

Ravenloft™

Official Game Adventure

FEAST OF GOBLYNS



RAVENLOFT™

Feast of Goblins

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Monster Statistics

Throughout this module, full statistics are listed for each monster where they appear for convenience of play. In addition, the experience award for overcoming the various monsters is also given.

RAVENLOFT™ DM's Screen & Character Record Sheets

In an effort to speed play, *Feast of Goblins* includes a special addition to the AD&D® game Dungeon Master's Screen. This screen is intended to be used in conjunction with the original AD&D 2nd Edition Dungeon Master's Screen, and does not reproduce the information on it. Rather, this new screen provides charts, tables, and data unique to a RAVENLOFT™ campaign.

In addition, this module includes a character record sheet designed specifically for use by players exploring the dark regions of Ravenloft. Of course, TSR Incorporated grants permission to photocopy this sheet for personal use only.

DM Preparations

As with any module, this adventure should be read completely through at least once before you sit down to referee it.

To properly prepare yourself to referee this module, you should be familiar with the RAVENLOFT Boxed Set. It is further recommended that you re-read the sections on Kartakass, Harkon Lukas, and Gundarak, as these are all important to the flow of events in *Feast of Goblins*.

Boxed text has been provided that is intended to be read to the players. By using this text as it is presented or by rephrasing it in ways that seem more natural to your own style of Dungeon Mastering, you will be better able to capture the feel of a RAVENLOFT campaign. Don't feel confined to the use of the boxed text, however. Your game will often seem more alive and may flow better, if you add your own descriptions of some areas to those presented in this module.

Important conversations have also been set aside from the rest of the text for ease of reference. While these sections aren't intended to be read aloud to the players, they will provide the DM with a feel for how the conversation should run. Since no two groups of players will follow exactly the same line of thought or conversation, the DM will have to improvise portions of these conversations.

As a further note, due to the many small alterations from the standard AD&D game rules that appear in this adventure, it is recommended that the DM mark all portions of text and rules alterations that he feels are pertinent to play prior to playing *Feast of Goblins*. By doing this, you can skip over all the text which is included for first time reading (what's really going on, history, etc.) and yet not accidentally skip any important items. Using this technique, you can quickly skim the introductory pages for a pertinent element (such as how quickly the PCs will pick up the Kartakan dialect) when you need it during play. Also, in a room description, you will not miss small elements such as, "The chest is locked."

DM Style

What really sets off a good RAVENLOFT adventure from a standard AD&D game module is the style of Dungeon Mastering that must be employed. If you, as a Dungeon Master, do not heed the following advice, you will only be playing another typical AD&D game that has been equipped with horror-type monsters, not the frightening clashes with darkness that RAVENLOFT campaigns are intended to portray.

To begin with, you must strive to convey to the players that their characters are outsiders. They are not wanted in this world and are regarded as strange, poorly understood, and untrustworthy.

They should sense that their characters are missing pertinent information, but that there is no way for them to acquire all the facts they might desire. They should feel somewhat helpless and out of control (though not so much as to take away the fun of gaming) because they have been cut off from the world they know so well. Most importantly of all, however, they must be instilled with a sense of fear and dread about the events unfolding around them.

To do these things, you need to slow down your encounters and fill them with detailed description. The following excerpts from a game will clearly show the way in which descriptions can be used to highlight the special feel of a RAVENLOFT campaign. In both cases, the characters are being attacked by a werewolf while sleeping at an inn. Notice the flavor and elements of horror which are included in the second.

A typical AD&D® game encounter:

DM: You hear monsters in the hall outside your room, they seem to be trying to open the door.

Tim: I leap to the door and prepare to attack it with my sword if it enters.

Bonnie: I load my heavy crossbow and aim it at the door.

DM: The door bursts open and a werewolf charges into the room!

Tim: I swing at it. My attack roll is an 18, I hit! Let's see, I did 8 points of damage to it.

Bonnie: I let fly my quarrel. Drats! Only an 8, I missed.

DM: The werewolf attacks Tim's character with a snarl, doing 4 points of damage. etc.

A RAVENLOFT campaign encounter:

DM: Make a Constitution check for your sleeping characters.

Tim: I made it

Bonnie: Darn, I failed.

DM: Tim, you wake up in the middle of a nightmare in which you were being chased through dark groping woods by a huge wolf. (Now switching to a whisper) In fact, it seems as though you can still hear the hot breath of the wolf behind you.

As you listen, it becomes clear that the panting *is* real. Although you can't see the door to your small dark room, you can hear a slow deep drawing of breath outside it in the hallway (the DM mimics the sound). In the quiet of the night, you hear a faint scratching sound at the base of the door, and the hair on the back of your neck stands up. What do you do?

Tim: I quietly slip out of bed, unsheathe my sword and wake Bonnie's character.

DM: (rolling dice) Your bed creaks as your weight rolls off of it. The scratching and breathing both stop.

Tim: I try to grope out in the dark where I think my companion is sleeping and tap her with the flat of my sword.

DM: Bonnie, your character wakes up in the middle of an identical nightmare. You feel

your subconscious mind screaming at you that there is danger so loudly that it almost hurts. Your infravision picks up Tim's character as a dark red form squatting in the middle of the floor holding out his sword over your head, he looks scared.

As you begin to stir, you notice that whiffs of hot air, a faint red in your infravision, are seeping under the dark form of the cool door. Just then the handle begins to slowly turn. Tim, your character can hear the door knob turning.

Bonnie: I reach into my boot and pull out my *dagger* +2.

Tim: I creep to beside the door with my back to the wall and prepare to defend myself against whatever comes into the room.

DM: The knob stops turning as the slack in lock mechanism is taken up. Whatever is out there has discovered that the door is locked, but you hear only silence.

Bonnie: I step out of bed with my back to the far wall and listen.

DM: (Suddenly yelling out loud, "Roaaaaaar," and acting out the scene as he describes it) A huge hairy arm the size of your upper leg crashes through the wall. You see long razor sharp claws on the end of a wicked looking furry hand. It rips at your character's neck, Tim.

(The monster's attack roll is made, but it misses) It tears your shirt collar off and scrapes its claws along your exposed throat. Your neck stings from the cruel scratch, but you seem to take no damage.

Tim: I step back and look through the hole to see what it is.

DM: A giant wolf-like head stares back at you. It rests atop a huge hairy body which looks vaguely humanoid. Its keen eyes lock onto yours for an instant, making your heart contract as a spurt of fear clutches you.

Bonnie: I put away my dagger and grab for my battle axe.

DM: Suddenly, the entire wall bursts into fragments as the creature leaps through it- nimbly landing on its two back paw-like feet. Plaster from the ceiling showers down in various sized chunks and temporarily blocks your vision. Then the massive being cocks one wicked looking arm upward as it poises to strike your character again. You can smell the stench of rotten flesh upon its breath.

As you can see, even the wolfwere's miss seemed terrible as it ripped through the character's shirt and scratched his neck.

Without this type of description, it will be very difficult for even the best Dungeon Master to maintain the atmosphere of horror that is a vital part of the RAVENLOFT campaign setting. Be sure to remember sound, smell, and touch in your descriptions too. It has been said more than once that detail and vivid descriptions which target all the senses (not just sight), are the stuff of horror.

Furthermore, you must hand pick your encounters in a RAVENLOFT campaign. That is why they are called optional encounters below instead of random encounters. You should select each encounter for a specific purpose. If the PCs believe they are being chased by three wolfweres, then have them hear three wolves howling in the distance that night. Be sure to remind them that this *might* just be a coincidence. When your players are properly convinced that danger lurks everywhere, you can have fun with encounters like this that don't actually physically attack them but play upon their imagination as the howling above.

Another technique that works quite well is to have your monsters flee from a fight before being killed off--as long as you do it within the limits of the rules, of course. This adds more mystery and provides you with a monster that may want revenge. Thus, the PCs then have a possible future enemy.

Another tool for catching the player characters off guard is to present them with opposing facts.

For instance, during the daytime the lands about them should look fair and beautiful. This allows for a break in the often intense mood of *Feast of Goblins* and provides relief from the horror of the night. Because of this, the PCs should rarely be attacked during the day unless they are deep in the woods. It is important to avoid constant attacks by an overbearing enemy, as this will soon become the norm, and what is the norm will soon lose any sense of being horrible. Even comic relief is useful once in awhile just so you can cheer the party up enough to allow for room to drop their spirits when the night comes.

Finally, a last element that sets *Feast of Goblins* off from common (or even exceptional) dungeon crawling adventures is the concept of a "wandering major encounter". By this, we mean that the most deadly things in this module are not tied to one specific room, but move around just as the PCs do. Akriel, Harkon Lukas, Harkon's henchmen, Radaga, and Dr. Dominiani aren't static features of the countryside. Most of these NPCs aren't even located in one specific area or room. Rather, they move and interact--They live!

Dealing with NPCs like this, who don't just "sit there and take it" adds a great deal of realism to the adventure. Further, it promotes the atmosphere of the unknown and, thus, dread that makes a Ravenloft game special. Remember that the PC's foes are as intelligent, adaptive, and flexible as they themselves, and just as powerful. Don't let NPC statistics get in the way of playing up their awesome powers.

Throughout this module, a lot of history and plot descriptions are provided for the DM so that the various aspects of the adventure will make more sense. This also adds a lot of flavor to the module. Of course, it would be nice to add this same flavor to the game. However, it is not as easy to write in sections which will convey these elements (such as the crown's past, Dr. Dominiani's intent to betray Akriel, etc.). To do this you will have to incorporate your own methods. Local gossip, finding letters, allowing the major NPCs to occasionally talk too much, and the like can all be used to fill the PCs in on these elements.

Important Considerations

Wolfweres

Wolfweres play a major part in this adventure. As such, it is important that we make clear a point that has been known to cause some confusion in the past.

In the *Monstrous Compendium*, wolfweres are noted as being hit only by iron or +1 or better weapons. The word "iron" is up to interpretation here as to what qualifies. It is important in this module to keep wolfweres a threat to the PCs. A band of three wolfweres should be a formidable foe, perhaps nearly invincible. However, if you interpret "iron" as meaning any metal weapon, then all your PCs will be able to hit the wolfweres without needing magical weapons.

In game terms we suggest that you take this to mean nearly pure iron. Such weapons would be older than most of those carried by the PCs (who tend to have steel weapons in most games). Furthermore, iron weapons are generally inferior to steel weapons being more brittle and easier to chip and break. In combat, any natural roll of a 1 indicates that such a weapon has broken if it is being used on a harder substance (like steel).

This gives you some flexibility in controlling which of your PC's non-magical weapons will be effective against these creatures. If none of the PCs have magic weapons, you will probably wish to have a couple of them carrying old iron weapons or make such weapons available to them early on in the game. If many of your PCs have magic weapons, you should decree that all of their normal weapons are either steel or very impure iron (not qualifying them to damage a wolfwere).

Turning Undead

Due to the powerful wells of evil that surround certain places in Ravenloft, turning undead is often far more difficult than it is in the typical AD&D® game. The following adjustments must be made to all turning attempts:

Adj	Location
-3	Radaga's Caverns
-2	Dr. Dominiani's Keep
-4	Homlack

Waking from Sleep

Many times during this module, you will need to decide if a PC wakes up or not due to some noise or situation. A suggested method for doing this is to require the PC in question to make a Constitution check--a hardy PC won't be as exhausted as others. Thieves and Rangers always get to add their Reaction Adjustment to this check. In addition, modifiers up to +/-4 can be assigned, depending on how loud the disturbance is, warnings by the subconscious mind to "wake up or die", and how tired the PC is.

Optional Encounters

Over the course of their adventures in Ravenloft, the characters may well find themselves in situations where some sort of encounter seems possible. The DM is never required to employ such encounters, but judicious use of optional encounters can add a great deal of flavor to the game.

It is recommended that the encounters for a party be hand picked to reflect the situation they find themselves in. For example, if they have just fought off an attack by a pair of werewolves, they might be haunted through the night by the howling of wolves in the distance. It is also important to remember that not all encounters should lead to combat. It may be far more effective simply to have the party know that the woods around them are full of dire wolves than to have half a dozen such creatures charge into their camp every few hours.

If no single encounter seems to be wholly appropriate, then feel free to use a d20 roll to determine the nature of the encounter. Of course, this roll *may* provide a basis for later encounters. If you roll up an encounter with a jackal, isn't it logical that the next might be a jackalwere?

Optional Gundarak Encounters

Check for encounters in Gundarak once during the day, but three times over the course of a night. In all cases, there is a 50% chance that something will be encountered. Travelers who are in towns are relatively safe and all encounters in any sort of village should be for a specific purpose.

1d20 roll	Encounter	1d20 roll	Encounter
1-4	Rats	13-14	Any Undead
5-6	Bats	15-16	Any Lycanthrope
7-9	Wolves	17-18	Kobolds
10-12	Spiders	19-20	Goblins

Optional Kartakass Encounters

The frequency of these optional encounters should largely be controlled by the Dungeon Master. A general rule of thumb is to check every only once during the daylight hours (with a 50% chance of an encounter) and every hour at night (with a 25% chance of an encounter). If special precautions are taken, the DM may wish to modify these rolls. While in Kartakass, about a fourth of all encounters should be with some type of wolf--dire, worg, normal, werewolves, and wolfweres (as well as winter wolves in the winter).

1d20 roll	Encounter	1d20 roll	Encounter
1-3	wolves	13	wolfweres
4-6	dire wolves	14	wights
7	werewolves	15	ghouls
8	kobolds	16	goblins
9	boar	17	leucrotta
10	wereboar	18	werefox
11	jackal	19	Greater wolfwere
12	jackalwere	20	Loup-Garou

Non-Physical Optional Encounters

In many cases, the DM may want to impose a menace of some sort without actually involving the party in combat. The following is a list of suggestions for such encounters. It is important not to use these encounters while excluding the threat of a physical attack, however, for the players will soon learn that they are not truly dangerous and take them for granted. Thus, if the party sees a figure moving through the fog around their camp two or three times during the night, follow this up with an attack by something that can assume human form. As with the other encounter tables, be sure to base the event you select on the situations which the party has experienced already.

1. The party spots a being off in the distance (shrouded by wisps of intervening fog) which looks like one that has been stalking them.
2. The PCs hear twigs snapping and/or heavy breathing paralleling their motion through the trees.
3. The adventurers come across the tracks (or similar evidence) of a fearsome monster that is stalking the area.
4. The party finds the previous victims of a recent attack by a monster. Perhaps they are all dead, but maybe one of them lives just long enough to give the characters a vital clue or warning.
5. Burning eyes are spotted as they watch the party from across a field, stream, or other natural clearing. Investigations may or may not turn up additional physical evidence about the nature of the menace.
6. Suddenly, all of the animals in the forest are silent. There are no birds chirping, no insects buzzing, and no leaves rustling. After a few minutes, things return to normal, leaving the characters to worry about what might be stalking them.
7. The PCs sense that they are being watched by someone or something, but they can find no evidence to prove or disprove their fears.
8. An unexplainable shudder and sense of uneasiness sweeps through the party. Asking them to make a saving throw of some sort at this point will serve to increase the tension in the

group.

9. One or more strange or suspicious noises are heard. Perhaps a splash in the nearby stream (actually a trout jumping), a twig breaking behind them (actually a small animal), or distant sounds which seem like the screams of a dying man (actually an animal call).

10. A number of animals burst from the area ahead of the PCs and race past them, taking no notice of them. What are they fleeing from?

Equalizing the Campaign

If your PCs are more powerful, you may want to substitute Loup-Garou for most typical werewolf encounters, and substitute greater wolfweres in place of wolfweres. On the other hand, if the PCs are quite weak, and you still want to play Feast of Goblyns, then you can use werewolves in place of wolfweres, and standard wolves in place of dire wolves. Such adjustments keep the same flavor, but adjust the difficulty of encounters.

Getting into Ravenloft

It is assumed that the characters who are going to play this module are not currently in Ravenloft. If this is the case, you will need to get the party to Kartakass in whatever manner you deem best. Of course, even parties in Ravenloft could be transferred to Kartakass via the method laid out on the next page.

To maintain the subtleties which are an important part of any RAVENLOFT campaign, you must attempt to make the party's shift into Ravenloft puzzling. One possible method is laid out here. If your setting does not lend itself to this method, then create a similar one that you feel will accomplish the same thing.

The day has turned out to be a bleak one. A cold mist hangs about as you make your way forward. You are cut off from the outside world as the fog dampens sound and limits all sight to a mere three paces. You break out into a cold shivering sweat due to the humidity. As if to further sink your spirits, you begin to itch where your garments chafe your wet clammy skin. In this glum and irritable state, you begin to imagine that the world around you has left and you are isolated and alone in an unending land of evil mist.

As the party travels down the road they are on, whether it is familiar to them or not, make all attempts to keep them in a miserable mood. Slowly they will discover that they are no longer where they should be.

After a time, they may come across a farm or a village which they have never seen before or which is not on their maps. Investigation will reveal that none of the places they can name will mean anything to the inhabitants of the local area. The area which they now find themselves in is a dark and gloomy land.

At this point in time, they party is actually in Ravenloft. If they wish to travel until they come to a town, make their first encounter Harmonia. If the party makes camp in the countryside, have it be somewhere near Harmonia. In either case, it will soon become evident that they are far from the lands they know.

If the PCs opt to explore the Kartakan woods, they will be attacked by several dire wolves. These creatures all have maximum hit points, so be sure to describe how large they are. The wolves will flee before all of them are slain, but will alert their master to the presence of unfamiliar intruders in the area.

Shortly thereafter, they will encounter a woodsman headed for Harmonia. This is the

master of the wolves (who can be a werewolf or greater werewolf if you so desire). In an effort to get them out of his territory, he will lead them to Harmonia, and then silently slip into the woods.

Optional NPC Dominance Rule

This optional rule can be used to add flavor to the game. It reflects the fact that major NPCs in Ravenloft, who are intimately tied to the land itself, have a great force of will that affects those around them. All lords, and their immediate servants can cause this dominance effect, as can any other very powerful evil NPC (monster or character).

At first the PC performs normally when encountering such an NPC. However, as the encounter continues, the NPC's force of will weakens the PC mentally, causing him to become less certain of his own abilities. This uncertainty is a self-fulfilling prophecy (i.e. it actually affects the PC). The NPC also feeds off others uncertainty and they actually do get more powerful with respect to that individual.

Every time a PC attempts something against such an NPC which then fails, the next attempt will suffer a -1 (or -5%) modifier. This affect is limited to a total of -5 (or -25%). The most common occurrences of this are:

- Each failed attack roll causes the next attack roll to be made at a cumulative -1 penalty.
- Each spell which the NPC either saves against, cancels with his natural magic resistance, or foils due to some aspect of his being causes the next spell cast to have either a 5% cumulative chance of failing or gives the NPC a +1 on his saving throw against it.
- Conversely, each save that the PC fails to make against the NPC's attacks caused a cumulative -1 penalty to all subsequent saves against attacks by that NPC.
- Every successful attack roll made by an NPC against the character gives him a bonus of +1 on later rolls. Thus, if the NPC has hit the character three times, he gains a +3 on his next attack roll.

These effects are per individual PC or NPC, of course. Thus, if Dale's character has failed on two attacks against a powerful foe, he has a -2 adjustment on all attack rolls against this particular NPC. However, Sandy, who hasn't yet attacked this particular NPC has no such penalties.

Following an encounter with a major NPC, each day which passes during which the PC does not again encounter the same foe causes all penalties to be reduced by one place (either 1 point or 5%).

The DM should not hide these penalties from the players, however, as they will allow them to feel the sense of growing helplessness which their character is certainly feeling. In fact, be sure to state each penalty, but describe the effects to gain the proper flavor. For example, when an NPC strikes a character, the DM might say "After that last blow hit you, you begin to tremble and your reactions seem less sure". This also leaves the players uncertain as to the nature of the effect. Are they dealing with a poison, magic spell, or something even more dangerous?

Plot Overview

Feast of Goblins is a wonderfully flexible module in which many elements of a grand plot are designed so that they can fit together in various ways. However, backup events and situations have been created so that the entire module can be played no matter what particular scenario the PCs cause to unfold.

There is a most plausible plot which has been more fully fleshed out below. However, if the PCs deviate from this course, let them have their way.

The most plausible plot

More often than not, the PCs will naturally tend to follow the steps listed below as they explore the events and locations detailed in this module.

- (1) The PCs unknowingly enter Ravenloft near Harmonia.
- (2) The PCs enter Harmonia. To accomplish this you can have them find a small hunting trail which is simply a loop leading to Harmonia no matter which direction it is traveled on.
- (3) In Harmonia, they aid a jailor in trouble. In the end, however, they manage to get themselves locked up as well.
- (4) While in the jail building, they witness a young girl, Akriel, being whipped by her father Harkon Lukas.
- (5) Akriel speaks to the PCs through the bars of the prison window. She hides the true nature of the beating she has received from them and offers to get them released from prison if they will help her out.
- (6) After they are released, Akriel has them meet her at the Old Kartakan Inn near the town of Skald.
- (7) The guide dies and they are left to wander on their own.
- (8) They come upon a poor lady who has lost her son to a werewolf.
- (9) The PCs help the lady and her farming family defeat the werewolf that has been hunting them.
- (10) They plunder the home of the werewolf, and find a map describing the location of the catacombs.
- (11) Akriel then sends them on a quest to recover an item she calls the *Crown of Soldiers* (actually, it is known as the *Crown of Souls*).
- (12) She sends them out with a guide to find a series of catacombs near Bluetspur.
- (13) The PCs then go to the catacombs and retrieve the *Crown of Souls*.
- (14) They return the crown to Akriel who thanks and rewards them.
- (15) She then begs them to take it to her paramour in Gundarak who is actually Daclaund Heinfroth, assistant to Duke Gundar, and a vampire. However, they will only know of him as Dr. Dominiani.
- (16) At the keep they turn over the crown to Dr. Dominiani.
- (17) Dominiani will have them return a "love note" (actually a secret message) to Akriel in Skald.
- (18) Back in Skald, they meet with someone they think is Akriel at the Tavern of Kartakass. In actuality this is Harkon Lukas in her guise and is a chance meeting. He plays things cool, though, and will learn from the PCs what has been transpiring.
- (19) Harkon causes the party to learn that both Dominiani and Akriel are evil beings who intend to use the crown for the sake of evil.

- (20) With this information, the party returns to Dominiani's Keep to take the crown back.
- (21) The PCs return to Skald bearing the crown.
- (22) Here, they learn that the destruction of this evil magic item is only possible if Radaga, an evil priestess of the undead, is defeated.
- (23) They march off to destroy the crown and confront Radaga.
- (24) Upon returning to the catacombs, they find that Radaga and her many of her minions have left.
- (25) They soon learn that a horde of undead and evil beings was seen headed south from here.
- (26) Adventuring south, they cross into the newly formed domain of Daglan.
- (27) Here they enter the town of Homlock and encounter Radaga.
- (28) What happens to close out the adventure is highly variable. Once the main adventure is over, however, there will no doubt be many loose ends which could be tied up for further play.

Over the course of this adventure, the PCs will constantly be used as pawns by others. While they may well figure this out, their actions will bring about three important things: the destruction of a powerful malevolent cleric, the prevention of a major war between Kartakass and Gundarak which would have claimed many innocent lives, and the destruction of a powerful and very evil magical object (the crown). If they begin to despair as to their effectiveness, you may want to point this out.

Major Plot Events

Although the plotline presented above goes into some detail, there are actually only a few events which are vital to the completion of this module. They are:

1. The Player Characters unknowingly enter Ravenloft near Harmonia.
2. They encounter Akriel and agree to undertake the quest for the *Crown of Souls*.
3. They enter the catacombs and retrieve the *Crown of Souls* from Radaga.
4. The PCs deliver the crown to Dr. Dominiani as per Akriel's instructions.
5. The PCs return to Skald.
6. The party discovers Akriel's scheme and returns to Dominiani's Keep to reclaim the crown.
7. They return to Skald with the *Crown of Souls*.
8. The PCs search out Radaga in Daglan and destroy her, ending the adventure and destroying the crown.

These major events should all occur for the adventure to be fully explored. However, if the PCs take an action which was not planned for, simply adjust to it. Don't force them into the "proposed" plot. Below are some possible plot deviations and suggested remedies.

What if the PCs try to kill Akriel?

Play out the scene and remain neutral-don't give Akriel any powers above the ones she already has, but don't weaken her either. Even if she is slain (which would be difficult to do), the adventure can continue. Simply have Harkon Lukas discover what is going on. He then decides to send the PCs after the crown for his own purposes. Once this is done, he sends the PCs off to kill Dr. Dominiani after having convinced them that Dominiani is a vampire. In return for their effort,

Lukas will promise to return the PCs to their homeworld. Whether or not he actually keeps his promise is up to the DM.

What if Dr. Dominiani is killed by the PCs on their first visit to his estate?

All that is important here is the crown. If they kill him after he has hidden the crown and return to Skald without it, they will need to return and retrieve it.

If the party is really powerful and has been walking all over the monsters, you could even have Duke Gundar appear on the scene. He could meet the PCs on the roadway to the Keep and "assist them" in returning to the Keep.

What if the PCs kill Harkon Lukas?

This unlikely event is easy to deal with, for Lukas can simply transfer his life essence to the nearest dire wolf as per his character description. The next time they encounter him, be sure it is in a guise other than that which was first used. He will still attempt to use the PCs to recover the crown, but will now be certain to seek their destruction as soon as it is in his hands.

What if the PCs decide not to recover the crown from Dr. Dominiani after having delivered it?

There are many reasons why the PCs might opt not to return to Dominiani's estate and attempt to regain control of the crown. If this is the case, have them discover that it is their only way out of this realm. Once they believe that it is their only means of leaving Ravenloft, they will be quick to seek it out.

What if they discover that they are being tricked or are somewhat uncooperative?

If the PCs discover that a given plot segment is being undertaken for the benefit of an evil being (be it Akriel, Dominiani, or Harkon Lukas), they may decide not to do it. In this case, you might want to use gypsy fortune tellers (as detailed in the RAVENLOFT™ Boxed Set) to assist in guiding the players back onto the right path.

The People of Kartakass

Kartakans are fair-haired, with blue or violet eyes and a pale complexion. A few of them are born with raven-colored hair. A great many wolfweres reside in Kartakass, most (80%) of whom are raven haired when in human form.

The Language

The people speak a strange dialect which sounds very elven due to its musical qualities. In truth, however, this dialect is actually a variant of standard common and the PCs will be able to pick it up more quickly than most other languages. There is a base 5% chance for any player character to understand the gist of a statement or conversation. This chance increases by 1% for each day in which a PC spends more than half of his time in areas where the language is spoken.

However, just as the PCs are beginning to understand things, they will be in for something of a shock when they find that many of the members of this domain speak an old language which is unlike anything they know. When the locals want to converse without risk of prying ears, they will slip into this ancient mode of speech.

Music and Singing

The people of Kartakass are great singers and minstrels. During the daytime, singing can almost always be heard off in the distance. However, the people are very untrusting of strangers. Whenever the PCs are spotted, the singing group will become silent and somber. This will likely not change even if they are accompanied by natives.

Guests are supposed to sing before and after a meal. Failure to sing before the meal is an insult to the man of the house, for it indicates that you do not wish to be there. Failure to sing after the meal is an insult to the woman of the house and means you did not approve of her cooking and general ability to serve well as a wife.

As a last note on this subject, the mayors of Kartakan towns are called Meistersingers. In addition to their governmental duties, they also teach the young of their towns to sing "the old songs:"

Gossip and Rumors

It is considered very impolite to listen to gossip without contributing some of your own. However, this contribution must be made carefully. Very juicy gossip is considered to not only be good information, but a challenge to the others in the area to match the quality of the information presented. Most Kartakans are very reluctant to share such gossip with strangers, however, and information offered by the PCs will be looked on as a challenge to instantly take the PCs into their inner confidence. Since few Kartakans will do this, such exchanges will often cause all listening to quickly and unobtrusively drift away.

Wolves

Wolves have a strange place in Kartakan society. They effect much that occurs, but few Kartakans will talk of them. As a rule, one is never to speak negatively of such animals-those who do are seldom seen again. On the other hand, speaking too fondly of wolves also causes a negative response-the common folk are fearful of those who praise wolves. Such people are also prone to disappear as the wolfweres of Kartakass don't want someone stirring up a lot of extra

suspicion and fear concerning their dual existence.

Most Kartakans try not to think about wolves too much. However, great precautions are taken to keep these animals away from livestock and homes. Most actually know what a wolfdene is and that they have been encountered in these parts, but they block this information from thought as much as possible. It would take magical persuasion (such as a *charm* spell) to extract this knowledge from even a close Kartakan friend. In fact, even if the PCs question a family that has lost a member to the wolves, they will likely only admit that the individual was lost to the night.

In fact, the people of Kartakass so condition themselves that, even if a wolfdene were to change to their semi-lupine form on a town street, those present would look away and quickly leave the area. That night, if they were asked about the incident, they would not admit to being able to recall it.

The Domain of Kartakass

The lord of Kartakass is Harkon Lukas, a wolfdene. For additional information on this evil creature, see the RAVENLOFT™ Boxed Set or the Nonplayer Characters section of this module. When he wishes to close off his domain, Lukas can envelope his lands in a region of sweet songs. Those who attempt to pass through the border will find themselves growing ever more fatigued. If they do not turn back, they will fall unconscious-only to awaken back in Kartakass.

Most of Kartakass is heavily forested and lies in the foothills of the Balinoks. The lands are riddled with caverns (some of which lead to Bluetspur). The ground is very rocky and covered in dense forests with twisted paths running from town to town. In the evening and at dawn, before the sun is at its zenith, fog seeps into the low areas. In many cases, the mists last throughout the night and are not even fully dispersed by the coming of the day.

Towns of Kartakass

There are two large towns in Kartakass: Skald (population 2,000) and Harmonia (population 1,500). The buildings of Kartakass are wooden frames with lath and plaster walls covered in stucco further braced by wooden supports on the outside. They have many small arched windows with heavy bright blue or green shutters that can be locked and barred from within. The doors are also unusually thick and are always able to be locked and barred. The roofs of most buildings are made of thatching (straw), but those of the most well-to-do citizens are covered in red tiles or slate.

Non-Player Characters

Harkon Lukas, Lord of Kartakass

Harkon Lukas, Lord of the domain of Kartakass, is fully detailed in the RAVENLOFT™ Boxed Set. It is very unlikely that the player characters in this adventure will have any major dealings with him. However, if circumstances warrant his attention, or if he becomes aware of the events that are unfolding in his domain, he may step in. If this happens, the information in the RAVENLOFT Boxed Set is more than sufficient to allow the Dungeon Master to adjudicate such encounters.

Duke Gundar, Lord of Gundarak

Like Harkon Lukas, it is doubtful that the player characters will have any significant encounters with Duke Gundar, the lord of Gundarak. If events bring the characters into direct confrontation with him, the information presented about him in the *Lands Of The Core* section of the RAVENLOFT Boxed Set should allow the DM to resolve the situation.

Radaga

7th Level Priestess of the Undead

Human Statistics

Alignment	NE		
Armor Class	4	Str	12
Movement	6	Dex	9
Level/Hit Dice	7	Con	13
Hit Points	35	Int	16
THAC0	16	Wis	17
No. of Attacks	1	Cha	4
Damage/attack	1d6 (walking stick)		
Special Attacks	spells		
Special Defenses	spells		
Magic Resistance	Nil		
XP	5,000		

Spell List

1st level: *command*, *cause fear*, *cure light wounds* (x2), and *sanctuary*.

2nd level: *charm person or animal*, *hold person* (x2), and *withdraw* (x2).

3rd level: *summon insects*, *cause blindness*, and *animate dead*.

4th level: *protection from good*, 10' radius.

Radaga does not know her own heritage as she was found as a babe by several priests on a mist enshrouded night in her homeland. She has no idea that she is the only remaining descendent of the evil warlock Daglan, who created the foul *Crown of Souls* some 500 years ago. Further, she does not suspect that this crown, which she now holds, also contains the twisted soul of her ancestor.

Radaga was once a neutral priest of a minor goddess. She was always caught up with her appearance and often wished to improve upon her physical beauty (she then had a charisma of 17). She was also infatuated with men, and wanted all of them to adore her as the gem of the land. Her vanity drove her to constantly walking in the woods and wishing for a miracle to make her beautiful.

One day, when she was on such a walk, she didn't notice that the mists of Ravenloft had surrounded her. As she strolled on, the Dark Powers began to listen to her idle wishing and she found all of her wishes, especially that for beauty, granted...

Of course, her wishes were perverted by the Dark Powers and she found that she had to kill beautiful women in order to steal their splendor for herself. In addition, her desire to have men obey her every command and seek always to please her was granted when an army of undead became her faithful servants.

The mists also delivered into her hands the *Crown of Souls*. Among other powers, it can transform normal humans into the dreaded goblins of Ravenloft. She has used this power numerous times to create a legion of goblin guards and servants.

In addition to the powers of the *Crown of Souls*, the mists granted her immortality. If she is ever killed, she will rise up in 2d10 days as a wight complete with her existing priest powers. At that point, her pact with the mists will be complete, and she will be granted a small domain south of Kartakass, bordering Bluetspur and Sithicus. There she will go on to form a terrible

domain of undeath. She is personally dreading this change as she will then be permanently ugly. Of course, there is a strong possibility that the Player Characters may directly affect the life of this woman if they should encounter her and do battle with her (possibly killing her in the end).

While her human statistics are presented at the beginning of this entry, those she will have in her wight form are listed on the next page.

Wight Statistics

Alignment	LE		
Armor Class	4	Str	15
Movement	12	Dex	9
Level/Hit Dice	7	Con	14
Hit Points	35	Int	10
THACO	15	Wis	17
No. of Attacks	1	Cha	0
Damage/attack	1d6 (walking stick or claws)		
Special Attacks	spells, energy drain		
Special Defenses	spells, silver or +1 weapons to hit		
Magic Resistance	Nil		
XP	7,000		

In her wight form, Radaga will possess all of her original spell casting powers and gain the additional abilities of a wight. The touch of her claws will inflict 1d6 points of damage (not the usual 1d4 of a wight) and each hand to hand attack she makes will drain the victim of 1 level. Like all such undead, she will become immune to *sleep*, *charm*, and *hold* spells as well as poisons and most forms of paralysis.

The shock of transformation, however, will strip her of her 7th level spell abilities for one full year following her death.

Favorite Strategies

- Radaga will use her *withdraw* spell when she has been reduced to a dangerously low level of hit points is left in order to cast both *cure light wounds* on herself.
- She will cast a *sanctuary* spell before combat if at all possible.
- Radaga will cast an *animate dead* spell whenever she must in order to make another skeleton mount for herself (see below). It is important to note that this is a customized version of the spell that she has researched and created for herself.
- She will always attempt to cast a *protection from good, 10' radius* spell upon herself before she enters into any combat.
- Radaga also has a *glyph of warding* cast upon her person that will cause 7d4 points of electrical damage to the first being who physically attacks her.
- Another glyph is set upon the tip of her walking stick (which is actually a *staff of withering*). This glyph will release a *feign death* spell at anyone who grabs for or is struck by her walking stick. She will use this glyph on herself if a situation seems hopeless.

Dr. Dominiani

180 year old Vampire, Chaotic Evil

Armor Class	1	Str	18/91
Movement	12, F118	Dex	12
Level/Hit Dice	9+3	Con	17
Hit Points	43	Int	18
THACO	11	Wis	17
No. of Attacks	1	Cha	9
Damage/Attack	5-10 or weapon +5		
Special Attack	energy drain		
Special Defense	see below		
Magic Resistance	5%		

In addition to the fact that he can only be hit by +1 or better magical weapons, Dr. Dominiani has several other defenses which set him apart from traditional vampires. For example, he is not affected by garlic in any way. In fact, he plays up his love for this spice to further convince people that he is not a vampire. Also, he is partially immune to the effects of sunlight and can withstand exposure to it for a full round before suffering any harm.

Dominiani is an avid sage who knows many things. His great intelligence, wisdom, and knowledge make him a truly formidable opponent. The Dungeon Master should keep this in mind and always remember that it will be very difficult for the PCs to outwit him.

Dr. Dominiani, whose given name is actually Daclaud Heinfroth, is a vampire and vassal to Duke Gundar (also a vampire). He looks very much like one would expect a werewolf to look in human form. He has long, bushy sideburns with heavy eyebrows and a thick, wiry beard. He actually plays up this image in order to confuse those few enemies who might try to kill him and, in fact, he does harbor a strong affinity for wolves.

His greatest desire is to overthrow Harkon Lukas and take over the domain of Kartakass. Once this is done, he will gladly rule that domain of wolfweres and wolves as his own. To further this plan, he has attracted the love of Harkon's daughter, Akriel Lukas.

He has presented Akriel with a grand scheme in which they will cause a war to break out between Harkon of Kartakass and Duke Gundar of Gundarak. While the two leaders are concentrating on the war, these two will slip in and assassinate them, thus taking over both of their domains. Akriel has gladly agreed to help her lover in his schemes.

What Akriel does not know, however, is that Duke Gundar is in on the affair and is working with Dr. Dominiani on an ever more subtle and nefarious plan. While events will take place according to the original plan for a time, it changes at the point where the lords are to be assassinated.

At this point, Dominiani will meet with Akriel at a pre-arranged place and time. After informing her that Duke Gundar is dead, the couple will travel to Harkon Lukas' estate and kill him. With this powerful figure out of the way, Dominiani will dispose of Akriel and rule Kartakass by himself. For his part in this scheme, Gundar is rewarded with a loyal ally for a neighbor.

Dr. Dominiani is a well known physician in southern Gundarak. His expertise with lunatics and mad-men is well known. He voluntarily takes these people to his hidden keep in the hills toward Barovia for free treatment. As might be expected, his kindness has earned him a fair degree of popular support.

Actually, however, he causes as much madness as he supposedly cures, for the good doctor is not a normal vampire. Unlike others of his ilk, Dr. Dominiani has a particular taste for cerebral fluid. When he feeds upon a hapless victim, it causes 1d6 points of intelligence decline. No cure save magic will restore a victim, and anyone drained below 0 intelligence becomes quite mad.

Akriel Lukas

3rd Level Bard, Chaotic Evil Wolfwere

Armor Class	3	Str	18
Movement	15	Dex	18
Level/Hit Dice	5+1	Con	13
Hit Points	32	Int	12
THACO	15	Wis	16
No. of Attacks	1 (2 in half-wolf form)	Cha	18
Damage/attack	2d6 (plus weapon)		
Special Attacks	Singing brings on <i>lethargy</i>		
Special Defenses	Iron of +1 needed to hit		
Magic Resistance	10%		

As a wolfwere, Akriel has three distinct forms. In her human form, she depends on weapons to inflict damage on her foes, but can also employ her enchanting song to bring on a state of *lethargy* in others (as a *slow* spell). While most wolfweres depend upon an instrument of some sort to cause this effect, Akriel can weave this enchantment with her voice alone.

When she becomes a wolf, she can attack with her savage jaws, inflicting 2-12 (2d6) points of damage with each hit. Her third form, that of a half-human/half-wolf hybrid, is her favorite for combat. In this state, she can both bite and employ weapons.

Besides the above, Akriel has all the natural abilities of a third level bard. With the exception of her ability to detect noises, these are not available to her in her wolf form.

Climb Walls	80%
Detect Noise	40%
Pick Pockets	40%
Read Languages	25%

Lastly, Akriel can employ spells when in her human or half-wolf form. She can cast any 2 of the following spells each day: *audible glamour*, *charm person*, *color spray*, *detect magic*, *enlarge*, *friends*, *hypnotism*, *magic missile*, *phantasmal force*, *read magic*, and *spook*.

Akriel is the daughter of Harkon Lukas, lord of Kartakass. She has a driving ambition to rule Kartakass as her own and the only thing which stands in her way is her father. She is frightened of his power and will not confront him without a powerful ally (such as Dr. Dominiani). It is also important to note that she does not wish to kill her father, only to strip his power away for her own.

Although she holds her father dear, her love for power is stronger yet. Thus, she has agreed to Dr. Dominiani's plans and intends to follow them almost to the letter. However, she alone of all who exist in Ravenloft knows of her father's ability to transfer to the nearest dire wolf when killed. She believes that if this wolf were properly caged and enchanted, that she would be able to strip his lordly powers from him.

She shares her father's hatred of Duke Gundar, and hopes that this plan will cause his destruction. Like her lover, however, she plans to betray her partner once her father has been deposed. As this adventure begins, she is not sure whether she will kill Dr. Dominiani, or possibly make him her servant. One way or the other, she will then rule Kartakass uncontested.

Daglan Daegon

13th Level Necromancer, Chaotic Evil

Armor Class	4	Str	15
Movement	12	Dex	11
Hit Points	54	Con	18
THAC0	13	Int	19
No. of Attacks	2	Wis	15
Damage/attack	1d6/1d6	Cha	0
Special Attacks	spells		
Special Defenses	spells, silver or +1 to hit		
Magic Resistance	10%		
XP	15,000		

Daglan is a 13th level Necromancer. However, he has an affinity for death and its magical aspects which makes him more powerful than his peers. Although the nature of this link is unclear, its effects are undeniable. Daglan casts spells as if he were one level higher than he actually is. Thus, Daglan has the spell casting abilities of a 14th level Necromancer.

Additional information on this character is presented in the section that describes *Crown of Souls*.

The Crown of Souls

The *Crown of Souls* is a very powerful magical item. In fact, it is so potent that many sages consider it to be an artifact or relic. Among themselves, such scholars whisper stories of its great evil and the many awful powers associated with it.

The *Crown of Souls* is made of the purest gold, laced with platinum highlights, and set with three bloodstones which ride high on its crest. In addition, many other gems (of far lesser value) adorn its surface.

The crown was originally forged in a far away land for a powerful warlord by the evil necromancer Daglan. In order to safeguard the secrets of the crown and make certain that none but he would ever wield it, the evil war lord used his new prize to kill the magician (or so he thought, see below). With the death of Daglan, there was no one left who knew how to destroy the crown. The warlord then used the evil power of the crown to extend his evil empire far into the neighboring lands.

On the eve of his greatest battle, in which he was certain to crush the last bastion of goodness left in those dark and distant lands, his plans went astray. The evil warrior was ridding along a dark back country trail with his entourage. As the night wore on, a heavy mist seemed to seep up from the very ground itself. About an hour later, his band was attacked by a small party of elves. The warlord himself was thrown from his horse, and the crown upon his head rolled aside and was lost in the mists.

The short battle which followed ended with only minor wounds for the warlord and his troops. As his men cleared the corpses of the elves from the road and began to loot their fallen bodies, he set about finding his prized crown. After searching all night in the mists, he fell to his knees and cried out in frustration, "It seems to have vanished into the mists themselves." He did not realize the truthfulness of his words, for the Mists of Ravenloft had seized the evil item and sucked it into the demiplane where it remained encased in fog for many years.

Only recently has it once again reentered the domain of human kind. Given to the evil priestess named Radaga, the crown served to complete her corruption and lured her into the dark shadows of Ravenloft. For additional information on Radaga, see her entry in the "Non-Player Characters" section of this book.

Calling upon the powers of evil in his dark Tower of Magic, Daglan was able to foresee the warlord's treachery. Thus it was that he infused the crown with a variant of the *magic jar* spell. Because of the limitations of this new spell, however, he could only transfer his life force into the one wearing the crown. When he tried this upon the Warlord, he failed due to that individual's near indomitable will. Since the warlord never let anyone else wear the crown, Daglan was imprisoned upon the head of the mortal he hated most. When the crown was lost in battle with the elves, one of them actually found it during the skirmish and placed it upon his head.

Just as he did so, Daglan saw his chance and sent his own essence surging forth to seize control of the elf. However, the dark powers of Ravenloft were not going to allow their prize to escape so easily. They caused the elf's spirit to be sucked into the crown, trapping both individuals within the artifact before Daglan could escape.

The wills of the two constantly battle within the crown, each trying to overcome the other and dominate their little prison. Although Daglan always has the upper hand, the battle weakens him so much that he has not, as yet, been able to escape.

However, as each of Daglan's descendants dies, their spirit is summoned to the crown and adds to his force of will. The shorter the distance between the scene of death and the *Crown of*

Souls, the greater the power he gains. In time, his power will reach the point where he must triumph over the valiant elf whose name is no longer remembered.

Now, however, there is only one descendant of Daglan's left, and she can have no children. Still, all is not lost for the dark necromancer, for the addition of her strength to his will give him just enough energy to reactivate the *magic jar* spell. Thus, he eagerly awaits her death.

Daglan was even able to strike a bargain with the dark powers of Ravenloft to bring her here when she was a babe. The land complied, but balanced the act by giving her immortality. When she dies, her mortal form will be transformed into an immortal one (that of a wight), preventing her life force from escaping to the crown. When this happens, the crown will become powerless for 2d10 days. At the end of this time, Radaga will rise again as a wight. If her new form is slain, Daglan will assume her will and be able to escape from the *Crown of Souls*.

The only way to destroy Radaga without releasing Daglan is for her immortal form (that of the wight) to be destroyed by someone who is wearing the *Crown of Souls* at the time. If Radaga is destroyed as an undead by one wearing the crown, the blow to Daglan will be so great that he will cease to exist and the spirit of the valiant elf within will be released.

If Radaga is otherwise destroyed as an undead, then the trapped soul of the warlock will reach out from within the crown and attempt to take over her fallen body. It is important to note that this is the only case where Daglan can use the crown's *magic jar* ability as a ranged attack. If he is unable to take control of her body, or if it has been destroyed, he must wait until someone puts on the crown before he can attack them.

Magical Powers

The *Crown of Souls* is a dark and evil object which will bestow upon its owner the following powers:

- The *Crown of Souls* can be used to transform normal men (though not other humanoids or demihumans) into goblins. To do this the owner of the crown merely holds it on the head of the victim with both hands, and speaks an ancient incantation. As the transformation occurs, the victim will scream out in anguish and terror as he loses his mind and will and is filled with evilness.

- Upon the brow of an evil being, the crown bestows the following special powers: -2 AC adjustment, +2 on all attack and damage rolls, +2 on saving throws, +20 hit points, and all class abilities (not hit points) will function as if the wearer were two levels higher.

- Anyone wearing the crown must make a save versus death magic each day. Failure means that a Wisdom check must succeed or the character suffers a slight alignment alteration. Dungeon Masters are encouraged to adjust the check based on the character's past adherence to his alignment, with a maximum bonus or penalty of 4. Their alignment will slowly become neutral evil. The lawful/chaotic aspect will first change to neutral. Next the good/evil aspect will become one place closer to evil (good becoming neutral, and neutral becoming evil). Once this transformation is complete (for those already neutral evil, they still must fail the wisdom check once), the crown will be in complete control of them. The spirit of the warlock Daglan will drive them to kill Radaga without the crown on.

- The crown can also protect itself from harm. This can only be done if it is physically attacked or threatened (i.e. attempts to smash it, throw it off a cliff, melt it in a fire, etc. are made). In such a case, it can perform the following spell-like abilities once per round as often as needed: *affect normal fires*, *blink*, *levitate*, *gust of wind*, *spectral hand*, and *chill touch*. These will be performed at the 13th level of proficiency.

- Only one who is pure of heart (that is, lawful good) may take the *Crown of Souls* out of

the domain which it lies in.

Harmonia

Harmonia is a town of 1,500 people in southern Kartakass. It is renowned for its great singers and minstrels. Many of the folk from nearby regions, including the well-to-do of Skald, the only other major village of Kartakass, flock to Harmonia to listen to its songs and partake of its drink. Once each week, the masters and apprentices of Harmonic Hall present a grand performance at their great cliff-side amphitheater.

Although wolfweres are found in Harmonia, they seem less prevalent here than in Skald. Perhaps this is because Harkon Lukas has based himself in the Old Kartakan Inn in Skald in order to have quicker access to all of Kartakass. Besides, his daughter, Akriel, has fallen in love with the weekly performances given by the Harmonic Hall singers and enjoys frequenting the Crystal Club in Kartakass (for many purposes).

The only well traveled road into Harmonia enters from the north from Skald. It is called The Road to Harmony, for here it ends. Within the town, there is a single main street. Because it encircles the Meistersinger's mansion, it is colloquially termed *The Loop*.

The farmland to the south of Harmonia is used to grow feed for the sheep kept by local ranchers as well as vegetables for the townspeople. The black soil is especially suited to bulbous roots and beets are the staple food in Harmonia with some growing to 10 lbs. or more.

The houses here are generally larger than those in Skald and sometimes contain separate compartments at the back for sheep to be stabled safely at night.

Places of Interest

The following areas deserve special attention. Each of them is clearly marked on the map of Harmonia for ease of reference, but the majority of the town can be customized by the Dungeon Master to suit his or her own tastes.

1. The Amphitheater

A huge amphitheater has been carved from the rock of the cliff face along the north-west end of Harmonia. It has five concentric levels and is composed wholly of stone. The first four levels are 5' higher than the previous ones and 25' deep. The lowest level is 10' high and the 40' high cliff top covers this level like a clam shell. Stairs are carved in both sides that lead up to the fourth level only.

The stone seats of the theater have been worn down by the passing of the years and the patronage of hundred of local citizens. A scent of raw earth and stone lingers in the air, tainted with the odors of a recent crowd. There is a sense of presence here which may be nothing more than the rich culture and heritage of this great structure.

The great singers and minstrels of Harmonia perform at this semi-natural amphitheater. The niche in the cliff was natural, but the residents of Harmonia have worked it into the existing five levels.

The acoustics of this facility are superb. If one stands on the stage (the fifth level) and

speaks in a normal voice, the sound will carry over most of the town. This amphitheater is strictly reserved for speeches by the Meistersinger of Harmonia, and the weekly performance given here by those of the Harmonic Hall.

This festive event begins at noon as lesser apprentices of the hall start to perform. When night falls, however, the main event begins as the famed bards and master singers of Harmonic Hall take the stage. These performances are marked by lighting the cliff top overlooking the town with a series of huge bonfires. When the master singers begin their portion of the program, silence falls over the entire town. Folk come from miles around and climb the four steps of the amphitheater to hear the sweet music. Those unable to find seats in the theater rest in the grassy park between the amphitheater and the Harmonic Hall.

The performers themselves enter the top level of the amphitheater via a secret passage which opens from the Crystal Club Tavern and exits onto the back of the top level. The existence of this passage is a well-kept secret and adds much to the magic of the performance.

The best place to behold the events on stage are the steps of the amphitheater. However, at each level, several aspiring apprentices to the Hall stand to help patrons find seats and collect "donations." The expected donations from bottom to top of the four levels are: 1 cp, 1 sp, 1 gp, 1 pp. For many, a good seat in the theater may cost a week's pay, but attaining such an important seat is something of a status symbol in town.

Those who opt not to make a donation to the hall will fall into disfavor with the other patrons and the hall itself. This often results in mysterious disappearances. Akriel is a great fan of the weekly performances and constantly uses her faculties to promote the affair.

2. The Crystal Club

A magnificent cave opens up on the south end of the first level of the amphitheater. The ceiling of the cave is lined with clear white crystals, occasionally dotted with a ruby, emerald, or sapphire colored cluster here and there. The air in this cavern is cool, if somewhat humid, and carries the scent of perfumes and fine wines. Your every footstep echoes softly back from the gleaming walls, causing you to look over your shoulder every so often to make sure that no one is following you.

Fifteen feet in from the mouth of the cave is a 4' rock wall carved from the stone of the cave itself. Two suits of full plate armor stand near an iron gate set into the living stone. Behind the gate wait two fair maidens. Each of them smiles sweetly at those who enter. As you step nearer to them it becomes clear that the light perfume in the air is theirs.

Beyond the young women, you can see that the passages and side rooms of this small cave complex are filled with dining tables, intricate waterfalls, and other intriguing oddities. Near the back of the main chamber is a large crystal column. Around the front of its base is built a wonderful bar. Many goblets and glasses of pure crystal hang from an overhead false roof. The bar top and underside of the false roof are both lined with mirrors. Everything looks clean, and gleams with soft crisp light.

Dining at the Crystal Club is a statement of social rank. The cover charge, which is collected by the hostesses at the gate, is one platinum piece. One-tenth of the money collected goes to support the Harmonic Hall, the rest goes toward the operating expenses of the club and the coffers of Harkon Lukas. He is the secret part owner of the club and occasionally visits it in one guise or another. Akriel is a regular visitor to the club.

During performances at the amphitheater, this place is packed. The singing reverberates

onto the crystals which begin to hum with sympathetic vibrations. The humming continues for some time after the performance. Many people believe that the persistence of the humming reflects the quality of the singer.

The club employs lesser apprentices of the Hall and minstrels to perform as well, for it is never open if there is not song and music within.

However, such a place of beauty must have its dark side. This is also the most common place in all of Harmonia for wolfweres to lure and attack their victims. The many small twisting passages and back rooms in these natural caverns are very nearly a maze. It is here that charmed victims are taken, giddy with Meekulbrau. As they turn around with laughter on their lips, they find that they are alone. Soon a sense of panic sets in as they are stalked through the maze. Running wildly through the passages in a half-drunken state of terror, they soon lose all sense of direction.

After several minutes (or even hours) of this nightmare, another victim (well seasoned with horror) is devoured by a ravaging wolfwere.

Occasionally, the wolfweres of Harmonia and the surrounding area will reserve the entire club for an evening, privately inviting a small handful of humans. As the evening wears on, and their guests become light headed, they begin to play with their imaginations. The bartender will begin to transform a little so that hair appears upon his palm as he hands a young lady a glass. A raven haired woman will suddenly slam a dagger into a table top snarling with overly sharp teeth, then sit back, laughing at the startled humans. As the evening winds on, the pranks become harder to ignore and more deadly.

If the player characters attend this bar, a wolfwere will attempt to spirit one of them off and hunt him as described above.

3. Harmonic Hall

Harmonic Hall is a stately mansion with spires that mimic a small castle. It rests just off of the Loop and is surrounded by a grassy park. At dawn the fresh scent of dew is heavy in the air and at dusk the singing of insects creates a delicate backdrop to this picturesque structure.

A large fountain stands between the hall and the amphitheater that it faces. It portrays a bearded man playing upon the lute and singing. At his feet are two huge, apparently napping, dogs. He looks most handsome yet the sculptor carved him in such a manner as to convey a feeling of power and mystery. Just as the moon rises in the night sky, there is a flicker of light in the eyes that make it seem as if the figure is about to stand.

This hall produces the finest singers and minstrels found in all of Kartakass. It makes a good amount of money from its weekly performances in the amphitheater and the "tithe" it collects from the cover charges at the Crystal Club. In addition, many of its members are available (for a price) to entertain at parties and social gatherings.

Occasionally a large amount of money will be secretly delivered to the Hall Coordinators. Although the source these "deposits" is a frequent subject of conversation, no one persists in discovering its true source for numerous reasons. They are in fact coming from Akriel and Harkon Lukas. Each contributes separately, neither realizing that the other also partakes in such support.

4. South Hill

Harmonia lies on relatively flat ground. The exception to this is the steep sided, flat-topped hill which lies in the far south-east corner of town and is locally, if somewhat blandly, referred to as "South Hill." South Hill is buttressed by an old and crumbling 15' tall city wall. Its eastern slope is a sheer 45' high cliff. Although this rise is small, it is high enough above the surrounding countryside to produce a breathtaking view of the neighboring areas.

What really distinguishes South Hill from the rest of Harmonia are the people who live upon it, for they are the aristocracy, the rich, and the influential who have flocked to the large homes and small mansions which line its streets. Without exception, these homes are richly adorned and well maintained. Gardens cover the lawns and numerous fountains and statues decorate the grounds.

Besides the Loop, these are the only other streets in Harmonia which are cobblestones, and walking through this neighborhood rewards one with the rhythmic clap of leather on stone that can be heard for some distance.

South Hill residents take pride in rooming and boarding apprentices to the Hall, though they often charge for this hospitality with an evening song at the dinner table. Several of the residents are actually wolfweres, though they tend not to employ their inhuman powers near the hill itself.

One of the minor mansions has a shed built against the old town wall. While such structures are not uncommon on South Hill, this one is well known and used (by other wolfweres) for it contains a secret entrance into the town.

5. Meistersinger's Mansion

Other than South Hill, the only significant rise in Harmonia is that beneath the Meistersinger's Mansion. This estate is well fortified by an octagonal wall some 12' high that rests atop a 15' mound of earth. The matte below the structure is clearly manmade and intended to give those within the walls an advantage over any who might attack the Meistersinger. Delicate carvings cover the upper quarter of the wall, paying tribute to the singers and musicians who have made Harmonia the jewel of Kartakass.

Behind the wall, a lone tower of ornate stone can be seen as it just peeks its top over the wall. The rest of the mansion is hidden from view by the stone wall. Although mysterious sounds are sometimes heard from within and the wind often carries the scent of exotic herbs into the streets of Harmonia, none can say for certain what goes on inside the mansion.

The Meistersinger of Harmonia, Zhone Clieous, is a most influential man. Because of his position, he is expected to serve as both mayor and chief educator of the town. He is also the Master Artisan of the Harmonic Hall.

Zhone Clieous is a 5th level bard who hopes to become the Meistersinger of all Kartakass. This ambition has often earned him the attention of Harkon Lukas himself. Currently, Lukas has several of his most trusted associates attempting to "persuade" the Meistersinger into foregoing this plan. As of yet, he has not declined.

In order to add some extra mystery, a possible side adventure, or even a sequel to the events in this module, Zhone could be found dead. Evidence would quickly lead the player characters to discover that he had been killed by wolfweres.

If the player characters get past the walls and into the estate itself, either illegally or as guests of the Meistersinger, they will discover that the mansion looks like a small fortress. It is ornate, but well staffed and solidly built. In addition to Zhone and his family, this rugged structure houses Harmonia's entire town guard and its officers.

6. City Gates

A large wooden drawbridge nearly 20' long and made of heavy timbers is drawn up here to complete the 15' high city wall. It's surface is worn smooth from decades of use, but it looks solid and safe. Thick iron chains, freshly oiled and well-tended, run from ring pins in the wood to the stone towers on either side of the gate. Guards standing near the gate cast a suspicious gaze over newcomers, keeping their hands on their swords at all times when dealing with those they do not recognize.

These gates are only opened to those who hail the guards. There is no regular fee, though some of the gate guards do make some additional money by tricking newcomers or travelers. The South Gate is generally used to gain access to the farmlands beyond Harmonia while the West Gate is used almost exclusively by the shepherds who live just outside the city.

7. City Moat

A 20' wide moat of stagnant water stands between you and a 15' high stone wall. A row of wooden spikes is set into the earth on both sides of the moat, making it look not unlike a gaping maw waiting to devour anyone foolish enough to approach it.

Here and there, patches of an oily film cling to the surface of the water. The droning of insects, many of them prone to stinging and biting, fills the air, distracting you from the heavy, stifling odor of the standing water. From time to time, you catch a glimpse of something dark moving beneath the filthy waters, but it is impossible to tell if this is anything more than a shadow or patch of oil.

The moat is 15' deep and lined with wooden stakes near both edges. Water for the moat is channeled from the Minstrel river, but there the waterway linking the two was poorly designed and there is little, if any, current in the moat.

Despite this fact, the headgate to the moat is constantly open in an attempt to flush out the tainted water. The top of the headgate is lined with cruel looking iron spikes, tinged with the orange of rust. The watch constantly coats these spikes with a foul smelling paste scraped up from the edge of the moat.

Crossing the moat by climbing on the headgate requires two Dexterity checks. Failure on both of the checks indicates that the climber has slipped and impaled himself on the spikes. In addition to taking 2-8 (2d4) points of damage he must save vs. poison or contract a fatal disease (as a *cause disease* spell). Success indicates that he will develop a debilitating disease (as a *cause disease* spell). If either check is failed, the person has been cut by one of the spikes. In addition to taking 1-4 points of damage, he must save vs. poison or be affected with a debilitating disease (as a *cause disease* spell). If both checks are made, the character has safely crossed the moat.

It is important to note that, because the spikes are iron and the potential for infection high, even the wolfweres avoid this method of crossing the moat.

There is a city ordinance that prohibits littering the moat. The penalty runs from one gold

piece to a night in the Meistersinger's dungeon. In actuality, though, this law is seldom enforced and people constantly throw their garbage into it.

Because of the pollution, bacteria, and filth in the water, anyone who swims in the moat has a 10% chance of contracting a debilitating disease. Anyone foolish enough to drink from the moat must make a saving throw vs. poison. Failure indicates that he has contracted a fatal disease while success means that he has only contracted a debilitating one. In all cases, such diseases are similar to those caused by a *cause disease* spell.

8. The Whirling Bridge of Harmonia

An unusual construction is set in the middle of the Minstrel River. At first glance, it appears to be nothing more than a solid square tower of moss-covered stone set atop a somewhat larger rock base. The top of the tower is decorated with ornate carvings of gargoyles and monsters, many of them so lifelike that it seems they have but to wait for the sunset to spring to life and terrorize the countryside.

A closer look, however, shows that there is a tunnel running through the center of the tower that would easily accommodate the largest of wagons. Further, a pair of worn, but sturdy, wooden bridges run from both sides of the river to the entrances to this tunnel. At several points along their lengths, ring pins have been set into the bridges. Well oiled chains stretch from these points to vanish into the mouths of the gargoyles atop of the tower.

As you watch, a number of persons walk across the bridge, enter the tunnel, and exit from the far side of the tower to complete their passage over the river. They seem to be delayed for some time, perhaps a minute, within the dark tunnel before they exit, but there is no sign of what happens within.

A secondary tunnel runs through the rock base, but its purpose cannot be readily guessed as only about 2' of its height is above the water line.

This structure is a toll bridge with a stiff fee imposed upon those who are not natives of Harmonia. The list below indicates the legal prices for use of the bridge. Although the guards on duty here are generally honest, one or two of them have been known to swindle travelers.

Cost	Situation
1 cp	per person (residents of Harmonia)
1 sp	per animal (except a mount)
1 ep	per person (non-residents)
+1 gp	if armed (more than a dagger)
+1 gp	if mounted
+1 pp	If you don't know the pledge of Harmonia

This toll infuriates those from the north (especially Skald) who cannot easily cross the river and enter the South Gate for free. Still, the city finds it to be quite a money maker and enforcement of the toll laws is strict. Those refusing to pay are turned back. Individuals who turn violent may be ambushed by hot oil, torches, and arrows from murder holes within the tunnel.

The stiffest toll (1 platinum piece) is reserved for those who look like they have money to burn. As a rule, most wealthy merchants and player characters will fall into this category. A little research will allow players to find out the words to the pledge and avoid this fee, but a good Dungeon Master will insist that they sing the pledge aloud. After all, a lack of enthusiasm might

be taken as an insult to the honor of the town.

The Pledge of Harmonia

Oh Harmony, oh Harmony,
 a city grand and truly free.
Oh Harmony, oh Harmony,
 'tis thee I always long to see.
To Harmony, to Harmony,
 I pledge eternal loyalty.

As might be guessed, the bridges on both sides of the tower can be raised in times of trouble, cutting off all access to the tower. The tunnel cut through the base contains a waterwheel which is used to power the twin drawbridges.

As an additional safeguard, the entire tower can be pivoted a full 90° (this is known as "closing the bridge"). There are several levers located in a special machine room near the top of the tower. When they are thrown in the correct sequence, they activate a giant corkscrew gear that slowly rotates the tower upon its base. Thus, even if the drawbridges were somehow lowered, they would only extend harmlessly along the river channel. The process to rotate the tower requires a full hour and once begun cannot be reversed until it stops.

As a rule, the bridge is "closed" every day at dusk and "opened" again at dawn. Thus, access to the town at night is generally restricted to all but the most important persons, and even they must wait at least an hour to cross unless a boat is sent across.

9. Guard Towers

You can see several round guard towers from your location. Two of them are set upon the rugged cliffs that flank the canyon carved by the Minstrel River. The only access to these appears to be by way of a narrow and dangerous path. A third tower stands on the bank of the Minstrel on the side opposite of Harmonia, casting its watchful gaze out across that vital waterway.

All three towers are similar in design, standing 35' tall and having a single, large wooden door set into their base. The base of each tower slopes smoothly upward for 20' with no openings at all save for the door. The upper portion of the tower is vertical and dotted with arrow slits and peepholes along its length. Parapets ring the top of the tower, making it impossible to tell what manner of deadly weapon is hidden atop them.

From time to time, a face appears briefly in the peepholes or at the arrowslits. The ambient light catches a gleam of metal or glints off of an eye, but it is impossible to tell if those inside the fearsome towers are human or . . . something else.

The three towers are staffed by 7 to 14 (1d8+6) city guards (1st level fighters). Their only entrances are ironbound doors some 2 feet thick that have been fashioned from sturdy oak. These are usually sealed with three heavy, iron bars on the inside.

Atop each tower is a small catapult (THAC0 17; #AT 1/3; Dmg 2d8+4). Three ballistas (THAC0 15; #AT 1/2; Dmg 1d12+4) are also kept ready for use, although these are portable weapons and not set up unless combat seems likely. Each of the ballistas can be secured in mounting holes drilled into the tops of all the parapets, allowing them to be quickly repositioned for use in any direction.

Tower guards AL LN; AC 7; MV 12; hp 6; THAC0 20; #AT 1; Dmg 1d6 (bows or swords); MR Nil; S M; ML 14 (in tower); XP 175 (in tower).

10. Cliff Lift

A 20' x 10' wooden platform with several large rocks on it rests on the ground here. The wood is worn smooth, as are the rocks. The entire area is carefully watched by eight strong-looking guards. A solid iron chain stretches from each corner of the wooden platform to meet with a single great, large chain. This, in turn, ascends the cliff until it loops around a spiked wheel high atop the cliff top. From here, the chain loops back down until it splits into four lesser chains that support a second wooden platform that now hangs near the top of the cliff.

Although the contraption looks safe, the winds through this area are brisk. As they pass through the heavy chain, it is not uncommon for a low moaning sound to be heard. If you listen long enough, it sounds almost as if this were the moaning of a tortured spirit.

This is the mechanism for transporting guards and other items to the top of the cliff. As the cargo is placed on one platform, rocks are placed on the opposite one to approximately balance out the two. Once equilibrium is achieved, several burly men turn the winch at the top of the precipice and the platforms gradually trade places. The trip up or down the cliff takes several minutes, and an automatic braking mechanism prevents the wheel from running out of control if accidentally released.

11. The Great Catapult

A huge catapult perches on the very edge of the cliff here. It looks down upon the main drawbridge and docks of the town below like a great bird of prey seeking some hapless victim. The weapon is constructed of the finest materials, and ornately fashioned to resemble a hawk. A pair of glass eyes set in the finely detailed face catch the noon sun and flash a warning to all who approach Harmonia.

Several winches are mounted on it to pull back its boom, and swivel it. A pile of 50 large (2' diameter) stones lies nearby, ready to strike down anyone who dares to attack the city.

This catapult (THAC0 14; #AT 1/2 (ten men), 1/3 (8 men), 1/4 (5 men); Dmg 2d20+10) is a most effective weapon. What few people realize, however, is that it can actually swivel 180° and thus fire both upon the town and upon all three of the guard towers. Although it was originally intended to sink ships that might attack Harmonia from the Minstrel, the designers felt that this added versatility might be important.

Trap of the Jailor

Preparations

This event is to take place early in the adventure. The party has been transported to Ravenloft (Kartakass, to be precise) and is still unsure as to what is happening. One way or another, they have found themselves in Harmonia and the following scene sets the stage for a long chain of deceptions.

Once the party is in town, allow them to explore a bit and discover the language, attitudes, and customs of the locals. Once they have confirmed their fears that strange things are afoot, spring this encounter on them.

The Nightmare Begins . . .

A short, leathery skinned old man comes bounding out of a building just down the street. He is carrying an old short sword in one hand while a ring of skeleton keys flails about in his other. He spots your party and dashes toward you with panic in his eyes. Although your command of the local language is still weak, you are able to make out his words.

"Help! Help!" he cries. When he reaches you he stumbles to a halt and goes on. "Help, I say! One of me inmates has escaped his cell! And I'll be cursed if 'e ain't a mean one!"

As he draws his hand across his dark forehead, you see that it comes away soaked in blood. A nasty gash runs along his hairline, above his left eye, and allows a thin stream of blood to run down across his cheek. Mixing with his heavy perspiration, it drips onto his tattered tunic, doubtlessly ruining the already worthless garment.

The Dungeon Master should do all he can to assist the jailor in his attempts to recruit the Player Characters. His story is an honest one, though there are things he doesn't tell them. He will, honestly, inform the characters that it is illegal not to come to the aid of a constable in distress and that a reward might well be paid for their assistance.

Once inside the jail, he will tell the PCs to enter the cell area with two of his guards and slowly advance upon the loose man within. He explains that he will enter a secret area below the cells so that he may work the machinery which opens and closes the portcullises. If the PCs wish to assist him, he will explain that only the jailor and his assistants are allowed to know the locations and workings of these machines.

Kahrus the Jailor, a 2nd level fighter: AL N. AC 8 (leather); MV 12; hp 15; THAC0 19; #AT 1; Dmg 1d6 (short sword); SA Nil; SD Nil; MR Nil; S M; ML 12; XP 120.

Devon and Bakki (Jail Guards), 1st level fighters: AL NG; AC 8 (leather); MV 12; hp 9, 8; THAC0 20; #AT 1; Dmg 1d6 (short sword); SA Nil; SD Nil; MR Nil; S M; ML 10; XP 35.

When the PCs enter the cell area, the jailor will go to area 8 on the map to work the doors for them. The PCs will find Jaconos Hanabara, a loup-garou in half-human form, in the last cell (area 9). He intends to kill the ones sent to contain him and then seek escape.

Remember that the two guards are here to act as additional armor for the characters. Have Jaconos attack (and probably kill) them first. If their deaths are fearsome enough, the players will feel the wrath of the creature without risking lycanthropy themselves.

While the battle is taking place, the jailor will pull levers which cause the hall portcullises to close and lock. He will even cause a secret portcullises to raise up along the door leading into the street as well as the one leading to the kitchen.

If all the PCs were not trapped in the west wing, he will attempt to get them to go there by saying things such as, "Please, all move to the west wing so I can open the secret door for you." If this doesn't work, he will just leave the PCs as they are.

The jailor knows that Jaconos is a loup-garou and is concerned that the party and his men may now be infected with lycanthropy. He will not explain this to the party, however, and they will not have further contact with him for some time. All of the other cells are empty except for the grime and stench produced by past occupants.

Closing this Scene

Once the characters have dealt with this threat and discovered that they are quite securely locked in, turn to the next section (The Alley) and start that encounter

It is only natural for the PCs to seek escape from the jailhouse. The Dungeon Master should allow them a few minor successes, but thwart their escape attempts in the end. Remember that this jail has been built to hold some pretty savage customers and that today's escape was a very rare occurrence.

Map Key and Room Descriptions

1. Jailor's Room

This room contains a small, very worn table surrounded by several chairs. People seem to have left the room in a hurry, for the chairs have been knocked over and a deck of cards has been scattered across the table and floor. Several mugs of beer rest atop the table, two of which have been overturned, filling the room with the pungent aroma of hops and barley.

A small fireplace is set in the wall opposite the table. While it may once have held a fire capable of warding off the chill that permeates this place, it holds nothing now but smoldering embers.

A pair of thick oak doors has been set into the north wall. They look strong enough to keep even the strongest of men at bay. A second set of doors, far less formidable looking, leads out of the jailhouse to the east. A single window placed beside the entrance allows just enough light into the room to make it gloomy without a fire in the hearth.

Lastly, a light weight door leads off to the west. It is set on hinges that allow to open in either direction and has no latch or locking mechanism.

2. Kitchen

A small, black iron stove stands amid an untidy, but friendly kitchen. An assortment of preserved foods, breads, and cheeses lines the shelves, offering the would-be diner a fairly good selection. Several barrels stand against the wall, some containing more food and one that has been tapped and now rests in an elevated stand. Several beer mugs hang from hooks on the wall beside the latter barrel.

Two doors lead out of this room: one is a swinging door set in the east wall and the other is a plain affair of pine set in the western wall.

A quick check of the room will reveal that the door to the west is locked. This lock is by no means extraordinary, so those attempting to pick it will receive a +20% bonus to their normal roll. The two secret doors in this room (on the north and south walls) are well hidden and difficult to find without a search. Once discovered, they will be easy to slide open for they are well maintained.

3. Secret Stairway

You've discovered a secret panel that leads to a frail looking stairway going down into darkness. Cool air with a scent of raw earth in it rises from below and brushes past you. The odor is not unpleasant, but the moisture in the air combines with it to remind you of a freshly dug grave.

This secret passage leads into room 7 on the lower level of the jailhouse. As the characters descend the stairs, ominous creaks and moans from protesting timbers will be heard. The stairs are safe, they just don't sound that way.

4. Woodshed

This area is a lean-to built on the side of the jailhouse and used to store firewood. The floor is earth and covered in sawdust and splinters. The air is filled with the sweet scent of freshly cut timber. Footprints in the sawdust run to and fro, but it is difficult to say which are new and which are old.

To the right of the door is an old, broken table. Parts of it have been chopped or broken off, probably for use as firewood. Several cords of wood are piled along the outer wall, some clearly older than others.

There is nothing sinister about this area, although the DM is encouraged not to let the players know that. The door to the kitchen is locked, but both of the guards who are accompanying the characters have keys.

5. Cell Corridors

The interior walls of this building are all made from hardwood, stained dark brown or black with the passage of time. The smell of lamp oil fills the air and it soon becomes obvious that much of the coloration on the walls is soot.

As you walk through this area you cannot help but notice that the dark wooden hallway ahead is interrupted by a series of solid looking iron portcullises.

On both sides of the hall are thick wooden doors with small, windows set in them. Only darkness is visible through these windows, but there is an odor of rot and decay-the smell of death-drifting into the area from beyond them.

The portcullises are all locked, but will be opened by the jailor as the PCs come to them. After the party passes through them, they will be closed and secured again. Because of their unusual nature, it is not possible to open them from this floor. In order to pass through one without the help of someone in room 8, the bars would have to be bent or the portcullis magically bypassed.

The doors to the cells are all secured (except for the door to the last cell, see room 9), but the jailor's assistants have keys that will open them. Picking the locks is also possible, although these are fine locks and attempts to open them without the keys will be at half normal percentages. Breaking them down is out of the question for normal men.

6. Cells

As the door to the cell swings open, an overwhelming odor of corruption fills the air. For a second, you are overcome by it and fear that you may be ill.

Once you have recovered from this momentary failure in your constitution, you are able to look around the cell. The only items of interest in the dark chamber are a lop-sided stool and a tattered and abused straw mat. The hard stone floor of the room is covered with packed dirt, grime, and decaying waste. The floor and walls are stained with a combination of blood, rotting food, and unidentifiable filth. The walls of the room are made of the same dark hardwood as the other interior walls. Many deep gouges and gashes mar them, but they still look very sturdy. A sound of scampering feet can be heard as numerous rodents scatter for cover upon the intrusion of your lamp lights, but you never seem to be able to get a good look at the shadowy figures.

7. Secret Room

Several minor devices for extracting confessions from the guilty (and innocent) are hung on the wall here. There are thumb screws, an iron gauntlet, and the like, all dangling menacingly from wooden pegs. The air is heavy with the scent of perspiration and blood.

A sturdy wooden chair with manacles for the occupant's hands and feet rests near the stairway. There is a iron bound, oak door on the north wall that looks solidly closed.

Two solid looking levers are positioned here, one on the east wall and one on the west. There is no indication as to their purpose.

The side levers each control one of the portcullises that can be lowered over two of the doors in area 1. The lever on the western wall closes off the main entrance to the jail, while the other seals the swinging door into the kitchen.

The door to the north is locked, and only the jailor himself has the key. In addition, it is a well built lock and cuts the chances of any character who is trying to pick it in half.

8. Portcullis Mechanism Area

There are six strange looking mechanical devices around this room. Each is equipped with several levers and wheels and, although they are clearly well maintained, shows signs of extensive use. All of them touch the wall and extend out ten feet into the room. The mechanisms are mounted into the floor and extend through the ceiling.

The entire room smells of machine oil and metal. It is impossible to tell what purpose these mysterious devices might serve.

This chamber is located beneath the jail area and each of these devices controls one of the portcullises located overhead (see area 5).

Because of the unusual nature of the machinery and the many safeguards built into it, an Intelligence check is required to figure out how the devices work. Once they have been examined

and understood by the characters, they can be used to close, lock, unlock, and open the portcullises upstairs.

9. Werewolf's Den

As the last portcullis opens before you with a creak of turning gears, you begin to feel an awareness that something is watching you. The door on the last cell has been torn open by some great force. Several of its bars are bent and twisted, as if someone had taken a great hammer to them, and it dangles upon only one of its three hinges. Many deep, parallel gouges are carved into the wooden furniture, making it look as if someone had slashed it repeatedly with a very sharp knife.

As you peer into the pitch black cell two evil yellow gleaming eyes look back at you. The hair on the back of your neck stands up as you realize the eyes are too far apart and round to belong to any human. From this seemingly endless patch of darkness, a guttural growl issues forth to fill the room. Faster than your eyes can follow, a huge grey wolf-like creature springs forward and attacks you. There is murder in its eyes and blood on its claws.

Two sets of statistics are supplied below. Use the first (the loup-garou) if the party is well equipped and in good condition. If the party is weakened or unprepared for such an encounter, use the second (a standard werewolf) for the encounter.

Jaconos Hanabara, Loup-garou: AL CE; AC 4; MV 15 (18); HD 5+4; hp 24; THAC0 15; #AT 3; Dmg 1d4/1d4/2d4; SA Surprise; SD hit only by silver or magical weapons; MR 20%; S M; ML 13; XP 2000.

Jaconos Hanabara, Werewolf: AL CE; AC 5; MV 15; HD 4+3; hp 24; THAC0 15; #AT 1; Dmg 2d4; SA surprise; SD hit only by silver or +1 weapons; MR nil; S M; ML 12; XP 420.

Once the characters have dealt with the werewolf, this encounter is completed. By using the information presented earlier in the "Closing this Scene" section, the DM can proceed to the next encounter ("The Alley") and continue on with the adventure.

The Alley

Use of this Encounter

The following events should occur on the third night of the party's captivity or if the party is about to escape through some means of their own from the jail. If they managed to evade the jailor's trap, then this same scene will occur in some other secluded area of Harmonia. The most important thing is that the Player Characters should be the only ones in the area so what transpires here can be kept secret if they wish.

Strangers in the Night

During the night you become aware of some motion in the alley next to this building. You can hear a soft conversation between a man and woman. You cannot see either of them or make out what they are saying, but the woman's voice nearly charms you with its beauty. Soon the conversation ends as mysteriously as it began.

From across the alley a slender young woman steps from a gap between two buildings and begins cautiously walking down the alley. She wears a hooded cloak that she keeps pulled up to hide her face. She seems frightened, for she constantly looks behind her. There is no sign of the other individual.

Suddenly, from out of the darkness, a harsh voice breaks the silence of the night. "You have defied me for the last time, Akriel!" it snaps. The tone is so ominous and the voice so cruel that the hair on the back of your necks stands up. Evil seems to drift like mist into the alley and wash against you like the stagnant water of a forgotten swamp.

Slowly, a man flanked by two pony-sized wolves steps into view. There is a gleam in his eye akin to hunger and the wolves begin to leer at the beautiful young woman. As he steps between your vantage point and the girl, you see him raise a cruel looking whip over his head. With each strike of the lash, she screams in pain and sobs for mercy.

Throughout this ordeal, the dark man releases a stream of hissing words at Akriel. Although the majority of it is lost under her screams and protests, the words "change" and "vampire" are discernible.

The party has just come into contact with Harkon Lukas, the Lord of Kartakass. Since both he and his daughter Akriel are actually wolfweres, his beating was meant to cause only pain and not actual damage.

The gist of his warning to Akriel is simple enough to understand if one knows all the facts (which the PCs obviously don't). The references to which they were able to pick up will do them little good at this point. The word "change" was a warning for Akriel not to change form, while the word "vampire" was an admonition not to deal with vampires at all. Harkon is suspicious that Akriel is dealing with a vampire from Gundarak, an adjacent domain. His suspicions are correct, and he nearly caught her in the act, for the other voice was, in fact, an assistant to Dr. Dominiani.

If the PCs manage to break into the alley and rush to the girl's side, the man will dive into the shadows and vanish down an adjoining street. His lupine companions (joined by two others from the alley down which Lukas fled) will charge to attack the interlopers.

Four dire wolves: AL N; AC 6; MV 18; HD 4+4; hp 24, 23, 21, 19; THAC0 15; #AT 1; Dmg 2d4; S L; ML 12; XP 700 (175 each).

If the players take no action to prevent the beating, Lukas will stop soon enough and leave. His faithful wolves will trot after him with the measured strides of hunters on the prowl.

A Damsel in Distress

After the excitement dies down, there is a change in the atmosphere. With the departure of the dark and ominous stranger, an oppressive presence seems to have left the area.

With a faint moan of exhaustion and pain, Akriel collapses to her knees and begins sobbing in a mire of obvious misery. She does not even seem to notice her surroundings.

In actuality, Akriel is far from helpless at this point. She has felt her father's temper before and, in her heart, feels that his rage is understandable. Her behavior now is nothing more than an act designed to lure the PCs near to her and convince them that she is helpless. When the characters move to help her up or comfort her, read the next piece of dialogue to them.

As you step toward her and your shadow falls across her body she raises her hands as if to ward off more blows from the whip. As she does so, her hood falls back to reveal a strikingly beautiful young lady.

Her hair is long and wavy, with the dark color of a raven, and her eyes a soft and timid brown. Beneath her cloak, she is wearing a white blouse under a short sleeveless open jacket of gold brocade. Tears stream down her cheeks, but she seems to have suffered no lasting damage from the whip.

"Please, no more!" she cries. "I will marry you as you desire. I will be an obedient wife, just don't beat me any more."

Akriel's Tale

To further her schemes (see her description in the Non-Player Characters section) she knows that she must retrieve the legendary *Crown of Souls*. A gypsy fortune teller has revealed to her that the crown is to be found in a place of walking death where the laws of life do not apply. She has deduced that this is one of two places.

The first of these, a mysterious crypt in the mountains Forlorn, she has investigated herself. Here, she met many horrors that caused even her blood to run cold and she barely escaped with her life. Needless to say, the crown was not there.

The second place, she has decided, would have to be the Catacombs of Kartakass. However, Akriel may not enter these places due to the great quantities of wolfsbane that grows in that area. Thus, she has decided that she needs a few pawns to do her work for her, and the Player Characters look like just the right people for the job.

Over the course of her conversation with the characters, she will spin the following tale for them.

"He is a wandering bard and woodsman of these parts who has been seeking my hand in marriage. As you have seen, he has a violent temper and cannot cope with my rejection of him."

For a second, she seems to falter and looks as if she is about to begin crying again. Her thoughts, however, seem to turn in a more pleasant direction and a bit of color returns to her face. With a dreamy, far away look in her eyes she speaks again in the hushed voice of someone sharing a deep secret.

"You see, I love another. My heart is pledged to the good and kind Dr. Dominiani. He lives in a neighboring land known as Gundarak and works day and night to cure others of their ills. I was just speaking to one of his servants before I was discovered and beaten. Oh, if only I had one of those mythical knights in shining armor to come to my rescue. Aye, but fairy tales will do me no good now."

Akriel's Plan

The details of Akriel's plan and her alliance with Dr. Dominiani are presented in the Non-Player Character section of this book. In short, they plan to work together to overthrow Harkon Lukas and Duke Gundar of Gundarak. Then, they will take their places and rule these two domains as one.

Since neither have the power to do this alone, However, Dominiani has formulated a plan. They will make it appear that Duke Gundar has attacked Kartakass. Harkon Lukas, a man known for his temper, will become enraged as the Duke is an old enemy of his. However, a minor flaw exists in their plans- neither of them has an army large enough to perpetrate such a hoax.

This is where the *Crown of Souls* comes in, for this artifact can transform the innocent into horrid goblins under the control of the one who made them. Thus, an army of willing and able goblin warriors can be formed overnight. Once they have such a force, they can be sent against Lukas and, in the chaos that follows, strike down both leaders.

Of course, both Dominiani and Akriel plan to betray the other once their plan reaches its climax.

Akriel's Plea

If the Player Characters comment on her "knight in shining armor" reference or offer to help her in any way, she will again fabricate a web of lies to ensnare them. If they don't pursue the matter, and make no move to help her, she is more than willing to resort to other measures (bribery, promises of great rewards, appeals to their moral or religious beliefs, etc.) in order to convince the party to aid her.

"There is only one way I can be freed from the cruel hand that fate has dealt me. I must retrieve the secret *Crown of Soldiers* that was lost by my ancestors. I have consulted with a wandering fortune teller who cast the bones on my behalf. I believe that I now know where it is located, but the place is fraught with danger and one so fragile as myself could never survive such perils."

If the PCs agree to do this for her, she will be overcome with gratitude. It will take her some time to gather the information they will need for their quest, or so she says, because a number of references must be checked with scattered family members. She instructs the characters to meet her at the Old Kartakan Inn in Skald some seven days hence when the sun is at its highest.

She cautions the characters to keep their arrangement secret, for if the woodsman were to discover that she planned to escape from him, she would surely be beaten severely.

Any suggestion by the PCs that they might stay with her or watch over her for the next week will be refused. She will explain that there is too much at stake and that the chances of their alliance being discovered would be too great. If the Player Characters are still in jail, she will arrange for them to be released. She is a very good friend of both the jailor and the Meistersinger.

The Phantom Woodsman

Of course, no attempt to locate the mysterious woodsman responsible for Akriel's beating will succeed, as there is no such individual. Akriel will warn them not to follow his trail, for he is a dark man with many allies.

Akriel Departs

Once this encounter has been fully explored, the Player Characters will have a week to make the journey to Skald and rendezvous with Akriel at the Inn. When the time seems right, close this encounter with the following narrative:

While you have been talking, a low fog has been creeping into the alley. Its damp touch penetrates even the mightiest armor and sends a shiver through your bodies.

Looking about almost nervously, Akriel smiles and says "The mists are growing thick and I had best be off the streets. I bid you farewell and look forward to our meeting in Skald."

With that she turns and leaves, vanishing into the fog like a ship sailing out of a misty harbor.

Woodland Encounter

This encounter occurs on the road between Harmonia and Skald. No doubt the PCs will be trying to determine what their upcoming meeting with Akriel will bring and this small encounter can serve as something of a diversion.

As you are traveling along the road between Harmonia and Skald, you suddenly notice a faint sound drifting through the air. Listening more closely, you decide that it is someone sobbing. The source of the sound is hidden by a bank of shrubs that runs along the side of the road at this point.

If the PCs investigate they will discover an innocent country woman kneeling beside the fresh grave of her beloved son. She is so distracted that nothing short of a howling charge will draw her attention to the PCs.

A middle-aged woman is kneeling on the ground in a recently cleared area surrounded on three sides by bushes. She is squeezing freshly disturbed black soil from what appears to be a grave in her hands and smearing it upon her once blue and white apron. The scent of wet earth is sweet in the air. She is crying to herself and does not seem to notice the party as it approaches.

Maria's Story

If disturbed, she will be startled and frightened. If no danger is presented, however, she will soon calm herself. Although she cannot help but break into tears every so often, she will speak openly to the characters. Although it will require effort on the part of the party (comforting words, prompting questions, etc.), the following story will eventually come out:

Her name is Maria, her husband is Ontosh, and her other young son and daughter are Frantosh, and Jelena. Joshua is buried in the hand dug grave beneath her.

Two weeks ago, her husband was badly wounded. He had gone out after dark (against her pleas to do otherwise) for he had forgotten to put out the lantern in our barn and was afraid the straw there might catch fire. When he was on his way back to the house, he heard a noise behind him and turned to see a large animal in the shadows near the barn. He ran to the house, staying just ahead of a great wolf as it charged after him. As he reached the house, he fell and broke his leg, but made it inside safely.

Every night since then, they have been plagued by a dreaded fear at night every sound they heard seemed evil and dark. The fear finally overcame Joshua, one of her children, and he went out into the night with an old blunderbuss to put an end to their terror. Although she called to him to stop, he did not listen. As she relates this part of her story, she breaks into a long fit of tears and falls across the fresh grave.

After she is calmed, she will continue her story by relating that several minutes later, they heard the distant boom of the gun. After a second of silence, they heard a dreadful howling and a horrible scream. The next morning, they went out to find the body (which had been torn apart by some savage beast).

Now she fears for her other children as she must protect the family until her husband heals. She will gladly accept any offer of aid or protection.

Maria's Farm

The map of Maria and Ontosh's farm appears on the second cover (opposite the character sheet). The exact details of this farm are not listed as it will likely not be explored in detail. You may add as you see fit.

If the PCs offer to help her, she will cook them a most splendid meal. When they meet her family, they will seem good and kind, though clearly haggard by the events of the past few days. Their farm, however, seems to be a place straight out of fairy tales. It is set in a lovely grove of trees and is well tended. A small stream flows past their barn yard, and the grass grows tall and lush all around.

However, at night, all will be transformed. The trees will become dark and menacing. Shadows will grow long, and a few will seem to move. Even the PCs will sense a deepening fear as if a powerful animal stalks them and they are trapped. Ontosh will prepare the family blunderbuss while Maria and the children huddle about him. Finally, they will all go upstairs and try to sleep, although the atmosphere of terror in their home is not conducive to this.

Children of the Night

The farm is being visited each night by a distant neighbor, Jacques (who is actually a werewolf) and his three pet wolves. He is hoping to drive them away so that he can take over their homestead. Once they leave, he will set up housekeeping in their home as he considers it to be a much nicer location than the one he currently lives in. For this reason, he has no desire to harm the farmhouse, the animals locked up in the barn, or anything else on the property.

Jacques (Werewolf): AL CE; AC 3; MV 15; HD 5+1; hp 34; THAC0 15; #AT 1; Dmg 2d12; SA singing brings on *lethargy*; SD iron or +1 to hit; MR 10%; S M; ML 14; XP 2,000.

Three wolves: AL N; AC 7; MV 18; HD 2+2; hp 11, 9, 9; THAC0 19; #AT 1; Dmg 1d4+1; S S; ML 10; XP 65 each.

They will visit the family for another three days. Each night they will stalk the grounds and attack anyone who ventures out into the darkness.

On the fourth day, however, Jacques will lose his patience. He will unlatch the back door and stand growling in the darkness with his three wolves. At this point, he will send his wolves into the house to attack the first person they find. It is his hope that this will scare the rest off. Jacques himself cannot enter the house due to the wolfsbane that the family has placed at all the entrances.

If Jacques is killed by the PCs, he will revert to a form which the family can identify as Jacques, their neighbor. The family will insist that the PCs accompany them to his farm where they can plunder whatever they desire in return for their aid.

In Jacques' house will be found a list of names in a desk drawer including: Akriel, Harkon Lukas, and several others of no consequence. These are a list of other werewolf associates. Perhaps more valuable to the PCs is a trail map leading both to Harmonia and to the border of Bluetspur (where the Catacombs of Radaga are marked by many small skulls, though Radaga's name does not appear).

He also has a bag of 890 sp hidden under his bed. Another bag of three 225 gp gems is in a jacket pocket in a closet. On his mantel is a vial full of *oil of fiery burning*. A wall safe in the house holds a collection of silver, gold, and pure iron weapons. He prizes these weapons above many magical ones as they are more formidable in Ravenloft. He keeps the iron weapons as a statement of defiance against fate. Many other common items can be found such as clothing

(most is baggy), food (mostly meat items), and house supplies.

A box of four wolf pups will be found in one of the back rooms. These pups are at a highly impressionable stage and would make interesting pets if the PCs choose to keep them. Of course, the unusual reputation that wolves have in Kartakass can make them a dangerous thing to transport. They will only attack to defend themselves and have the following stats:

Wolf pups: AL N; AC 8; MV 12; HD 1+3; hp 11, 10, 8, 7; THAC0 20; #AT 1; Dmg 1d3; SA Nil; SD Nil; MR Nil; S S; ML 8; XP 35 each

Skald

Skald is a walled town of some 2,000 residents in the heart of Kartakass. It is the largest city in Kartakass and is home to the Old Kartakan Inn, a place frequented by Harkon Lukas, Lord of the Domain. The town is bordered on the north and east by the Sing Song, one of two major rivers in Kartakass. To the east rises a 60' high cliff topped with a rock wall and mighty fortifications.

The Sing Song tumbles over the western cliff in twin waterfalls as it enters Skald. At the bottom of the falls the water is forever churning, chopping, and the area is never without a thin veil of fine mist. This place is known as The Cauldron due to its boiling appearance. In fact, it was this false impression of scalding heat that led to the naming of the town.

The Cauldron drains through a short but rugged series of rapids and then continues on its merry way. The real secret of the cauldron is kept within the walls of the Old Kartakan Inn which stands upon a plateau-like island in its midst (and mist). More information on the inn is provided below.

Three roads enter Skald. The so-called "Road to Harmony" runs off to the south and ends at the town of Harmonia. The Kartakan Road runs north into Gundarak (where they call it the Gundar Road). Lastly, the Peasants' Way leaves town to the west and eventually enters The Land of Sithicus.

Most boats can travel up the Sing Song to Skald. In fact many goods and people travel from Skald to Harmonia by boat. However, the Cauldron and falls force portage at this point. From here on the river becomes more swift, narrow, and treacherous. Without the waters of Dire Creek, it also becomes more shallow. Only rafts, canoes, and other such small vessels are employed above the Cauldron. However, these boats serve a large area of Kartakass and a portage area is provided.

Points of Interest

The following areas deserve special attention. Each of them is clearly marked on the map of Skald for easy reference. The majority of the town, however can be customized by the Dungeon Master to suit his or her own tastes and needs.

1. The Old Kartakan Inn

This is such an important place in the adventure that it is detailed in its own section later in this chapter.

2. The Clock Tower Mill

Jutting out into the waters of the Cauldron is a natural length of rock, long ago worn smooth by the action of the water. Standing atop it is a circular, white tower built draped with clinging vines and creepers. A rugged looking waterwheel runs from the side of the tower into the path of the plunging waters of the Cauldron's southern waterfall.

The turbulent waters toss a curtain of thick mist around the rocky island and the base of the tower, making the area look like something out of a half-remembered dream. The action of the water keeps the wheels turning at a constant rate, but their thunderous roar obscures the sounds of any mechanisms that might be driven by them.

A swinging bridge runs from a door halfway up the side of the tower to a large building amid a cluster of docks on the river's shore. The rolling water produces a steady breeze that

causes the bridge to rock ominously at all times.

At the very top of the tower stands a square clock with a face pointing toward each of the compass points. The faces of the clock are made of wood with an even coat of white paint on them. The numbers are black iron, as are the hands, and show clear signs of recent maintenance. All in all, it looks like the entire affair is maintained with pride.

This clock is run by a special water wheel and an elegant set of mechanisms that also operate a mill in the lower portion of the tower. This operation is so productive, due to the waterfall's power, that it has put all other mills of consequence in Skald out of business. The people working here are normal townsfolk, none of whom realize that the owner, Madam Lupapus, is actually one of Harkon Lukas' quislings. In actuality, this is a primary source of income for Lukas.

3. The Mill House

Several wagons containing burlap sacks of wheat have been pulled up to the long loading dock of this large warehouse. Husky men are hard at work unloading the grain from the wagons and moving them into the building. Here and there, where a sack has been dropped and burst open, youngsters are transferring the spilt grain into new sacks.

This warehouse acts as a holding area for products being processed by the mill. Half of it is filled with bags of oats, wheat, barely, and corn waiting to be processed. The meal and flour are stored in a section of the warehouse that has been locked to prevent theft.

4. Meistersinger's Keep

High atop the 60' cliff to the east of Skald is a wall connecting it with a small fortress to the southeast. This fortress, although not large, has a dark and powerful look to it. The walls are set with deadly spikes that make the battlements look most sinister. The entire building seems to loom over the town like a great beast waiting to attack.

The faint notes of a song can be heard drifting down from the fortress. The melody is haunting and dark, seemingly a lament for soldiers who have fallen in combat.

A great tower starts at the base of the cliff and runs up to become part of the keep itself, giving the structure an unnerving look. The design seems too unusual to be the work of mortal men. The Kartakan flag, a black field with a yellow lute set on it, is fluttering from a spire set atop this mighty stone tower.

The keep has two great walls, the inner being 30' high and the outer being 15' high. At night, a great flock of sheep, who spend their days on the mesa above Skald, are herded into the area between the two walls. Here and there along the walls, catapults stand ready to defend the town.

The captain of the watch and his associates have offices here, as does the Meistersinger of Skald himself. Like the town guard, they both live in the Great Tower.

There are only two ways of getting into the fortress itself. The first is via a connecting passage with the tower and the second is through the gate used to move the sheep out at dawn and in at dusk.

6. The Old Fortress

The road from the south into Skald passes through the shattered body of a once mighty fortress. It is hexagonal in shape, with walls standing some 20' high. Two towers are set into the north and south corners of the keep, both standing 25' tall. An additional curtain seems to have been removed from between them. The northern walls are still a part of the city's defenses and, as such, are well maintained. The southern half of the building, however, died long ago.

As you look upon this deserted building, the shadows themselves seem to take on the form of guards standing at their posts. This place has a presence about it, a long and honorable tradition of duty and service. When the wind blows, one can almost hear the marching of troops and the orders of officers. If ever a place seemed right for ghosts, this is it.

This was the original fortress from which all of Skald is descended. However, all but the outer walls have since been torn down. It now serves only as a reminder of the past and a curiosity for travelers. Although it is not haunted, there is no reason to let the players know that. Stories abound of spectral sentries walking their posts and phantom soldiers fighting battles long since won or lost.

7. Out Town

A scattering of buildings lies to the south of the town walls. Most of them are made of scrap lumber and even those that have been built of better materials have a look of poverty about them. Despite their initial appearance, however, many of them look quite sturdy and are protected with thick doors and shutters sporting large locks or bars.

The constant drone of insects serves to distract you from the constant scurrying of rodents as the poor and wretched go about their daily labors. Now and then, one of the inhabitants stops to look you over suspiciously. Without exception, there is a look of hunger and menace that cannot be concealed by a feigned smile or polite nod of the head.

Out Town is a highly varied place. The people here range from those who are too poor to live within the city walls, to those who balk at the cowardice of people who "hide from the night behind walls" to those who are in league with the wolfweres of Kartakass.

The PCs can find the cheapest food and lodging here as well as almost any nonmagical item they desire. Of course, such items may take some time to come by (as they have to be stolen first) and strangers are treated with outright suspicion if not instant hostility. All manner of corrupt organizations (a thieves' guild, a thriving black market, an assassins' guild, etc.) can be found here.

At night, Out Town is deathly silent. The night is disturbed only by those foolish, brave, or drunk enough to risk "the night." As everyone in Out Town (and Skald) knows, the nights here belong to the wolfweres.

8. The Wharves

Several river-boats and other lesser craft are docked at the wharves. The current here is fairly strong, and even the most securely anchored of boats rock and sway with the water. The smell of fish and ale is strong in the air, blending to form a distinct and penetrating odor. The buildings along the edge of the Sing Song river are stained a dirty rust color up to about 8' above

the level of the river.

The discoloration on the buildings is a result of past flooding. In the spring, it is not uncommon for the water to reach out of its banks and invade the town around the wharfs.

The Sing Song is full of several species of trout and runs salmon at the right time of year. Thus, it is not uncommon to see fishermen along the wharf casting their lines into the water.

The PCs can easily gain passage to Harmonia for anywhere from several coppers a piece to five platinum each depending upon their luck and the style they wish to travel in. More than one of the ship captains are wolfweres who can easily be talked down in price. Once clear of the town, however, travelers on such craft are often the targets of a vicious cat and mouse game that invariably ends in their deaths.

9. Lower Skald

This section of town ranges from slum areas near the river and walls to a nice park surrounded by clean, well-kept shops in the very center. People are briskly going about their chores and you can hear workers singing off in the distance from several directions. Sheep are being herded along the main street that leads from the Old Fortress to the Kartakan Road.

As you move through the crowd, it soon becomes obvious that everyone is avoiding you. The crowd parts slightly, like the waters of a stream at a priest's command, to allow you to pass without physical contact. Although it is a relief, at first, to be able to move through the crowd so easily, you quickly realize that they are treating you as if you carry some vile disease.

It is also somewhat curious that you never seem to come across the source of the distant singing.

In general, this section of town is the most crowded. The shops here carry anything one might need for everyday life. Very few frivolities can be found, and those that are represented will be overpriced.

The main road was designed to be an overly long and roundabout way of getting through Lower Skald. It takes its travelers through most of the worst sections of Inner Skald (the areas within the walls). There are two main reasons for this: it encourages travelers to pay the higher toll at the Upper Toll Bridge and it services more of Lower Skald this way. A side effect of all this that was not foreseen by the builders is that it gives thieves and others of their ilk more time to seek out their victims and several opportunities to strike.

10. Saw Mill

The fresh smell of birch and pine wood fills the air here. All vegetation vanishes as you approach the Skald Saw Mill, for wood shavings and saw dust covers the ground. Several large piles of lumber are stacked here and there and a half-dozen sheds shelter tools, equipment, and lumber. A large water wheel juts out into the narrow end of the Sing Song here and rotates lazily in the influence of the steady current.

Just up river from this point, a cluster of logs has been secured. Men hop about on them skillfully and gradually guide them toward the mill. The agility of these lumber men seems almost inhuman.

The Saw Mill is run by regular humans who are never harmed by wolfweres. This is one

of the few very profitable businesses in Skald that is not owned or controlled by some corrupt organization.

However, there is a reason for everything. Many of the wolfweres in this area of Kartakass (particularly along the Dire Creek which winds far into northern Kartakass) make what money they need by cutting trees and floating them down to the Mill. Nearly half of all such lumberjacks and woodsmen will be wolfweres or those in cahoots with them. Although this may be guessed at by those who work at the mill, it is seldom mentioned because no one involved in the process wants anything to change.

11. Lower and Upper Toll Bridges

Two rock islands stand like defiant martyrs against the onslaught of the Sing Song here. The rapid current of the water has worn away any sharp edges that might have existed on the islands in the past, leaving them fairly featureless.

Although they are only a few hundred feet apart, each island serves as the anchor point for a bridge that runs from the city to the Old Kartakan Road. The eastern island, known as Upper Island, has a garrisoned wall with two small towers across it. The bridge that runs across the river at this point is a mighty stone affair with proud arches and ornate engravings. An elaborate portcullis stands open to allow travelers passage through the great stone wall.

On the other hand, Lower Island has only a small, sturdy rock building on it. Two lesser stone structures, obviously winch houses, stand by the drawbridges that leave this island.

The Upper Island Bridge is used by mounted individuals and caravans coming into the city. All such heavy cargoes are excluded from the less sturdy Lower Island Bridge. Also, the Lower Island Bridge is considered fit only for the lower classes, and no self respecting citizen of the upper or middle classes would use it. The tolls are as follows:

Category	Lower Toll	Upper Toll
Unarmed person	1 cp	1 sp
Armed person	1 gp	1 pp
If mounted	n/a	+5 sp
Flock of sheep	1 cp	n/a
Other animals	1 cp	1 sp
Wagon or cart	n/a	1 gp

Both toll masters will take more if they can get it. Although the tolls are marked on signs, they will simply make up other adjustments such as an extra gold coin if wearing armor or a 5 cp surcharge for mounts with saddlebags.

In order to enforce the laws of the land, both bridges are garrisoned to some extent. The Lower Toll Bridge is manned by three burly men-at-arms in addition to the Toll Master.

The Upper Toll Bridge is far better equipped. It is garrisoned by twelve guards (1st level fighters) and a lieutenant of the watch (2nd level fighter). In addition, each of its two towers contains a barrel full of greek oil that can be set alight and tossed down upon rabble rousers. The portcullis is kept closed until the toll is paid in full.

12. High Wharves

A marvelous ebony hulled river boat rocks slowly in the water here. Secured to a private wharf with a stout rope, this craft sports a brilliant red canopy to shade the luxurious interior. Every inch of the craft is a masterpiece of artistic design. Although there are a number of other fine ships docked here, none of them compares to this excellent vessel.

The entire area is walled off with a wooden fence. The wood, although clearly old, is well maintained and shows signs of constant upkeep. A single gate, clearly designed more for privacy than to ward off attackers, stands closed with a sturdy lock on it. A small guard shack stands next to the gate with an engraved sign reading "Private docks, keep off" displayed for all to see.

The ebony river boat is Akriel's, recently given to her by her father, Harkon Lukas. Both love to take guests out on it and charm them with their music. The fate of such charmed individuals depends wholly upon the mood of the ship's master at the time.

Only the upper class of Skald can afford to keep their boats at this dock. The PCs can probably hire passage here, but the cost may well be beyond their means.

13. Upper Skald

The streets in this section of town are all cobblestone affairs. The buildings here are larger and more artistic than those in the other areas of town. Clearly, this is a place for the well-to-do. Here and there, lawns and gardens accent the neighborhoods, and the scent of flowers dances lightly in the air.

As you wander through this part of town, however, you notice that there are many more patrols than there are in other neighborhoods. Although there seems to be no outward sign of suspicion in their eyes, the guards always seem to look at your party for a few seconds longer than they do anyone else. From time to time, a whispered conversation breaks out between members of the watch as you pass them.

There is a constant guard patrol here because of the wealth of this area's citizens. Unless the characters have been acting in some suspicious manner, the guards do not notice anything unusual. Rather, the PCs are just feeling the usual paranoia associated with travel in a strange place.

A gate in the Old Fortress (#6) serves as this area's main access point. A small garrison, identical to that at the Upper Toll Bridge, is on duty at all times there. The regular patrols in this area typically consist of 1d4+2 guards (1st level fighters) and a lieutenant (2nd level fighter) if there are 5 or more guards.

Most items of mundane nature can be purchased in Upper Skald. The people of this section of the town are very fond of music, theater, and dance. All of these functions always include singing. The largest building in Skald (excepting only the Meistersinger's Keep) is the Grand Hall of Song and Dance on the edge of the Cauldron. It is a failed attempt to rival the Harmonic Hall in Harmonia.

14. The Old Shacks

This area is something of a shantytown. Most of the buildings have a tumbledown look about them, with many being in obvious need of some repair. Even the trees have been taken over, with many supporting shacks and other small wooden structures. The entire area seems strangely deserted and quiet.

One of the more interesting features of this area is its flora. Thin, twisting vines dominate every untraveled area (and several traveled ones), their tendrils taking hold of every piece of upright timber they can find. Each plant sprouts a few small flowers and a number of berry clusters. The flowers lend a sickly sweet, almost overwhelming odor to the already humid air.

The normal background noises of a town are lost here, for the thunderous roar of the cascades that pour into the Cauldron mute all but the sharpest of sounds. The mist from the falls makes the air thick and muggy. Dark spots on the soil look like they could be anything from spilt wine to dried blood.

All in all, it is not surprising that you have the distinct feeling that someone is watching your every move.

The buildings are randomly used by visiting wolfweres and their ilk as they move into or out of the town at night. In fact, their victims are often lured here before being slain. The roar of the Cauldron prevents even the loudest of cries from being heard by those in Skald, and no one in this area is foolish enough to come to the aid of a stranger in the misty darkness.

The plants and berries mentioned in the description are vital to the annual production of Meekulbrau; As was said, meekulbern berries naturally grown upon their vine-like bushes by the thousands here. When the harvest time comes close, all the children of Skald are taken over to this area and pick the berries for the three days which they are properly ripened. A band of wandering brewers always arrives on the day after and sets about making the drink. Many of the buildings here contain the equipment needed for this process.

Rumor has it that the brewers are all descendants of a single family. It is said that they live in the deep northern woods of Kartakass and have been performing this function for Skald for decades. Actually, the brewers are wolfweres, and the berries themselves will only grow upon soil where a victim has died a most horrifying death at the hands of such a creature.

Meekulbrau is sold in many of the high society establishments in Skald. It is an acquired taste, being quite bitter, but supposedly relaxes the throat and provides for a better singing voice. Thus, The Grand Hall of Song and Dance buys nearly a sixth of all Meekulbrau made each year. Meekulbrau does stain the mouth, teeth, lips, and any other area it touches a deep blood red for about an hour. At the end of this time, the stain turns brown and flakes away. More than one wolfwere has escaped suspicion of fowl play by blaming the blood upon its lips on Meekulbrau.

The Old Kartakan Inn

Note: This inn is pictured on one of the large cards in the RAVENLOFT™ Boxed Set. This card has a good picture of the inn on it that can be shown to the PCs while you read them the boxed copy below.

You stand before a breathtaking sight. From atop a high, stone cliff, twin waterfalls plunge downward to shatter what might otherwise be a peaceful pond. The roar is incredible, muting all other sounds, and a cloud of mist fills the air at all times.

In the center of the bubbling, churning lake (known locally as The Cauldron) stands a natural stone island. Long ago polished to a smooth, rounded form by the raging water it now supports a proud and stately structure: The Old Kartakan Inn.

The perpetual fog of The Cauldron's waters hangs heavy about the inn, giving the place an almost supernatural look. Here and there, moving bodies can be seen in the mists. The obscuring properties of this shroud, however, make it difficult to tell if they are human or some form of ghostly apparition.

The Old Kartakan Inn goes by many names: The Inn of Kartakass, The Great Inn, The Inn, Bard's Home, The Old Inn, and The Lord's House. The significance of this last name is known by few. The Inn has a reputation of being a safe place by day, a bit rowdy in the late afternoon and evening, and strangely deadly by night. Everyone blames it on the spirits of the Cauldron, which supposedly haunt the inn by night.

The Kartakan Inn is frequented by Harkon Lukas more than any other building in Kartakass. He is even known to be the owner of the establishment by a few individuals. Harkon does not hide his presence or name within the land, only his identity as a wolfwere and as lord of the domain. Few know that he is a wolfwere, and fewer still realize that he is the Lord of Kartakass. The fact that Harkon Lukas frequents this establishment is also not realized by most, for he only visits the inn in disguise.

The Inn itself rests on a natural rock island in the heart of the Cauldron of Skald. The twin cascades of the Sing Song River fall into the Cauldron, swirl about the island, and eventually run through rapids at the lower end of the Cauldron. The Cauldron itself is the wide area between the falls and the rapids. Its surface is constantly choppy and mist perpetually plays upon its surface. At night the mists rise up to enshroud all but the upper portions of The Old Inn. This blanket of fog, combined with the Cauldron's roaring shroud of noise, provides a perfect environment for Harkon Lukas to hunt in. Even loud screams cannot be heard over the roar of the falls and the chopping splashes of the Cauldron.

It is through the mist enshrouded woods to the north that wolfweres come by night to carouse in the Old Kartakan Inn and Harkon Lukas is often among them.

During the daytime, the Old Inn is "the place to dine" in Skald, especially for lunch. The view is exceptional, the food excellent, and the prices reasonable (all things considered). Towards evening, the atmosphere changes. The tavern opens up for business shortly before sunset and the atmosphere of the place becomes gradually rougher. Many of Skald's more upstanding citizens, those who frequent the Old Kartakan Inn for lunch, avoid the place at night for the crowd continues to get more "deadly" as the evening wears on.

Finally, at night, the inn is filled almost exclusively with those who are not completely human or humans who enjoy their company. These occupants consist of wolfweres, greater wolfweres, werefoxes, evil men, and an occasional werewolf (normal, lowland, or mountain).

Among werewolves, it is considered a test of courage to spend the night at the Old Kartakan Inn, for those who are discovered are in far more danger than even a normal human due to the great hatred which wolfweres have for werewolves.

Spending the Night

Since it is not unlikely that the PCs will decide to visit the inn after dark, there are a few important things that the Dungeon Master must bear in mind. Upon taking note of the arrival of strangers, the crowd will attempt to discover if the PCs are "one of them". As the evening wears on, they will probably be convinced of the contrary.

At this point, the PCs will be the secret center of attention. The occupants will first attempt to discover why they are here. Then they will become a little rowdy and rough with the PCs. This will be mixed with attempts to startle the PCs (such as a partial transformation into half-human form so that everyone will seem to be a little more hairy than the PCs remember). The occupants will attempt to draw this out as long as possible.

If the PCs have claimed that they are going to sleep here, then the crowd will wait until they are going asleep to really begin tormenting them. Otherwise, they will begin being so rowdy and rude that the PCs will eventually strike out. At this time, one and only one of the occupants (the one struck at) will transform. He will then fight until he (or the PCs) is slain. The rest of the crowd will stand back and appear to be slightly shocked (but still act like "tough guys"). If the PCs survive and kill the occupant, he will not receive much sympathy from his fellows who will only consider him a weakling for having died. At this point, the charade may begin all over again depending upon the mood of the crowd.

It is obvious that you could utterly destroy the entire party here, but that is not the object in a Ravenloft game. You should be trying to terrify the players. Thus, assume the crowd is in a fairly forgiving mood this night and will only want to "play" with the adventurers. If the PCs decide that they have had enough and try to leave, they might find that the door has been locked against them. When they finally do manage to leave the inn, the wolfweres will have no end of fun stalking them through the night.

Meeting with Akriel

After having found the famed Old Kartakan Inn and having acquired a table, there is nothing to do now but wait and hope that Akriel soon arrives as was promised. Though the inn seems peaceful and stately in its ancient grandeur, you can't help feeling that some of the eye shaped knot-holes in the old pine paneling contain some semblance of consciousness.

This strange feeling is instantly snapped from your mind as a twisted old man hobbles up to you, leans low out over your table and whispers, "You'll find your pretty in the bar." He then breaks into a coughing fit and the stench of his breath is remarkable. During this interruption, a small leather wrap falls from his vest onto the table's center.

This old man is a venerable wolfwere with barely a tooth in his jaw. He was sent by Akriel to shuffle the PCs into the bar. The bar will be dark and devoid of patrons. The PCs are likely to sense a subtle remnant of the horrors which have taken place here on many a night when past humans have partied late into the evening, never to be heard of again.

Akriel is in the conference room (area 10). The leather wrap which was dropped "intentionally" onto the PCs table contains a wolf's head skeleton key which will open the door to this area. The PCs will discover (if they try it) that it fits no other lock in the inn.

Akriel will again play the innocent, scared, young lady. She will frantically hustle the PCs into the conference room, shut, and lock the door (taking their key). Then, she will pull back her hood and speak in soft but urgent whispers. Akriel will claim that she discovered the route to the Crown of Soldier's resting place. It is to the east of Harmonia near the border between Kartakass and Bluetspur. She will suggest to the PCs that they return to Harmonia and then travel east. The only help she can give them is that the crown is kept in a dry desolate canyon land where "the bones lie". She requests that the PCs find the crown for her, and return here with it. She will keep watch on the Inn and will be sure to meet with them if they are in the area.

If Akriel is really pushed, she will offer such aid as sending her "cousin" (actually a wolfwere henchman), with the PCs as guide. If sent as a guide, he will be a faithful companion, but will always keep the goals of his mistress in mind. Further, he will never reveal his true nature (if possible). Of course, she does have a fair store of money available to her, but will only use this as a last resort in order to keep her facade up. Once all is settled, she will urge the characters to be on their way at once. She herself will leave quickly "to avoid discovery."

Map Key & Room Descriptions

In this section, the various rooms of the Old Kartakan Inn are detailed. The type, number, and nature of guests found in each room has been left up to Dungeon Master to determine, for they will vary greatly depending upon time of day and the make-up of the adventuring party. The descriptions are assuming an initial daytime visit, but can be altered by the DM easily to reflect the gloom and darkness of a night time encounter.

1. Cloak Room

Pushing aside the heavy oak doors of the inn releases a shuddering creaking noise and reveals an entrance chamber. Set back on either side is a hat rack next to a bench. Alcoves jut off on both sides of the benches where various coats and outer garments hang. The room is unusually dark and the odor of wet leather hangs in the air. At the far end of the room is another set of heavy looking doors.

Most of the garments will be those of the common folk. If the adventurers start to search through the coats and such, they are almost certain to be discovered and branded as thieves. Needless to say, Harkon Lukas does not abide such petty criminal activities in his establishment and the offenders will be harshly dealt with. The Dungeon Master is free to handle this as he sees fit.

2. Hallway

The thick, oaken doors leading into this room from the cloak room open with almost no sound to reveal a long hallway. The odor of cooking is sweet in the air, sparking memories of fine meals and relaxing evenings with friends. The basic decor of the area is elegant, but in a modest and unassuming way. Light is provided by a series of fine lamps secured high on walls. Beside the hall's entrance on the south wall is a small alcove in which several shawls and other delicate garments hang.

To the east is an arched hallway leading down some steps and ending in a thick, heavy curtain of some dark brown fabric. You can hear several low voices coming from beyond it and

the inviting smell of fine spirits is strong. To the north, a clerk works behind a desk, obviously handling the affairs of the inn. Behind him, a hallway runs into the heart of the building. To the west, is a busy dining section with a number of tables set out for the guests. The smell of cooking clearly comes from this area.

The DM should decide how many and what type of people the PCs see at the tables based on the time of their visit. During the day, these will mostly be the upper class and middle class citizens who live in Upper Skald. As evening approaches, however, the dining area (room 3) will become more and more vacant as the main business of the inn switches to the tavern (room 9).

3. Commoners' Room

Although this large room is kept fairly dark to promote a sense of intimacy, it is obviously a dining hall. Well constructed tables are scattered about this room in an orderly manner. Despite the fact that they are modestly set, a short, thick candle burns inside a sphere of red glass at the center of each table. At first glance, it is easy to mistake these pinpoints of light for the burning eyes of feral creatures.

The smell of good food, while present throughout the inn, is overwhelming here. It is easy to see why the Old Kartakan Inn has acquired its reputation for fine dining.

This is usually the busiest place in the inn because its prices do not place it outside of the reach of most of Skald's residents. A seat in this dining area costs 1 sp. However, the food served here (although very good) is not quite the same quality as is served beyond. In addition, the service tends to be slower and the crowd a little rowdier. The view from the window on the north wall, however, is a magnificent one. From here, the patrons can watch the endless dance of the Cauldron's waters without becoming drenched by the mist they toss up.

The two benches in this room (on the east and south walls) are used to seat patrons waiting for a place at one of the tables during busy periods. On really packed days, a crowd will even develop in the entrance hall and back up into the cloak room. Of course, many simply enter the tavern area and wait until the crowd dissipates.

4. Servants' Stairs

You stand at the base of a small flight of stairs that ascend sharply eastward into darkness. There are no windows or ventilation, giving the passage a stuffy, confined feeling. The wooden stairs have numerous discolored patches on them, but it is impossible to tell if they come from spilt food, meekulbrau, or blood. A strange feeling, a sense that you are out of place, creeps into your thoughts as you stand here.

Only the full time servants of the Old Inn have keys to this stairway and the door to the outside. No commoners or townsfolk have ever been up these stairs unless they were being taken to meet their demise at the hands of one of the occupants. The townsfolk regularly see individuals enter and exit through this door and accept the fact that it leads to the servants' quarters and is off limits to others.

5. Dining Hall

Although the only thing that sets this area off from the Commoners' Seating is a plainly designed pillar some 4' in diameter, the atmosphere here is quite different. This table is set with fine china and ornate utensils. Crystal goblets stand ready to be filled and cheerful lanterns provide a warm, comforting light.

To the north and south, two other dining areas are sunken beneath the floor level here so as not to obscure the view of the Cauldron. Thus, the dazzlingly beautiful display of light that constantly plays among the mist and tips of the Cauldron's choppy waters shines in to highlight the whole area.

A large fireplace is set on the western wall, and a roaring fire is kept burning here at all times to ward off the chill associated with the mist engulfing the inn. Flanking the fireplace are two arches, each fashioned to look like waterfalls. The aroma of cooking foods clearly comes from beyond these portals.

This section of the dining area is far more expensive than that reserved for the commoners. Reserving a table here costs 1 pp plus an additional 1 gp for every individual seated at the table. As a rule, tables are reserved days or even weeks in advance. As a rule, any large group that comes will be immune to harassment by the wolfweres who frequent the inn because of their obvious wealth and status. Besides, crowds are less fun to terrorize (it just loses that personal touch).

The food, service, and general atmosphere in this section are always of the utmost quality. Those who can afford to dine here will find it the highlight of their visit to Skald.

6. North and South Dining Bays

This area is sunken several feet below the floor of the main dining areas. Several small tables, all lavishly decorated, are nestled here beside glass windows that look out onto the waters of the Cauldron. The fog that surrounds the inn seems to wash against the windows like waves on a beach, giving you the impression of something sinister trying to get in.

The seating charge here is a gold coin per person (there is no table fee). This area is a favorite of the local ladies, especially for breakfast. On nice days, the windows are opened and you can feel the misty moisture from the falls spray upon your cheeks when the breeze blows just right. Again the food, service, and atmosphere here are of the highest quality.

7. The Kitchen

This area is a well-appointed, if somewhat utilitarian, kitchen. The aroma of cooking food fills the air here and leaves a wonderful taste in your mouth.

A great variety of foods are stored in boxes, barrels, and sacks around the kitchen. While most of the items are familiar, some are quite exotic. A large, black iron stove dominates the western wall of this room. Numerous pots and pans either rest atop the stove or hang from hooks on the walls around it. Those on the stove boils and simmer with delights for the guests.

A heavy, chopping table stands in the center of the room with a variety of knives and various cooking utensils scattered about its surface. Every square inch of spare space is taken up with shelves or hanging utensils.

The cook of the Old Kartakan Inn is Heinstock (Beeter) Lupock. He is actually a wolfwere (in addition to being a fantastic cook). He is among the few who know Harkon Lukas' true identity both as a wolfwere and as Lord of Kartakass. At one time Heinstock served as Harkon's chief assistant, but he has grown too old for running about the country side.

Although the standard menu of the tavern has remained constant for many years, Heinstock can prepare virtually anything requested. He keeps his root cellar at (room 8) well provisioned with all sorts of oddities in edibles. The standard menu includes all manner of dishes ranging in price from 5 sp to 2 gp for a main course, lighter meals (lunch and breakfast) run somewhat less.

Heinstock's specialty, however, is stuffed beets. While the price range mentioned above includes a number of variants on this theme, special seasonings or preparations can be requested (with a modest increase in price).

Heinstock often sings while preparing meals and his great repertoire of songs along with his grand old voice has kept more than one customer returning time after time.

There is one servant assigned to each of the four main seating areas. All but Coraline (who serves the large central table) are common city girls who show up at dawn and leave at about 2:00 in the afternoon. Coraline is actually a werefox and also serves as a wench in the tavern bar at night. She is a favorite among the men folk for her charm and exquisite beauty (Cha 18). She keeps her elfin nature well concealed from all but Harkon. She knows that Harkon is actually a wolfwere, but doesn't realize he is also the Lord of Kartakass. Although she has only been at the inn for a few months, she is one of the few people who know of his secret bed chamber over the cloak room.

Heinstock (Beeter) Lupock, Wolfwere: AL CE; AC 3; MV 12; HD 5+1; hp 22; THAC0 16; #AT 1 or 2; Dmg 2d6 and/or 1d4 (meat cleaver); SA singing brings on *lethargy*; SD iron or +1 to hit; MR 10%; S M; ML 14; XP 2,000.

Coraline, werefox: AL CE; AC 2, 4, or 6; MV 14, 18, or 12; HD 8+1; hp 48; THAC0 12; #AT 1; Dmg 1d2, 2d6 or by weapon; SA Charms, spells; SD Silver or +1 to hit; MR special; S M; ML 13; XP 1,400.

Coraline functions as a 3rd level wizard with the following memorized spells:

1st level - *Charm person* and *hypnotism*.

2nd level - *Forget*

8. Root Cellar

Note: The door that opens onto the stairway down to this room is both locked and trapped. If the key isn't inserted into a second keyhole hidden in the door frame, one of the ceiling stones over the stairs will be released. Opening the door arms the trap, but it is set off by a pressure plate on the stairs themselves. Thus, the first person to pass through the door will suffer 3d8 points of damage. No saving throw is allowed and the trap also causes enough noise to alert everyone in the kitchen to the presence of intruders.

The creaking stairs lead down into a cold cellar carved from the rock upon which the inn stands. The air is brisk and seems unnaturally dry. The walls are not finished and numerous grooves and marks remain from the tools of the workmen who first built it untold years ago. The jagged surface of the walls creates tiny pockets of darkness and shadow that dance like spectres

as you move the lights you are carrying. The air carries a faint scent that seems familiar, but is beyond your ability to identify.

This cold stone root cellar is surprisingly dry. It is just as packed as the kitchen above, for several large barrels line the east wall and a table filled with jars and spices sits in the center. Shelves run around most of the wall space, and several carcasses hang from hooks in the ceiling. A bin of half melted ice stands in one corner. Underneath the staircase is a wine rack filled with bottles.

By far the most valuable items in this room are the 12 bottles of meekulbrau (worth over 5,000 gp total) that rest in the wine rack. The total value of the various food items comes to about 500 gp and the total of all the wines and beverages (meekulbrau included) comes to almost 8,000 gp.

9. The Tavern

This bar is kept dimly lit, even during the brightest of days. The majority of the eastern half of the room is taken up with a sunken area that contains the bar and several tables. A wide variety of bottles and glasses stand on a heavy shelf behind the party, readily available to the barkeep.

The western wall of the room is composed of a long row of dark brown curtains screening off three alcoves. The curtains covering the center alcove hang open, revealing a round table and several stout chairs around it. Whispers can be heard from behind the other two, but curtains are so thick that they make it impossible to overhear the discussions beyond.

As mentioned above, Coraline (see room 7) wench here in the evenings and at night. The bartender is Haldrake Moonbaun, a greater wolfwere. When he is not tending the bar, his assistant, Ledalar, runs the place. Ledalar is a large wolfwere. Besides Coraline, two other barmaids (Gleeda and Teena, both 3rd level bards) work here in the evenings.

Haldrake Moonbaun is Harkon's current right hand man and, as such, knows his true identity. Ledalar, on the other hand, knows that Harkon is a wolfwere with more sway than makes sense, but that is all. The others know nothing.

Haldrake Moonbaun, Greater Wolfwere: AL NE; AC 2; MV 18; HD 8+2; hp 50; THAC0 11; #AT 1, 2, or 3; Dmg 2d4, 2d6/1d6+6 (short sword), or 1d6/1d6/2d6; SA *lethargy* and bard abilities; SD +1 weapons needed to damage and regeneration; MR 50; S M-L; ML 15; XP 8,000.

Ledalar, Wolfwere: AL CE; AC 3; MV 15; HD 5+1; hp 31; THAC0 15; #AT 1 or 2; Dmg 2d6 and/or 1d8 (battle axe); SA singing causes *lethargy*; SD iron or +1 needed to hit; MR 10; S M; ML 14; XP 2,000.

Gleeda and Teena, 3rd level bards: AL NE; AC 6 (*armor spell*); MV 12; hp 15, 12; THAC0 19; #AT 1; Dmg 1d3 (knife); SA poisoned blade (Class D, Onset 2d4 min. Str 30/2d6); SD bard abilities; S M; ML 12; XP 975 each.

Thief abilities:

Climb

Detect

Pick

Read

Walls	Noise	Pockets	Languages
60%	30%	30%	15%

Spells:

Gleeda (1st): *color spray, change self*

Teena (1st): *magic missile, jump*

At night many evil beings (wolfweres and their ilk) come to this bar. The mists of the Cauldron rise up and that, combined with the sound of the cascades, is ample cover for them to cross over the bridge to the north of the Inn. They then slip in through the stable door and join in the wild parties that tend to evolve in the tavern. Most of these beings are simply here because they know the crowd is almost exclusively "their type of people". However, a few are Harkon's agents and come to meet with him. Harkon and his agents use the commotion in the bar to cover their own business dealings. These agents can slip into the meeting hall upstairs via the servants staircase (they all carry keys), or through the many secret doors which run throughout the inn.

The three rooms to the west are for private meetings and are available without additional charge to the guests.

10. The Killing Room

Note: This room is kept locked at all times. The key is the same as that used to enter area 4.

This room has benches all around it with a large circular table in the exact center. The furniture shows signs of brawling with scrapes, cuts, and gouges marring their surfaces. Brown stains cover the walls, furniture, and floor. A thick odor, perhaps that of sweat and exertion, lingers in the air.

The stains in this room are blood stains. This place is used for privacy when talking and killing. The walls are made of thick wood and are fairly sound proof. Furthermore, a secret door exits to (area 11). Haldrake sometimes unlocks this room for use by others if the price is right.

11. Secret Passage

Harkon often uses this passage to enter and exit area 10. Only Harkon, Akriel, Haldrake, and Heinstock know of it.

12. Registration Box

The hall opens up here as a small booth is built into the wall. You see several wooden boxes built onto the back wall and a gleaming silver bell rests upon the counter. A quill pen and a bottle of red ink stand ready beside a guests' registry book. The dark ink looks unusually thick and past signatures in the book seem to have all faded to a dark brown.

If the silver bell is rung, an old man will step forward. He is under a *charm* spell cast by Harkon Lukas and takes care of the inn. Since it gets little business, he also manages the general upkeep and maintenance of the building. He will have the PCs sign in, collect their money (1 gp

per room per night or 5 sp per person staying in the Common Rooms (area 14)), and hand them their keys. Unless pressure is put on him to do otherwise, he will assign at least part of the party to those rooms with secret doors in their walls (see 13e).

The PCs will soon discover that they are the only ones in the inn. The old man will dismiss this simply as a slow night and not seem concerned about such things.

13. Guests' Rooms

Note: Obviously, these rooms are locked when not in use.

You unlock the door and swing it open. Musty air drains out of the room, washing over you like stagnant water. Within the room, all is dark. Once your eyes adjust, you can see that the beds at the Old Kartakan Inn are made of sturdy iron frames with plenty of blankets on top. Next to each bed is a conveniently placed little table containing an oil lantern. The shutters are closed, latched, and barred with a thick board. You can see an iron holder built onto the door frame for securing a large beam across the three inch thick oak door. Just such a beam rests beside the door, so security is obviously not a problem.

If the rooms are inspected closely, signs of battle and strife will be apparent here and there. Only a greater wolfwere could break through the doors when barred without requiring several rounds. However, Harkon does not want his inn torn up. Thus, if the PCs are to be attacked while in this inn (which is a near certainty), it will be in the hallways or via the secret doors.

Secret Attacks

The means by which the wolfweres in the Old Kartakan Inn can sneak into the PCs' rooms are many and varied. The five most common ways depend upon the rooms selected by (or assigned to) the players.

13a: When characters staying in these rooms are attacked secret panels beside the beds are quietly removed. Once the way is clear, one (or more) wolfweres will vault into the room (seemingly bursting through the wall), sail through the air above the bed, and attack.

13b: The wolfweres attacking characters in these rooms will slip into the closet via a secret panel. Once inside, they either make noise to wake the individual and scare him into the hallway (where another wolfwere is waiting), slip into the room itself when all is dark, or wait until the character nears the closet door and then burst out to attack.

13c: The walls of these rooms are very thin and weakly structure so that a strong creature, such as a wolfwere, can crash right through them. Because repairs to these rooms are easy enough, Harkon Lukas permits this minor damage to his home for the sake of entertainment.

13d: From area 15, wolfweres can climb up through a secret door in the flooring under the beds in these rooms. They will often play upon the "monster under the bed" fears that haunted the characters when they were younger. Thus, they might begin breathing hard (hoping to wake the PC up and lure him into looking under the bed) or toss the bed across the room (with the character still asleep upon it).

13e: The beds of these rooms are actually mounted on a special secret door. When the door operates, the bed is flipped up sideways via a powerful spring mechanism. Anyone on the bed at that time is hurled across the room and crashes to the floor (taking 2d6 damage). This could be a very rude awakening indeed.

14. Common Rooms

The only items in this room are the sleeping furs thrown upon the hard wood floor. The room itself is musty and dark with no windows opening into it. As might be expected, the room smells like too many people have been living here for too long.

The furs on the floor are those of werewolves. If the PCs decide to sleep here, a "tradesman" will join them for the night. He is actually a greater wolfwere who won the card game to decide who gets to kill the adventurers. At night, he will sit up, transform into a man-wolf, and fix his cold gaze on one of the characters. Before long, this PC will begin to suffer bad dreams and then awaken to discover that the nightmares of wolves he was having were only too real.

15. Secret Passages

Only those allied with Harkon Lukas know of these passages. They are often used by such individuals to secretly move to the second floor and meet with him.

16. In-house

This is a privy. It empties into a crevice leading down to an inner cavern that was hollowed out below the inn.

It would be possible, if unpleasant, to escape from the inn through this room. However, a PC would have to swim underwater for thirty feet (save vs. Con or suffer 1d6 points of damage) twice in a row. In addition to this, the oscillating action of the water will cause 1d10 points of damage during each swim as the character is smashed against the sides of the tunnel.

17. Linen and Janitorial Closet

The smell of soaps and cleaning fluids is strong in this room. Blankets, towels, an old rag mop, and several other such supplies are neatly packed into this closet. There seem to be an inordinate number of heavy-duty scrubbing brushes here.

18. Guests' Lounge

The Guests' Lounge looks quite adequate. A fireplace stands against the wall of the stairwell, and a small stack of wood rests next to it. Several cushioned sofas set around the area. There is even a table and chairs provided for an evening card game. The ceiling is the underside of the steeply sloped roof, and becomes lower towards the edges. To the south, the wall slopes away from this area where the roof of the inn joins the roof of the main building.

The chimney of the fireplace is, sadly, too narrow to escape from the inn through.

19. Akriel's Room

You have discovered a lavishly decorated secret bed chamber. A large canopied bed, intricately carved and ornately embellished, dominates this room. Beside it, a wolf-skin rug

covers the polished wooden floor. A number of portraits hang on the walls.

The decorations and personal effects in this room are overwhelmingly feminine. Everything is of the highest quality. A scent of perfume, sweet and innocent, hangs in the air. For a moment, the scene brings to mind thoughts of romance and moonlight walks.

A wardrobe cabinet stands in the northwest corner of the room, its hangers supporting a wide variety of fine clothing. Closer examination reveals that the dresses within are masterpieces of tailoring worthy of only the highest ladies of society.

The portraits depict Akriel and her father, the Master Bard of Harmonic Hall, and a handsome young gentleman who was the most delicious meal Akriel ever had.

A hidden panel in the cabinet contains many items of jewelry (worth roughly 1,100 gp). A false bottom in this hidden alcove covers a fairly large cache. The most obvious thing hidden here is a portrait of Dr. Dominiani. Next to it is a rolled letter tied with a red ribbon. It is written in an unusual magical script that can be read only by the light of the moon or by use of a *read magic* spell. The letter tells of Akriel and Dominiani's plans to overthrow the lords of both Kartakass and Gundarak. Lastly, the compartment contains a lute, two *potions of extra healing* and a *short sword +1*.

Only Harkon knows of the secret door between his false chambers (room 20) and this room.

20. Harkon's False Chambers

This secret room is octagonal in shape. It is brightly lit with windows on every wall except the north one. Three ornate, cushioned sofas rest against a walled off central area. They give the entire room a sense of elegance and charm. The rest of the decor is just as tasteful and refined. The view from the windows here is fabulous. You can see most of Skald much of the Cauldron, and all of the comings and goings of the Inn.

Harkon tries to keep this room a secret. However, all the full time servants of the Inn know of its existence (as does Akriel). Only Coraline knows that it is not Harkon's real bed chamber. Akriel has guessed this, but is not certain.

21. Second False Chambers

The secret door in the north wall is the only way into or out of this secret bed chamber. A small but comfortable looking bed is built into the southern wall and a sturdy 3' tall end table rests in the center of the room. Both the bed and the table are composed of a dark, gnarled wood that has been well polished. The gleam from their surfaces is constantly shifting with your movements in the room, making it seem as though the wood itself were convulsing. There is also a sizable chest, composed of more common looking materials, in the far corner.

Although this room is made up to look like Harkon's bed chambers, it is actually a deadly trap. If the bed is disturbed, eight razor sharp spears will spring forth (THAC0 15; Dmg 1d8; SA poison (Class C, Onset 1d4+1 min. Str 25/2d4)).

The chest is actually a mimic. As a note, when this mimic attacks try to concentrate on describing how it seems to transform into a shapeless horror.

Common Mimic (1): AL N; AC 7; MV 3; HD 8; hp 36; THAC0 13; #AT 1; Dmg 1d10+2; SA Glue; SD Camouflage; MR Nil; S L; ML 15; XP 1,400.

The table, if examined, will prove to be well worn on top. The floor near each of its legs is marked with numerous scrapes and scratches. Both of these are due to the fact that Harkon, stands upon it to reach a secret door in the ceiling that leads to room 22.

22. Harkon's Bed Chamber

You have entered a lightless room high in the octagonal tower. The entire place is awash with shadows and darkness. As you look around the room you see a heavy and comfortable looking canopied bed, an old walnut wardrobe chest, a desk with an accompanying high backed chair, and a table standing over a bulky wooden chest.

Suddenly, your eyes spot a movement in the darkness around the bed. Something not quite human is moving toward you. As a shaft of light hits their faces you cannot help but gasp at sight of two werewolves poised for attack on either side of the bed.

Harkon has rigged up a pulley system so that when the trap door is opened, two stuffed werewolves beside the bed will slide forward about a yard. If the trap door is closed before sliding them back, it will lock shut and is only able to be opened from within.

The desk contains quill, blood ink, and several sheets of parchment. Many of them contain item lists, wonderfully worded love poems from Coraline to Harkon, and other miscellaneous things. However, one reads as follows:

I can hardly believe it, but my own daughter seems to have turned against me. I believe she is working with Daclaud Heinfroth, that old bat from Gundarak, in an attempt to take control of Kartakass. I would have stopped her long before now, but I must be certain that I fully realize her entire plan. Recently, my agents have reported seeing her dealing with several strangers from another land. I have seen them at my inn. If they aid her, I shall slowly hunt them down and destroy every last one of them. My powers are far greater than even Akriel can imagine, and she has underestimated my wrath.

It is not addressed to anyone nor is it signed.

A small book of elegant poems and songs is also within the desk beside and ornate wolf's head *venom dagger* +3 which will jump into the hand of anyone whispering "leap".

Harkon's wardrobe contains 1,800 gp in finery as well as a lute, flute, and an 800 gp platinum trimmed harp which is actually a *harp of discord*. When Harkon plays this harp, he can control the effects it will have (none but he can do this).

The table contains a chess set pitting gold wolfweres against silver werewolves. All told, the set is worth roughly 5,000 gp. If taken from this room, one of the miniatures will transform into a real being of its type once per night and attack the party.

Finally, the chest is locked, but not trapped. It holds 3,000 sp, 2,000 gp, and 800 pp. The items in this room are only a small portion of Harkon's vast wealth and possessions. However, most are hidden in various secret locations throughout the forests of Kartakass where he feels they are safer.

Only Harkon knows of the secret door behind the head board of his bed. He occasionally uses this to gain access onto the Inn's roof or vice versa.

23. Servants' Lounge

Two tables which are identical to the ones found in the dinning area below fill the center of this room. Many doors, all of light construction, line the walls. The only light comes from two small round windows high in the ceiling at both ends of this area. The position of the sun is such that throws a single shaft of light through the air like a great, gleam sword.

As a rule, this area will be occupied by 1d4 servants when the inn is not open for business.

24. Servants' Rooms

Note: All of the doors to these rooms are locked. However, the locks are not of outstanding quality, so anyone attempting to pick them may increase their chances of success by 25%.

This small 10'x10' room obviously acts as living quarters for one of the inn's employees. In that light, it seems unusually well decorated. Although a bed, chair, and desk are the only items of furniture in the room, they are all of fine construction. Whoever lives here is definitely well off.

These rooms are for Coraline, Haldrake, Ledalar, Heinstock, the three bar maids, and the old man at area 12. The room with the secret door leading to 25 is the old man's, but he does not know that it exists. Those who wish to use the door when he is in the room simply tell him to close his eyes and cover his ears.

The individual rooms should contain gear and items which you feel fits the individuals. Some minor treasure should no doubt be found in most of them. The details are left open so that items particularly useful to the party (based on their current state) might be found.

25. Secret Hallway

A lot of this secret hall space is wasted. However, Harkon has several plans in mind for renovating it as soon as he finds the time.

26. Council Chambers

Not a single window opens up into this large secret room. The entire floor is covered in wolf fur. A small bar sits along the south wall of the room with a number of stools gathered around it. The center of the room is occupied by two long tables set some 10 feet apart. There are thirteen comfortable looking chairs arranged around the two tables in such a way as to give the impression of a conference room. A large desk, crafted of fine dark wood, is positioned across the head of tables. Midnight black and blood red candles rest upon the tables, One of the 13 candles sits near each of the 13 seats.

Along the north wall of this room are three barred cells. Leather manacles are riveted to the inner bars here and there. The central cell contains a body strapped to the bars. The figure has huge claw-like gashes across his entire body and looks as if he had been slain by some horrible beast. A closer look reveals that the body has been partially eaten. The smell of corruption is

thick here.

Upon the mantelpiece is a set of *pipes of pain*. Harkon and his pack of evil friends love to slowly kill the victims they interrogate in the cells by playing these pipes (of course, they all take steps to cut off the agonizing sounds by stuffing candle wax in their ears). After this, they quietly move over to the leather bound helpless victim and begin to wound him in a most horrifying way. The wounds themselves rarely kill the individual, rather his whimpers and screams activate the pipes' residual effects and he dies from pain caused by his own voice.

If the PCs are captured, this is likely to be their fate. The fur rugs are more for sound absorption than anything else.

The bar contains only vintage Meekulbrau worth a total of 1,300 gp. In the desk are lists names with a line drawn through most of them. The PCs will find each of their names on the list (any who are dead will be crossed out). It is an assassination list. This is the only documentation kept which relates to these meetings. Even the members names are not recorded anywhere.

The thirteen main henchmen (or henchbeings as the case may be) of Harkon Lukas are not detailed. This way you can hand tailor these beings to appropriately match the PCs abilities. Most, if not all, of them should be wolfweres or greater wolfweres. The only ones which have been specifically listed in this module are Haldrake and Jackques (see the Encounters section). During the course of the adventure, you may want Coraline to become a member (especially if the PCs kill an existing member). You can equip these with items, treasure, and knowledge as you deem appropriate. Each will also have a number of lesser followers who do their bidding without realizing that their master actually answers to the Harkon Lukas, Lord of Kartakass. After the PCs first visit the Inn, you should have one or more of these henchmen constantly "hounding" them. They will trail, track, and hunt them throughout Kartakass, and maybe even into Gundarak.

27. Stable Walkway

A covered walkway runs between two doors, one enters the Old Kartakan Inn, the other is a side door to the Stables. Running through the center of it is a 15' wide archway lined with flagstone.

28. Coach Room

Note: The west door is normally locked and the main doors (to the north) are always barred when not in use.

A stately black coach with open sides stands in this area. A fine, rust colored powder covers the floor and is most heavy near the coach itself. In the far corner is a large, unmarked barrel with several rust colored rags in a pile beside it. There is a vaguely familiar, bitter scent in the air here, but it is masked by the natural odors of horses in a stable and you cannot sort it out.

The coach is used openly once in a while and is pulled by the two horses stabled at 29. However, when Harkon wishes to employ it as "The Lord's Coach", he rubs Meekulbrau all over it which stains it red. He then summons several large dire wolves to pull it. The barrel is full of low quality Meekulbrau (800 gp worth). The coach itself would be worth 12,000, but no one in all of Kartakass would buy it from strangers. The rust is actually dried Meekulbrau which flakes off after a time.

29. Stables

On either side of this area are four, two-stalled stables equipped with feeding troughs. A bin of hay stands in the northwest corner of the room while a ladder running to the upper loft rests in the northeast. There is something unusual about this place, but you cannot seem to put your finger on it. While you consider that, you hear a horse snort from within one of the stalls.

There are actually two horses kept in the far stalls. These are attended to during the daytime by a young lad from the town.

30. Hay Loft

A large mound of hay fills the center of this loft. Several openings exist on the floor near the east and west walls. A pitchfork is stuck into the hay. Several sacks of grain are lined up against the north wall.

The openings are for pitching hay down into the stall feeders below. In an emergency, one of the player characters could escape into the stalls below by squeezing through these openings.

Into The Gorge

As the party approaches the lair of Radaga, they will hear a distant booming sound. At first, it will be mistaken for thunder. However, as they draw nearer to the canyon, it will come to sound more like the beating of a great drum.

In actuality, this sound is coming from the spy tree (quickwood) that Radaga has formed a pact with. The party was spotted by a tree under the control of the distant quickwood and it is now booming out a warning that strangers are approaching.

Radaga's Patrols

The distance to the area of the catacombs where Radaga resides is now less than a mile, and if the PCs follow the booming sound they will walk right to it. However, Radaga will send out several patrols to drive off the intruders. Roll 1d8 on the following chart to determine what the players are attacked by.

1	3d4 Goblins
2	2d6 Skeletons
3	2d4 Zombies
4	2d3 Zombies and 1d3 Ju-ju Zombies
5	1d4 Giant Skeletons*
6	1d8 Skeletons and 1d4 Zombies
7	1d2 Leucrotta
8	1d4 Giant Ravens**

* see area 8 below ** see The Birds below

Approaching the Canyon

After they have battled the patrol, they will begin to move into a barren area. An even more desolate area will become visible to the east.

As you head nearer to the source of the drumming sounds, you see a truly forsaken land. The trees and grass give way to low shrubs that soon die out to leave a barren, cracked land that looks like a dried sea bed with canyons sunk into it. Round, red rocks dot the lifeless areas between the canyons.

Entering the Canyon

Travel through this region is fairly easy, for the land is not cluttered up with living things. The ground can be treacherous, but the general impression is one of rapid travel. After the party has traveled another quarter of a mile, they will be deep into the lifeless region of caverns.

Now that you have entered this forsaken region, you notice that the large rocks you saw from afar are nothing more than especially hard nodes of rust red dirt. In fact, not a rock can be seen in this area. Everything is made of sun baked, wind swept, brick-like mud. The canyons are quite square with sheer vertical walls of hardened adobe. Most are between 15' and 40' deep. The ridges between the canyons are only slightly rounded while the canyon floors are very square. At the bottom of the canyons are small, dried up streams that trace white patterns in the baked earth.

The very feeling of death seems to seep from the ground in this place. Even the hottest desert would seem more alive than these desolate canyons. High up in the sky you can see a great crow riding the wind currents in lazy, graceful circles. It seems to be the only other living thing in sight.

Brushes with the Macabre

As the party approaches the area where Radaga makes her home, they will encounter several oddities. These do not have to be encountered in any order, but all should be presented to the PCs before they actually start exploring Radaga's Canyon.

The Bodies

Out on the ends of several of the beauts, a single small wooden post can be seen. These posts all have a set of manacles hanging from chains that are attached to their tops. Many of the manacles are clamped around human bodies in some state of decay. While some are nothing more than barely intact collections of withered flesh and bleached bones, others are still in the early stages of decay. Most of the latter bodies show signs of having been partially eaten.

Radaga places victims here for a number of dark reasons. The giant crows of this area end up killing most of them after the elements have sufficiently weakened them. If the PCs are captured, they will likely share this fate.

The Birds

Occasionally, giant crows will attack those who wander through these canyons. If the DM wishes to, the party may be attacked by one or more of these evil birds. If not, they should at least see one or two of them feeding on the bodies suspended high atop the canyon walls.

Giant Raven: AL N(E); AC 4; MV 3, Fl 18; HD 3+2; hp 16 each; THAC0 17; #AT 1; Dmg 1d4+2; SA Nil; SD Nil; MR Nil; S L; ML 15; XP 175.

The Bones

As the party approaches Radaga's area, they will encounter a canyon that has numerous bones embedded in its walls. These bones will range in size from those of a mouse to some which appear to have belonged to a massive humanoid some 100' tall. These bones will be spread throughout the entire canyon and are embedded in all the adobe to any depth that the PCs might examine.

The Broken Ones

The last 100' of canyon wall before the entrance to Radaga's Catacombs are lined with human skeletons hanging upon wooden stakes. At lesser and lesser intervals, a wooden stake topped with a human skull and a few raven feathers will be seen on either side of the canyon. Radaga calls these her "Broken Ones", and they serve as a final warning to those who might enter the lair.

Radaga's Canyon

Eventually, the PCs will have to make their way to Radaga's lair. This canyon can be reached only after traveling down a narrow length of canyon flanked by her watchmen (see above). Thus,

the party will enter the gorge via a wide pass in the northwest corner of the Radaga's Canyon map.

1. Spy Tree

The stake and skull marked path you have been following leads ahead and opens up to surround a large dark oak tree. You have a distinct feeling that something dark and sinister is watching you. Looking up, you can see the dark forms of giant crows circling high above you. Their haunting cries echo through the canyon like the spiteful laughter of a ghost.

The oak tree is actually a quickwood (spy tree). It means a lot to Radaga as it uses several of the oaks nearly a mile away as spies to inform her of intruders. The thumping sound that the PCs heard earlier was caused by this creature.

Quickwood (spy tree): AL N; AC 5; MV 1 (3 roots); HD 10; hp 58; THAC0 11; #AT special and mouth; Dmg 0 and 3d4; SA roots; SD spell channeling; MR special; S L; ML 16; XP 3,500.

If the quickwood is attacked and cannot take care of itself, it will let out a special series of thumps. Upon hearing this signal, eight goblins will leap up out of secret trap doors set in the dirt that rings the tree. They will help defend it against any attackers.

Goblins (8): AL NE; AC 4; MV 12; HD 4+4; hp 29, 25, 22, 21, 21, 19, 16, 12; THAC0 13; #AT 3; Dmg 1d6/1d6/2d6; SA Special; SD Nil; MR 10%; S M; ML special; XP 975 each.

If the party manages to defeat the goblin guards, and still threaten the tree, a most frightening thing will happen. As a note, Radaga can also activate this scene at will, and her destruction will also trigger it.

As soon as it becomes obvious to Radaga that her quickwood tree is still in danger and that her goblins have failed, she will unleash a powerful spell. This deadly magic animates skeletons hidden under the stakes that hold Radaga's watchmen. All at once, with a dry scratching sound, secret doors will open to reveal coffin-like chambers under each of the stakes. With a clacking of bone, a skeleton leaps out of each coffin and attacks the party.

The holding areas of the skeletons are latched from the underside so that anyone pulling out a stake will not discover them. However, a successful search for secret doors would reveal them. There are a total of 180 skeletons.

Skeletons (180): AL N; AC 7; MV 12; HD 1; hp 20 each of 8, 7, 6, 5, 4, 3, 2 and 1; THAC0 19; #AT 1; Dmg 1d6; SD yes; MR special; S M; ML undead; XP 65 each.

2. Rib Cage

As you enter the end of this box canyon, you see a huge rib cage embedded into the clay canyon floor. The ribs stick some 15' out of the ground and they all arch up to a large bone plate. It looks as if the creature that these bones had come from had some sort of shell covering it.

Within the rib cage is a pile of men and women in various stages of decay and rot. Several of them call out pitifully to you, waving diseased limbs your way and begging to be rescued.

Although even a large man could walk between the ribs, none of them are doing so. Around the rib cage are several decayed stumps that seem to be dangled in nets crafted from thick vines.

There are a total of 25 humans in this cage. Ten are zombies, two are ju-ju zombies, and the rest are trapped humans. All the humans have been magically *silenced* so that they can not speak. They are actually attempting to wave off the PCs from the trap, not beckoning for help. A character who takes special care to examine the situation might (DM's option) notice this. The stumps and nets are actually *kampfult* (a deadly plant).

Kampfult (10): AL N(E); AC 4; MV 3; HD 2; hp 15, 15, 12, 11, 10, 8, 7, 4, 4, 2; THACO 19; #AT 6; Dmg 1; SA surprise and paralyzation; SD Nil; MR Nil; S S; ML 12; XP 175.

Although not more than two of these creatures will be able to attack any one PC (due to their placement and their slow movement rate), the real danger to the party is hidden atop the bone shell.

Lurking above the party's heads on the bone shell are eight goblins. They man a small skeletal catapult which is armed with a special net. When fired, the net spins out (weighted by skulls) and falls on anyone entering or attempting to leave the area. The net is made of sinew and is very strong so that those caught in it must roll an open doors attempt to break a strand. If five strands are broken they can escape. The net will expand to fall on an area 30' in diameter, and two such nets can be fired (the second must come three rounds after the first due to reloading time).

Those fired at by the catapult must save vs. paralyzation at -3 or be trapped. The goblins will then toss off ropes and lower themselves to the canyon floor. They will proceed to stake the net to the ground, trapping the characters caught in it. They will then guard them closely for several days until they are too weak from hunger, thirst, and fear to be any threat. Next, they will be magically *silenced*, stripped of all significant gear, and placed in the rib cage. From here, they will either die of disease, be sent into one of the catacombs to perish at the hands of the horrors that dwell there, be hung up from one of the stakes found atop the canyons, or suffer any one of a number of less than pleasant fates.

Anyone not caught in the net can attempt to cut others out of it. Each strand has 8 hit points and only edged weapons can be used against it. Due to it's flexibility, all damage inflicted on the strands is halved unless a second person holds the net steady.

If the Player Characters manage to reach the goblins and engage them in combat, they may be able to put the catapult out of commission. Statistics for the goblins are as follows:

Goblins: AL NE; AC 4; MV 12; HD 4+4; hp 27, 22, 21(x3), 20, 18, 17; THACO 13; #AT 3; Dmg 1d6/1d6/2d6; SA Special; SD Nil; MR 10; S M; ML special; XP 975 each.

Any attempt to rescue (or even investigate) those in the cage will cause all the zombies in the cage (which are hard to distinguish from a number of the captives) to attack.

Zombies (10): AL N; AC 8; MV 6; HD 2; hp 15, 15, 14, 13, 11, 11, 10, 10, 6, 2; THACO 19; #AT 1; Dmg 1d8; MR special; S M; ML None; XP 65 each.

Ju-ju zombies (2): AL N(E); AC 6; MV 9; HD 3+12; hp 27, 22; THACO 15; #AT 1; Dmg 3d4; SA yes; SD yes; MR special; S M; ML none; XP 975.

3. Sentinels

You see before you a silent, motionless sentinel of a most unusual sort. A giant skeleton is mounted on a large skeletal lizard. The skeleton is sitting on a dried, bleached leather saddle and holds a set of reins in one hand and a lance seemingly carved from bone in the other. The end of the lance is stained with a brown color that looks uncomfortably like dried blood.

Any attempt to get within 500' of the canyon from the top will be challenged by these sentinels. Also, anyone climbing up out of the canyon will also be attacked.

Giant Skeleton: AL N; AC 6; MV 12; HD 8; hp 40; THAC0 13; #AT 1; Dmg 1d12 (bone lance); SA double damage if charging; SD as skeleton, no damage from fire based attacks, Turn as Mummy; S L (12' Tall); ML None; XP 1,400.

If the skeleton strikes with a charge of 19 or 20, the lance will splinter, causing an additional 2d12 damage. On an attack of 1 or 2, the lance will also splinter to no avail. In either case, the lance is then ruined, and the skeleton will pull out a ball and chain for further attacks (also 1d12 Dmg, but no charging).

Fire Lizard Skeleton: AL N; AC 5; MV 15; HD 10; hp 45; THAC0 11; #AT 3; Dmg 1d8/1d8/2d8; SA Nil; SD turns as a spectre, immune to fire, as undead, MR undead; S G; ML undead; XP 5,000.

4. Raven Monument

A four story ziggurat of adobe topped with a large raven statue rises some 50' upwards. The raven's head is even with the tops of the canyon walls. It is currently facing in your direction. Upon each of the landings below the raven are skeletal guards standing at motionless, silent attention. You can hear the wind moan as it blows through their bleached bones. Each is holding a spear tipped with a slender bone blade. Black raven feathers fluttering in the breeze adorn the spear shafts and head bands of these deadly guards.

With a scratching, grinding sound the raven begins to rotate until its gemstone eyes come to face the party. At the heart of each eye is a glimmer of light that fills your soul with dread.

Each tier of the ziggurat is 10' high and the landings are 10' wide. There are three tiers of guards, the bottom contains 24 skeletons, the next 16, and the one just below the raven holds 8. They are all commanded to do nothing but defend the ziggurat. The skeletons on higher tiers will do nothing unless an opponent is on the tier directly below them (then they'll throw their spears). After the spear volley, no other attack will come unless an opponent is on that skeleton's tier in which case it will attack with boney hands and fingers. Of course, any skeleton that is attacked will defend itself no matter what level the attacker is standing on.

Skeletons (48): AL N; AC 7; MV 12; HD 1; hp 7(x8), 5(x16), 3(x24); THAC0 19; #AT 1; Dmg 1d6; SD yes; MR special; S M; ML undead; XP 65.

Trapped within the raven statue are two giant skeletons. They have been instructed to

rotate the statue about a wooden pivot beam so that it always looks at anything moving through this area. Thus the statue will rotate to follow the PCs movement. If they break into multiple groups, it will follow the largest group which just broke from the current group it is tracking. Be sure to make this seem ominous and not comical.

If the PCs break through the statue (which is made of hardened clay painted in some dark fluid), the skeletons within will not attack, but will continue their job of rotating what is left of the statue.

Giant Skeletons (2): AL N; AC 6; MV 12; HD 8, hp 48, 33; THAC0 13; #AT 0; Dmg Nil; SD as skeleton, no damage from fire based attacks, Turn as Mummy; S L (12' Tall); ML None; XP nil.

A secret trap door exists on the top of the ziggurat. It can only be found if the statue's shell is broken and entered, or if those wishing to gain entry say, "Raven Rise". In which case the giant skeletons will lift up the pivot pole and hold the raven high enough for the character's to climb under. The raven is too heavy for non-giants to lift unless mechanical means (like levers) are used.

The secret door leads to a small treasure room some 25 feet on a side and 20 feet high that Radaga placed here in honor of the raven. It contains 250 cp, 130 sp, 50 ep, 430 gp, 50 pp. 12 egg shaped bloodstones (worth 100 gp each), a 350 gp onyx statuette of a raven, and two clear coin sized crystals (these are actually *eyes of the eagle*).

In the corner of the room stands a small table covered with a red cloth. Of all the room, this is the only place where the dust is thick. Below the cloth is an old sheet of parchment pressed under a pane of glass. The parchment has writing on it in a strange dialect. If a rogue successfully reads languages, or magic is employed, it will read as follows:

I wanted beauty. I wanted men. I wanted power. I whispered into the mists, just a young priestess of a weak god. And the mists whispered back. They promised me the beauty of any lady in the land. They promised me the utter devotion of many men. They spoke of the power to create wonders. I listened, I pondered . . . but I refused, knowing never to bargain with the mists.

Then, out of the mists flapped a great raven. Upon its head was a three-gemmed crown. As it lit, its wings stirred the mists, and they whispered once again, "Take the crown and become queen, never to be touched by death".

Immortality, along with utter beauty, men to adore me, power to wield, Ah! . . . and I accepted.

The PCs will note that the parchment's surface is pocked as if droplets of water were sprinkled across it.

5. The Catacombs

Two dry cracks open up on either side of this dead end canyon. The cracks are high but narrow. Although you see nothing to alarm you, a terrible anguish seems to hang heavy over this cul de sac. The parched canyon walls here look even more dried and hardened than they do elsewhere in the canyon complex. In the very center of the canyon is a human skeleton drawn taut by leather thongs fastened at the wrists and ankles. Each of the leather straps is fastened to a wooden stake that is driven deeply into the ground.

Anyone examining it can determine that it has been here for a long time. While the skeleton is not undead, it does have a powerful *curse* upon it. Anyone touching it will fall back and experience a terrible deep ache in the hand that touched it, no saving throw is allowed. For the next day, use of the arm will be painful and awkward (-3 Dexterity). Arthritis will set into the joints and begin traveling up the arm. Within a day, even simple movements will be made with extreme pain (dropping the character's Dexterity by 3 more points). The person's skin will dry up and age spots will appear. Eventually, the person will become emaciated and die (taking about a week). All flesh will quickly fall off, dry up, and blow away, leaving only a skeletal frame behind. At any time during the development of the curse, a *remove curse* spell will restore the person to their original state.

Besides the use of a *remove curse* spell there is one other way to be rid of the curse. If Radaga is killed, the curse will be lifted. Furthermore, if a cursed character witnesses the death of Radaga, the freed spirit of the woodsman will actually bestow upon him the charisma of his wife (18).

This skeleton belonged to a handsome young woodsman from a nearby town who's entire family was captured by Radaga. She kept them in captivity for a long while as her minions tried to capture him as well. He was elusive, but eventually she held him too. She then forced him to watch her as she tormented his beautiful young wife and family.

As she was slowly killing him with a daily dose of *cause light wounds* while he was staked to the ground at this very spot, he summoned all the anguish in his being and called forth a powerful curse, "May you who touch me suffer the fate that befell my wife."

Radaga came out that morning to find that the young man had died during the night. Thus, she didn't touch him with the *cause light wounds* spell which would have altered her existence. She ordered a slave to move the body, and beheld his grimace as he touched the body. Quickly, she realized what was occurring, and has since left the body here for several reasons: as a warning to herself, as a form of torture to others, to serve as a guard to her lair, and so that she can enjoy using the power of the curse intended for her against others.

If the skeleton is cut lose, it will animate (as a standard skeleton), and march off to attack Radaga. It will surely be destroyed by the giant skeletal guards which protect her. But this may lead the PCs closer, and as it dies, all skeletons attacking it will crumble to dust.

7. Cavern of the Undead Priestess

A narrow fissure in the side of the canyon here leads back into the baked mud. If the party explores this area turn to the next chapter, "Cavern of the Undead Priestess".

8. Cavern of the Crown of Souls

A slender split cuts deep into the side of the baked mud wall here. If the adventurers enter it, they will discover the Cavern of the Crown of Souls, turn to that section of the book.

The Cavern of the Undead Priestess

The Catacombs

The Catacombs of Kartakass are famous throughout the land. They exist below the Arkalias hills region near Bluetspur. Once, the rivers of Bluetspur flowed to the edge of the Arkalias and then dove underground, slowly eroding many twisting passages in the rock of this area. However, a minor earthquake collapsed the Bluetspur entrance to the catacombs and the rivers were forever blocked from these underground mazes.

The catacombs are said to extend all the way to Bluetspur. Yet, few escape from Kartakass this way for the caverns are haunted by an evil priestess of considerable power. The priestess' powers seem to extend only to the edge of the Arkalias. Thus, she never leaves this area.

Furthermore, a strange form of wolfsbane grows upon the Arkalias which repels vampires, wolfweres, and werewolves. This plant is called nightblight by the natives. Its protective powers only last for a few (1d6) minutes after being picked, and it refuses to grow anywhere except upon the Arkalias. Perhaps this alone keeps Harkon Lukas from expelling such a powerful force from his domain, or perchance the two have previously reached an agreement.

Cavern of the Undead Priestess

1. Fissure

As you push through a slender crack in the sunburnt walls of the canyon you discover that it widens into a dangerous looking passage. The air is dark and dry, with dust drifting up from your every footstep to scratch at your eyes and lungs. The passage is jagged, with two long stalactites near the entrance that give you the impression of a cruel, fanged mouth opening wide to bite you. The ground seems to have been stained here by some dark fluid.

2. Chamber of Runes

Many evil symbols of power and pain are deeply marked into the walls here. Their terrible appearance causes a shudder to run through your body for a brief moment. The darkness in the passages ahead seems unnaturally deep, having an almost liquid appearance.

Have all the players make saving throws vs. magic for their characters at this point. Those failing their saves will have to make a roll to bend bars in order to pull their weapons from their sheaths when they try. Non-sheathed weapons are not affected. For spell casters, use of magical spells will require an Intelligence check for wizards or a Wisdom check for priests. Those failing their rolls will be unable to cast the spell correctly and it will simply falter. All penalties will exist until this cave complex is exited.

3. The Mists

The floor ahead is covered by an eerie moving mist. It is jet black in color, perhaps knee high on a human, and looks almost like some vaporous ink. There seem to be things moving about in the mist, for it has ripples and eddies like those caused by fish in a river, but you see no

sign of any living thing in this seething black smoke.

Every character who comes into sight of the black mist must make a save vs. spells. Those who make it will get a bad feeling about the "passage" ahead. Nothing they do, however, will provoke any response or reveal any information about the mysterious vapors. The only way to cause something to happen here is to walk into the mist. Characters who are not carrying magical objects can pass safely through the region. Those with such devices, however, are in for a shock. Determine what magical item on their person is closest to the ground and then read them the following text:

You notice a ghostly white hand with long, sharp nails reaching up from the mist. It is slender and gaunt, but not completely skeletal. With speed that seems impossible to believe, it lashes out and grabs onto your (magical item). Although it seems to have a firm grip the object, you feel no force being exerted.

The hands will grab the lowest magical item they can get a hold of. There will be one hand per character with magical objects.

The hands are actually mist phantoms and are not corporeal. They cannot be attacked in any way, save by something that would destroy all of the mist (a *wish* that the mist were gone, for example). Their touch will slowly cause the item being grabbed to turn into mist and flow away. To prevent this from happening, the characters must escape the mists. However, all those in the mist will be under the effects of a *slow* spell. Each round have the character make a save vs. spells (adjusting by the pluses of the item or its equivalent). Failure means that the item has vanished and the hand will move on to another (if any remain).

4. Sink Hole

The floor in this room is covered with fine sand that makes it somewhat slippery. In the center of the chamber is wide hole in the floor that seems to be natural. The air is still and the only sound you can hear is the grating of the sand under your boots.

Anyone stepping within 5' of the sinkhole will cause its edge to collapse. They will slide into the pit and become half buried in its bottom. All characters who fall in should make a Dexterity check. Failure means that they are buried head first (consult the AD&D® 2nd Edition *Player's Handbook* for details on Holding Your Breath). The five foot rule applies to those attempting to aid their trapped comrades as well.

5. The Shattered Room

The end of this passage shows signs of a violent geologic shock. Minor cracks and fissures fill the walls, but there seems to be no exit from this chamber other than the obvious passage to the north. Two promising passages do split off west and south, but they quickly narrow to uselessness. From within the shadows of the cracks you catch an occasional glimpse of something that might be a cruel, sparkling eye.

High (20') up on the East wall is a ledge which is so difficult to distinguish from the rough cave walls that a search for secret doors is required to discover it. At the back of the ledge is a

passage that continues on to area 6.

6. Stone of Death

A smooth stone slab blocks your view into the heart of the room ahead. You can see a skeleton hanging from chains on the east side of the room and a manacled rotting body is suspended to the west. The air smells of death and decay, but the buzzing of insects one might expect in such a place is noticeably absent. A sense of dread hangs over this place.

This room contains four skeletons and four zombies, although only 2 are visible to the PCs as they enter the room. They all appear manacled to the walls. However, the wall pins can easily be slid out and these undead guards then use the manacles as flails. The creatures will animate once the characters are well inside the room.

Skeletons (4): AL N; AC 7; MV 12; HD 1; hp 3, 1(x3); THAC0 19; #AT 1; Dmg 1d6 (chains); SD yes; MR special; S M; ML None; XP 65 each.

Zombies (4): AL N; AC 8; MV 6; HD 2; hp 14, 11, 9, 8; THAC0 19; #AT 1; Dmg 1d8 (fist) 1d6 (chain); MR special; S M; ML None; XP 65 each.

When the party can see the far side of the stone slab they will observe the following:

The broken figure of a human woman is stretched out upon the stone slab. She is held in place by iron bands around her neck, wrists, and ankles which are spiked into place on the slab. Although she may once have been quite lovely, she shows every indication of having starved to death here.

Only an examination of the girl will reveal that she is actually still alive. Although she is too badly injured to cry out or speak, anyone who touches her will cause her to moan weakly in anguish.

If any attempt to remove her is made, the strain will kill her. The only way to aid her would be to use magical healing. However, even this will simply prolong her misery as the stone slab is magical and has captured her essence to feed upon. She will continue to lose one hit point a day until she dies (she currently has only 3 hit points left).

If she is removed from the slab, a wisp of mist will stretch from the slab to her body. As she moves farther from the slab, the wisp will become thinner until it is not noticeable, but it will still be there. The only way to truly save her is to destroy the slab itself. This would require magic or other such extreme methods (normal weapons will only slightly chip it as it is unnaturally durable). One of the few ways in which the slab can be destroyed is with a transmute *rock to mud* spell. Other spells may or may not work, at the DM's discretion.

This slab is where Radaga places helpless maidens once a month. In return for her offerings to it, the slab gives her the power to survive without eating or drinking and grants her the ability to change her form to that of the last victim at will (no system shock roll required).

7. The Bone Narrows

A slender stone passage widens here to form a natural chamber. The entire area is littered

with bones of all shapes and sizes. Some are obviously human, while others obviously aren't. An old rotting table leans against the far wall of the room. Two of its legs seem to have buckled so that it is tilted away from you at a sharp angle. Because of this, it is impossible to tell if anything rests upon the table or not.

The table once held a golden statuette of a wolf, however, it has since fallen off and is now buried by bones. It is worth 450 gp, but reaching the table will be dangerous as the bones cover a 20' deep pit.

In the bottom of the pit are four half-decomposed Humanoid bodies. Landing on one of these will require a horror check. Furthermore, anyone who falls into the pit will startle the ten giant centipedes who live there. Radaga keeps them here to torture people, and they are quick to crawl out of their cracks and attack.

Giant Centipedes (10): AL N; AC 9; MV 15; HD ¼ hp 2 each; THAC0 20; #AT 1; Dmg 0; SA Poison; S T; ML 7; XP 35 each.

8. Temple of the Undead Priestess

You can see an eerie light up ahead. As you approach this room you behold an amazing sight. Two giant skeletons stand like sentinels near a bridge composed wholly of bone. On platforms in their chest cavities, two huge bonfires burn. The flames from these fires reach high into the air, dancing against the collar bones of the giants. Each holds a wicked looking polearm at the ready.

The bridge, which reaches out across a sea of swirling greenish mists, is an intricate creation of many various types of bones. Skulls adorn the femur railings while the floor is a mesh of many different bones. This bridge leads to a ghastly looking skeleton of huge proportions. Its backbone disappears into the swirling mists of the chasm below. A landing of bone is suspended in the huge skeleton's rib cage and you can barely make out a spiral staircase within.

The two skeletons will attack only if they are attacked or if someone steps onto the bridge. As soon as they are activated, however, they will cut the ropes supporting the bridge. This will cause those upon its surface to make a Dexterity check or fall into the mists below. Those making their checks will be able to hang onto the bridge, but will swing with it when it falls and crash into the skeleton's pelvis. When this happens, they must take 2d6 points of damage and will have to make another Dexterity check if they wish to avoid falling into the mists. They may then climb up to the landing in the center of the colossal skeleton with only minimal effort.

In the mean time, the skeleton sentinels will attack all those who were not on the bridge. They will first stick their weapons inside their chests, causing the blades to ignite. Any opponent that is knocked down during the combat will be thrown off the edge into the mists unless a Dexterity check is made.

Giant Skeletons (2): AL N; AC 6; MV 12; HD 8; hp 45, 41; THAC0 13; #AT 1; Dmg 1d12; SD as skeleton, no damage from fire based attacks, Turn as Mummy; S L (12' Tall); ML None; XP 1,400 each.

The chasm is filled with an eerie mist. Anyone using magic to move across its opening will notice the mist rising to meet them. If they persist, it will envelop them and they will fall into

it. Anyone falling into the mysterious fog will feel as if they are endlessly falling. Their cries will be heard by those above them as if they are falling farther and farther away. Actually, the mist is holding them some 30' below its boundary. If a rope were to be lowered in the exact location they disappeared at, they could grasp it and climb out. Trying to find the bottom of the pit is impossible as it is virtually endless.

The huge skeleton statue is standing on a floating stone pedestal that has a rough, jagged underside (as if it were ripped from the ground).

9. The Bone Staircase

The party stands upon a platform crafted from bone in the heart of an immense skeleton. A great spiral staircase, built from huge shoulder blades, leads upward. A railing, formed from interlocking hands and arms, runs along the side of the stairs. It is worn fairly smooth and is warm to the touch.

10. Atop the Staircase

A black curtain hangs along one wall of this room. It is unusually deep and rich in color, making it difficult to tell exactly where the surface of the cloth is. An image is formed on the fabric by white lines, but they seem to stand above the surface of the curtain. The picture shows a young woman manacled to an upright slab of stone. A ring of skeletons, armed with flails and whips, stands around her as if ready to strike. An occasional ripple in the surface of the material makes it seem as if the skeletons are moving ever so slightly.

In addition to the macabre curtain, a large black table strewn with bone fragments and bits of meat stands to your left. The bones are yellow with age and the flesh is beginning to rot, filling the air with a sickly sweet odor of corruption.

11. Beyond the Ebon Shroud

The description of this room will depend mainly upon whether or not the party has been to area 6 yet.

If area 6 has not been explored:

A beautiful young woman sits strapped into a skeletal chair that resembles a squatting giant. She seems startled to see you, but then a look of relief washes over her features. She quickly attempts to struggle free when you approach her. She has a look of concern in her eyes, as if she fears that whoever strapped her into this nightmarish chair may return at any moment.

Unbeknownst to the players, this is Radaga herself. If freed, she will attempt to befriend the party. This will be difficult, because she is a very cruel, vain, and heartless woman at heart. Although she is a fair actress, she will have difficulty avoiding lapses into her true, dark self.

Later she will work her spells and use her knowledge to harm the party as much as possible, all the while trying to appear helpful. Her real goal, however, is to capture the most charismatic female character present and chain her to the slab in area 6.

If area 6 has been explored:

If the party has explored area 6, Radaga will be aware of their visit to her slab. In that

case, or if the party seems reluctant to free her from her apparent bondage, she will have her skeletal "mount" rise up and attack the party. If the party has already seen her in her beautiful form, be sure to describe the transformation as a horrible and grotesque thing.

A grizzled old hag hunches over in a skeletal chair which resembles some great artistic effort in bone. Not a trace of kindness rests beneath her leathery, cracked face. She thumps her walking stick against the side of her chair and the entire scene begins to shift.

With unusual speed, the bones begin to move. Amid the creaking and cracking of the shifting bones, the old woman's laughter rises to become a maniacal shriek. With a final surge of speed, the bones around the chair stand upright and you find yourselves face to face with a giant skeleton. Deep within its rib cage, seated in a throne composed wholly of various bones, the old woman suddenly stops laughing and fixes her evil gaze upon you.

With deliberate effort, the skeleton steps forward . . .

If possible, Radaga will attempt to parlay with the party in order to give her an edge (she will try to find out who is the strongest what kind of magical items the party has, and so forth).

If it comes to combat, she will fight to the end, casting her spells with no remorse. At the same time, her skeletal "mount" will attack opponents and attempt to defend her. Radaga's favorite strategies and combat tactics are outline in the NPCs section of this book.

Giant Skeleton (1): AL N; AC 5 (a bone shield); MV 12; HD 8; hp 62; THAC0 13; #AT 1; Dmg 1d12; SD as skeleton, no damage from fire based attacks, turns as a mummy; S H (15' Tall); ML None; XP 1,400.

Radaga (7th level priest): AL NE; AC 4 (bone split mail under a cloak); MV 6; hp 35; THAC0 16, #AT 1; Dmg 1d6 (walking stick); SA spells; SD spells, and if skeleton saves, then she will not be affected magic cast at her; XP 5,000.

Radaga's Spells

1st Level: *command, cause fear, cure light wounds (x2), sanctuary*

2nd Level: *charm person or animal, hold person (x2), withdraw (x2)*

3rd Level: *summon insects, cause blindness, animate dead*

4th Level: *protection from good, 10' radius*

She will be fairly well protected by the skeleton's ribs and any physical attack striking her has a 50% chance of damaging the skeleton instead.

If Radaga should be killed, the huge skeleton will begin to crumble. Due to the shaking, tossing, and turning, it will require a minimum of two rounds to reach the edge of the platform in area 9. Each of these rounds, all of the characters in the area must make a Dexterity check or they will not make any progress. Those who fail must make a second check or tumble into the mists below. Every round all within the skeleton are subject to damage from falling bones (roll a THAC0 15 and those hit suffer 1d10 dmg). In any event, the entire place will collapse into the mist on the sixth round after her death.

Cavern of the Crown of Souls

Cavern of the Crown of Souls

1. Statue of Radaga

A foul and evil looking statue of an old hag stands at the end of this passage. She is holding a human skull in her left hand that looks quite real. Deep in its blackened eye sockets are tiny flickers of light. There appears to be no natural explanation for this strange phenomenon. You cannot escape the feeling that there is more to this statue than it appears.

The old crone's right hand is tightly clasped around a gnarled walking stick. Its many grooves and curves reminds you of the shriveled flesh of a mummy.

The skull has a secret lid on it which will allow it to be opened. Although the lid is not obvious, it is not hidden and anyone who takes a close look at the skull will be able to find it. Opening the lid reveals a small compartment, within which is trapped a lone bat. When the lid is opened, it will speedily fly away, and return to Radaga (like a homing bat). Once the bat is gone, a skeleton key will be found by anyone who takes a second look inside the skull.

Bat (1): AL N; AC 8 (4 if flying); MV 1, Fl 24 (B); HD ¼ hp 2; THAC0 20; #AT 1; Dmg 1; S S; ML 2; XP 15.

2. Crevice

The stone floor of this passage is split open here as if by the blow of some titanic hammer. Looking into the darkness beyond, you see a sandy floor some 12 feet below. There is a faint breath of wind drifting up through the hole that is somewhat cold upon your faces. A faint scent of moisture lingers in the breeze, but the odor is not overwhelming.

The crevice opens up into a small chamber some five feet in diameter. A narrow crawlway, that will be found by anyone who searches the area, leads out of the chamber. Characters heading down this narrow passage will have to crawl on their stomachs to fit and anyone in bulky armor will have to remove it in order to continue.

If the bat from area 1 has escaped and Radaga is alive, she will send a group of skeletons to toss the first femur in area 4 into the chasm, and trigger the sand trap in location 3. Further, she will post four large skeletons here as guards for the next several weeks.

Giant Skeletons (4): AL N; AC 6; MV 12; HD 8; hp 43, 43, 41, 28; THAC0 13; #AT 1; Dmg 1d12; SD as skeleton, no damage from fire based attacks, Turn as Mummy; S L (12' Tall); ML undead; XP 1,400 each.

3. Sand Trap

A narrow crawlway opens up here to form a large stone chamber. The floor is sandy and the air moist. A single rib, seemingly that of a human or demihuman creature, has been jammed into the wall of this cavern. There is no indication as to why it is here, but the fact that it is

yellowed with age indicates that it may have been here a long time.

Some 20' ahead, the floor suddenly ends and leaves you looking out across a mist filled cavern. The vapors in this area are a very pale blue in color, giving you the impression of fog in a field of blue flowers. The ripples in the mist are almost hypnotic.

More stunning than the mist, however, is the bridge that spans the chasm. It is clearly nothing less than a 20 foot long bone, the femur of some immense humanoid. The bone arches out above the veil of fog to reach a landing some distance away.

Closer inspection of the rib bone will reveal that it is in fact, a lever and that it seems to be little used. The mechanism that the bone-lever activates is a vital safeguard for these caverns. Once pulled, it releases a torrent of sand into the crawlway between areas 2 and 3. The process is slow, taking one complete turn. Anyone who states that they are trying to escape from this chamber as soon as the sand begins to pour in will make it back to area 2 if they have a movement rate of at least 12. Anyone slower than that will end up buried alive in the crawl space. They will very likely suffocate (see the AD&D 2nd Edition *Player's Handbook* for rules on holding your breath) as digging them out will take a round per foot of sand removed (only one worker from any direction due to the cramped quarters).

4. Chasm of Mist

This is a narrow rock ledge that stands in the center of a wide chamber. Beneath the ledge is a chasm filled with swirling mists. They seem to shift and ripple like boiling water in a cauldron. A bitter, almost acidic scent drifts up from the mists, but nothing can be seen through the pale blue waves of fog.

Two huge bones form bridges off of this ledge and above the misty chasm. One heads off in a roughly northern direction while the other arches off to the west. The bones are yellow with age, although a fine layer of moisture, no doubt a by product of the mist, clings to them like teardrops. While it is obvious that these bones once belonged to a humanoid, their owner must have been enormous.

Although the bridges are completely safe to cross, they are wet with moisture. As the first PC reaches the central ledge, the phantoms in the mist will become aware of the group. These are the undead spirits of those who have died here at Radaga's command. They are very lonely and want others to join them. As the PCs cross the bridges, they will rise up looking like swirls and eddies in the mist, then suddenly take on the features of rotting bodies and attempt to scare the party (horror check). Anyone who fails their horror check or who attempt to cross the bone bridge at greater than walking speed must make a Dexterity check or fall off.

Those falling will land on the pile of bones at the bottom of this 40' deep chasm and take 4d6 points of damage. There is a 30% chance of landing on an upturned rib bone which will impale the PC for an additional 1d8 points. Anyone killed by this fall will instantly become one of the undead spirits. Such spirits will quickly return and attempt to scare their friends into joining them. Anyone seeing a phantom of a former companion suffers a -4 penalty on their horror check.

The mist makes the walls of the chasm quite slick. Anyone trying to climb them suffer a -25% penalty to their chances of success. Special care or the use of mountaineering equipment may reduce this penalty at the DMs discretion.

Just below the ledge upon which the bones rest is a passage opening. It is concealed such

that only someone who is at the bottom of the chasm can find it. Even then, a roll to detect concealed doors is required because of the mists. Further information on this passage is presented as area 12.

5. Misty Cavern

This narrow passage appears to be a natural creation. The smooth texture of the stone here indicates that this cavern may once have been filled with swiftly moving water. Now, however, it is almost dry.

The only sign of moisture in the area is an eerie mist that lingers along the ground. It never reaches a higher than a foot or so and seems to shimmer when light hits it. There is an odor in the air that reminds you of lemons, but it is so faint that you quickly learn to ignore it.

From here on, the floors of the cavern will be layered with these unusual mists. Also, everything will be damp and cold. Anyone wearing wool garments will begin to itch excessively. The characters will begin to get cold and start shivering after a turn. Open flame will burn dimly, sputter constantly, and spark and pop from time to time (cut the radius of any flaming light source in half). Sounds will seem to echo loudly if they are locally produced, but those from further away will be strangely muted. Starting a new fire with flint and steel will become next to impossible.

After an hour, a sense of oppression will settle over the party. Each hour after that the PCs must all save vs. petrification or make some unkind comment to one of their companions. This chance may be adjusted up or down by +/-4 based on the DMs assessment of the character's personality. A kind and loving character might be more resistant while a snide or cynical character might succumb more readily.

Sleeping in this place will prove very unrefreshing as the cold will penetrate any form of covering. Thus, it will take 12 hours of attempted sleep to gain the equivalent of 8 hours of comfortable sleep. The whole time, of course, the mists will be eating away at the party's nerves.

6. Bone Pile

A very narrow passage opens up into a man-made stone chamber here. It is roughly rectangular in shape, but fans out along it's eastern wall in a somewhat triangular manner. The walls are bare and show no signs of recent work. While it is impossible to guess the age of this room, a feeling of great antiquity seems to resonate from the entire chamber.

The only feature in this room is a pile of human or demihuman bones along the eastern wall. A faint red glow, like the coals of a dying fire, seems to radiate from the heart of the bone pile and a thin grey smoke rises from them. The strange glow radiates no heat and the smoke, which smells like sulfur near the bones, quickly loses its scent as it mixes with the mists that drift along the floor of this whole area.

If these bones are disturbed, a shaft will be discovered beneath them. The red glow will fade away as soon as the bone pile is disrupted, but the smoke will remain. Of course, the shaft is also filled with bones and the smoke seems to drift up from between them.

The shaft is 30' deep and completely filled with bones. Removing them will require six hours. However, anyone standing in the smoke and strongly desiring to get to the bottom of the shaft will melt away into smoke (any who witness this must make a horror check) and then

vanish. They will reappear in area 7.

7. Room of Trials

The first thing you notice in this area is the face of a stunningly beautiful woman. Her hair is long and dark, her eyes almond shaped and inviting and her complexion dusky and rich.

As your eyes take in the rest of her, however, you cannot help but gasp in horror. As you move toward her and the shadows slip away from her perfect skin, you realize that she has three pairs of arms. In each of her six hands, she holds a short black rod with a human skull mounted on it. As you draw nearer, you see that she has no legs, but stands upon the coiled body of a snake.

With a sigh of relief, you realize that this is nothing more than and incredibly lifelike statue. From several feet away, however, you cannot help but feel that it has locked its gaze onto you. It seems almost impossible to take your eyes away from hers, they seem so kind and concerned. But there is something more, a spark of danger and evil that cannot be denied.

Once the characters have had a few seconds to adjust to the shock of this unusual creature, they will be able to take in the rest of the room. At this time they will notice that there are three alcoves in the section of the room behind this foul woman. The ones on the north and south walls contain smoking urns, with the alcove on the eastern wall is filled with bones.

As soon as they have looked around the room, a voice (which is apparently coming from the statue) says, "Choose with an even head, the skull of your destiny".

The voice is a form of telepathy originating from the statue. The skulls can be taken from the statue's hands and will clearly have something inside of them. In fact, they are a form of arcane rattle. Any attempt to break them open will fail, and all damage that might have been inflicted upon them will rebound and strike the person attacking the rattle. Have each player announce which rattle they are going to shake and then read the following to see what happens to them:

Upper Left: When this rattle is shaken, the smoke from the two urns will well up, dissolving all but the bones of the victim. This can be quite a painful and lingering death, for the smoke inflicts only 1d4 points of damage per round. The only way to escape this death is to leave the chamber, a difficult thing to do at best.

Upper Right: As soon as this rattle is sounded, the smoke from the urns will swirl around the character. He will gradually (over the course of 1 round) evaporate into smoke and reappear in area 6.

Center Left: The statue will animate and attack the character who dares to rattle this skull.

Statue: AL CE; AC -5; MV 12; HD 7+7; hp 32; THAC0 13; #AT 6; Dmg 2d4; S L; ML statue; XP 3,000.

Center Right: The smoke from the urns will race around the character who shakes this rattle like spectral snakes. After one turn of this frenzied behavior, the smoke will return to normal. The character will feel no different, but the DM should note that he or she has now gained one of the common benefits of being undead. Roll on the following table to determine which one:

- 1 Immune to fear
- 2 Immune to cold based attacks
- 3 Immune to *sleep* spells
- 4 Immune to *charm* spells
- 5 Immune to *hold* spells
- 6 Always walks without making noise

As soon as the dancing mist recedes, the character will evaporate into smoke and appear in area 6.

Lower Left: The smoke from the urns will race toward this individual and envelope them like a shroud. Like a chilling wind, it brushes along their skin and sends shivers through their body. After a minute or so, it fades away and the smoking urns return to normal. This individual has now gained one of the common penalties of being undead, roll on the table below to determine which one:

- 1 Damage inflicted is always 1d6
- 2 Can be turned (Hit Dice = level)
- 3 Holy water does 2d4 points of damage
- 4 Character becomes mindless
- 5 Can be affected by spells that affect undead
- 6 Suffers 1d4 hits/turn in sunlight

Lower Right: As the sounds from this rattle die down, the statue speaks again. This time, it asks a question. "What is it that you wish to know."

Once the question is posed, the statue will answer with god-like knowledge. However, the answer may (25% chance) be obscure or in the form of a riddle. As soon as the answer is given, the character will evaporate into smoke and be transported to area 6.

Once a skull has been selected, no other skull will cause any special effects if shaken by that particular individual. Also, others will always see anyone selecting a skull appear to choose the one in the upper left arm.

Anyone killed in this room will be dissolved to mere bones by the smoke. Their remains will then rattle across the floor and squeeze into the south alcove, pushing all the other bones up the chute into area 6 a little further.

Anyone touching the urns must save vs. death magic or have their life force sucked into them, making the character forever dead. Those who save will evaporate into smoke and reappear in area 6.

Anyone attacking the statue will cause it to animate, see the "Center Left" result presented earlier. In addition, anyone who does not select a skull in a timely fashion (DM's decision) will also suffer the wrath of this stone horror.

Once a skull has been selected and shaken, it will transform into smoke and reappear in the statue's hand.

8. Pit of Death

This section of the natural stone cavern widens slightly as it makes a bend to the south. The mist here seems less dense than it does elsewhere in the cave, but that may be an illusion

crated by the unusual patches of glowing fungus that dot this area. The strange green glow of these cave dwelling patches reminds you of fireflies on a cool spring evening.

The fungus is of no importance and will lose its blot luminescent properties if scraped off of the cavern walls.

However, the glowing fungus does serve to distract the adventurers from the real danger in this room: a 20' deep pit hidden beneath the mist. Anyone who falls into the pit will suffer 1d6 points of damage.

Twelve skeletons stand in alcoves that ring the base of this circular pit, and they will all move as one to attack anyone that falls in. The bottom of the pit is magically *silenced*, so that no sound of impact or battle will be heard by those who avoid the pit. Cries for help from the bottom of the pit will, likewise, go unnoticed.

Skeletons (12): AL N; AC 7; MV 12; HD 1; hp 7, 5, 5, 4(x3), 2(x3), 1(x3); THAC0 19; #AT 1; Dmg 1d6; SD yes; MR special; S M; ML undead; XP 65 each.

If the first person who falls in is killed, one of the skeletons will put on his gear, and then wait for a rope to be tossed down. If this happens, it will climb out and attempt to knock other PCs into the pit. As soon as it clears the mists of the pit, the rest of the party members must make fear checks at the sight of (what they believe to be) their former companion.

Meanwhile, the skeletons still in the pit will then jerk on the rope in an attempt to pull the rope holders off balance. Those on top of the rope will have to make Strength checks to avoid tumbling into the pit.

9. Column of Mist

A billowing column of mist tumbles down from a crevice in the ceiling far above. The column is over 10' across and is too thick to see through. The mist tumbles out onto the floor and flows away. Several twisted skeletal limbs jut up from the mist here and there as if it were some ethereal graveyard. Several unlit torches rest in skeletal sconces along the wall.

Anyone stepping into the column will seem to merge with the mist and disappear. In actuality, they will be lifted up to area 10. As soon as this happens, a skeleton will crawl out of a secret trap door hidden by the column of mist, and step out of the column into the room. It is instructed to fall over and appear dead (it will not even defend itself). The sight of, as they see it, their comrade stripped down to the bone is more than enough to cause the other adventurers to make horror checks.

The small room below the column contains twelve skeletons all of various sizes (though none as small as a dwarf). A skeleton approximately the same size as the PC entering the column will step out of it. Obviously, the intent of this plan is to try and fool the PCs into believing that the column strips them of everything but their bones.

Twelve Skeletons: AL N; AC 7; MV 12; HD 1; hp 8(x3), 7, 7, 6, 6, 5, 4, 1(x3); THAC0 19; #AT 1; Dmg 1d6; SA Nil; SD undead; MR undead; S M; ML undead; XP nil.

10. The Soul Beckoner

Note: The events described here begin as soon as a character steps into the column of

mist in area 9. All that transpires in this room should be kept secret from the other party members until the group is reunited in some way.

You feel yourself rising into the air, held aloft by insubstantial mist, and soon you emerge in a different cavern. You cannot feel the mist itself, but its cold touch seems to cut deep into your bones. There is a distinct tingling sensation from the parts of your body engulfed by the vapor.

Some of the mist spills over into the room and creeps across the floor to trickle out through two passages, one bearing south and the other heading east. Both are dark and uninviting, but a strange sound is issuing from the eastern tunnel. It sounds like a whispering voice, but its words are hidden from you. Although the evil of this hollow voice cannot be disguised, there is something alluring about this strange siren's call.

The sound is emanating from a soul beconer located in the chamber east of this room. Those who hear it must save vs. spells or be drawn to its call. Once the character enters its lair, the soul beconer will attack. Although magically forced to respond to the beconer's call the PC is able to defend himself from its attack. The soul beconer will attempt to kill the character, taking on his form in order to infiltrate and kill the rest of the party.

Soul Beconer: AL NE; AC 2; MV 6; HD 4 (initially); hp 12 (initially); THAC0 17 (initially); #AT 2; Dmg 1d6/1d6; SA whisper, energy drain; SD need +1 to hit, disguise; MR Nil; S M; ML 15; XP

The soul beconer is an evil creature that exists only to kill. Those who hear its whisper must save vs. spells or be drawn to the creature. If the character resists the eerie whisper, a second save is required to avoid fleeing in terror for 1d4+1 rounds after hearing the whisper. Anyone under the influence of the whisper is attacked by the creature with a +4 bonus. A save is allowed each round to escape the effects of the whisper, with a +2 cumulative bonus allowed. Any successful strike by the soul beconer automatically breaks the spell. Any time the beconer hits with one of its claws, it drains 1 level from its victim. Each level drained increases its own hit dice by 1, thus changing its hit point total and THAC0. Soul beconers can be turned by priests based on their current hit dice score.

The column of mist will not support anyone once they have stepped off of it. Thus, if a character ends up running in fear from the soul beconer, they cannot count on the mist as a means of safe escape. As soon as they step into it, they will fall 40 feet to the floor of chamber 9 below (suffering 4d6 points of damage in the landing). One thing the mist does do, however, is obscure the passage of sounds between rooms 9 and 10. Thus, those in room 9 are immune to the whisper of the soul beconer, but those in room 10 are unable to call on their allies for help.

11. False Crown

The floor of this room is completely covered by mist. At the far end, half hidden in gloom and shadow, are several natural steps that lead up to a black marble pedestal. Resting atop this dark and sinister looking stand is a blood red pillow. Resting safely upon the pillow is a golden crown set with several valuable gems. Although it is hard to tell from this distance, it seems probable that this is the object of your quest!

The crown is only gold plated tin with glass gems. It has a total value of 50 gp. When lifted from the pillow, it causes the entire room to open up into a 20' deep pit. Everyone who falls into the pit will suffer 2d6 points of damage.

Scant seconds after the pit opens, the north end of the room begins to collapse in a cascade of stone. This deadly shower slowly moves towards the south end. Anyone attempting to move through the collapse will take 3d8 points of damage. After four rounds, escape will be blocked off. The collapsing area moves forward at a rate of 5' per round. The only safe means of escape from this trap is to find the secret door that leads to area 12.

If the pedestal is lifted or slid aside (a successful roll to bend bars is required to do this), a secret shaft will be discovered that leads down from the room. It is coated with oil, so climbing it is very difficult (-75% to climbing ability checks). For those who fail their climbing rolls, it acts like a slide and will dump the characters out in area 12.

12. Hidden Passage

This corridor is fairly wide, but the floor is even more awash with mist than the rest of these caverns. When you look down, you can see no trace of your legs below the knees. When you move in any direction, the mists swirl up before you momentarily, almost as if they were trying to warn you away from a danger you cannot sense.

13. The Spiders' Lair

The passage ends in a sharp cliff that allows you to look out into a four way intersection that has no floor. The mists in this seemingly bottomless pit bubble and ripple back and forth. From time to time, a current seems to move through the fog, but it is impossible to tell if it is natural or man-made.

Two huge ribs form two bridges across this deadly looking abyss. The bone linking the north and south passages curves upward while the one running from west to east curves down. Jumping from one bridge to the other would be very dangerous. Like the other bone bridges you have encountered in this cavern, they seem to be remnants of a giant humanoid creature.

Fifteen feet above the party is a narrow ledge that runs along all the walls. Standing upon this ledge are twenty-four motionless skeletons with short spears resting in their hands. Chains run from rings in the ceiling some 30' overhead down to manacles around the ankles of each skeleton.

As soon as the PCs start to cross one of the bridges, the 24 skeletons will leap off the ledge, flip upside down (as the chains are attached to their ankles), swing across the rib-bridge, and attack. Anyone taking damage must make a Dexterity check or fall into the mist.

Skeletons (24): AL N; AC 7; MV 12; HD 1; hp 8, 7(x7), 6, 5(x3), 4(x4), 3(x3), 2(x3), 1(x2); THAC0 19; #AT 1; Dmg 1d6 (spears); SA Nil; SD undead; MR undead; S M; ML undead; XP 65 each.

After they are done swinging, the skeletons can use their spears to push off the walls and swing themselves back onto the ledges.

The pit is 40' deep, but anyone falling into the mist will be caught by a giant spider's web some 20' below (thus taking no damage). However, the four large spiders who built the web will

attack the struggling victims.

Large Spiders (4): AL N; AC 8; MV 6, Wb 15; HD 1+1; hp 9, 7, 6, 6; THAC0 19; #AT 1; Dmg 1; SA poison (class A, Str 15/0); SD Nil; MR Nil; S S; ML 7; XP 175 each.

Those caught in the web can struggle to the edge in a number of rounds equal to 19 minus their Strength. Thus, a character with a Strength of 15 would require 4 rounds to reach the edge of the web. Persons fighting spiders cannot move toward the web and defend themselves against their attackers, they must do one or the other. Spiders attacking those who have chosen to move in the web gain a +4 bonus to their attack roll.

When a character first sees these horrific spiders, they must make a fear check. Those above must make a fear check (with a +5 bonus) if they hear their comrades screaming in terror below but cannot see what is attacking them.

14. Narrow Walkway

The passage drops steeply some 15' and then continues. The mist at your feet pours over the edge of the precipice like slow moving water. A bone ladder made of giant-sized arms held tightly in one another's grasp stands here.

The ladder is safe. However, ten crawling claws disguise themselves as part of it. They will attack when a PC gets near them.

Crawling Claws: AL N; AC 7; MV 9; HD 1/2hp 5(x3), 4, 3(x4), 2(x2); THAC0 20; #AT 1; Dmg 1d4 (armored foes) 1d6 (unarmored foes); SA Nil; SD undead; MR undead; S T; ML 20; XP 35 (350).

The narrow walkway beyond will not be visible until a character reaches the base of the ladder as the mist covers both the empty space and the walkway. However, The floor will echo especially loudly when trod upon as it is simply a bridge of stone. Anyone stepping over the edge will fall 40'. As the crevice below slopes inward, those falling in will only take 3d6 points of damage as they bounce to a stop directly under the walkway. The two doors are false and will not open although the skeleton key from area 1 will fit their locks.

15. Small Hole

A small opening in the cavern wall drops off to the left. It does not look recently used, and the mist runs down it like water in a canal. There is a scent in the air that seems to make you think of machinery, but you cannot say why.

This crack soon turns into an oil coated and smoothly worked tunnel. Anyone continuing on will slip and slide all the way to area 16. Anyone attempting to use their climb walls ability to move safely through this tunnel is at a -45% penalty.

16. Skeletal guards

This room is a large, man-made chamber. The walls are covered in runes that seem to

ooze death and evil into the air. Eight armored skeletons stand like soldiers at attention as you enter the room. As you watch in horror, a dull red light springs to life in their eyes and they turn to face you. With a clattering of bones, they charge to attack you with deadly looking two handed swords.

Skeletons (8): AL N; AC 3 (plate mail); MV 12; HD 1; hp 5 each; THAC0 19; #AT 1; Dmg 1d6; SA Nil; SD undead; MR undead; S M; ML undead; XP 65 each.

If the PCs find the secret door in the southern wall and activate it, a keyhole will appear in the center of the wall. The secret door will not open unless the key from area 1 is inserted. The lock can be picked, but it is of exceptional quality and any roll to defeat it will suffer a -20% penalty.

17. Portals of Mist

Carved upon the far wall of this dark and evil room is an inscription. When you first look upon it, the language is unknown to you. As you watch, however, the letters seem to melt and shift until their meaning becomes clear to you. The engraving reads: "Place your life in my hands, and I will show you the way."

Below this arcane message is a bas-relief of a skeletal warrior. His two gauntlet covered hands protrude from the wall with curved palms facing upwards. Several dead bodies lie upon the stone floor at his feet.

If the hands are examined, a small hole will be found in the center of each palm. The palms themselves are clean of other items. If blood is placed in each palm, the carving will animate.

A macabre black aura seems to form around the image of the skeleton. Slowly, the stone melts and shifts like clay in the hands of a potter. Suddenly, the warrior steps out of the wall and stands before the party.

With slow and deliberate motions, he removes his gauntlets. With a purpose you cannot guess at, he begins to weave his fingers as if he were casting a spell. He curls his bone fingers upwards and, while shaking his forearms and hands, a deep growling chant issues from his helmet. Slowly, the almost white mist that pervades this catacomb changes color to assume the rich red of fresh blood. A smell of raw iron fills the air and the floor begins to bubble like boiling water.

Slowly, this boiling stone begins to rise up. It reaches up to form a solid stone slab some 8 feet tall and 5 feet wide.

By now, the skeleton's incantation has become a deafening cacophony of thunderous growls. Just when it seems you can bear the noise no more, the room is plunged into silence. The skeleton slaps his arms down to his sides and blinding flash of red light bursts from the stone slab.

In the next instant, you see that the skeleton has returned to his place in the wall. In addition, the stone slab has now become a stone archway composed of three separate stone slabs with dark runes covering their surfaces. The only sound in the chamber is the rattling of your own breath.

If the PCs attack the skeleton at any point during his spell casting he will be sucked back into the wall and the room will return to the way it was when the PCs entered.

The arch is made of three foot thick beams of stone arranged like a door frame. As the PCs begin to examine them, they will begin to give off blue sparks. This will increase until arcs of blue electricity are running all over them. Then the mist will rise up as if attracted to the center of the gate and will grow so thick as to block vision through the gate. At this point, the gate is fully operational.

Anyone stepping through the gate will find himself in a place that seems to be nothing but mist and a cold stone floor. The gate behind him will not be there. As soon as he walks more than 30', he will emerge out of a random gate at area 18. Once a PC enters the gate in room 17, all of the mist that had built up in it will vanish with the character. It will require another full turn for the gate to "recharge".

18. Clamber of the Crown of Souls

You find yourself standing in a strange room. There are four archways filled with billowing mist that seem to exit the room. The mist flows out of the arches and rolls across the floor to pour into a 30' diameter pit in the center of the area. Ten feet below the lip of this pit, the cascade of mist vanishes into a cloud of fog like a waterfall plunging into a lake.

A large metal disk is suspended over the center of the pit by four heavy chains that run from the edge of the pit to the disk. On this disk is the upper half of a skeleton. Its vertebrae simply vanishes into the flat plate of metal as if the creature were some magical illusion.

Resting proudly upon the skeleton's head is a great bejewelled crown that gleams with beauty and an inner light. Although it gives off a warm and golden glow, there is a coldness in the light that seems to fill you with dark thoughts of despair.

Anyone trying to leave the room through the foggy gates will be confronted with some form of undead guardian. If more than one person tries to use a gate, then one undead will appear for every character. Until that creature is defeated, the gate will not allow anyone to pass through it and the mists in the gate will feel like a solid wall. Each gate has its own breed of defender:

North Gate - Heucuva: AL CE; AC 3; MV 9; HD 2; hp 9; THAC0 16; #AT 1; Dmg 1d6; SA Disease; SD need silver or +1 to hit; MR special; S M; ML 11; XP 270.

East Gate - Skeleton Warrior: AL NE; AC 2; MV 6; HD 9+2; hp 43; THAC0 11; #AT 1; Dmg 1d10 (two handed sword); SA +3 attack and special; SD special; MR 90%; S M; ML 15; XP 4,000.

South Gate - Swordwraith: AL LE; AC 3; MV 9; HD 7; hp 32 each; THAC0 13; #AT 3/2; Dmg 1d10; SA strength drain; SD need +2 to hit; MR Nil; S M; ML 20.

West Gate - Skeleton: AL N; AC 3 (plate mail); MV 12; HD 1; hp 5; THAC0 19; #AT 1; Dmg 1d6 (long sword); SA Nil; SD undead; MR undead; S M; ML undead; XP 65.

When these undead beings show up, the DM should avoid playing up their differences. Instead, he should try to make it seem as if they are all very similar creatures. In this way, the PCs will be very shocked when one skeleton dies with a simple blow while another seems to

endlessly attack.

The crown on the skeleton is, in fact, the *Crown of Souls*. It is firmly placed on the skeleton's head. Any attempt to retrieve the crown with rope, poles, or grapnels will cause the skeleton to remove the crown and hold it out, clearly threatening to drop it into the pit below (it will do this if the attempt persists). If someone tries to fly out and retrieve the crown, it will do the same. Only if someone climbs out along the chains will it not respond. Once that individual reaches the skeleton, it will hand over the crown.

However, if the skeleton isn't immediately killed (use the skeleton stats above) after it hands over the crown, it will reach into the disk it rests on and activate a mechanism which will cause all four chains to break free of the disk. Thus, anyone on a chain will be swung down and will crash into the side of the pit. This will cause 2d6 damage, require a Strength to maintain the character's grip on the chain, and a Dexterity check to keep hold of the crown.

Those who fall (or climb) into the pit will find that it is 50 feet deep. The mists here will cause anyone who falls in to act as if they had been employing a *feather fall* spell. At the bottom of the pit is an undead beast.

Undead Beast: AL N; AC 6; MV 9; HD 12+12; hp 61; THAC0 7; #AT 3; Dmg 3d3/3d3/3d8; SA Ensnare and fling; SD special; MR 20; S H; ML 14; XP 8,000.

At the moment the crown is removed from the skeleton's possession, one undead will step through each gate as listed above. The gates will not function until the undead is killed. Then, only one person may go through that gate, the next person trying will release another undead to fight.

The Dark Keep

Return to Skald

The following text assumes that the Player Characters have reached Skald at night. If this turns out not to be the case, the DM can easily modify it to reflect a different time of day. The gist of it is that it is a dark and miserable time to be outside in Skald.

You have arrived in Skald on a dark and stormy night. Cruel forks of lightning rip across the sky and perch briefly upon weather vanes and lightning rods before vanishing into the night with a tremendous crash of thunder. The battering rain falls in terrific cascades that fill the air with an incessant hammering sound. The paved roads are slick, the unpaved ones impossible to travel on. All in all, it is the sort of night that one expects to die on.

Few of the townsfolk are out and about in the deluge, and those who are look as if their business is nefarious at best. Here and there, a more honest looking citizen makes a dash from house to house, doing his best to avoid becoming soaked to the skin as he travels. Oddly enough, the cruel weather seems not to have darkened the spirits of those at the Old Kartakan Inn, for even from a distance you can see the warm glow of its lights and hear the melodic singing of its patrons. Perhaps you can find warmth and comfort there, but on a night like this it seems unlikely.

Since Akriel actually resides at the inn, she will have no problem learning of the PCs' return to Skald. Thus, she will quickly take steps to arrange a meeting with the characters.

This particular meeting will be arranged in a somewhat different manner than their first one. Instead of an old man dropping the key on their table, Akriel will have a master thief plant the key on one of the characters. When they reach into their pockets (or money belt, or whatever) they will find the skeleton key. They will, as before, find that the key fits only into the door to the conference room.

Upon letting themselves into this secluded room, they will find Akriel waiting for them. As lovely and helpless as ever, Akriel will inform the PCs that her cruel suitor is keeping a very close eye on her, and that she can't possibly transport the crown to Dr. Dominiani by herself as she had originally planned. However, she has sent word to him that a band of brave heroes will see the crown safely into his hands. Once this treasure has been entrusted to her beloved, they can be wed.

Akriel will make a tearful appeal to the characters, reminding them that her eternal happiness is at stake here. If pressured, she will further assure the PCs that Dominiani is very thankful for the work that has been done on his behalf. To show his gratitude, he has a reward awaiting their arrival to repay the adventurers for their kind generosity in such cruel times.

Once the PCs agree to help Akriel, she will tell the PCs to take the road north out of Skald and travel into the realm north of Kartakass called Gundarak. They will soon come to a fork in the road. The PCs are to take the lesser of the two roads which heads east up into a forested valley. Sir Dominiani's keep can be found there. Akriel will await their return with tidings from her love.

Of course this is all a ruse, but Akriel is a great actor and will make a believable "innocent lover" for the PCs. If they flatly refuse to help her, she will arrange a scene where the PCs must rescue her from a gang of thugs supposedly sent by the mythic evil woodsman to carry her away. Scenes like this will be repeated several times until the characters at last agree to help Akriel out.

If they remain reluctant, Akriel will eventually try to have them killed, for they are a great danger to her plans.

Depending on the pacing of the game to this point, the DM may or may not wish to present the characters with encounters on the road to Dr. Dominiani's estate. If things went well in Skald and the PCs have had no real trouble recently, then a brief encounter might not be out of line. In fact, an attempt by friends or relatives of Jacques to avenge his defeat (see the Woodland Encounter section).

If things have been coming at the party fast and furious, then the voyage to Gundarak should be a safe. This is especially true if the party was harassed or troubled after their most recent meeting with Akriel in Skald. In addition, if the party is suspicious of Akriel (as well they might be!), she might arrange an encounter to make her story seem more believable. Perhaps they will come across a pair of woodsmen who brag about how their friend will soon be wed to the prettiest girl in all of Kartakass-whether she likes it or not. Of course, this will all be a set up.

Arriving in the Valley

As the party travels deeper into this region of Gundarak, the weather will be sharply in contrast to what it was when they left Skald. The sky is clear and the air sweet, the sun is warm and the birds singing. All in all, things really couldn't be nicer for traveling.

Your spirits are as light as the soft breeze that blows down out of the valley ahead. Only the friendliest of cotton-white clouds drifts in the largely clear blue sky overhead. The sweet scent of the wild flowers that dot the valley floor is a welcome greeting to weary travelers like yourselves. The aroma is especially refreshing as you cross a wooden footbridge over a slender brook that trickles merrily along its way. You notice that the thickets of silver aspen trees behind you are gradually giving way to pine and spruce.

As the PCs push on up the valley, inform them that the breeze has picked up to a light wind and it is blowing a chill down off the Balinok peaks to the north east. Be sure that they reach the castle just before dusk. Then read the following. Over the course of the day, the weather will gradually change, becoming colder and even picking up a faint drizzle. By the time they reach the keep, it has turned very unpleasant.

The Coming Storm

Your mood has soured as has the day. The wind has turned cold, strong, and looks to be blowing in a good storm. The last blood red rays of the sun are fading behind the looming black hills. Wild flowers have given way to thick underbrush and brambles. As darkness begins to sink across the valley, you see a brilliant flash of light that glints off of the window of a small keep up ahead. According to the instructions given you by Akriel, this is the Keep of Dr. Dominiani.

As the sun sets, it becomes impossible to travel without a light source. With the keep only a short distance away, however, it seems unlikely that the party will opt to camp for the night in the path of a coming storm. The bad weather makes it difficult to keep lights burning, however, and all torches have a 1 in 6 chance of being blown out each round. For lanterns, this chance is 1 in 20 and candles, matches, or similar items don't stand a chance. In fact, as the cold, cutting wind picks up even using a tinderbox is next to impossible.

As the PCs approach the keep, have them make Wisdom checks. Anyone who succeeds

will hear twigs snapping off to their left in the underbrush. Just as they decide on a course of action, the storm breaks with a great flash of lightning.

As your eyes struggle to overcome the blinding glare of the storm's first eruption, there is a motion beside the path. A large bush seems to explode as if hit by a powerful spell, and a huge creature springs to stand before you on the path. Without the illumination of the storm, it is impossible to see anything but the gleam of two great tusks and a pair of burning eyes.

A second flash of lightning, even more intense than the first, splinters through the sky overhead, revealing the creature to be a great boar. With a snort and a squeal, it turns and flees up the path. In the last instant before it turned, it seemed that there was something akin to intelligence in its eyes. But, of course, that is impossible.

Wild boar: AL N; AC 7; MV 15; HD 3+3; hp 21; THAC0 17; #AT 1; Dmg 3d4; S S; ML 8; XP 175.

It matters little if the characters decide to pursue and attack the boar or let it go. In actuality, there is nothing special about the creature, it was just frightened by the storm and the other animals in the woods (see below). If the PCs do opt to attack the boar, the next encounter may well take them by surprise.

The bushes to your left are suddenly thrown wide and some form of huge, hairy beast vaults over the party. It lands behind you with a bone-chilling snarl and an evil growl. Turning quickly around to see what new horror the woods of Gundarak have thrown at you, you find yourself facing a tremendous wolf. At least 7 feet long, the creature has evil eyes that glint with each stroke of lightning in the sky. Its mouth hangs open, revealing a long row of dangerous teeth. Something in its gaze tells you that it will kill before the night is out. With a howl that sounds almost like a battle cry, the monster charges at you.

This worg is accompanied by two others that will emerge from the woods and attack the parties from behind. For those without infravision and who are lacking light, their attacks will be at a -4 penalty. These three worgs are pets of Dr. Dominiani. They were sent to frighten the party and harm them if possible. If they are able, they will kill all but two of the party members. They are wary of adventurers and will retreat into the night when threatened with likely death.

Worgs (3): AL N(E); AC 6; MV 18; HD 3+3; hp 21, 21, 16; THAC0 17; #AT 1; Dmg 2d4; S M; ML 11; XP 120 each.

First Impressions

After the characters have dealt with the animals that lurk in the wilderness around Dominiani's home, they will come upon the keep itself. Although they may have caught glimpses of the keep through the trees as the road snakes toward the building. Over course of the last few miles, the canyon walls have gradually closed in, although this has not been obvious to the characters because of the trees that surround the road. Their first true sight of the stronghold comes as they step out of a grove of trees and stand at the edge of a field.

The road suddenly enters a cleared field. Two strokes of lightning race down from the thick clouds to dance around lightning rods on the spires of a large mansion. Their eerie blue glow

paints the walls of the canyon, which are much closer than they were the last time you saw them, with a harsh blue light.

The old castle that stands before you is a dark and ominous place. Evil looking vines crisscross its surface and cling to the walls like the webs of some great and dreadful spider. The mansion's two spires, still radiating a faint blue glow from the lighting strikes, are slender and elegant, looking like the deadly fangs of some poisonous snake.

A pair of high stone walls, also cloaked in tangled vines, run off to the north and south. Eventually, they link the sides of the manor house with the barren stone walls of the canyon and seal off the eastern most regions of the valley.

A single great waterfall plunges off the cliff face behind the estate. While this cascade is indeed splendid, it has neither the fury or the roar of The Cauldron in Skald. The water looks dark and cold as it flows out under the wall and passes through the field north of the road.

As the party advances down the road, they will come to a side road that runs off to the south. In the distance, they can make out a small structure, but no clear details. If they turn down this side road they will reach area 25 on the map of Dr. Dominiani's Keep. If they continue on toward the keep, they will arrive at the front gate unchallenged.

Outside the Gates

Two great wooden doors stand before you. They are stout and rugged looking, with no sign of intricate carvings or decorations. It is easy to imagine them turning aside a battering ram without difficulty. On each of the doors is a large iron casting of a wolf's head. Clutched in the deadly looking teeth are heavy iron rings, clearly intended to be used as door knockers.

When the PCs knock, a heavy voice fill the night. It seems to come from the very mouth of whichever wolf they are knocking with and asks, simple, "Who is it?" Of course, Dr. Dominiani knows who it is, but he wishes to toy with the group. When they respond, he will instruct the PCs to, "Speak into the wolf's mouth so that I can hear you clearly." The reason for this is that hollow speaking tubes run from the wolf's mouth, through the hollow door hinges, and to the throne room (area 1) in which Dr. Dominiani currently sits.

After further conversation, Dr. Dominiani will instruct the PCs to, "Please proceed into the inner ward once the door is unbarred by my monks." Eventually the door will swing open and two brown robed and cloaked figures will stand obediently to either side. They will not speak, but merely motion the PCs to enter.

These two are actually zombies who have been coated with *oil of timelessness* in order to prevent them from rotting. Even if their hoods are pulled back, the party will only notice that they are two pale skinned men with very mechanical movement. They will escort the PCs into the ward and over to the doors into room 1. They will then turn and leave, going to the coach shed and returning to their other duties.

Dr. Dominiani

As has been mentioned, the PCs will be led through areas 1 and 2 by the monks. Dungeon Masters should refer to the map key later in this section to describe these rooms as the characters pass through them. When they reach the door to area 9, the monks will motion for them to open it and then walk away. If they do not open the door in a timely manner, or show some interest in wandering about, the door will open for them as if by magic.

You can vaguely make out an unlit hall before you. As you step within, a crack of lightning splashes light against the stained glass windows of this room. Tinted by the glass, streams of blood red light fall across this chamber, basking a stately looking gentleman seated in a small throne at the far end of the hall.

He is looking at you most intensely. Time seems to freeze for a second and only the shriek of the wind trying to get into the hall can be heard. The brief tension quickly breaks as the gentleman rises and speaks.

"Forgive me, I have been spending many nights as of late in this chair pondering the plight of my love Akriel. Do come in. My servants have prepared a meal for you, and after you sup you may tell me of Akriel and your travels. With that, he turns his back and vanishes through an archway to his left. You hear a door open and a faint light filters into the hall.

Dominiani will lead them quickly down the halls to the dining room (see area 10 for a description) where he plans to entertain them for a while. The good doctor will not look fondly upon those who refuse his offerings, but will not directly provoke the party. Rather, he will insist that "the duties of a host are quite clear in this instance, custom allows me no options". To refuse his food, he will say, is a great insult.

The food is excellent, consisting of cheeses, breads, vintage wines, and a fine roast boar. Dr. Dominiani will request that the PCs seat themselves while he attends to a few duties (instructing servants, securing the castle for the coming storm, etc.). If asked to join the party as they dine, he will point out that he has already eaten. Evidence of this can be seen in the fact that a plate rests at the head of the table with several scraps left on it. If truly pushed, he will agree to have a light snack and join the characters in their repast before excusing himself to look after the affairs of his home.

As he leaves, he will lock the door. His actual errands include calling in his worgs and sealing the castle so that the PCs can't escape during the night. He will place a heavy bar on both of the gates in area 2 and return just as the PCs are finishing their meal.

As he enters, Dominiani will announce that his cook makes an excellent rice pudding. In fact, he will boast that it has quite a reputation in the region and invite the characters to sample it. As soon as he knows how many of the party members are interested in dessert, he will move to a dumb-waiter on the wall. Leaning up to a wolf's head on the wall he will ask "Margaret" to send up several servings. In a few moments, they will arrive and he will pass them around. As he takes his place at the head of the table, with a small bowl of rice pudding for himself, he asks the characters to relate the story of their quest for the *Crown of Soldiers*.

He will be very attentive to the story, often inquiring into details the party left out. When the party has grown weary, he will escort them out into the hall and tell them that their chambers have been prepared at the end of the stairs. With this he will lead them to area 11, where there are stairs up to the manor's guest room. As soon as the characters have gone up and settled in, he will lock the door and, unknown to the characters, go out into the night to hunt for prey.

The night will pass quietly. The characters will not be disturbed, except for the howling of

wolves outside and the almost certain nightmares that haunt strangers in Ravenloft.

Just before dawn, he will unlock the tower and will leave a note on the dining room table along with a splendid meal of spiced porridge, cantaloupe, and freshly squeezed grape juice. The note will read:

My dear guests,

I am truly sorry, but had to rush off to Teufeldorf late last night. A messenger came and informed me that a madman was running through the streets, and that they needed my assistance. I hope to return by noon, but if I am late, simply call down the speaking tube and your lunch will be sent up.

I took the liberty of sealing the castle walls so that the wolves would not gain entrance during the night.

Your humble host,

Dr. Dominiani

The PCs can explore the small keep at their leisure. If they call for lunch, it will be carted up just as promised.

He will return just after dusk that night, claiming to have been tied up as no next-of-kin could be found to help the poor fellow. Early tomorrow, he explains, he must return to Teufeldorf in order to bring him here for safe keeping. "I have prepared a letter to be sent back to Akriel, and would be endeared if you would deliver it for me. For your troubles, I have gathered a small payment from my coffers." With that, he hands over a fine velvet pouch that rattles with 200 platinum coins. In addition, he holds out a bone tube. He cautions the party to see to it that none but Akriel lay their hands upon this message.

"Of course," he says, "the message is of a personal nature and I must ask you not to read it. As you must be aware, you have our deepest gratitude for your help in this troubling time."

If the characters open the tube at any point, they will find that it contains a yellow gem (worth 1,000 gp) and rolled sheet of parchment with a letter written upon it:

My Dearest Love Akriel,

I have had a long day in Teufeldorf contending with a madman. I do hope my work with these poor creatures will not disturb you. By this I am trying to say that I love you, and with the acceptance of the crown, I bid you make haste to join my keep, my side, and my spirit in wedlock.

I have enclosed a golden topaz that was given to me once by a grateful patient upon his recovery. Although I am sure it dazzles your eyes, please give it to your helpful friends. Try to make clear to them our thanks for the great service they have done us. I will have another just like it set into a brooch when you next see me.

Your Eternal Love,

Dr. Dominiani

This letter was written specifically for the PCs eyes as Dominiani thinks they will open and read it. It also contains a message to Akriel. This message is written on the back in moon writing which can only be read if it is held up so that the moon light strikes its back or if a *read magic* spell is cast upon the parchment. It says:

Dear Akriel,

Our plan is in motion. With the Crown of Souls in my possession, I can open the borders of Gundarak or Kartakass at will. I have already amassed a large number of pitiful humans to be transformed into our army. Soon, both Kartakass and Gundarak will fall before our armies! I will arrange for the Kartakan border to be opened exactly at midnight two weeks hence. Please come at once to my keep. Do what you wish to these wretched foreigners. You can even bring them back with you and we will feast together upon their foolishness.

*Until next we kiss,
Daclaud Heinfroth*

The second letter clearly spells out the fact that the characters have been played for fools. They cannot help but be enraged if they find it. This could be a very volatile point in the game, but the odds are that the characters will seek out Akriel or Dominiani in hopes of avenging themselves. Of course, both routes are fraught with dangers that the players can't begin to imagine, for neither of these individuals is helpless.

Map Key

1. Gate House

Either end of this open air gate house is blocked by a heavy set of double doors. Iron hooks are placed so that large bars can be used to barricade the doors. All around the top of this area are eight stone gargoyle statues looming over as if to attack. A wolf's head is mounted in the center of the two doors.

The doors can be barred with heavy iron bound wooden planks. These doors will both be sealed in this way when the PCs first encounter them. The inner door can be thus barred on either side (one for keeping enemies out, the other for keeping "guests" in). When so barred, it would take a combined Strength score of 100 to force the doors. Chopping through would require eight hours of constant work for a normal man using an axe.

The wolf's heads are speaking tubes, as has been obvious in the adventure presented earlier. The gargoyles, on the other hand, are real and will attack the PCs if they enter this place unbidden or if they manage to escape the keep by flying or scaling the walls. They will try to drive the party back into the keep if at all possible. However, killing the party is better than letting them escape in their eyes.

Gargoyles (8): AL CE; AC 5; MV 9, Fl 15 (C); HD 4+4; hp 25, 22, 21, 20, 20, 18, 17, 16; THAC0 17; #AT 4; Dmg 1d3/1d3/1d6/1d4; SD +1 needed to hit; S M; ML 11; XP 650 each.

2. Courtyard

This cobblestone courtyard has a large fountain in its center. The fountain depicts three marble wolves silently howling at the moon. The detail on these statues is incredible, and they are kept well polished and very clean. Curiously, the mouths of the wolves are somewhat discolored. The construction of the fountain makes it obvious that water should be spouting from their lips. Now, however, only a faint whistle is heard when the wind blows just right. Despite this, the bowl of the fountain is full of clear water.

Three sets of double doors and three sets of single doors line this small courtyard. They

only window to be seen is the wagon wheel of red stained glass that rests high above the eastern double doors. In a few places, the cobblestones end and weeds fill the flower beds.

If blood is poured into the mouths of the three wolves, the water in the basin will turn dark red. If the moon is anywhere in the sky, a beam of its light will strike the stained glass window and reflect into the pool. At this time, anyone looking up at the moon and thinking about this keep can be telepathically communicated with. This is how Akriel and Dr. Dominiani have kept in touch. This method was used to warn Dominiani of the PCs' approach.

If the fountain is inspected, dried blood will be seen on the wolves' mouths. Dominiani will claim that he hangs pheasants and other game there to drain.

Underneath one of the wolves' bellies is a hook on which skeleton keys to the stables and coach shed are kept.

3. Stables

This is a large stable for such a small keep. Five stalls line the south wall. You can hear noise in two of them. The smell of hay and grain is strong, as is the odor of horses.

Two of the stables contain Dr. Dominiani's horses. Two others are filled with hay and the last has several burlap sacks of grain and oats. The horses are well fed.

Horses (2): AL N; AC 7; MV 24; HD 3; hp 17, 12; THAC0 17; #AT 2; Dmg 1d2/1d2; S L; ML 6; XP 65 each.

These horses have been conditioned to not fear wolves, blood, bats, and storms. They are of good quality, though they have never been ridden (they would certainly buck if an attempt were made). However, they will pull the coach with confidence and skill. As a note, hooking up horses to a coach (especially Dominiani's) is not a simple thing. In addition, driving a wagon requires much skill and finesse. If the characters try to leave the keep by stealing Dominiani's wagon, they had better be well skilled.

4. Coach Shed

Note: The doors to this area are kept locked at all times, except when the coach is not here.

A stately-looking coach fills this room. It has a red umbrella roof with maroon upholstered seats within. The craftsmanship is of high quality and fine taste. Tack for two draft horses is attached to it. Elsewhere in the small shed are several wood and stone working tools, all of which look well used.

The coach is used by Dr. Dominiani to transport goods to and from Teufeldorf. Although it is worth 7,000 gp, it would be recognized nearly anywhere in southern Gundarak as belonging to Dr. Dominiani. Because the good doctor is so well thought of by the people in the area, others driving his coach might even be arrested for theft. Any wild tales of vampires, werewolves, or the like would likely confirm suspicions that the party was a band of escaped lunatics from Dominiani's asylum.

5. Stairs

Note: The doors to this area are always kept locked. The locks, however, are not of exceptional quality.

A steep stairway extends before you. The steps are crudely constructed, show great signs of age, and are draped with cobwebs. A thick layer of dust covers them, and impressions left in it show that the stairs have recently been used.

These stairs connect the kitchen (area 6) to the coach shed (area 4).

6. Armory

Note: This area is always kept locked, more out of habit than to prevent trespassers from arming themselves.

Several weapons racks line the walls of this armory. However, all of the weapons are old, rusted, and look quite neglected. There are three polearms, five spears, two battered shields, a stringless heavy crossbow, and a two handed sword. A closer examination reveals that none of these weapons has seen much use.

Most of the weapons are useless. Only the two handed sword and shields could be used at all, simply because they have not yet rusted clean through. In combat, a natural attack roll of 1 means that the sword has broken, and any natural 20 on an attack roll against the shield indicates that it has caved in.

At one time Dominiani was going to start a collection of fine weapons, but his aspirations for this hobby quickly fell by the wayside. He has since let his small collection rust away. However, close inspection will reveal that all of these weapons were once of the finest workmanship with fine but functional decorations adorning them.

The key to this place is always kept on Dominiani's person (as is the key to area 7).

7. Battlement Access

This locked door opens into a small semicircular shaft leading up to the battlements. An iron runged ladder runs along the shaft. The top of the shaft is covered by an overhang to keep the rain out of it.

8. Bailey Walls

The party stands before a 20' tall wall of stone blocks. A tangle of thorny vines stretches across the wall, forming a natural obstacle to would-be climbers. The points of evil-looking, downward-pointing spikes can be seen through the leaves of the vines along the top 5' of the wall. Here and there, a cruel and dangerous looking stone gargoyle head juts out from the battlement and stands watch over these formidable ramparts. Their long, sinister tongues hang out between jaws lined with fierce teeth.

The spikes impose a -45% penalty on climbing attempts. Atop the walls is a walkway surrounding the entire bailey with short steps leading up to the two 25' high western towers. The towers appear to be solid, although a search may discover the secret doors

Those standing on the top of the wall, will find only two interesting things there. The first

is a wooden runged, rope ladder that lies coiled atop the wall. It is used by Dominiani to place captured townsfolk into area 28.

The second interesting thing they will discover is the fact that the wall is spiked on both its east and west sides. It is clearly intended to keep people from climbing up it from either side.

The gargoyle heads are for rain water drainage. Of course there are eight entire gargoyle bodies atop the gate house walls and these are detailed at area 1.

9. The Hall

A red carpet trimmed in golden lace stretches from the door to a strange throne that rests upon a one-tiered dais. The throne is made of black wood and has two huge taloned paws reaching up on either side of the backrest. A red velvet cushion pads the seat.

Four columns are built into the walls along both sides of the hall and steeply sloping curved stairs climb upwards past these pillars. A large iron chandelier hangs overhead. High above the entrance door is a wagon wheel window of blood red stained glass.

The tips of the throne's talons have hollow openings which are speaking tubes connecting to all other such tubes in this keep. Closely examining the carpet will reveal large dusty paw prints near the entrance. These are from the worgs that Dominiani keeps.

10. Dining Hall

A stately but spartan dining hall stands before you. The table is lined with a red cloth and a large copper candelabra rises up as a centerpiece. In the northwest corner of the room, a stuffed wolf's head is mounted on the wall next to an small sliding door. The taxidermist responsible for this work must have been of great skill, for it seems most lifelike. In fact, it is hard to convince yourself that its eyes do not follow you as you move about the room.

The candelabra is worth 40 gp, while the wolf's head is a speaking tube and the hole next to it is the lift for transporting food from the kitchen below.

11. South Tower Stairs

Several small spiders dash under some old boxes of clothing that lie about the floor here. The wind from your footsteps causes little dust devils to rise up momentarily and dance briefly about before losing their energy and fading away. A dusty spiral stairwell rises through a hole in the ceiling with no apparent end.

This stairway leads to the guest room overhead. It is there that the characters will spend their nights when they stay at the keep. The boxes of clothing are kept for Dominiani's "patients" who live in the "park" behind the estate (area 28). If searched by someone familiar with events in Teufeldorf, items will be found that clearly belong to various missing townsfolk.

12. Guest Room

Your first impression of this room is one of age. The air is musty, the floor covered with dust, and entire area shows every sign of disuse. There are five beds here, all draped with thick

quilted blankets, and a small table. A bottle of fine brandy rests on the table with a number of snifters set out beside it. This circular chamber clearly makes up the entire upper floor of a short, stubby tower.

13. Bat Room

This dark chamber has some sort of tar-like, black substance spread across its floor and along the lower half of its walls. A bitter odor lingers here, hanging easily in the very humid air. As you look up toward the ceiling, the source of the "tar" suddenly becomes apparent. The ceiling is covered with bats. While it is impossible to quickly count them, there are at least three dozen of the morbid creatures here. Well over a dozen of them are quite large and vicious looking. Their high pitched squeaks cut through you like a knife, reminding you of chalk as it scratches across a piece of slate.

The center of this room is occupied by a thick, black curtain hung so as to form a cylinder running from floor to ceiling. There are numerous ripples and folds in the fabric, making it impossible to see if there is an opening in the curtain or to guess what is behind it.

Common Bats (51): AL N; AC 8-4, MV 1, Fl 24 (B); HD ¼ hp 2 each; THAC0 20; #AT 1; Dmg 1; SA confusion; S T; ML 3; XP 15 each.

Large Bats (16): AL N; AC 8; MV 3, Fl 18 (C); HD ½hp 4(x8), 3(x8); THAC0 20; #AT 1; Dmg 1d2; SD less than 13 dex is -3 on missile attacks; S M; ML 7; XP 35 each.

If any disturbance is made, the bats will become upset. The small bats will swoop and dive around the room, causing great confusion, while the large bats attack. Not all of these bats are hanging on the ceiling, some are in the shaft. The "tar" is actually bat guano and, although tacky to the touch, is a little slippery to walk on. Each round, every character in the room must make a Dexterity check or slip and fall. Such characters must make a second Dexterity check to avoid falling through the curtain and dropping down the Vampire Shaft (area 14) to Dominiani's Chambers below (area 14a).

14. Vampire Shaft

The dark tunnel plunges straight down, cutting deep into the earth beneath the manor. It is walled with brick and looks something like a well. The same black tar that coats the floor of bats' chamber lines the walls of this shaft. There is no obvious means of descent. The dark shaft also continues overhead through a hole in the ceiling overhead. A thick, musty odor of raw earth fills the tunnel.

When Dr. Dominiani leaves his keep in bat form, he and his bats fly out of the top of this tower. The eaves on the top of this tower have openings in them that allow even the large bats to pass without difficulty. Bat guano makes the walls difficult to climb (-25%). The shaft extends from the underground kitchen (area 15), past Dr. Dominiani's private chambers through the Bat Room (area 13) and up to the top of the northern tower.

14a. Dr. Dominiani's Sleeping Chamber

Twenty feet below area 13 a small arrow slit can be found in the shaft wall. There is only

a 1 in 6 chance that anyone traversing the shaft will notice it, however, unless they are specifically searching the walls of the shaft. Due to its location, nothing behind the slit can be seen. It would take little work to break in the stone wall here, however, and enter the room. Anyone making a roll to bend bars can break away enough of the stonework to allow a normal sized man to pass. Once beyond this wall, the characters are in for a shock.

You seem to have found an ancient crypt. Spider webs reach across most of the room, making it obvious that no one has been here recently. Beetles crawl across the cold stone floor and rats can be seen ducking into cracks in the old bricks that make up the walls of this room.

In the center of this room are a pair of lavishly decorated stone sarcophagi. They seem to be made of fine, black marble and are heavier and more rounded than traditional coffins. All in all, giving the room a look that reminds you of a mausoleum. Runes have been inlaid with silver across their surfaces, but time has removed the shine from marble and metal alike, leaving the coffins looking old and uncared for. One of the sarcophagi has a long sword and a metal helm resting atop it. There is no sheath for the sword, and the blade is covered in runes, most of which have been obscured by dust and dirt. The helmet looks sound, but is ornate to the point of impracticality.

A covered iron bowl hangs from the ceiling on a fairly thick chain. Like a stilled pendulum it dangles over the center of the room. Near one of the sarcophagi stands a series of three elegantly carved tables crafted of strange black metal and white ivory. Upon them are delicate bowls, pitchers, and crocks.

If it is currently daytime, Dr. Dominiani will be sleeping beneath a false bottom in the unadorned sarcophagus. This false bottom starts at floor level and extends down, so opening the casket will not make it obvious.

The other sarcophagus contains four elegant chests crafted of fine marble. Each of them is locked. They contain, respectively, 890 ep, 1,300 gp, 900 pp. and 2,100 gp in gems. The chests themselves are worth 50 gp each.

The first two are trapped with a poisoned spring dart that will be triggered unless the front leg is twisted prior to opening them. The dart has a THAC0 of 15 and inflicts 1d3 points of damage. In addition, it injects a dangerous poison (class D, injected, immediate, Str 30/2d6).

The chest with the platinum coins in it also holds a pair of small snakes. They are fond of tunneling between the coins and are not likely to be noticed until the coins are disturbed in some way.

Snakes (2): AL N; AC 6; MV 15; HD 2+1; hp 9, 8; THAC0 19; #AT 1; Dmg 1; SA poison (+3 save, onset 1d4 turns, effect incapacitating sickness for 2d4 days); S T; ML 8; XP 175 each.

The gem-filled chest contains only a written message upon the underside of its lid. It reads, "He who takes from this tomb and all those who descend from him shall ever after be cursed. Let none trust them, for they shall betray their companions and friends when the night is dark." While this curse is without power, Dr. Dominiani finds it an amusing little joke.

The sword is a special *sword +1, +3 vs. lycanthropes and shape changers*. Dr. Dominiani had this weapon made specifically for himself. Unlike a normal sword of this type, it is treated as a normal weapon against vampires (which means it can't harm them). The magical attack bonus is due to the sword's ability to strike areas of an opponent where major arteries are located. The extra damage is caused from blood drain which also powers it. When unsheathed near a

lycanthrope or shape changer, its edges will appear to bleed in anticipation.

The crocks contain grave dirt from Dominiani's original grave, it is a dark and looks very fertile but no seeds will grow in it.

The bowls hold a fowl smelling incense which Dominiani occasionally burns to relax his mind. Anyone inhaling the smoke from these bowls must save vs. poison or sink into a deep trance for 1d8 hours. Living creatures, however, are not immune to the toxic side effects of this smoke (as Dominiani is) and will suffer 1d10 points of damage each hour that they spend under the influence of these poison vapors.

The pitcher is empty, but a dark residue coats its inner surface. If the characters have some way of examining it, they will learn that it is dried blood.

The three tables here are each worth 75 gp, the pitcher is worth 35 gp, the bowls are worth 20 gp, and the crocks are worth only about 10 sp each.

The helm is a normal helmet, though very well made. Dominiani saw the helm upon the head of a wererat and proceeded to acquire it by severing its neck. As the wererat died, it cursed the helm so Dominiani could not fully enjoy it. Anyone wearing it will begin to feel a pain across their neck. All natural attack rolls of a 20 that are thrown by someone attacking the wearer of this helmet will strike him in the neck. If the damage inflicted is more than half of that character's remaining hit points it will sever his neck.

15. Shaft's End

A large mound of black tar rests in the center of this square chamber. Looking up, you see that this room is the base of tall circular shaft that stretches up into darkness. The walls of this tunnel are streaked with drops of tar similar and the air is tainted with its bitter scent. Beetles skitter across the floor and half a dozen insects buzz back and forth in the air.

The mound is a pile of bat guano. If it is disturbed in any way, the ten rot grubs living in it will become agitated.

Rot Grubs (10): Int Non; AL N; AC 9; MV 1; HD 1 hp; hp 1; THAC0 Nil; #AT 0; Dmg Nil; SA Special; SZ T; ML 5; XP 15 each.

16. Undead Kitchen

This area is a large kitchen. An open pantry to the north contains several crates and barrels. The kitchen itself holds a large meat table, stove, and a shelf full of utensils. On the south is an opening into a service lift that is roughly 1 yard on a side.

The air here is thick with the smell of rotting food and decaying meat. Insects crawl on every surface and the floor of the room is layered with dust and scraps of long spoiled food.

Any disturbances will bring the four zombies from area 17 into this room. Because their bodies have been coated in *oil of timelessness* they will not look or smell like a rotting zombie, but behave more like charmed humans. Two of them are actually ju-ju zombies.

Zombies: AL N; AC 8; MV 6; HD 2; hp 11, 4; THAC0 19; #AT 1; Dmg 1d8; MR special; S M; ML none; XP 65 each.

Ju-ju Zombies: AL N(E); AC 6; MV 9; HD 3+12; hp 27, 22; THAC0 15; #AT 1; Dmg 3d4; SA yes; SD yes; MR special; S M; ML none; XP 975 each.

Two of the crates in this room are empty. Close inspection will reveal that they contained everything used in the last several meals which the party has had here. The third is unopened. It also contains the ingredients to a splendid meal of stuffed pheasant, cranberry jelly, muffins, and figs for dessert. One of the barrels contains fine wine (75 gp value). The other two are filled with dirt (from Dominiani's grave).

17. Undead Chamber

Four neatly made beds fill this room. A small shelf runs along the northern wall of the room. A crystal decanter full of a thin, blue liquid stands upon the shelf. It glistens in the glow of your lights and throws a variety of colors into the air. There can be no doubt that it is quite valuable.

If the party has been very quiet, the four zombies listed in area 16 will still be here. If so, the two zombies will be standing near their beds, while the two ju-ju zombies will be lying on theirs. Each zombie carries keys to the stairs and coach shed.

The decanter is half full of *oil of timelessness*.

18. The Library

This large, dark room is completely packed with books. While there is a great deal of dust on them, there is evidence that this library is frequently used. Books of every description can be found here, as can numerous scroll tubes, flat maps, and similar reference materials.

These volumes are protected by five shadows who serve Dr. Dominiani. They will not attack unless the characters act overly suspicious or make mention of their distrust of their host.

Shadows (5): AL CE; AC 7; MV 12; HD 3+3; hp 20, 19, 17, 14, 13; THAC0 17; #AT 1; Dmg 1d4+1; SA Str drain; SD +1 needed to hit; MR special; S M; ML undead; XP 650 each.

There is an incredible wealth of knowledge amassed here. Bits and pieces of information concerning many of the domains of Ravenloft can be found as well as specific ways for dealing with and slaying various undead and lycanthropic creatures. However, all entries on vampires have been altered. Misinformation (such as: vampires can be harmed by steel weapons if the steel is cold, if you wear a mirror next to your heart, a vampire can harm you but never kill you, and tossing grave dirt at a vampire will cause him to slowly shrivel) is listed in place of actual text.

Mixed in among the works are many other volumes of sagely information such as the concept of a domain lord, types of flowers found in Barovia, how to identify the various varieties of pine trees, etc. The characters must spend many hours here to uncover the rare books of quality and usefulness such as how to kill a werewolf. However, this is all likely to amount to naught as all the texts are written in an ancient tongue which is no longer even spoken. Thus, magical spells or special abilities must be employed to read them.

One out of every twenty books is a valuable one and would bring 10d10 gp from the right buyer. Selling these books will be difficult and dangerous due to the superstitions that surround

any book dealing with such foul things, however.

In one of the books is a key to area 19, but the chances of discovering it are 1 in 1000 without magical abilities. In a similar vein, there is a *scroll of return* concealed inside one of the books. Finding it without employing magic (like *detect magic* or *locate object*) is equally improbable.

19. Reading Room

Note: The door into this chamber is always kept locked. In addition, the handle on the door is coated with a dangerous poison (class L, onset 2d4 min. Str 10/0).

You stand at the entrance to a round room with a high-backed easy chair resting at its center. The chair faces away from you, and you cannot tell if anyone is in it. On either side of the chair is a low shelf containing several books and similar items.

There is a lingering odor of smoke in the air here. Although it might be the smell of a pipe, there is something about it that seems odd. In a way, it reminds you of some form of unpleasant incense.

The poison on the door handle will likely kick in after the party enters the room. If the referee handles it right, this should scare them into thinking something in the room is affecting them.

Dr. Dominiani may be here (25% chance). In front of the easy chair is a foot stool and a very nice quilt.

The quilt of fine quality and worth some 50 gp. However, it is decorated with an array of evil magical runes and sigils. It is so obviously a labor of darkness that no non-evil creature would ever purchase it. Furthermore, it has a near magical property to actually bring a small amount of comfort to the warped and twisted heart of an intelligent undead creature, almost as if it gave off some sort of warmth that only the doomed can feel. For this reason, Dr. Dominiani values it as one of his most prized possessions.

Sitting out on the shelves are the numerous books that deal with the same subjects as those in the main library (area 18). One book stands out, however, for it is a locked volume bound in reptile skin with platinum rivets. Upon its surface is written "Life or Death? A History of The Crown of Souls." The border of the book's cover is composed of *explosive runes* that will inflict 6d4+6 points of damage to anyone who triggers them. Within is a volume of blank pages with a note written on the first page. The note reads: "You didn't think I would leave such an important document here did you, Akriel?"

Besides these items, there is a magnifying glass, and two worn gold coins on the shelf. Dominiani rubs the coins together as he reads like a nervous habit.

20. Spare Coffin

A simple but well built wooden coffin rests upon a stone slab in the center of this round room. The stone pedestal has numerous runes etched into it, but they have suffered the ravages of time and are almost impossible to make out now. There is a feeling of timelessness within the walls of this secret chamber, as if it has stood here since the dawn of time and will remain until long after the works of man have passed from the world.

The coffin is lined with dirt from Dominiani's grave. This is his secondary resting place

and he will use it if he feels that his other (area 14a) is no longer safe.

21. Trap Door

You stand at the base of a dark and ladderless shaft some 80 feet below manor house above. The walls are braced with brick, but here and there a stone has cracked and earth is beginning to push into the tunnel. The smell of musty water has settled into this place like water in the lungs of a drowned man. Set into the floor is a wooden trap door with a large iron pull ring. No other doors can be seen.

If this trap door is lifted, the entire floor will give way, dropping the PCs 30' down to land on a hard floor of packed earth and inflicting 3d6 points of damage. Even before they hit the ground, a secondary mechanism will cause a stone block some 12 inches thick to slide into place across the shaft, sealing them in.

The skeletal remains of a long lost vampire hunter will be found if the characters take the time to dig here. He still carries a silver holy symbol, a small diary recording an account of his tracking of Dominiani across Gundarak as well as a note that garlic does not seem to affect him, and a magical *dagger +2, Vampire Slayer*. When this special dagger strikes a vampire, its blade will turn to wood.

To break through the 1' of stone above them, the PCs must employ magic or cause 100 points of damage to the stone. When employed against stone, slashing and piercing weapons must save vs. fall with every blow or break and become useless.

22. Vampire Statue

As you peer into this dark alcove, you see the face of death. Cold and unfeeling, the eyes of a ghastly white vampire stare back at you. His horrible mouth is open in a soundless hiss and his fangs gleam in the light from your torches and lanterns. His arms are raised up as if to strike and his wicked, claw-like fingers seem to hunger for death. In your heart, you know that most who have seen this face never lived to see another.

This is actually a white marble statue of Duke Gundar, but the characters will not realize this at first. The statue is most impressive and thoroughly lifelike, which is why the PCs were fooled by it when they first saw it. In fact, the teeth in the statue's mouth are real vampire fangs that were removed from a vampire who betrayed Duke Gundar.

This statue is massive, but built on a pivot so that it can be moved. Moving the statue may require the efforts of several characters. Total up the chance to bend bars for all the characters trying move the statue. If this score is at least 30, the carving will slide clear with a harsh grating sound and reveal a shaft in the floor beneath it. Thus, two characters with Strength scores of 16 (10% chance to bend bars) and 18/25 (20% chance to bend bars) could move the statue. Of course, the PCs could break the statue, making it lighter.

23. False Lab

Many vials and bottles of colorful liquid fill a shelf on the far wall of this alchemist's lab. A table on the near wall contains broken glassware and a few sheets of parchment. The smell of chemicals has permeated this room. It is a bitter and caustic odor that causes your eyes to water.

You cannot help but believe that much of the work done in here is of an evil nature.

The vials and bottles contain only poisoned water colored with dyes. All four of the various ingestible poisons listed in the AD&D® 2nd edition *Dungeon Master's Guide* are found here in near equal quantities. If the character's sample the potions and philters in this lab, roll 1d4 on the following chart to see what happens to them.

Roll	Class	Onset	Strength
1	G	2d6 hrs	20/10
2	H	1d4 hrs	20/10
3	I	2d6 min	30/15
4	J	1d4 min	Death/20

The broken glassware here are fragments of debris from Dominiani's true lab (area 24). Being something of a pack rat, he toss all of the remnants of his lab accidents into this area.

Buried beneath the pile of broken glass are several sheets of paper with writing on them. The top sheet says, "The powers and abilities of the Crown of Souls." Lifting it or disturbing the glass fragments on top of it will trigger a sensitive balance that will cause the inner walls of both passages into this room to collapse. Anyone in the halls can make a Dexterity check to escape those areas. Anyone who fails this check will caught by the collapse and suffer 4d8 points of crushing damage. Furthermore they will be buried alive and may well suffocate (see the AD&D 2nd Edition *Player's Handbook*).

It will take 30 man-hours to dig of labor to clear either of the passages. Halflings count only at half rate while dwarves and gnomes count at double rate. After 20 hours, the air in this room will become fouled (save vs. poison or fall unconscious). After another 10 hours it will become deadly (save every turn or fall unconscious, those already unconscious will die).

The other sheets of paper contain the same word over and over, "Death." At the very end is written, "Fool, you have now been entombed alive. Soon your air will run out and you will suffocate on your own breath. Die well!"

24. Hidden lab of Dominiani

This spherical room is obviously used for arcane experiments. Several tables of alchemist's glassware stand against the walls. To your left a cauldron in the form of an open mouthed wolf's head hangs over a fire pit. Three round alcoves jut off the main room. The right one contains a table, the left contains odd items and bottles, and the one straight ahead contains shelves of books.

Lingering vapors and mists drift about this room. When glimpsed out of the corner of your eye, they seem to be almost alive. Here and there the wisps of acrid fog seem to form ghoulish faces that leer at you until your gaze dispels them. The air in here seems unfit for living things, and every breath fills your lungs with a burning sensation.

Upon the table in the north alcove are several sheets of paper. These contain a description of the workings of the *Crown of Souls* (most of the background information on the crown listed elsewhere in this book is here).

The books in the west alcove list many experiments and tests designed to prove a given hypothesis or solve problems such as: how to determine time without consulting the sun,

identifying metals through non-magical means, and overcoming the revolting powers of garlic to vampires. There seems to have been a great deal of effort put into all of these researches, but it is impossible to tell if they ended in success or failure.

Finally, the south alcove contains many rare items such as the tears of a ghost, the powdered essence of a vampire's love, cob-web like strands of weariness. These are labeled in a magical script (a *read magic* spell will decipher it) and are the ingredients needed for Dominiani's various experiments.

All the books are written in a language foreign to the PCs.

25. Old Chapel

Note: This building has but one entrance, a massive iron door that is kept locked at all times. In order to enter the building, the party will have to defeat the door in some way.

Before you stands an old chapel build of worn looking stone. They years have not been kind to it, for the walls are cracked and weathered. Dark vines stretch along the stone making it look as if the building had been snared by a great living net. A cold iron door, rusted but very sound looking, seems to be the only means of entering this long neglected place.

As you approach this chapel, you begin to slow your pace. An unexplainable fear seems to be welling up within you. You sense that a terrible secret lies within the tired stone building ahead of you. Your heart seems to be in the clutches of an invisible hand, making the blood in your veins race like a charging horse. You can hear your pulse sounding so loudly in your ears that it seems impossible that the others in the party cannot hear your heart beating.

If the steps leading up to the front landing are stepped on, the PCs will be effected as if by a *spook* spell. Those who save and continue on to the door will see the following:

As you step closer to the chapel, a fine wisp of vapor drifts up from a crack in the stone wall. The mist shimmers and gradually takes on a humanoid shape. It's face contorts in agony and it lets out a moan of unspeakable anguish that makes your racing heart seem to stop dead. It fixes its burning gaze on the party and seems to radiate an aura of death.

This phantom is simply the spirit of an adventurer who died here many years ago. Although unable to communicate with others, he tries to warn those he sees of the dangers associated with Dominiani's estate. Unfortunately, the only way he can do this is by trying to scare them off. If the PCs attempt to enter the chapel or attack him, he will try his best to scare them off.

Assuming the characters decide to ignore the phantom or bypass it in some way, they are free to enter the chapel. Within the PCs will see:

When you enter this area, a feeling of dread and evil seems to wash across you. Like the water of a lake on a cold winter day it cuts through your bodies and seems to cause a dull, throbbing pain in your bones. It is impossible to escape the feeling that this place is a nexus for all that is evil in the world.

A two tiered dies of cold white marble rises up at the back of the room. Standing upright atop it is a large wooden coffin stained blood red. The casket is closed and foul-looking runes are engraved in its lid. Although the language is unknown to you, there is a feeling of evil about the message. The walls and ceiling are covered with carvings of bats and faces with bat-like features.

Most of the faces have their mouths open as if they were snarling and long fangs are clearly visible.

A dark shaft descends through the stone floor beside the dais. Although you can make out nothing but inky darkness in the depths of this tunnel, an iron ladder runs down into the earth.

As the last party member who is likely to enter does so, the chapel's great iron door will suddenly slam shut just as a tremendous wind strikes them from outside. Opening the doors will be next to impossible, for they will now be *wizard locked* as if by a 10th level spell caster.

A distant raspy voice will begin chanting "Voishlacka" over and over again. At first, the rhythmic chant will be slow and quiet. As time passes, however, it will become louder and more rapid until, after about two minutes, it is a thunderous roar that echoes about the room.

Voishlacka is an ancient word for "vampire" in the local tongue.

This chapel has a long and dark history. Due to heinous acts committed here centuries ago, it is now a chamber of great evil. Anyone opening the red coffin will be sucked within, as if by an incredible wind, and swept into the coffin. The coffin will then close and seal itself tight. The chanting will stop, but a light wind will begin to churn within the room, growing to a howling gale in ten rounds. Those still in the room must make a Strength check once per round or be blown about for 1d12 points of damage.

The only way to save the trapped character is to destroy the coffin. If it is attacked, treat it as AC 7 (due to its toughness) with 73 hit points. Whenever the coffin is damaged, a muffled cry of pain will seem to come from it. With the chanting voice and howling wind in the air, it will be easily mistaken for the voice of the person trapped inside the coffin. However, this is a simple trick of the coffin. In addition, damage to the coffin (like cuts and cracks from attacks) will bleed freely as if the casket were a living thing.

If the coffin's hit points are exceeded it will gradually transform into a pool of blood and drain away into the cracks of the stone floor. The character will be left behind, covered in red blood. He will also be under the effects of a *feign death* spell until removed from this room (either to the outside or down the shaft), and in an unconscious state until taken out of the chapel for a turn. Once the character awakes, he will find that sunlight is very painful to him for the next few days, that he has an aversion to any form of food except very rare, red meat, and that he has no ability to affect undead via priestly powers and spells (if the character had such abilities to begin with). The DM should take advantage of these traits to make it seem as if the character is slowly becoming a vampire. After 3 days have passed, the character is allowed a save vs. spells each day to return to normal.

If the character is not rescued from the coffin within 10 rounds, he will be transformed into a vampire. Although the change will not be immediate, it will come upon him. Every day, the character must make a Ravenloft Powers Check. Failure indicates that they have acquired one of the abilities of a vampire (such as spider climb at will) but also one of the weaknesses (like an aversion to garlic). Further, every failed check shifts their alignment one place closer to chaotic evil. Once the character does become evil, it becomes an NPC under the control of the DM and will do everything in its power to hunt down and destroy its former companions.

The doors will once again become operable after the coffin is either destroyed or releases the vampire PC. The coffin can not be utterly destroyed unless a wooden stake is driven through its middle and it is lined with holy wafers or their equivalent. Holy water splashed on the coffin does cause it 1d8 points of damage.

The ancient writing on the lid says, "Unto the master race, those who hunger for the blood of their kin, I form this coffin with my life."

The ladder leads down to the crypts (area 26) deep below.

26. Crypts

After descending the cobweb filled shaft, you find yourself in a gloomy crypt. The walls are cold slate tiles engraved with evil runes that seem to have an aura of death about them. Set at regular intervals against the walls of the chamber are well sculpted busts resting atop three-foot marble cubes. Foul-looking characters set into the figures seem to identify the individual and give the spans of their lives, but none of the names is familiar to you. The cruel and twisted features of the men represented here seems to flood the room with such malevolence that it seems difficult to breathe while their stone eyes are looking at you.

Each slab is the end of a stone box which extends into the wall and holds the remains of one of Dominiani's ancestors. There is nothing supernatural about this place, but the evil of Dominiani's estate pervades it and makes it seem far more sinister than it truly is.

27. Retaining Walls

A 12' wall covered with vines stretches from the keep to the cliff walls. As a breeze runs along the wall, the vines seem to move like an animate thing. It seems that they continue to shudder long after the wind has calmed. A sense of something aware seems to fill the area.

The stone wall is topped with two rows of black, iron hooks. Set in groups of three, they look much like the outstretched talons of some deadly hunting bird. Stone towers dot the length of the wall, making an already formidable barrier seem impassable.

As they are now, the hooks at the top of the wall will prevent a thief (or other character) from safely climbing the wall. While they can attempt to scale it, they must make a saving throw vs. paralysis or become entangled in the sharp talons. Entangled characters will suffer 1d4 points of damage and may (50% chance) fall from the wall. If an entangled character does not fall, they must make a Dexterity check to escape the hooks (along with a second 1d4 points of damage). Once a character has escaped, they may complete their climb without risk. Anyone making a successful roll to bend bars can rip out a cluster of hooks. If five clusters are removed, a section of wall that is safe to climb is produced.

The only two oddities along the wall are the black iron grating set into the north wing (where a stream runs under the wall) and the hidden winch mechanism on the south wing.

The grating is very sturdy and requires two successful attempts to bend bars (made in succession) to break. If the PCs try to bend it underwater, one such roll will suffice as it is weaker there.

Along the south wall, two of the square towers have winches set into a recessed area on their top. Heavy chains disappear from the winches into the tower below them. If they are cranked (requiring a single person with 18/01 or better strength) a large section of the wall between them will begin to open up. This secret gate is to be used by Dominiani when his goblin army is ready to attack.

28. Asylum Park

As you look out across the area behind the keep and its vine cloaked wall, you are amazed to see a quaint little park with trees, benches, and people. Numerous men, women, and

children, mostly in family groups, seem to be enjoying the beautiful scenery as they walk slowly around or sit quietly upon the benches and enjoy their surroundings.

Far off to the east, a small waterfall splashes down at the side of the canyon into a small pond. This water quickly forms a sparkling creek that flows out of the park. You can see no obvious entry or exit from the park area, for it is boxed in by cliff walls on three sides and by the keep and its two retaining walls on the fourth.

After observing the people (and making a Wisdom check), it will become apparent that they are not in a normal state of mind. Most are very lethargic and act quite zombie-like. No one is speaking and most of the people are simply sitting on the benches or standing and staring with blank eyes. A few are mindlessly strolling about.

Occasionally, some action will occur such as someone repetitively slapping their face or rocking themselves. With closer study, any number of unusual behaviors may be observed, for these are the ranks of those who have been driven insane by Dr. Dominiani, an unusual vampire who sates his thirst with human spinal fluid.

Because of Dominiani's unusual (even for a vampire) eating habits, nearly everyone here has two small puncture wounds on the back of their neck. Many of them have also been bitten on the neck, for Dominiani has often played host to more traditional vampires as well.

These all but mindless people total 76. They will not attack or defend themselves, and most are so out of touch that they would not even try to ward off blows or flee from an attacker.

Scattered about the others are six *charmed* people. They have been given instructions to kill anyone entering the park who is not accompanied by Dominiani. They consist of a 5th level female thief, three 3rd level fighters (two male and one female), and a married couple (both normal, 0 level humans). They will not rush up to attack, but will position themselves so that the PCs will walk near them, or they will mindlessly stroll by the party and suddenly lunge out.

5th Level Thief: AL LE; AC 5 (leather and Dex); MV 12; hp 32; THAC0 18; #AT 1; Dmg 1d6 (short sword); SA back stab for triple damage; SD she has the tumbling proficiency (Dex 17); ML charmed; XP 650.

Female 3rd Level Fighter: AL LN; AC 5 (chain); MV 12; hp 26; THAC0 18; #AT 1; Dmg 1d8 (long swords); ML charmed; XP 175.

Male 3rd Level Fighters (2): AL N; AC 1 (chain and Dex); MV 12; hp 23; THAC0 18; #AT 2; Dmg 1d8 (long sword) 1d3 (knife); SA knife is poisoned (C, onset 1d4+1 min. Str (FRA)25/2d4); ML charmed; XP 420 each.

Normal Humans (2): AL LN; AC 10; MV 12; hp 4 each; THAC0 20; #AT 1; Dmg 1d3; ML charmed, XP 15 each.

The thief will be the first one to strike, she will wander by and then backstab the party. The two 0-level humans should strike next, and just after they engage, one of the three fighters should attack from the rear. The other two fighters will attack simultaneously at some later time when the PCs move by them. All have their armor and weapons concealed by robes or cloaks.

If a *dispel magic* is successfully cast on any of these individuals, it can break the *charm*. In such a case, all but the thief will break off their attacks. She is very evil and will continue if it is to her advantage, otherwise, she will attempt to join the party and then use the alliance to her advantage. The others will wish to return to their hometown of Teufeldorf. None will know

anything about Dr. Dominiani's actual identity.

Besides the above dangers, there are seven zombies coated in *oil of timelessness* which have similar instructions concerning invaders. They will be dispersed throughout the crowd and will not attack unless the PCs come near them. They will all be encountered individually.

Seven Zombies: AL N; AC 8; MV 6; HD 2; hp 14, 13, 13, 13, 9, 5, 4; THAC0 19; #AT 1; Dmg 1d8; MR special; S M; ML undead; XP 65 each.

The other people in the park can only be cured if magical healing is applied to them (even *cure light wounds*). Each point of magical healing will restore one intelligence point up to their original value (roll 3d6 for each person to determine their previous Intelligence score. Most will not remember anything except being attacked from behind and then "regaining consciousness" here. However, there is a 1 in 20 chance that the individual caught a glimpse of either a giant bat or Dr. Dominiani as the assailant. Even these may be confused as to whether Dominiani was trying to help or harm them.

All rescued people will want to return to their homes in Teufeldorf and the surrounding area. They will all offer what they can in return for the PC's aid. Roll 1d6 for each person rescued and consult the following chart to see what they have to offer:

Roll	Reward Offered
1	Shelter for 1d6 nights
2	Meals for 1d6 days
3	Farm animals (1d4x10 gp worth)
4	Minor supplies (rope, torches, etc.)
5	Assorted valuables (worth 1d10 gp total)
6	Information (10% chance that it is truly useful)

The PCs should also receive 10 experience points per individual revived and another 25 experience points for each individual who is safely returned to Teufeldorf.

29. Asylum Cave

If the PCs approach the water fall area, they will notice that there are two trails leading in behind the falls (one on either side). If they enter the cave itself read the following.

Mist curls up from the base of the waterfall and you can feel the cold, dampness throughout your body. Finally, you step through the mist and find yourself in a dimly lit cave of considerable size. The ceiling hangs nearly 40' above you and the cavern extends to the north and south as far as you can see. Forty feet in front of you is a wall covered with manacles and chains. Several people, obviously local townsfolk, are gagged and bound there. Above them are four torches being held by hand shaped sconces. To the right you can see a few people sleeping on mats, covered with thin blankets. Several people are walking out of the northern end of the cave, chewing on dried meat and roots.

The sconces on the cave walls are actually crawling claws. If the PCs approach the manacled humans, they will try to burn them (1d4 points). Once they have lost the element of surprise, they will leap forward and attack normally.

Crawling Claws (9): AL N; AC 7; MV 9; HD ½hp 4(x3), 3(x3), 2(x2); THAC0 20; #AT 1; Dmg 1d4 (torch) or 1d4 (vs. armor) or 1d6 (vs. no armor); SD yes; MR special; S T; ML 19; XP 35.

The manacled people are ones who have gone violently mad from Dominiani's attacks. They will break out into a near seizure of motion from time to time. If released, they are 25% likely to immediately attack their saviors. Their mouths are gagged so that their cries and rantings will not disturb others. These poor people can only be cured by a *heal* spell.

Mad men (6): AL CN; AC 9; MV 12; hp 8, 6, 5, 5, 3, 1; THAC0 20; #AT 1; Dmg 1d3; SD immune to mind affecting spells; ML 7; XP 35 each.

The area to the south is used solely for resting. there are numerous woven mats and thin blankets scattered about. A total of 30 men, women, and children sleeping or resting here. They are similar to Dominiani's victims in area 28.

The area to the north is filled with crates of dried foods. Most contain dried meat, vegetables, and some bread. The distribution of food is handled by eight zombies coated in *oil of timelessness* and is overseen by a ju-ju zombie. They will attack anyone who is not known to them.

Zombies (8): AL N; AC 8; MV 6; HD 2; hp 14, 12, 11, 11, 11, 10, 8, 2; THAC0 19; #AT 1; Dmg 1d8; MR special; S M; ML undead; XP 65 each.

Ju-ju Zombie: AL N(E); AC 6; MV 9; HD 3+12; hp 23; THAC0 15; #AT 1; Dmg 3d4; SA yes; SD yes; MR special; S M; ML none; XP 975.

The ju-ju zombie will attempt to climb the walls (92% chance of success) to escape and tell Dr. Dominiani of the intrusion. He will order the other zombies to cover his retreat.

The Lord of Kartakass

Returning from the Keep

When the PCs return from Gundarak after delivering the crown to Dominiani, they will again run into Akriel at the Inn. However, this will actually be Harkon Lukas Lord of the Domain of Kartakass, in the guise of his daughter. Unlike most wolfweres, Harkon Lukas is cursed by the Dark Powers of Ravenloft. Because of this curse, he always retains the same form in each of his shapes (human, half-human, and full wolf). In order to get around this, Harkon Lukas has made use of numerous means to impersonate others.

In this particular case, Harkon Lukas is making use of a *ring of impersonation*. This magical item was crafted for Lukas by an evil wizard in exchange for the service of a number of wolfweres long ago. This device, which functions only for Lukas, allows him to assume the shape and characteristics of any individual he knows well. He often uses its powers to check up on the loyalty of those who know his darkest secrets. Akriel, his own daughter, is known to be planning against him, so he is impersonating her to learn what she is up to.

The fact that he happens to bump into the characters while in her form is pure chance. In fact, he has yet to learn anything of importance about his daughter's actions over the past few weeks. While he may know that the PCs are in Kartakass, and even that they have proven to be a bother to his wolfwere subjects, he probably doesn't know that they are working with Akriel. Thus, he will be somewhat shocked to learn that the *Crown of Souls* is involved in her schemes, and even more horrified to learn that it has been turned over to Dr. Dominiani.

Let the PCs do as they will when they return to Skald after their visit to Dominiani's Keep. When they spot "Akriel" at the Inn, let them make contact with her in any fashion they like. Once he becomes aware that the adventurers are looking for a secret meeting with Akriel, he will arrange it in some manner.

Lukas will attempt to masquerade as Akriel as long as possible. Due to his fine mental faculties, he will soon realize that his daughter is up to something covert concerning Dr. Dominiani (Daclaud Heinfroth) and the *Crown of Souls*. He will then begin acting himself. He will break down into tears and tell the PCs that he has recently discovered that Dr. Dominiani is actually Daclaud Heinfroth, an evil vampire lord who has tricked her into believing in his false love. Worse yet, he now has the crown.

He will beseech the PCs to return to the Dominiani's Keep. Once there, they must recover the crown and return it to Harkon Lukas, Lord of Kartakass, for safekeeping. If possible, they should also kill the foul vampire, but recovering the crown is far more important. Unlike Akriel, Lukas will promise the characters anything to get them to help him out. Of course, he plans only to kill them when they return with the crown, so his promises are hollow.

If this tactic doesn't work, Lukas will leave. He will then arrange for the PCs to discover a note. This document will reveal to the party that Akriel is a wolfwere who has been using them to her own ends. It will also make it clear that the crown has placed a lingering curse on them. In order to escape this curse and avoid death, they must recover the crown and return it to Harkon Lukas, Lord of Kartakass. Only with his great power can the crown be used to reverse its foul magic.

The characters' return to Dr. Dominiani's estate can be handled using the maps and room descriptions provided in the previous chapter. Obviously, the doctor will not be pleased to learn that his former pawns have turned against him and will be only too happy to provide for their deaths in any way he can.

Return to the Caverns

While the party returns to Dr. Dominiani's keep and attempts to recover the *Crown of Souls* for a second time, Harkon Lukas does not rest. He devotes long hours to researching the crown, its history, and its powers. He knows that it must be destroyed along with Radaga and/or Daglan.

However, he is unable to travel into Radaga's canyon because of the powerful wolfsbane that grows in that area. In addition, he does not wish to tangle with such a formidable foe directly if he doesn't have to. Thus, he will await the return of the Player Characters and the recovery of the crown. When they contact him again he attempts to convince them to march forth with the crown and destroy this evil force.

It is important to note that the PCs may well be aware that Harkon Lukas is an exceptionally evil creature at this point. Thus, it is unlikely that they would willingly do anything to aid him in any undertaking. However, the *Crown of Souls* is so sinister an artifact that its destruction should be of utmost interest to the party. Thus, it is probable that they can be persuaded (in one way or another) to strike a truce with Harkon Lukas and seek out Radaga or Daglan.

Of course, long before he would ever attempt to directly approach the party and strike some form of bargain with them, Lukas will employ trickery and deceit. For example, he might masquerade as Akriel again (if that option is still viable), or he can appear in one of his two human forms (male or female) and try to act as an interested third party. He can even pose as a holy person with knowledge of the "evil crown's true weaknesses" and the secret that will allow it to be destroyed. On top of this, of course, the crown itself will be attempting to return to its master. There is no limit to the tactics that might be used on its behalf to force the PCs to return to Radaga's lair.

Daglan's Return

Radaga's Flight

The land has long waited for Radaga to finally give herself over to utmost evil. When this happens, her ancestor (Daglan) will be released from his captivity in the *Crown of Souls*.

After the crown is stolen from her by the PCs, she will flee her current area in the canyon lands of Kartakass and enter the Mists of Ravenloft near the southern most juncture of Bluetspur and Kartakass. In either cleric or wight form (see the NPC section), she will take with her a large host of her existing servants (most of whom constantly roam over eastern Kartakass and into Bluetspur). She will also pick up other allies on her trek toward the mists.

As she enters the mists, they will envelop her, sensing her evil will and power as well as the evilness of her following horde. Since the land is aware that the crown and Radaga are about to be reunited by those (namely the PCs) who may fulfill their prophecy and release the powerful warlock

Daglan, a large domain is granted to her.

On Radaga's side, she sees the PCs as thieves who have her rightful property. Once they enter her newly formed domain (known, curiously enough, as Daglan) she will close its borders. With a wall of goblins some twenty monsters deep at their backs, the PCs are unable to escape from the evil queen. The borders will not be opened until either she or the PCs are slain. Of course, this means that the only way to escape is for the PCs to kill Radaga, which could be catastrophic, as it releases Daglan from his captivity.

The Domain of Daglan

The Lord and the Law: At first, Radaga (as either a female cleric or undead wight) will be the Lord of Daglan. However, soon Daglan himself may become the lord. Additional information on this foul necromancer may be found in the "Non-Player Characters" section at the start of this book.

The Land: Daglan is made up of light woods and grasslands that cover a gently rolling terrain. Clusters of barren barrow mounds dot the land here and there. This domain borders Kartakass to the north, Sithicus to the west, and Bluetspur to the east.

Daglan is dotted with small villages and hamlets. None of which contain over 500 people. Each village is the center of a scattered farming community around it. The main crop is the Ghee Grass that, in its wild form, covers most of Daglan. It looks like wheat although it grows anywhere from a foot to six feet in height (averaging about two feet). Ghee is used for many purposes. It is the staple food in Daglan as well as serving as feed for the small number of domesticated animals kept by the natives. Dried stalks of Ghee are used to make baskets, rugs, furniture, and even small buildings as it becomes quite strong when properly dried.

Closing the Borders: When summoned, the borders of Daglan are a ring of goblins 20 creatures deep. To add to the horror of this sight, when encountered, they will be constantly "feasting" on the bodies of helpless victims of the border. Those who fly over this border are only temporarily safe as a detachment of goblins will be sent to hunt them down and kill them.

The Folk: Daglanders are a withdrawn people, In fact they almost always wear robes with hoods that are often drawn up over their heads. Their homes are plainly adorned and their life is simple.

Fully one in twenty Daglanders is an undead creature masquerading as a normal human. The common isolation, infrequent conversation, and robes keeps this fact conveniently concealed from most citizens (who aren't overly interested any matter unless it directly affects them).

Encounters: In a village, no encounter will occur unless the PCs pry into the ongoings of the town and its citizens. They are then 50% likely to cause an undead or other monster to attack them. The undead, in addition to keeping Radaga (or Daglan) informed about goings on in the domain, have all been instructed to keep life simple, mundane, and glum in the villages.

Encounters near barrow mounds are 50% likely by day (check only once) and 50% likely per hour at night. The grasslands are safe during the day and there is only a 25% chance of an encounter each night. The woods are relatively safe as well with a 15% chance of an encounter each day and 25% chance each night.

Common

Undead*
Heard Animal
Doppleganger
Beetles
Lions
Goblyns

Rare

Bulette
Ankheg
Hyena
Weretiger
Jackal/Hyena
Giant

* Undead can include any of the following:

Skeletons	Zombie
Skeletal Monster	Ju-ju Zombie
Heucuva	Haunt
Ghoul	Haunt Knight
Ghast	Shadow
Ghost	Spectre
Wight	Revenant
Wraith	Odem

Homlock

Homlock was a small village from the ancient country in which Radaga, Daglan, and the *Crown of Souls* originated. When Radaga entered the mists and formed the beginnings of Daglan, the Mists of Ravenloft exerted their terrible, silent power and stretched out into the past. Here they seeped up from the ground around Homlock and absorbed it into Ravenloft.

Of course, the farming people of Homlock were at first unaware that a change had occurred, however, when no merchants, caravans, or other travelers arrived for nearly a week, they knew that something major was wrong. A small group of their bravest citizens were sent to discover what had happened. However, they never returned.

Once Radaga came to Homlock, she moved into an old church on the hill north of town. Here, she has set up her throne and begun to revel in her newly acquired status as Lord of Daglan. She immediately set to work creating skeletons to ring Homlock (see below). Her army of fiends set off across the lands to scout out the rest of her domain and seek out any powerful evil beings who might serve as allies.

On the third day of her reign, barrow mounds appeared throughout Daglan, mostly in remote areas. Many of these were ancient and contained great evil. A ring of six of these barrow mounds formed on the hill behind the church she was staying in.

That night, the rib-like bones of some massive creature arose from the ground in a great ring. Since this day, the sky over Homlock has been a great tempest, all gray and violent. Although no precipitation has fallen and the temperature has not changed, the sun is blocked out and a heavy gloom hangs over the heart of all who dwell in this accursed land.

Mist has filled the rib cage area and constantly billows about. It is summoning Daglan's ancient Tower of Magic (which was vanquished into the void when Daglan's warlord lost the *Crown of Souls*).

Radaga does not understand all of what is occurring. She has no idea that the Mists of Ravenloft are making ready to receive the evil Daglan. Rather, she believes that her own power is soon to be greatly enhanced and she senses that great events are soon to unfold.

Getting The Characters To Homlock

Once the PCs arrive in Daglan, the land will do all that it can to drive them toward Radaga and the tiny village of Homlock. For the most part, this will include prophetic dreams with visions of the town and its church, horrific encounters with evil monsters whenever they turn away from the path to Homlock, and an overwhelming sense of urgency implanted in their thoughts.

When the party comes within a few miles of Homlock, they will begin to pass through a series of low rises. With each one they cross, they will come a bit closer to the town and be able to make out more of its details.

As you clear a low rise, your eyes are locked in fascination at the land ahead of you. A long, low valley, covered in cultivated areas of farmland, stretches off into the distance. At the heart of this pastoral scene is a small village with a white wall around it.

While this might normally be a peaceful and happy place, it is far from that now. High overhead, the clouds whirl about forming a great spiral in the dark grey sky. Strokes of lightning dance back and forth releasing tremendous crashes of thunder that echo about the land. While no rain seems to be falling anywhere in the valley, the air is thick with a foul humidity that seems to carry with it a vast and overpowering evil. Moving forward into this region of darkness will require all the willpower you can muster.

As the party comes nearer to the tiny village, more details will become apparent. The following information should be given to them while they are still some distance away from Homlock, but have reached a point where the details it describes might be visible. In addition, many forms of magical scrying might make this text available to the heroes.

As the party draws nearer to the village, an eerie quietness seems to settle upon the area. While the storm remains as intense as ever and the swirling vortex of evil over your heads continues to shred the clouds with lightning, all sound takes on a muffled quality. The wind swirling around your company seems to come from every direction at once and your words are carried away to be destroyed by the ever echoing thunder of the maelstrom.

As the road turns to clear a small copse of trees and top another rise, you get a better look at the town ahead of you. What looked at first to be nothing more than a quaint little village has been revealed to you as a scene of unspeakable horror. What had seemed to be nothing more than a wall of white stone around the hamlet is now clearly something more sinister-a barrier of living skeletons. Standing roughly ten deep, these frightening creatures gaze out mindlessly with burning red eyes and the twisted, evil smiles of the undead set sternly on their faces.

Behind one section of this wall of living dead, a torn and battered sign rocks back and forth in the wind. Secured to the center of a gate that must surely hang over the road you are on, it looks like a thing possessed. With each new gust of wind it threatens break free of its mountings and fly away into the boiling clouds overhead. A single word has been carved into the sign, identifying this place as "Homlock".

As the characters move ever closer, even more details will become available to them. With the wind ripping at their bodies and the air weighing heavily upon them they advance and see the following.

The village beyond the tortured gate looks empty and dead. You cannot help but wonder if the people who once lived here have all been transformed into the grinning minions of death that encircle this forlorn village. It is hard to imagine the horror that must have come to this quiet town of Homlock.

Putting that thought out of your mind, you allow your eyes to drift across the town. You quickly pass over the straw huts and wooden buildings that occupy most of the village and fix your gaze on an incredible sight. On the far side of town, outside the wall of skeletons, stands a tall hill with a large wooden building atop it. Behind that, however, is a great structure composed of bone. Huge ribs curve upwards like a protective ring directly under the heart of the vortex in the sky. A great plume of grey mist reaches up from the huge bones to touch the center of the cloudy vortex above. The winds racing outward from this massive structure carry the evil of that place to every corner of this accursed valley.

Suddenly, your gaze is yanked away from the awesome display beyond the village. Six figures have appeared in the town. Dressed only in dark robes, they move forward in a silent procession. Although they seem to have taken no notice of the party, their slow, deliberate steps are bringing them directly toward the party.

These six figures are all goblins, dressed so as to hide their features from onlookers. If the PCs take no action to contact them, they will walk slowly to the inner surface of skeleton wall underneath the gate to Homlock. As they approach, the old church bell will faintly be heard. One of the figures holds up a short staff with a human head secured to its top and the section of skeletons running across the road breaks away and walks to the side like some living gate.

The six cloaked goblins will then continue to leave Homlock via the main road. If the PCs take no action to avoid them, they will encounter the party and attack it. Otherwise, they will pass by without having anything to do with the adventurers.

Goblins (6): AL NE; AC 4; MV 12; HD 4+4; hp 28, 28, 27, 26, 24, 23; THAC0 13; #AT 3; Dmg 1d6/1d6/2d6; SA special; SD Nil; MR 10%; S M; ML special; XP 975 each.

Radaga's Last Stand

Although Radaga finds the adventurers amusing and enjoys toying with them for a time, the temptation to recover the *Crown of Souls* will eventually become too much for her. After the PCs have had a chance to explore the church for a while, Radaga will set up an ambush for them. The exact nature of her trap is left to the DM, for she will take into account the past actions of the party, their favorite combat strategies, and anything else that her studies of them have revealed to her. She will also make use of her minions and magical powers. All in all, it won't be an easy battle for the players.

When the battle ends, Radaga may well be slain. Since this event more or less ends the party's involvement with the *Crown of Souls*, it is the culmination of the adventure. Be sure and make it a grand finale to all that has come before. As for "what happens next?", the next chapter presents several endings for the DM to use in wrapping up the game as his campaign dictates.

Homlock Map Key

1. Wall of Skeletons

The undead wall is roughly ten skeletons deep. Most are unarmored and wield only clubs and various makeshift weapons. Here and there, an individual creature holds a pitchfork, scythe, or other farming tool that looks as if it longs to taste blood.

The eyes of these guardians of the dead burn with a cold, red light that fills your heart with a deep sense of sorrow. There is no doubt in your mind that the barrier which stands before you is composed of innocent villagers who have been corrupted by the touch of ultimate evil.

Radaga is in the town, so the PCs will eventually have to enter it if they wish to confront her. If they dress in robes and try to imitate the goblins who left earlier (including the head on the staff), the skeletons will stand aside and let them in. However, to get out again they will have to wait until the church bell sounds. Since it does so only at Radaga's command, it is unlikely that this will be easy to arrange.

If the PCs step within 20 feet of the wall, the skeletons will ready their weapons. If they come within 10 feet or make some form of attack, the skeletons will attack. For the purposes of this combat, there are an effectively unlimited number of skeletons. If the party flees after starting combat, the skeletons will not pursue.

Flying over or jumping the skeletal wall will work normally. Those breaching the wall in this manner will have a detachment of ten skeletons per individual sent to hunt them down, however. Due to the wall's vast size, the negative plane energy here is so concentrated that any attempt at turning undead will always fail against the wall itself (but not against those who break away from it to pursue PCs in town).

Circling the town will reveal that the ring of skeletons does not completely surround the town. An area of barrow mounds (see below) rests behind the town and interrupts the skeletal

wall. It looks as if one need only walk through this region to enter Homlock from the south.

Barrier Skeletons (unlimited): AL N; AC 7; MV 12; HD 1; hp 1d8; THAC0 19; #AT 1; Dmg 1d6; SA Nil SD ½ damage from edged weapon; MR undead; S M; ML undead; XP 65 each.

3. Barrow Mounds

The earth in this place has been heaped up to form half a dozen large mounds. At their center is the huge assembly of ribs and the column of mist. The mounds are all roughly circular and range between 30 and 50 feet in diameter. The earth is fresh and moist, but the winds have stripped away any trace of odor from them.

Each of the mounds is somewhat different from its companions. One has a ring of 3 high pedestals set atop it while another is covered in large slabs of gray slate. A third is capped with a pile of rocks and the fourth lies under a great boulder. The fifth has a stone archway with a solid double door built into its side and the last is littered with small pebbles.

A thin mist seems to seep out of the ground here and coil about the party. A sense of darkness and sorrow is felt by everyone. The party has an impression that voices too faint to hear are calling out to you for help. The suffering of those who once lived in Homlock hangs like a heavy chain upon all who enter this dreadful place.

Each mound is from a different place and time, and they were brought here by the Mists of Ravenloft. Each contains something or someone that the Land of Ravenloft is using to help call back Daglan's tower from the void itself. Entrance into any of these will be very difficult as they are heavily protected against both physical force and magic.

These six barrows are not detailed here. Entry into any of the mounds will require great power and should be beyond the scope of any adventuring party. Should the DM feel that the players do have a means of entering one of the mounds, they will find themselves in for a nightmarish adventure. Each mound will act as a portal that sends the party into the world from which the mound originated. Each of these places is dark and evil beyond belief. Escaping from these otherworldly realms will require a great deal of effort. DMs should take time to set up such quests carefully if they occur.

The skeletal wall does not encompass this area because of its great power. However, Radaga has left a patrol of monsters to guard this area: a spectre leading eight goblins.

Goblins (8): AL NE; AC 4; MV 12; HD 4 4; hp 24, 22, 20, 20, 18, 17, 17, 16; THAC0 13; #AT 3; Dmg 1d6/1d6/2d6; SA special; SD nil; MR 10%; S M; ML special; XP 975 each.

Spectre (1): AL LE; AC 2; MV 15, Fl 30 (B); HD 7+3; hp 39; THAC0 13; #AT 1; Dmg 1d8; SA energy drain; SD +1 needed to hit; MR special; S M; ML 15; XP 3,000.

4. Daglan's Tower

A great ring of rib bones juts out of torn patches of earth in the ground here. Each bone is four feet wide, a foot and a half thick, and arches upwards nearly thirteen feet. Within this 80 diameter ring of bones is a raging storm of mist. It seems to be contained by the bones as only a small amount of the vapor seeps out between them to coat the ground.

There is a sense of great energy in the air near these bones. As the party approaches them,

the hair on your arms and across your necks stands upright. Waves of evil seem to be passing through your bodies like ripples in a pond leaving you cold and uneasy. You are in the presence of something unnatural and wholly diabolic.

If the PCs look closely, they will be able to see small arcs of energy within the depths of the mist. The column of mist extends upwards as far as the eye can see. It actually enters the tempest above right at the verticil of the vortex. This tempest is, in actuality, a gate into an extradimensional void. The powers of the demiplane are attempting to reach into the void and rip back Daglan's Tower of Magic which was lost to it nearly 500 years ago. One by one, blocks of stone are being drawn forth to complete the reconstruction of the tower.

Any PC who enters the mist within the ribs will be buffeted around by raging winds (causing 1d3 points of damage/round). Vision is reduced to a dark white swirl (even infravision). Twenty feet in, they will come to where the energy flashes are occurring. Treat these as lightning bolts that inflict 2d6 points of damage each. There is a 25% chance of being struck each round (50% if in metal armor). If the PC walks into this area, he will likely stumble and fall over the foundation of the tower that has been successfully recovered from the void.

5. Cemetery

The party has reached the edge of a large cemetery set out in the shape of an uneven cross. Many of the graves look freshly dug, and the smell of wet earth is so strong here that even the racing winds of the vortex are unable to dispel it. Here and there are open graves, many of them looking as if the bodies in them had been exhumed. Others, however, look as if they had been forcibly torn apart . . . from the inside.

Most of the grave disturbances have resulted from Radaga and her minions plundering the area for bodies to be animated. Open coffins and caskets lie in the bottom of many of the graves.

The following monsters are in this area, most are in grave pits, either feeding on a still decaying body or awaiting unsuspecting intruders. It is unlikely that all of these monsters will attack at once. As the PCs try to get past or around the cemetery, they will be encountered in what ever mixed or unmixed groups seem appropriate.

Ghouls (6): AL CE; AC 6; MV 9, HD 2; hp 12, 10, 10, 9, 7, 3; THAC0 19; #AT 3; Dmg 1d3/1d3/1d6; SA Paralyzation; SD special; MR Nil; S M; ML 11; XP 175 each.

Ghast (4): AL CE; AC 4; MV 15; HD 4; hp 24, 20, 18, 14; THAC0 17; #AT 3; Dmg 1d4/1d4/1d8; SA special; SD special; MR Nil; S M; ML 13; XP 650 each.

6. Church

A large church stands before you. Although the markings on it give an impression of kindness and hope, there is an air of evil about the place. None can doubt that this was once a place devoted to the worship of a good deity. It is just as clear, however, that a foul corruption has settled upon it. Evil now holds court here, and there seems little chance that this can ever be reversed.

This place serves as Radaga's stronghold while the Tower of Magic is being rebuilt amid

the bones. Its interior is detailed later in this chapter.

7. The Town Proper

The barren streets of this village seem awash with tragedy. There are no signs of life on the streets. Lots that might normally be filled with playing children stand empty save for the twisted shadows created by the swirling lights of the vortex above. Every building has been closed up tight and shuttered against the evil that seems to have descended upon this place.

Every so often you see a cloaked figure step from one building and hurriedly move to another, but it is impossible to tell if these figures are human or not.

About 9 out of 10 of the people here are actually human citizens of Homlock who are keeping indoors as much as possible. The PCs will be hard pressed to get close to any of them without using physical force to restrain them. They have witnessed many gruesome things in the past several days, and now do not trust anything, not even their own eyes.

If the PCs try to stay in the village for any period of time they will be harassed by numerous encounters with undead creatures and goblins.

If the PCs are able to make contact with the locals, they may prove to be a valuable source of information. The townsfolk know a great deal about Daglan the evil warlock as well as bits and pieces of rumors about a great powerful and evil magical crown which their warlord holds. This is because Homlock was transported here to Ravenloft on the same night that the warlord lost the crown during his battle with the elves (see the *Crown of Souls*). Daglan has been dead for several months (to them), not for over 500 years.

The Church of Homlock

Radaga can be located anywhere in this church and will certainly be moving around. She is busily managing plans and activities to learn all she can about her new domain as well as setting up defenses.

When the PCs enter here, she will harbor a particular hatred for them because of their past encounters. She will be very cautious with the PCs and attempt to slowly kill them off with her forces. If these minions prove unable to complete her plans, she will begin to use her own powers against them.

During these encounters, she will not flee the church, for she fears that another of her minions might gain the crown. In fact, she will be concentrating her minions on those who do not hold the crown, while trying to kill the crown bearer herself.

Her tactics will focus on sudden raids and ambushes by monsters in one room who then flee to strike again later. This way she can slowly drain the life energy from her victims, both enjoying their torment, and weakening them so they pose less of a threat. She holds the keys to all outside doors and knows of all the secret doors in the church.

Approaching the Church

As the party approaches the church, they will come face to face with one of Radaga's defenses.

A whole line of cloaked people are banging their fists and various items on the outside of the church as if trying to get in or knock it down. Their futile attempts are obviously having little effect. One black robed figure stands out from the others and has his back to the church.

All of these figures are actually zombies which have been instructed to "harmlessly" attack the church until an enemy tries to escape from within the church or attacks them. At this point they will attack. Otherwise they are quite harmless.

The black robed figure is a goblin who has been instructed to watch for anything approaching the church. If it spots the party, it will wave to them and point to the church. The goblin will not attack unless its true identity is discovered.

Zombies: AL N; AC 8; MV 6; HD 2; hp 13 each; THAC0 19; #AT 1; Dmg 1d8; SA Nil; SD Nil; MR special; S M; ML undead; XP 65 each.

Goblin: AL NE; AC 4; MV 12; HD 4+4; hp 22; THAC0 13; #AT 2; Dmg 1d6; SA special, SD Nil; MR 10%; S M; ML special; XP 975.

Getting Into the Church

All of the doors into the church (except the main doors near area 1) are locked. All of the door handles are coated with poison (Class L, Onset 2d4 minutes, Str 10/0). Since the poison will not take effect until several minutes later, Radaga hopes that the party will be confused by it when it begins to take effect. If possible, she will arrange an ambush for the party to compliment the effects of her toxins.

Map Key

1. Main Entry

You stand in a place of death. Not long ago, the ledge above the main entrance to this church was the site of a hanging. Three bodies, each showing signs of decay and filling the air with an odor of death, dangle from ropes here. The wind causes the bodies to twist and turn, making it seem as if there might still be life in these long dead shells.

These three zombies will reach up and slice the ropes that bind them once attacked or if the PCs continue on past them. In the latter case, they will wait until the PCs have passed them and then try to gain surprise and a rear attack. Four crawling claws have been embedded within each zombie. When the zombie is wounded, the crawling claws will then leap out of it and attack its assailant. Furthermore, the claws have been poisoned with a dangerous toxin (Class n/a, Onset 1d4 min. Str 8/1d2).

Zombies (3): AL N; AC 8; MV 6; HD 2; hp 15, 12, 11; THAC0 19; #AT 1; Dmg 1d8; SA Nil; SD Nil; MR special; S M; ML undead; XP 65 each.

Crawling claws (12): AL N; AC 7; MV 9; HD A; hp 4(x5), 3(x3), 2(x4); THAC0 20; #AT 1; Dmg 1d4 (vs. armored) 1d6 (vs. unarmored); SA poisoned; SD special; MR special; S T; ML 19; XP 65 each.

2. Slaves

The air of this room carries an unclean odor with a sticky smell of decay and sweat that cannot be ignored. Several iron manacles hang from the walls here, hinting at scenes of nightmarish tortures and death.

A trio of robed figures hangs from one wall. There are bends and unnatural twists to their clothes that suggest broken bones. Low moans of pain and anguish can be heard escaping from beneath the folds of fabric.

A single guardian, a giant skeleton with a long bone spear turns its fiery gaze upon the party. As it moves forward to attack, the pinpoints of red light in its eyes become brighter and more penetrating. A shiver sweeps through your bones as it raises its weapon to strike.

The party will have to fight the skeleton before they do anything else in this room.

Giant Skeleton: AL Neutral; AC 6; MV 12; HD 8; hp 31; THAC0 13; #AT 1; Dmg 1d12; SA Nil; SD As skeleton, immune to fire based attacks, turn as mummy; MR Nil; S L (12 tall); MR Special; XP 1,400.

This room is Radaga's feeding area (the prisoners being the food). Two of the three robed figures manacled to the wall are humans (a woman and man). The third is a goblin who was placed in the room as security by Radaga. Although it looks manacled, the chains can easily be pulled out of the wall. Since the goblin has been here the longest and keeps itself cloaked, the humans do not know its true identity.

Goblin: AL Neutral evil; AC 4; MV 12; HD 4+4; hp 29; THAC0 13; #AT 2; Dmg (FRA)1-6/1-6; SA Special; SD Nil; MR 10%; S M (4'-6'); MR Special (17); XP 975.

3. Radaga's Chambers

Note: The doors to this chamber are locked.

This poorly lit chamber has only a single piece of traditional furniture in it: a large, wooden bed with skulls set atop each corner post. The sheets on the bed are of high quality, but tattered and torn from age and neglect.

The center of the room is occupied by two giant skeletons who stand motionless, holding a black divan-like platform between them. The leather of the seat is set with evil looking runes that, while in a language unknown to you, seem to tell of death and pain.

Beyond the skeletons is a scene of cruel torture. A handsome male elf is strapped to a slab of stone on the floor. A cruel looking creature with a wide mouth full of needle-like teeth hangs from a rope around its ankles some three feet above the elf. It snarls and hisses at the helpless figure below it. The thick line around its feet runs upward through a pulley and is secured to an iron ring in the floor. A third skeleton stands beside the rope and gently plucks off one of its fibers each time the man takes a breath. In its current condition, you don't see why the rope hasn't already broken from the weight of the creature it holds.

When the PCs first enter this room, the rope will suspend the monster (a goblin) for four more rounds. In order to rescue the elf from this cruel torture, the party will have to defeat the two skeletons in combat. The third skeleton will not defend itself, even if directly attacked.

Giant Skeletons (2): AL Neutral; AC 6; MV 12; HD 8; hp 33, 23; THAC0 13; #AT 1; Dmg 1d12; SA Nil; SD As skeleton, immune to fire based attacks, turn as mummy; MR Nil; S L (12' tall); MR Special; XP 1,400 each.

Once the rope is broken, the goblin will fall and begin to attack the helpless elf. It will always strike at the defenseless prisoner, even if others are attacking it.

The elf on the stone slab is actually Hordock-Cann, 4th level elf warrior. He was in Homlock as an agent against Daglan's warlord when Homlock was sucked into Ravenloft. Once he learned that things were not as they should be, he came to the hill to combat whatever evil was to be found there. He was captured and Radaga arranged this vile torture to insure that his death would be a horrible one.

Hordock-Cann's scale armor, shield, iron long sword and miscellaneous items have been tossed into the junk room (area 5). He will gladly join the party's quest if provided with at least one weapon.

Hordock-Cann: AL NG; AC 10; MV 12; hp 30; THAC0 15; #AT 2; Dmg by weapon; SA Nil; SD as elf; MR as elf; S M; ML 13; XP 420.

A search of the bed will reveal a secret panel that opens to reveal a hidden compartment. Inside is Radaga's walking stick (a *staff of withering* with a *feign death* glyph on it).

4. Stairs

A wide set of stairs leads up or down from this point. Although many of the wooden planks that make up this structure are warped and bent with age, the whole affair seems safe enough. From time to time, the stairs creak and groan as if some invisible creature were moving

across them.

The stairs that lead up allow access to the main hall balconies (area 10). If the correct secret passages are known (or discovered), one can even gain access to the bell tower.

The stairs heading downward lead to a combination wine cellar and crypt. Both have been fully plundered by Radaga's minions.

5. Junk Room

This room is packed to the ceiling with old crates, pews, boxes, chairs, broken slabs of wood, and debris in general. A small, apparently difficult to maneuver along path runs through the center of the room.

A rotten stench fills the air here. Although it is similar to the smell of decaying food or meat, there is a more sinister element to it that you cannot identify.

Radaga had all the useless junk of the church put in here when she took over. In the process, eight zombies were trapped in the rubble. Rather than rescuing them, she left them there with instructions to topple the junk into the narrow pathway through it should she request it, or if intruders try to get through. The zombies were only instructed to defend themselves, and thus will not strike unless attacked.

Zombies (8): Int Non; AL N; AC 8; MV 6; HD 2; hp 11, 10, 9, 8, 7 (x4); THAC0 19; #AT 1; Dmg 1-8; MR Special; SZ M; ML Special; XP 65 each.

If the piles of debris are toppled, all characters in the room will take 1d10 points of damage. A saving throw vs. paralyzation can be made for half damage.

Among the other items in the room are eight unbroken vials of holy water, three holy symbols, four holy wafers wrapped up in a piece of parchment, and a silver dagger.

6. Old Council Chambers

Two wooden chairs and a low comfortable looking bench stand in this room while several other lesser pieces of furniture are scattered about the area. An old coat rack stands behind the door with three cloaks and a robe hanging on it.

The garments on the coat rack are far from mundane. While the robe is not unusual in any way, the three cloaks are most uncommon. One is a *cloak of arachnida*, the second is a *cloak of poisonousness*, and the last is a horrific cloaker left here to guard the area by Radaga.

Cloaker (1): Int High; AL CN; AC 6 (1); MV 1, Fl 15 (D); HD 6; hp 25; THAC0 13; #AT 2+special; Dmg 1d6/1d6/+special; SA Special; SD Special; SZ L; ML 13; XP 1,400.

8. Outhouse

A narrow path paved with broken stones leads away to an outhouse behind the church. The air around the wooden shack is full of an oppressive odor of decay. These buildings have clearly not been visited in some time, for they are draped in a veil of cobwebs. The buzzing of

flies and other insects is so intense around the outhouses that it is almost maddening.

This place has been unused since the town was pulled into Ravenloft. Because of this, it has become infested with large spiders. Anyone who enters the outhouses will attract their attention and cause them all to swarm and attack.

Large Spiders (6): AL N; AC 8; MV 6, Wb 15, HD 1+1; hp 5, 5, 4, 4, 3, 2; THAC0 19; #AT 1; Dmg 1; SA poison (Class A, Str 15/0); SD Nil; MR Nil; S S; ML 7; XP 175 each.

9. Worship Hall

The party has entered a place of worship. The sweet smell of spices and incense lingers in the cool air of this chamber along with the smells of oils, wines, and other sacraments. Rows of candles along the walls cast a dim, yellow light throughout the chamber.

Some form of service is taking place. Slow, droning music issues from a macabre black pipe organ in the front of the church. It fills your heart with a sense of ultimate evil and unchecked darkness. The powers being invoked here can be nothing but profane.

In addition to the organ, the raised area in the front of this chamber supports a number of other things. Several tall chairs carved from a dark wood and padded with red velvet cushions stand to one side of an ornate altar. Numerous small items are scattered across the top of this table, although you cannot make them out clearly from your current position. A pair of brass candelabras stand to either side of the altar. Each is roughly seven feet tall and set with half a dozen black candles. Roughly half of the candles are alight, but their flames spark and sputter in the thick, scented air.

The front third of this place is filled with robed figures sitting in the pews. Their attention is focused on a black cloaked figure who stands with his back to them facing the altar. Two other individuals, dressed in flowing red robes, are in the process of lighting the candles in the candelabras. Four other figures, each cloaked in brown robes, sit comfortably on the highbacked chairs while a fifth individual plays the pipe organ.

The robed figures in the pews are zombies and skeletons that are being mass-animated. The service is being conducted by a half-wight (one of Radaga's victims) who has been temporarily empowered with this ability by Radaga. The 30 skeletons and zombies are not completely animated, and at most can only stand, or turn and look at the PCs.

Wight, Half (1): Int Average; AL LE; AC 5; MV 12; HD 2+2; hp 16, 15; THAC0 15; #AT 1; Dmg 1-4; SA Energy drain; SD Hit only by silver or +1 or better magical weapon; MR Special; SZ M; ML 14; XP 420 each.

Skeletons (15): Int Non; AL N; AC 7; MV 12; HD 1; hp 8, 7, 6 (x3), 5 (x3), 4, 4, 3 (x4), 1; THAC0 19; #AT 1; Dmg 1-6 (weapon); SD Special; MR Special; SZ M; ML Special; XP 65 each.

Zombies (15): Int Non; AL N; AC 8; MV 6; HD 2; hp 15, 13, 13, 12, 12, 11, 9 (x4), 8, 8, 6, 5, 4; THAC0 19; #AT 1; Dmg 1-8; MR Special; SZ M; ML Special; XP 65 each.

The organ player will look quite human and may even huddle aside if a battle ensues

(taking the form of a female). It is actually a doppelganger, which will attempt to join with the party and then attack them when Radaga makes her next raid.

Doppelganger (1): Int Very; AL N; AC 5; MV 9; HD 4; hp 23; THAC0 15; #AT 1; Dmg 1-12; SA Surprise; SD Special; MR Special; SZ M; ML 13; XP 975 each.

The other four brown robbed figures are goblins which Radaga has instructed to follow the half-wight's instructions. When the half-wight attacks the PCs, it will forget about the goblins (thus they will simply stand by during the combat). However, once the battle is over, they will revert to Radaga's old commands which would entail attacking the PCs.

Goblins (4): Int Low; AL NE; AC 4; MV 12; HD 4+4; hp 31, 24, 19, 14; THAC0 13; #AT 2; Dmg 1-6/1-6; SA Special; MR 10%; SZ M; ML Special; XP 975 each.

The PCs may very well believe that the half-wight is Radaga. This is fine, of course, for they will soon discover their folly.

Upon the altar are two *potions of undead control* (these affect both zombies and skeletons), a *book of vile darkness*, and a 1,300 gp black opal surrounded by six 110 gp bloodstones all resting on a black cloth. The candelabra are filled with *candles of invocation* (two for each of the evil alignments). Finally, the pipe organ actually functions as *pipes of haunting* and Radaga will play these if encountered in this room. On top of the pipe organ is a folded up *Sheet of Smallness* which Radaga wraps the organ in when it is to be moved.

10. Worship Hall Balcony

Several old pews line this balcony so that they overlook the worship hall below. The air is rich with incense which carries with its scent a feeling of evil. There is an eerie presence here of waiting and anticipation. While you cannot help but notice this sense of urgency, you can find no reason for it.

If the PCs enter here, six darkenbeasts (three per balcony) will be here and will attack them.

Darkenbeast (6): Int Semi; AL NE; AC 4; MV 18; HD 5+5; hp 34, 28, 28, 27, 26, 20; THAC0 19; #AT 1 or 3; Dmg 1-4/1-4/3-12; SA Rear claws 1-4/1-4; SD Immune to mind control; MR 25%; SZ M; ML 11; XP 975 each.

These darkenbeasts were in Daglan's tower and somehow managed to fly through the rift in the void. They are now holding up in this church for his return. They will be careful not to get themselves destroyed by the PCs, for they wish to be reunited with their master. If the PCs attempt to flee the church, the darkenbeasts will attempt to stop them.

11. Empty Room

This small room shows no sign of recent use. The floor is covered in dust, the air is stale, and cobwebs hang from the rafters. Here and there a beetle or other small insect is making its way across the empty floor.

12. Undead Morgue

The stench in this room is overwhelming. The buzzing of flies and the smell of rotting meat combine to push your tolerances to their limits. The reason for this foul air is obvious as soon as you recover enough to look around the room: a mound of corpses are lined against the walls like firewood.

In the center of the room, six men are battling three disgusting human-like creatures. Another monster is just now entering through an open doorway. Although these men seem to be putting up a good fight, their movements are slow and tired. It seems probable that they have been fighting for some time in these foul conditions and that the tainted air has begun to have an effect upon them.

Several tables, various random items, and a wardrobe closet complete the room.

This place is where Radaga has her servants store bodies before they are animated. They come from the cemetery outside, slain townsfolk, and other victims of Radaga's treachery.

The six sluggish figures are Radaga's zombies which are charged with retrieving, stacking, and guarding the bodies. However, right now a band of three ghouls is trying to fight past the zombies so they may dine. The figure entering the room is a ghast.

If the PCs don't interrupt, the battle will continue. Most likely the zombies will lose. In this event the ghouls will attack the party. If the zombies survive, they will not interfere with the party unless they threaten the corpses. If the ghouls win, Radaga will have them removed within 1d4 turns after this encounter, and she will replace the destroyed zombies.

Zombies (6): Int Non; AL N; AC 8; MV 6; HD 2; hp 12, 10, 8, 8, 7, 6; THAC0 19; #AT 1; Dmg 1-8; MR Special; SZ M; ML Special; XP 65 each.

Ghouls (3): Int Low; AL CE; AC 6; MV 9; HD 2; hp 12, 11, 7; THAC0 19; #AT 3; Dmg 1-3/1-3/1-6; SA Paralyzation; SD Special; SZ M; ML 11; XP 175 each.

Ghast (1): Int Very; AL CE; AC 4; MV 15; HD 4; hp 24; THAC0 17; #AT 3; Dmg 1-4/1-4/1-8; SA Special; SD Special; SZ M; ML 14; XP 650 each.

13. Stone Crypt

A small, squat crypt stands before the party. It seems to radiate a coldness that defies explanation, but nevertheless exists. With each step toward this stone tomb, a shiver races through your body and goosebumps rise on your arms.

Without warning, a pair of goblins will leap from the roof of the crypt and attack anyone who comes near it. They will battle to the death and attack without warning, imposing a -2 on opponents surprise checks.

Goblins (2): Int Low; AL NE; AC 4; MV 12; HD 4+4; hp 25, 19; THAC0 13; #AT 2; Dmg 1-6/1-6; SA Special; MR 10%; SZ M; ML Special; XP 975 each.

The doors to this building are locked and poisoned just as those to the church itself are.

As soon as the characters open the doors, they will be confronted with strange events:

As the door to this mausoleum swings open, a gust of cold dry air blows past you. Although it is fleeting and insubstantial, you sense a feeling of relief and the weight of the tempest above seems somehow less.

Looking into the doorway, you see a short flight of stairs that leads down into the tomb. An eerie green light flows out across the stone steps like some form of radiant water.

As the PCs move into the tomb and descend the stairway, they will enter another chamber.

The air in this place is cold and dry. Your breath curls away from you in wisps of vapor that dance like ghosts in the air before fading.

Numerous openings, some holding coffins, line the walls of this chamber. At the far end of the tomb is a black stone pedestal with an eerie, glowing skull upon it. There is no sign of animation in the thing, but a shimmering green mist issues from it to cover the floor.

As you stand here, a sense of fatigue seems to settle over you. Although you can find no reason for it, your every motion seems to require extra effort. In fact, even breathing has become a challenging task and your pulse hammers in your ears as if you had just run a great distance.

This skull is actually the head of an ancient evil cleric which is now in a near demi-lich state. However, all that it currently does is empower Radaga with her unnatural ability to create undead.

If the PCs enter here, it will rise up into the air and shine bright green light upon its target each round (an attack roll is required). If struck, the PC must save vs. death magic or be transformed into an undead and cease attacking the skull. This undead state will not at first be apparent, but gradually, the PC's skin will dry up and rot away and their abilities and skills will drop to that of a zombie.

Death skull (1): AL NE; AC 8; MV Fl 3 (A); HD 9; hp 43; THAC0 11; #AT 1; Dmg 0; SA flash of light; SD Nil; MR 35%; S T; ML 17; XP 5,000.

If it is destroyed, the skull will crash to the ground. Within its ruined shards, a 5,000 gp emerald can be found. Although the stone at first appears to be mundane, an examination of it will show that it seems to glow with a faint blue aura. The first character who touches it will instantly be empowered with first level clerical abilities (if he doesn't already have them). From now on, the character must divide experience up among this new class as if multi-classed (even for humans). Once this aspect reaches ninth level, the spirit of the powerful evil cleric within will take over the PC's body (as if by a *magic jar*). Moreover, the PC will be infatuated with the gem, and will not be interested in getting rid of it.

Endings

There are a number of ways that the Dungeon Master can end this adventure. Below are three possibilities, each of which may be greatly altered by the DM to fit his own needs and desires.

Remaining in Ravenloft

If the DM desires, of course, the party need not be transported out of Ravenloft. It might be that they are carried away from Daglan and his domain into another section of this demiplane.

In addition, they might be forced to do battle with Daglan rather than being transported away from this new domain. If they defeat him, the domain will break up and they will be carried away by the mists to some random location. If they lose, they probably won't be alive to continue the game anyway.

Escape From Ravenloft

This ending will return the characters to their normal campaign world. It assumes that they have just successfully destroyed Radaga and now possess the crown. If Radaga has the crown, it can be easily turned over to the characters at this point. Simply assume that she has it hidden away in the area where her final battle with the PCs occurs and that the PCs find it before her ambush. In any event, if one of the PCs is wearing the crown and delivers the death blow to Radaga, the following event can be used.

With the final destruction of Radaga, you notice that the crown has risen into the air. The gemstones have turned a deep azure in color and it begins to radiate a clean and pure white light. A shimmering image of a white robed, elf appears in the light. He smiles at the party and speaks.

"Thank you. For nearly 500 years, I have been locked in unending combat with the evil soul of the necromancer Daglan who built this crown. I was the weaker and could not triumph. But now, with the destruction of Daglan's last descendant, I have been able to overcome his evil. Now, half a millennia after it began, this malevolence has ended."

As soon as he completes his speech, the glow will fade and the crown will crumble into dust. As the wind scatters its remains around the area in which the last battle took place, the entire domain of Daglan will begin to break up. There will be violent earthquakes, volcanic eruption, great storms, and the usual special effects associated with the end of the world. One by one, each of the PCs should fall victim to some horrible fate. For example, one might be buried in the collapsing church while another might be swallowed up by a crack in the earth.

When all that is done, they will awaken back where they began the adventure before being transported to Ravenloft. No time will have passed, and all will be as it was for them.

Triumph of Daglan

This ending assumes that the PCs succeeded in destroying Radaga but that the one who dealt the death blow was not wearing the *Crown of Souls*.

As Radaga's body falls to the floor, an evil smelling black vapor begins to boil forth from the crown. It sweeps across the ground and enters the body of the slain priestess. Gradually the flesh begins to run like water and shift like clay in the hands of a sculptor. You try to move, but some evil force seems to be holding you in place.

Looking at the crown, you see that it is now radiating a pure white glow. The gemstones set into it have changed color and are now a deep azure blue. You no longer feel the oppressive evil of the crown clawing at your soul.

Slowly, Radaga's body begins to rise. It has now taken the form of one of her goblin minions, but is clearly undead. There is a cold red light burning in each eye and a feeling of absolute evil pours forth from her to fill the chamber. Even the radiance of the crown is smothered by this tide of darkness.

While the party is held in place by his evil power, Daglan (who has taken over this body), will walk around and look them over.

The cruel mouth of the Goblin cracks open and it begins to speak. The voice that issues forth is a cold and evil hiss.

"Thank you for slaying my granddaughter of many generations. With her death, I have become powerful enough to escape that accursed prison of a crown and return to the land of the living."

Behold! Daglan Daegon, Warlock of Death stands before you!"

Suddenly, the church roof rips away from the building and spirals away into the vortex above. The shrieks of splintering timbers fills the air as the wooden building tears itself apart and is consumed by the whirlpool of clouds. When the last fragments of the shattered church are gone the crown begins to glow more brightly and Daglan turns to face you with hatred in his eyes.

At this point, Daglan will begin to gloat about his powers. He clearly feels that the party is no threat to him and will begin to relate the story of his imprisonment within the crown. To culminate his ranting, he will turn on the party and release a powerful spell at them.

Just as he does so, however, the crown lifts into the air and takes the brunt of the attack. There is a great explosion of white light and the party is swept away into the vortex above. Each of them loses consciousness.

When they awaken, they find that they have been returned to their homeland at the exact point (in both space and time) where they entered the mists and were transplanted to Ravenloft.

Monsters

Throughout this module, abbreviated statistics have been provided for many monsters. Many of these are not presented in the generic *Monstrous Compendium* books and are, therefore, summarized here for easy reference.

Cloaker

When a cloaker makes a successful attack roll, it engulfs its target. Engulfed characters are unable to attack or move and take 1d4 points of damage plus their unadjusted Armor Class each round. Thus, a character in chain mail (AC 5) takes 1d4+5 hits. Shields do not count in such cases. Attacks made on the cloaker divide their damage evenly between engulfed victims and the monster. Area effect spells (like *fireball*) do full damage to both the monster and its victim. Non-engulfed targets are attacked with a whip-like tail that inflicts 1d6 points of damage. This tail is AC 1 and can be cut off if it takes 16 points of damage. A light spell cast directly at a cloaker blinds it and prevents it from using its *shadow shifting* powers (see below).

Each round, a cloaker may opt to moan instead of doing damage to an engulfed target. It will always moan if it has not engulfed a victim. This causes one of four different effects, all of which can be countered by a *neutralize poison* spell. First, it may impose a -2 on all attack and damage rolls against the cloaker. After six rounds of continuous use, this moan forces all who hear it into a defenseless trance. Second, it can be used to require a save vs. spells to avoid fleeing in terror for 2 rounds. Third, it causes nausea and weakness (save vs. poison or be unable to act for 1d4+1 rounds). And fourth, it can act as a *hold person* spell cast at any single person within 30 feet that lasts for five rounds.

Lastly, a cloaker can *shadow shift*. This allows it to increase its Armor Class to 1 or create shadow images to fool characters. The latter ability is often used to make 1d4+2 *mirror images* of the cloaker itself.

Crawling Claw

Crawling claws are the animated remains of hands and paws. They can leap up to 15' to strike at a foe. Against armored targets it delivers a blow (1d4 damage) and against unarmored foes it employs its crushing grip (1d6 damage). Claws are immune to any form of death magic, *charm*, *sleep*, *hold* and *raise dead* spells. *Resurrection* spells immobilize them for a number of rounds equal to the level of the caster. They cannot be turned or affected by other spells (like *control undead*) that are designed for use against the undead. They are immune to damage from holy water. Cold based spells make them brittle so that all subsequent attacks inflict 1 extra point of damage per die. Edged weapons (even magical ones) inflict only half damage on crawling claws.

Skeleton Warrior

All attacks made by skeleton warriors are at a +3 on attack rolls whenever they are employing a weapon. Further, only magical weapons can damage skeleton warriors and the mere sight of these creatures causes those with fewer than 5 Hit Dice to flee in panic. Skeleton warriors cannot be turned by priests.

Swordwraith

Swordwraiths are brilliant strategists and keen warriors. Each time they hit a target it loses 1

point of Strength. Such lost points return at a rate of 1 per day of total rest. A *limited wish* or similar spell can restore a character to full strength.

Swordwraiths are immune to *sleep*, *charm*, and other mind affecting spells and can be hit only by +2 or better magical weapons. They are turned as if they were vampires.

Undead Beast

Any victim hit by this creature's claw attack must save vs. death magic or be flung for an additional 1d10 points of damage. The beast can also trample its foes by making a normal attack roll. Trampled characters are entitled to a save vs. death magic, taking 3d8 points of damage if they fail but only 1d8 if they succeed. In addition, trampled characters who failed their saving throws are required to make a saving throw vs. wands as well. Failure indicates that they have been ensnared by the creature's rib cage and suffer 1d4 points of damage each round until they escape. Breaking out of the rib cage is possible only if the beast has lost 50% of its hit points (at which time the monster may no longer ensnare foes). Ensnared characters can attack the beast, but do so with a -3 on all attack and damage rolls.

Undead beasts can be turned as special undead. They are unaffected by flame and suffer minimal damage (1 point plus bonuses) from any edged or pointed weapons. Blunt weapons do normal damage.

Monstrous Compendium Appendix

Goblyn

CLIMATE/TERRAIN:	Any
FREQUENCY:	Rare
ORGANIZATION:	Servant
ACTIVITY CYCLE:	Any
DIET:	Carnivorous
INTELLIGENCE:	Low (5-7)
TREASURE:	Nil
ALIGNMENT:	Neutral evil
NO. APPEARING:	3-24 (3d8)
ARMOR CLASS:	4
MOVEMENT:	12
HIT DICE:	4+4
THAC0:	13
NO. OF ATTACKS:	2 or 1
DAMAGE/ATTACK:	1d6/1d6 or 2d6
SPECIAL ATTACKS:	Special
SPECIAL DEFENSES:	Nil
MAGIC RESISTANCE:	10%
SIZE:	M (4-6')
MORALE:	Special
XP VALUE:	975

Goblyns are hideous creatures with slightly bloated heads, pointed ears, and glowing red eyes. They have long, mangy hair which grows only on the back of their head and necks. About half of their face is taken up with a wide mouth full of needle-sharp teeth.

These creatures are formed by powerful evil magical items and spells which transform humans into these twisted beings. This transformation causes them to become very evil and totally submissive to their masters every whim.

Goblyns have a telepathic link with their masters and, through him, with all of the other goblyns he controls.

Combat: Goblyns are very nimble creatures causing a -2 adjustment to their opponent's surprise roll. Furthermore, when a goblyn is unexpectedly encountered, it will suddenly flash its teeth and leer at its opponent's face in a terribly frightening manner. A fear check is required the first time this is encountered. In any event, this action causes a -4 penalty to surprise. Those surprised will be so stricken with fear that they will be unable to move that round.

Goblyns seldom attack with weapons. Instead, they strike at their victim's throat with their clawed hands. Each successful claw attack inflicts 1d6 points of damage. If both of their claws hit, the goblyn is assumed to have gotten a solid hold on the target's neck. On each subsequent round, the victim will be bitten (usually in the face) for an additional 2-12 (2d6) hits. In addition,

they will have difficulty breathing and must make a saving throw versus spells or suffer an additional 1d4 points of suffocation damage. Both of these attacks are assumed to be automatic hits. The goblins refer to this as feasting, and it is so frightening to observe that all who see someone attacked in this manner must make a horror check.

In addition, for every 10 points of feasting damage done, the victim will suffer a permanent -1 adjustment to their Charisma due to facial scars and deformities.

Any attacks made by someone who has a goblin at their throat suffers a -3 penalty on all attack or damage rolls and saving throws. Others who are striking at a goblin which is feasting gain a +2 on their attack and damage rolls while its attention is focused on its victim.

Goblins are similar to undead creatures in that they never check morale.

All goblins have the ability to move silently (80%), hide in shadows (70%), and climb walls (25%). They have infravision which functions at a range of 90 feet.

Habitat/Society: Goblins are totally controlled by their master's desires. If they are told to attack another of their kind, they will do so without pity. They never instigate combat on their own, but eagerly leap to the attack if challenged or instructed to do so. Goblins have no apparent desires other than to fulfill their masters every whim with an emotionless devotion.

Goblins do not sleep, tire, or become bored. Furthermore, they can go for a considerable amount of time without food or drink.

Ecology: Goblins are strict carnivores. They will only eat freshly killed meat as they also drink the blood of their victims.

Goblins are often sought after by certain wizards and priests for they are useful as components in human controlling spells and magical items.

Plant, Carnivorous

	Quickwood (Spy Tree)
CLIMATE/TERRAIN:	Any/Forests
FREQUENCY:	Very rare
ORGANIZATION:	Solitary
ACTIVITY CYCLE:	Any
DIET:	Soil nutrients and water
INTELLIGENCE:	Very (11-12)
TREASURE:	Special
ALIGNMENT:	Neutral
NO. APPEARING:	1 (90%), 2-4 (10%)
ARMOR CLASS:	5
MOVEMENT:	1 (3 for roots)
HIT DICE:	5-10
THAC0:	5-6 HD: 15 7-8 HD: 13 9-10 HD: 11
NO. OF ATTACKS:	1d6+12 and mouth
DAMAGE/ATTACK:	Nil and 3-12
SPECIAL ATTACKS:	Roots
SPECIAL DEFENSES:	Spell channeling
MAGIC RESISTANCE:	Special
SIZE:	L (12'+)
MORALE:	Champion (15-16)
XP VALUE:	Variable

This great hardwood tree appears to be an oak, although close inspection reveals that it has a visage and sensory organs that resemble a distorted human face. It is 90% unlikely that the "face" is noticed unless the observer is within ten feet of the quickwood.

Combat: As it is very difficult for a quickwood to move its massive trunk, the creature usually remains still if at all possible. It can, however, send out thick roots that move 30 feet per round through the loose top soil (90-foot range). These roots can seize and hold immobile any creature under 1,000 pounds of weight (the creature is then drawn to the maw in one round to be chewed upon). The roots are too strong to be broken, and blunt weapons do not damage them but an edged weapon may be used to sever one. Treat roots as large-sized creatures, with 10 hit points each. Note that damage inflicted upon roots does not count toward destruction of the quickwood proper. The creature allows only six of its roots to be severed before it withdraws the other 1d6+6 to safety. The roots cause no damage.

The limbs of the creature are too stiff to serve as offensive members, but a quickwood has a mouth-like opening that can clamp shut for 3d4 points of damage. The victim must be touching the trunk or forced into position by a nearby grasping root where the maw can inflict damage before this is an actual danger, however. The visual, auditory, and olfactory organs (resembling large human eyes, ears, and nose) are slightly superior to the human norm, and the creature's infravision extends to 120 feet. The quickwood has numbers of lesser roots it spreads to sense

approaching creatures. Its sensitive leaves can detect air movements and changes in pressure.

It is possible to use plant-affecting spells against a quickwood, but most others do not work. The creature is able to perspire, drenching itself in water so fire does not harm it. Lightning is harmlessly channeled off into the ground, and poisons and gases do not harm a quickwood. A *disintegrate*

spell will certainly destroy one of these things, if successful. However, if under spell attack, a quickwood uses the spell energy to radiate fear in a radius equal to 10 feet per level of spell energy. If the caster fails his saving throw, the quickwood has channeled off all of the spell energy into fear; otherwise the fear is only a side effect of the spell use, and the magic has standard effects on the spy tree (saving throws are still permitted, of course). Mind-affecting spells do not affect a quickwood.

In addition to its own attacks and defenses, a mature spy tree is able to cause 2d4 other normal oaks to serve as its hosts. These trees resemble the quickwood while so possessed, having visages and sensory organs through which the master tree actually controls the hosts and gains information. Such control extends up to one mile.

Habitat/Society: These creatures may be found in any habitat that supports normal oak trees, including the warmer regions where live oaks are found.

Ecology: It is said that quickwoods grow only through the magical offices of some great wizard (or possibly druid) who planted mandragora roots after imbuing them with mighty spells. Others claim that these weird trees are a natural progression of vegetable life toward sentience and mobility. In any case, quickwoods are certainly sentient, unlike most of the vegetation found in the world.

Quickwoods are sometimes charmed or otherwise convinced to serve as repositories for treasure or as guardians of an area. In the former role, the treasure guarded is typical of the creature having placed it there. Such items are always stored within the trunk orifices of the quickwoods. As guardians, the creatures spy for intruders and upon sighting them send out a hollow drumming sound that can be heard for a mile or more.

Wolfdere, Greater

CLIMATE/TERRAIN:	Any/Forest
FREQUENCY:	Very Rare
ORGANIZATION:	Solitary
ACTIVITY CYCLE:	Any (espically night)
DIET:	Carnivore
INTELLIGENCE:	Exceptional (15-16)
TREASURE:	20%, U, (B)
ALIGNMENT:	Neutral evil
NO. APPEARING:	1-4
ARMOR CLASS:	2
MOVEMENT:	18
HIT DICE:	8+2
THAC0:	11
NO. OF ATTACKS:	1, 2, or 3
DAMAGE/ATTACK:	2d8, 1d6/1d6/2d6 or 2d6/weapon+6 (see below)
SPECIAL ATTACKS:	See below
SPECIAL DEFENSES:	See below
MAGIC RESISTANCE:	50%
SIZE:	M-L (4-9')
MORALE:	Champion (15)
XP VALUE:	8000

Greater wolfdere are a bane to all who live. They are able to assume three shapes at will, taking only a single round to alter forms. Their natural shape is that of a giant dire wolf standing a full 5' to 6' tall at the shoulder. They can also assume a half-wolf/half-human form. In this state they are 8'-9' tall with massive long arms equipped with talon like nails. Finally, they may assume the form of any humanoid of either sex which is between 4' and 9' in height.

Greater wolfdere speak common, as well as the language of forest animals.

Combat: Greater wolfdere often employ the same strategies used by typical wolfdere when hunting. They will change into a humanoid of opposite sex to that of their victim. Then, using their charisma and singing ability, they will get close to their victim and sing their special song. Anyone failing a save versus spells will be overcome with *lethargy*. The effects of this are the same as those for a *slow* spell and last for 1d6+4 rounds.

In dire wolf form, they will bite with their savage jaws, inflicting 2d8 points of damage with each successful attack.

In demi-wolf form, they can strike with each of their clawed hands (causing 1d6 points of damage each) and also bite for 2d6 points. In lieu of their claw attacks, greater wolfdere in this form may employ weapons (gaining a bonus of +6 on their damage rolls).

In humanoid form, they are forced to fight with weapons only and are assumed to have a strength of 18/00 (+6 to damage).

Greater wolfdere have infravision with a 120' range, and in all forms except human, their eyes glow red in the dark.

Greater wolfdere have all the abilities of a first level bard and can climb walls (55%),

detect noise (25%), pick pockets (15%), and read languages (10%).

Some exceptional individuals may be of greater level. As a rule, 1 in 10 creatures will be of level 2-5 (1d4+1) and 1 in 20 will be of level 6-11 (1d6+5).

Iron weapons (or those of a +1 enchantment) are required to harm a greater wolfwere. However, unless the blow is instantly fatal, the wound will quickly repair itself as the wolfwere is able to regenerate all of its lost hit points at the end of any given round. It is important to note, however, that severed limbs and such are not regenerated in this fashion.

Greater wolfweres are somewhat more resistant to wolfsbane than their lesser cousins and can stand the presence of that herb if they make a saving throw versus poison. If they fail, they must avoid it at all costs.

The howl of a greater wolfwere can summon 4d6 wolves or 2d6 dire wolves to its aid, if such creatures are in the area. These wolves will fight most loyally on behalf of the greater wolfwere with a +2 moral bonus.

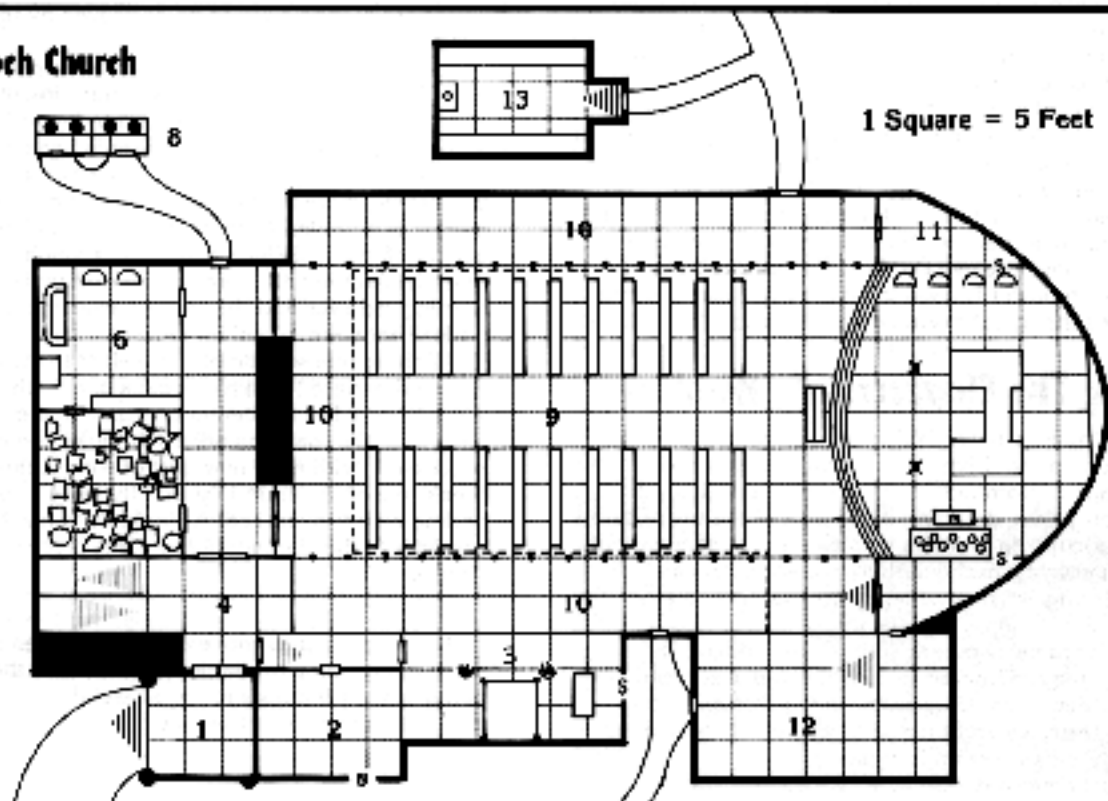
Habitat/Society: Greater wolfweres are nearly indistinguishable from typical wolfweres. They often team up with the latter (assuming positions of leadership), but seldom travel with others of their own breed. When more than one greater wolfwere is encountered, they will be working together on some scheme which requires both their efforts.

Ecology: Greater wolfweres were originally the offspring of Harkon Lukas, Lord of Kartakass. So great was his evil power that the children he had by female wolfweres turned out to be of incredible power. Greater wolfweres never mate with each other, rather, they mate with typical wolfweres. Only 10% of the children produced by such matings result in a greater wolfwere, the others being typical.

When the victims of a greater wolfwere attack are left to rot and not eaten or buried properly, there is a 50% chance that a Meekulbrau plant will sprout from the corpse. The berries from this bush are used in making Meekulbrau, a special wine of Kartakass.

They seem to have a near empathic link with wolves of all types, but despise werewolves and will attack them on sight.

Homloch Church

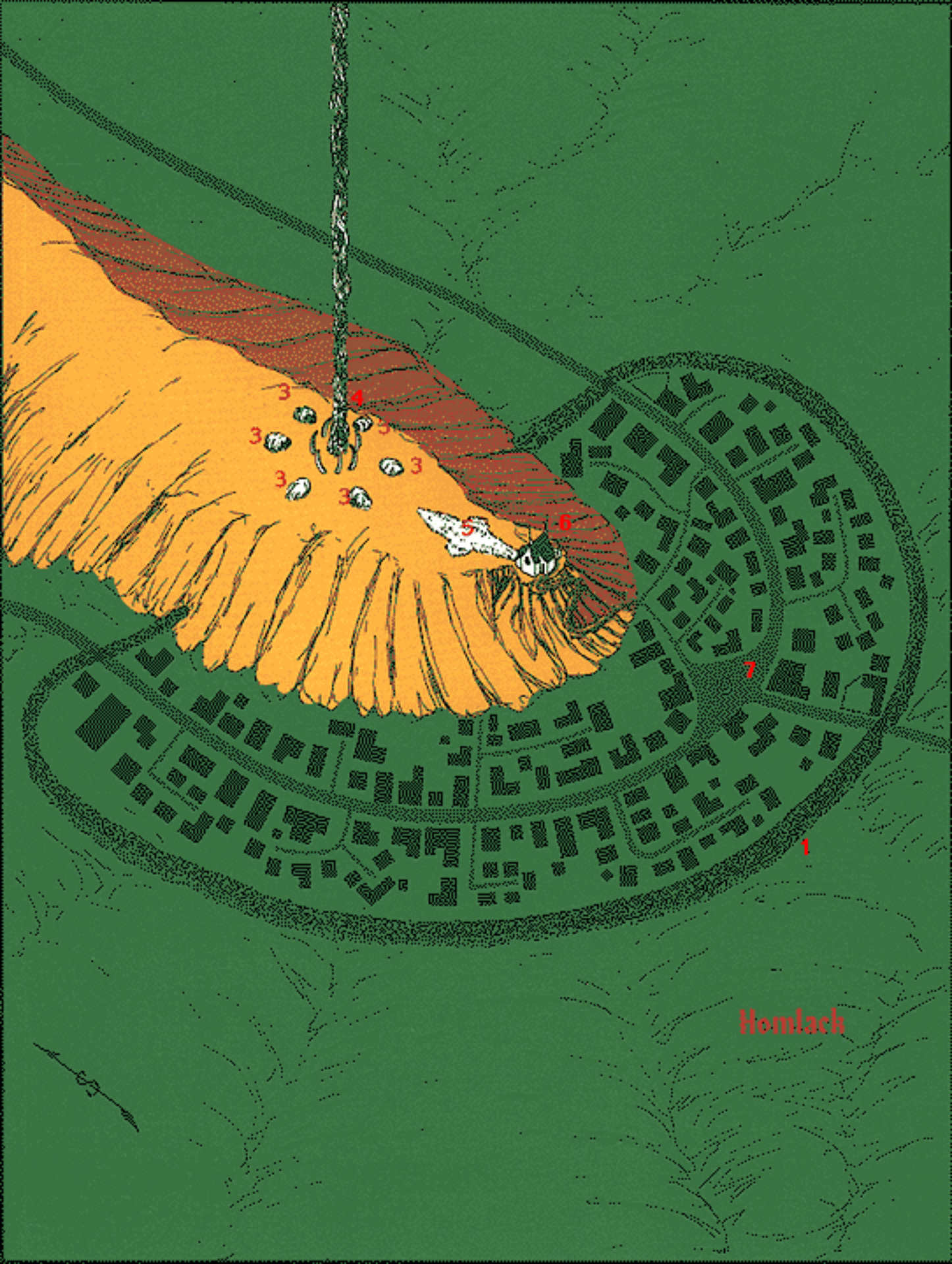




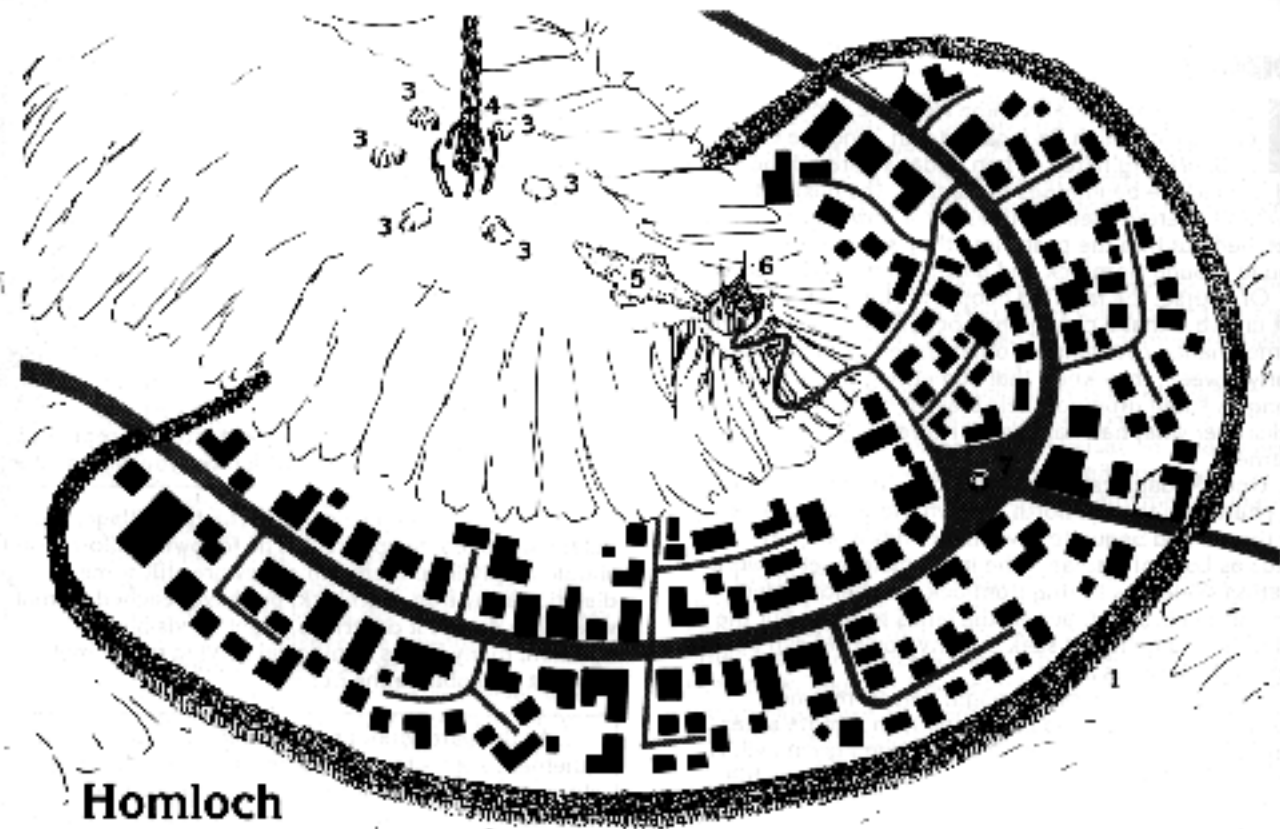
- Village
- ⊙ Castle
- - - Domain Boundry
- Road
- ▨ Forest





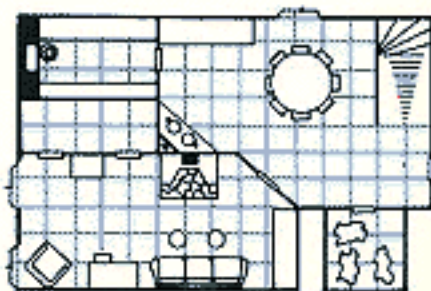
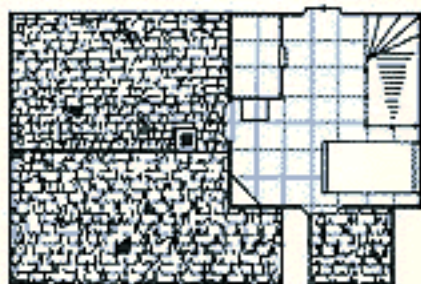
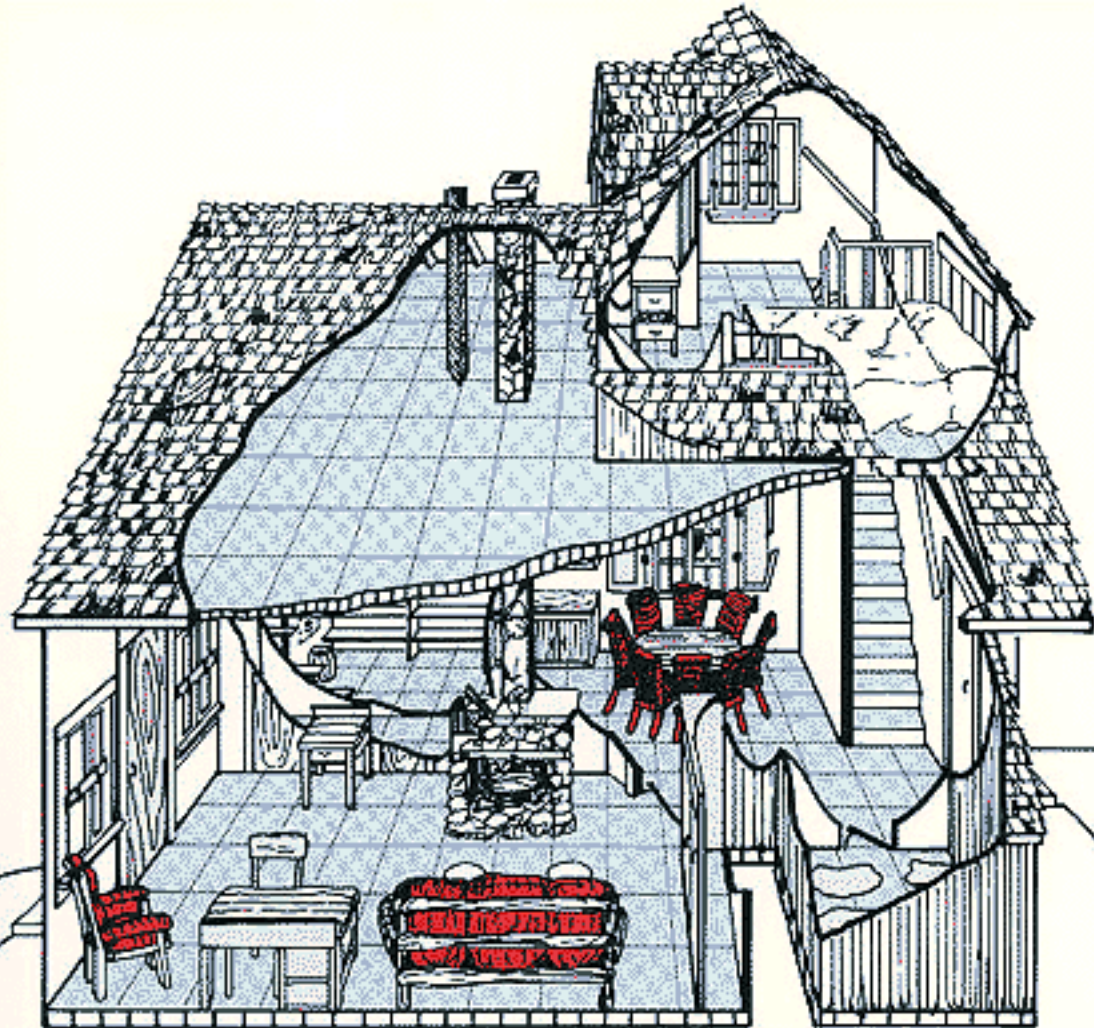


Homlach



Homloch

Jackques' Home



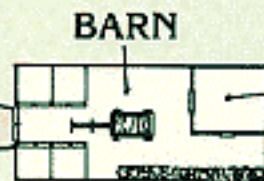
1 Square = $2\frac{1}{2}$ Feet



**Jackques'
Homestead**

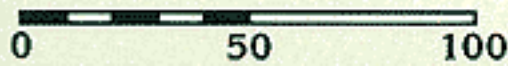


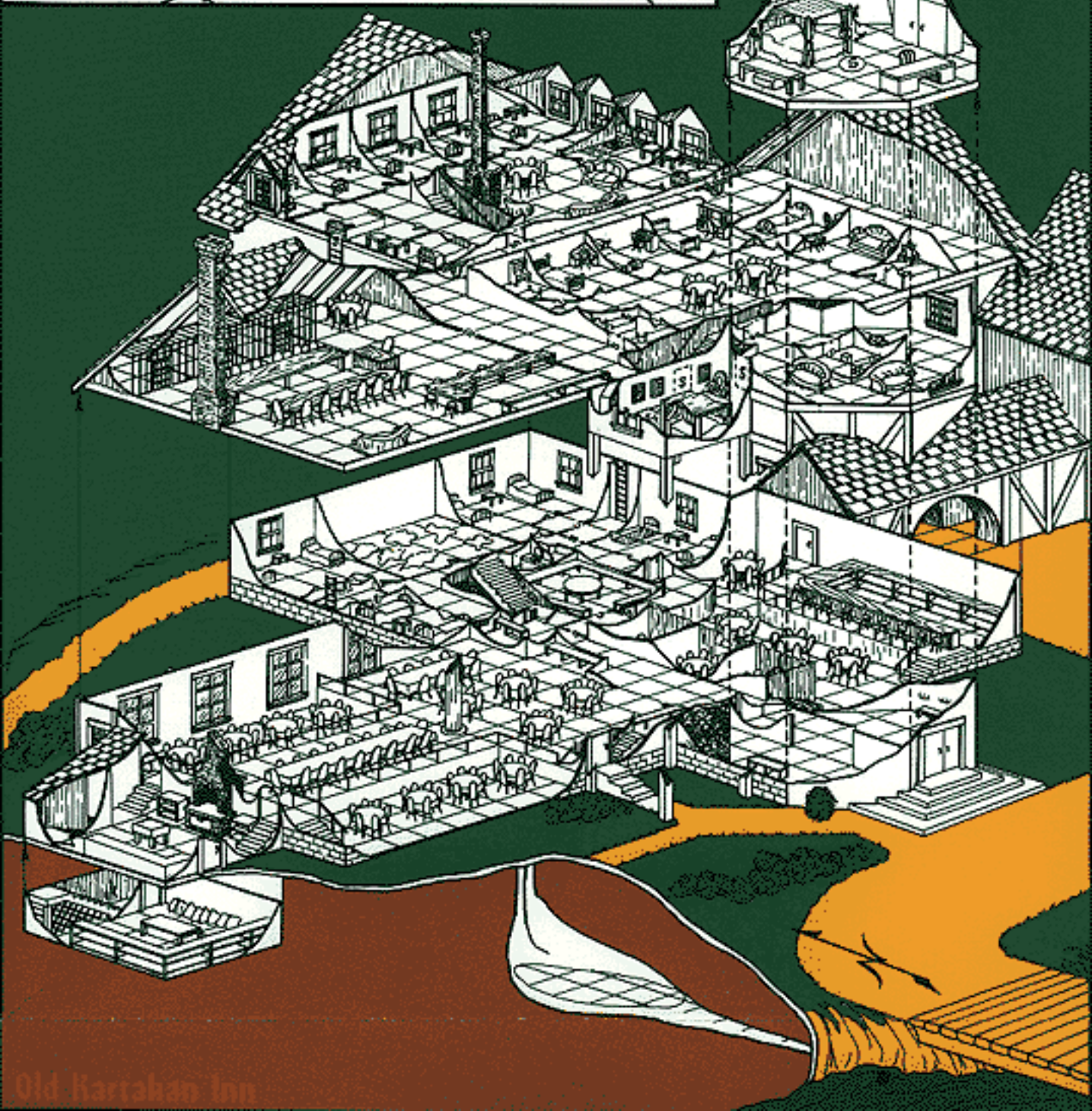
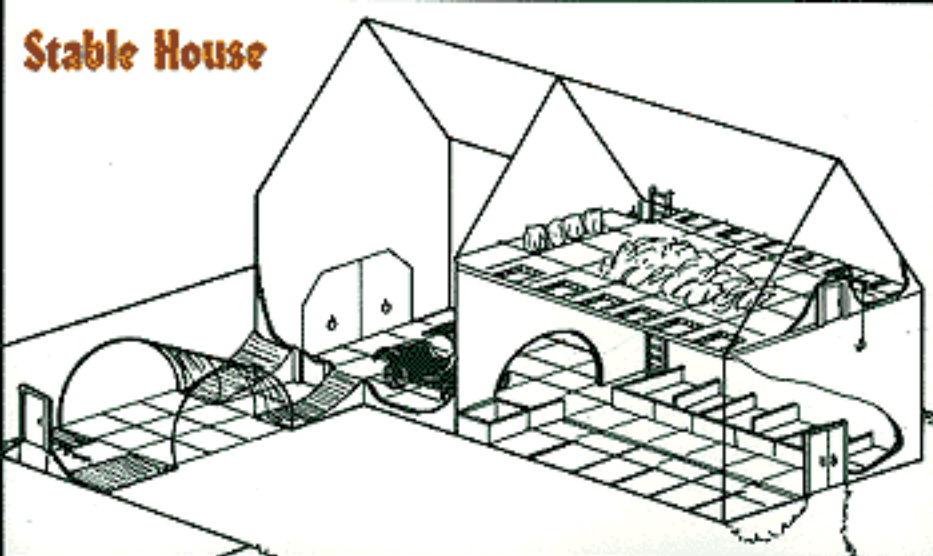
OUTHOUSE

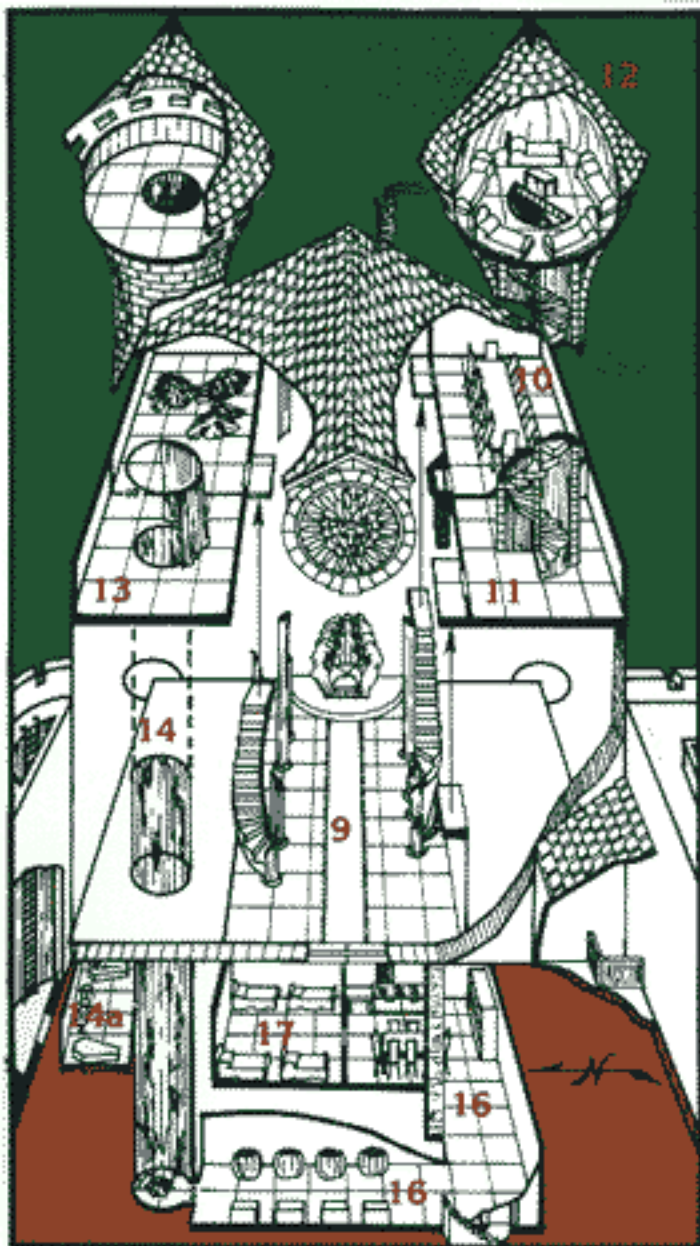


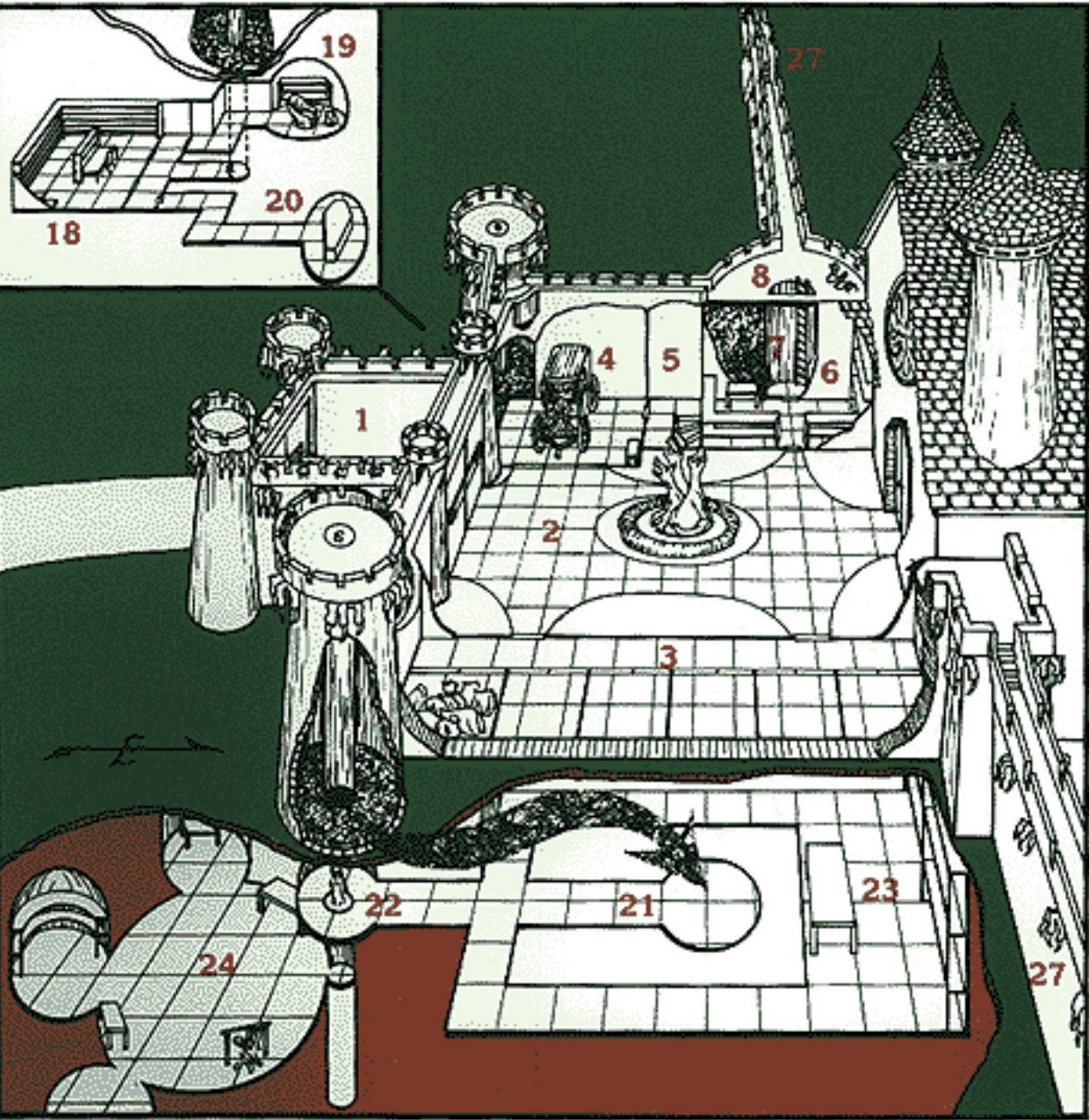
BARN

TACK
SHED

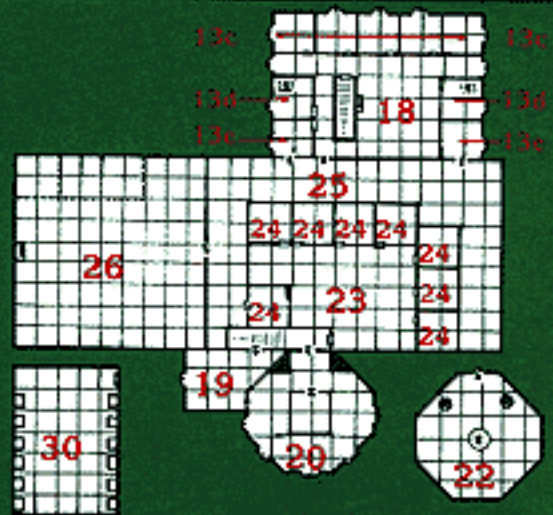
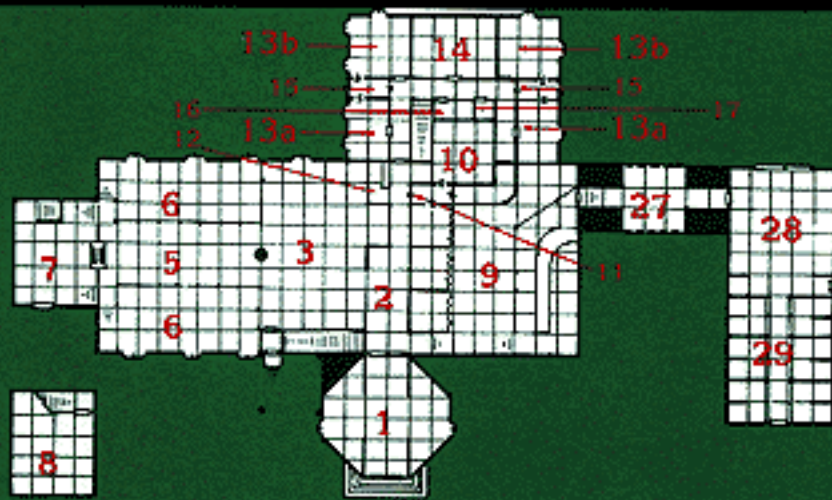




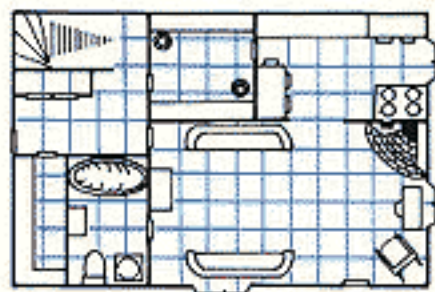
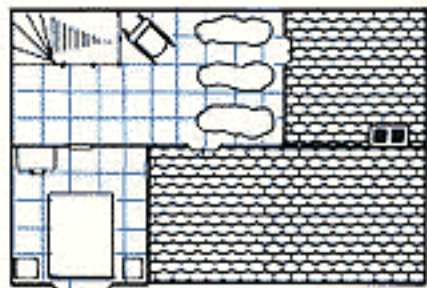




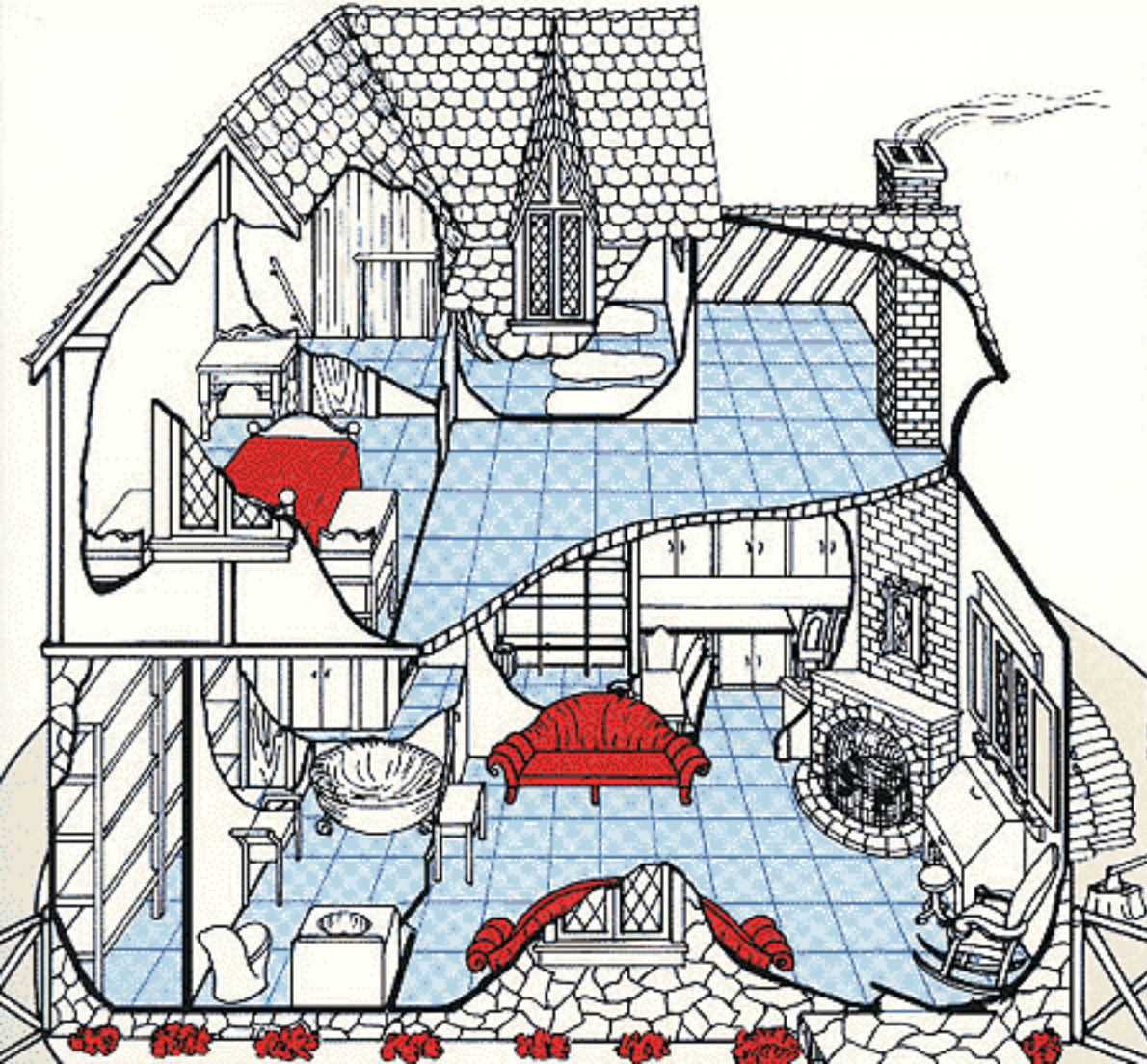


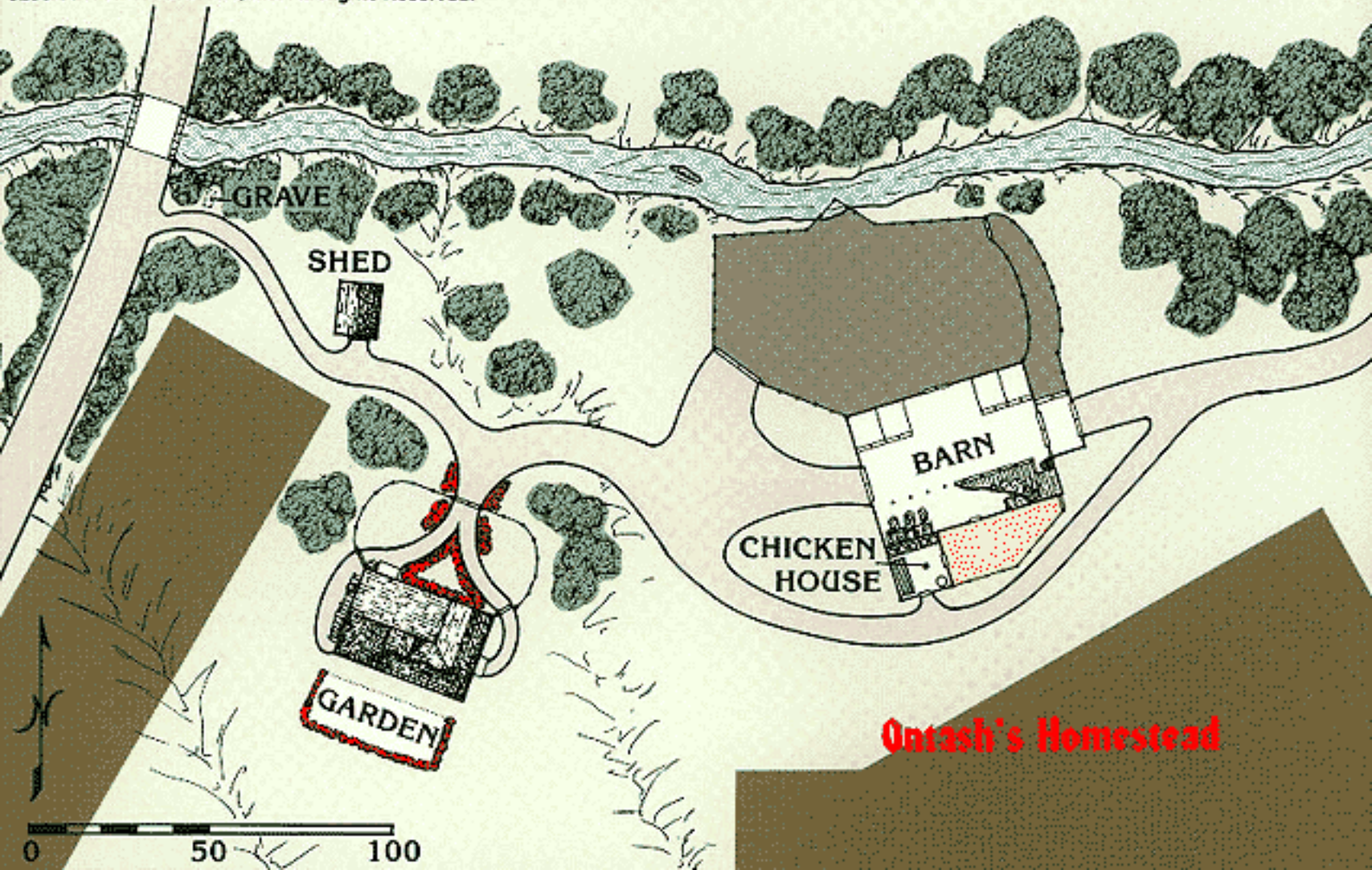


Ontash's Home



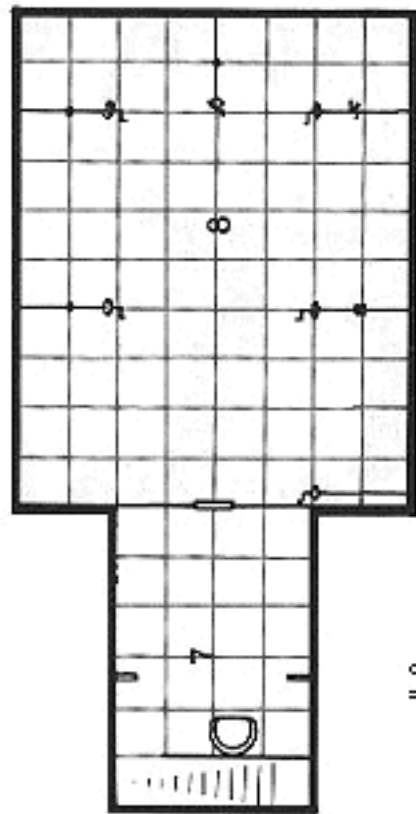
1 Square = 2½ Feet



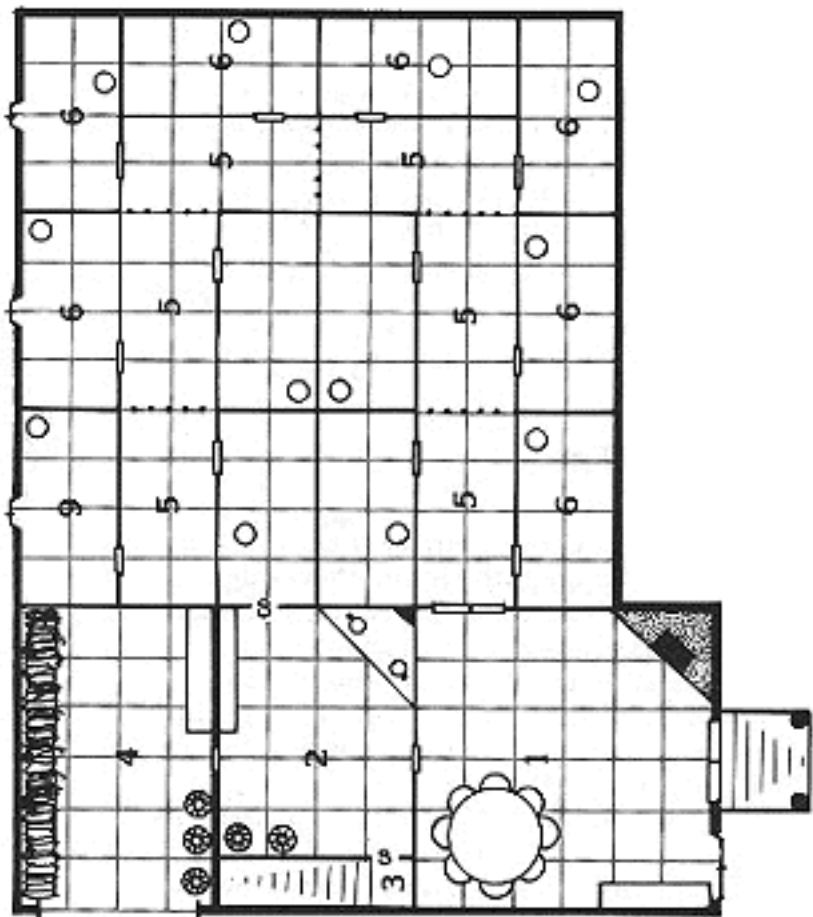


Ontash's Homestead

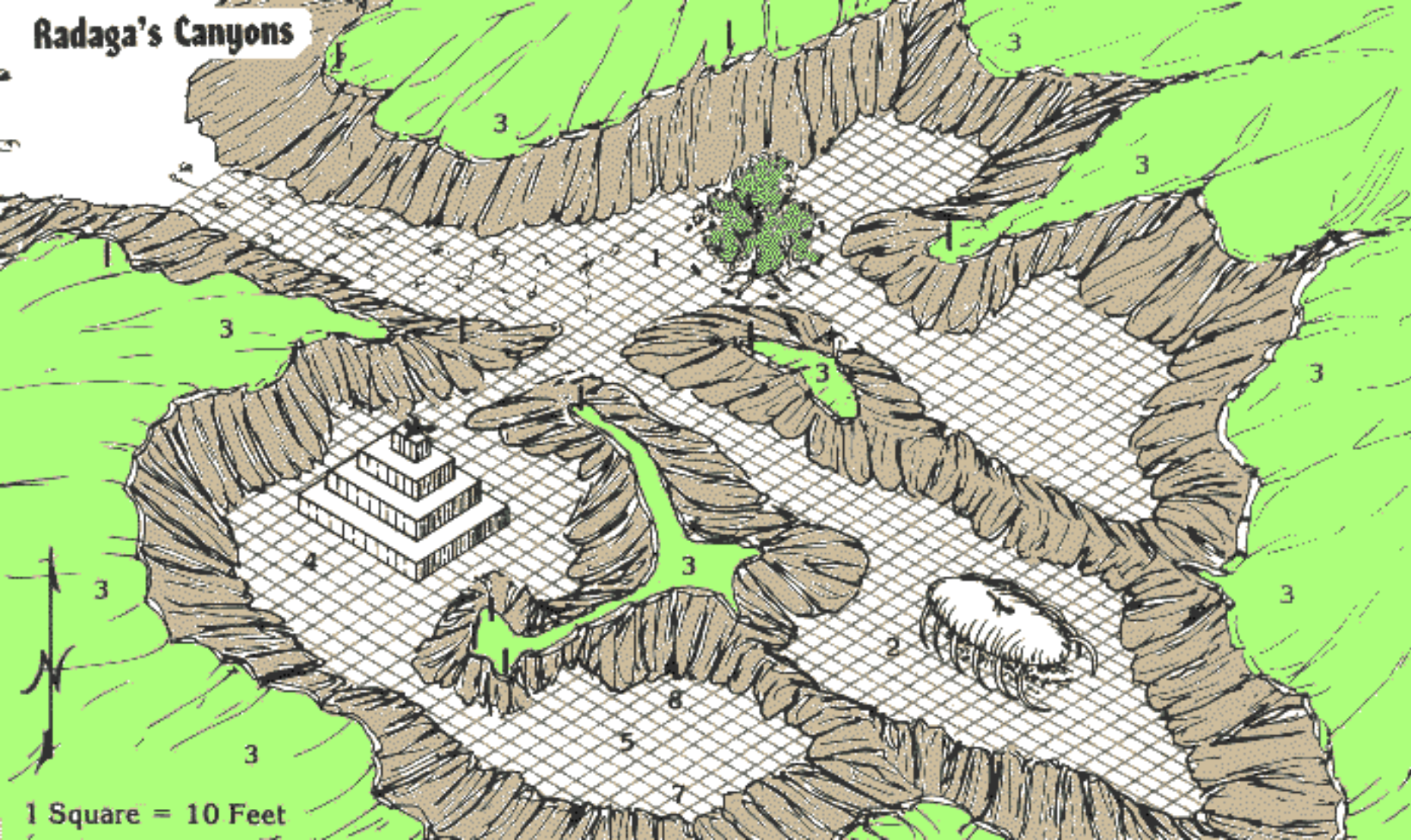
Jail House Map:



one square
= 2.5 feet

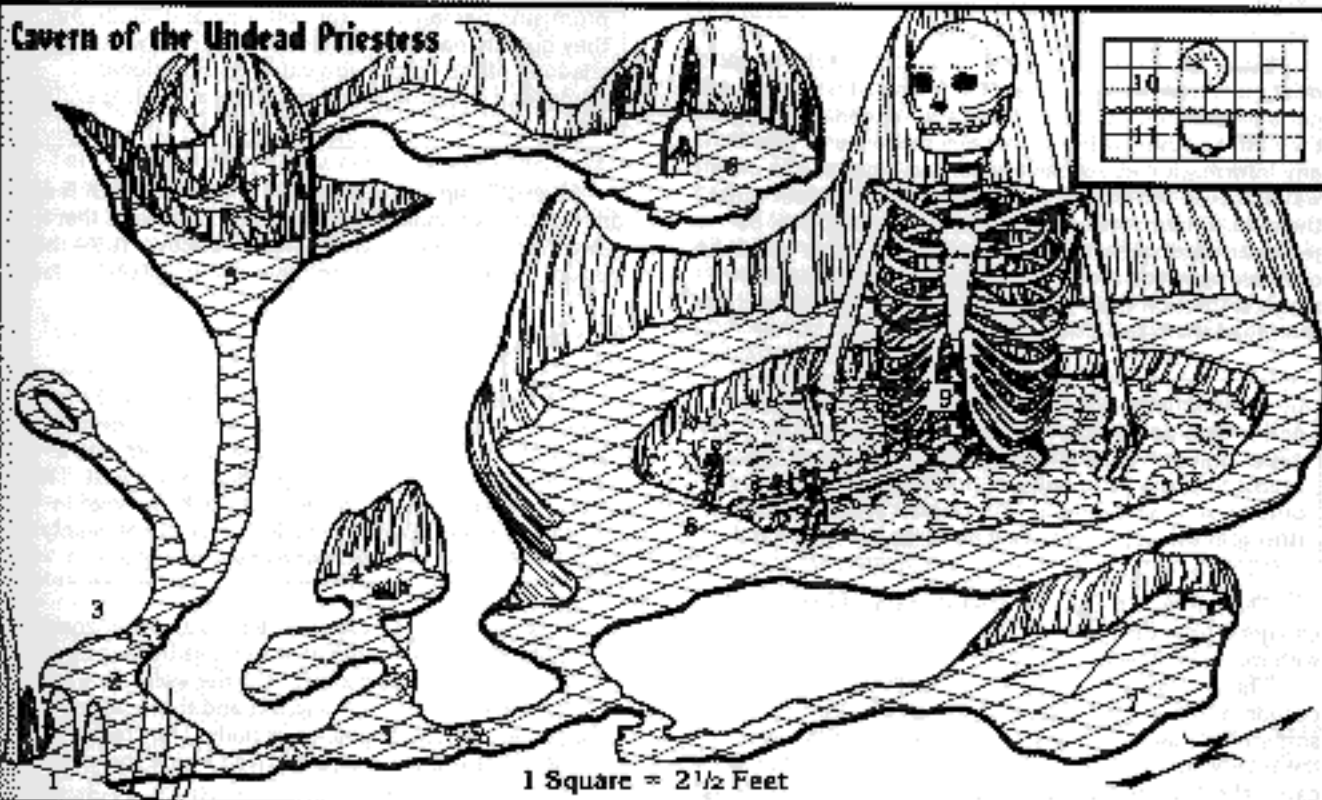


Radaga's Canyons

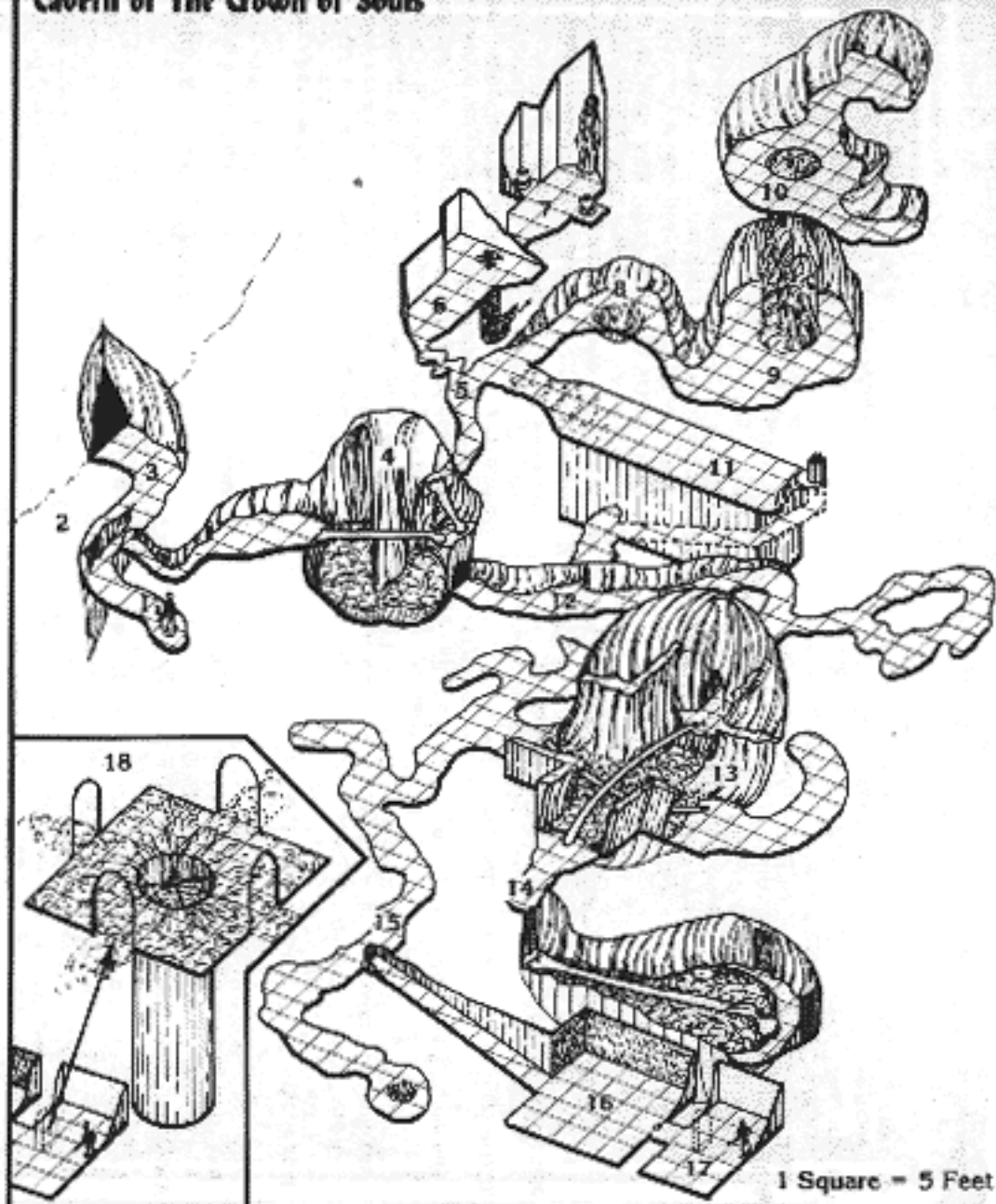


1 Square = 10 Feet

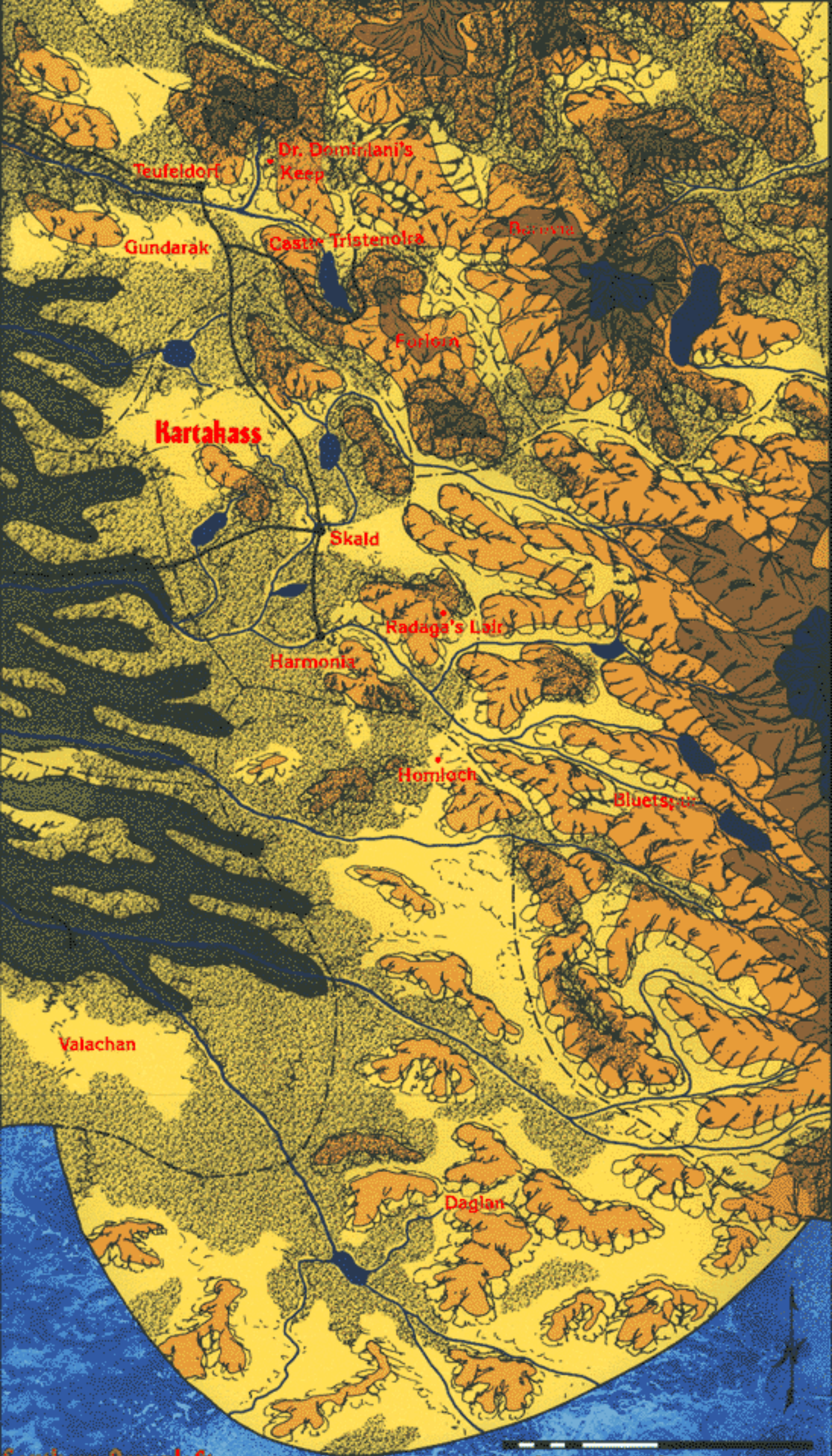
Cavern of the Undead Priestess



Cavern of The Crown of Souls







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