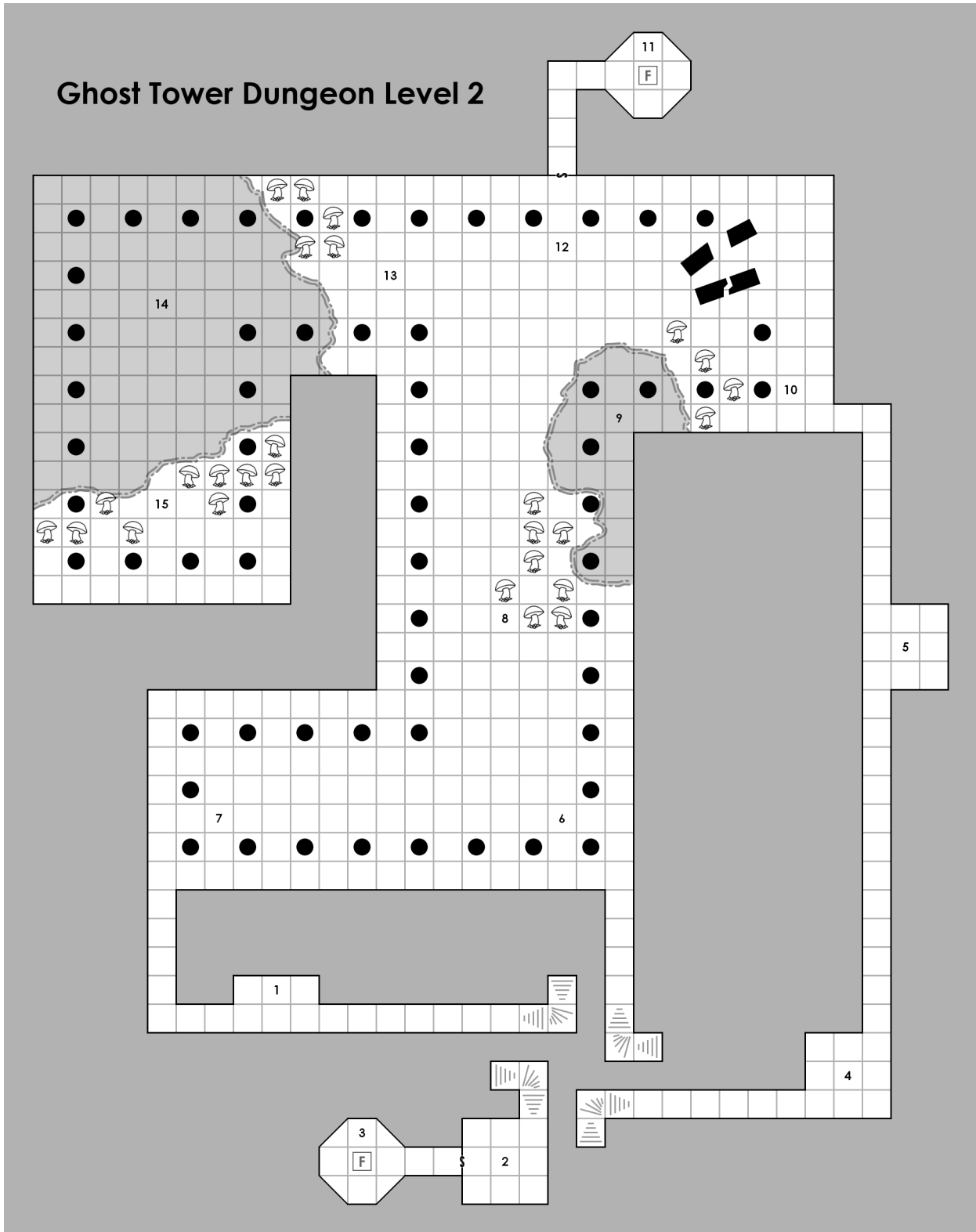
collector, and may simply spend them as ordinary currency.

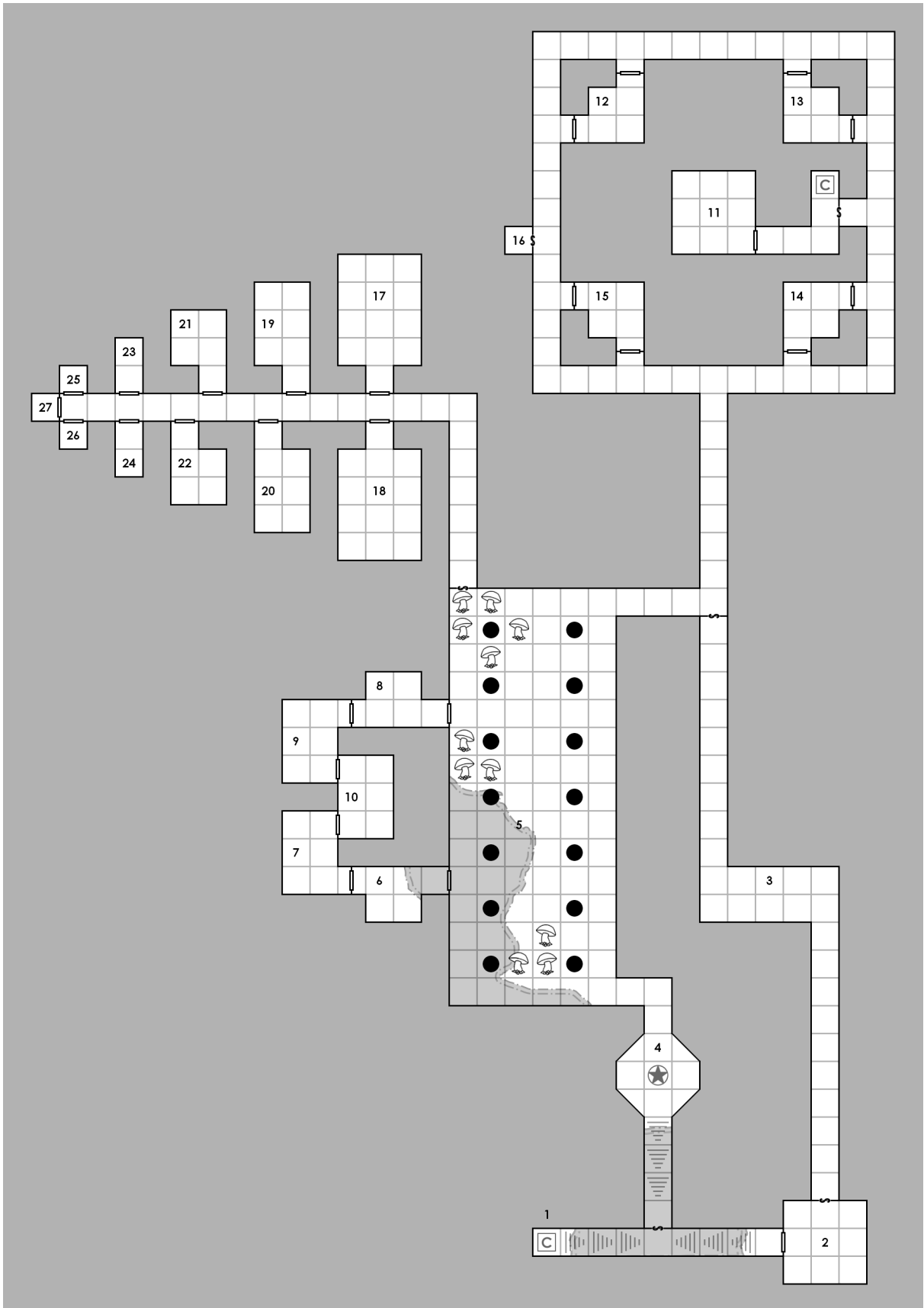


Combination Lock Buttons









Notes for the Referee

Distributing Experience Points

Normally in Iron Falcon, Experience Points (XP) are awarded on the basis of monsters slain and treasure retrieved; treasure is valued at 1 XP for each 1 GP of value recovered.

However, as mentioned earlier in this book, precious metal coins may be effectively much more valuable in 1975 than in the medieval era where they originated. For this reason, treasures in this adventure (and in other adventures later in this book) include much less gold and platinum coinage than one would find in a more "normal" dungeon crawl adventure.

It is recommended that the referee be flexible about awarding XP for treasure found. For items valued in GP or PP, award 1 XP for each 1 GP value as normal; however, also award 1 XP for each 1 SP value recovered, and 1 XP per 10 CP (instead of 1 XP per 100 CP). This will help to keep your player characters advancing at a comfortable rate. For items valued only in dollars, give 1 XP per dollar of value. Where both GP and dollar values appear, use the GP value for this calculation.

Pulling It All Together

Iron Falcon '75 isn't like most campaign worlds, for one major reason: It's familiar to the players. Admittedly, you are likely to have players who are not old enough to remember (or indeed, who did not yet exist) in 1975. But it is a historical era that is almost close enough to touch.

More importantly for you as the referee is the interconnected nature of the game materials in this book. With the exception of the **Ghost Tower of Lakeside** adventure, all of the adventure opportunities herein may mingle and interact in unpredictable ways. Lakeside is, as much as possible, a **sandbox**, i.e. an adventure area where the players may do more or less whatever they want. The only "railroad" in this book is the introductory adventure, and I hope you and your players will agree that it works better that way.

But as I say, in the city of Lakeside there are many opportunities for adventure. Once the players

have succeeded at the introductory adventure, you should feel free to drop in elements from the **Sinister Secrets of Lakeside** section whenever it feels appropriate. Encourage your players to live their character's lives outside of the dungeon... don't just use this book as a series of dungeon crawls.

For example, you might start a session with a few of the characters meeting for breakfast at the Metropolitan. This gives you an opportunity to "introduce" one or more members of the Stamas family (encounter #1), as well as any other local people who might have stopped in for breakfast. Nate Hammond (encounter #5) might be grabbing a quick plate of bacon, eggs, and toast before heading over to the fire station (area #9). Or perhaps they'll meet Rudy Keller (encounter #2) or Ted Barber (encounter #4) or any of the other NPCs mentioned in this book.

I quoted "introduce" above because, of course, most of these NPCs are *familiar* to the player characters. Describe the encounters that way, telling the players what their characters know about these people, and give them every opportunity to role-play the encounter. But don't inundate your players with a huge number of NPCs at one time... it's probably best, if you can arrange it, to introduce no more than three at a time. Repeat encounters as well, to help them remember these NPCs. For example, if the first encounter is at breakfast at the Metro, Zoe Stamas might have taken their order, and then Nate Hammond might stop briefly at the player's table on his way out. On another occasion, perhaps at the end of the session or the start of the next, one or more PCs might visit the Mariner for a beer and find Nate Hammond at the bar being served by Ted Barber.

Let your players see Lakeside as a community, not just as a town they wander around in looking for trouble.

Over time, as the weirder aspects of Lakeside begin to appear, your players will find themselves interacting with other NPCs. Reports of a tree walking down Main Street will surely arouse the attention of Detective Clark and Chief Mitchell (area #13) as well as reporter Suzanne Singleton

(area #5). Remember that neither the detective nor his boss are likely to be happy about monsters in the streets of Lakeside, and they may display hostility to the PCs if they think they might be responsible; on the other hand, Suzanne might make herself a nuisance to the player characters if she comes to the same conclusion, as strange happenings in Lakeside are very interesting to her.

It's important to let the PCs meet and interact with the more unusual NPCs in non-fantastical ways before they see them for the first time in their true forms. They are much less likely to kill a medusa in cold blood if they know she's actually their acquaintance, friend, or even romantic interest Zoe Stamas; slaying a pair of hellhounds takes on new meaning when they are the beloved pets of Rudy Keller. And they are much less likely to set off a **fireball** in the Mariner after they've played a few rounds of darts and had a few beers there.

Family Ties

It seems that, in most fantasy campaigns I've played in, player characters never seem to have any living family. That's a shame, actually, as family creates roleplaying opportunities. But if you've used the **Character Backgrounds** provided in this book (starting on page 113), your characters do have family, and they live right here in Lakeside!

Unless the character's background says otherwise, each parent has an 85% chance to still be living at the start of play. Each PC also has 1d4-1 siblings, each of which is equally likely to be male or female. Roll 1d4 for the PC's birth order, re-rolling results that are out of range. Older siblings are 45% likely to be living in Lakeside, 25% to be living in a nearby town (and thus, likely to appear for Sunday dinner, etc.). Younger siblings would either be in elementary school, high school, college, or technical school, as appropriate to their age. Make up names and personalities for them as appropriate, taking into account the preferences of each player. Note that "taking into account" does not necessarily mean accommodating them... not everyone gets along with their siblings.

These should not take over your game; Iron Falcon '75 is still a game of high adventure, after all. Introduce family members in the same way as

other NPCs, that is, one or two at a time, and allow the players to become accustomed to them.

Remember also, the parents or siblings of one PC might not like another PC at all. Reaction rolls are your friends here, but also consider the reputation of the PC in question. For example, the parents of the "Fat Kid" may not approve of his friendship with the "Poor Kid," who is, after all, an ex-con.

To Ad-Lib or Not to Ad-Lib

For some referees, the advice in this section will seem easy, even obvious. If you are one of those referees, good for you! For the rest of us, a last bit of advice.

If you are not comfortable making all of the above up on the fly, don't. Before each session, plan out one or two possible NPC encounter situations. Make notes on which characters will be involved, roll initial reactions in advance, and think about any interesting bits you might want to throw in. A little preparation will help you to relax and have fun with it, and in the end you may find you've become a better referee.

A Question of Heritage

At some point in the game, possibly after the transformation of the Stamas women into Medusas, the players will realize that many of the various Lakeside transformations are caused by the genetic heritage of the victims. Clever players might then wonder if their own characters could transform in the same way.

It's not a good idea, in the author's opinion anyway, to have player characters suddenly become monsters. However, this could provide a path for a character to become a demi-human such as a dwarf, elf, half-elf, or halfling. This should not be forced upon a character, as it's unfair to the player. However, if a player says that he or she would like to be playing a demi-human of some kind, you should let the player roll for it.

In the general population, transformed magical creatures are probably fairly rare, but making the roll "realistically" difficult wouldn't be all that much fun. Instead, allow any player who expresses the desire to be playing a demi-human to choose one type and then roll a d20, consulting the table

below for results. Characters should not be allowed to transform in this way into any race that cannot be the character's class; a magic-user, for example, could not become a dwarf.

..... Result of Roll				
Player Chooses:	1-17	18	19	20
Dwarf	Human	Human	Dwarf	Dwarf
Elf or Half-Elf	Human	Half-Elf	Half-Elf	Elf
Halfling	Human	Halfling	Halfling	Halfling

Note that the transformation should be a surprise to the character, even though the player requested it; it's likely that the character doesn't even know what an elf or dwarf is at this point.

If the character becomes an elf or half-elf and would like to play a multi-classed character, you may allow it; require the player to put all XP into the "new" class until the two classes reach parity, and then divide XP as usual afterward.

Any character transformed in this way should *slowly* change to his or her new appearance, and if removed from areas of magic should *slowly* revert to "human" form; however, once initially transformed the character remains a demi-human permanently, having all the features of his or her new form regardless of appearance. Further, those characters who become significantly shorter (dwarves or halflings) will never quite grow back to their original size even while appearing human.

Using Other Rule Systems

The setting and adventures presented in this book are broadly compatible with other Old School Renaissance (OSR) game systems. However, as the devil is often in the details, here are some guidelines for using this book with other games.

First of all, even if you don't plan to use the **Iron Falcon Rules for Classic Fantasy Role-Playing** in your game, you should still get a copy for comparison purposes, as well as a copy of the **Iron Falcon Handbook of Monsters**. You can download the PDFs for free from the website, so there's really very little reason for most referees not to do so.

Read over this book with both your target rules and the Iron Falcon books at hand. The main areas of incompatibility are spells, monsters, and some general statistics. For example, other games may

classify certain spells as higher or lower in level, or may not have exactly the same spells as Iron Falcon does; the same applies to monsters. In addition, some game statistics differ from one OSR system to another.

Possibly the most obvious difference is in the question of AC (Armor Class). Most games that use a descending AC system will be directly compatible with Iron Falcon's system; games that use ascending AC may vary a bit from the numbers used in the optional rule in this book. The best way to figure out how to convert AC is to compare the AC values of chain mail... in Iron Falcon, a regular suit of chain mail armor has a descending AC value of 5, while in the optional rules presented here the ascending AC is 15. One popular system assigns AC 14 to chain mail; obviously, you should deduct 1 point from the ascending AC given in this book when using such a game system. Note that a fully unarmored character sometimes has an AC four places worse than chain mail (as is the case in Iron Falcon) while in other games the difference is five places. Your best bet is to simply assume that unarmored characters have the armor value given in your chosen rules, while continuing to treat the other armor values as described above.

With respect to monsters, you can do one of two things: You could use the monster statistics and descriptions as given herein and in the Iron Falcon Handbook of Monsters, or you could convert all the monsters to the statistics from your chosen rules. For many OSR games, the differences are so small that this question doesn't matter much; other games may present very different monsters that require significant conversion. For 0e era games and clones thereof, the easiest solution is probably to just use the statistics given in the Handbook of Monsters... it is, after all, intended to be fully compatible with virtually all 0e era games.

Expanding Your Campaign

In this book there are six dungeon levels plus numerous city encounters which offer exploration, combat, and role-playing opportunities. But there will come a point when your players have cleared the last level and dealt with the last weird happening in Lakeside; they should have gained a

few levels, and will be itching to move on to new things. What then?

You can, of course, create your own adventures. This is a wonderful thing about role-playing games. And, this author has definite plans to publish additional books in this series, expanding into the world of Earth, 1975. Besides these options, with a little work you should be able to adapt many published adventure modules for use with your campaign.

One important thing to keep in mind when either creating your own adventures or adapting existing modules is **setting**. Iron Falcon, like most OSR games, has a "default setting" which is more or less based on medieval Europe, and most campaign worlds created for use with such games rather strongly resemble that place and era. But Lakeside is set, by default, in the middle of the United States of America. Unlike many areas in Europe, the USA is not littered with ruined medieval castles where one could reasonably imagine a medieval overlay being. In fact, those areas of North America which might be most likely to have overlays would have been built by Native Americans; few if any existing adventure modules have been written for such a setting, and this author knows he is not qualified to create such adventures by himself.

The obvious, easy solution to this problem is the use of dimensional anchors. Such portable links to Shadow realms could end up anywhere; indeed, your player characters might seek them out, visiting antique stores, estate auctions, or museums looking for mysterious objects with colorful legends.

Once you've found an adventure you'd like to use, and worked out how to connect it to your world, the next issue may be adapting the rules. Much of the commentary of the preceding section, **Using Other Rule Systems**, will be applicable here as well, and there is no need to repeat it. Naturally, you could use all of the adventures presented in **Iron Falcon Adventures One** with this setting; **The Dungeon of Kyros** and **The Abandoned Tower** should be particularly easy to use in this way.

Character Backgrounds

Six character backgrounds are provided on the following pages. Each half-sheet shows just a brief title on one side, and a full background on the other.

Generating Characters

The first step is to cut the half-sheets apart, and lay them out with the title side up; use all of the first four first, then add either or both of the spares as needed. Tell them to choose whichever one they want, but not to turn it over until everyone has chosen.

Rather than cut up your print copy of this book, it would probably be better to go out to the ironfalconrpg.com website, download the free PDF, and print your own copies of these pages. Or if you prefer, any old-fashioned photocopier can be used.

Second, after all players have chosen a character background, have them all turn their half-sheets over and read the background provided. Pay attention to your players at this point... if any player seems uncomfortable with the background he or she has chosen, be prepared to help them make whatever amendments might be needed. If a player is just not happy with the class chosen for his or her background, and another player is willing to trade, do not deny them.

Third, your players should roll up character statistics. Follow the rules as given in the Iron Falcon rulebook, with the following exception: assign the highest score rolled to the ability specified on the half-sheet, and then assign the other rolls to the remaining abilities in the order they appear.

More or Fewer Players

The first four backgrounds below are meant to provide one character of each of the standard classes. Two spares are included in case more than four people show up for your game; add either or both of them to the mix as you prefer. If you need more beyond these six, you can easily create them as needed... you can even let your players choose their own backgrounds as inhabitants of our fictional town and as members of this wargaming group. Or perhaps the extras are just people who

happened to come in to the hobby shop near closing time, and who thus barely know the main group; perhaps they stayed, curious about the wargame being set up.

Fewer players is more of a problem. To complete the adventure, at least the jock (fighter), accountant (magic-user), and priest (cleric) are needed. The adventure has been written to give a thief things to do without actually requiring a thief to be present.

Playing with fewer than three players will probably require allowing them to play two characters each. While not ideal, it may be your only option.

Finishing Up

As has already been explained, the jock should become a Fighter, the accountant a Magic-User, the priest a Cleric, and the ex-con a Thief (much as one might expect). The background given indicates that the accountant knows the spell Light, but you should feel free to work that out with the player (taking into account whichever of the spell book interpretations you have chosen, as given in the Iron Falcon rulebook). The priest cannot cast spells yet, but naturally can turn the undead, an ability that will be useful in this adventure; assume that he or she has an appropriate holy symbol. Finally, assume the thief has his or her lockpicks.

The player characters likely have no other useful equipment with them, at least at the start, as they

were just going across town to play some wargames; they'd have their wallets or purses, normal clothing, and so on, but do not let the players convince you that their characters always go around armed (with, perhaps, the exception of the thief who might just do that despite being on parole). The first adventure drops them directly into the action, and clever players will quickly find useful items in the hobby shop or the dungeon.

Obviously, other statistics should be filled in at this time, taking into account both the standard Iron Falcon rules as well as any of the optional rules you have chosen to employ.

A note about the magic-user character: The **Book of Honorius** given to the magic-user by Uncle Frank is, obviously, a spellbook. You as referee must decide whether you are using the Limited or Extended Spell Lists interpretation in your game. Please review page 134 of the Iron Falcon rulebook before making this decision.

Regardless of which interpretation you are using, the Book of Honorius contains details of all magic-user spells of the first level, and includes a tutorial allowing the character to master the spell **read magic** which is required to make use of the rest of the book.

Acquisition of spells beyond the first level will depend on which interpretation you choose.

You were the Fat Kid

In grade school, you were friends with the other characters. You were chunky and nerdy, and the other kids in school were mean to you, but your friends all really got you and liked hanging out with you. One of your friends, the brainy one, has an uncle who owns a hobby shop, and you all hung out there after school and played wargames. You didn't win very often, but you loved the games anyway.

The summer before you started high school, you grew up kind of suddenly; you got taller, and finally shook off all that baby fat. One of the coaches noticed how much more fit you were, and talked you into playing sports. Turns out, you were good. So good that you soon found yourself surrounded by a whole new bunch of friends, and you drifted away from your old friends. You got a sports scholarship that took you off to college, but you weren't quite good enough for professional sports, so after you graduated you moved back home and went to work with your father in his car dealership.

Last week while you were running an errand downtown, you saw the old hobby shop, and you decided to go in. You didn't know what to expect, but finding all of your old friends there was certainly not it! You hung out a little while and talked, and then Uncle Frank asked you all if you wanted to come by that evening to play wargames. You and all your friends did show up, and you had a blast! When it was over, you all agreed to get back together to do it again next week.

Now it's next week, and you are about to walk into the hobby shop...

This character's highest ability score should be Strength.

You were the Brainy Kid

In grade school, you were friends with the other characters. You were skinny and nerdy, and the other kids in school were mean to you, but your friends all really got you and liked hanging out with you. Your uncle owns a hobby shop, and you all hung out there after school and played wargames. You really enjoyed the strategy and planning. You didn't win as often as you thought you should, but you really loved the games anyway.

In high school, everything went wrong. Your chunky friend got tall and fit and became a jock; your poor friend's parents got a divorce, and he moved to Chicago with his Mom; and your weird friend's Dad got a job in a different town and they all moved away. High school was lonely, but it was in college where you really found yourself. You got a degree in business administration, and went on to become a CPA. You missed your home town, mostly because of Uncle Frank, and so you moved back and got yourself a job doing taxes and general bookkeeping.

Last week while you were running an errand downtown, you saw the old hobby shop, and you decided to go in. You didn't know what to expect, but finding all of your old friends there was certainly not it! You hung out a little while and talked, and then Uncle Frank asked you all if you wanted to come by that evening to play wargames. You and all your friends did show up, and you had a blast! When it was over, you all agreed to get back together to do it again next week.

Before you left, Uncle Frank gave you a book entitled "The Book of Honorius" that was full of stuff about magic. You were fascinated and read it cover to cover, spending all your evenings engrossed in it. When you actually tried the spell of Light and it worked, you were stunned. You can't wait to tell your friends, but you're not sure they'll believe you.

Now it's next week, and you are about to walk into the hobby shop...

This character's highest ability score should be Intelligence.

You were the Fat Kid

You were the Brainy Kid

You were the Poor Kid

In grade school, you were friends with the other characters. You were poor and nerdy, and the other kids in school were mean to you, but your friends all really got you and liked hanging out with you. One of your friends, the brainy one, has an uncle who owns a hobby shop, and you all hung out there after school and played wargames. You won pretty often, mostly by fooling the others. You did cheat once or twice, but you didn't feel right about it so you stopped.

In high school, everything went wrong. Your parents got a divorce, and you moved to Chicago with your Mom. At your new school, you fell in with the wrong crowd, and soon you were climbing up to second-story windows to break in to houses or stores, or picking pockets down at Navy Pier. You were pretty good at it, you thought, but you got caught. Fortunately for you, the leader of your gang was wanted for violent offenses, and the prosecutor agreed to a shorter sentence for you in return for your testimony. You got out after only a year because of good behavior and overcrowding, and since you knew your old crew might be gunning for you, you moved back to your home town to live with your Dad.

Last week while you were downtown looking for a job, you saw the old hobby shop, and you decided to go in. You didn't know what to expect, but finding all of your old friends there was certainly not it! You hung out a little while and talked, and then Uncle Frank asked you all if you wanted to come by that evening to play wargames. You and all your friends did show up, and you had a blast! When it was over, you all agreed to get back together to do it again next week.

Now it's next week, and you are about to walk into the hobby shop...

This character's highest ability score should be Dexterity.

You were the Weird Kid

In grade school, you were friends with the other characters. You could have hung out with anyone, but you didn't like drama, so you decided to hang out with the nerds. One of your friends, the brainy one, has an uncle who owns a hobby shop, and you all hung out there after school and played wargames. You won pretty often, mostly by caution and patience. You caught your friend, the poor kid, cheating once, but you didn't rat him out, and he promised to stop. The funny thing is, you never really cared about the games; you just played them because your friends did.

In high school, everything changed. Your Dad got a job in a different town, and so you moved there. You were enrolled in a school run by your church, and you discovered a faith that you never knew you had. Soon you were in the seminary, and before you knew it you were ordained as a priest. Oddly enough, your first parish assignment was back in your old home town.

Last week while you were running an errand downtown, you saw the old hobby shop, and you decided to go in. You didn't know what to expect, but finding all of your old friends there was certainly not it! You hung out a little while and talked, and then Uncle Frank asked you all if you wanted to come by that evening to play wargames. You and all your friends did show up, and you had a blast! When it was over, you all agreed to get back together to do it again next week.

Before you left, Uncle Frank gave you a very old book in Latin entitled "Cultus ex Sanctus Cuthberti" (the Devotional of Saint Cuthbert) which he said contained prayers no longer used by the Church that might be of interest to you. The prayers in it are said to allow you to perform all sorts of miracles, but of course that can't be true. Still, it was fascinating to read. You're really glad you learned Latin in the seminary.

Now it's next week, and you are about to walk into the hobby shop...

This character's highest ability score should be Wisdom.

You were the Poor Kid

You were the Weird Kid

You were the Popular Kid

In grade school, there's no way you would have been friends with any of these losers, if you had any choice in the matter. You hung out with the best crowd, the popular kids. But the sad fact of the matter was, Uncle Frank wasn't just the brainy kid's uncle, he was yours too, on your Mom's side, and sometimes when Mom and Dad were both busy, they'd drop you off with Frank in what you called "Loserville." No way any of your friends would come into that place. At first you kept to yourself, but that was boring, and whatever it was the others were doing at the tables in the back looked like it might be fun. If you didn't have anything better to do, anyway. Eventually you got into the games, and actually kind of enjoyed them, but you'd never admit that to anyone.

In high school, things got better. Mom decided you were old enough to be on your own, and stopped making you hang out with losers; that was a relief because you were getting a lot of crap about it. High school was the best time of your life. One funny thing... the fat kid grew up, got really fit, and turned into a darn good athlete; the two of you actually hung out after that. College was even better, what with frat parties and all, and you had a great time and somehow got a degree anyway. When you went looking for a job, the best offer turned out to be in your old home town, so you went back home, got your own place, and started living what you were sure would be the very best life.

Last week while you were running an errand downtown, you saw the old hobby shop, and you decided to go in. You didn't know what to expect, but finding all the old losers there was certainly not it! Turns out, most of them have done pretty well since high school, except for that one who did some time for petty crimes. You hung out a little while and talked, and then Uncle Frank asked you all if you wanted to come by that evening to play wargames. You all did show up, and you had a blast! When it was over, you all agreed to get back together to do it again next week.

Now it's next week, and you are about to walk into the hobby shop...

This character's highest ability score should be Charisma.

You were the Visiting Kid

You lived in a different town from the others, so you didn't go to school with them. But your parents had a cabin on the lake shore, and vacationed there in the summers and sometimes during school breaks; they wanted you to hang out with the "good" kids (meaning the well-to-do ones, you were sure) but you had a lot more fun playing wargames down at Frank's hobby shop with the kids there.

You visited the town by the lake all through grade school and high school. College took you away to a different town, and you kind of forgot about wargames and the hobby shop and all. After you graduated, your Dad got you set up as assistant manager in his boot factory back in that same town; he promised, if you did well, you'd be in charge in a year or two, and you know he's trying to prepare you to take over the whole business from him in ten or twenty years.

Last week while you were running an errand downtown you saw the old hobby shop, and you decided to go in. You didn't know what to expect, but finding all of your old friends there was certainly not it! You hung out a little while and talked, and then Uncle Frank asked you all if you wanted to come by that evening to play wargames. You and all your friends did show up, and you had a blast! When it was over, you all agreed to get back together to do it again next week.

Now it's next week, and you are about to walk into the hobby shop...

This character's highest ability may be placed wherever the player wishes.

You were the Popular Kid

You were the Visiting Kid

Open Game License

INTRODUCTION

Iron Falcon '75 – The Lakeside Adventures (hereinafter "the Adventure") is based on the System Reference Document v3.5 ("SRD"), which is Open Game Content. The text of the Open Game License itself is not Open Game Content. Instructions on using the License are provided within the License itself.

Designation of Open Game Content: The entire text as well as all maps and floorplans incorporated in the Adventure (except the Open Game License, as noted above) is Open Game Content, released under the Open Game License, Version 1.0a (reproduced below) as described in Section 1(d) of the License. Artwork (other than maps and floorplans) incorporated in this document is not Open Game Content, and remains the property of the copyright holder.

Designation of Product Identity: Product identity is not Open Game Content. The following is designated as product identity pursuant to OGL v1.0a(1)(e) and (7): (A) product and product line names, including "Iron Falcon Rules for Classic Fantasy Role-Playing" and derivatives thereof; (B) all artwork, logos, symbols, graphic designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual representations, including the "eye" logo, which is the personal mark of Chris Gonnerman for his various products, and which is Copyright © 2002 Chris Gonnerman, the "IF shield" logo which is Copyright © 2015 Chris Gonnerman, and the "Made 4 Oe" logo which is Copyright © 2015 Simon J. Bull (used with permission); (C) logos and trademarks, including any trademark or registered trademark clearly identified as product identity by the owner of the product identity, and which specifically excludes the open game content.

More information on the Open Game License can be found at:

<http://www.wizards.com/d20>

OPEN GAME LICENSE VERSION 1.0A

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. COPYRIGHT NOTICE

Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc.

System Reference Document Copyright 2000-2003, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, Andy Collins, David Noonan, Rich Redman, Bruce R. Cordell, John D. Rateliff, Thomas Reid, James Wyatt, based on original material by E. Gary Gygax and Dave Arneson.

Castles & Crusades: Players Handbook, Copyright 2004, Troll Lord Games; Authors Davis Chenault and Mac Golden.

Castles & Crusades: Monsters Product Support, Copyright 2005, Troll Lord Games.

The Basic Fantasy Field Guide Copyright © 2010 Chris Gonnerman and Contributors.

Basic Fantasy Role-Playing Game Copyright © 2006-2016 Chris Gonnerman.

Red Cap Copyright © 2009 R. Kevin Smoot

The Basic Fantasy Field Guide Copyright © 2010-2017 Chris Gonnerman, R. Kevin Smoot, James Lemon, and Contributors.

Iron Falcon Rules for Classic Fantasy Role-Playing Copyright © 2014-2021 Chris Gonnerman.

Iron Falcon Handbook of Monsters Copyright © 2019-2021 Chris Gonnerman.

Iron Falcon '75 – The Lakeside Adventures Copyright © 2017-2022 Chris Gonnerman.

END OF LICENSE

Coa Illustration Elements Arms Sword Sabre Copyright © 2012 Madboy74. This illustration is licensed under the Creative Commons Attribution-Share Alike 4.0 International, 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic license.