

THE HIDDEN HALLS OF Hazakop

AN ADVENTURE FOR BEGINNING GAMEMASTERS
AND 1ST-LEVEL CHARACTERS



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THE HIDDEN HALLS OF HAZAKOR

The Hidden Halls of Hazakor is an adventure for beginning Gamemasters and 1st-level player characters. The world of this adventure is made with the same ingredients as many fantasy adventures. Lost treasures. Evil monsters. Mysterious maps and strange clues that the characters and players need to figure out. It starts in a frontier stronghold called Purdey's Rest, where the characters in the adventuring party meet. Rumors of mysterious lost ruins lead the characters into the wilderness, where they face challenges that might gain them wealth and fame. Or they might end up lost and forgotten, like all the would-be heroes who came before them.

This book is actually two different types of adventure. The first is the story outline presented in the book. This lets the Gamemaster (the GM) and four players create a full story of their own, as the players' characters decide how to explore the world. The second adventure is the one that you'll take as the Gamemaster. That's the person who shapes the characters' journey, and who makes sure that the players have fun.

If you're going to be a player in this adventure, **don't read any further**. The adventure book is only for the GM, who will tell you and the other players what you need to know. After your character has played through the adventure, it's safe for you to read the book. And then you can become a Gamemaster yourself for another group of players, taking your turn to bring the Hidden Halls of Hazakor to life.

HOW TO USE THIS BOOK

A written adventure like the one in this book is a starting place for the GM. It's a collection of notes, information, and ideas that help bring a full adventure to life.

The Hidden Halls of Hazakor sets the scene for your game. It describes the places the characters can explore, the people they might meet, and the monsters they can fight. It gives you ideas for the things that might happen in the adventure. Sometimes these are things that happen to the characters

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as unexpected surprises. Sometimes these are things that happen because of other things the characters do first. But an adventure book is never the whole story.

You might have already been a player in a game with a GM using a written adventure, or you might have watched other people play. If so, you've seen how this works. A GM will spend some of their time looking at their notes and written materials for ideas. But they'll spend most of their time talking and describing things from their imagination. This is because an adventure is never meant to just be read out during the game, like you're reading a story to the players. Instead, it's meant to give you, the GM, ideas that will let you and the players make up the game and the story together.

WHAT IS A GAMEMASTER?

A Gamemaster is a combination of leader and referee for a roleplaying game (RPG). Each of the other players has one character, who becomes a hero in the adventure. The GM is in charge of everything else. The characters of the other players will explore, fight monsters, and talk to people who might help or hurt them. And when they do, a GM gets to bring the world, its monsters, and its people to life like they were part of a book, a comic, or a movie.

In any game session, the GM might play an honest smith offering to buy extra weapons from the party. A little while later, they might reveal that a beautifully painted door is actually a dangerous trap. Or they might take on the role of a monster that wants to kill the characters.

THE GM'S JOB

When you're the GM, it's up to you to get the game started and let the other players know what their characters can do. The other players have the job of bringing their characters to life by choosing what those characters do. Players will use their imaginations to ask questions and decide things, and will roll dice when trying to do things successfully. Then you use your imagination to decide what happens next.

As a GM, you describe what the characters see and hear, and what they smell and feel. Some description is written down in the adventure. But you will add to that description with things you make up yourself, using your words to build a story with the other players. When the characters look down a dungeon hallway, you can tell them it's dark. Or you can say that the characters see the end of the hallway disappear into shadow, and that they hear rats scurrying away from their light. When a character searches a wall for a secret door, you can describe the stones of the wall crumbling under their fingers, or dripping with dark slime. Bringing the world to life with description is one of the best parts of being a GM.

WORKING TOGETHER

Part of the fun of an RPG is that players and characters get to make mistakes and learn from them — so don't be afraid to let those mistakes happen. The Halls of Hazakor are meant to provide a good challenge for characters, with only a few areas that could be deadly. But make sure the players understand everything they need to know about an area of the dungeon before they decide what to do there. If the players are careless or reckless in what their characters do, they might get into trouble. But if the players make a bad choice because something you described wasn't clear, that's no fun for anyone.

SIDEBARS

Throughout the adventure, you'll see boxes like this one, called "sidebars." Some sidebars help to explain things in the adventure or the dungeon. Other sidebars talk about rules and how to run the game. And some offer tips and tricks that can help you become a better Gamemaster.

A GM never plays against the other players and their characters. As the GM, you have the final say over what happens in the game. But it's important to never use that power just to make the players feel bad. You play all the monsters and other enemies that the characters fight against. But if a player makes a mistake or a choice that hurts their character, that doesn't mean you win. The fun of being a GM comes from making challenges for the players and their characters, then seeing how they deal with those challenges. It's no fun to make the characters and players fail or lose on purpose.

HELPING THE PLAYERS

As the GM, you can help the players stay prepared. Make sure everyone has a proper character sheet, and make sure the players know the rules for their characters. For spellcasters, this means making sure that you and the player both know how a character's spells work. That way, you can help the player if they have any questions.

Be ready to step in with advice if the players can't decide what they want to do. This often just means reminding the players of things their characters know, but which the players might have forgotten. And if a real argument between players ever happens, you'll help them settle it. You might even suggest that the players take a short break from the game session before coming back to solve the problem. Some of the sidebars in the book talk more about helping the players and solving problems during the game.

OTHER BOOKS

This adventure book does not tell you everything you need to know about being a Gamemaster. In addition to the adventure, you need your game rulebooks or starter set. You also need the special dice that are part of the game. Your rulebooks tell you what you need to know to be a GM, and you'll want to have them with you when you run the adventure. The GM advice and tips in the adventure will remind you of the advice in your game rulebooks, and will build on what you've learned from those books.

One of the things most important to being a good GM is having experience with how the game is played. Being a GM means needing to know the rules of the game, and being a player first is the most fun way to learn those rules. You should understand things like how initiative, attack rolls, Armor Class, and saving throws work. You should be familiar with spellcasting, concentration, and how spells work in the game. You should know about movement and opportunity attacks, conditions and exhaustion, how to use ability checks, and so on. It's not impossible to learn how to be a good GM at the same time that you're first learning the rules of the game. But you're much better off playing or watching a few games first before running a game as a GM.

GETTING READY TO PLAY

You don't need to read through the whole adventure before you play it. The adventure is set up so that the characters start in one area of a large dungeon. They then need to find a number of magic keys that open up other sections of the dungeon. The characters have lots of choices for where to go in the adventure, but needing to find the magic keys lets you focus on one area of the dungeon at a time. That way, you won't feel overwhelmed trying to remember the whole adventure from the start.

For your first session, you need to read only from "How to Use This Book" (where you are now) to "Ruined Entrance" and "The Apprentices' Wing." This takes you through Purdey's Rest and the first sections of the dungeon, and is the first twenty-four pages of the adventure.

Whenever you read through a section of the adventure, you can highlight things or make notes to remind yourself of important information, or to add your own ideas. Never be afraid to change things in an adventure. In fact, sometimes you need to change things so they make sense. For example, if the characters spend time with someone in the stronghold, the next time they meet that character, the character might treat them differently based on what happened last time.

This adventure is designed for four players with 1st-level characters. The rulebooks for the game tell the other players how to create their characters. Or the players can play pregenerated characters already made up for them. The game's starter set has pregenerated characters, and the adventure comes with pregenerated characters of its own. You can download the adventure's pregenerated characters from:

www.insaneangel.com/hazakor

If you are working with new players, using pregenerated characters is a good idea. If the players want to make characters, you should plan to spend part of your first game session doing this — or even all of the first session. You can also ask players to create their characters before your first game session.

ADVENTURE SUMMARY

The characters begin the adventure in the frontier stronghold of Purdey's Rest. There, they meet a friendly rat-catcher who shares a secret. An old map shows a site called "The Halls of Hazakor" in the wilderness east of the stronghold.

READ-ALoud TEXT

Many adventures present text that you can read to the players to set the scene and tell them what's going on. But you don't need to read that text word for word. You can choose to paraphrase the text by telling the same story, but in your own words. In fact, sometimes you'll need to change the text so that it makes sense for the characters. One example is that characters can only see what's going on in a dungeon if they have light or if they have darkvision. If the characters end up in an area where they can't see, you'll need to paraphrase the read-aloud text to focus on their other senses until they can see. This can be quite exciting — at least for you — if a monster attacks in the dark.

The characters explore the area, finding ruined stonework crumbling in the forest. In the rocky forest floor, a cleft leads down into a hidden entrance chamber below the ground.

As the characters explore this Ruined Entrance, they find the skeleton of a dead adventurer. Magic doors found nearby speak a warning, though they can't be opened. But an open secret door leads to an Apprentice's Wing where mages once trained. The characters quickly discover that the halls of this underground fortress have become a monster-haunted dungeon. But they earn valuable treasure as they explore — including a key that opens the magic doors.

A Great Hall beyond the doors was shattered by a powerful earthquake long ago. Five more magic doors lead off from the hall, but the characters' key opens only one of them. Beyond that door are old chambers taken over by orc bandits and an ogre who loves a good bath. When all the threats in the Orc Annex are dealt with, the characters have earned a second magic key, which opens the door into the Goblin Court. This part of the dungeon requires stealth to explore. Then the characters must face off against a powerful goblin sorcerer to vanquish her and her goblin bandits.

Another magic key taken from the goblin sorcerer leads to a Shrine of Heroes. There, magic traps and monstrous guardians protect old tombs. A magic key in one of those tombs leads to a Sages' Quarter, where more traps and monsters wait for unwary explorers. A band of kobolds in this area have magic that the characters can use to continue their search of the dungeon. The sneaky kobolds drive a hard bargain for the magic. But they also warn the characters of a kobold priest who serves an unknown monster deeper in the dungeon.

An area called the Silver Hall was the residence of Hazakor, the dark mage who once controlled all these underground halls. A deadly water hazard there tests the characters. Then they face Hazakor himself, now a horrid undead. Finding a last magic key, the characters enter the Mages' Domain that is the final area of the dungeon. Dangerous hazards, elemental creatures, and sneaky kobolds must all be defeated. Then the characters discover that a pair of twin blue dragons have claimed the Halls of Hazakor as their lair — and that they won't give up those halls without a fight.

PURDEY'S REST

The stronghold called Purdey's Rest makes a great home base for the characters during the adventure. But it's up to the players to decide how much time they spend there. Some players like spending time out of the dungeon. They have fun when their characters interact with nonplayer characters (NPCs) like the residents of the stronghold. Other players like to focus on adventuring. They'll want to come back to the stronghold to buy supplies, then get back to the dungeon quickly. As you run your game, you'll figure out what the players like.

The following text tells the story of Purdey's Rest. You can read the text to the players, or you can paraphrase it. This means you tell the same story, but in your own words. See the "Read-Aloud Text" sidebar on this page.

In the long years since the fall of the vast Empire that once ruled all nations, remote lands between the great cities have fallen into fighting and conflict. The Imperial Guard that once fought the evil lurking in the wilds is gone. The

knights and warriors who now ride the borderlands waste their time fighting each other in the names of the monarchs and governors they serve. Bandits and brigands roam the roads. And every year, the foul creatures of dark forests and remote mountains push closer to civilized lands.

Some thirty years ago, a band of young adventurers of great wealth and fame rode through these lands. Their leader was named Purdey — a master thief and archer who had grown up on this frontier. Looking for a place to call home when she tired of adventure, Purdey claimed a ruined citadel that had been a military outpost in years gone by. With the gold she won delving in ancient dungeons on the far-off Sorcerer's Isle, she raised the old fortress's ruined walls. Soon, the new stronghold of Purdey's Rest stood as a place of safety and refuge for merchants and other travelers.

The stronghold rises from a rocky hill along a lonely stretch of the Old King's Road. It is a day's ride to the border of the southernmost province of the land, and the stronghold's soldiers patrol that border and the local roads. Dozens of small farmsteads surround Purdey's Rest, and the people living there watch passing travelers with caution. The stronghold and its soldiers keep the frontier folk safe, but these lands are still dangerous. People keep their distance from those they do not know.

Purdey's Rest can be placed in a remote part of any fantasy world. The stronghold is in an area near forests and rocky scrubland, and is a few days' travel from the nearest city. If you don't have a world that you are already playing in, don't worry about making one. This adventure doesn't need any connections to a larger world to be fun. And you'll have lots of time before you finish the adventure to think about what the characters might find beyond Purdey's Rest and the Hidden Halls of Hazakor.

GETTING TO THE STRONGHOLD

You and the players get to decide how the characters in the party got to Purdey's Rest and why they are there. The characters might all know each other, and they could have traveled to the stronghold together. Or they might be

ADVENTURES AND CAMPAIGNS

When you are a GM, you think in terms of adventures and campaigns. An adventure is a series of challenges that connect together, and that shape the story you and the players create. Adventures are often written around a central location or series of events. When the characters complete one adventure, they move on to the next adventure.

When you connect the adventures you run for a group of characters, you create a campaign. This makes a campaign a kind of longer story made up of smaller stories.

In a way, a fantasy roleplaying campaign is like any series of online shows, TV shows, or comic books that tell a whole story. And each adventure that makes up the campaign is like one episode or issue of that series. The only difference is that not all adventures are the same length. *The Hidden Halls of Hazakor* is quite a long adventure, and it will take a number of game sessions to finish. Some adventures are shorter, with the shortest adventures meant to be played in just one session.

TALKING IN CHARACTER

Some players like to talk at the gaming table as if they were their character. They say things like, "My name is..." or "I come from the city and am always dressed well." Other players like to talk about their characters as if they were characters in a book. They say things like, "My sorcerer comes from a small town and keeps to herself." Or, "My character is a warrior who carries his mother's sword." Make sure the players know that either way of talking about a character is fine.

GMs can do the same when playing any of the NPCs in an adventure, including intelligent monsters. Some GMs treat NPCs like characters in a book they're narrating. If the player characters go to see Mingus at the Mug and Fife tavern, the GM might say, "You enter the tavern and see lots of tables available. A half-elf at the bar welcomes you. She talks very fast as she says she hasn't seen you around before, and she asks where you've come from."

Other GMs like to run NPCs as if they were characters in a movie or a video. That type of GM might say, "You enter the tavern and see lots of tables available. A half-elf at the bar calls out to say, 'Hello, travelers! Welcome to the Mug and Fife. I haven't seen you folks before, or maybe I'm going blind in my old age. Come sit and tell Mingus where you've come from.'"

There is no right or wrong way to run NPCs, so you can take whichever approach you like. Many GMs feel nervous about playing characters and doing their voices. But they often find that when they start out narrating the NPCs, they end up talking as the NPCs without thinking about it.

strangers who meet for the first time in the inn or one of the stronghold's taverns. Some characters might be planning to stay in the area around the stronghold for a while. Others might just be passing through on their way somewhere.

If some players have their own reasons for why their characters came to Purdey's Rest, you and those players can work together to make up the adventure backstory. That's the story of what happened to the characters leading up to this adventure. But for players who do not want to create their own stories for how their characters came to Purdey's Rest, you can read the following backstory to start the adventure:

Though you all took different roads, you all arrived at the same place on this late-summer afternoon. Ahead, you saw the stronghold rise up on its rocky hillside. Green fields and farms spread out all around it. Making your way up from the Old King's Road, you saw the white banners of Purdey's Rest twisting against the clear sky. The insignia of a blue and red lion on those banners matched the shields of the soldiers who rode out as you approached the gates, their horses thundering past you.

You had heard that Purdey's Rest might have jobs for young, brave folk like you. The stronghold's soldiers are famous for their defense of the southern borderlands. And it is said that skilled warriors, scouts, and magic-users can rise quickly in their ranks. But when you passed through the gate and told the guards why you had come to Purdey's Rest, you heard these words: "No work in the



militia except for those who have proven themselves in the service of the province or the sovereign."

Discouraged, and with no other work to be found, you knew you would have to leave the stronghold the next day. Still, you found enough coin in your purse for a night at the inn and a hot meal first. And without knowing where you would go next, you knew it would make sense to not travel the frontier alone. So you now find yourself sharing a table with three others, all of you very much alike. You are young adventurers, seeking fortune and fame in the wild parts of the world.

At this point, ask each of the players to introduce their characters to the other players. Tell the players that they do not need to tell a character's whole life story. Just give the character's name and a bit of information that they might share with others.

STAYING OR GOING

At the beginning of your first game session, the players might want to have their characters spend time in Purdey's Rest. Characters can buy supplies or explore the stronghold, meeting the people who live and work there. Some players like this sort of roleplaying, which makes the world of the game feel real.

Other players want to go straight to the action when they start an adventure. So if your players want to get exploring and fighting right away, go to the sections called "Rumors and Clues" and "The Adventure Begins," starting on page 13. You can let the characters uncover some of the secrets and stories of the local area and the Halls of Hazakor. Or you can

just have them meet Tybalt the rat-catcher. That sets up the secret map that leads them to adventure.

Either option is fine. The first section of the adventure is set up so that the characters can come back to Purdey's Rest whenever they need to buy supplies or uncover rumors. Then they can go back to the dungeon to keep on exploring. In fact, the characters will probably want to come back to the stronghold more than once during the adventure.

EXPLORING THE STRONGHOLD

Areas inside the stronghold are not described in the same way as areas in the dungeon (starting on page 17). This is because the characters do not explore the stronghold like they explore a dungeon. Characters can wander around the stronghold's outer ward to see its shops, businesses, and NPCs. This should feel just like the players would feel if they were exploring a new town or neighborhood.

The characters can enter shops and businesses to see what's for sale. When they do, you get to play the NPCs in those places. The characters cannot enter private apartments, all of which are locked. But other folk in the stronghold might share stories of their neighbors. All this will help the players remember where to go when they need gear or information. It will also help them remember who to talk to when they need to sell treasure later on.

The "GM's Appendix" (see the sidebar on the next page) has a players' map of Purdey's Rest. You can print this map out so the players can use it as they explore, making notes on what is found in each area of the stronghold.

THE GM'S APPENDIX

The monsters, magic items, spells, conditions, and other parts of the game that appear in the adventure all appear in your game rulebooks. But so you don't need to look through different books each time those things appear, they have all been collected in a special "GM's Appendix" for the adventure. This appendix can be downloaded from:

www.insaneangel.com/hazakor

Whenever something appears in the adventure in *italics* (for spells and magic) or **bold** (for monsters and everything else), it is written up in the "GM's Appendix." Seeing italic or bold text in the adventure tells you to look in the appendix for more information. And the appendix also repeats the "About the Dungeon" sidebar from page 18 of the adventure, which you will reference often as you play.

Printing out your own version of the appendix makes it easy to add your own notes while you play. This includes letting you keep track of monster statistics and hit points during combat.

LAYOUT OF THE STRONGHOLD

Purdey's Rest consists of two interior areas called wards, which are surrounded by a high wall on all sides. The outer ward is the public area of the stronghold, where its residents live and where travelers stay. The inner ward is the home of Purdey and the stronghold's militia. Those warriors patrol the area around the stronghold for a day's ride in all directions, keeping this part of the frontier safe.

The outer wall that surrounds the stronghold is as tall as a three-storey building. The buildings inside the outer ward are mostly two or three storeys high. Most shops have apartments above them where the shops' owners and their families live.

Between the outer ward and the inner ward is a two-storey-high inner wall. Characters come into the outer ward from the road through the main gate. Entry to the inner ward is through an inner gate. The guards of the stronghold patrol the walls at all times, and two guard towers stand at the ends of the inner wall.

FOLK OF THE STRONGHOLD

The characters have no reason to fight any of the people of Purdey's Rest. So it shouldn't be important to know what combat statistics to use for them. For a few of the special NPCs with names, bold text tells you what statistics they use. Any statistics in bold can be found in the "Creature Appendix" — a special section with monster and NPC stat blocks at the end of the adventure. Monster statistics can also be found in the "GM's Appendix" download.

If you decide that you need statistics for other NPCs, most of the folk of the stronghold (shopkeepers, laborers, and so forth) use **commoner** statistics. Special NPCs (master crafters, important merchants, and so forth) might use **noble** statistics, if you want them to.

There are two types of soldiers in Purdey's Rest. Some guard the stronghold and stay inside it, watching from the walls and patrolling the outer ward. Others ride the lands around the stronghold on horseback, keeping the woods and the road free of monsters and bandits. The soldiers who watch over

the stronghold and its people use **guard** statistics, while their leaders and captains use **knight** statistics. Those who ride outside the stronghold are more experienced soldiers, and use **knight** or **scout** statistics.

Purdey conducts most of her business in the inner ward. But she is sometimes seen walking in the outer ward and the market court, where all the folk of the stronghold greet her with respect. Purdey is a tall half-elf who wears white robes over elegant elven chain mail.

OUTER WARD

The outer ward of the stronghold is a small, self-contained settlement. It has many shops, apartments, and services for travelers. The residents of the ward are hard-working and proud, and they keep their homes and businesses neat and clean. In summer, colorful flowers spill from hanging baskets along the outer ward's streets.

1. MAIN GATE

These are the main gates through which all visitors to the stronghold must pass. **Guards** (a mix of humans, dwarves, elves, half-elves, and halflings) armed with spears walk the walls and watch all who approach the gate.

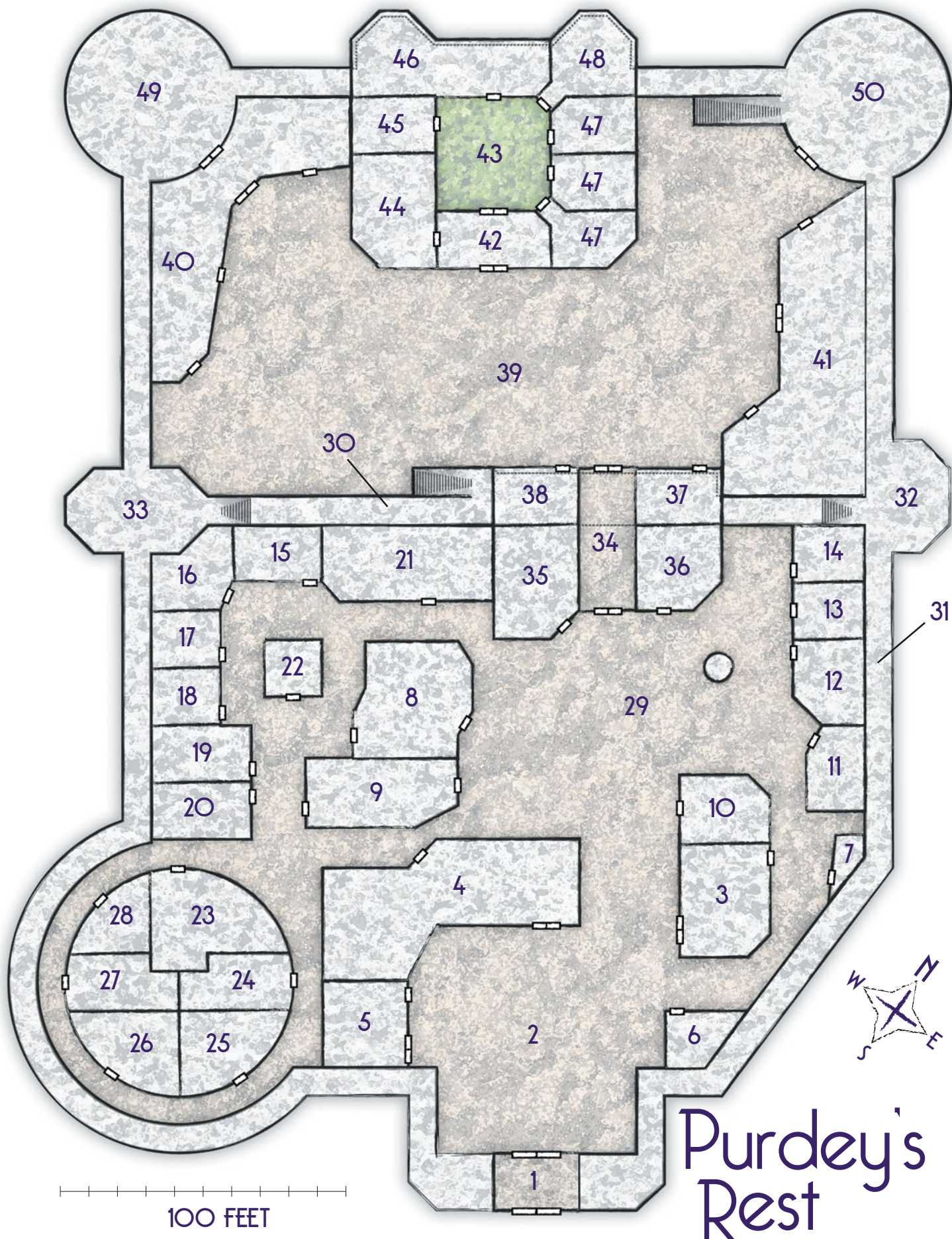
Anyone who wishes to enter the stronghold is questioned by the guards. Characters must give their names and explain why they are coming to Purdey's Rest, even if they only want to stay the night while traveling. Those who refuse to tell the guards why they have come to the stronghold are denied entry, and cannot go past the gate.

NONPLAYER CHARACTER QUIRKS

One of the most important things about being a GM is bringing nonplayer characters to life. With lots of other things going on in the adventure, it can be hard for the players to remember which NPCs the characters have met and talked to. This is why many of the NPCs in the adventure (including the intelligent monsters) have a quirk. This is some small thing about the way an NPC acts that makes them feel different from the other NPCs.

If the players only know the NPCs' names, they might not remember those characters' jobs, or which NPC told them a particular rumor. But it's easy to remember how Mingus the tavernkeeper talks very quickly, or how Needham the trader always feels cold, or how Varnaak the kobold (in area 35 of the dungeon) is a master haggler. Whenever you play an NPC, introduce their quirk first. Then think about ways to bring that quirk to life, not just talk about it. For a character who talks loudly or quietly, raise your voice a bit, or whisper so the players need to lean in. Wave your hands around or slurp on a drink if the characters are with an NPC who does those things.

If the characters interact with NPCs who don't have names or quirks written down, you get to make them up. One guard the characters talk to might always be munching on peanuts from a bag at their belt. A merchant the characters meet might have bad eyesight, always leaning in close and squinting whenever the characters talk to them. The "GM's Appendix" download has a list of names and quirks you can use for NPCs you make up. And you can use those lists to change the name or quirk of any NPC in the adventure to something else if you like.



2. ENTRY YARD

Travelers and merchants park their wagons and carriages here while staying in the stronghold. Between one and six wagons are usually parked in this area, with more in the summer and fall. Horses are kept at the stables (area 3), but they can be kept in the entry yard if the stables are full.

3. STABLES AND ROPEMAKER

This small stable has space for eight horses. The stablemaster is a human named Karrach, whose two children work with him as grooms. Part of the space above the stables is a hayloft, and the other part is the family's apartments. Karrach is extremely tall, and he always stoops so he doesn't hit his head on the low ceiling of the stables.

A half-elf ropemaker named Vinston works in the stables. She has a small shop with a cot in the hayloft. Vinston always sings quietly to herself, and she has a beautiful voice.

The only horses stabled here belong to travelers and merchants. Horses cannot be bought in the stronghold.

4. WAREHOUSE

Merchants who come to Purdey's Rest store their goods in this warehouse. Those goods include fruit, salted meat, cloth, cheese, and many other things produced on the frontier.

The warehouse master is Larrach, a human. He is the identical twin brother of Karrach the stablemaster. Larrach works alone but sometimes hires those passing through the stronghold to lug boxes and crates for 2 sp (silver pieces) per day. Larrach is extremely tall, like his brother. He might accidentally ignore gnome or halfling characters because he doesn't see them.

5. SMITHY

Forge fires are always burning in this shop. Brogand the dwarf smith spends her days here forging horseshoes and working on armor and weapons. While people talk to her, Brogand slurps loudly from a waterskin because of how hot her smithy is.

Brogand does most of her work for the militia of Purdey's Rest, so she does not have a lot of weapons or armor on hand. Characters can buy longswords, shortswords, maces, and daggers here at normal prices. And Brogand can craft any other metal weapon, metal medium armor, or metal shields for normal cost in one to three weeks.

Brogand does not craft weapons made with wood, including bows and crossbows. But characters can have Bronwyn the woodcarver (area 20) craft the wooden parts of a crossbow. Then Brogand can craft the metal parts and finish it.

The second floor of the smithy is for storage. Brogand sleeps in a cool cubbyhole dug out beneath the floor of the smithy.



6. LEATHERWORKER

Lancaster is a human leatherworker who does a brisk trade from his small shop. He has a quiet voice, and people talking to him always need to ask him to speak up.

Lancaster can repair backpacks, belt pouches, leather armor, and studded leather, as well as bridles, saddles, and saddlebags for horses and other mounts. He also sells all those items at normal prices.

7. RAT-CATCHER

Tybalt is a halfling rat-catcher who has her office in this tiny stall. She sings to herself when she's working, but her songs make no sense. The stall is too small for human-sized people, so Tybalt and her winged cat, Tibbles, meet with customers at the Mug and Fife tavern (area 9), where they also sleep.

Tybalt's main business is trapping rats and mice inside the stronghold and its buildings. But the good-hearted halfling is too kind to kill the animals she traps, so she keeps them in cages in and outside her office. When the cages are full, she usually takes the rats and mice out to the woods near the stronghold to free them. But once a month, Tybalt loads up a pony cart and takes a holiday trip with any rats and mice she has trapped. Then she sets them free in the wilderness a few days from Purdey's Rest.

Lots of unusual plants and strange creatures can be found in the wilderness. This is where Tybalt found and adopted her winged cat, Tibbles, and it is where she collects special herbs and wild berries. She uses these in her second business, making what she calls "delicious salad-on-a-stick." Most people think Tybalt's salad-on-a-stick looks a lot like a small tree branch. It has chewy but edible leaves, wild berries stuck onto it, and a tangy jam glaze. Characters can buy a salad-on-a-stick for 5 cp (copper pieces). It provides a day's food for one person.

If Tybalt is at her stall during the day, she loudly advertises her salad-on-a-stick to those who pass by. The rat-catcher plays a part in starting the adventure. So have the characters hear and see her early on, even if they don't stop to talk.

8. INN (THE THREE-HEADED DOG)

This friendly inn has the sign of a fuzzy three-headed dog above the door. Rollo, a halfling, is the innkeeper and owner of the Three-Headed Dog. She is a friendly sort, and always asks people to tell her a good joke. Rollo can answer most questions about the stronghold, including where goods and equipment can be bought.

Rollo's husband is a gnome barber named Kard who is very polite. He calls everyone, "My liege," and tells them how wonderful they look. Kard offers haircuts and shaves for 2 sp in a small private room on the second floor.

The inn has a comfortable common room on the ground floor that sleeps up to twenty people. It costs 5 sp per night if a character wants to sleep in the common room. Six private rooms on the second floor each have their own door with a lock. A private room has two small beds, with room for two other characters to sleep on the floor. Private rooms can be rented for 1 gp (gold piece) per night per character. If any characters want a private room (either for one person or to share), you can decide if any rooms are available.

If the characters are looking for a place to stay for a few weeks or more, Rollo and Kard tell them that an apartment is cheaper. They then recommend their own available apartment (area 18).

9. TAVERN (THE MUG AND FIFE)

This loud, bright tavern has the sign of an overflowing mug of ale and a small flute over the door. The owner and tavernkeeper is a half-elf named Mingus, who is friendly to all strangers and loves to know what other people are up to. She sounds excited when she talks, and she talks quickly. Mingus knows most of what goes on in the stronghold. But she does not share that information unless characters buy drinks and food from her.

The kitchens and common bar of the tavern are on the ground floor, and there are quieter private tables on the second floor. Characters can buy ale, wine, cheese, bread, and meat for normal prices (see the "Equipment" section in your rulebooks). Quality meals (eggs and toast, savory pie, stew, roast meat, or a roast vegetable medley) can be bought here for 5 sp per day.

10. TRADING POST (THE LUCKY GOBLIN)

This building's sign shows a comical-looking goblin holding an overflowing sack of gold coins. Inside, a human trader named Needham buys, sells, and trades normal adventuring gear. Needham always complains that he is cold. He wears a heavy coat and has a fire burning in the trading post's fireplace no matter how warm it is outside.

The trading post does not sell any of the following items:

- Weapons, which can be bought from the smithy (area 5) or the woodcarver's (area 20).
- Armor, which can be commissioned at the smithy (area 5) or bought at the leatherworker's shop (area 6).
- Clothing, which can be ordered at the tailors' shop (area 11).

LIVING SPACE

The characters will probably not want to stay in Purdey's Rest for long during this adventure. But after they explore the Halls of Hazakor, you might make up new adventures in the area around the stronghold. With their treasure, the characters will easily be able to rent an apartment if they want to. Then they will become residents of Purdey's Rest, just like the NPCs they know.

There are nine private apartments in the stronghold. Seven apartments are presently occupied, and two are available for rent (see area 13 and area 18). Traders, explorers, and mercenary adventurers who want to make Purdey's Rest their base of operations find renting an apartment cheaper than a long-term stay at the Three-Headed Dog (area 8).

Each apartment is two storeys tall, with a small stair ladder leading to the second floor. An apartment is furnished with comfortable, well-made furniture. It has a bathroom on the ground floor, and a fireplace on each floor for cooking and heating.

- Acid, alchemist's fire, antitoxin, basic poison, healer's kits, herbalism kits, or *potions of healing*. All those items can be bought from the apothecary (area 26).
- Tools worth more than 10 gp. The only tools that can be bought at the stronghold are those worth 10 gp or less.

Needham takes items in trade at half their normal value. For example, a character who had no cash could trade a bullseye lantern (value 10 gp) to earn 5 gp to spend on other things.

11. TAILORS' SHOP (THE BONE NEEDLE)

Above the door of this shop is a small sign showing a white needle and a spool of thread on a black background. Glaedwyn and Gloriana, the elven couple who live and work here, are master tailors. Both are very animated, and they wave their hands around when they speak.

Glaedwyn and Gloriana spend most of their time working for the stronghold. They sew and repair the cloaks and uniforms of the guards and soldiers of Purdey's Rest. They can also create clothing at normal cost for other customers in one week.

The tailors are good friends with the weavers Caladrien and Elberiel (area 23). Both couples spend a lot of time with each other. Because of this, some of the stronghold's other residents think the four elves are unfriendly.

12. GEMCUTTER'S APARTMENT AND SHOP

Isarn is a half-elf gemcutter. He makes a good living trading gems with the adventurers and explorers of the southern frontier. He then sells those gems at a profit when he travels to the cities west and north of Purdey's Rest four times per year. Isarn is always nervous, and he talks loudly.

Isarn does not have an official shop, so he works from his apartment. He is so afraid of being robbed that he almost never leaves, and he doesn't answer the door to strangers. He has his meals delivered from the Rose and Sparrow (area 21).

Anyone who wants to see Isarn must set up an appointment through Kirky, the baker at the Rose and Sparrow. She questions characters carefully about their business, then sets up a meeting with Isarn for a fee of 1 gp.

Many people in the stronghold don't trust Isarn because of rumors that he buys gems from thieves. Those rumors are true, and Isarn is secretly a **spy** for a thieves' guild in a city to the west. But his friends in the stronghold don't know his secret, and say that he's just a quiet person who keeps to himself. Kirky is one of those friends.

13. EMPTY APARTMENT

This apartment is currently empty. It can be rented from its owner, Isarn the gemcutter (area 12). The apartment has two beds upstairs. It also has room for two or three more characters to sleep on couches or on the floor downstairs.

Characters who rent this apartment are able to maintain a modest lifestyle, paying 1 gp per day. This covers their rent, food and drink, and other necessities whenever they spend downtime in Purdey's Rest.

Characters who rent this apartment might spend more than two weeks away from it if they go off on adventures. If they do, they get back to discover that Isarn has 'accidentally' rented it to someone else. Isarn won't kick the new tenants out. And worse, he lies to say the characters told him they weren't coming back.

14. RETIRED HEALER'S APARTMENT

Lynet is a dwarf **priest** who has retired from adventuring. She now spends her days exploring the countryside around Purdey's Rest, and is writing a book on the history of the frontier. Lynet draws the pictures that will appear in her book, and she sketches people as she talks to them.

Lynet does not like Aldavar the healer (area 25) and the way he sells his spellcasting. If she hears of characters who have asked Aldavar for healing and been told no because they don't have money, she offers her services for free. Otherwise, she does not sell her spellcasting.

If Lynet uses her magic to help the characters, she might ask them to do a favor for her. Lynet often asks adventurers to explore old ruins in the wilderness. This might lead to new adventures that you can make up yourself. Lynet also likes to buy old books and historical relics, using the money she earned as an adventurer when she was younger. When the characters find valuable books and parchments in the dungeon, they can sell them to Lynet.

15. GOLDSMITH'S APARTMENT

Rubert is a half-elf goldsmith who lives in this apartment and has his shop at area 24. He keeps his gold and jewelry with him in a *bag of holding* that he takes between his shop and his apartment. See area 24 for more about Rubert.

16. RETIRED MERCHANT'S APARTMENT

Gaxan is a human merchant. He made his fortune in the cities north of Purdey's Rest, then decided to retire to the exciting frontier. Gaxan is well liked by the other residents of the stronghold. He laughs at other people's jokes even when they aren't funny.

Gaxan often wanders the territory around the stronghold on his own, and he sometimes speaks of seeing strange creatures in the woods. For the most part, no one believes him. You can decide if there is any truth to Gaxan's stories, which might lead to new adventures you make up.

SELLING GEMS AND JEWELRY

When gems and jewelry are found in the Halls of Hazakor, they have a value given in gold pieces. But gems and jewelry can't be used to buy things in shops like coins can. When the characters collect gems and jewelry while adventuring, they will need to trade them for coins if they want to use their value to buy things in Purdey's Rest.

Isarn the gemcutter (area 12) will buy gems from the characters, but he does not buy jewelry. Rubert the goldsmith (area 15 and area 24) will buy jewelry but not gems by themselves. The price given for gems and jewelry in the adventure is the full amount that Isarn or Rubert will pay the characters for them.

17. SHARED APARTMENT

To save money, people who work as servers at taverns often sleep for free on the floor near the fireplace, after their work is done. A number of the servers at the Mug and Fife and the Rose and Sparrow grew tired of that. So they pooled their money to rent this apartment, which is owned by Rollo and Kard at the Three-Headed Dog (area 8).

Eight young people (a mix of humans, half-elves, and halflings), share this apartment built for four. They are a loud and happy bunch, and music and singing can often be heard coming from here late at night. If the characters rent apartment 18 next door, they will have to decide how they feel about that.

18. EMPTY APARTMENT

This apartment is currently empty. It can be rented from its owners, Rollo and Kard at the Three-Headed Dog (area 8). The apartment has two beds upstairs. It also has room for two or three more characters to sleep on couches or on the floor downstairs.

Characters who rent this apartment are able to maintain a modest lifestyle, paying 1 gp per day. This covers their rent, food and drink, and other necessities whenever they spend downtime in Purdey's Rest.

If the characters rent this apartment, one of them might eventually discover a secret compartment. The compartment is 2 feet by 2 feet by 1 foot deep, and is hidden in an upstairs wall behind a loose board. Rollo and Kard are unaware of this compartment. The characters can use it to safely store treasure. Or you might have them find something left behind by a former tenant.

19. SCRIBE'S APARTMENT

Jarvis is a halfling scribe. He has his shop at area 27 but does not live there. He also does not keep any of his magic *spell scrolls* at his shop, but hides them in secret spaces inside the walls of this apartment. See area 27 for more information on Jarvis.

20. WOODCARVER'S APARTMENT AND SHOP

Bronwyn is a half-elf woodcarver and sculptor. She always smiles, and she loves to talk to newcomers to Purdey's Rest. But Bronwyn is also a retired bandit who uses the stronghold

to spy for her bandit friends. She eats breakfast in the Rose and Sparrow and eats dinner in the Mug and Fife. And she always listens in when visitors discuss their business.

Bronwyn keeps a pigeon coop on the roof of her apartment. She uses carrier pigeons to send messages to her bandit friends in the hills along the Old King's Road. She tells them to be on the lookout for rich merchant wagons or to avoid travelers she thinks are dangerous. These bandits are not connected to the orc and goblin bandits hiding in the Halls of Hazakor. But you might use Bronwyn's bandit friends in new adventures you make up yourself.

As a cover for her bandit activities, Bronwyn offers her services as an expert woodcarver. The ground floor of her apartment is her workshop, and she lives and sleeps upstairs. She can craft wooden weapons (including bows and the wooden part of a crossbow) for normal prices in one week.

21. TAVERN AND BAKERY (THE ROSE AND SPARROW)

The sign of a sparrow perched on a long-stemmed rose hangs above the doors of this brightly painted business. Kirky, a half-elf baker, works at the ovens on the ground floor. She talks to her bread and pastries like they are pets as she makes them, because she thinks that makes them more delicious. Kirky has trouble walking, so she uses a specially made wheeled chair at work and when she wanders the outer ward.

Kirky's wife Karly tends bar on the second floor. Karly is bad at remembering people's names, and she often calls characters by the wrong name even after she's met them. Both Kirky and Karly are friendly toward all visitors. They freely share their knowledge of the stronghold and its residents.

Both the tavern and the bakery floors are packed tight with tables, and the Rose and Sparrow is always busy. Characters can buy ale, wine, cheese, bread, and meat for normal prices. Quality meals (eggs and toast, savory pie, stew, roast meat, or a roast vegetable medley) can be bought here for 5 sp per day.

22. TINKER'S STALL

Marden is a dwarf tinker and fix-it person, and he also works for Purdey's Rest collecting garbage from shops and apartments once a week. He is friendly, but he is so serious that he often looks angry to people who don't know him. Marden repairs household items in his stall and makes house calls to do carpentry and plumbing work. Everyone in the stronghold uses his services, so Marden is a good source for information and gossip. He lives at the Three-Headed Dog (area 8) in a small upstairs room.

23. MASTER WEAVERS' APARTMENT AND STUDIO

Caladrien and Elberiel are elf weavers who create beautiful cloth using special elven techniques. Both elves love to talk, and they will often finish each other's sentences. The weavers' private residence is also their studio. Elven cloth fetches a high price in the cities to the west and north, and is normally sold only by the elves of the great forest a week's journey to the east. The weavers make a good living trading with the merchants who pass through the stronghold.

Caladrien and Elberiel are good friends with the tailors Glaedwyn and Gloriana (area 11). Both couples spend a lot of time with each other. Because of this, some of the stronghold's other residents think the four elves are unfriendly.

24. GOLDSMITH'S SHOP

Rubert the human goldsmith has his shop here, and he lives in his apartment at area 15. He is suspicious of strangers, and stares at people he doesn't know as if trying to see what they are hiding. Rubert is also secretly a **sorcerer**. He uses his *sleep* and *blindness/deafness* spells against anyone he thinks is trying to rob him. If anyone asks him about magic, he panics, then says, "I'm not a sorcerer!" very loudly.

Purdey's Rest is far from the wealth of the cities, but Rubert makes a good living purchasing jewelry from explorers and adventurers. He does not buy gems that are not part of a piece of jewelry. Rubert resells the items he buys when he journeys to the cities west of the stronghold twice per year.

Like many people in the stronghold, Rubert does not trust Isarn the gemcutter (area 12). If he knows that the characters are doing business with Isarn, he spreads rumors about them, saying that he thinks they might be selling stolen goods.

25. HEALER'S APARTMENT

Aldavar is a human **priest**. He sells magical healing services to residents and visitors in Purdey's Rest. Aldavar thinks he is smarter than everyone else, and he talks down to other people. He has become wealthy from the many adventurers who come through the stronghold, and his apartments are well furnished.

Aldavar offers no services without payment in advance. He charges 10 gp for *cure wounds* (cast only with a 1st-level spell slot) and 50 gp for *lesser restoration*. Aldavar is happy to take permanent magic items in trade for his services. But he offers only 50 gp worth of healing for each magic item, which is far less than most magic items are worth.

26. APOTHECARY'S APARTMENT AND SHOP

Haarkon is a half-elf apothecary. She crafts alchemical and herbal products in her shop, and lives in the apartment upstairs. She is easily distracted, and forgets that she is talking to people while she works.

Haarkon does a lot of business with explorers and adventurers in the borderlands. She sells acid, alchemist's fire, antitoxin, basic poison, healer's kits, herbalism kits, and *potions of healing* at normal prices.

27. SCRIBE'S SHOP

Jarvis is a halfling scribe. He collects rare books and handles the financial accounts of many of the other businesses in Purdey's Rest. He loves using big words when he talks to people, but he sometimes uses them incorrectly. Jarvis also collects and sells low-level magic *spell scrolls*, which he buys from contacts in the cities west and north of Purdey's Rest. Characters can buy *spell scrolls* of any cantrip from Jarvis for 25 gp. They can buy *spell scrolls* of any 1st-level spell for 50 gp.

28. DARK RESIDENCE

The shutters of this residence are always drawn, and its door is locked. Candles are seen burning behind the shutters at

night, but no one ever goes in or out. Food is delivered to the door every morning and every night from the Rose and Sparrow, and garbage is left out once a week to be collected by Marden the tinker. But no one has ever seen the front door of the apartment open.

None of the people in Purdey's Rest know who lives here, except for Purdey herself. Many people in the stronghold worry that the apartment holds some criminal or dangerous stranger. But Purdey has made it known that she is not worried about the apartment's resident.

Deciding who lives here and what role they might play in Purdey's Rest is left up to you.

29. MARKET COURT

This open courtyard is where the farmers and hunters who live outside the stronghold come to sell their goods each day. Traveling tinkers and crafters also set up stalls in the market when they pass through the stronghold.

A wellspring in the courtyard supplies Purdey's Rest with fresh water. The spring flows up through a fine statue fountain, then pours into a large pool where the people of the stronghold fill up barrels and jugs from their homes and shops.

30. INNER WALL

The wall that divides the outer ward from the inner ward is 20 feet high and 10 feet thick. Guards can walk along the inner wall, and stairs lead up and down to the outer wall at the east and west towers. Stairs lead up to the inner wall from the training ground (area 39).

31. OUTER WALL

The outside wall of Purdey's Rest is 30 feet high and 10 feet thick. Guards can walk along the wall all the way around the stronghold. A stone railing protects the guards against attacks from the ground, but it lets them fire bows and crossbows if the stronghold is ever attacked.

Stairs lead up to the outer wall from the training ground (area 39).

THE INNER WARD

North of the outer ward is the inner ward of the stronghold. Purdey and her advisors live here. The guards and soldiers who protect Purdey's rest and the lands around it also live and train in the inner ward. Because only those people are allowed in this area, the inner ward is not written up with lots of details like the outer ward.

The characters cannot go to the inner ward as they start off their adventuring careers in and around Purdey's Rest. But that might change after the characters complete this adventure. As they tell their story, their bravery in the Hidden Halls of Hazakor might become well known. Hearing tales of their deeds might make Purdey or one of the guard captains want to meet them. And if you decide that the characters are invited to the inner ward, you can expand these areas with your own ideas.

You get to decide which NPCs work and live here, and what secrets they might hold. You can make up names and quirks for the captains and advisors who work for Purdey. You can decide if they are honest and trustworthy, or if they

THE LONG ARM OF THE LAW

Sometimes players and characters do things you don't expect. In a place like Purdey's Rest, some of those things might get the characters in trouble with the guards. Characters can be arrested in the stronghold for getting into fights, stealing from NPCs, climbing the stronghold walls, or trying to break into shops or apartments. So if any players talk about their characters wanting to do such things, it's up to you to convince them it's a bad idea.

Describe how there are guards everywhere in Purdey's Rest, patrolling the streets and the market court. But also, characters will see guards eating in the taverns and visiting people at the inn. Purdey's Rest is a safe place for its people, and the guards will keep it that way by kicking troublemakers out of the stronghold. If you need to, remind the players that they'll have lots of chances to fight things in the dungeon.

are suspicious and mean. You can decide that some of the soldiers in the stronghold are secretly working for bandits. You can decide if there are secret doors into the library or another part of the inner ward. Or you might put a secret treasure in some area, and then decide who hid it there.

32. EAST TOWER

The east tower is one of the main guard posts of the stronghold. Extra weapons are stored here in case of emergency.

33. WEST TOWER

The west tower is the other main guard post of the stronghold. Extra weapons are stored here in case of emergency.

34. INNER GATEHOUSE

These gates are closed unless people are entering or leaving the inner ward. Guards stand at both ends of the gatehouse and along the inner wall. They make sure that no one enters the inner ward without permission.

35. BAILIFF'S OFFICE AND QUARTERS

The bailiff is the head guard of the stronghold. They are responsible for upholding law and order inside Purdey's Rest.

36. COMMANDER'S OFFICE AND QUARTERS

The commander is the leader of the soldiers who patrol the lands around Purdey's Rest.

37. CLERK'S OFFICE AND QUARTERS

All official business inquiries and documents for the stronghold pass through here.

38. CASTELLAN'S OFFICE AND QUARTERS

The castellan is Purdey's chief advisor. They are responsible for the day-to-day running of the stronghold.

39. TRAINING GROUND

The guards and soldiers of Purdey's Rest train with weapons and horses in this area.

COMING BACK TO PURDEY'S REST

The characters might come back to Purdey's Rest more than once during the adventure. When characters find treasure in the Halls of Hazakor, they can upgrade their armor and weapons, or buy *potions of healing*. Or if the players want to think about the clues and secrets that have been uncovered in the dungeon, they might just want their characters to sleep in a nice bed while they take a break from exploring.

When the characters come back to the stronghold, make sure the players know that no one else will be at the dungeon. There are no signs of other people having been around the entrance to the dungeon in the forest. The characters are also the only people with a copy of Tybalt's map. But when the party is back at Purdey's Rest, the players should be careful what they say about the Halls of Hazakor.

The characters might want to tell the soldiers at Purdey's Rest about the monsters and bandits they have seen in the dungeon. But because Hazakor's Halls are a four-day walk from the stronghold, their threats are outside the area the soldiers patrol. The soldiers will watch for monsters closer to Purdey's Rest, but they do not investigate the dungeon.

Characters might also come back to Purdey's Rest and brag about the gems and gold they've found. But if they do, rumors of a lost treasure vault in the wilderness will spread. Other groups of adventurers might start to search for the Halls of Hazakor. You can use that to make up roleplaying encounters in the stronghold, or in the forest near the dungeon. The players can think about how the characters can convince those new adventurers to explore somewhere else.

40. SOLDIERS' BARRACKS AND DINING HALL

This large hall is two storeys tall. The guards in the stronghold and the soldiers who patrol outside it live, rest, and eat here.

41. STABLES

The horses of the soldiers who patrol around the stronghold are kept here.

42. MEETING HALL

Visitors to the inner ward meet with Purdey and her advisors in this nicely furnished hall.

43. COURTYARD GARDEN

Beautiful flowers and shrubs fill this open area. Benches let visitors and residents of the inner ward sit and relax.

44. DINING ROOM AND KITCHEN

Purdey and her advisors have their meals here, along with special guests.

45. GUEST QUARTERS

Special guests of Purdey sleep in these comfortable chambers.

46. LIBRARY

The library houses a fine collection of historical books and maps of the southern borderlands.

47. PRIVATE QUARTERS

These two-storey apartments are shared by Purdey's closest advisors, including members of her old adventuring band.

48. PURDEY'S QUARTERS

Purdey's private quarters consist of offices on the ground floor, and private chambers on two upper floors.

49. ARMORY

Weapons and armor for the guards and soldiers of the stronghold are repaired and stored here.

50. CAPTAINS' BARRACKS AND CELLS

The captains of the stronghold guards and the soldiers who patrol around Purdey's Rest live in this three-storey building.

This area also contains two jail cells. Anyone who breaks the law in Purdey's Rest but is too dangerous to be thrown out of the stronghold is held here. The stronghold's soldiers then take prisoners to the nearest city to face justice. (If the characters make trouble in Purdey's Rest, they are simply kicked out of the stronghold. They will not be held here.)

RUMORS AND CLUES

Most characters will explore Purdey's Rest for at least a little while before heading out for adventure. When they do, have the NPCs talk to them about their plans. Depending on what the characters say, the NPCs can give them clues and rumors to set up the adventure. It isn't important which people in the stronghold the characters talk to. But Rollo (area 8), Mingus (area 9), Kirky and Karly (area 21), and Marden (area 22) know a lot about what is going on around the stronghold.

Characters might be interested in becoming members of Purdey's militia, even after being told they can't be. An NPC can tell them there is more than one way to prove themselves:

"If you ask me, there's more than enough evil in these parts for one militia to handle. Purdey's soldiers don't talk much about their business, but I've heard them whisper all the same. Goblins and orcs are raiding caravans on the roads to the east. They're far from Purdey's Rest for now, but you can be sure they'll get closer."

Other characters might be more interested in just getting rich. One of the NPCs they meet can tell them the following:

"Look around this place. More wealth comes through here than places ten times the size. Jewels, gold, lost magic. These borderlands were the site of wars before the Empire. And there was fighting after the Empire that most folk don't know about. There's vaults and dungeons filled with old plunder buried out there, just waiting for those brave enough to find it."

If the characters are a group who want to make their names as brave explorers, they can be told the following:

"We see all kinds come through here. Mercenaries bound for wars in the north, and mercenaries coming back rich from those wars. Explorers, too. Why, six months past, we had two explorer types come through here. Looking for

some lost dungeon, they were, and the treasure they said was there. If they found it, they skipped right past Purdey's Rest on their way home. More likely, they found something there that didn't want to give up its treasure so easily."

If the characters talk about politics or the old Empire, they might hear rumors of Hazakor (though they shouldn't hear that name until they explore the dungeon):

"Lots of stories talk of how these lands came under the control of a dark mage after the old Empire fell. None of the local leaders were strong enough to defeat him. And the king didn't care about happenings so far from his cities. But they say this mage just disappeared one day."

If they talk to NPCs about local history, the characters might learn of the earthquake that shattered Hazakor's halls:

"Ask those whose parents and grandparents lived on this frontier. A great earthquake rolled through here more than fifty years ago. You can still see the great chasms it opened up in the mountains."

And characters who talk to local folk about monsters in the area will learn of some of the threats they'll discover in the dungeon:

"It's not just bandits and brigands that threaten folk traveling the frontier. Undead skeletons, monstrous spiders, and fouler beasts roam the forests. All of them are ready to feed on anyone fool enough to wander there."

If the characters spend a lot of time in the stronghold, they might hear all these rumors eventually.

THE ADVENTURE BEGINS

The characters have finished their business in Purdey's Rest, and they have heard a few rumors. Then Tybalt the rat-catcher (area 7) unexpectedly helps them on the path to adventure. As the characters are walking through the stronghold, read:

As you walk the streets of the outer ward, you hear the familiar voice of Tybalt the rat-catcher selling her salad-on-a-stick. Suddenly, her sales pitch changes to a cry of fear: "Tibbles! Unhand her, you fiend!"

You see Tybalt's winged cat fighting with an ornery dog owned by a passing merchant. The dog is taller than Tybalt, who is trying to climb onto its back to get it to lie down.

The characters might rush in to help, or you can have the fight come to them. If the characters lend a hand, they have no trouble shooing the dog away and rescuing Tibbles. If the characters don't want to help, have the dog and the cat chase each other and come crashing into the party. When the fight is over, Tibbles has flown up to perch herself on the head of one of the characters. Tybalt then rushes up to thank everyone for saving her cat.

The rat-catcher shakes all your hands again and again as she thanks you for saving her winged cat, Tibbles. As a sign of her gratitude, she offers you free salad-on-a-stick whenever you are in Purdey's Rest.

Tybalt's feelings are not hurt if the characters aren't excited by this offer. But either way, she tells them more:

"Ah, but such a favor would be only a trifle to stalwarts like yourselves. So I have something else that brave folk such as you might make good use of."

From her belt, Tybalt pulls a tiny roll of parchment. As she unrolls it, you see a roughly drawn map showing the Old King's Road and Purdey's Rest. It also shows a twisting track east of the stronghold that starts at an old cairn — a stone pile marking an ancient burial site. The track crosses other trails and a stream before entering the forest to the east. Then it ends at a drawing of a stone arch, next to which is written "The Halls of Hazakor."

Making sure no one can overhear her, Tybalt tells you that she was in the wilderness two weeks ago, releasing her captured rats and mice, and collecting the fixings for her salad-on-a-stick. She was lost in a thunderstorm, but eventually found shelter in a ruined campsite. There, she found a half-buried pack that contained this very map. The campsite had been abandoned, as if whoever had been staying there met a bad end. Using the map, Tybalt was able to find her way back to Purdey's Rest.

"This map shows where the campsite is," Tybalt says, "though I didn't see any halls there. Just that old stone arch. Hardy folk like you might be able to find out more. I'll keep this a secret for you, in case there's treasure there. But if you get rich, remember your good friend Tybalt."

Show the characters "Tybalt's Map" on page 66 of the adventure (but without showing them the other maps they haven't found yet). Or you can print and cut out the map from the "GM's Appendix." Once the characters have decided to use Tybalt's map to find the abandoned campsite, the adventure can begin.

THE HALLS OF HAZAKOR

One of the many tasks of the Imperial Guard of the old Empire was keeping the lands and people of the Empire safe from dark magic. But the Imperial Guard disappeared when the Empire fell almost one hundred years ago. And then dark magic returned.

An evil mage named Hazakor was one of those who wielded dark magic after the Empire fell. He used that magic to make people his servants. Then he forced them to build him a fortress, with strong stone buildings above ground and secret halls below. Hazakor's fortress was a place where many people lived and worked — far more people than live in Purdey's Rest now. But the fortress's underground halls were a site of dark magical experiments, and his most dedicated servants worked there to increase his power.

In the end, Hazakor was destroyed by forces even stronger than his magic. A terrible earthquake struck the borderlands. It tore down the walls of his fortress and cracked its underground halls. Hazakor was killed, and his followers then killed each other as they tried to take his place. Before long, the Halls of Hazakor became a dark dungeon, forgotten by all those who had once known it.

The players and their characters do not know this story yet. But as the adventure unfolds, the characters will discover lore and secrets that tell the story of Hazakor, his great fortress, his evil deeds, and his sad end.

MONSTERS

When the name of a monster in the dungeon is in bold, it tells you that the statistics for that monster are found in the “Creature Appendix” — a special section with monster and NPC stat blocks at the end of the adventure. Monster statistics can also be found in the “GM’s Appendix” download.

MAGIC KEYS

The different sections of Hazakor’s dungeon had special doors that were locked with magic. When Hazakor was alive, his trusted servants carried large magic keys that let them open those doors. Now the last of those keys are lost in the dungeon, and the characters need to find them. When the characters see the locked doors in area 2 and the different-shaped keyholes in area 8, they learn about the magic locks and the missing keys.

The Star Guard were the soldiers who served Hazakor. Their leaders used a star-shaped key, one of which is in area 5.

The Diamond Priests were the clerics devoted to Hazakor. Their high priests used a diamond-shaped key, one of which can be found in area 14.

The Circle Keepers were the healers devoted to the cycle of life and death in the Halls of Hazakor. Their master shamans used a circle-shaped key, one of which is found in area 23.

The Triad Sages were the scholars dedicated to collecting and recording the lore of Hazakor’s halls. Master sages used a triangle-shaped key, one of which is hidden in area 28.

The Moon Mages were the wizards and sorcerers sworn to serve Hazakor. Master mages used a crescent-shaped key, one of which lies forgotten in area 42.

MAPPING THE DUNGEON

As the characters explore the Halls of Hazakor, the players need to keep track of the party’s progress. They do this by making a map showing where the party has gone. Some groups have one player who likes drawing the map, or a few players might take turns. The Halls of Hazakor are designed with straight hallways and simple rooms to make mapping easier.

The dungeon map shows the main features in each room, to give you a sense of how the room looks. But you don’t need to worry about the players’ map looking exactly the same. Instead of drawing features on the map, the players might just want to write features down (“Fountain, rubble”). If you draw out a full-sized battle map for combat, that battle map also doesn’t need to look exactly like the dungeon map. It’s important that the players know that an area has things like **difficult terrain**, but you can put those features wherever you want.

A blank sheet of graph paper is the best thing for the players to map on, with each square standing for 5 feet in the dungeon. The “GM’s Appendix” has a sheet of graph paper that you can print out, which shows area 1 of the dungeon so the players know where to start. If you use your own graph paper, you can draw area 1 on the map to get it in the right place. But even if the players end up with their map not having room to show all the dungeon, they can just extend the map onto another piece of paper.

Each room description gives the measurements of the room as if the person making the map was standing in the room’s doorway. When you read the description, the player mapping

REST AND RELAXATION

The Hidden Halls of Hazakor is a long adventure that will take many days for you and the players to finish. It will also take many days in the game for the party to explore the whole dungeon. The decision of when to take short rests and long rests is up to the players. But for new players who might not be sure when to rest, you can remind them when they are getting low on hit points, or when too many of their spell slots and features have been expended — especially if you know a difficult encounter is coming up soon.

Whenever the characters take a short rest or a long rest, they must find a safe place to stay. The monsters in the first sections of the dungeon do not move around. That means many rooms in those sections become safe places to rest once the characters deal with the monsters. The players might also decide to leave the dungeon each time the characters need a long rest, making camp in the forest above the ruins.

can use that as directions to map the room. For example, the description in area 2 says this:

From the entrance area, the 10-foot-wide doorway extends north for 5 feet. From the doorway, a room opens up that is 30 feet from east to west (extending 10 feet east and 10 feet west from the doorway) and extends 15 feet north. An alcove to the north is 10 feet from east to west (starting 10 feet from the east wall) and extends 5 feet north.

Read the directions slowly so that the player drawing the map can follow along. The map does not need to be perfect, but you should make sure there are no big mistakes. If a door is drawn 5 feet along a wall instead of 10 feet, it probably doesn’t matter. But if a door is drawn on the east wall instead of the west wall, let the player drawing the map know that.

Instead of letting the players draw the map, some GMs draw the players’ map for them. This is usually faster, and it helps make sure that no mistakes are made with the map. But have the players try drawing their own map to start, to see if they find it fun.

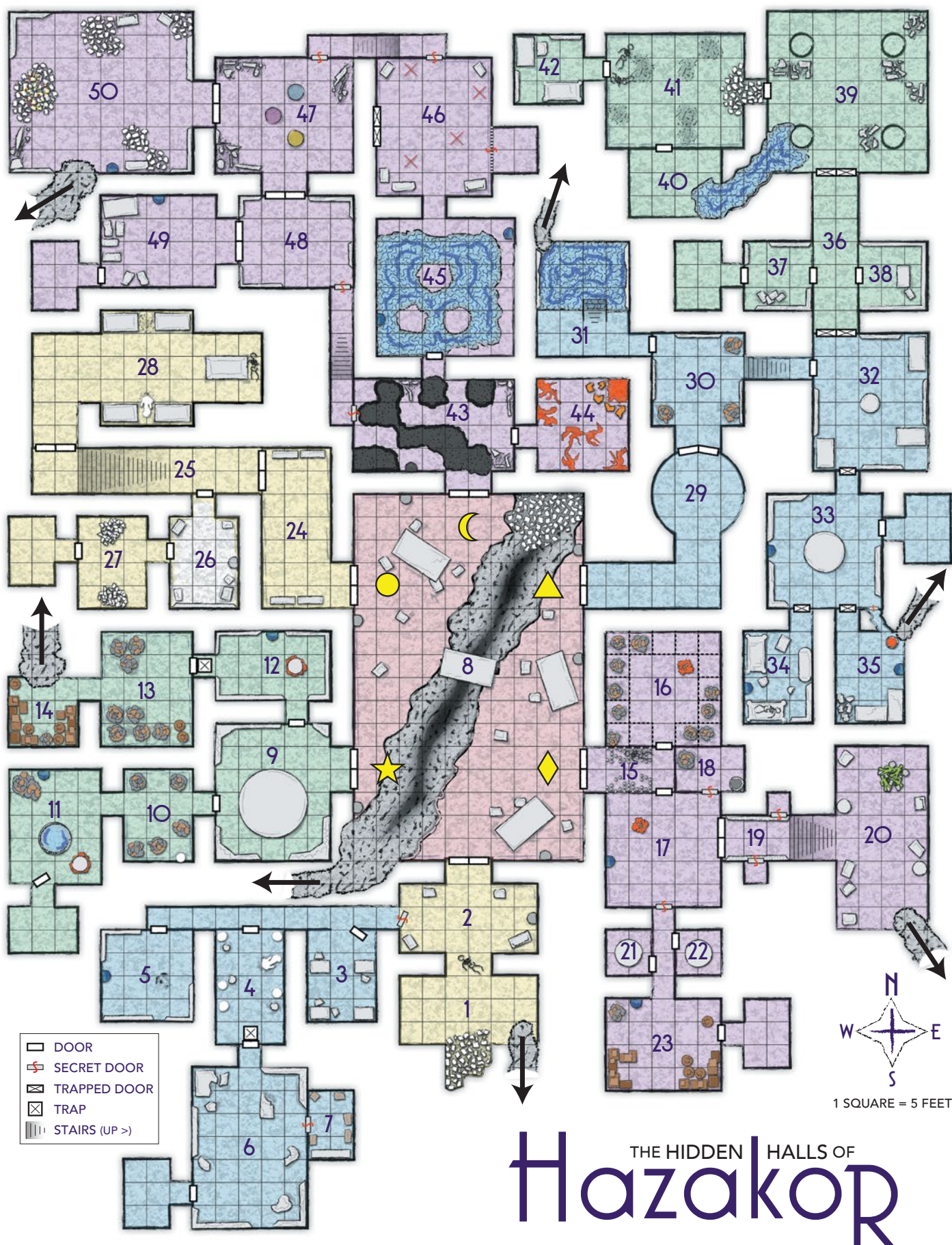
ROOMS WITHOUT NUMBERS

Some areas of the dungeon have small rooms that are not numbered on the map. Each of these rooms is a bathroom and laundry room with sinks, tubs, and toilets connected to magic water pipes and drainpipes. You can decide which of these rooms are working, and what’s in them. Some might be filled with water from broken pipes. Others might be filled with mushrooms. Some might have rats and vermin in them, some might smell like ogre poop, and so on.

RUINED ENTRANCE

This first section of the dungeon is where the characters enter the ruins. Read the following when the players are ready to start:

Following the map, you set out from Purdey’s Rest through scrubland and farm fields. You find the old stone cairn and the faint track leading away to the east. But by the end of



EXPERIENCE AND LEVELING

Characters playing through *The Hidden Halls of Hazakor* start at 1st level and reach 5th level at the very end. As a GM, it's your job to let the players know when it's time for their characters to level up. But there are different ways to do that.

Some GMs award experience points for defeating monsters and overcoming challenges. They let characters level up when they have enough experience. Other GMs use story-based leveling. They let characters level up when the party reaches an important point in the adventure. Those points can be things like beating a certain monster, solving a mystery, or exploring a whole section of a dungeon.

This adventure uses story-based leveling. It tells you that it's time for the characters to level up after the "Great Hall," the "Goblin Court," and the "Sages' Quarter" sections of the dungeon. At the end of those sections, the characters have fought powerful monsters and learned important information. All those things make the characters stronger, and ready to take on new challenges. Then at the end of the adventure, the characters will level up one last time to become 5th level.

four days of walking, you are in the wilderness and there are no more farms to be seen.

Ancient stone markers stand along the forgotten track that leads up to a broad forest, then continues into the trees. And though those stones are cracked and overgrown with vines now, you are able to follow the path until it ends at a ruined stone arch. This is the spot where Tybalt found the map, and where the Halls of Hazakor might be found.

The ground past the arch drops down into a rocky gully. As you search around the arch, you see other foundation stones showing where buildings once stood. But all those buildings have fallen to rubble and are overgrown now. Then, after half a day of carefully searching through the forest, you discover something.

A wide cleft in the forest floor shows you that the ground you walk on is actually a stone ceiling. A weathered rope drops down into the cleft, its other end tied around a sturdy tree trunk. Through the cleft, you see only darkness. But dropping pebbles down tells you there is solid ground 40 feet below.

The rope already dropped down into the cleft was left here by a pair of unfortunate adventurers. (The characters will learn more about them shortly.) It has been here for six months but is still strong. If the characters don't trust it, they can tie their own ropes to the trees around the cleft. Then they can climb down those ropes into the shadows.

1. ENTRANCE HALL

Like most of the dungeon, this area has no light. Characters need darkvision, torches, or lanterns to see as they climb down from the forest above. Characters cannot hold a lantern and climb a rope at the same time. But a lantern can be lashed to a character's pack to leave their hands free.

DARK DESCENT

Read the following as the characters climb down:

The chamber you descend into is 30 feet wide from east to west and 15 feet from north to south. In the center of the north wall, a 10-foot-wide open doorway leads to another dark chamber. To the south, a similar doorway leads to a hallway that has collapsed and is filled with rubble and boulders.

Rats inside this chamber shriek as you descend. They run in all directions from a skeletal body lying in the center of the north doorway. Then they disappear into the rubble to the south.

EXPLORING THE AREA

The rats in this room are not monsters, and they are afraid of other creatures. They do not return or attack the characters. But you should roll dice once in a while and tell the players they hear shrieking and scratching beyond the rubble.

FALLEN ADVENTURER

When all the characters finally descend to the ground, read:

The skeleton in the room is a humanoid in leather armor, whose flesh has been stripped away by rats and insects feeding on it. A lantern lies on the ground next to it.

The skeleton is the remains of an explorer who entered the Halls of Hazakor with a fellow adventurer six months ago.

PLAYING WITH THE DICE

When you run an RPG session as a GM, you'll notice that how the players feel about the game can change. During combat, most players pay total attention to what's going on. They'll be thinking about tactics and monsters, and worried about what might happen to their characters. But when the characters are exploring and there are no threats around, it can be harder to keep all the players focused.

The best way to deal with distracted players is to remind them that the dungeon is a dangerous place. Some areas in the Halls of Hazakor have monsters and threats. Other areas are safe to explore. But you don't need to let the players know which are which. In areas where there is no danger, roll dice once in a while, then make it look as if you're checking something in the adventure. If the players ask what's going on, just tell them everything is fine. Or every once in a while, ask for Wisdom (Perception) checks from all the characters as if there is a hidden threat.

When you play with the dice this way, it makes the players feel more like their characters, by making them think about where they are and what's going on. Sometimes one player will have trouble staying focused while the others are talking about what to do or trying to solve a puzzle. So ask that one player to have their character make a Wisdom (Perception) check. Even if they only hear rats or see harmless vermin squirming in the shadows, it reminds them that they're still part of the action.

Reminding the players that danger is always lurking makes the game more fun, for them and for you. But don't roll dice for no reason too often, because this can make the players realize what you're up to. The more mysterious you act as a GM, the more the players will stay focused on their characters and on what might happen in the game.

Neither of the unlucky explorers survived their excursion here. It was their map that Tybalt found in the abandoned camp.

Any character inspecting the skeleton can see many marks on its bones made by attacks with knives. The adventurer fought the skeletons in area 3 alone and tried to flee. They killed him in this area and then returned to their rest.

TREASURE

The dead explorer carries a longsword, a shortbow, 20 arrows, and a purse with 15 gp. His weapons are all in good

condition, but his leather armor has been ruined by the rats that have gnawed on it.

The bullseye lantern that lies near the skeleton is not broken, but it has lost all its oil.

RAT-EATEN MAP

A pocket in the explorer's cloak holds a fragment of parchment, most of which has been eaten by rats. The explorer and his friend collected clues and tales of the Hidden Halls of Hazakor, and wrote them all down. Sadly, those clues did not help them

ABOUT THE DUNGEON

Each area of the dungeon has a write-up that tells the players what the characters will see and find there. But all areas of the dungeon also have the following things in common.

WALLS, FLOORS, AND CEILINGS

Unless the write-up of an area says so, rooms in the dungeon have stone walls, floors, and ceilings. If the characters need to climb a stone wall, it takes a successful DC 13 Strength (Athletics) check to do so. If a wall is crumbling or wet, it takes a successful DC 16 check instead.

LIGHT

Rooms in Hazakor's halls have no light unless their write-up says so. Characters who do not have darkvision will need to have a lantern, a torch, or some other light to see.

DOORS

Some areas of the dungeon have special doors made of stone or metal. If the write-up doesn't describe a door, it is a heavy wooden door made stronger with iron bands. Most doors in the dungeon have rusting hinges that creak when opened.

Doors in the dungeon are usually closed when the characters first see them. Doors can be opened easily unless an area's write-up says they can't be. If the write-up doesn't say if a door opens in or out of an area, you can decide which way it opens.

Once the characters open a door, they can shut it again or leave it open. Even a door that is forced open can be closed again, unless the adventure says the door is damaged by opening it.

SECRET DOORS

Some dungeon rooms have secret doors that can't be seen. These doors are made of the same stone as the walls, and they rotate open unless an area's write-up says something different. It is important that you do not give the players hints about where secret doors are. If you help the players draw the map that shows the areas the characters have explored, do not show any secret doors or hidden rooms until the characters find them.

If the players think an area contains a secret door, they will tell you that their characters are searching the area, and you will ask for Wisdom (Perception) checks. The DCs for these checks are different for each secret door, and are given in the adventure. A successful check is the only way to find a secret door.

If the characters aren't searching for secret doors, or if you want to help them find a secret door that they have missed, you can give them a chance to notice some secret doors if you want to. Compare the DC to find the secret door with each character's passive Wisdom (Perception) score. (Make sure you write down each character's passive Wisdom (Perception) score before the adventure starts.) Any character whose passive Wisdom

(Perception) is equal to or higher than the DC to find a secret door notices the secret door just by walking past it.

You do not have to let characters use passive Perception for all secret doors. If you do, a character with a high passive Perception might find a lot of secret doors too easily.

MAGIC

Magic items can be found throughout the Halls of Hazakor, and many doors, traps, pools, and other features in the dungeon are magical. Characters can often tell when an item or a feature is magical, and a *detect magic* spell can reveal its school of magic. (Your rulebooks have more information on schools of magic.) But knowing that something is magic doesn't tell the characters what the magic does.

To learn what a magic item or magic feature does, a character can use an *identify* spell. A character can also spend a short rest in contact with an item or feature, focusing on it to learn about its magic. Magic potions are different, though. A character just needs to take a tiny taste of a potion to learn what it does.

When magic items are hidden, characters will need to search to find them. A *detect magic* spell can also find magic items and magic features that are hidden behind wood and thin stone, including normal doors. But it cannot find magic items behind thick stone, including walls and secret doors.

WARMTH

Many underground ruins are cold and clammy, but most areas of Hazakor's halls are warm. This is because pipes carry heat throughout the dungeon from an elemental furnace in area 21.

GARBAGE AND RUBBLE

The earthquake that destroyed the Halls of Hazakor left garbage and rubble everywhere. You can expand on each area's write-up by describing this debris. Broken rock, moldy parchment, rotting wood, old bones, fungus, and dead insects can be found throughout the dungeon.

DIFFICULT TERRAIN

Rubble, furniture, slippery water and mold, and other features that make it hard to move are **difficult terrain**. Objects that fill most or all of an area on the map are difficult terrain in that area. Objects are not difficult terrain if they do not fill most of an area, or if they are described in the text but are not shown on the map.

WATER

Many rooms have magic fountains in them, but not all of those fountains are working. Unless the adventure says that a fountain is broken, whenever a character moves within 5 feet of a magic fountain, it begins to flow with cool, clean water.

Broken fountains constantly flow in some areas, creating dangerous flooding.

survive their excursion into the dungeon. But the characters might make better use of what the rats have left.

The fragment shows parts of two sections of the dungeon — the Goblin Court (areas 15, 17, 19, and 20) and the Shrine of Heroes (areas 24, 25, and 26). Show the characters the “Rat-Eaten Map” on page 66 of the adventure (but without showing them the other map they haven’t found yet). Or you can print and cut out the map from the “GM’s Appendix.”

The map also contains three notes that are clues to things the characters will find in the dungeon. “Use the Flame” is a clue for opening the secret door in area 25. “Beware the Stairs” refers to the trap in that same area. “The Stone Guardian Holds the Map to the Silver Hall” refers to the gargoyle in area 28, and the map that can be found in that room.

BURIED ENTRANCE

If the characters check the rubble to the south, they see broken stairs leading up, but the stairs are blocked and cannot be cleared. This was the main entrance to the Halls of Hazakor, with the stairs coming down from a gatehouse in the forest. The stairs and the gatehouse collapsed during the earthquake, leaving only the ruined arch and the rocky gully above.

2. WAITING AREA

From the entrance area, the 10-foot-wide doorway extends north for 5 feet. From the doorway, a room opens up that is 30 feet from east to west (extending 10 feet east and 10 feet west from the doorway) and extends 15 feet north. An alcove to the north is 10 feet from east to west (starting 10 feet from the east wall) and extends 5 feet north.

A set of double doors in the north alcove are carved to show the images of a dagger whose handle is a snarling dragon. A 5-foot-wide section in the center of the west wall stands open, 5 feet from the north wall. This looks like a secret door that’s been left open, showing light flickering beyond.

Crumbling comfy chairs, a dripping fountain, and rotting tapestries on the walls fill this area with a strong scent of mold. One of the tapestries still shows a few details that look like humanoid figures.

EXPLORING THE AREA

This chamber is wet. Faint lines of water drip down the stone walls from the seam where the walls meet the ceiling. This dripping comes from a broken water pipe running above the ceiling.

The fountain on the east wall used to be magic, but no water flows from it now. Its drain is blocked with mold, and it is filled with water dripping from the walls.

The tapestries are too faded for the characters to tell what they once showed. But a character who looks closely at them can see that the humanoid figures shown are all wearing dark cloaks. A faded symbol on the cloaks resembles a dagger whose handle looks like a dragon.

Next to the fountain, what looked like more rotting tapestries are actually four light cloaks hanging on hooks. Each cloak has the same dragon-dagger symbol seen on the cloaks in the tapestries. The cloaks are rotted and tattered. (Other similar cloaks in area 7 are magic, but these cloaks are not.)

ADVENTURE SHORTCUTS

A lot of what happens in an adventure is decided by what you as the GM think is important. You’ll tell the players about important things in detail, so that their characters can react to those things. But when you decide things aren’t important, you can give the players a short summary instead.

Traveling is often best summarized. If the characters leave the dungeon to rest up, then come back, you don’t need to play out having them move through every room like you did when they first explored. You can just tell them that the dungeon is dark and quiet as they go back to where they left off.

OPEN SECRET DOOR

The secret door in this area is already open, so the characters don’t need to make ability checks to find it or open it. It looks like part of the wall if it is closed again. When the characters look past the secret door, read:

Past the secret door, a damp 5-foot-wide hallway runs east for 55 feet. Three doors stand along the south wall. The closest is 15 feet away from the secret door, and is open. A closed door is 20 feet past the first door. Another closed door is at the end of the hallway.

Bright light shines out through the open door from the room beyond. This light fills the hallway, fading to shadow at the far end. The scent of damp and mold hangs in the air.

DOUBLE DOORS

A character who approaches the double doors can see more details on them.

A stone plate covers the center of both doors between their dragon daggers, sealing them together. Down the center of the stone plate, five large holes are set in different shapes — a star, a diamond, a circle, a triangle, and a crescent. Each hole glows with faint light.

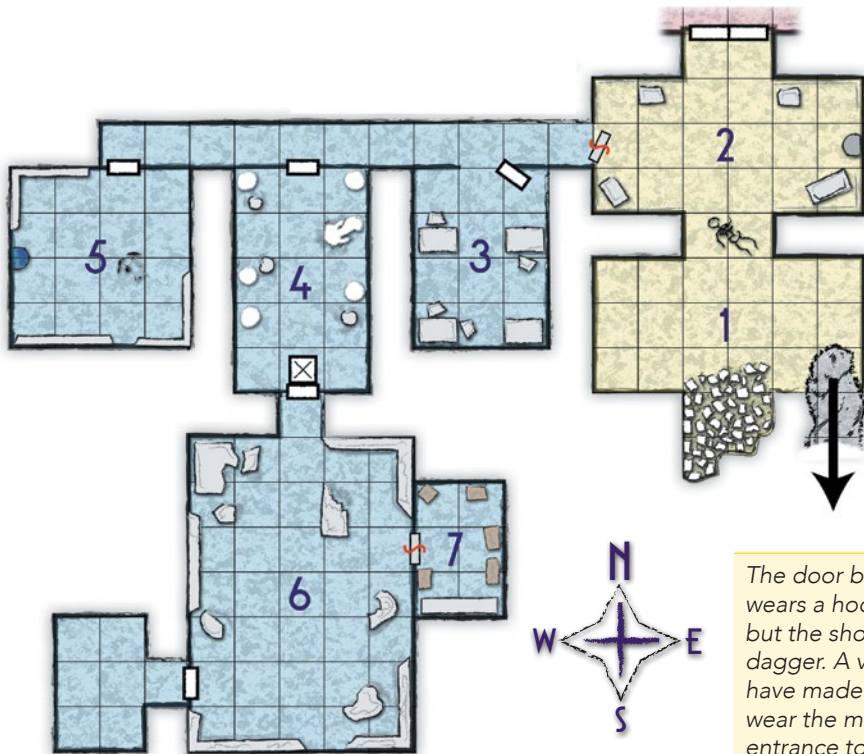
A character who succeeds on a DC 12 Intelligence (History) check recalls that the dragon dagger symbol was the emblem of an evil tyrant. (This tyrant was Hazakor, though

ABILITY CHECKS

When ability checks are called for in the adventure, the Difficulty Class (DC) for the check is given. But when you make up your own checks (usually because a character wants to do something unexpected), you get to decide the DC. Think about how easy or hard the task represented by the check is. Then choose the DC based on that difficulty.

Task Difficulty	DC	Task Difficulty	DC
Very easy	5	Hard	20
Easy	10	Very hard	25
Medium	15	Nearly impossible	30

You can use any numbers when you give a DC for an ability check, not just the numbers on the table. If you’re not sure if a task should be easy or medium, you can put it in between those two difficulties and ask for a DC 12 or DC 13 check.



characters will use to open the door can be found in area 5. Once the characters come back to this area with the magic key, see the "Opening the Double Doors" section.

OPENING THE DOUBLE DOORS

Before they can open the double doors in this area, the characters must obtain a magic key from area 5, and the character putting the key in the lock must be wearing a cloak from area 7. See both those areas for more information on the key and the cloaks.

If a character not wearing a proper cloak fits the magic key to the lock, read:

The door begins to glow, and a figure appears on it. It wears a hooded cloak so that its eyes cannot be seen, but the shoulder of the cloak has the mark of the dragon dagger. A voice booms out as the figure speaks. "You have made your last mistake, intruder. Those who do not wear the mark of Hazakor should seek the masters out for entrance to these halls. Instead, they will now seek you!"

the character doesn't remember that name as part of the check.)

The double doors are magically locked and sealed tightly. Not even air or sound can pass through them when they are closed, and players who listen at the doors hear nothing.

When closed, the double doors cannot be opened with ability checks, or even by magic. Only the proper magic keys used by a character wearing the proper magic robes can open these doors.

If the players want their characters to make Strength (Athletics) checks to break through the doors, or Dexterity checks using thieves' tools to pick the magical lock, let them roll. Make it look like you are checking this page, then tell them that their effort isn't good enough. If a character rolls a 20 on a check, you can tell the players they have learned that only the proper magic key will open the door.

The keyholes here once gave each group of Hazakor's servants access to the Great Hall (area 8). A lost key that the

The warning sounds like a threat, but the magic figure is harmless. It was meant to call guards to deal with intruders, but those guards are long dead. If a character not wearing a proper cloak puts the key in the lock again, the same warning repeats every time.

"Those who do not wear the mark of Hazakor" is a clue for the players. It means that the character using the key must also wear a special symbol. If the characters have already found the magic cloaks with the dragon dagger symbol, this should help them think about what that symbol means. If the characters haven't found the cloaks yet, the voice should help the players realize there is something else they need to find before they can open the door.

If the key from area 5 is put into the lock by a character wearing a cloak from area 7:

The stone plate set across the center of the doors splits down the middle with a flash. The key pops out as the doors swing open, even with no one touching them.

KEEPING THINGS EASY

Things like the magically locked doors in area 2 and area 8 are a kind of puzzle. The players must solve the puzzle by figuring out that only special magic keys can open the doors. Then their characters need to find the keys. This makes the adventure challenging, with the characters needing to collect the keys before they can move on into new sections of the dungeon.

But the magic keys are also meant to make the adventure easier for you to run. By having the characters search for keys to get them into new sections of the dungeon, it keeps them from fighting the harder monsters right away. Using the magic keys in *The Hidden Halls of Hazakor* to make sure the characters explore one area at a time lets you focus on making each part of the adventure as much fun as it can be.

FILLING IN THE BLANKS

No adventure can answer every question the characters might ask. So if an answer isn't given in the adventure, you get to make it up. For example, the adventure and the map describe how wide and long each of the rooms in the dungeon is, because that's needed for mapping. But the adventure doesn't tell you how high the ceiling is unless it's important.

If the characters ask how high the ceiling is in a room, use the room description to decide if it has a low, gloomy ceiling or a tall, airy ceiling. Tell the players how high it is, and then make a note of that in the adventure or on a separate sheet of paper. Then if the question comes up again for that room, you'll remember your answer.

Any character can stop the movement of the doors if they want to, just by holding them. Otherwise, they swing all the way open and stop. The doors can be pushed back together easily. If the doors are pushed back together:

The stone plate magically fuses into one piece again when the doors close. This locks the doors, and the keyholes appear in the center of the stone plate once more.

APPRENTICES' WING

The Apprentices' Wing of the Halls of Hazakor was accessible to anyone, and had no magical lock. But its rooms still contained powerful magic and important documents. Hazakor's servants kept the secret door to this area closed. That way, intruders would waste their time trying to get through the magically locked doors in area 2 instead of coming this way.

3. SKELETON SCRIPTORIUM

No sound comes from inside this room through the open door.

The door opens into a room that is 15 feet from east to west (extending 5 feet east and 5 feet west of the door) and extends 20 feet south.

The light in this room comes from a torch burning brightly in a wall bracket. Four desks in the room are set with high-backed chairs. Everything in the area except the torch is covered with green-black mold, including two skeletons lying across desks. Both wear rotting clothes and tattered cloaks.

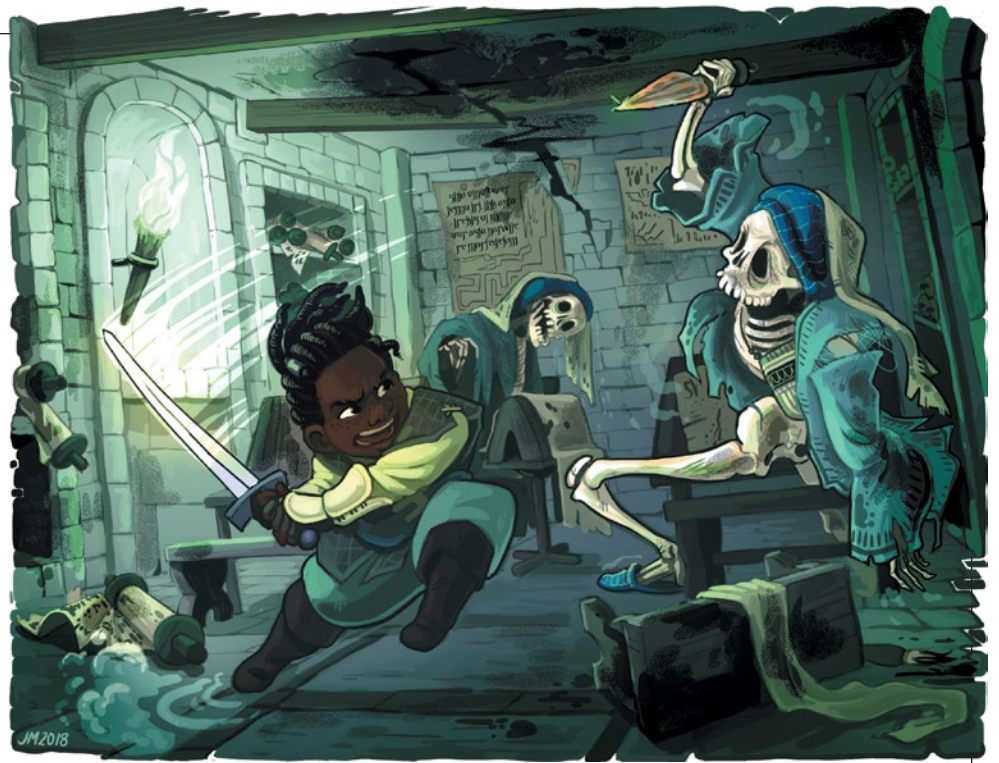
This was a scriptorium — a room where books and scrolls were copied.

MONSTERS — SKELETON SCRIBES

The two **skeletons** are the undead remains of scribes who died during the earthquake. They spring up and attack if anyone steps into the room, fighting until they **drop to 0 hit points**. These skeletons have no shortsworads, but they carry rusting knives once used to cut parchment. The knives deal the normal damage for the skeleton's shortsword attack.

If the characters retreat from this area and shut the door, the skeletons follow them. The door sticks if it is closed, and the skeletons must succeed on a DC 10 Strength check to open it. Each skeleton can make the check as an action. When the skeletons reach the hallway, they follow and fight any characters they can see. If they can't see any characters, they go back to the scriptorium.

Characters who slam the door shut to get away might try to make the door even harder for the skeletons to open. If they wedge a dagger or a similar object between the door and the frame, you can decide that the skeletons have disadvantage on their Strength checks to open the door.



EXPLORING THE AREA

The desks here are old and rotting. Any character who tries to sit on a desk or jump up on it during combat makes it collapse. The character must succeed on a DC 12 Dexterity (Acrobatics) check or fall **prone** on top of the collapsed desk.

TREASURE

The torch is magic. It has a *continual flame* spell cast on it, and has been burning since the dungeon was abandoned.

Parchments and books contained in the old desks are all rotted. But a character who searches the desks and succeeds on a DC 12 Wisdom (Perception) check discovers three rolled-up parchment scrolls. They are in perfect condition, which is a sign that they are magic. The parchments are a *spell scroll* of *burning hands*, a *spell scroll* of *detect magic*, and a *spell scroll* of *sleep*.

One of the skeletons has 5 gp in the pocket of its robes.

ADVANTAGE AND DISADVANTAGE

The ability check DCs given in the adventure show how difficult certain tasks are. Sometimes the adventure talks about things the players and characters can do to make a task easier or harder. But there are lots of things the players might do that aren't mentioned in the adventure. When these things happen, you can decide how to handle them.

If the characters come up with a good way to make a task easier for themselves, give them advantage on their checks to try that task. And if they do something that makes an enemy's task harder, you can give the enemy disadvantage on their checks.

Characters will sometimes accidentally do things that make their own jobs harder. Giving the characters disadvantage on an ability check is an easy way to make the players feel like there's a cost for accidents and silly mistakes. But that cost never makes a task impossible.

4. HALL OF THE MASTERS

This room is 15 feet from east to west (extending 5 feet east and 5 feet west from the door) and extends 25 feet south. A closed door stands in the center of the south wall, 5 feet from the east and west walls.

Six white marble statues stand in this room, along with a few wooden stools that have rotted away. The statues are all male or female humanoids, including one that has fallen over and shattered on the floor.

This was a study and meditation hall, where statues honoring powerful spellcasters watched over younger apprentices.

TRAP – HIDDEN PIT

A hidden pit trap in front of the south door waits for careless intruders. A character searching the area spots the trap with a successful DC 14 Wisdom (Perception) check. If the pit is not spotted, it snaps open when anything weighing more than 20 pounds moves into its area. A creature activating the trap falls into the pit. Characters who know where the pit is can carefully step over its far corners to reach the door and area 6.

The pit is 20 feet deep, and it is half filled with water from a leaking pipe below the floor. A character who falls in takes 3 (1d6) bludgeoning damage. If one of the characters jumps into the pit on purpose, they take no damage.

A character who starts their turn in the flooded pit must succeed on a DC 10 Strength (Athletics) check to float. On a successful check, a character can try to climb the slippery walls of the pit with a successful DC 16 Strength (Athletics) check, or they can wait for a rope or other assistance to be dropped down. A character who fails either check slips under the water and must hold their breath until they are rescued. (A character under the water for a long time is at risk of **suffocating** and might drown. But that shouldn't happen in this adventure as long as other characters are there to help.)

EXPLORING THE AREA

Characters who look into the pit see a broken copper pipe sticking out from the stone beneath the floor. The pipe was broken when the stone was shattered by the earthquake.

One marble statue is taller than the others. It shows an elegant-looking mage with a shaved head and angry eyes, and has the name "Hazakor" carved into its base.

5. OOZE LIBRARY

Anyone who succeeds on a DC 11 Wisdom (Perception) check to listen at the door to area 5 hears the hiss of water spraying. The door opens easily.

This room is 20 feet from east to west (extending 5 feet east and 10 feet west from the door) and extends 20 feet south.

Bits of old cloak and leather armor covered in black mold are spread across the cracked stone floor of this room. A fountain on the west side of the room sprays into the air, leaving water dripping from the ceiling and flowing out through cracks in the floor. Fungus and mold cling to the walls, with insects scurrying across it. Stone shelves are piled with sludge and rotting books. Poking out of one mound of sludge along the south wall is a long object made of shiny metal.



The books in this old library have been ruined by water and the vile gray ooze that lives here.

MONSTER – LURKING GRAY OOZE

The **gray ooze** slithered into this room through cracks in the walls years ago. It has feasted on fungus and insects ever since, plus the unlucky adventurer whose cloak and leather armor can still be seen. The ooze is on the ceiling when the characters open the door, enjoying a refreshing shower. To spot the ooze, the first character entering the room must succeed on a DC 13 Wisdom (Perception) check. On a failed check (or if a character enters the room without looking around), the ooze **surprises** the characters. The ooze cannot be spotted from the hallway, even with a successful check.

STARTING SIMPLE

Having one type of monster in a fight makes that fight easier for a GM to run. Having only a few enemies makes a fight easier to run, too. The combat encounters in the first sections of the dungeon are built this way. Not all of them are easy fights for the characters, but they're meant to be easy for you. As you practice running simple combat sessions, you'll get ready to run bigger and more complicated fights in the later sections of the adventure.

Another way to keep combat simple is to use average damage. Anytime you see something like "3 (1d6) bludgeoning damage," the 3 is the average number you get from rolling 1d6. You can use that average instead of rolling to make combat quicker and easier for you.

When the ooze attacks, read:

Suddenly, what looked like a patch of wet stone on the ceiling detaches and pours down on top of you.

The gray ooze would love to make a meal out of any of the characters. It fights until it **drops to 0 hit points**.

Metal weapons and armor can be corroded and ruined by the gray ooze. But the characters won't know that at the start of the fight. The first time a character with a metal weapon or metal armor has that weapon or armor damaged by the ooze, describe how acid leaves the metal scarred and steaming. Then tell the character they have a **-1 penalty to damage rolls** with a corroded weapon, or a **-1 penalty to AC** for corroded armor.

Once the characters know that the ooze can ruin metal weapons and armor, they might retreat so they can make ranged attacks or spell attacks against it. The ooze follows characters into the hallway or other areas. In any round when it can't reach a creature to attack, it uses the **Dash action** to double its movement.

EXPLORING THE AREA

The scraps of armor and cloak on the floor are all that's left of another unfortunate adventurer (a friend of the skeletal body in area 2). That adventurer was killed here fighting the ooze, which dissolved the body away to nothing.

The magic fountain has been spraying for years, but the cracks in the floor keep the room from flooding. The books have been destroyed by mold, and they turn to muck if anyone touches them.

The shiny object stuck in the sludge is a magic key that was hidden in a book years ago. See "Treasure," below.

The gray ooze usually clings to the ceiling in this area. This has left the stones of the ceiling dripping with the creature's acid, which is a hazard for the characters. Any creature that enters the room for the first time on a turn or starts its turn there is caught in the shower of acidic water and takes 2 (1d4) acid damage. The gray ooze is immune to this effect.

GETTING THE KEY

The characters can grab the key once the gray ooze is destroyed. Or a character can slip into the room past the ooze. A character who moves into the room quickly, grabs the

EXPANDING THE RULES

Characters whose weapons or armor are damaged by the gray ooze in area 5 or the black pudding in area 43 might need to replace or repair them. Going back to Purdey's Rest for new gear is always an option. Or characters can replace damaged weapons in area 9 (the orc training room).

But you can also decide that a *mending* cantrip can repair a damaged weapon or damaged armor. Or that the characters can use the armor pieces found in area 44 to repair damaged armor. The rules of the game don't say whether those things are possible. But just because something isn't mentioned in the rules doesn't mean the characters can't try it. As the GM, you can expand the rules in any way you think makes sense — especially if that makes things more fun for the players.

TREASURE AND MAGIC

When the characters find treasure, it should always be divided equally. Even if the characters find gems or jewelry that can't be split into four parts, they can write down how much money will be divided after the treasure is sold.

Magic items are not meant to be divided or sold. So each time a magic item is found, the characters must decide who gets it. Sometimes this is easy, like when the treasure is *spell scrolls* or a magic weapon that can be used by only one character. But for items that any character can use, let the players talk and decide who the item would be best for. Then make sure that as new magic items are found, those items go to the characters who have the fewest magic items. That way, everyone ends up with roughly the same number.

You can swap a magic item in the adventure with another magic item if you think that would make it easier for the players to choose who gets it. Just make sure you choose another item of the same rarity (common, uncommon, and so on). And don't replace a consumable item with a permanent item. Your rulebooks have more information on magic items.

key as an action, and moves out again should take damage only twice from the dripping ceiling.

The characters might think of other ways to get the key, including using a *mage hand* cantrip or covering up with a cloak. A totally covered character takes no damage, but the dripping ceiling ruins any normal cloak. A magic cloak like one of the cloaks in area 7 is not ruined.

TREASURE

The large silver key is star-shaped at one end. It has the dragon dagger symbol from the door in area 2 at its other end. Because it is magic, it has not corroded or been damaged by the gray ooze's acid. It fits the double doors in area 2 that lead to area 8, and the double doors that lead from area 8 to area 9. Both these magically locked doors have a star-shaped keyhole.

6. STUDY HALL

An alcove that is 5 feet on a side opens up into a large room. The room is 25 feet from east to west (extending 10 feet east and 10 feet west from the alcove) and extends 35 feet south. A closed door in the west wall stands 5 feet from the south wall.

The walls and ceiling are covered in scorch marks, and dust and ash are spread across the floor. Tables, chairs, and shelves once filled this area, but they are all charred and unrecognizable now. Shattered glass and bits of scorched and unusable armor are spread across the room. But there are no skeletons or other bodily remains.

This chamber was a laboratory and study hall for Hazakor's apprentices. It was destroyed when the earthquake caused a magical experiment to explode.

EXPLORING THE AREA

With a successful DC 12 Wisdom (Perception) check, a character can see where the explosion happened, at the center of an area of ash and broken glass.

Two full suits of charred and corroded plate armor are spread across the floor. They were originally part of the decor in this area, but also served as magical guards.

MONSTER – MAGICAL ARMOR GUARD

One suit of **animated armor** still has its magic after long years. It begins to assemble itself if any character enters the room past the north alcove.

With a chattering, clanking sound, bits and pieces of armor start to slide toward each other. A moment later, a charred armored form rises up and strides toward you.

The animated armor attacks any intruders, following the orders it was given when it was created. It follows characters out of this room, but it cannot open doors that are closed against it.

SECRET DOOR

A secret door stands in the east wall. A successful DC 12 Wisdom (Perception) check reveals the door. Once found, it can be opened with a successful DC 12 Strength (Athletics) check or a successful DC 12 Dexterity check using thieves' tools.

7. TEACHING CHAMBER

The room beyond the secret door is 15 feet from north to south (extending 5 feet north and 5 feet south of the door) and extends 10 feet east.

Behind the secret door, eight light cloaks made of dark cloth hang from hooks on the walls. Rotted mats and cushions are scattered across the floor. A cupboard stands to the south.

This was a private chamber where master mages once taught apprentice spellcasters. Those masters wore the cloaks hanging here.

CLOAKS

No dust clings to these cloaks, and they have not rotted like the cloaks seen in area 2. The cloaks are magic, and each has the dragon dagger symbol of Hazakor on it. A character can wear one of the light cloaks easily over their normal clothes and armor, or under another cloak.

Some of the masters of Hazakor's halls were halflings and gnomes, so some of the cloaks are sized for Small characters.

The magic double doors leading into and out of area 8 need magic keys to be opened. But a character using the right magic key must also be wearing one of these magic cloaks. See area 2 for more information on how the first double doors work.

In two later parts of the dungeon, one of the characters needs to wear one of these magic cloaks to bypass a magic trap. See area 25 and area 29 for more information.

The cloaks' magic power works only inside the Halls of Hazakor. Any cloak taken out of the dungeon becomes a normal cloak, but its magic comes back if it is brought into the dungeon again.

MISSING OUT

All adventures have places where the characters are meant to discover things. Sometimes they find special objects or secret locations. Sometimes they learn information that's important to the story. In this adventure, the characters need to find magic keys that let them into other sections of the dungeon. But that creates a problem if characters don't find the keys, because it means they can't continue in the adventure.

That might happen if the characters are so afraid of the gray ooze in area 5 that they slam the door without taking the star key on the shelf. But you can change the adventure to fix it by putting another star key nearby. There might be one in the bottom of the pit trap in area 4, or in the pocket of one of the cloaks in area 7. In the same way, the characters might miss a notebook or parchment with important information. So you can think of other places where you can put the information, as if it was always there.

EXPLORING THE AREA

The cupboard once held racks of potions for the masters of Hazakor's halls, but the earthquake destroyed most of them. Broken glass now fills the cupboard, and its wood is badly stained. But one rack of potions is still intact, and holds four full potion vials.

TREASURE

Three of the potion vials hold red liquid and are *potions of healing*. One of the vials is filled with clear liquid and is a *potion of resistance* (fire).

GREAT HALL

This huge central area was the site of feasts and magical tournaments for Hazakor's followers. All the double doors in this area are magically locked. The masters of Hazakor's halls once carried magic keys and wore magic cloaks that let them open the doors. But after the earthquake, the doors were closed and the keys were lost.

In recent weeks, a group of orcs (in areas 9 to 14) and a band of goblins (in areas 15 to 23) have come to the Halls of Hazakor. Both groups found their way into the dungeon through tunnel openings in the forest, like the one the characters used to enter area 1. The orcs and goblins both

CREATURES IN THE DUNGEON

A dungeon isn't home to just monsters. There are also lots of normal rats, insects, bats, and other small creatures living there. Those creatures move all over the Halls of Hazakor, feeding on mold, fungi, and each other. They can even move between different sections that are closed off to the characters, using cracks in the walls, old pipes, and tiny tunnels.

Whenever the characters are exploring, you don't need to focus only on what's in an area's write-up. You can also talk about how they hear the squeaking of rats and the rustling of insects in the darkness. This helps to make the dungeon a living, active place, and not just a bunch of rooms with monsters and treasure.

know that the other group is in the dungeon. But they can't fight each other, because neither side has the magic cloaks and keys needed to get through the magic doors of the Great Hall, and both sides are still searching for the other group's outside entrance. (One pair of orcs did find the goblins' entrance, but they died fighting the goblins. See area 20.)

8. RISKY RIFT

The map of this area has symbols in front of five of the double doors. Those symbols are to help you remember which magic key opens each set of doors. They do not appear on the floor of this area.

The double doors open up into a huge great hall that is dimly lit by glowing mushrooms growing along its walls. The hall is 50 feet from east to west (extending 20 feet east and 20 feet west of the double doors) and extends 80 feet north. Five other sets of double doors stand closed in the hall. Two sets of doors are on the east wall and two sets of doors are on the west wall, standing 15 feet from the north wall and the south wall. The fifth double door stands in the center of the north wall, 20 feet from the east and west walls. All the doors look similar to the door you just came through, but the carvings on them are different.

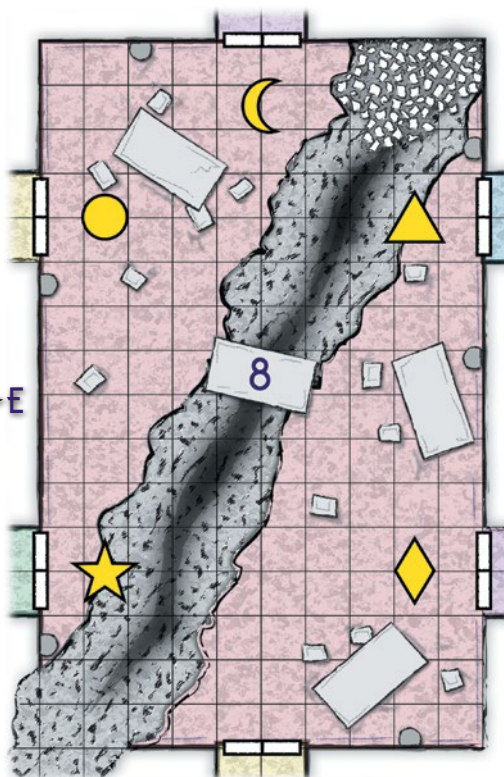
This chamber has been shattered. A jagged rift cuts the area in half, running from the northeast corner to the southwest corner. A huge banquet table has fallen partway across the rift, while other tables and expensive furnishings are broken and spread across the floor. Fountains are set along the walls, between old, faded tapestries. These show spellcasters engaged in combat against each other, and armored warriors fighting fierce beasts.

RIFT

The rift that splits the floor is 15 feet wide, 10 feet deep, and filled with rubble and the bones of rats at the bottom. At the northeast corner of the chamber, the rift is collapsed and blocked by rubble. At the southwest corner of the chamber, it turns into a tunnel that rises slowly into darkness.

It takes a successful DC 13 Strength (Athletics) check to climb up or down the broken stone walls of the rift. On a failed check, a character slips and dislodges falling rocks that deal 2 (1d4) bludgeoning damage to the character. The bottom of the rift is **difficult terrain**.

Any character with Strength 15 or higher can jump across the rift if they move at least 10 feet first. A character with a lower Strength can jump across with a successful DC 13 Strength (Athletics) check. A failed check means the character falls into the rift and takes 3 (1d6) bludgeoning damage.



Characters can also use the fallen banquet table as a bridge. But the wobbly table moves when anyone walks on it. A character who moves across the table, or who makes an attack or casts a spell while on the table, must make a DC 11 Dexterity (Acrobatics) check. On a failed check, a character slips and falls into the rift, taking 3 (1d6) bludgeoning damage.

MONSTERS – SNEAKY SPIDERS

Three **giant wolf spiders** have recently come down the rift tunnel to feast on rats in this area. When the characters opened the door, the spiders quickly slipped into the rift to hide under the banquet table. Any character who moves within 10 feet of the rift spots the spiders, which then race out to attack. Each of the spiders wants its own delicious adventurer, so each one attacks a different character.

If a spider scores a critical hit, don't forget that for weapon attacks that have an extra effect that needs a saving throw (like the poison from a spider's bite), the damage from that effect is not part of the critical hit. Only the spider's bite damage is rolled twice.

A character who is attacked on the table bridge can move off it so they don't need to balance while they fight. But a character moving away from another creature in combat provokes an opportunity attack unless they use the **Disengage action**.

EXPLORING THE AREA

Any character who looks closely at the faded tapestries can see that the mages and warriors are all wearing dark cloaks with the dragon dagger symbol, just like the magic cloaks found in area 7.

The magic fountains here are broken and do not work. The bones in the rift are from the rats the spiders feed on. Any character who inspects the bones sees that they are fresh.

The earthquake left all the furniture ruined in this area. Even the candlesticks and silverware are too battered to be worth anything. Other creatures have also searched this area recently and taken most of the treasure that was here. (The "Mages Domain" section of the dungeon has more information on that.) But characters who search the whole chamber can discover a few things of value.

TREASURE

A thorough search of the room turns up 35 gp and 110 sp scattered about. The characters also find a number of pewter goblets set with agates. The battered goblets are not worth anything, but thirty gems can be pried out and sold for a total of 120 gp.

SECRETS AND CLUES

Scraps of scattered parchment contain information about the dungeon. A character who collects and reads the scraps learns the following:

- This area was a banquet hall, where great celebrations and magical tournaments were held.
- A mage named Hazakor was the master of these halls and the stronghold that once stood in the forest above.
- Hazakor's servants were divided into five orders — the Star Guard, the Diamond Priests, the Circle Keepers, the Triad Sages, and the Moon Mages.

SPIDER TUNNEL

In the southwest corner of this area, the rift opens up to a rocky tunnel that rises upward. This tunnel was created by the earthquake, and leads to an area outside the dungeon. Characters following the tunnel reach the surface after 10 minutes. The tunnel opens up to a rocky pit in a circle of trees, 1 mile from the entrance to area 1 of the dungeon.

The tunnel entrance is well hidden in the forest. It would take many days and a successful DC 25 Wisdom (Perception) check to find it. Once the characters know where the tunnel is, they can use it as another entrance if they leave and return to the dungeon. There are no creatures around the top of the tunnel. But the bones of small animals among the trees show that the spiders lived in this area before exploring the rift.

DOUBLE DOORS

The double doors in the Great Hall are all magically locked and sealed tightly, the same as the doors from area 2. Not

even air or sound can pass through them when they are closed, and players who listen at the doors hear nothing.

When closed, the double doors cannot be opened with ability checks, or even by magic. Only the proper magic keys used by a character wearing the proper magic robes can open these doors.

All these doors work just like the magic double doors of area 2. When the characters open any of these doors with the correct magic keys while wearing the proper magic robes — or if they try to open the doors another way — see area 2 to describe what happens.

SOUTH DOORS

The door through which the characters first enter this area looks exactly the same from this side as it did from area 2. If the doors are closed, the stone plate magically reseals. The same five keyholes are seen on this side as on the other side — a star, a diamond, a circle, a triangle, and a crescent.

SOUTHWEST DOORS

The area past these doors was called the Soldiers' Annex. The Star Guard lived and trained in this area, so the door opens to the magic keys once carried by members of that order.

A picture of a sword and a shield is carved into each of these locked double doors. The doors have a stone plate at their center with a glowing, star-shaped keyhole.

The area beyond this door is now the Orc Annex. This is the first area past area 8 that the characters will explore, using the star key and one of the cloaks found in the Apprentices' Wing.

SOUTHEAST DOORS

The area past these doors was the Commanders' Court of the Halls of Hazakor. This was where the Diamond Priests lived and worked, and the door opens to their magic keys.

A carving of an armored gauntlet covers the front of each of these doors. The doors have a stone plate at their center with a glowing, diamond-shaped keyhole.

The area beyond this door is now the Goblin Court. But the characters cannot open these doors until they find the diamond key in area 14.

NORTHWEST DOORS

The area beyond these doors was called the Shrine of Heroes. It was a place where important followers who died in Hazakor's service would be remembered. The healers of the Circle Keepers had the keys that open this door.

A picture of a skull is carved into each of these locked double doors. The stone plate at the center of the doors has a glowing, circle-shaped keyhole.

The characters cannot open these doors until they find the circle key in area 23.

NORTHEAST DOORS

Beyond these doors lay two areas of Hazakor's fortress — the Sages' Quarter and the Silver Hall. Sages and special guests stayed and studied in the Sages' Quarter. Hazakor had his

SCARY MONSTERS

One of the most fun things about fantasy RPGs is the way they let players use their imaginations to bring the game to life. But sometimes a player's imagination can work too well, and can make them afraid of certain monsters. Yucky creatures like undead and oozes can be scary for some players. And someone who doesn't like spiders in real life might not like it when you describe a giant wolf spider's fangs dripping poison as it attacks their character.

You might find that some players are even nervous about things that aren't dangerous, including hearing descriptions of dead creatures. If you see that a player is uncomfortable with your descriptions, change what you say so it doesn't seem as real. A player will feel better about monsters and scary descriptions after they play for a while. One way to help with that is to give the player a chance to feel like a hero. During combat, describe how a successful hit by a character makes a monster stagger or fall back. This lets the player know they are in control, and that they don't need to worry.

Humor is also a good way to keep players from worrying or feeling scared by the game. The encounter with Narvik in area 11 is meant to be funny, so that the players will feel less threatened by the ogre. And you can change other encounters to make them funny if you like. A giant spider might love fighting so much that it does an eight-legged happy dance before it attacks. When undead skeletons are hit, they might have their limbs fall off, then try to pick up those missing pieces while they fight. And whenever a monster rolls a 1 on an attack roll in combat, you can have something funny happen. Even the worst creatures become less scary when their weapons fly out of their hands, or when they accidentally attack a wall instead of a character.

private chambers and residence in the Silver Hall. Hazakor's Triad Sages carried the magic keys that open these doors.

A picture of an open book is carved into each of these locked double doors. The stone plate at the center of the doors has a glowing, triangle-shaped keyhole.

The characters cannot open these doors until they find the triangle key in area 28.

NORTH DOOR

The area past these doors was called the Mages' Domain. The Moon Mages who served Hazakor once carried the keys that open this door.

An image of burning fire is carved into each of these locked double doors. The stone plate at their center has a glowing, crescent-shaped keyhole.

The characters cannot open these doors until they find the crescent-moon key in area 42.

STAYING A WHILE

No one can get into or out of the Great Hall without magic keys and the proper magic cloaks. Because the characters are among the only creatures in the dungeon to have these things, the Great Hall is a good place for them to take long rests.

Any character checking the doors in this area sees that most of them haven't been opened in years. The only doors that have been opened recently are the northeast doors (to the Sages' Quarter) and the north doors (to the Mages' Court). These were opened by the kobolds now in area 49. But those kobolds think there is no one else in the Halls of Hazakor except them, so they do not come into the Great Hall while the characters are exploring.

Characters who rest here can regain hit points, spent Hit Dice, expended spell slots, and other features without leaving the dungeon. If broken furniture in the area is used to start a fire, the smoke vents out through cracks in the ceiling overhead.

LEVELING UP (1ST TO 2ND)

The characters have explored the first three sections of the dungeon and faced a number of challenges. The experience they've gained from those challenges lets each character attain 2nd level. Your rulebooks talk about what new features and benefits each character gains as a result — increased hit points, new class features, new spells, and more.

It is important that the players take their characters to 2nd level before continuing the adventure. Some of the monsters and other challenges in the next part of the adventure will be very difficult for 1st-level characters to defeat.

ORC ANNEX

This area was the Soldier's Annex — a barracks for the warriors in Hazakor's Star Guard. It is now used as a base by the ogre Narvik and his gang of orc bandits. Even characters who have never met these types of creatures before know that ogres and orcs are mean and violent. Although orcs are the same size as humans and elves, ogres are larger creatures that can stand up to 10 feet tall.

TAKING AN EXTENDED BREAK

When the characters level up, the players might decide that the party should go back to Purdey's Rest. Leveling up is a good time to take an extended break in this adventure, because it means the characters have finished one part of the dungeon. There is no need to rush into the next part. And with the treasure they've collected, the players might want their characters to buy new gear for that next part of the adventure. Better weapons, new armor, and *potions of healing* can all be bought in Purdey's Rest.

It takes four days to walk from the dungeon to Purdey's Rest, then four days back to the dungeon. Leveling up and buying new gear can take time, so make that part of your session and have fun with it. If the characters have things to do in the stronghold and the players are having fun updating their character sheets and roleplaying, you don't need to rush back to the dungeon.

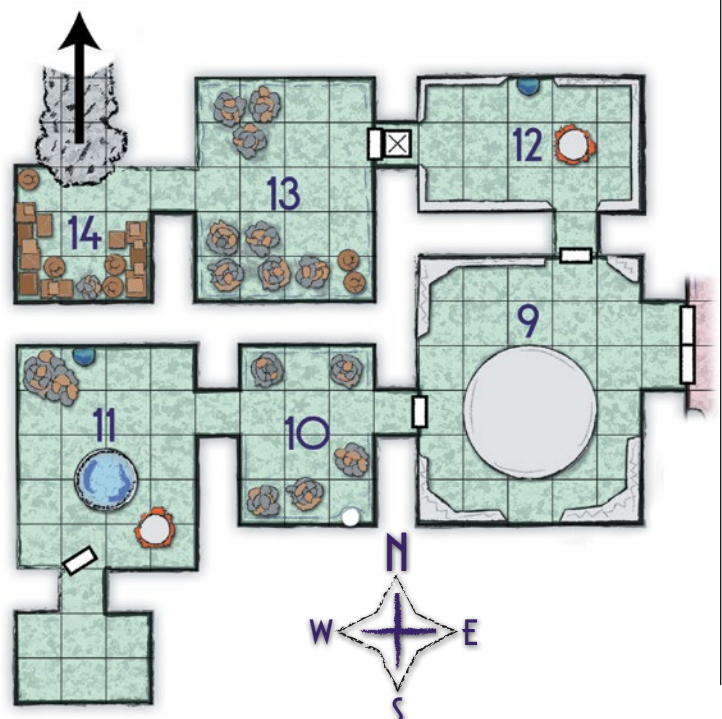
Eight orcs normally live in this part of the dungeon. But most of them are out on bandit raids when the characters explore this area.

9. TRAINING ROOM

The double doors into this area are magically locked. See area 8 for more information. Once the characters open the doors, read:

The double doors open up to an entrance that extends 10 feet from north to south and 5 feet to the west. From the entrance, this room is 30 feet from north to south (extending 5 feet north and 15 feet south from the entrance) and extends 25 feet west. A closed door stands on the north wall, 5 feet from the east wall. Another closed door stands on the west wall, 10 feet from the south wall.

Old weapons racks line the walls, with a few swords, maces, javelins, and other weapons hanging there. The



center of this chamber holds an odd moving contraption of metal and wood. It is a circular platform 15 feet across, which is tilted heavily to one side. Beneath the platform, wheels and gears turn to make it lurch from side to side while it shifts up and down.

On the platform, two snarling orcs swing huge axes at each other. While they fight, the platform twists and rocks beneath them.

This was a room where Hazakor's guards trained for combat. By fighting on the magic moving platform, the guards developed balance and reflexes.

Because the magic that keeps the double doors closed stops all sound, the characters do not hear the orcs fighting until the doors are opened.

MONSTERS – ORC GUARDS

The two **orcs** look around and stare when the door opens. But they do not stay staring for long.

Both of the orcs spin around, startled to see you. Then one of them snarls. The orc does a backflip off the platform, hitting the floor and racing toward you. Its greataxe is raised to attack.

These orcs know that they are alone in this part of the dungeon except for their leader, the ogre Narvik. But they hate Narvik, so they ignore him as much as possible. They will not leave the fight to ask him for help.

While the first orc leaps into melee combat with its greataxe, the other begins to throw javelins at any characters not in melee with the first orc. If the characters flee back to area 8, the orcs slam the doors shut behind them but do not follow. They do not know what is outside the magic double doors, and they are afraid of being ambushed.

If the characters surround the orcs, they try to draw attackers onto the platform to fight with them. Jumping onto the moving platform requires a successful DC 12 Dexterity (Acrobatics) check. (The orcs have a +1 modifier.) Any creature that fails this check accidentally slips into the twisting gears.

WHAT DID THEY SAY?

Sometimes a character in the party knows a language that the other characters don't know. When the character hears other creatures speaking that language, you need to decide how to tell the players what was said.

A lot of times, it's safe to tell all the players what other creatures are saying. When you do that, you assume that the character who does speak the language will tell their friends what they heard when they have a chance. For example, in the fight with the orcs in area 9, having all the characters know what the orcs say doesn't make any difference in the fight. The character who speaks Orc will tell the other characters what the orcs said after the fight, but it doesn't hurt for the players to hear it earlier.

Other times, one character will understand something that should be a secret from the other characters. Or the character might not want to tell them. The "Secret Information" sidebar on page 60 talks about how to handle secrets in the game.

The creature takes 3 (1d6) bludgeoning damage, is knocked back 10 feet, and falls **prone**.

The platform pitches and turns, and any characters fighting on it have disadvantage on attack rolls. Because the orcs have been practicing on the platform, they make attack rolls normally.

ANNOUNCING NARVIK

The first time an orc is injured, it shouts out in anger to its companion. The orcs' talk is to let the players know that someone else named Narvik is in this section of the dungeon, and that the orcs don't like him.

Read the following to the players if one or more of the characters speaks Orc, the language the orcs use to talk to each other.

"Get Narvik!" one of the orcs snarls. "He should be dealing with these scum."

The other orc spits, then snarls back in response: "I won't have Narvik thinking I need his help. We'll kill them ourselves."

If none of the characters speak Orc, read the following to the players instead.

One of the orcs snarls in its own rough language, talking to its companion. The other orc snarls back, but it spits as it repeats a name the first orc spoke: "Narvik." You don't know who this Narvik is, but saying the name seems to make the orcs angrier as they attack again.

CHANGING THE STORY

The characters might enter area 9 and fight the orcs, but then retreat back to area 8 if they can't defeat the orcs right away. If they do, it won't make sense for the orcs to still be fighting on the platform when the characters come through the door again. That would make it seem as if the orcs hadn't met the characters already, or they had forgotten about them. Whenever the players do something that changes an encounter, you can make your own changes to keep things working.

In the orc encounter, the characters might retreat for a little while, then enter area 9 again. If they do, they might see the orcs crouched down behind the platform. Because the orcs now know there are enemies outside the door, they will be on guard. If the characters take a few hours or a few days to return, the orcs will assume they're not coming back. But instead of using the same encounter with them fighting on the platform, you could put the orcs in the kitchen (area 12) for a new encounter instead.

You might decide that these orcs were left behind to cook dinner while the other orcs went raiding. Then you can think of ways to make the fight challenging for the characters (and fun for you) in an orc kitchen. The smoke might impose disadvantage on creatures making ranged attacks. The pot of stew could spill to make part of the floor difficult terrain. The orcs might start throwing bags of onions at the characters instead of javelins, dealing 6 (1d6 + 3) bludgeoning damage instead of piercing damage if they hit.

MAGIC PLATFORM

The wheels and gears of the lurching platform are magical. They cannot be damaged, but the platform can be turned on and off by pushing a hidden button on the south wall. A character can find the button with a successful DC 13 Wisdom (Perception) check. The platform is quite loud while it is moving, but characters can still talk to each other in this room.

If the platform is turned off, the characters will hear faint singing coming through the west door. This is Narvik the ogre in area 11, but the characters cannot hear the words to his song from this area.

TREASURE

Three longswords, three shortswords, two maces, five daggers, and ten javelins in the weapon racks are all good quality. They can be claimed by any characters who want extra weapons, or who need to replace a weapon damaged by the gray ooze in area 5. (If a character had a weapon damaged by the gray ooze that isn't in the list above, you can add that weapon to the list.)

LETTING ENEMIES LIVE

Fantasy RPGs are about heroic adventures of good versus evil, and heroes standing up to their monstrous foes. Just like in books, movies, and real-world legends, monsters and villains in the game are often killed by the heroes who defeat them. In a story we watch or read, it often feels right when villains die and pay a final price for their evil. But an RPG is different, because the players aren't just reading or watching what happens. They are the characters who must make those life-or-death choices.

With many monsters, the players won't worry about killing them. Things like oozes and plant creatures can't think or feel, and they will kill other living creatures if they are left alive. Many undead monsters are evil, and they will kill other people unless the characters stop them. But when you run adventures as a GM, you might see that some players don't like the idea of killing intelligent creatures, or monsters they feel sorry for. Some players might be upset if they feel as though the game is making them kill other creatures. So it's important for you to remind the players that they always get to decide what their characters do.

Whenever a character drops an enemy to 0 hit points with a melee attack, the player of the character gets to decide if the enemy is killed, or if it falls unconscious and is stable. Even when a creature is reduced to 0 hit points by ranged attacks or spell attacks, you can decide that the creature falls unconscious for a round or two before it dies. This gives characters a chance to stabilize the creature with a Wisdom (Medicine) check or a healer's kit.

Characters who knock monsters unconscious can leave them to wake up later. Or they can tie the monsters up so they can't fight. This means that instead of killing intelligent creatures like orcs, goblins, and kobolds, the characters can defeat them in combat, then threaten them into leaving the Halls of Hazakor. As you run the adventure, you'll learn how the players want their characters to deal with monsters. There's no right or wrong way. Just make sure that all the players are having fun.

These weapons and the orcs' greataxes can also be taken back to Purdey's Rest and sold to Brogand the smith for half their value. If the party sells all the weapons to Brogand, they earn 80 gp.

Each orc carries a small purse with 20 gp in it.

10. ORC COMMAND CHAMBER

The door opens into an alcove that is 5 feet on a side. The room beyond that alcove is 20 feet from north to south (extending 5 feet north and 10 feet south from the alcove) and extends 15 feet west. A doorway 5 feet on a side opens up in the west wall, 5 feet from the north wall, and leads to another room to the west.

Tapestries decorate the walls of this room, whose floor is covered with mounds of rags and garbage. The tapestries are faded and gray, but images of knights on horseback, magical beasts, and battle can still be seen. The tapestry that is in the best condition bulges out strangely along the south wall, as if someone is standing behind it.

SINISTER SINGING

When the characters enter this room, they hear noise from beyond the west doorway. Something splashes water, and a deep voice sings a happy song in Common:

*"Oh, humans make a wholesome snack
And I love dwarves on whole wheat toast
But an elf pan-fried in a halfling sauce
Is the special meal I love the most!"*

This is Narvik the ogre, currently taking a bath in area 11. Narvik has water in his ears, so he cannot hear anyone approaching.

EXPLORING THE AREA

The characters probably approach the tapestry carefully, but there is only an ordinary statue behind it. The statue shows a figure in a cloak holding a staff, but its head is missing.

The piles of rags and trash heaped up in this chamber are where the orcs sit when Narvik meets with them. Any character searching through the garbage finds nothing of value.

11. NARVIK'S CHAMBER

By approaching carefully, the characters can look into this area from the open doorway.

The room beyond the doorway is 25 feet from north to south (extending 5 feet north and 15 feet south from the doorway) and extends 20 feet west. An open door stands on the south wall, 5 feet from the west wall.

A huge barrel cut in half is filled with water near the middle of the room. A 10-foot-tall ogre is sitting in this strange bathtub, singing to himself while he washes his back with a giant scrub-brush.

A fire close by burns brightly, with a heavy pot on top of it to heat water. Steam and smoke rise to disappear through cracks in the ceiling. A pile of old blankets and moldy furs stands near a fountain in the northwest corner of the room.

This is the bedchamber of Narvik the ogre. Narvik loves baths, and he spends most of his time here. This makes him quite clean for an ogre, but he is just as evil as most of his kind.

MONSTER – NARVIK THE OGRE

Narvik the **ogre** is the leader of the orcs because of his size, but he is a bully and a coward. He sings and speaks in Common because he thinks it makes him sound smarter. And he is also easily embarrassed. When he sees the characters, Narvik shrieks and wraps an old bearskin around himself as he jumps from the bath.

Narvik's bearskin is thick enough to protect him, so he uses the normal Armor Class for an ogre. He attacks with his giant scrub-brush, using the same attack modifier he would use for a greatclub. But because a scrub-brush is a poor weapon, Narvik deals only 8 (1d8 + 4) bludgeoning damage if he hits.

UNDRESSED FOR THE FIGHT

Even armed with a scrub-brush, Narvik is a tough fighter. But the characters can end the fight quickly by pulling his bearskin towel away. A character who wants to try to yank the bearskin away can use an action to make a DC 15 Strength (Athletics) check. With a successful check, the character has grabbed the bearskin, leaving Narvik in his bare skin.

If the players don't think of this, you can help them out. When a character makes an attack against Narvik, describe him clutching the bearskin tighter like he is afraid it might fall off.

If the bearskin is grabbed away, or if Narvik is taken to 10 hit points or fewer, he shrieks, drops his scrub brush, and flees through the doorway into area 10. Because he is not attacking, Narvik takes the **Dash action** to flee at 80 feet per round. But he must **squeeze** to move through any 5-foot-wide doorways.

If the characters follow, they see Narvik run north through area 9, all the way to area 14. That area has a rope ladder leading to a tunnel, which Narvik quickly climbs to get outside. (See area 14 for more information.) Once outside, he heads for the hills.

EXPLORING THE AREA

Any creature that starts its turn touching the steaming pot or in the fire, or that touches the pot or enters the fire for the first time on a turn, takes 3 (1d6) fire damage.

The pile of moldy furs and blankets is Narvik's bed. Narvik's ogre-sized greatclub and hide armor are under the top layer of furs. Like the ogre's bearskin, these items are poor quality and not worth anything.

SECRETS AND CLUES

Characters who search Narvik's bed after the fight find notes and maps kept by him and his orcs. These show where the orcs have been attacking merchant caravans along the roads of the unprotected borderlands, far from Purdey's Rest.

TREASURE

A search of Narvik's bed also finds 50 gp, 120 sp, and a +1 *shortsword* that the ogre didn't want the orcs to have. If none of the characters use a *shortsword*, you can make this a +1 *dagger*, a +1 *handaxe*, or some other smaller melee weapon.



12. ORC KITCHEN

The door opens into an alcove that is 5 feet on a side. The room beyond the alcove is 25 feet from east to west (extending 5 feet east and 15 feet west from the alcove) and extends 15 feet north. Another alcove that is 5 feet on a side opens up in the middle of the west wall, 5 feet from the south wall. That alcove has a closed door to the west.

A large pot hangs from a thick iron tripod over a crackling fire. It smells like food is cooking in the pot. A dripping fountain is on the north wall. Some of the smoke from the fire disappears through a crack in the ceiling, but the rest of it fills the room. The dark haze makes it hard to see.

EXPLORING THE AREA

The haze of smoke makes this room **lightly obscured**.

Any creature that starts its turn touching the stewpot or in the fire, or that touches the pot or enters the fire for the first time on a turn, takes 3 (1d6) fire damage.

The stewpot is filled with onions and old meat. If any character samples this stew, it is not very good.

The shelves in this room are empty except for many bags of onions and some salted meat.

WARNING GONG

A trip wire in the west alcove activates a loud warning gong hanging from the ceiling. The gong is hidden in the smoke and cannot be seen. The trip wire can be noticed by any

character with a passive Wisdom (Perception) score of 13 or higher. A character who succeeds on a DC 13 Wisdom (Perception) check to search in front of the door also sees it.

If a character walks through the tripwire space (marked with an "X" on the map), the gong rings out loudly. The orcs know to step over the wire. They set up this trap as a warning in case the goblins in the eastern part of the dungeon managed to find the tunnel into area 14.

Luckily for the party, there are no orc guards in this area to hear the gong. This trap is only a reminder that the characters should remember to look for traps as they explore.

13. ORC BARRACKS

This room is 25 feet from north to south (extending 5 feet north and 15 feet south from the door) and extends 20 feet west. A doorway 5 feet on a side opens up in the middle of the west wall, 10 feet from the north wall, and leads into another room to the west.

Flags and banners hang from the walls and ceiling of this long hall, but they are faded and stained by purple mold. Piles of rags and trash fill the room, and two barrels stand in the southeast corner.

This was a meeting hall in Hazakor's time, but this area has now been claimed by the orcs.

MONSTER – MAGIC TAPESTRY

As the characters move into the room, one of the tapestries hanging from the ceiling begins to move behind them.

This magically animated **tapestry of smothering** has tried to attack the orcs before. But they frightened it when they attacked back, so it leaves them alone now.

The tapestry waits until it can drop down behind a character who isn't an orc. The character you target with the tapestry must succeed on a DC 17 Wisdom (Perception) check to hear the tapestry swish through the air. Otherwise, the monster has **surprise** as it tries to smother the character. (Because this encounter is shown on the adventure's cover, players might be suspicious of the tapestries. You can tell them that their characters need to make Wisdom (Perception) checks anyway.)

The tapestry can stretch itself to attack anywhere in the room. If it is reduced to 5 hit points or fewer, it drops any character it is smothering and pulls itself back up. After that, it ignores the characters whenever they pass through the room.

If characters have trouble escaping the tapestry, you can remind the players that using the **Attack action** lets them shove a creature to push it away. Magic like the *thunderwave* spell can also push a creature away. If the tapestry has a

MAKING NEW MONSTERS

The tapestry of smothering in area 13 uses the same statistics as the rug of smothering, which is one of the many monsters that are part of the game. It's easy to make up new monsters that can surprise the players by using existing monster statistics, then changing how the monster looks or acts. Players who know about the rug of smothering might be careful if they see a rug on a dungeon floor. But they will probably not expect to have a rug attack them from above.

MAKING THE STORY YOUR OWN

When the characters have finished exploring this part of the dungeon, you get to decide what happens with the other orc bandits. Most of the orcs are away, but they will return at some point. If they discover that Narvik has fled or been killed, they might decide to leave the dungeon. It's easy for the orcs to think that characters who can defeat an ogre are people they don't want to fight. (They might also take some of the stolen goods in area 14 with them. This will leave less treasure for the characters if they don't take it right away.)

But the orcs might also decide that with Narvik gone, it's time for one of them to take over leading the bandits. If you have some of the orcs come back, you can decide how many of them there are and what they'll do. The new orcs might jam the door to area 8 shut, so that no new enemies can come in. Or if the characters leave that door open, the orcs might take over area 8 too.

When you make these kinds of changes, you're adding your own ideas to the adventure, which can be a lot of fun. But it's also a bit of work to make up new combat encounters that aren't too easy or too deadly for the characters. Your rulebooks talk about how to create monster encounters. But if you don't feel ready to do that, you can just have the orcs flee and leave their part of the dungeon empty for now. Then you can come back to build new encounters when you're ready.

character **grappled** and is pushed away, its grapple will be broken.

EXPLORING THE AREA

The piles of trash are orc beds, made from rotted blankets and shredded tapestries.

One of the barrels is filled with sour, watery wine. The other holds rancid cheese. The orcs eat and drink only the worst of the goods they steal, and sell the rest.

TREASURE

A character who searches the room and succeeds on a DC 12 Wisdom (Perception) check finds a sack with 260 sp and 1,400 cp in one orc bed, and a sack with 15 gp, 400 sp, and 1,100 cp in another bed.

14. MOLDY STORAGE

Past the doorway, this room is 15 feet from north to south (extending 10 feet south from the doorway) and extends 15 feet west.

This area stinks of decay. Thick black mold grows in tangles across the walls and parts of the floor. Crates, boxes, barrels, and sacks are piled against the walls. These items have no mold on them, so they have been here only a short time.

To the north, a large crack has split the stone ceiling, opening up to a wide, dark tunnel. A rope ladder hangs down from the tunnel to the floor. To the south, the faint gleam of metal shines from a pile of moldy rubbish.

This chamber is where the orcs store the goods they steal on their bandit raids.

EXPLORING THE AREA

Because the orcs clearly store things in this room, the players might guess correctly that the mold is harmless. But when any character enters the room, ask, "Are you touching the mold?" and roll dice as if checking to see if they are in danger.

The crates, barrels, and sacks here are full of trade goods and food. This includes dried meat and fruit, cheese, wine, bundles of cloth, and so on.

The gleam of metal is another magic key.

TREASURE

One of the magic keys that gave access to other sections of the dungeon was lost here during a battle between Hazakor's followers. Like the key in area 5, this key's magic has kept it from corroding.

The large silver key is diamond-shaped at one end. Its other end has the dragon dagger symbol on it, seen on the door in area 2. It opens the magically locked doors from area 8 into area 15. The orcs found the key but had no way to figure out how to use it, because they didn't have the key that opens the door from area 9 into area 8. They also didn't want to give the shiny treasure to Narvik, so they threw it in the garbage here.

The stolen goods that the orcs have stored here are worth a total of 100 gp. But moving the crates, boxes, barrels, and sacks out of this area will be a lot of work. You can decide how long it will take the characters to move everything out of the dungeon, how long it will take to carry it all back to Purdey's Rest, whether Tybalt might come to secretly give them a hand with her pony cart, and so forth. The characters can then sell the goods, or you can let them claim a reward for returning them. See the "Stolen Goods" sidebar for information.

ORC TUNNEL

The rope ladder climbs up to meet a jagged, 10-foot-wide tunnel sloping upward to the north. This tunnel was created

STOLEN GOODS

Characters gain treasure from their adventures, taking it as payment for the dangerous work of exploring dungeons and fighting monsters. But not all treasure is the same. The coins, gems, and magic in the Halls of Hazakor were left behind after the earthquake fifty years ago. They don't belong to anyone anymore. But the crates, barrels, and boxes of loot that the orcs and the goblins have collected are all stolen from merchants and travelers.

It's okay for the characters to take the stolen loot and sell it if that's what they want to do. The Halls of Hazakor are far from Purdey's Rest, so you can say that the people who were robbed are from other areas and can't be found. But if any players are worried about taking things that were stolen, they can return the stolen goods to the guards in Purdey's rest instead of selling them.

The guards will pay the characters a reward equal to what they would earn by selling the treasure. The stolen goods will then be returned to their rightful owners, and the characters will earn a reputation for being honest. You might use that reputation later, by having NPCs hire the characters for other adventures you make up yourself.

LOADING UP

A lot of GMs don't worry about how much the characters' gear and treasure weighs. You can usually assume that the characters are able to easily carry all the equipment they need and all the treasure they find — as long as they don't try to steal a statue from the dungeon. Or you and the players can talk about how their characters are hiding some of their treasure after they find it, so that they're not carrying all of it all the time.

But if you want your game to feel more realistic, you can keep closer track of how much treasure and other weight each character is carrying. Most GMs who want that sort of realism use the game's optional encumbrance rules. If you use those rules, the amount of coins that the characters have found by this point in the adventure will be getting heavy. So make sure the characters understand that they might not be able to carry all their treasure with them, or that they might need to make several trips to get it all out of the dungeon.

by the earthquake, and leads to an area outside the dungeon. Characters following the tunnel reach the surface after 10 minutes. The tunnel opens up to a crumbling cave hidden by a screen of vines and brambles, 1 mile from the entrance to area 1 of the dungeon.

The tunnel entrance is well hidden in the forest. It would take many days and a successful DC 25 Wisdom (Perception) check to find it. Once the characters know where the tunnel is, they can use it as another entrance if they leave and return to the dungeon. There are no creatures around the top of the tunnel, but footprints show where the orcs have been coming and going.

GOBLIN COURT

This part of the dungeon was the Commander's Court, controlled by the Diamond Priests. Magic rituals were performed here to strengthen Hazakor's warriors. Terrible divine justice was also imposed here on Hazakor's enemies. The area is now a base for the goblin sorcerer Rhagmir and her goblin bandits. Even characters who have never met goblins before have heard of these small humanoids. Goblins are sneaky fighters who love to surprise and ambush enemies whenever they can.

Unlike the orcs, all of the goblins are in their part of the dungeon during the time when the characters explore. This makes this part of the adventure feel different from the last part. The characters will need to be stealthy. And the combat encounters will be more challenging — both for the players and for you.

QUIET DOORS

Goblins love being sneaky, so all the doors in this area have been cleaned and oiled. They open easily and silently, which will help the characters if they are trying not to be heard.

SECRET DOORS

The fragment of rat-eaten map found in area 1 gives a hint to the players of secret doors in this section. If the players have

forgotten about the map or haven't looked at it in a long time, you can help them remember it. Even with the map, though, the players must still search to find secret doors. The map just tells them where to look, and should remind them to look for secret doors in the rest of the dungeon.

15. OLD TRAP HALL

The double doors into this area are magically locked. See area 8 for more information. Once the characters open the doors, read:

The double doors from the Great Hall open up to a wide hall that is 10 feet from north to south, and extends 20 feet east. Closed doors stand in the north and south walls, each next to the east wall.

In the middle 10 feet of the hall, rusting spikes 3 feet long are thrust up out of holes in the floor. Close to the north wall, a humanoid skeleton in a tattered cloak is stuck on the spikes. Thick dust on the skeleton shows that it must be many years old. But a line of fresh footprints disturbs the dust on the floor between the two doors.

SAFE SPIKES

This hall holds an old trap that isn't working. Prisoners were once held in area 16. If any prisoners broke out of their cells, the trap would be activated to attack anyone trying to leave. The trap was activated after the earthquake, killing one of Hazakor's followers. (This is the skeleton, which is not undead.) But the trap has not worked since then.

The spikes once shot up from everywhere in the floor, filling the center of the hall. Some of the spikes are still below the floor now, letting the characters move between them.

A successful DC 12 Wisdom (Perception) check to search the floor finds pressure plates around the holes in the floor. But only a successful DC 12 Intelligence

HELPING PLAYERS REMEMBER

Characters experience all the sights, sounds, and dangerous events of the adventure. But the players have only your words, the map, and any notes they make to help them remember what they've seen and done. This means that players will sometimes forget things that the characters would know. It's best when the players figure out puzzles and clues on their own. But if the players are missing something that you think the characters would realize, you can help them.

Ask for all the characters to make an Intelligence check. Then tell the player whose character had the highest check that what they're seeing or doing reminds them of something they've already done or seen. This helps the players move the adventure along, but it makes them feel like their characters are still doing the work.

Be careful that you only remind the players of things they already know. Don't tell them things just because you want them to know, or because you want the characters to do a specific thing. It's easy to wreck a game if you end up explaining what the characters have to do, because it can make the players feel as if their characters aren't in charge.

(Investigation) check to study the pressure plates can tell a character that the trap is not working. If a character tries to disable the pressure plates with a Dexterity check using thieves' tools, pretend that you are checking something on this page. Then tell the player they're not sure if they were successful or not.

If the characters do not figure out that the trap isn't working, roll dice as if they might set it off while they are here. Or ask for Dexterity (Acrobatics) checks for any character who moves through the middle of the hall. Do not automatically let the players know the area is safe.

SECRETS AND CLUES

If the skeleton is searched, the remains of a diary can be found in a pocket of its cloak. Most of the diary has rotted away and cannot be read, but a few sections tell the characters the following:

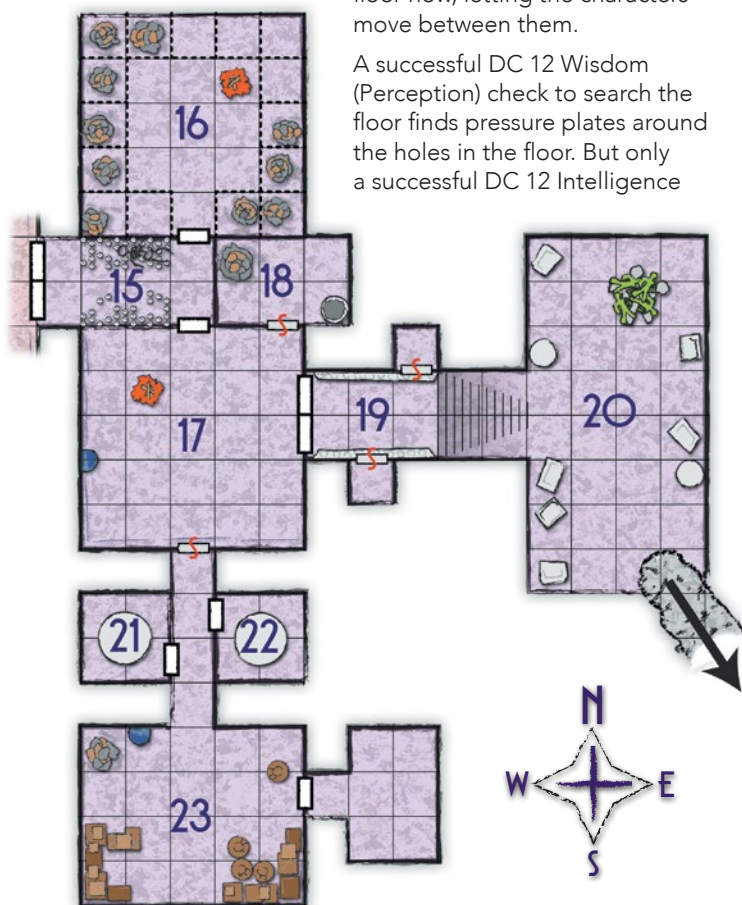
- A great earthquake destroyed the Halls of Hazakor, and killed the mage who built it.
- After Hazakor's death, his followers attacked each other in their quest for power.

16. GOBLIN BARRACKS

From the door, a large chamber is 25 feet from east to west (extending 10 feet east and 10 feet west from the door) and extends 25 feet north.

This chamber was a prison, with small barred cells along the walls. But the cells have been converted to sleeping areas, filled with rough hides and old blankets. A fire blazes in the northeast corner of the room, filling it with bright light. The fire's smoke vents up through cracks in the ceiling. Three goblins sit in front of the fire, playing cards with their backs to the door.

This former cell block has been turned into a barracks for the goblin bandits.



MONSTERS – GOBLIN GUARDS

These three **goblins** are guards, but they are goofing off because they think there is nothing to guard against. They are distracted and do not notice the door opening. If the characters are quiet, you can decide if any of them can make a ranged attack or cast a spell from the doorway with **surprise** before the goblins see them. Don't let the players plan, though. They must decide what to do quickly.

If the characters take too long, talk at the door, or enter the room, the goblins notice them and jump up, snarling. They make one attack each with their shortbows before drawing scimitars and moving into melee. As long as the characters stay between them and the door, the goblins fight until they **drop to 0 hit points**. If the characters leave the doorway clear, the goblins try to race through to area 17.

EXPLORING THE AREA

The cells are all open, and their keys are long lost. Locking a cell or unlocking it again requires a successful DC 13 Dexterity check using thieves' tools.

Old furniture is burning in the fire. Any creature that starts its turn in the fire or enters the fire for the first time on a turn takes 3 (1d6) fire damage.

The goblins' deck of cards is missing all its aces. One of the goblins has those cards hidden in its boot.

TREASURE

Each goblin carries a purse. All three purses together contain 60 gp, 300 sp, and ten quartz gemstones worth 10 gp each.

17. GOBLIN TRAINING CHAMBER

Four goblins here are supposed to be training, but they are napping instead. If the characters fight in area 16 before coming here, that noise does not wake the goblins. But if the goblins from that area run to this room, all the goblins here plus the goblins that ran here from area 16 will be awake and ready to attack.

If the goblins are asleep, a character listening at the door hears snoring with a successful DC 16 Wisdom (Perception) check.

From the door, this large chamber is 25 feet east to west (extending 10 feet east and 10 feet west from the door) and extends 25 feet south. Double doors stand in the east wall, 5 feet from the north wall.

A low fire burns to the northwest, filling this chamber with dim light. Smoke vents up through cracks in the ceiling. The west and south walls are covered in rotting tapestries stuck with arrows, and a fountain stands on the west wall. Broken weapons on the floor, both rusted and new, show that this place has long been used for combat training.

If the goblins are sleeping, read the following:

Lying along the west wall near the fire, four goblins are fast asleep and snoring loudly.

If the goblins have been alerted by the goblins from area 16, read the following instead:

Snarling goblins spread out across the room, their bows and scimitars at the ready.



IF THE GOBLINS ARE SLEEPING

With the goblins sleeping, the characters can try to enter the room without waking them. Each character moving into the room must succeed on a DC 15 Dexterity (Stealth) check. On a failed check, a character accidentally crunches a bit of broken weapon and wakes all four goblins.

If all the characters succeed on their Dexterity checks, the party can make it to the double doors without waking the goblins. Those doors can be opened quietly. This lets the characters go through this room without waking the goblins.

The characters can also try to move quietly toward the goblins. If all the characters are successful, they **surprise** the goblins in the first round of combat. Because the goblins are sleeping, they are **prone** when the fight starts.

If a character moves close enough to the magic fountain to activate it, the noise of the water wakes the goblins.

MONSTERS – RESTING GOBLINS

Once they are awakened, the four **goblins** fight fiercely until they **drop to 0 hit points**. (The goblins from area 16 fight the same way if they come here.) The goblins fire their shortbows if the characters are at range, then draw their scimitars and attack. Their mission is to protect this area, and they will not flee or admit weakness by calling for help.

EXPLORING THE AREA

Old furniture burns in this fire. Any creature that starts its turn in the fire or enters the fire for the first time on a turn takes 3 (1d6) fire damage.

TOO MANY ENEMIES?

For the characters, fighting a large number of monsters at once is much tougher than fighting a few monsters in one room, then fighting a few more monsters in another room. If the characters fight six goblins in area 17, the fight will be hard. If they fight seven goblins, it might be deadly.

When monsters from different areas fight together, you need to make sure they don't become too tough for the characters. One easy way to do this is to keep some of those enemies out of the fight for a little while. One group of monsters might wait while another group attacks first, because they want to see how dangerous the characters are. Or one group of monsters might order another group to attack first, wanting those first monsters to get hurt before they do.

In area 17, because some of the goblins are sleeping before the fight, you can have one or more of them take a few rounds to grab their weapons and put on their armor. Then you can have new goblins enter the fight as the characters eliminate other goblins.

SECRET DOORS

The secret door in the north wall can be found with a successful DC 14 Wisdom (Perception) check. The secret door in the south wall is hidden by the rotting tapestries. It takes a successful DC 16 Wisdom (Perception) check to find it. The north door opens into area 18. If the south door is opened, read:

The secret door opens to reveal a 5-foot-wide hallway running 20 feet south. Two doors are closed along the hallway. One on the east wall is 5 feet from the secret door. One on the west wall is 10 feet from the secret door. At the end of the hallway, a large, dark chamber opens up.

TREASURE

If the goblins are searched, one has a gem tucked up its sleeve — a deep blue spinel worth 50 gp. Another goblin has a purse with 35 gp.

In addition to the weapons the goblins carry, forty arrows and forty crossbow bolts are stacked along the west wall. Characters who have used a lot of arrows or bolts can pick up new ones here.

18. RHAGMIR'S QUARTERS

This room is 15 feet from east to west (extending 5 feet east and 5 feet west from the secret door) and extends 10 feet north.

The northwest corner of this room is filled with thick hides that make a comfy bed. A brazier filled with ashes and charred paper stands in the southeast corner. In the center of the room, plain green stones set into the floor form the image of a snake. The snake's body twists around to form a loop, so that its head meets its tail. Its eyes are gleaming gemstones.

This secret chamber is now the private quarters of Rhagmir the goblin sorcerer, but she is currently in area 23.

EXPLORING THE AREA

Characters who search the bed of hides find a large, shabby teddy bear. (Rhagmir doesn't like to sleep alone.)

The charred paper in the brazier is the remains of old books that the goblins have been burning.

TREASURE

Anyone handling the shabby teddy bear feels something hidden inside a secret flap. A crystal vial there holds layers of dark liquid that make up a *potion of climbing*.

The gemstone eyes in the head of the snake in the floor can be pulled out with the tip of a dagger. Each is a moss agate worth 50 gp — but the stones are magically trapped.

TRAP — ELECTRICITY BLAST

If a character touches the gems in the snake's eyes, nothing bad happens. But a character who pries either gem out of the floor is hit by a blast of electricity. The character must make a DC 13 Dexterity saving throw, taking 12 (5d4) lightning damage on a failed save or half damage on a successful save.

The evocation magic of the trap can be sensed with a *detect magic* spell. But that only tells the characters there is magic in the gems. It does not tell them the magic is a trap. A character who studies the gems and makes a successful DC 13 Intelligence (Arcana or Investigation) check knows that they are magically trapped.

Once the trap is detected, a character can disable it with a successful DC 15 Dexterity check using thieves' tools. On a failed check, the trap is triggered and the character making the check takes the damage.

Once the trap is disabled or triggered once, both the gems can be removed safely.

19. MAUSOLEUM HALL

Past the double doors, this wide hall is 10 feet from north to south and extends 25 feet east. The last 10 feet to the east is a flight of stone stairs leading up to an open doorway and a darkened chamber beyond.

Dozens of skulls are set into stone shelves along the walls in this hall. Each skull has writing scribed into it.

Hazakor executed any people who opposed him. Then he placed their skulls on display here.

EXPLORING THE AREA

The writing carved into the forehead of each skull describes what the unlucky victims did to earn execution. "Betrayed Hazakor by withholding vital information." "Attempted to challenge Hazakor's authority." "Stole from Hazakor's treasury." And so on.

The high stairs into area 20 mean that area cannot be seen from this hall until the characters climb the stairs.

SECRET DOORS

The secret doors are activated by pushing a button in the eye socket of a skull in front of each door. It takes a successful DC 14 Wisdom (Perception) check or Intelligence (Investigation) check to notice one of the doors and its mechanism. The

characters might find one door but not the other if they do not make two successful checks.

If either of the secret doors is opened, read:

Behind the secret door is a 5-foot by 5-foot closet.

Both secret closets held special ceremonial weapons and armor. They contain swords, bows, and chain mail that were forgotten when the dungeon was abandoned. Those normal weapons and armor are all rusted and rotted with age. The north closet also contains treasure (see below).

STAIRS

The stairs leading up to area 20 are safe. But the fragment of rat-eaten map from area 1 shows the warning "Beware the Stairs" between this area and part of the Shrine of Heroes. Characters who recognize this area might assume that the warning refers to these stairs. Let the players search for traps, but tell them that they're not sure if there are traps or not. Do not let the players know there is no trap here, because that can warn them that there is a trap on another set of stairs.

TREASURE

The north closet holds four +1 arrows. (If one of the characters uses a crossbow, make some or all of these arrows into +1 bolts.) The arrows are in perfect condition, hinting that they are magic.

20. DISEASED SHRINE

Characters who climb the stairs detect the foul scent of dead things ahead.

The room at the top of the stairs is 40 feet from north to south (extending 15 feet north and 15 feet south of the doorway) and extends 20 feet east.

Near the north wall of this chamber, the bodies of two orcs and four goblins are piled in a heap. The floor in the center of the chamber is spattered with dried blood and spread with broken weapons, showing that a fight took place here and the dead bodies were piled up afterward.

Before it was a battleground, this room was a shrine or meditation chamber. Rotting cushioned chairs stand against the walls, along with a pair of rusted braziers.

In the southeast corner of the chamber, a wide chimney leads up. A rope hanging down from the chimney shows marks of sooty handprints from creatures that have climbed it.

EXPLORING THE AREA

The dead orcs were scouts from the Orc Annex who discovered the tunnel leading from the surface into this area (see "Goblin Tunnel," below). But they were killed by goblin guards before they could report their discovery.

The stench of death makes it hard to stay in this area for long. There is only one valuable item in the room, but retrieving it might be dangerous.

DISEASED BODIES

Footprints on the floor show that the goblins stay away from the bodies as they move through this area to reach their

MARVELOUS MAGIC

Magic items are one of the most important parts of a fantasy RPG. Players love it when magic items show up in an adventure, and most characters want as many magic items as they can get. But as the GM, you're the one who gets to decide how much magic the characters find.

Some GMs like their adventures to have lots of magic. They want the characters and the players to feel rewarded for their bravery and good play. Other GMs like to give out only a little bit of magic. That way, every magic item a character earns can feel special.

The Hidden Halls of Hazakor takes the approach that more magic equals more fun. As the characters work through the dungeon, they will find more magic items than they might find in other adventures. But this is a tough adventure, and the players will put that magic to good use. When you continue your campaign after *The Hidden Halls of Hazakor*, you can decide to keep going with lots of magic. Or you might decide to slow down how much magic the characters find in their next adventures.

chimney tunnel. Any character who moves within 5 feet of the bodies must succeed on a DC 11 Constitution saving throw or contract **sewer plague**. This includes characters who want to move close enough to look for treasure or weapons, even if they don't touch the bodies.

The effects of sewer plague don't show up for 1d4 days. So tell an affected character that they feel fine even if they fail the saving throw. Then make a note to have that character start showing the signs of the disease when it's time.

TREASURE

A character who moves close enough to search the pile of bodies sees one of the dead orcs wearing well-made black boots. These magic boots of striding and springing will fit either Small or Medium characters. The character who pulls the boots off the body must make a saving throw against sewer plague, even if they have succeeded on a save already.

GOBLIN TUNNEL

The rope and the narrow chimney climb up to meet a 10-foot-wide tunnel sloping up to the southeast. This tunnel was created by the earthquake, and leads to an area outside the dungeon. Characters following the tunnel reach the surface after 10 minutes. The tunnel opens up into a muddy bog, 1 mile from the entrance to area 1 of the dungeon.

The tunnel entrance is well hidden in the forest. It would take many days and a successful DC 25 Wisdom (Perception) check to find it. Once the characters know where the tunnel is, they can use it as another entrance if they leave and return to the dungeon. There are no creatures around the top of the tunnel, but footprints in the bog show where the goblins have been coming and going.

21. FURNACE CHAMBER

Characters listening at the door to this area hear roaring fire.

This small chamber is 10 feet from north to south (extending 5 feet north of the door) and extends 10 feet west.

A large iron furnace fills almost the whole chamber. The roar of flames is loud, and iron pipes and ducts run from the furnace into the stone of the walls, floor, and ceiling.

EXPLORING THE AREA

The furnace and pipes take up so much space that only one character at a time can enter here. Even from the doorway, anyone can see that there is no way to put wood or coal into the furnace.

The furnace burns with magical fire that sends heat out through the pipes. The furnace and pipes are warm on the outside, and the furnace's evocation magic can be sensed with a *detect magic* spell. There is no way for characters to affect or damage the furnace or the pipes, even with spells or magic weapons.

If the characters aren't sure what this room is for, you can help them remember that the dungeon is warmer and more comfortable than an abandoned underground site should be.

22. WATER CHAMBER

Characters listening at the door to this area hear rushing water.

This small chamber is 10 feet from north to south (extending 5 feet south of the door) and extends 10 feet west.

A huge water tank fills almost the whole chamber. The gurgle of rushing water is loud, and copper pipes run from the tank into the stone of the walls, floor, and ceiling.

EXPLORING THE AREA

The tank and the pipes take up so much space that only one character at a time can enter here. Even from the doorway, anyone can see that there are no taps or openings in the tank.

This tank flows with magical water that is sent out through the pipes. The tank's conjuration magic can be sensed with a *detect magic* spell. But there is no way for characters to affect or damage the tank or the pipes, even with spells or magic weapons.

If the characters aren't sure what this room is for, you can help them remember the water flowing magically in many areas of the dungeon.

23. GOBLIN STOREROOM

This room is 25 feet from east to west (extending 10 feet east and 10 feet west of the doorway) and extends 20 feet south. A closed door stands in the east wall, 5 feet from the north wall.

The walls of this chamber are beautifully painted with scenes of battle and combat, showing heroic warrior figures and mages in dark cloaks. Crates, barrels, boxes, and sacks are stacked along those walls, showing that the area is now being used as a storeroom. A pile of garbage rises in the northwest corner, next to a fountain.

Suddenly, magical energy flares in the southwest corner of the room. From behind a stack of crates, a goblin in blood-red robes pops up with a glowing wand in her hand. Two goblin guards race out from behind her, and the sorcerer laughs as she sends a cluster of magic missiles toward you.

This chamber is where the goblins store the goods they steal on their bandit raids.

MONSTER – GOBLIN SORCERER AND GUARDS

Rhagmir is a **goblin sorcerer** and the leader of the bandits. She has been working in this area with two **goblins**, taking stock of the loot. Through the open doorway, the goblins saw the secret door open with their darkvision, then they hid before the characters could see them. Rhagmir and her guards then watched as the characters approached area 23.

GOBLIN ATTACK

Rhagmir is a tough opponent with her two goblin guards to distract the characters, making this a tough fight. She shouts out in Common as she fights about how much better goblins are than "Stupid tall folk!"

While the goblins attack the closest characters, Rhagmir expends two charges on her first wand attack, aiming at characters in armor. In the next round, she casts *sleep* to target a spellcaster, knowing to avoid elves because of their immunity to magical sleep. Then she casts *scorching ray* against lightly armored characters each round, or uses her wand or her *sleep* spell against characters in heavier armor.

Rhagmir and her guards assume that the characters must have defeated the other goblins to get through the secret door, so they fight until they **drop to 0 hit points**. Rhagmir uses the crates and boxes in the storeroom to hide behind, giving her **half cover**. Characters who crouch down behind the crates to make ranged attacks or spell attacks also gain half cover.

If the characters hide from these goblins or run back toward area 17, Rhagmir assumes they are afraid of her. But this makes her sloppy in her tactics. You might decide that a character hiding from these goblins can jump out and attack if Rhagmir or her guards chase after them, with advantage on the attack roll.

EXPLORING THE AREA

The crates, barrels, and sacks here are full of trade goods and food. This includes dried meat and fruit, cheese, wine, bundles of cloth, and so on.

Anyone inspecting the paintings on the walls sees that the cloaks the mages wear have the dragon dagger symbol on them. They are identical to the cloaks found in area 7.

MAKING THE STORY YOUR OWN

When the characters have finished exploring this part of the dungeon, you get to decide what happens after the goblins are gone. All the goblin bandits were in the dungeon when the characters came through this area. So if they were all killed or the characters made them flee, no more will show up. But the goblin tunnel is still there, and other creatures might find it.

You can pick your favorite monsters and have them take over the Goblin Court if the characters come back to this part of the dungeon. But if you don't feel like you're quite ready to make up new monster encounters yet, you can just leave the Goblin Court empty.

The pile of garbage is all old books and broken furniture, which the goblins have been burning. Most of the books are too rotted to be read, but Rhagmir has collected a few readable pages.

TREASURE

Rhagmir carries the following:

- Her *wand of magic missiles*.
- A wallet holding 80 gp and a small sapphire worth 30 gp.
- In a bag tied to her belt, Rhagmir carries a large silver key.

The key Rhagmir carries is circle-shaped at one end and has the dragon dagger symbol at the other end. It fits the magically locked double doors in area 8 that lead into area 24 (the Shrine of Heroes). Rhagmir found the key in area 18, but she never learned what it was for.

The stolen goods that the goblins have stored here are worth a total of 100 gp. But moving the crates, boxes, barrels, and sacks out of this area will be a lot of work. You can decide how long it will take the characters to move everything out of the dungeon, and how long it will take them to carry it all back to Purdey's Rest. The characters can then sell the goods or return them for a reward. See the "Stolen Goods" sidebar on page 32.

SECRETS AND CLUES

Tucked into the pockets of her cloak, Rhagmir also carries a few pages torn out of old books. A character who reads them learns the following:

- This area was once the office of the leader of the Diamond Priests. This was one of Hazakor's chief lieutenants, who was in charge of prisoners.
- Hazakor ruled his followers with an iron fist. Executions of those who opposed his rule were common.
- Hazakor was rumored to be working on dark magical experiments that alarmed even his most loyal servants.
- The lieutenant whose office was here was planning to flee from Hazakor's service. One small part of a ruined note talks about what they were afraid of: "... the horror of the Silver Hall..."

LEVELING UP (2ND TO 3RD)

The characters have explored the fourth and fifth sections of the dungeon, and have cleared out the orc and goblin bandits from their lairs. The experience they've gained from those challenges lets each character attain 3rd level. Your rulebooks talk about what new features and benefits each character gains as a result.

It is important that the players take their characters to 3rd level before continuing the adventure. Some of the monsters and other challenges in the next part of the adventure will be very difficult for 2nd-level characters to defeat.

Leveling up can be a good time for the characters to take an extended break and return to Purdey's Rest.

SHRINE OF HEROES

The healers of the Circle Keepers maintained the Shrine of Heroes. This place once held tombs and shrines dedicated

to Hazakor's most dedicated followers. And it still holds the powerful magic that guarded those tombs.

24. HALL OF MOURNING

The double doors into this area are magically locked. See area 8 for more information. Once the characters open the doors, read:

Beyond the double doors from the Great Hall, a doorway extends 5 feet. The room beyond is 35 feet north to south (extending 25 feet north of the doorway) and extends 15 feet west. A closed double door stands in the west wall, next to the north wall.

Faded tapestries hang on the east and west walls of this dusty chamber, showing scenes of warriors and mages fighting giants, demons, and other powerful monsters. Dusty benches stand along the north and south walls. A row of empty cloak hooks hangs on the south wall, closest to the east door.

EXPLORING THE AREA

The tapestries are so old and fragile that they start to unravel if anyone touches them. Any character who looks closely at the tapestries can see that the mages and warriors are all wearing dark cloaks with the dragon dagger symbol, just like the magic cloaks found in area 7.

The benches are filled with dry rot, and they collapse if anyone tries to stand or sit on them. Any character can see that the thick dust on the floor here has not been disturbed for years.

PUZZLING PROBLEMS

Many problems that the characters face in an adventure can be solved by ability checks and special skills. Characters' class features, traits, and backgrounds let them do special things. A character who is good at Wisdom (Perception) checks will have lots of chances to spot danger or find treasure. A character who is proficient with thieves' tools will open many locked doors and avoid many traps in a dungeon.

These activities let the characters show off their talents, as the players roll dice to succeed. But sometimes the problems in an adventure are meant to challenge the players, not the characters. These problems are usually a type of puzzle or mystery that the players must solve. Everyone still roleplays their characters as they try to solve these problems. But they get no help from their characters' skills or class features.

Puzzles can be fun in an adventure. But make sure the players can solve a puzzle before they get frustrated or bored. One way to do this is to make sure a puzzle has more than one solution, so that the players can find different ways to figure it out. Another way is to have a puzzle be interactive. This means that when the players do something to try to solve a puzzle, the puzzle does something back to their characters. Whatever the puzzle does shouldn't hurt the characters. (At least not too much.) But making the puzzle feel real helps the players feel like they're thinking and acting as their characters, and not just playing a guessing game.

WALL HOOKS

The hooks on the wall once held cloaks that the servants of Hazakor wore when they attended services and memorials in this area. Those cloaks are long gone.

Seeing the cloaks in the tapestries and seeing the empty hooks will hopefully make the characters think about wearing the cloaks from area 7 as they explore this section of the dungeon. See area 25 for more information.

25. SINISTER STAIRS

From the door, a 10-foot-wide hallway leads 20 feet west, then opens up to a flight of stairs leading west and down. A closed door stands on the south wall, 10 feet from the east doors.

A burning torch lies on the floor at the top of the stairs, lighting up the hallway.

If the characters approach the top of the stairs:

Seen up close, the torch is not really burning, but has a magical flame surrounding it. Light reaching the bottom of the stairs shows that they descend 20 feet and then end in a landing that is 10 feet on a side. Brass double doors stand closed along the north wall of the landing.

This hallway leads to the tombs in area 28. It was trapped to keep anyone but the servants of Hazakor from using it. As the characters descend the stairs:

The brass doors at the bottom of the stairs glow with a pale yellow light. They have no handles, but a sideways slot opens up in the middle of the door on the east, 2 feet long, 3 inches high, and 3 inches deep.

EXPLORING THE AREA

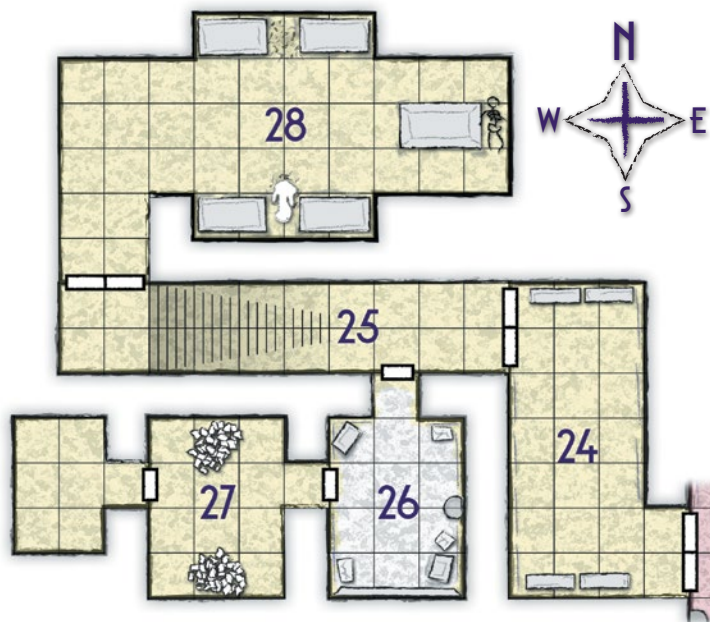
The stairs and the brass doors are all part of a magic trap. That trap once kept anyone but the servants of Hazakor from entering area 28. A *detect magic* spell senses abjuration magic from the doors all the way to the top of the stairs. With a successful DC 12 Intelligence (Arcana or Investigation) check, a character knows that the slot is part of the doors' magic lock. But not even an *identify* spell can tell the characters how this lock or the magic trap works.

The doors are magically locked and strengthened. They can be forced open only with a successful DC 30 Strength (Athletics) check. But trying to open the doors without disabling the trap will be dangerous for the characters.

TRAP – REVERSE GRAVITY

This trap is a puzzle that the players must figure out. The powerful magic of the trap cannot be interrupted or dispelled. The trap cannot be disabled with ability checks. The players need to think about the problem, look at the clue on the map (see below), and try things that might work until they figure it out.

To open the doors safely, a character wearing one of the magic cloaks from area 7 must set a permanent magic item into the slot in the east door. (Single-use items such as potions and magic arrows do not work.) Hazakor's mages usually placed magic wands into the slot. (Rhagmir the goblin



sorcerer's wand of magic missiles can be used this way.) But any small magic item will work, including the +1 shortsword found in Narvik the ogre's chamber. One of the magic torches found at the top of the stairs or in area 3 can also be used. This is why the fragment of rat-eaten map found in area 1 had the note "Use the Flame" near this area.

When a magic item is placed in the slot by a character wearing one of Hazakor's magic cloaks, read:

The glow of the brass doors suddenly pulses from yellow to white, then fades away.

When the glow of the doors fades, they are safe to open for 1 round. Any character can push them open. If the characters do not open the doors right away, they start to glow again. The magic item must be removed, then placed back into the slot to disable the trap again.

A magic item can be removed from the slot while the doors are open. Once the doors are opened, the glow comes back only if the doors are closed again. From the other side, both doors can be opened by pulling on normal handles. There is no slot on the other side of the doors.

TRIGGERING THE TRAP

Characters can touch the doors without anything happening. But the trap triggers if any of the following things occurs:

- A permanent magic item is placed in the slot by a character not wearing a proper magic cloak.
- A nonmagical item or a consumable magic item is placed in the slot, whether the character doing so is wearing the proper cloak or not.
- A character makes an ability check to try to force the doors open or pick their magic lock.

When the trap triggers, each creature on the landing or the stairs is affected by reverse gravity magic. This magic yanks creatures upside down and slams them up against the ceiling. Each creature then bounces along the ceiling of the stairwell, back up to the top of the stairs. A creature takes 4 (1d8) bludgeoning damage from this bouncing. The damage isn't enough to really hurt the characters, but they will keep taking it until they get the double doors into area 28 open.

TREASURE

The magic torch has had a *continual flame* spell cast on it.

26. FROZEN MEDITATION ROOM

Characters who listen at the door to this chamber feel that the wood is cold. The door is frozen shut, and must be forced open with a successful DC 15 Strength (Athletics) check.

The door opens into an alcove that is 5 feet on a side. The room beyond the alcove is 15 feet east to west (extending 5 feet east and 5 feet west from the alcove) and extends 20 feet south. A closed door stands in the west wall, 5 feet from the north wall.

This room was some sort of meditation chamber, but the walls, floor, and ceiling are covered with ice now. Parts of the walls are broken and crumbling. Against the south wall, a white stone sitting on an ice-covered bookshelf glows with a magical light. Around the room, tapestries, chairs, cushions, and a fountain are all coated in ice. Frosty rubble from the crumbling ceiling covers the floor.

EXPLORING THE AREA

The ice and rubble makes all this area **difficult terrain**.

Though the crumbling ceiling looks dangerous, it really isn't. But if the characters enter the room, roll dice like you are waiting for something to happen.

The magic fountain works, but it is frozen solid.

MONSTERS – SNEAKY MEPHITS

Four **ice mephits** live in this room. They were drawn here when the magical heating in the dungeon failed in this area, making it nice and cold. They then used their Frost Breath and the fountain to fill the room with ice.

The mephits use their False Appearance to hide against the ice and watch the characters as they enter. This gives them **surprise** when they attack for fun when anyone comes more than 10 feet into the room. They laugh at the characters throughout the fight, but their laughing gets shakier each time they are injured.

Two of the ice mephits use their Frost Breath in the first round of combat while the others attack with their claws. They switch and do the opposite in the second round, then all the mephits use their Frost Breath each time it recharges. If they can, the mephits chase the characters out of this room and into area 25 or area 27. If any mephit is reduced to 5 hit points or fewer, it retreats, flies up into a crack in the icy ceiling, and does not come back.

TREASURE

The glowing stone is a *gem of brightness*, but it has only 10 charges remaining.

27. CRUMBLING CAIRNS

The door into this area is frozen shut from the ice in area 26, and must be forced open with a successful DC 15 Strength (Athletics) check. Past the door, there is no ice in this area.

The door opens into an alcove that is 5 feet on a side. The room beyond that alcove is 20 feet north to south

(extending 5 feet north and 10 feet south of the alcove) and extends 15 feet west. A closed door stands in the west wall, 5 feet from the north wall.

The walls of this room are crumbling. Most of the stones that have fallen to the floor have been placed in two low piles along the north and south walls. Each pile is 3 feet high and is arranged haphazardly, as if it was built quickly.

MONSTERS – RESTLESS SPECTERS

This room was turned into a tomb by adventurers who came to the Halls of Hazakor years before. The piles of stones are cairns — grave markers placed over the bodies of the dead. Unfortunately, those dead have risen as two **specters** that now guard this area.

The specters are lying in wait along the east wall. When anyone steps out of the alcove and into the room, they reveal themselves and attack. The specters are tied to this room where their bodies were buried, so they do not follow if the characters flee.

CAIRNS

The cairns were piled up quickly and are unstable. Both cairns are **difficult terrain**. Additionally, if a character moves over a cairn, they must also succeed on a DC 13 Dexterity saving throw or fall **prone**. The specters can use their Incorporeal Movement to pass through the cairns.

SECRETS AND CLUES

Characters who search the cairns after the fight notice a bit of cloth sticking out from the stones of one cairn. A small book is stuck under the stones of the other cairn. Characters who dig through all the stones find the bones and rotted clothing of the adventurers buried beneath them.

The cloth is actually a small sack that can be pulled out from the stones with a successful DC 13 Strength (Athletics) check. The sack is not rotted or dusty, hinting that it is magic.

The book is a rotting parchment diary that can be pulled out with a successful DC 13 Strength (Athletics) check. A character who reads the diary can learn the following:

- The diary belonged to an adventurer whose party explored the Halls of Hazakor ten years ago.
- This room was an armory where the weapons and armor of fallen warriors were displayed. It had already been looted when the adventurer's party passed through.
- The last page of the diary has different handwriting. It says that the writer of the diary and two other adventurers were killed fighting 'the stone guardian.' Two of the dead adventurers were laid to rest in this room. Their friends then fled the dungeon. The diary doesn't say what happened to the third companion, but the characters will find out in area 28.

TREASURE

The magic sack is a *bag of holding* that belonged to one of the dead adventurers. It was used to hold gear for the fallen adventurer's party. A character who opens it can pull out 50 feet of hempen rope, four blankets, a grappling hook, an iron pot, a shovel, six flasks of oil, and a bunch of stale rations.

28. WARRIORS' TOMB

The characters must figure out the puzzle of the magic trap in area 25 to open these doors. Once the doors are open, read:

The double doors open into an entrance that is 10 feet on a side. The room beyond that entrance is 50 feet from east to west (extending 40 feet west of the entrance) and extends 15 feet north. The center part of the room, starting 5 feet east of the entrance, has alcoves to the north and south, extending 5 feet north and south, and 20 feet east.

This room is a tomb. Four large coffins — stone sarcophagi — stand in the alcoves in the middle part of the room. Another larger sarcophagus stands in the east part of the room. The front of each sarcophagus is carved to show the head and shoulders of an armored warrior.

All four sarcophagi in the middle part of the room have been opened, and dusty coins litter the floor. A monstrous gargoyle statue once stood between the sarcophagi to the south, but it has been toppled to the ground.

CENTRAL SARCOPHAGI

Two of the four open sarcophagi contain the skeletal remains of warriors in rusted chain mail. The two people interred here were warriors dedicated to Hazakor, who lost their lives in his service over the years. The other two sarcophagi were empty and waiting for other warriors, but the adventurers who looted this place opened them to be sure.

None of the skeletons in the sarcophagi are undead. The toppled gargoyle statue is not a creature and is not magical.

EAST CHAMBER

When the characters approach the east part of the chamber, read:

The sarcophagus to the east is larger than the others. It is raised up on short pillars of stone, and has the image of a warrior carved into it like the other sarcophagi. But this warrior's armor bears the symbol of a swan. Another gargoyle statue crouches on the top of this sarcophagus.

On the north wall above the sarcophagus is a silver plaque whose lettering is corroded and dark. A rusty crowbar, a rusty hammer, and several rotted sacks are scattered on the floor. Someone who wanted to open the sarcophagus was here before you. But they left their gear and fled.

A skeleton in rotted leather armor sprawls along the east wall of this area, but it is hard to see behind the sarcophagus. It takes a successful DC 14 Wisdom (Perception) check to spot the body, or a thorough search of the room.

MONSTER – GUARDIAN GARGOYLE

The **gargoyle** on top of the sarcophagus looks just like the fallen statue in the middle part of the chamber. But it is a living creature that watches over this place. This is “the Stone Guardian” mentioned on the fragment of rat-eaten map found in area 1, and in the diary in area 27. Because they do not need to eat, drink, or sleep, gargoyles make excellent guardians. Until the gargoyle moves, there is no way for the characters to tell that it is not a statue.



This gargoyle's mission is to guard the east sarcophagus. It ignores creatures in the rest of the chamber, even if they throw things to test if it is a real statue. But if anyone attacks the gargoyle or moves within 5 feet of the east sarcophagus, read:

With a sudden lurch, the statue crouched on top of the sarcophagus leaps toward you. Revealing itself to be a monstrous gargoyle, the creature shrieks as it attacks.

The gargoyle attacks creatures anywhere in the room, fighting until it **drops to 0 hit points**. As it flaps its wings, it drives dust and cobwebs into the air. Each time a character makes a melee attack against the gargoyle, they must first succeed on a DC 13 Constitution saving throw or start to cough, giving the character disadvantage on the attack roll.

The magic that makes the gargoyle the guardian of this area keeps it from moving too far from the east sarcophagus. It can follow creatures up to the brass double doors, but it cannot move onto the landing of area 25.

How hard the gargoyle fight is depends on the characters' weapons. The gargoyle has resistance to damage from weapon attacks, but magic weapons ignore that resistance. If the characters did not find the +1 *shortsword* and the +1 *arrows* previously in the dungeon (or if they are not using them for some reason), the gargoyle will be a much tougher opponent. In that event, the characters might need to flee the fight to rest up, then come back to take the gargoyle on again. Fleeing from this fight is only a short-term solution, though. The characters must open the east sarcophagus to complete their exploration of the Halls of Hazakor.

EAST SARCOPHAGUS

The characters can try to open the east sarcophagus during the fight, but this is dangerous. Players will probably want to defeat the gargoyle first.

The heavy stone lid of the sarcophagus is hard to move. Two characters must succeed on DC 15 Strength (Athletics) checks at the same time to lift the lid off. A character who tries to lift the lid off alone will realize that they need help.

The sarcophagus contains a long-dead skeletal body in white robes. The skeleton has a small box clutched in its hands. This was Silanna, Hazakor's wife. She was his best warrior, but she died shortly after he constructed his fortress and underground halls. Hazakor's sadness after Silanna's death is what made him start his dark experiments. The skeleton is not undead and will not attack, but roll dice to make the players think it might.

FUNERAL PLAQUE

The tarnished silver plaque can be read by anyone coming close to it. It contains a funeral poem, written in Common, to someone named Silanna. A character who spends a few minutes reading the plaque can learn the following:

- Silanna was the beloved wife of Hazakor. She was a legendary warrior who was the captain of his guards.
- The name "Silanna" is an old Elvish word for "swan."
- Silanna was killed by a magical sickness that came from the dark beneath the earth. That sickness stole her life away and prevented healing magic from raising her.
- Hazakor believed that Silanna was not truly dead, and that her spirit was waiting to return. The poem talks about "taming the power of death, so that sweet Silanna will live again."

SKELETAL BODY

This adventurer was killed by the gargoyle, along with two other members of her party. Her companions fled the area with the bodies of their other fallen friends (which were laid to rest in area 27). But they were too afraid to rescue this body with the gargoyle guarding the east part of the chamber.

The adventurer had a map that showed how to get through the magic traps protecting the area of the dungeon called the Silver Hall. Unfortunately, she was killed before she or her friends could use it.

All the body's gear is rotted and ruined. But you can see a piece of parchment poking out of its belt.

When the characters take the parchment, show them the "Sarcophagus Map" on page 66 of the adventure, or print and cut out the map from the "GM's Appendix." Then see the "Sarcophagus Map" section on the next page for more information.

TREASURE

Most of the treasure that was here was looted from the sarcophagi. The coins on the floor are all copper and silver. If the characters want to, they can collect 450 cp and 250 sp.

The small box in the sarcophagus contains the following:

- Twelve sapphires worth 20 gp each.
- A jeweled pendant in the shape of a swan, which glows with magic. A character who learns about the pendant's magic knows that it is some sort of key, but does not know what it opens. (The pendant opens the door into area 39, which is in the part of the dungeon called the Silver Hall. This is the meaning of "The Swan" on the sarcophagus

WHEN CHARACTERS DIE

Part of the fun of an RPG comes from the danger characters face. But sometimes that danger means a character dies in the game. Some spells can save people who die, but none of the characters will be high enough level to be able to cast those spells during the adventure. And none of the NPC spellcasters in Purdey's Rest can raise a character from the dead.

When a character dies and can't be brought back to life, talk to the character's player to see how they feel about what's happened. Some players don't mind when a character dies. For them, making up new characters is part of what makes the game fun. Other players have a closer relationship to their characters, and having a character die might upset them. There's no right or wrong way to feel about losing a character, so make sure that a player who loses a character is feeling okay before the game continues.

When a character dies, it can be a good idea for the other characters to take a break from the adventure. This lets them deal with their fallen comrade, and also gives the player a chance to create a new character. That new character then needs to join the party. In the session in which a character dies, let the player of the fallen character continue to be part of the game even though their character is gone. They can help decide what the surviving characters should do. And the player is the only one who can decide what happens to the fallen character's gear and body. Some players might want to have

their character buried under a rock cairn close to the dungeon. Others might want to be returned to Purdey's Rest, where they can be buried in a cemetery near the stronghold.

Returning to Purdey's Rest is the easiest way to have a new character join the party. Many people looking for adventure pass through the stronghold, just as the original characters did. The player can decide the class and other features of their new character. They don't have to play the same class as their fallen character unless they want to. You decide how the old characters meet the new character. Then let the players roleplay that meeting and form up a new adventuring party.

A new character of up to 4th level starts out with the same gear and money that a 1st-level character starts out with. The player of the character who died can give any of the old character's magic items to their new character. In the game, the other characters will offer their new companion the magic items owned by their fallen friend. Players can also have their characters trade items. Just make sure the player of the fallen character decides where that character's items go.

Except for *potions of healing* and low-level *spell scrolls*, magic items can't be bought in Purdey's Rest. But sometimes a fallen character will have a magic item that no other character can use. If this happens, you can give one of the NPCs in the stronghold a usable magic item they want to trade. Just choose another item of the same rarity (common, uncommon, and so on). And don't replace a consumable item with a permanent item.

map found on the dead explorer in this area.) The pendant also helps characters get into area 42.

- A large silver key, which is triangle-shaped at one end and has the dragon dagger symbol at the other end. This is another of the magic keys used to access different areas of Hazakor's halls. It fits the magically locked double doors in area 8 that lead into area 29 (the Sages' Quarter).

SAGES' QUARTER

The Sages' Quarter was an area of study and research controlled by Hazakor's Triad Sages. Important visitors to Hazakor's halls would also stay and work here, supervised by sages. Magical wards gave these guests privacy — and kept them from sneaking into places they weren't allowed to go.

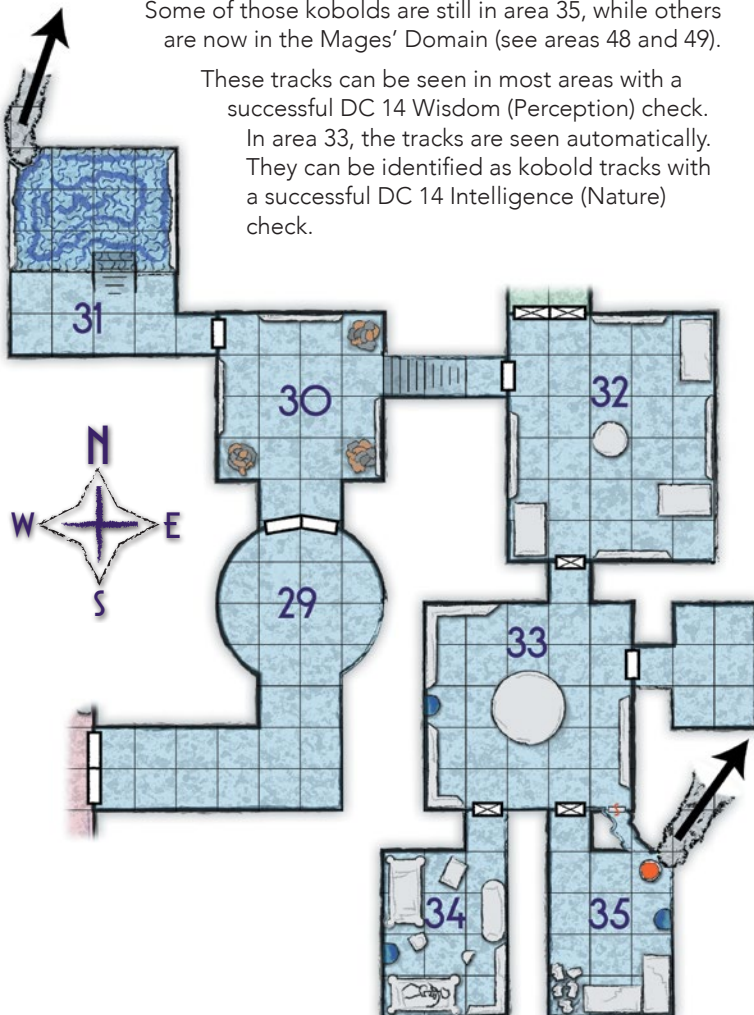
A band of kobolds is currently living in the Sages' Quarter. Even characters who have never met kobolds before know about these small reptilian creatures. Kobolds love to fight if they outnumber their foes, or if they can use trickery or traps. When faced with a fight they can't easily win, they often try to bargain or flee. But these kobolds are different than many other kobolds because they are neutral in alignment, not evil. (Your rulebooks have information about alignment.)

KOBOLD TRACKS

The dust and rubble on the floor in all these areas shows the tracks of clawed, two-legged creatures. These are the kobolds that recently explored this section of the dungeon.

Some of those kobolds are still in area 35, while others are now in the Mages' Domain (see areas 48 and 49).

These tracks can be seen in most areas with a successful DC 14 Wisdom (Perception) check. In area 33, the tracks are seen automatically. They can be identified as kobold tracks with a successful DC 14 Intelligence (Nature) check.



SARCOPHAGUS MAP

The map found on the dead adventurer by the sarcophagus in area 28 shows most of the Sages' Quarter. It also shows some of the Silver Hall, which is the next section of the dungeon. This is "the Map to the Silver Hall," from the fragment of rat-eaten map found in area 1. The adventurers who died in the Apprentices' Wing heard rumors that this map had been lost in the tomb of Hazakor's greatest warriors.

On the map, normal doors are marked as open boxes. Doors that are trapped are marked as boxes with an X through them.

The map was a guide for other adventurers looking for the Silver Hall. The notes on it are clues for getting safely past the traps that kept intruders out of these sections of the dungeon. But the earthquake and the damage it did means that even with clues, the characters will be in for a few surprises. The write-ups for each of the areas shown on the map have more information about what the clues mean.

29. LETHAL LIFT

The double doors into this area are magically locked. See area 8 for more information. Once the characters open the doors, read:

Beyond the double doors from the Great Hall, a 10-foot-wide hallway extends 30 feet east. The end of that hallway has an open doorway in the north wall, 10 feet from east to west and extending 5 feet north. Past the doorway is a round chamber 20 feet across. The stone floor of the round chamber glows with a pale blue light.

When the characters move close enough to see into the round chamber, read:

The round room is very tall, rising 30 feet to its stone ceiling. Brass double doors stand closed at the top of the room, with no way to reach them. The east door of the double doors has a round handle sticking out of it.

MAGIC LIFT

A *detect magic* spell reveals conjuration magic in the stone floor, which is a magic lift that carries people up to the doors at the top of the round room. Whenever any character steps onto the floor and stays there for 1 round, an invisible field of magical force begins to rise slowly, lifting all creatures in the room. Characters who are still in the hallway can jump onto the rising lift with a successful DC 10 Strength (Athletics) or Dexterity (Acrobatics) check.

When the lift rises and stops in front of the doors, read:

Though it feels strange to be standing in midair, the magic lift continues to support you as it stops. The doors at the top of the chamber glow with a faint blue light. The rest of their brass is shiny, but the round handle on the east door is charred and tarnished.

If the characters do nothing else for 1 minute, the lift descends to the floor.

The doors and the magic lift are all part of a magic trap. That trap once kept anyone but the servants of Hazakor from entering the Sages' Quarter. A *detect magic* spell senses abjuration magic in the doors. With a successful DC 12

Intelligence (Arcana or Investigation) check, a character knows that the round handle is part of the doors' magic lock. But not even an *identify* spell can tell the characters how this lock or the magic trap works.

The doors are magically locked and strengthened. They can be forced open only with a successful DC 30 Strength (Athletics) check. But trying to open the doors without disabling the trap will be dangerous for the characters.

TRAP – FALLING LIFT

This trap is a puzzle that the players must figure out. The powerful magic of the trap cannot be interrupted or dispelled. The trap cannot be disabled with ability checks. The players need to think about the problem, look at the clue on the map (see below), and try things that might work until they figure it out.

To open the doors safely, a character wearing one of the magic cloaks from area 7 must touch the round handle on the east door. The character must then cast a spell that deals cold, fire, or lightning damage, using a spell slot of 1st level or higher. The magic of the doors causes the spell to be absorbed into the handle.

This is why the parchment map found in area 28 has "Cloaked Guard Only" and "Cold or Fire or Storm" written near this area. Hazakor's sages all wore the magic cloaks and had the ability to cast such spells when they used the lift. Those spells are the cause of the damage to the east door's handle.

When a character wearing one of Hazakor's magic cloaks casts a proper spell while touching the east door's handle, read:

The glow of the brass doors suddenly pulses from blue to white, then fades away.

When the glow of the doors fades, they are safe to open for 1 round. Any character can push them open. If the characters do not open the doors right away, they start to glow again. Someone must cast a spell into the handle once more to disable the trap.

Once the doors are opened, the glow comes back only if the doors are closed again. From the other side, both doors can be opened by pulling on normal handles. There is no magic handle on the other side of the doors.

TRIGGERING THE TRAP

Characters can touch the doors without anything happening. But the trap triggers if any of the following things occurs:

- A proper spell is cast into the door handle by a character not wearing a proper magic cloak.
- Any improper spell is cast into the door handle, whether the character casting it is wearing the proper cloak or not.
- A character makes an ability check to try to force the doors open or pick their magic lock.

When the trap triggers, the magic lift winks out. Each character standing on it falls 20 feet to the floor below, taking 7 (2d6) bludgeoning damage. The character who tried to open the doors can attempt a DC 15 Dexterity saving throw. On a successful save, the character has grabbed the door handle and can hang there until the other characters return with the lift.

Characters can reactivate the lift by leaving the room, then entering it again. The characters might need to use the lift more than once while they figure out how to shut down the trap. If so, they might send only one or two characters up, so that not everyone falls. Those characters might tie a rope to the door handle to keep from falling again if the trap is triggered.

30. RATTY LIBRARY

When the doors from the lift are opened, the characters can see into this room:

The lift double doors open into an entrance that is 10 feet east to west and extends 5 feet north. The room beyond the entrance is 20 feet east to west (extending 5 feet east and 5 feet west of the entrance) and extends 20 feet north. A closed door stands on the west wall, next to the north wall. A doorway stands in the east wall, 5 feet from the north wall. Beyond the doorway, a flight of stairs leads up.

What was once an impressive library is now a mass of collapsed shelves, rotted paper, and shredded parchment. Litter and trash are piled high in three corners of the room, and a foul smell of filth hangs in the air.

This chamber is the nesting den of the giant water rats currently in area 31.

EXPLORING THE AREA

The smell in this place is a hint that the giant water rats have been here recently. The rats have lived in this area for years, and they are hoping the party leaves them alone.

The parchment and wood in this area has all been well gnawed. The piles of litter are three large nests of shredded parchment and garbage. The characters can spend 1 minute searching a nest to find the rats' treasure (see below).

Also in each nest are a number of worthless trinkets of broken glass — shattered vases, broken cups, and so on. The glass is sharp, and any character searching a nest must succeed on a DC 12 Dexterity saving throw or be cut for 2 (1d4) slashing damage. A character who wears metal gauntlets like the ones that come with scale mail or chain mail does not take this damage.

WEST DOOR

As the characters approach this door, read:

This wooden door is soaking wet and rotted, and a hole 1 foot wide has been gnawed through it near the floor. Bits of rotting wood and garbage are strewn around the door, and the air gets even fouler as you approach. Through the hole, a faint flickering light comes from the other side of the door.

Any character can tell that this hole was made by some animal chewing its way through the door. The hole is large enough for the giant water rats or a Small character to **squeeze** through. The smell is from the stagnant water in area 31. The light is from the magic torch burning there.

STAIRS

The stairs to the east are not trapped or dangerous, but roll dice while the characters climb as if they were.



These stairs rise 10 feet before ending in a landing 5 feet on a side. A door stands closed along the east wall of the landing.

TREASURE

The rat nests contain a collection of filthy coins (40 sp and 20 gp in each nest) plus the worthless glass fragments that the rats found beautiful.

Characters who search all three rat nests discover fragments of letters and journals that are not chewed through. Anyone reading the fragments can learn the following:

- After the earthquake, battles were fought in the dungeon. On one side were those loyal to Hazakor. On the other side were those who were afraid of Hazakor's dark magic and wanted to break away from his service.
- Many people fled Hazakor's halls. Those who were left behind attacked and killed each other.

31. SUNKEN SAGES' ROOM

The door to this area is so wet that it is stuck shut, but it is almost rotted through. A successful DC 11 Strength (Athletics) check breaks the door open, and makes it impossible to close the door again.

When the characters enter the room, read:

A faint splash and a ripple of water sounds out as you step through the ruined door. Light shifts and moves across the walls and ceiling of this chamber.

The door opens into an alcove that is 5 feet on a side. The room beyond the alcove is 25 feet north to south (extending 20 feet north of the alcove) and extends 20 feet west. The room is divided into a 10-foot-wide southern part and a 15-foot-wide northern part.

The northern part of the room is lower than the southern part, with a 5-foot-long flight of steps connecting them. But the northern part is also completely flooded, and the water there sloshes and ripples where it has been disturbed. The shifting light comes from beneath the water.

Crumbling stone shelves run along the east and west walls, just above the water. In the northwest corner of the room, a narrow cleft leads into the wall just below the ceiling.

SUNKEN STUDY

This chamber was divided into a south section and a north section that was 5 feet lower, connected by stairs. The lower half of the room is now flooded to a depth of 5 feet, so that this area looks like a room with a pool at one end. As the characters look around, read:

This stinking pool was a study or office that is now flooded. The source of the swirling light in the room is a magic torch, burning just under the water where its wall bracket is submerged. Below the torch, water swirls out from a fountain.

The floor below the water is covered with rotting furniture and muck, and a large crack splits the floor where the water drains out. Near the end of the east shelf, a number of objects gleam gold, silver, and white in the flickering light.

The water is **difficult terrain** for any characters who go into it. A character moving along the crumbling shelves must succeed on a DC 15 Dexterity (Acrobatics) check or fall in the water.

MONSTERS – SNEAKY GIANT WATER RATS

Six **giant water rats** live in this chamber and area 30. When they heard the characters approach from the lift, they slipped into this room. Then they jumped into the water when they heard the characters break through the door.

The giant water rats hold their breath to hide behind rotting furniture and garbage under the water, hoping the characters leave. But they burst from the water and attack if any character enters the water, or if anyone moves toward the treasure on the stone shelf.

The characters see the water disturbed before the rats attack, so they are not surprised. The rats fight ferociously to defend their lair, biting and tearing at characters with their sharp teeth. But if five rats are killed, the last rat breaks off the fight and flees up the cleft.

RAT TUNNEL

The cleft in the wall opens to a tunnel that rises to the north. This tunnel was created by the earthquake, and leads to an area outside the dungeon. Medium characters cannot climb the tunnel, and a Small character must **squeeze** to move through it. The stench of rat is overwhelming in the tunnel.

A character climbing the tunnel reaches the surface after 10 minutes. The tunnel opens up beneath a rotting pine tree in

MAKING NEW MONSTERS

The giant water rats use the giant rat statistics block, but they have a swimming speed and can hold their breath for a long time underwater. Adding a new type of movement is an easy way to make monsters that can surprise the characters. Creatures that can swim are able to fight in water that slows the characters down. Monsters that climb can hide above the characters and drop down on them by surprise. Monsters that fly have an easy way to escape from fights.

Just be careful when you give a climbing speed or a flying speed to a monster that can make ranged attacks. If all the characters can't fight back with ranged attacks of their own, it makes the monster more dangerous. And it can also make the fight boring for players whose characters can't make ranged attacks, who will feel left out of the action.

the forest above, 1 mile from the entrance to area 1 of the dungeon.

TREASURE

The magic torch has had a *continual flame* spell cast on it.

The giant water rats liked the way the shiny treasures in this area gleamed in the light of the magic torch, so they put those treasures on the stone shelf. The shelf contains the following:

- A small golden arrow, 6 inches long, which glows with magic. A character who learns about the arrow's magic knows that it is some sort of key, but does not know what it opens. (The arrow opens the door into area 33.)
- A polished wooden star, 3 inches across, which glows with magic. A character who learns about the star's magic knows that it is some sort of key, but does not know what it opens. (The star opens the door into area 34. It also once opened the door into area 35, but that door's magic lock is now broken.)
- A small notebook with gleaming silver covers, which has the name "Harna" on it. The water-stained book contains a list of names and dates from fifty years ago, marking visitors to the Halls of Hazakor. Notes indicate who each person was, with entries like: "Learned scholar, visiting for research," or "Notorious warlock, summoned by Hazakor." The book is worth 50 gp to any historian, including Lynet in Purdey's rest. See below for more information on Harna.

SECRETS AND CLUES

The three treasure items in this area were once used to admit visitors into this part of the dungeon. Before the Halls of Hazakor were ruined, Harna the sage ran the Sages' Quarter. She had the job of making important visitors comfortable in the guest rooms in this area. Then she would escort those visitors when Hazakor invited them to the Silver Hall.

Harna recorded visitors' names and the date on which they visited in the silver notebook. She kept a number of magic item keys in this area that opened the magically locked doors in the rest of the Sages' Quarter, and which were given to visitors while they stayed in the Halls of Hazakor. Two of those item keys (a golden arrow and a wooden star) are still in this room. A third item key is a magic orb currently in two parts in areas 34 and 35.

See areas 32 through 35 for more information on the trapped doors and the magic keys that open them.

32. BURNED-OUT LABORATORY

Anyone who succeeds on a DC 13 Wisdom (Perception) check to listen at the door to this area hears a faint chirping sound. The door is not stuck and opens easily.

Past the door, this room is 30 feet from north to south (extending 5 feet north and 20 feet south from the door) and extends 25 feet east. Closed double doors stand in the north wall, next to the west wall. A closed door stands in the south wall, 5 feet from the west wall.

This burned-out chamber was once a laboratory, but it has been completely destroyed. Shelves and tables along the walls are charred and collapsed. The floor is covered with broken glass and bright patches of red, yellow, blue, and green ash. In the center of the room, a great firepit is filled with rubble. In the roof above it, a narrow chimney rises.

A flock of dangerous stirges nests in this room, but those creatures are well hidden. Read the following only if one of the characters succeeds on a DC 17 Wisdom (Perception) check after looking into the room:

A number of birds are nesting on the east shelf.

MONSTERS – HUNGRY STIRGES

The ten **stirges** across the room are not birds at all. But the characters will not realize that until the creatures are in flight. The blood-sucking stirges nest in this room, flying up and down from the surface through the narrow chimney. When any character moves more than 10 feet into the room, read:

From the east shelf comes a sudden flapping of wings as a flock of birds takes flight toward you. But seeing them in the air, you can tell that they are not birds at all. These are monstrous stirges, with leathery wings and needle-like snouts.

The stirges are happy to have a meal come to them, and they swarm the characters looking for easy targets. A stirge attacks and attaches itself to any character it can get close to, so it can drain the victim's blood. Any stirge that is pulled off one character flies to another target and attacks again.

When eight stirges have been slain, the two surviving stirges turn and flee up the narrow chimney.

EXPLORING THE AREA

The shattered glass on the floor is the remains of vials, beakers, and jars. This area was destroyed when magic powders and liquids spilled and caught fire during the earthquake. Those substances stained the ash its bright colors.

The chimney is too small for even a Small creature to climb up.

COLORFUL COMBAT

The powders and liquids that burned in this laboratory left their magic in the colorful ash. Whenever a character moves in this area, they must succeed on a DC 14 Charisma saving throw or have some part of their body or gear turn a

bright color. You choose the color and decide if it affects the character's hair, eyes, weapon, armor, clothing, and so forth. The color has no negative effect, and lasts for 1 hour.

SECRETS AND CLUES

Characters who search the collapsed shelves in the room find a few old notebooks that survived the fire. The books have mostly rotted away, but characters who read through them can learn the following:

- Hazakor's mages did interesting research on how to create magical animals. One note talks about creating giant rats. (The giant water rats in area 31 are descended from those experiments.)
- Another note talks about experiments that created cats with wings. (Those cats escaped after the earthquake and now live in the wilderness around the Halls of Hazakor. Tybalt the rat-catcher's winged cat, Tibbles, is descended from the winged cats created by Hazakor's mages.)

NORTH DOORS

The double doors into area 36 are magically locked and trapped. A magic orb lets the characters safely open these doors. That's why they are labeled "The Orb" on the sarcophagus map found in area 28.

These double stone doors are painted with the image of a hooded mage surrounded by dark floating orbs. The doors have no handle, knocker, or keyhole, but at the center of the west door is a disk of darker stone.

These doors look the same and work the same from both sides. To get the orb, the characters must first go through areas 34 and 35.

OPENING THE DOORS

Any search of the doors reveals no obvious way to open them. The doors open when the magic orb assembled from areas 34 and 35 is touched to the darker stone circle. See those areas for more information on the orb.

When the orb is touched to the west door, read:

As you touch the orb to the dark circle, the doors pulse with magical energy. With a loud click, both doors magically open away from you.

Without the orb, the door can be opened only with a successful DC 25 Strength (Athletics) check or DC 25 Dexterity check with thieves' tools. Once the door is open, it can be closed again by pushing it. Closing the door activates its magic lock again.

TRAP – EXHAUSTING BLAST

On any failed check to open the door, the door's trap activates. The character making the check is blasted with magical energy and must succeed on a DC 15 Constitution saving throw or suffer one level of exhaustion.

SOUTH DOOR

The door into area 33 is magically locked and trapped. The magic arrow found in area 31 lets characters safely open this door. That's why it is labeled "The Arrow" on the sarcophagus map found in area 28.

This stone door is painted with the image of a hooded mage whose hands are unleashing a storm of magic arrows. The door has no handle, knocker, or keyhole, but its center is a disk of darker stone.

This door looks the same and works the same from both sides.

OPENING THE DOOR

Any search of the door reveals no obvious way to open it. The door opens when the magic arrow from area 31 is touched to the darker stone circle in the door. When this is done, read:

As you touch the arrow to the dark circle, the door pulses with magical energy. With a loud click, the door magically opens away from you.

Without the arrow, the door can be opened only with a successful DC 20 Strength (Athletics) check or DC 20 Dexterity check with thieves' tools. Once the door is open, it can be closed again by pushing it. Closing the door activates its magic lock again.

TRAP – RADIANT BLAST

On any failed check to open the door, the door's trap activates. The character making the check is blasted with magical energy and must make a DC 15 Dexterity saving throw. The character takes 9 (2d8) radiant damage on a failed save or half damage on a successful save. Any other character within 10 feet of the door takes 3 (1d6) radiant damage.

33. GUEST LIBRARY

The door into this room is magically locked and trapped. See area 32 for information on how to open the door.

The door opens into an alcove that is 5 feet on a side. The room beyond the alcove is 25 feet from east to west (extending 5 feet east and 15 feet west from the alcove) and extends 25 feet south.

This was a fine library, but the air is stale now and smells of rot. A high table stands in the center of the room. A fountain stands on the west wall, and tall shelves along all the walls hold books and scrolls. Tracks disturb the dust on the floor, and many of the old books along the walls have been pulled from the shelves.

Sages, alchemists, and wizards visiting Hazakor used this library for magical research and reference.

EXPLORING THE AREA

A character can identify the tracks as kobold tracks with a DC 14 Intelligence (Nature) check.

HIDDEN HATCH

A successful DC 16 Wisdom (Perception) check made by a character in the east side of the room reveals the following:

Above a shelf, a square of gray canvas is attached to the wall with thin spikes, just below the ceiling. It blends in almost perfectly with the color of the stone.

This canvas hatch covers the access to the kobolds' quarters in area 35. The sturdy shelf makes it easy to climb to the hatch. The canvas can then be lifted easily.

A narrow tunnel opens up on the other side of the patch of canvas. It runs 5 feet before opening up into an area of flickering firelight. From the area ahead comes faint snoring and the crackling of a fire.

A Small character can move through the passage easily. A Medium character must **squeeze**. The kobolds do not notice characters in the passage unless those characters shine a light in or jump down into area 35.

If the characters make a lot of noise in area 33 (for example, if anyone yells because they get zapped by a trap), the kobolds hear it. A **kobold** guard comes down the passage to spy on the characters, and uses its sling to attack anyone who tries to get to the hatch. It also laughs at characters who get zapped by the traps on the doors. If any character reaches the hatch, the kobold retreats and gets the other kobolds ready to fight.

SOUTHWEST DOOR

The door into area 34 is magically locked and trapped. The magic star found in area 31 lets characters safely open this door. That's why it is labeled "The Star" on the sarcophagus map found in area 28.

This stone door, like the one next to it, is painted with the image of a hooded mage surrounded by shooting stars. The door has no handle, knocker, or keyhole, but its center is a disk of darker stone.

This door looks the same and works the same from both sides.

OPENING THE DOOR

Any search of the door reveals no obvious way to open it. The door opens when the magic star from area 31 is touched to the darker stone circle in the door. When this is done, read:

As you touch the star to the dark circle, the door pulses with magical energy. With a loud click, the door magically opens away from you.

Without the star, the door can be opened only with a successful DC 20 Strength (Athletics) check or DC 20 Dexterity check with thieves' tools. Once the door is open, it can be closed again by pushing it. Closing the door activates its magic lock again.

TRAP – FIRE BLAST

On any failed check to open the door, the door's trap activates. The character making the check is blasted with magical energy and must make a DC 15 Dexterity saving throw. The character takes 9 (2d8) fire damage on a failed save or half damage on a successful save. Any other character within 10 feet of the door takes 3 (1d6) fire damage.

SOUTHEAST DOOR

The door into area 35 is magically locked and trapped. The magic star found in area 31 would normally let characters safely open the door, just like the door into area 34. But the trap was damaged by the earthquake.

This stone door, like the one next to it, is painted with the image of a hooded mage surrounded by shooting stars. The door has no handle, knocker, or keyhole, but its center is a disk of darker stone. The stone frame of this door is cracked and split where part of the ceiling has collapsed.

This door looks the same from both sides, but it cannot be magically opened from either side.

TOUCHING THE DOOR

This door was once opened by touching the magic star to the darker stone circle. But the trap that protected this door is damaged. A character who studies the door carefully and

SETTLING ARGUMENTS

One of the best parts of an RPG is that the players get to decide what their characters do. But sometimes players deciding what characters do will have disagreements and arguments. It can be a lot like when a group of people try to decide what they want to do in real life.

Game arguments can often be fixed by everyone trying to understand what the others want. When the players can't decide if their characters should go north or west in a dungeon, help them by asking why they think each direction is better. One player might be worried about an ambush by monsters coming from the west if the party goes north. So ask for Wisdom (Perception) checks so the players can learn if monsters are sneaking up from behind. Or one player might want to explore a certain area more than the other players do. You can help by suggesting that the party go where most of the characters want to go first. Then you can make sure the players don't forget to explore the other area afterward.

Sometimes arguments are more serious. But you can still solve many serious arguments by talking to the players. If two of them want their characters to kill goblin bandits but the other players want to let the goblins go, ask all the players why they feel the way they do. The players who want to kill the goblins might just

be worried that the sneaky goblins will come back and attack the party again. So ask for Wisdom (Insight) checks if you want the characters to know that the goblins are too scared to come back, and that the players don't need to worry.

Sometimes you might have a different situation. Most of the players don't want to kill the goblins because they feel sorry for them. But one player says they're going to kill the goblins just to make the other players feel bad. You might have a player who ignores other players when they want to talk to monsters, and who always attacks instead. Or a player might say that since their character killed most of the monsters in an encounter, they deserve more treasure than anyone else. Fixing those kinds of arguments is harder. Because when a player tries to wreck the fun for other players on purpose, that's a kind of bullying.

Just like with other arguments and problems in the game, you should try to fix bullying first by talking. Remind everyone that characters do best in the game when they work together. Tell the player that as the GM, you want everyone to have fun, and what they're doing is hurting the fun for the other players. But sometimes a player who's being a bully won't stop. And if that happens, that's the one time when you get to use your power as the GM to tell the player that their character can't do what they want. You might even need to tell the player that if they don't stop, they won't be allowed to play in your game.

succeeds on a DC 15 Intelligence (Arcana or Investigation) check can tell that something is wrong with the magic in this door.

TRAP – LIGHTNING BLAST

The magic trap in this door once blasted intruders with lightning. But the trap was triggered when the doorframe was damaged, and it is always active now. When a character touches the door or the doorframe for any reason, that character takes 3 (1d6) lightning damage. Any other character within 10 feet of the door takes 1 lightning damage.

Whenever a character first touches the door or the doorframe (including touching the magic star to the darker stone circle), read:

Magical energy from the door pulses back up your arm and zaps you with lightning. The door stays closed.

This trap's lightning blast is not noisy enough to wake the kobolds sleeping in area 35 unless it makes a character yell.

OPENING THE DOOR

Any search of the door reveals no obvious way to open it. Because the trap in the door is always active, opening the door takes some effort and will deal some damage. The damaged door can be opened with a successful DC 20 Strength (Athletics) check or DC 20 Dexterity check with thieves' tools.

A character takes damage from the trap each time they make a check to open the door — even a successful check. Creatures within 10 feet of the door take damage as well. But if the character opening the door wants to think of ways to gain protection from the trap, you can give that character **resistance** to the damage. That might include things like wearing heavy leather gloves, hanging a thick cloak over the doorframe, or anything else you think is a good idea.

TREASURE

The guest library holds over a thousand books and scrolls. All of them have been ruined by dry rot and will crumble if the characters touch them. Hidden among the ruined scrolls are four scrolls in perfect condition — a sign that they are magic. The scrolls are a *spell scroll of cure wounds*, a *spell scroll of hold person*, a *spell scroll of silence*, and a *spell scroll of spider climb*.

34. GUEST QUARTERS

The door into this room is magically locked and trapped. See area 33 for information on how to open the door.

The door opens into an alcove that is 5 feet on a side. The room beyond the alcove is 15 feet east to west (extending 10 feet west of the alcove) and extends 20 feet south.

Two fine canopy beds stand in this dusty guest quarters. One of the beds has a skeletal body in black robes sprawled across it. Tall bookshelves, a couch, and a fountain stand against the walls. A low table and a brazier have been tipped over, as if a fight took place here long ago.

Guests of Hazakor stayed in this room and in area 35. A mage staying in this room was killed in the violence after the earthquake, and no one has been here since.



EXPLORING THE AREA

A narrow chimney is in the ceiling where the brazier once stood, but it is too small for even a Small character to climb. The books on the shelves are all rotted and worthless. A character searching through them can tell that they were books on magical research and study.

A character who searches under the bed spots a rotting sack pushed against the wall. Inside the sack are items that the mage who was killed here was trying to steal. A few books in the sack are all moldy and worthless. But it also contains a golden goblet and a yellow glass half-orb 6 inches across.

HALF-ORB

The yellow half-orb is magic, and it glows with a pale light when anyone touches it. A character who learns about the half-orb's magic knows that it is a key that opens a magic door, but does not know which door it opens. See area 35 for information on the other half of the orb.

TREASURE

The golden goblet is worth 20 gp.

35. KOBOLD QUARTERS

The door into this room is magically locked and trapped from both sides because it is damaged. See area 33 for information on how to open the door.

Anyone who succeeds on a DC 13 Wisdom (Perception) check to listen at the door hears snoring and the muffled muttering

of a whiny, barking voice. Anyone touching the door while listening to it will activate the door's trap and take damage. See area 33.

The characters might see this room from the door if they open it. Or one character might sneak down the tunnel past the hidden hatch in area 33 to see into the room.

The door opens into an alcove that is 5 feet on a side. The room beyond the alcove is 15 feet east to west (extending 10 feet east of the alcove) and extends 20 feet south.

This guest quarters was furnished with two fine canopy beds, bookshelves, a fountain, a couch, and a table. But everything here is trashed now, with the bed mattresses piled up to the southeast. To the northeast, a broken chair burns in a brazier. A chimney above the brazier has been chipped and chiseled out to make it wider, and a rope hangs from it, pulled out of the way of the fire.

If the kobolds are sleeping, read:

Six small figures are sleeping on the pile of mattresses, and three more of the same creatures sit before the fire — short, reptilian kobolds with scaly red-brown skin.

If the room is seen by a character sneaking through the tunnel, the kobolds do not notice unless the character shines a light in or jumps into the room. This can give the characters time to plan how they want to deal with the kobolds. If the characters open the door, the kobolds spot them right away.

The kobolds by the fire cry out, and the kobolds in bed are suddenly awake. They all jump up, grabbing daggers and slings.

When the fight starts, read:

One of the kobolds grabs something from under a mattress — a glowing half-orb made of red glass. It stuffs the half-orb inside its armor to protect it. Then, with a shout, all the kobolds shoot their slings.

MONSTERS – KOBOLD BAND

Eight **kobolds** and their **kobold spy** leader fight to defend their comfy lair, but they are not really interested in combat. These kobolds are neutral, not evil. This means that they look out for themselves, but they do not attack other creatures just to be mean or violent. That gives the characters a chance to negotiate instead of fighting.

In the first round, all the kobolds shoot their slings at the characters. They hope this will make the party fall back. Starting the next round, four of the kobolds use their slings from the back of the room, while the other kobolds and the kobold spy rush toward the characters and attack with their daggers.

While the kobolds fight, they shout out challenges in Common meant to make the characters leave the lair. ("Go back where ye came from, scurvy dogs!" "Run while ye can!" "Leave us peaceful kobold folk alone!") The kobolds hope the characters will go back behind the door. If this happens, they slam the door shut to magically lock it and reactivate the damaged trap. One tough kobold intentionally takes damage from the trap when closing the door.

MAKING NEW MONSTERS

The kobold spy has a statistics block like all the other monsters. But that stat block is a combination of two other stat blocks. You can use statistics for NPCs to create foes of any type in the same way. The kobold spy starts with the spy stat block, then adds the kobold's darkvision, Sunlight Sensitivity, and Pack Tactics traits. You can do this with any NPC stat blocks if you want to create different types of orcs, goblins, kobolds, and other monsters.

If the characters stop fighting at any point and offer the kobolds a truce, the kobold leader tells the others to stop fighting. See "Bargaining Session" for what happens next.

EXPLORING THE AREA

Any creature that starts its turn in the fire or enters the fire for the first time on a turn takes 3 (1d6) fire damage.

The kobold camp contains the band's exploring gear. All of it is in rough shape and not worth anything.

HALF-ORB

The glowing object the characters saw one kobold protecting is a red glass half-orb that is 6 inches across. The red half-orb is magic, and it glows with a pale light when anyone touches it. A character who learns about the half-orb's magic knows that it is a key that opens a magic door, but does not know which door it opens. See area 34 for the other half of the orb.

A character who holds both the yellow half-orb from area 34 and the red half-orb from this area feels the urge to touch the half-orbs to each other. If they do this, they can use an action to magically glue them together. This creates a magic orange orb, which can be separated again as an action. When it is assembled, the orange orb can be used to open the doors into area 36. See area 32 for information on those doors.

BARGAINING SESSION

Images of arrows, stars, and orbs appear on the magic doors in this section of the dungeon. This is a clue to the different magic-item keys that open those doors. The characters will likely have used the magic arrow to open the door into area 33. And they might have used the magic star to open the door to area 34. So they should be able to guess that they need a magic orb to open the door into area 36. Along with the half-orb found in area 34, the characters need the kobolds' half-orb to open that door.

The kobolds don't want to fight the characters, and the large number of kobolds makes this a tough battle. So the characters might think about trying to obtain the half-orb by talking instead of fighting. The characters can talk to the kobolds if they offer to stop fighting once combat has already started. They can also talk by shouting through the door or through the tunnel behind the hidden hatch in area 33.

VARNAAK'S HAGGLING

The kobold spy leader of the group is named Varnaak. When the characters first talk to him, he is gruff and angry. ("What do ye bandits want from us honest kobold folk?"). Varnaak knows that the half-orb is magic, but he hasn't been able to make it do anything. This makes him happy to trade it away.

MAKING THE STORY YOUR OWN

Just like the goblins in their part of the Halls of Hazakor, the kobolds do not come back if they are forced to flee the dungeon. But other monsters might find the tunnel and come down to make a lair in the old kobold camp. You can decide if adding your own ideas and encounters to the adventure is something you want to do.

Varnaak is a master haggler, so he pretends to be offended when the characters first ask about the half-orb. ("Give up our special magic glass?!? Ye must be mad!") But he is quick to ask what the characters have to trade.

No matter what the characters offer, the kobold acts insulted. ("What, ye offer me that trash? I wouldn't give that to me dog!") Behind him, the other kobolds all hiss and shake their heads. With a successful DC 15 Wisdom (Insight) check, a character can tell that Varnaak is honest, but that he also wants to get as much treasure from the party as he can.

The party must offer treasure in trade for the half-orb, and one character must succeed on a DC 15 Charisma (Persuasion) check. The character gains a bonus to this check from the treasure traded, as indicated on the following table. But don't just have the bargaining be about the bonus and the ability check. Make the players roleplay this challenge as you roleplay Varnaak.

Treasure	Bonus
100 gp worth of coins, gems, or jewelry	+1
One piece of magic ammunition	+1
A magic spell scroll	+2
A magic potion	+3
A magic weapon	+5

Read the above list out to the players and let them think about how much treasure they want to trade. They might start by offering as little as possible (100 gp worth of treasure, or a piece of magic ammunition) and hoping a character rolls high on the check. The characters can make as many checks as it takes to win the half-orb. But each failed check means that they must increase the offer with new treasure, on top of what was offered before. With each new treasure, the bonus goes up.

The kobolds only trade through the tunnel or through the door, so that they can look at the treasure being offered. They do not come out into area 33.

If the characters have other treasure they want to trade, you can decide how much of a bonus it is worth. But the kobolds do not want mundane treasure. That includes food, books (even valuable ones), and weapons or armor that aren't magic.

If the characters accidentally trade away treasure they decide they need later in the adventure, they will have to come back here. Let them negotiate with the kobolds again to get the treasure back. One item like that is the swan pendant from area 28, which is useful for getting into area 39 and area 42.

COMPLETING THE DEAL

Once the kobolds agree on a trade, they wait for half the promised loot to be delivered. Then they hand the half-orb over and wait for the rest of the treasure. Once all the treasure is delivered, Varnaak shares a secret with the characters:

Before you go, the kobold leader calls to you one last time. "Since ye show yerselves to be honorable types as far as surface folk go, here's a warning for ye. If ye be meaning to explore the rest of this ruin, be on the lookout for another kobold squad led by one called Giddith. She's got some sort of magic keys that let her go all over these halls, collecting treasure. But beware, for she's in league with an evil creature that wants to rule this place."

If he is asked, Varnaak tells more of his story. He explains that his band was part of Giddith's band originally. They came to the dungeon three months ago, but he and his kobolds broke off from Giddith when she decided to serve an evil creature she found in another section of the dungeon. Varnaak has never seen that creature, and he has only been in the Sages' Quarter, which the characters have explored. His band now sleeps in this area, hunting and foraging in the forest above.

If the characters don't hand over the second half of the loot after Varnaak gives them the half-orb, the kobolds shout and curse them. They do not attack or leave area 35, but the characters will miss out on the useful information that Varnaak would have given them.

NO DEAL

If the characters fight the kobolds and don't try to talk, the kobolds fight until only two are left. Those two retreat up the rope to the chimney, then climb up a tunnel to the surface. One of the kobolds that escapes has the half-orb, so the characters will have to open the door into area 36 without it.

If the characters decide to double-cross the kobolds and steal back their treasure once they've gotten the half-orb, all the kobolds flee up the chimney. They take whatever traded treasure they've already collected with them.

KOBOLD TUNNEL

The widened chimney climbs up to meet a 5-foot-wide tunnel sloping up to the northeast. This tunnel was created by the earthquake, and leads to an area outside the dungeon. Characters following the tunnel reach the surface after 10 minutes. The tunnel opens up into a rocky cave beneath a sand bank, 1 mile from the entrance to area 1 of the dungeon.

The tunnel entrance is well hidden in the forest. It would take many days and a successful DC 25 Wisdom (Perception) check to find it. Once the characters know where the tunnel is, they can use it as another entrance if they leave and return to the dungeon. There are no creatures around the top of the tunnel, but a path worn in the rocky ground shows where the kobolds have been coming and going.

LEVELING UP (3RD TO 4TH)

The characters have explored the sixth and seventh sections of the dungeon, and have uncovered more of the secrets of Hazakor's halls. The experience they've gained from those challenges lets each character attain 4th level. Your rulebooks talk about what new features and benefits each character gains as a result.

It is important that the players take their characters to 4th level before continuing the adventure. Some of the monsters and other challenges in the next part of the adventure will be very difficult for 3rd-level characters to defeat.

If the characters broke through the door into area 36, they might start to explore the next section of the dungeon before dealing with the kobolds and finishing the Sages' Quarter. If that happens, you can let them level up after the fight in area 39.

Leveling up can be a good time for the characters to take an extended break and return to Purdey's Rest.

SILVER HALL

The area called the Silver Hall was the private quarters of Hazakor and Silanna. It once had libraries, study areas, and a grand hall for entertainments, but all that lies in ruins now. Only the dangerous creatures spawned from Hazakor's dark magic still linger here.

36. MISTY HALLWAY

See area 32 for information on opening the doors into this area. When the doors are opened, damp and mist fill the empty hallway beyond, hinting at a dangerous hazard ahead.

Beyond the door, a 10-foot-wide hallway extends 35 feet north. A set of closed double doors stands along the north wall at the end of the hallway. Closed single doors stand along the east and west walls, both 10 feet from the south double doors.

The hallway is gray marble, set with a border of gleaming silver lines below the ceiling. Those lines weave a delicate pattern of arcane symbols and glyphs. Mist and the scent of mold hang on the air, and the walls drip with moisture.

The mist makes this hallway **lightly obscured**. It is obvious that no one has been in this area for many years.

WEST DOOR

This wooden door is cracked like someone once broke it open.

The door opens easily into area 37.

EAST DOOR

This wooden door is full of rot.

There is no sound beyond the door, since the undead in area 38 are waiting silently for any prey to approach.

This door opens too easily. Anyone touching it, even to check if it is locked or stuck, causes the rotting wood to crumble. This alerts the undead in area 38 that the characters are there.

NORTH DOORS

These double doors are magically locked but are no longer protected by a magic trap. This is because a water leak in area 39 has created a hazard that is even more dangerous.

Each of these double stone doors is carved with the image of a swan. As you move closer to the doors, both swans begin to glow.

The great celebration hall in area 39 has been flooded for years, but the magic of the stone doors has kept them from breaking. The mist and water in this area comes from years of



slow dripping. But there is no sign that the water is coming from behind the north doors.

Any character who listens at the doors hears a dull echo from the other side, because the door is underwater. Let the characters guess what might be causing the echo. But do not tell them it sounds like water.

The swan pendant found in the sarcophagus in area 28 lets the characters safely open these doors. That's why they are labeled "The Swan" on the sarcophagus map found in area 28.

The doors look the same from both sides. But they will be destroyed by the time the characters see their other side.

OPENING THE DOOR

Any search of the doors reveals no obvious way to open them. The doors open when a character wearing the swan pendant touches the glowing swan on either door. Without the pendant, the doors can be forced open with a successful DC 18 Strength (Athletics) check.

When the doors are opened, read:

With no warning, the doors slam out toward you — followed by a wall of water as high as the hallway.

HAZARD – WALL OF WATER

When the doors are unlocked, the weight of the water behind them tears them off their hinges. The breaking doors smash each creature within 5 feet of them for 3 (1d6) bludgeoning damage. A wall of slimy water then races down the hallway.

Each creature in the area (including creatures already hit by the doors) must make a DC 15 Dexterity saving throw, taking 10 (3d6) bludgeoning damage on a failed save or half damage on a successful save. Each creature in the hallway is also pushed back 10 feet and knocked **prone**.

The wall of water also extinguishes nonmagical lanterns and torches. Characters who are not using magical light might be in the dark after the water smashes through.

The wall of water is not a normal trap, so there is no way to disable it. Because the water is as high as the hallway when it comes out, there is no way to jump or climb out of its way.

Characters in area 37, area 38, or area 32 when the double doors are opened are soaked by the water as it floods into those areas. But they do not take damage and their nonmagical lights do not go out.

AFTER THE FLOOD

After flooding the hallway, the wall of water pours into area 32 and seeps out through cracks in the floor in 1 minute. If the doors to area 32 are shut, the water smashes them open and breaks their magic lock. They cannot be shut or locked again.

Water continues to flow out the door from area 39. Areas 32, 36, 37, and 38 stay wet, but this does not affect movement or combat in those areas. If the characters have not gone into area 38 yet, the undead there are wet but take no damage.

37. SOGGY SCRIPTORIUM

This room is 15 feet from north to south (extending 5 feet north and 5 feet south of the door) and extends 15 feet west. A closed door stands in the center of the west wall, 5 feet from the north wall.

Sagging shelves line the walls of this room, covered with hundreds of moldy scrolls. A number of broken chairs have been dumped in a rotting heap to the south.

The scrolls are all rotted and worthless, and they crumble if they are touched. There is nothing of value in this room.

38. GHOULISH LOUNGE

This ruined lounge is the lair of undead creatures created from servants of Hazakor who died here. They hide against the walls next to the door, and attack when anyone enters.

This room is 15 feet from north to south (extending 5 feet north and 5 feet south of the door) and extends 15 feet east.

This area was once a scholar's lounge. But before you can explore, undead creatures emerge from hiding and attack. Three skeleton guards are led by a shrieking ghoul, its rotting skin stretched tight over ragged bones.

The first character into the room must succeed on a Wisdom (Perception) check contested by a Dexterity (Stealth) check for the undead creatures (a +2 modifier). On a failed check, the character is **surprised** by all the undead.

MONSTERS – GHOUL AND SKELETON GUARDS

A **ghoul** and three **skeletons** guard this room, remembering their duty to Hazakor even after dying. If the ghoul paralyzes a

character, the skeletons all try to attack that character on their next turn. The undead fight until they **drop to 0 hit points**, but they do not follow characters who flee from this area.

EXPLORING THE AREA

A fine oak desk and a scholar's chair near the east wall have almost been destroyed by rot and insects. Tall shelves along the walls have collapsed under the weight of rotting books. There is nothing of value in this room.

39. SERPENT HALL

This was once a great celebration chamber and the most important area of the Silver Hall. But then Hazakor turned it into a private laboratory. This is where the mage turned to dark magic after the death of his wife, Silanna. In the end, that dark magic brought about Hazakor's ruin.

From the door, this room is 35 feet east to west (extending 15 feet east and 10 feet west of the double doors) and extends 35 feet north. Four huge pillars support the ceiling, each of them standing 5 feet from the walls in the corners of the room.

The walls of this 20-foot high room are black with wet slime halfway to the ceiling. This must mark how high the wall of water filled this area. Above the slime, the walls and ceiling are gleaming silver, and are engraved with images of undead monsters. The ceiling is shattered in several places, and areas of slimy rubble, rotten furniture, and broken glass cover the floor.

In the southwest corner of the room, a murky pool has formed where the walls have collapsed. Water bubbles up from this pool, flowing across the floor and out the door. This flow of water must have been what flooded the room when the door was sealed.

Decades of being underwater have destroyed this room and everything that was once in it.

EXPLORING THE AREA

The walls of this area are a special silvery stone that is warm to the touch. Pieces of the stone that are broken off lose their warmth.

Looking closely at the walls shows that the images of undead monsters were once images of mages performing great deeds of magic. But the engravings have been magically transformed to make them resemble undead.

Hazakor turned to dark magic to extend his life after Silanna's death. The images carved into the silver walls were corrupted and distorted by that dark magic. This is what the parchment note in area 23 refers to as 'the horror of the Silver Hall.' The characters will learn more about this when they go to area 42.

MONSTER – SWIMMING SNAKES

Two **giant constrictor snakes** lurk in the water in the southwest corner of the room. These water snakes laired in this chamber when it was flooded, feeding on underwater insects, and climbing up to the surface through holes in the shattered ceiling to hunt bigger creatures. Both managed to cling to the pillars when the door was opened. Now they want revenge on the creatures that ruined their pool.

The giant constrictor snakes attack the strongest-looking characters first. They hope to constrict those characters and keep them out of the fight.

The hall's slimy floor makes combat challenging. Each character moving or fighting in this area must succeed on a DC 10 Dexterity (Acrobatics) check at the end of each turn or slip and fall **prone**. The snakes do not need to make this check.

WEST DOOR

This door was barricaded from the other side by the creature lurking in area 41 — an undead ghaſt. Any character who examines the door ſees evidence of it having been blocked.

This normal ſtone door ſits tight in its frame. But ſhards of waterlogged wood fill all the narrow gaps along its edges. Someone has tried to ſeal the gaps from the other ſide againſt the water that once filled this hall.

The door opens into area 41, but it does not budge if anyone tries to push it. Any Strength check made to force it open reveals that ſomething very heavy is blocking the door from the other ſide. See area 41 for more information.

MURKY POOL

During the earthquake, the walls in the ſouthweſt corner of the room collapsed. This ſhattered the water pipes beneath the floor. Water flowing into this area eventually filled this chamber and area 40.

The pool connects areas 39 and 40 through a narrow tunnel, which extends 10 feet ſouth and 10 feet weſt to the ſoutheaſt corner of area 40. With the weſt door blocked, the tunnel is the only way for characters to get into the laſt areas of the Silver Hall.

SWIMMING THE TUNNEL

The dark, narrow tunnel is almoſt all underwater. But an air gap at the ceiling of the tunnel lets characters breathe while they move. Torches and lanterns go out in the wet tunnel, but magical light works underwater.

Each character muſt ſucceed on a DC 13 Strength (Athletics) or Dexterity (Acrobatics) check to move through the tunnel. Characters with magical light or darkviſion make the check normally. But characters trying to move through the tunnel in the dark have diſadvantage on the check. A failed check means that a character gets ſtuck partway through the tunnel and takes 5 (1d10) bludgeoning damage before breaking free.

The characters can keep their weapons from getting wet by holding them cloſe to the ceiling while they move. They can alſo try to waterproof their packs and other gear ſo it isn't ruined by going underwater. Wrapping gear up in a ſpare cloak is a good way to do this.

40. SHATTERED BATHS

This room was Hazakor's private bath and ſteam room. The earthquake ſhattered the walls and broke the pipes, creating the flow of water that filled this room and area 39.

This room is 15 feet from north to ſouth (extending 10 feet north from the pool in the ſoutheaſt corner) and extends 20 feet weſt. A cloſed door ſtands along the north wall, 5 feet from the weſt wall.

This room was a private bath and ſteam room. Corroded fixtures line the walls, and ſhattered porcelain covers the ſlimy floor. Shattered pipes in the broken walls pour water into the pool. That water filled up this area and the grand hall when the double ſwan doors were cloſed.

This room was underwater for decades. Everything is broken and rotted here.

NORTH DOOR

The north door opens into this area. It has been ſealed like the door into area 39.

Juſt like in the flooded grand hall, ſhards of waterlogged wood have been forced into gaps along the edges of this ſtone door. This helped ſeal the door againſt the water that once filled this room. One of thoſe gaps has opened up enough to reveal faint light flickering beyond it.

Characters can look through the gap to ſee into area 41.

The light of magic torches reveals a large ruined chamber. An undead creature paces at the center of the chamber, while two ſpectral humanoidſ fly ſlowly around it.

An undead ghaſt trapped in area 41 ſealed theſe doors to limit the water flowing into that area. See area 41 for more information about the ghaſt and its two ſpecter ſervants.

The gap along the edge of the door is too ſmall for attacks to be made through it, including caſting ſpells.

OPENING THE DOOR

Be cauſe this door did not have as much water pushing on it, the ghaſt did not need to pile rubble againſt it like the door to area 39. The door can be opened with a ſuſſeſſful DC 17 Strength (Athletics) check.

41. GHASTLY HALL

As ſoon as the characters enter this area, they will be in a fight with the undead here.

This room is 30 feet eaſt to weſt (extending 15 feet eaſt and 10 feet weſt of the door) and extends 25 feet north. A cloſed door ſtands along the weſt wall, 5 feet from the north wall. The door has two charred ſkeletonſ ſprawled before it. An alcove that is 5 feet on a ſide opens up along the eaſt wall, 10 feet from the north wall. A huge pile of rubble and old furniture fills the alcove.

This once-fine hall is now a ruin. The remains of rotting tapeſtries hang from the walls, and water leaking in from the pool room creates patches of ſlippery rubble. In reaction to the door opening, the undead ghaſt and the two circling ſpecters that dwell here all move toward you, shrieking in hatred and rage.

MONSTERS – GHAST AND SPECTER SERVANTS

Once the maſter of the halls that bore his name, Hazakor ſtill dwells in this area. But his horrible experiments ſtole his life and power away, transforming him into an undead **ghaſt** when he died here. The ſame magic turned two of his diſloyal ſervants into undead **ſpecters**.

The ghaſt has no memories of its former life as Hazakor, and it can no longer caſt ſpells. But as it fights, it knows by inſtinct to hate other mages. It attacks anyone not wearing armor firſt, hoping to paralyze them and get them out of the fight. The two ſpecters attack armored characters firſt.

Characters fighting in this area are hindered by patches of ſlippery rubble, which are **difficult terrain**.

The undead fight until they **drop to 0 hit points**. They do not leave this area if the characters flee to area 40 and cloſe the door. Once the ghaſt is ſlain, characters recognize its features as thoſe of the ſtatue of Hazakor they ſaw in area 4.

EXPLORING THE AREA

Splinters of wood are ſpread across the chamber. All the furniture that was once here has been broken up to block the eaſt door. Two magic torches are ſet into brackets in the ſouthweſt and northeaſt corners of the room.

In the alcove to the eaſt, the large pile of rubble and furniture blocks a door into area 39.

EAST DOOR

When the door ſtarted leaking water decades ago, the intelligent ghaſt ſealed the door by hammering ſhards of wood into the gaps along the frame. It then piled the rubble and furniture up to keep the weight of the water from pushing the door in.

SOUTH DOOR

The ghaſt ſealed this door as well, but did not bother with rubble. Because the door opens into area 40, the ſmaller volume of water in that area could not break it open.

WEST DOOR

The two humanoid ſkeletons ſprawled before this plain ſtone door died decades ago, and their leather armor is rotted and ruined. One of the ſkeletons has its arm extended, as if it was reaching for the door when it died.

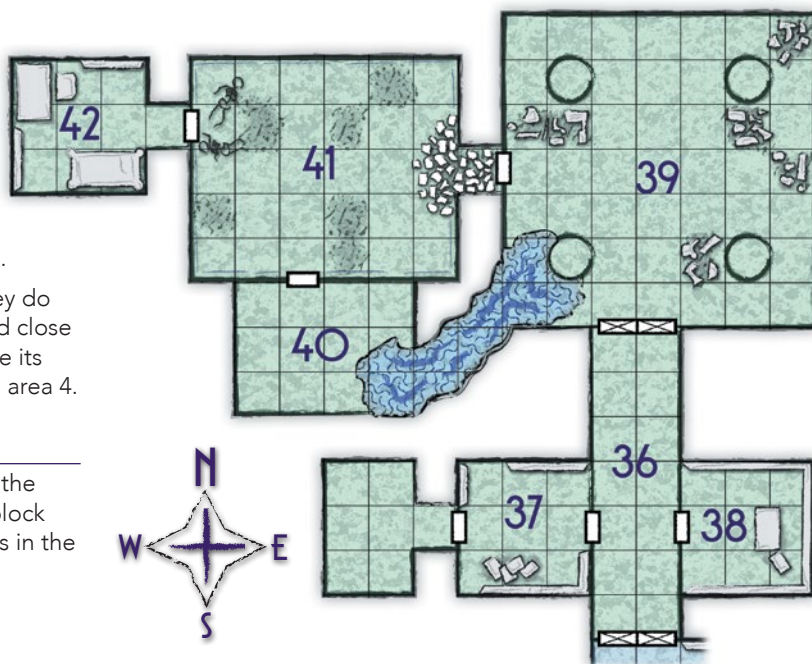
Theſe ſkeletons were the two ſervants who were turned into ſpecters. After Hazakor died, they tried to break into his private chamber and activated a magic trap that killed them.

TRAP – FORCE BLAST

A character wearing or holding the ſwan pendant from area 28 can open this door without activating the trap. Do not tell the players this, but let them figure it out. Any character wearing or holding the ſwan pendant feels it get warm if they are within 10 feet of the door.

If a character not wearing the pendant tries to open the door, the door ſtays ſhut and releases a blaſt of magical energy. Each character ſtanding within 10 feet of the door muſt make a DC 15 Dexterity ſaving throw. A character takes 9 (2d8) force damage on a failed ſave or half damage on a ſuſſeſſful ſave.

The magic trap reſets each time it is triggered. It can be diſabled for 1 hour with a ſuſſeſſful DC 17 Dexterity check uſing thieves' tools. A failed check activates the trap. But while the trap is deactivated, the door can be opened eaſily.



TREASURE

Characters who ſearch this area find a bit of treasure left behind after the earthquake — 65 gp and a ſmall ruby worth 70 gp.

The two magic torches have the *continual flame* ſpell caſt on them.

42. HAZAKOR'S CHAMBER

As the door opens, you feel ſtale air eſcape from the room beyond. An alcove that is 5 feet on a ſide opens up paſt the door. The room paſt the alcove is 15 feet north to ſouth (extending 5 feet north and 5 feet ſouth of the alcove) and extends 15 feet weſt.

This dry chamber contains a fine bed, a deſk, bookſhelves, and a comfortable chair. Papers and parchments are ſtrewn everywhere, and the deſk is piled high with ſcrolls.

This was Hazakor and Silanna's private chamber, where Hazakor lived alone after Silanna died. It has been ſpared from rot, and haſn't been touched ſince his death.

EXPLORING THE AREA

A character who reads through the papers on the deſk can learn the following:

- When Silanna died, Hazakor began to fear death. He grew angry because magic could not bring Silanna back to life.
- Hazakor began to experiment with the dark death magic of necromancy. He wanted Silanna to live again. Then he would make her and himſelf immortal ſo they could live together forever.
- Hazakor's dark experiments corrupted the celebration chamber of area 39. He turned that hall into a private laboratory to keep his work ſecret from his other mages.
- The dark magic he uſed there transformed the engravings on the walls to look like horrid undead.
- Hazakor died when the earthquake damaged his halls. But the dark power he was reſearching brought him back as an undead ghaſt.

- Hazakor's last note reads: "The secrets of eternal life are within my grasp, and I will dwell in these halls forever."

TREASURE

The scrolls and parchments are all that is left of Hazakor's research and lore. These documents fill a backpack and are worth 100 gp if sold. Any wizard character who spends a long rest studying the notes can also add one 1st-level spell of their choice to their spellbook at no cost.

Any search of the desk reveals a magical set of eyes of *charming* and a large silver key forgotten in a drawer.

The magic key is crescent-shaped at one end and has the dragon dagger symbol at the other. It opens the magically locked double doors leading into area 43. This is the last magic key the characters need to find, and it lets them into the final section of the Halls of Hazakor.

MAGES' DOMAIN

The Mages' Domain was once a place of magical experiments and celebration. Here, the Moon Mages in Hazakor's service prepared and demonstrated their most important works. But today, this ruined area has a number of new residents — including a pair of blue dragon wyrmlings named Aranak and Orida, who want to rule Hazakor's lost halls.

43. PUDDING ARCHIVE

The double doors into this area are magically locked. See area 8 for more information. Once the characters open the doors, read:

The scent of sour, musty air hits you as the doors open. The stone walls of the large chamber ahead are streaked with damp and black mold.

The double doors open up to an entrance that extends 10 feet from east to west and 5 feet to the north. From the entrance, this room is 35 feet east to west (extending 5 feet east and 20 feet west of the doorway) and extends 20 feet north. An alcove that is 5 feet on a side opens up in the middle of the north wall, 15 feet from the east wall. A closed door stands on the north side of the alcove. Another closed door stands along the east wall, 5 feet from the south wall.

This archive area might once have held books, scrolls, and art. Now its shelves have been torn from the walls, and scraps of parchment and shredded tapestries are everywhere. Mold and puddles of black water cover the floor and drip out of a fountain on the south wall, slopping under your feet.

Hazakor's followers destroyed the relics and art in this archive when they fought each other. There is nothing of value here, but a deadly monster lies in wait for the characters.

MONSTER – UNSEEN BLACK PUDDING

A **black pudding** lurks in the mold and water that covers the floor. This creature has lived here for years on insects and rats, but it would love a bigger meal.

The black pudding attacks when a character moves more than 10 feet into the room. It is hard to see the creature in the water and mold, so each character must succeed on a DC 15 Wisdom (Perception) check or be **surprised** when it attacks. Areas of mold, black water, and broken shelves across the room are **difficult terrain**.

A black pudding splits in two if it is hit by lightning or a slashing weapon. If the pudding (or any smaller puddings split off from it) is reduced to 5 hit points or fewer, it slithers away from the characters. It then disappears through a crack in the wall.

DIFFERENT DIRECTIONS

The layout of this last section of the dungeon gives the players lots of choices of how to explore. Characters can take the secret hallway from area 43 into area 48. Or they can go north through area 45. From these two starting points, this part of the adventure can play out in many different ways.

Characters who go straight from area 43 into area 48 might end up fighting the kobolds in area 49 right away. Or they might hold back to explore some more. Characters might go north to fight the monsters in area 46, then come back to area 43 if they don't find the secret door to the north.

And no matter which way the party comes to area 47, the players get to decide when to investigate the mysterious light in area 50 — the blue dragons' lair. The characters might end up fighting the dragons in area 50 before they fight any other monsters in this section. Or they might realize where the dragons are, then search the rest of the Mages' Domain for magic to help them in that dangerous fight. It's always up to the players to decide what their characters do.

Don't try to plan or predict which way the characters might go or what the players might decide. Instead, make notes to remind yourself of what might happen because of those choices. For example, if the players fight the dragons before they fight the

kobolds, you can decide how the kobolds react. (When you do so, you will want to keep in mind that the kobolds should not join the dragon fight. Taking on the kobolds and the dragons at the same time will be deadly, even for 4th-level characters.) You might have the dragons order the kobolds to fight first, wanting to see how loyal they are. You might let the kobolds hold back and cheer because they think their dragon masters will win easily. You might decide that some of the kobolds holding back are secretly hoping that the characters kill the bullying blue dragon Orida — and might even secretly lend a hand by attacking with their slings while the dragons aren't looking.

When you think about these things, don't let the players forget that the best choice is sometimes to flee from a fight that's too tough. Lots of ways to explore this part of the dungeon also means the characters have lots of ways to run. If any of the fights in this area go badly, the players can retreat to a safe area — or even right out of the dungeon. Then you can change the story as the monsters get ready for them to return.

Giving the players lots of choices makes the game the most fun. That's because with every choice the players and characters make, you get to change what you do. A big part of the fun of being a player is the surprise of learning what's around the next corner in the dungeon. In the same way, the fun of being a GM comes from being surprised by what the players do — and then coming up with ways to surprise them back.

EXPLORING THE AREA

The magic fountain here has its drain blocked up with black mold. Water trickles out of the fountain even when no one is near it, spreading out and pooling across the floor.

SECRET DOOR

The secret door in the west wall is well hidden. It takes a successful DC 18 Wisdom (Perception) check to find it. This door slides to one side to reveal the hallway beyond.

A hallway extending 5 feet west from the secret door runs 30 feet north (extending 25 feet north of the secret door).

Dusty tapestries hang along the hallway, showing mages casting spells. The middle section of the hall is a 10-foot-long staircase going up. At the end of the hall, the north wall shows the back of a secret door, with a handle to open it. The back of the secret door you've just opened has the same handle.

From the back, both the secret doors in this hallway can be easily seen and opened by pulling on their handles.

If a character who speaks Draconic listens at the north secret door, read:

On the other side of the door, two high-pitched voices are arguing in Draconic, saying: "I found it!" and "Liar! It's mine!"

For any other character who listens at the door, read:

On the other side of the door, two high-pitched voices are arguing in some unknown hissing language.

These are two kobolds fighting over a scroll. See area 48 for more information.

NORTH DOOR

The wood of this door is soaking wet and swollen, and its iron bands and hinges are badly rusted.

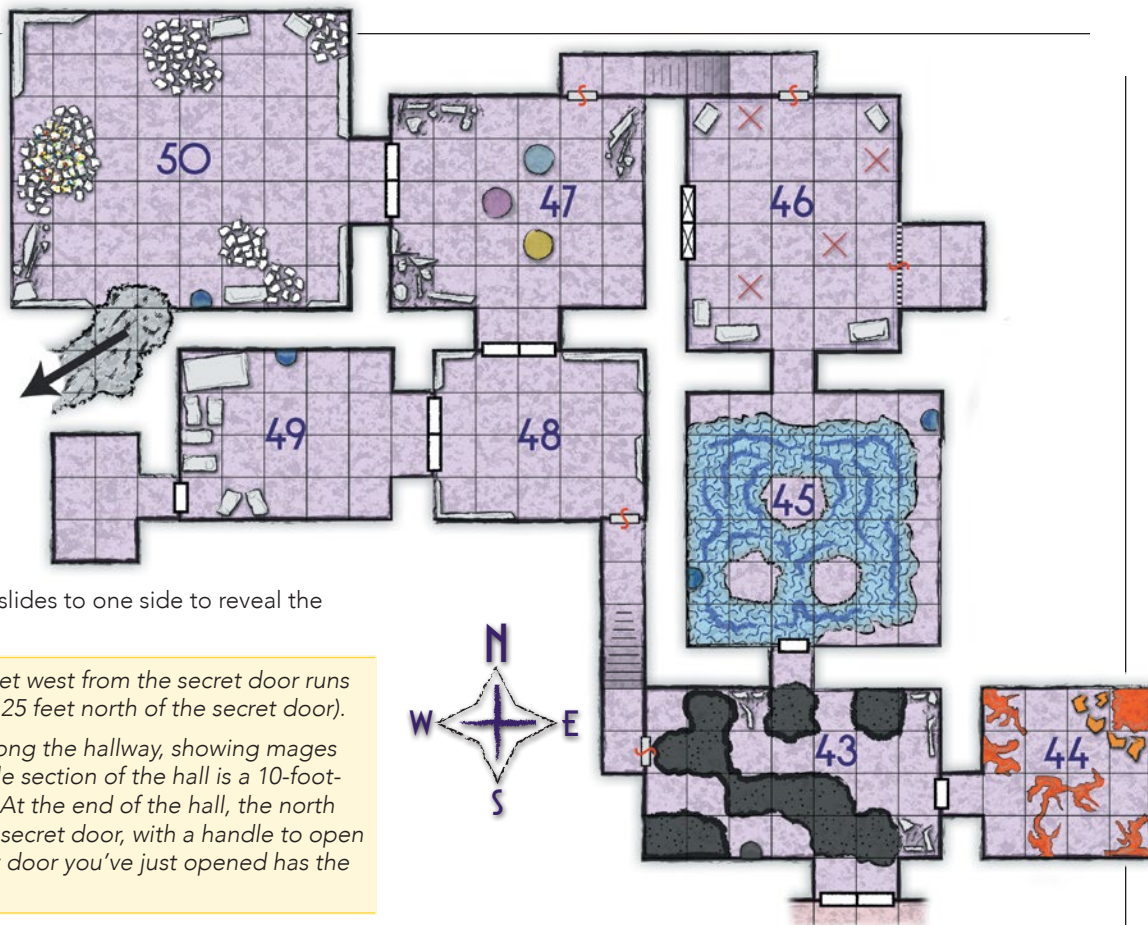
This door is not locked, but it is stuck tight. Any character who touches the door notices that it is very warm.

The door must be forced open by pushing or kicking it into area 45 with a successful DC 17 Strength (Athletics) check. But forcing the door open causes the walls and floor of the alcove to crumble and collapse. See area 45 for more information.

EAST DOOR

This door is smooth wood bound with brass.

This door is unlocked and opens easily. Any character who touches the door notices that it is very warm.



44. BLAZING GALLERY

A blast of heat hits you as the door opens into an alcove that is 5 feet on a side. The room beyond the alcove is 20 feet from north to south (extending 10 feet north and 5 feet south of the alcove) and extends 20 feet east.

A pile of armor pieces stands near the door of what was once a grand gallery, but its walls and ceiling are now scorched and stained with soot. Flames sweep across the floor, shooting up from twisting cracks and one large vent where the stones are broken in the northeast corner of the chamber. Around the vent, charred armor and weapons have been welded into weird sculptures, many of which are studded with gems that flicker in the firelight.

The sculptures are being shaped by a creature that looks like a dwarf, but which has a flaming beard and hair. This is an azer that channels elemental fire. As the creature looks over to you, a smile spreads across its flaming face.

Elemental fire shooting up from the floor has attracted a number of creatures to this area that love heat and flame.

MONSTERS – AZER AND MEPHIT GANG

The **azer** has taken over this area and uses it as a workshop. It has a pack of three **magma mephits** serving it. The azer orders the mephits to attack spellcasters while it attacks characters wearing metal armor or wielding metal weapons, hoping to add those pieces to its collection.

If the characters flee this area, the azer and the mephits follow and attack for 1 round. They do not like how wet area 43 is, though, so they return to their fiery lair and slam the door the next round.

TRADE OR FIGHT?

The azer attacks the characters because it assumes that they have come to take its precious sculptures. (It has already fought the sneaky kobolds in area 49 more than once.) But the characters can avoid a fight here if they offer the azer anything metal, including rusted weapons and armor.

Because the azer speaks only a rare language called Ignan, characters who don't speak that language will have to use some other way to make the creature understand them. You should encourage the players to pantomime or draw pictures if that's what their characters do to try to talk to the azer.

If the characters offer the azer metal equivalent to a weapon, it laughs heartily and shakes their hands (carefully, so it doesn't burn them). Then it goes back to its work. If the characters deliver up metal equivalent to ten weapons or a full suit of metal armor (collecting it from the many places in the dungeon where old armor and weapons are found), the azer rewards them with 2d4 gems (see "Treasure," below).

EXPLORING THE AREA

The fires in this room come from the pipes that spread heat through the dungeon from the furnace in area 21. The earthquake shattered the stone floor here and broke the pipes under it.

The areas of fire are **difficult terrain** and are supernaturally hot. Any creature that enters the fire for the first time on a turn or starts its turn there must make a DC 14 Dexterity saving throw. A creature takes 9 (2d8) fire damage on a failed save or half damage on a successful save.

The sculptures are also hot. Any creature that contacts a sculpture for the first time on a turn must succeed on a DC 14 Dexterity saving throw or take 4 (1d8) fire damage. Remember that the azer and the mephits are immune to fire damage.

ELEMENTAL VENT

The elemental fire burning in this area has opened a magical passage to the Elemental Plane of Fire in the room's northeast corner. That fiery realm is where the azer and the mephits come from. A character recognizes the nature of the vent with a successful DC 15 Intelligence (Arcana) check. Only elemental creatures can use the vent to reach the Plane of Fire. Any other creature that enters the vent for the first time on a turn or starts its turn there takes 18 (4d8) fire damage.

TREASURE

Twenty gems are set into the sculptures, each worth 10 gp. A character can pry out 1d4 gems as an action, but they must make a saving throw for touching the sculpture as described above. A character not in combat has advantage on this save.

45. STEAMING WORKSHOP

The stuck door into this area was helping hold the stone walls of the alcove up. When the door is opened, those walls break. As the stones fall, the floor of the alcove also collapses, crumbling into the water that fills the room. See area 43 for information on opening the door.

This room is 30 feet from east to west (extending 15 feet east and 10 feet west of the door) and extends 30 feet north. An alcove that is 5 feet on a side opens up in the

north wall, 10 feet from the west wall, with a dark chamber beyond.

Bright light and drifting fog fill this room, which has crumbling walls and a collapsed floor submerged under steaming water. Suddenly, the sound of cracking stone rings out around you, as the floor of the doorway alcove collapses.

The character who forced open the door from area 43 will still be standing in the alcove when it collapses. That character must succeed on a DC 18 Dexterity saving throw to leap safely backward into area 43. On a failed save, the character is struck by falling rocks and takes 7 (2d6) bludgeoning damage. The character then falls into the water, which deals fire damage to them. See "Scalding Water," below, for more information.

AFTER THE FALL

When the collapse of the alcove floor is done, the characters can safely stand at the edge of area 43 and look into this area.

A number of fist-sized crystal orbs float magically in midair here. Each orb glows white, filling the room with light. This was some sort of magic workshop once, but the floor has collapsed to sinkholes, then been filled with water from flowing fountains along the east and west walls.

Small islands of floor rise up in the mist, and old tables and equipment can be seen beneath the water. A narrow ledge runs along the eastern side of the room, leading to the alcove in the north wall and the next room.

The earthquake caused the floor in this area to collapse, and shattered its heating pipes. The water that covers the collapsed floor is made dangerously hot by the broken pipes.

EXPLORING THE AREA

The crystal globes float from 6 feet to 12 feet off the ground, and radiate divination magic to a *detect magic* spell. A character who studies the orbs and succeeds on a DC 13 Intelligence (Arcana or Investigation) check knows that they once helped mages focus the spells they used to craft magic items. That function of the spheres failed long ago, and the magic that makes them glow and float fails if they are taken out of this area.

The fog makes this area **lightly obscured**. There are no monsters in this chamber. But because the steam makes it hard to see, you should ask for Wisdom (Perception) checks with disadvantage from the characters as they move. Then roll dice once in a while as if some creature is waiting to attack.

The magic fountains here always flow, and cannot be shut off.

To cross the room without entering the water, a character can move along the narrow ledge or jump between the rubble islands. The narrow ledge is **difficult terrain** but is safe to walk. A character jumping to, from, or between any of the slippery islands must succeed on a DC 12 Strength (Athletics) check or Dexterity (Acrobatics) check. If the check fails, the character slips and falls into the scalding water.

SCALDING WATER

The water is waist-deep for Medium characters, but it is very hot. Any creature that enters the water for the first time on



a turn must make a DC 14 Constitution saving throw. The creature takes 9 (2d8) fire damage on a failed save or half damage on a successful save. A creature that starts its turn in the water takes 4 (1d8) fire damage. A creature in the water can climb up onto the ledge or an island by spending 10 feet of its movement. If a creature wants to move in the water, it is **difficult terrain**.

46. FUNGUS CHAMBER

When the map is first drawn for this room, it should look like the secret room to the east is not there. The east wall is hidden behind moldy tapestries, so do not let the players know that there is anything unusual about it.

From the alcove, this room is 25 feet from east to west (extending 10 feet east and 10 feet west of the alcove) and extends 30 feet north. Two double stone doors stand in the middle of the west wall, 10 feet from the north wall.

The walls of this chamber are hung with tapestries covered by mold, so that their pictures can't be seen anymore. Giant mushrooms rise from the floor, some almost 5 feet tall. Patches of smaller mushrooms and other fungi surround them, glowing with a pale light. This makes it easy to see couches and chairs along the walls, buried and consumed by mold.

The heat and moisture from area 45 have turned this room into a perfect place for fungi to grow.

TWO WAYS TO FIGHT

The monsters in this area are in two locations. Dangerous violet fungi are in the main room, and zombies are hidden in the secret room to the east. Fighting the monsters can be easy or hard, depending on what the characters do.

If characters focus on the violet fungi first, those creatures should be easy to destroy. The characters can then deal with the zombies when they discover the secret room. But if they try to open the double doors to escape from the violet fungi, the characters will cause the zombies to join the fight.

EXPLORING THE AREA

The regular fungi that covers the floor can be easily pushed through or knocked over. It is not difficult terrain that slows characters down. It is also not dangerous like the violet fungi, but don't tell the characters that.

A gate that once sealed a prison cell is hidden behind moldy tapestries on the east wall. A secret door in the north wall leads to area 47. The double doors in the west wall are false doors that hide a magic trap. See "Teleporting False Doors," below.

MONSTERS – HIDDEN VIOLET FUNGI

Four **violet fungi** lurk at the places marked X on the map. There is no way for the characters to tell a violet fungus from the other large mushrooms in the room. A violet fungus is revealed only when it attacks, lashing out with its Rotting Touch.

The violet fungi move slowly, so they use the **Dash action** to reach characters. Then they make opportunity attacks if they can against characters who move away from them.

TELEPORTING FALSE DOORS

The false doors are a clever magic trap. Hazakor's moon mages knew that the secret doors in this area and in area 43 were the true entrances into the final, most magical part of the dungeon. Others who sneaked into this area and didn't know that would try to use the double doors and be caught by the trap.

The doors are magic, and they radiate an aura of conjuration to a *detect magic* spell. A character who studies the doors without touching them can tell they are a magic trap with a successful DC 14 Intelligence (Arcana or Investigation) check. The powerful magic of the trap cannot be interrupted or dispelled. The trap cannot be disabled with ability checks.

A character who touches the doors is instantly teleported. This includes anyone listening at them, trying to open them, or making an ability check to disable their magic. The character appears in the secret cell behind the tapestries on the east wall. To the other characters, it looks like the teleporting character vanished into thin air. See the "Secret Information" sidebar on the next page for how to talk about the character disappearing.

SECRET DOOR

The secret door in the north wall is well hidden. It takes a successful DC 18 Wisdom (Perception) check to find it. This door slides to one side to reveal the hallway beyond.

A hallway extending 5 feet north from the secret door runs 30 feet west (extending 25 feet west of the secret door).

Dusty tapestries hang along the hallway, showing mages casting spells. The middle section of the hall is a 10-foot-long staircase going up. At the end of the hall, the south wall shows the back of a secret door, with a handle to open it. The back of the secret door you've just opened has the same handle.

From the back, both the secret doors in this hallway can be easily seen and opened by pulling on their handles.

SECRET CELL

This extra part of the room to the east is closed off behind an iron gate and hidden behind moldy tapestries. It takes a successful DC 18 Wisdom (Perception) check to find it. But any character who touches the false doors is teleported and ends up in the cell.

You will describe the cell differently based on how the characters discover it. If the characters find the cell by searching, read:

Thick fungus clinging to rotting tapestries hides another part of this chamber. This new area opens up along the east wall, 5 feet from the south wall. It is a cell that is 10 feet on a side and stands behind a rusted iron gate. As the moldy tapestries are pulled away, sudden movement reveals four zombies lurking at the back of the cell. They slam forward, and the rusted gate falls to pieces. The zombies surge into the room to attack.

If a character is teleported into the secret cell, read the following or tell the character's player in secret. Because there is no light in the cell behind the tapestries, paraphrase what the character learns if they cannot see.

The fungus chamber vanishes. You are suddenly in a small, dark room with four zombies lurking along the back wall. Seeing you, the zombies lurch forward and attack.

The character teleported into the cell won't expect an attack, so the zombies have **surprise**. A character without light or darkvision will be **blinded** and unable to see the zombies. This makes it even scarier when they attack.

The force of all the zombies' slam attacks pushes the character into the rusted gate and breaks it open. This happens even if the character is **unconscious**. After the last zombie's slam attack, read:

The attacks of the zombies drive you back and into a gate behind you. The rusted gate breaks open as you slam through it and into the fungus chamber. Touching the double doors teleported you into a secret cell where the zombies were held, but the undead are free now.

A conscious character pushed through the gate must succeed on a DC 14 Dexterity saving throw or fall **prone**.

MONSTERS – CAGED ZOMBIES

These four **zombies** were disloyal guards who wanted to steal magic from area 50 after the earthquake. After trying to use the false teleporting doors, they were trapped in the secret cell and died. The zombies attack any creatures they can see, and they pursue the characters out of this area.

MANY ENEMIES

The zombies and the violet fungi can end up fighting the characters at the same time. But because they are not intelligent creatures, they don't fight as allies. If a smart player moves their character so that they are farther from the violet fungi than the zombies are, you can have a violet fungus attack a zombie instead of the character.

SECRET INFORMATION

Sometimes things happen to some of the characters, but the other characters don't know about it. This can happen when one character sneaks ahead to look into an area and is attacked. Or it can happen when some characters are affected by traps or magic but others aren't. In these situations, you get to decide how to handle the secret.

The easiest thing to do is to tell all the players what happens to the characters. When you do this, some players will have to run their characters as if they don't know what's happening. But this is usually easy for good players. Just like a player can imagine their character casting spells or swinging a sword, a good player can pretend that their character doesn't know something the players know.

You can also tell things to some players in secret. That way, all the players know only what their characters know. You can write a note to a player to tell them what's happened. Then they can write a note back to tell you what they want to do. But be careful that passing information to one player doesn't slow the game down for the others. If you think you're spending too much time on secret information, you can decide to just keep enough of it secret to make a mystery for the other players.

For example, a character might be teleported into the secret cell in area 46. You can send the character's player a note to say they are in a dark room being attacked by zombies. Then roll the zombies' attacks normally with the player of the character, and let the other players worry about what's happening.

47. PLUNDERED MUSEUM

If the characters enter this area from area 46, read:

The room beyond the secret door is 30 feet from east to west (extending 5 feet east and 20 feet west from the secret door) and extends 25 feet south. An alcove in the middle of the south wall is 10 feet from east to west (starting 10 feet from the east wall) and extends 5 feet south. Wooden double doors stand along the south wall of the alcove.

If the characters enter from area 48, read:

The double doors open into an alcove that is 10 feet from east to west and extends 5 feet north. The room beyond the alcove is 30 feet from east to west (extending 10 feet east and 10 feet west of the secret door) and extends 25 feet north.

Then read the following to finish describing the room:

A set of stone double doors stand closed along the west wall, 5 feet from the north wall.

This room was a museum, but it is now a ruin. Broken cabinets, shards of glass, shattered pottery, and bits of wooden shelves litter the dusty floor. At the center of the room, three stone pools filled with shimmering water float magically in midair, 3 feet above the floor. The pools glow pale pink, yellow, and blue.

In this museum, Hazakor's master mages displayed their most important books, art, and magical relics.

EXPLORING THE AREA

This room was damaged by the earthquake and looted by Hazakor's followers. Everything else was cleared out by the blue dragons Aranak and Orida, whose kobold servants collected this area's notes and relics. But the pools that were the museum's most impressive displays still hold their magic.

If the characters spend any time searching the room, they see the tracks of clawed two-legged creatures in the dust on the floor. The tracks are the same as those seen in the Sages' Quarter. Any character recognizes them as kobold tracks.

With a successful DC 11 Wisdom (Perception) check to search this area, a character sees that the room has already been searched. Someone has gone through the rubble and taken any valuables.

SHIMMERING POOLS

The three floating magic pools were once the museum's central displays. A creature drinking water from a pool gains a magical benefit. A *detect magic* spell senses transmutation magic in all three pools and their water, but does not tell a character what that magic does. The water loses its magic if removed from its pool for more than 1 minute.

A character can take a taste of a pool's water to learn what it does, like taking a taste of a potion. But the magic of all three pools was corrupted after the earthquake, and this is not revealed by tasting, *detect magic*, or *identify*. A character must take a full drink from a pool to realize that its magic is corrupted.

BLUE POOL

Any character who takes a full drink from the blue pool as an action regains the use of any one feature that they normally regain after a long rest or a short rest. The character can choose the feature that is restored. If the character is a spellcaster, they can use this benefit to regain one of their highest-level expended spell slots. The character cannot gain this benefit again until the next dawn.

The corruption of this pool causes any character who drinks from it to glow a pale blue for 1 hour. The character sheds dim light in a 20-foot radius. This makes it impossible for the character to hide, or to sneak up on other creatures in the dark. A *lesser restoration* spell makes the glow go away.

PINK POOL

Any character who takes a full drink from the pink pool gains 10 temporary hit points. The character cannot gain this benefit again until the next dawn.

The corruption of this pool causes anyone drinking from it to become magically sticky for 1 hour. Whenever the character wants to drop or let go of a held object, they must succeed on a DC 10 Dexterity (Acrobatics) check. A character who uses a ranged weapon or a thrown weapon must succeed on this check before making an attack roll, or the attack is ruined as the weapon or ammunition sticks to their hand. A *lesser restoration* spell makes the stickiness go away.

YELLOW POOL

Any character who drinks from the yellow pool regains 4d4 + 4 hit points. The character cannot gain this benefit again until the next dawn.

The corruption of this pool gives anyone who drinks from it a case of hiccups for 1 hour. The character has disadvantage on Dexterity (Stealth) checks and on Charisma checks that involve speaking. Spellcasters with hiccups have no problem casting spells with verbal components. A *lesser restoration* spell makes the hiccups go away.

WEST DOORS

These stone double doors are scorched and cracked, leaving a gap between them. Through the gap, flickering light can be seen in the room beyond.

The flickering light comes from many magical mirrors that line the walls of the dragons' lair. The gap is not wide enough for the characters to see the dragons clearly, but they can see and hear the following from the door:

In the northwest corner of a large room, a rough mound gleams with the light of gold and shiny blue gems. A low rumbling sound rises and falls, and you can hear a voice when it fades.

The large mound of something is actually a small mound of rubble and treasure, with the two dragons sleeping on top of it. There is gold and gems in the mound, but the gleam the characters can see is mostly the dragons' shiny hide.

The voice is Aranak, who is talking in her sleep. She is a young wyrmling, only five years old, and she mumbles in both Common and Draconic.

The voice sounds like a young child, speaking softly so that you can hear only part of what is said. "... you all love me... yes, bow down... no, none for you... more for me... so shiny... so special..."

If none of the characters speaks Draconic, add the following:

In between the words you recognize, the voice says other things, but it sounds like hissing gibberish to you.

Aranak is the boss of her twin brother, Orida, and she decides everything for both of them. She knows that the kobolds in area 49 fear her and her brother, but she does not trust them. So the dragons keep the doors to their chamber barred from the inside. Those doors can be forced open only with a DC 18 Strength (Athletics) check. Aranak and Orida are both sound sleepers. They do not wake up until someone forces the door open, or if they are alerted by the kobolds in area 49.

SOUTH DOORS

These wooden double doors have been damaged and rebuilt. Scraps of wood have been nailed on to reinforce their old planks.

If a character who speaks Draconic listens at the doors, read:

On the other side of the door, two high-pitched voices are arguing in Draconic, saying: "I found it!" and "Liar! It's mine!"

For any other character who listens at the doors, read:

On the other side of the doors, two high-pitched voices are arguing in an unknown hissing language.

These are two kobolds fighting over a scroll. See area 48 for more information.

48. RELIC ROOM

If the characters enter this area from area 43, read:

The room past the secret door is 25 feet from east to west (extending 20 feet west of the secret door) and extends 20 feet north.

If the characters enter this area from area 47, read:

The room past the double doors is 25 feet from east to west (extending 10 feet east and 5 feet west of the doors) and extends 20 feet south.

Then read the following to finish describing the room.

A set of wooden double doors stands partly open along the west wall, 5 feet from the north and south walls.

This room once held magic relics. But the damage seen in the other areas of the dungeon has been cleaned up here. Shelves have been reinforced with scraps of wood and are neatly piled with scrolls. Two kobolds are working at those shelves, sorting and stacking scrolls. They look up to see you, alarmed.

KOBOLD ESCAPE

Tell the characters to roll initiative as if the kobolds are going to fight. But on their turn, the kobolds both flee west, one of them dropping a scroll tube that was stuck in its belt. They take the **Dash action** (or the **Disengage action** if the characters have moved in to attack) to move into area 49. Then they slam the doors behind them.

As long as the kobolds are not killed immediately, they warn their kobold companions and their leader, Giddith, about the characters. If they are both killed before they can flee, the sounds of combat alert the other kobolds. In either case, those kobolds are ready for the characters. See area 49.

EXPLORING THE AREA

The characters find hundreds of damaged books and scrolls on the shelves in this area. Most are schoolbooks and teacher's notes, and are not worth anything. All the valuable books and scrolls have been stored in the dragons' domain (area 50).

TREASURE

The scroll tube left by the kobold holds a *spell scroll* of *identify*. The kobolds' earlier argument was about taking credit for finding the scroll when they gave it to Giddith.

WEST DOORS

The double doors are not locked or stuck. In fact, the kobolds in area 49 are anxious for the characters to come through. When the door is opened, you need to know where all the characters are standing. But you also need to not warn the players that something is happening by asking them where their characters are.

Make a note if any players tell you their characters are moving away from the west doors, or are waiting in area 47 or the secret hallway. If none of the players say these things, you can

MAKING NEW MONSTERS

The kobold spy and the kobold priest start with the spy stat block and the priest stat block. Then they add the kobold's darkvision, Sunlight Sensitivity, and Pack Tactics traits.

assume that all the characters are in the center of the room when the door is opened and the first character steps through it. See area 49 for what happens next.

SECRET DOOR

The secret door in the south wall is well hidden. It takes a successful DC 18 Wisdom (Perception) check to find it. This door slides to one side to reveal the hallway beyond.

A hallway 5 feet wide extends 30 feet south from the secret door.

Dusty tapestries hang along the hallway, showing mages casting spells. The middle section of the hall is a 10-foot-long staircase going down. At the end of the hall, the east wall shows the back of a secret door, with a handle to open it. The back of the secret door you've just opened has the same handle.

From the back, both the secret doors in this hallway can be easily seen and opened by pulling on their handles.

49. KOBOLD HALL

The double doors open into an alcove that is 10 feet from north to south and extends 5 feet west. The room beyond the alcove is 20 feet from north to south (extending 5 feet north and 5 feet south of the alcove) and extends 25 feet west. A closed door stands on the west wall, next to the south wall.

Glowing mushrooms cling to the walls and floor of this chamber, filling it with an eerie light. In the northwest corner, the rotting remains of a large table have collapsed under the weight of mushrooms that cover it. A fountain stands to the north, and bedrolls are spread out on the west and south walls. But no creatures can be seen.

Alerted by their friends running in from area 48, or by a fight in that area, the kobolds are hiding behind the table and ready for intruders.

MONSTERS – KOBOLD PRIEST AND FOLLOWERS

This is the threat the characters might have been warned about by Varnaak in area 35 — two **kobolds** and a **kobold spy**, led by a **kobold priest**. (If the kobolds in area 48 were able to flee, they are the two kobolds here. If they were killed, there are two other kobolds here.) Unlike the kobolds in the Sages' Quarter, these kobolds are evil, like many of their kind.

Giddith is a priest, and the leader of the kobolds. She wears a dark cloak with the dragon dagger symbol on it — one of the magic cloaks of Hazakor, just like the cloaks in area 7. Giddith has promised the kobolds' service to the blue dragon wyrmlings, Aranak and Orida. Under her leadership, these kobolds fight fiercely until they **drop to 0 hit points**. If Giddith is killed, the other kobolds just fight harder to avenge her.

KOBOLD ATTACK

Giddith and her kobolds hide until the doors open in the alcove. Then they watch as the first character to move past the doors triggers a *glyph of warding* spell, which Giddith cast from a *spell scroll* originally found in area 48. The glyph is set to ignore kobolds and dragons. But when any other creature comes through the door, its exploding runes erupt with magical energy in a 20-foot-radius sphere centered on the door. This fills most of area 48 and the eastern part of area 49. The table the kobolds hide behind is outside the blast in the northwest corner of the room, and they cheer as it goes off.

Only a *detect magic* spell or a successful DC 17 Intelligence (Investigation) check will allow characters to notice the glyph.

Characters who are right next to the east wall of area 48 are outside the spell's area. They take no damage. Everyone else in area 48 must make a DC 17 Dexterity saving throw. A character takes 22 (5d8) thunder damage on a failed save or half damage on a successful save.

When the glyph goes off (or if the characters notice it and don't go past the doors), the kobolds rush into battle, fighting in either area 48 or 49. The kobold spy fights close to other kobolds so that it can use its *Sneak Attack* for extra damage. All the kobolds cry out, "For the mistress!" in Draconic and Common as they fight. They mean Aranak the blue dragon, but the characters might think they're talking about Giddith.

GIDDITH

The kobold priest stays out of melee if she can. She casts *spirit guardians* on herself before the fight starts, with the other kobolds unaffected by it. Any character who comes within 15 feet of her has their speed halved and takes necrotic damage. Each round, Giddith casts *guiding bolt* against a lightly armored character. If she must use her mace, she uses her Divine Eminence and expends a 2nd-level spell slot each turn. This lets her deal an extra 14 (4d6) radiant damage on a hit.

As she fights, Giddith moves to try to get to area 47. She wants to reach the west doors there so she can alert the sleeping Aranak. If the players don't notice what Giddith is trying to do, ask for Wisdom (Perception) checks. The character with the highest check notices the kobold priest looking anxiously toward the double doors as she moves.

If Giddith reaches the doors, she pounds on them and screams, "Mistress! Intruders!" in Draconic. This makes the characters' fight harder when they encounter the dragons in area 50.

EXPLORING THE AREA

The kobold camp contains the band's exploring gear. All of it is in rough shape and not worth anything.

TREASURE

Six sacks near the bedrolls contain the kobolds' treasure. This totals 120 gp and twelve amethyst gems worth 5 gp each.

Giddith has three *spell scrolls* hidden in her bedroll. It takes a successful DC 13 Wisdom (Perception) check to find them. They are a *spell scroll* of *misty step*, a *spell scroll* of *protection from energy*, and a *spell scroll* of *prayer of healing*. (Giddith cannot cast *misty step*, but she was keeping that *spell scroll* hidden from the dragons to sell it.)

In addition to the magic cloak of Hazakor she wears, Giddith has a magic crescent-moon key and a magic triangle key for opening the double doors in area 8. She found the cloak and the keys when she and her kobolds first explored the Sages' Quarter, and keeps the keys in a pocket of the cloak. Using the keys and the cloak, Giddith was able to move from the Sages' Quarter, through area 8, and into the Mages' Domain.

50. DRAGONS' DOMAIN

This final chamber is the lair of the creatures that want to control the Halls of Hazakor — a pair of twin blue dragon wyrmlings named Aranak and Orida. The dragons discovered an entrance into the ruins six months ago.

The kobolds showed up three months ago. After Orida threatened them and Aranak promised them treasure, Giddith and her warriors agreed to work for the dragons. Since then, Aranak and Orida have had the kobolds collecting Hazakor's lost lore and cleaning up the Mages' Domain. The dragons hope this lore will make them even more powerful.

The doors to this area must be forced open and are barred from the inside. See area 47.

From the double doors, a 10-foot-wide alcove runs 5 feet west. The huge chamber beyond the alcove is 35 feet north to south (extending 15 feet north and 10 feet south of the alcove) and extends 40 feet west.

Along the south wall of the room, 10 feet from the west wall, a wide crack near a fountain opens up to darkness. Piles of rubble are spread along the floor, including one along the west wall that is covered in gems and coins. Dozens of glowing mirrors hanging on the walls fill this chamber with light, but many are shattered and scorched.

AWAKE OR ASLEEP?

If Giddith the kobold priest was able to reach the door and shout out a warning, read the following to the players:

Two blue dragons stand side by side between you and the treasure pile. Each is 15 feet long from nose to tail where they wait for you. One snarls as it claws the floor, tearing gouges in the stone. The other lashes the air with its wings and tail, its mouth opening to show a haze of lightning.

If Giddith did not warn the dragons before the characters forced the door open, read:

Two blue dragons, each 15 feet long from nose to tail, are coiled together on top of the pile of treasure and rubble. One dragon is asleep, but the other is stirring. Its eyes flick open, and it snarls as it sees you.

Aranak is just waking up, and Orida is still sleeping.

Characters who act as soon as the door is open can **surprise** them. This gives the characters 1 round of free attacks against the dragons before they join the fight.

If the characters do not attack immediately, the sleeping dragons wake up and are not surprised.

The dragons howl in rage as they leap from the treasure pile. One snarls as it claws the floor, tearing gouges in the stone. The other lashes the air with its wings and tail, its mouth opening to show a haze of lightning.



If the dragons are woken up by Giddith and the characters don't come into area 50 right away, they will wonder what is going on. You get to decide when the two of them will come out into area 47, ready to fight — whether the characters are ready or not.

MONSTERS – ARANAK AND ORIDA THE BLUE DRAGONS

Aranak and Orida are **blue dragon wyrmlings**. They are small for dragons, but both are an evil and deadly threat. Aranak is vain. She does not believe that a party of adventurers is any match for her and her brother. Orida is reckless. He always wants to prove to his sister that he is tougher than she is.

DRAGON ASSAULT

Aranak uses her Lightning Breath in the first round of combat. Then she uses it again whenever it recharges, but only if she can hit at least two characters with it. She talks to the characters in Common as she fights, saying that if they run, she and her brother will let them go. But any character who succeeds on a DC 13 Wisdom (Insight) check knows that the dragon is lying. She wants the characters to run so she can catch them all in a hallway with her Lightning Breath.

Orida is a brawler. He taunts the characters in Common as he fights, calling them cowards if they try to get away from him. He moves every round to get close to a character to bite, and uses his Lightning Breath only if all the characters run away from him. Any character who succeeds on a DC 14 Wisdom (Insight) check knows that Orida will not use his Lightning Breath as long as someone is fighting him.

Aranak and Orida fight in this area as long as the characters stay here. But if the characters flee, the dragons follow them into other areas of the dungeon. Aranak tries to catch the characters in a narrow hallway, because this lets her hit more targets with her Lightning Breath. Though the dragons are 15 feet long, they are still only Medium creatures. This lets them move through 5-foot-wide hallways normally.

The two dragons always fight together, and they have defeated many powerful foes by ganging up on them. But this means that neither of them likes fighting alone. If either dragon is killed, the surviving sibling shrieks in fear and anger, then turns and flees. The fleeing dragon returns to the tunnel in area 50, then leaves the Halls of Hazakor forever.

KEEPING THE FIGHT MOVING

If the dragons follow characters who flee this area — or if the characters leave and come back, so that you want to change the setup of the dragon fight — you can decide how the fight will go in other areas. In area 47, Aranak's Lightning Breath could accidentally shatter a floating pool. Characters drenched in the water of the yellow healing pool might regain 2d4 hit points as a special bonus. Or creatures close to the exploding pink pool might become stuck to the floor and have to succeed on a DC 12 Dexterity check to move away.

In area 46, any surviving violet fungi will attack the dragons and the characters. A character could also trick Orida into getting next to the magic false doors, so that his lashing tail touches them. This will teleport the dragon into the secret cell. You might reward the party by having Orida not attack for 1 round as he tears through the moldy tapestries instead.

In area 45, the dragons can fly to avoid the water. But the fog might make it easy for a character to distract or fool the dragons with illusion magic. Both dragons might also be afraid to use their Lightning Breath in that area, because they don't know what hitting the magic floating spheres will do. And if the black pudding in area 43 has not been slain, lightning damage from a dragon's breath or bite will cause it to split as it joins the fight.

If the characters can't defeat Aranak and Orida the first time they meet them, they might escape from this area and leave the dragons behind. You then get to decide what happens when the characters come back to try again. You can put the dragons anywhere in the Mages' Court for that second fight. You also get to decide if they have access to other magic, if they know what the pools in area 47 do, and so forth.

You can even put the dragons in other areas of the dungeon if you want to. Aranak might have collected some of the same magic keys the characters collected, and could be wearing Giddith's magic cloak as a short cape to let her use the keys. Think about the features of any area the dragon fight make take place in. Then use those features to make the fight fun.

EXPLORING THE AREA

The dragons' lair still resembles the magic workroom it once was. Parchments and notes are stacked up on stone shelves, and broken couches are piled by the rubble along the walls.

While serving Aranak, Giddith has been making notes on old parchments in Common and Draconic. She was hoping to write the dragons' life story as they grew more powerful and famous. Her notes are kept in this area, which also has a number of old parchments from Hazakor's day. Characters who search the room and read the parchments can learn the following:

- This section of the dungeon was called the Mages' Domain. It was a place of mystical study, experiments, and crafting for the wizards and sorcerers who served Hazakor.
- The mirrors in this room once aided in magical meditation, but they only glow now.
- Aranak and Orida were blue dragon wyrmlings, only five years old. Aranak was fascinated by arcane magic. She and her brother found the Halls of Hazakor six months ago, and dreamed of seizing its treasures and lost magical lore.
- While patrolling the Mages' Domain and using the violet fungi for combat practice, Orida found Giddith's band of kobolds three months ago. He "invited" (bullied) them into helping his sister in her research.
- With the help of their kobold servants, the two dragons had recently begun to plan a takeover of the rest of the dungeon.

DRAGON TUNNEL

The crack along the south wall of the chamber opens up to a rough 10-foot-wide tunnel sloping upward to the southwest. This tunnel was created by the earthquake, and leads to an area outside the dungeon. Characters following the tunnel reach the surface after 10 minutes. The tunnel opens up into a hidden cave in the roots of a giant oak tree, 1 mile from the entrance to area 1 of the dungeon.

The tunnel entrance is well hidden in the forest. It would take many days and a successful DC 25 Wisdom (Perception)

check to find it. Once the characters know where the tunnel is, they can use it as another entrance if they leave and return to the dungeon. There are no creatures around the top of the tunnel, but claw marks along the walls of the cave show where the dragons marked it as their territory.

TREASURE

When the fight is done, the characters can collect the coins and gems from the dragons' rubble pile. (The dragons scattered their treasure over the rubble to make it look like a bigger pile of treasure.) Some of the treasure originally came from the Sages' Quarter and the Great Hall. Those were the other areas of the Halls of Hazakor that Giddith and her kobolds explored. All the coins and gems total 250 gp, 900 sp, 1,500 cp, five opals worth 5 gp each, three sunstones worth 10 gp each, and four black diamonds worth 25 gp each.

Most of the mirrors break if they are removed from the walls, but the characters can collect five intact mirrors. Each sheds magical light as a candle, and can be sold for 25 gp.

Mixed in with the coins and gems are four fancy items that the dragons liked. These valuable items are the characters' final reward for braving the Hidden Halls of Hazakor:

- A set of **adamantine chain mail**. (You can decide what size the armor is, depending on which character you think will want it.)
- A *pearl of power*.
- A *medallion of thoughts*.
- A *figurine of wondrous power* (silver raven).

Lastly, the many books and scrolls collected by Aranak talk about Hazakor's magical research. A total of 50 pounds of documents can be collected from the room, which are worth a total of 150 gp. Lynet at Purdey's Rest will pay the characters for the parchments. Or she might tell the characters that the notes are too complex for her to understand, and that they must search for a knowledgeable mage to sell them to. This might give you a starting point for a new adventure.

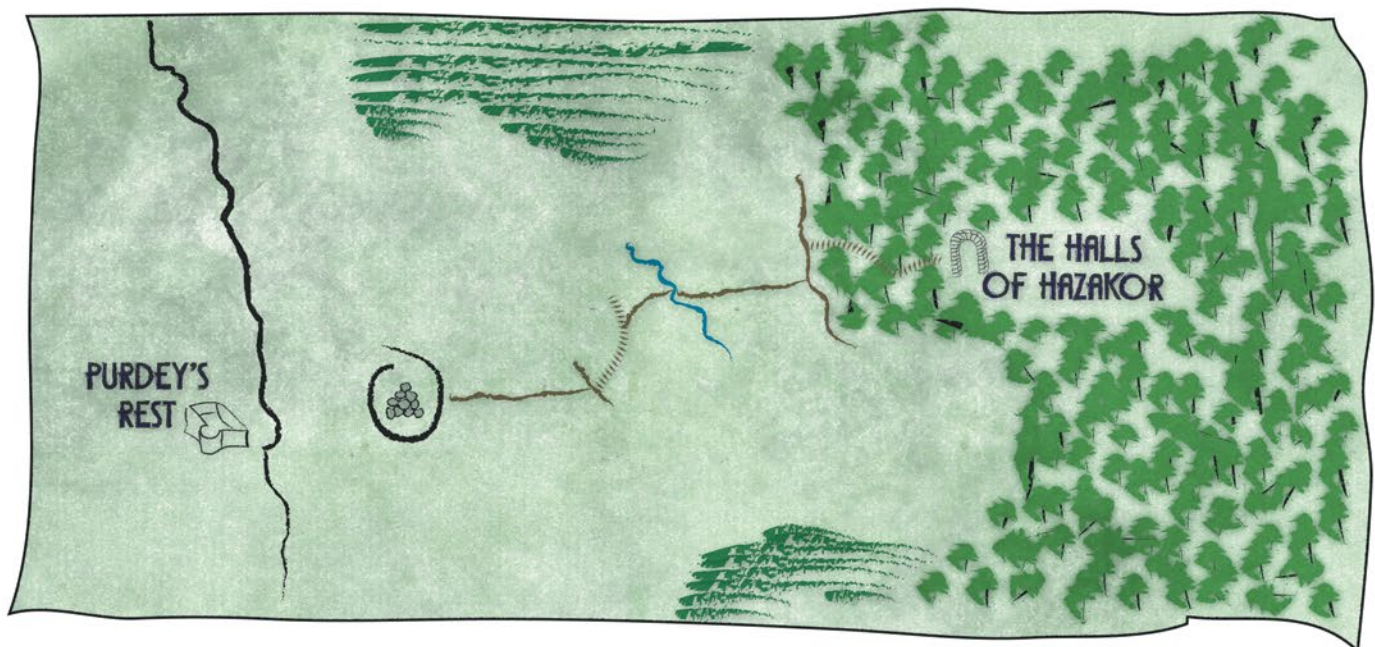
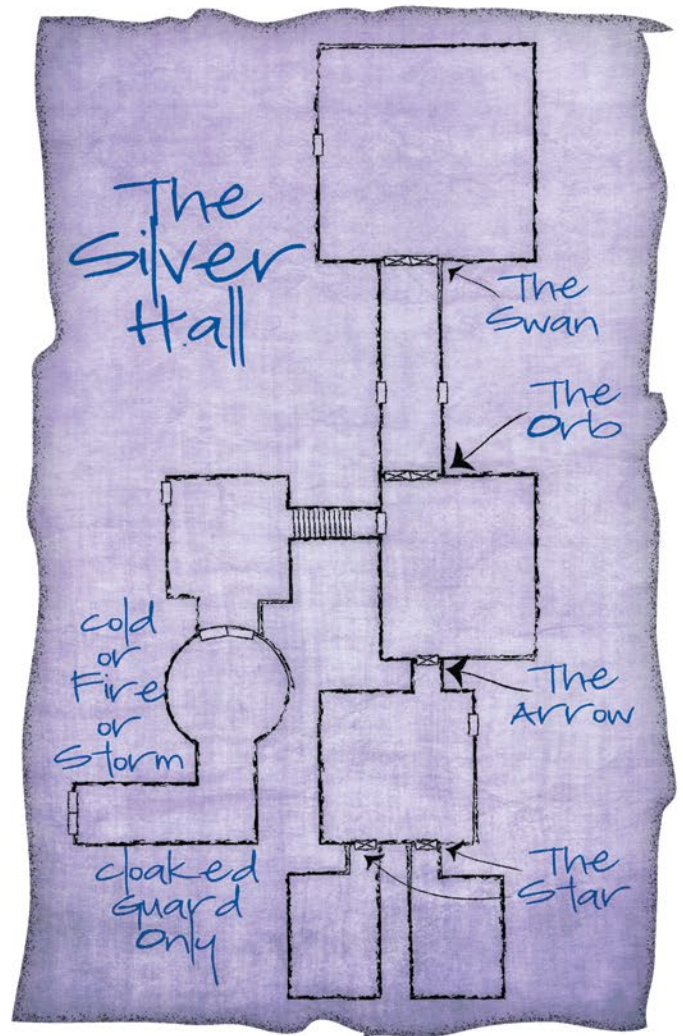
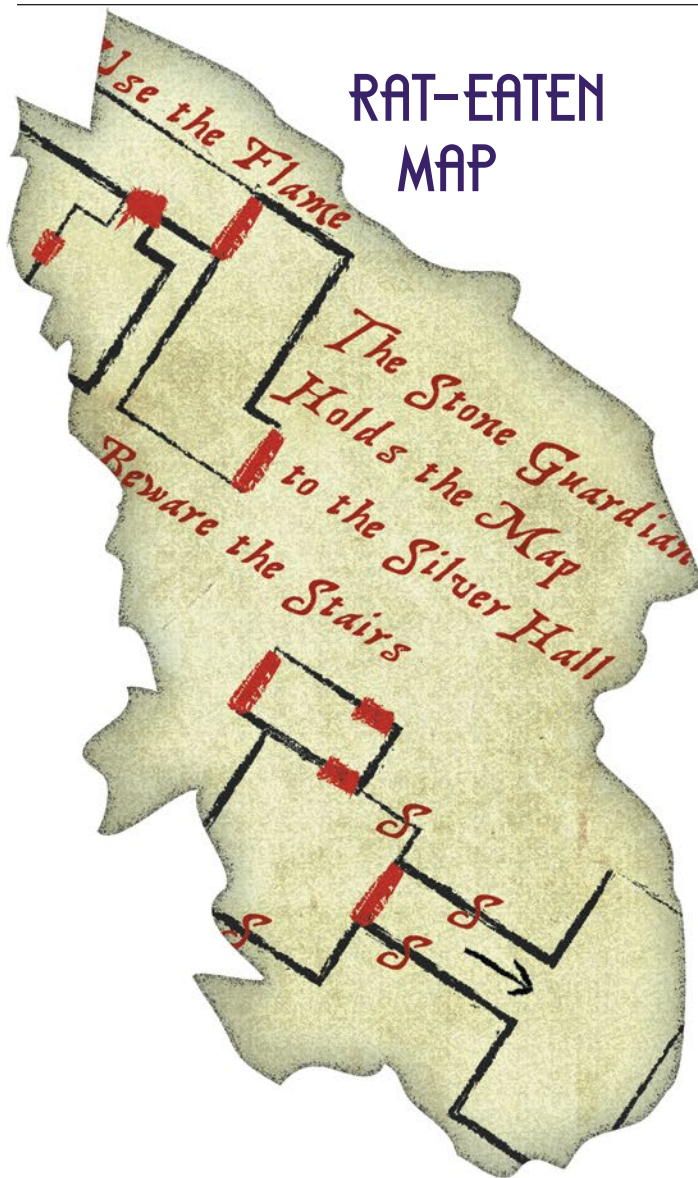
ADVENTURE'S END

The characters have explored the last and most dangerous section of the Hidden Halls of Hazakor. They have stood heroically against not one but two dragons. The experience they've gained from the challenges they've faced lets each character attain 5th level. Your rulebooks talk about what new features and benefits each character gains as a result.

If the characters have not left any areas unexplored, this ends their time in the Hidden Halls of Hazakor. But that doesn't mean it's the end of their adventures. You can make up new adventures of your own, or look for other published adventures for characters of 5th level and higher.

Now that they are finished exploring the ruins, the characters might talk about their exciting exploits. People in Purdey's Rest could learn how the characters helped defeat orc and goblin bandits. Many will be grateful. But bad NPCs such as Isarn the gemcutter and Bronwyn the woodcarver might see the heroic characters as potential enemies.

Congratulations on successfully completing the dungeon and this first part of your campaign as a Gamemaster. And good luck running and playing your many adventures to come. ■



TYBALT'S MAP

CREATURE APPENDIX

This section collects the statistics blocks for the monsters and NPCs that appear in the adventure. These stat blocks are in alphabetical order so it's easy to look them up.

Your game rulebooks have more information about these monsters and NPCs — plus pictures.

MONSTERS

ANIMATED ARMOR

Medium construct, unaligned

Armor Class 18 (natural armor)

Hit Points 33 (6d8 + 6)

Speed 25 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	11 (+0)	13 (+1)	1 (–5)	3 (–4)	1 (–5)

Damage Immunities poison, psychic

Condition Immunities blinded, charmed, deafened, exhaustion, frightened, paralyzed, petrified, poisoned

Senses blindsight 60 ft. (blind beyond this radius), passive Perception 6

Languages —

Challenge 1 (200 XP)

Antimagic Susceptibility. The armor is incapacitated while in the area of an *antimagic field*. If targeted by *dispel magic*, the armor must succeed on a Constitution saving throw against the caster's spell save DC or fall unconscious for 1 minute.

False Appearance. While the armor remains motionless, it is indistinguishable from a normal suit of armor.

ACTIONS

Multiattack. The armor makes two melee attacks.

Slam. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) bludgeoning damage.

AZER

Medium elemental, lawful neutral

Armor Class 17 (natural armor, shield)

Hit Points 39 (6d8 + 12)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	12 (+1)	15 (+2)	12 (+1)	13 (+1)	10 (+0)

Saving Throws Con +4

Damage Immunities fire, poison

Condition Immunities poisoned

Senses passive Perception 11

Languages Ignan

Challenge 2 (450 XP)

Heated Body. A creature that touches the azer or hits it with a melee attack while within 5 feet of it takes 5 (1d10) fire damage.

Heated Weapons. When the azer hits with a metal melee weapon, it deals an extra 3 (1d6) fire damage (included in the attack).

Illumination. The azer sheds bright light in a 10-foot radius and dim light for an additional 10 feet.

ACTIONS

Warhammer. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) bludgeoning damage, or 8 (1d10 + 3) bludgeoning damage if used with two hands to make a melee attack, plus 3 (1d6) fire damage.

BLACK PUDDING

Large ooze, unaligned

Armor Class 7

Hit Points 85 (10d10 + 30)

Speed 20 ft., climb 20 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	5 (–3)	16 (+3)	1 (–5)	6 (–2)	1 (–5)

Damage Immunities acid, cold, lightning, slashing

Condition Immunities blinded, charmed, deafened, exhaustion, frightened, prone

Senses blindsight 60 ft. (blind beyond this radius), passive Perception 8

Languages —

Challenge 4 (1,100 XP)

Amorphous. The pudding can move through a space as narrow as 1 inch wide without squeezing.

Corrosive Form. A creature that touches the pudding or hits it with a melee attack while within 5 feet of it takes 4 (1d8) acid damage. Any nonmagical weapon made of metal or wood that hits the pudding corrodes. After dealing damage, the weapon takes a permanent and cumulative –1 penalty to damage rolls. If its penalty drops to –5, the weapon is destroyed. Nonmagical ammunition made of metal or wood that hits the pudding is destroyed after dealing damage.

The pudding can eat through 2-inch-thick, nonmagical wood or metal in 1 round.

Spider Climb. The pudding can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

ACTIONS

Pseudopod. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) bludgeoning damage plus 18 (4d8) acid damage. In addition, nonmagical armor worn by the target is partly dissolved and takes a permanent and cumulative –1 penalty to the AC it offers. The armor is destroyed if the penalty reduces its AC to 10.

REACTIONS

Split. When a pudding that is Medium or larger is subjected to lightning or slashing damage, it splits into two new puddings if it has at least 10 hit points. Each new pudding has hit points equal to half the original pudding's, rounded down. New puddings are one size smaller than the original pudding.

BLUE DRAGON WYRLING

Medium dragon, lawful evil

Armor Class 17 (natural armor)

Hit Points 52 (8d8 + 16)

Speed 30 ft., burrow 15 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	10 (+0)	15 (+2)	12 (+1)	11 (+0)	15 (+2)

Saving Throws Dex +2, Con +4, Wis +2, Cha +4

Skills Perception +4, Stealth +2

Damage Immunities lightning

Senses blindsight 10 ft., darkvision 60 ft., passive Perception 14

Languages Draconic

Challenge 3 (700 XP)

ACTIONS

Bite. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 8 (1d10 + 3) piercing damage plus 3 (1d6) lightning damage.

Lightning Breath (Recharge 5–6). The dragon exhales lightning in a 30-foot line that is 5 feet wide. Each creature in that line must make a DC 12 Dexterity saving throw, taking 22 (4d10) lightning damage on a failed save, or half as much damage on a successful one.

GARGOYLE

Medium elemental, chaotic evil

Armor Class 15 (natural armor)

Hit Points 52 (7d8 + 21)

Speed 30 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	11 (+0)	16 (+3)	6 (–2)	11 (+0)	7 (–2)

Damage Resistances bludgeoning, piercing, and slashing from nonmagical attacks not made with adamantite weapons

Damage Immunities poison

Condition Immunities exhaustion, petrified, poisoned

Senses darkvision 60 ft., passive Perception 10

Languages Terran

Challenge 2 (450 XP)

False Appearance. While the gargoyle remains motionless, it is indistinguishable from an inanimate statue.

ACTIONS

Multiattack. The gargoyle makes two attacks: one with its bite and one with its claws.

Bite. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

Claws. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) slashing damage.

GHOST

Medium undead, chaotic evil

Armor Class 13

Hit Points 36 (8d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	17 (+3)	10 (+0)	11 (+0)	10 (+0)	8 (–1)

Damage Resistances necrotic

Damage Immunities poison

Condition Immunities charmed, exhaustion, poisoned

Senses darkvision 60 ft., passive Perception 10

Languages Common

Challenge 2 (450 XP)

Stench. Any creature that starts its turn within 5 feet of the ghost must succeed on a DC 10 Constitution saving throw or be poisoned until the start of its next turn. On a successful saving throw, the creature is immune to the ghost's Stench for 24 hours.

Turning Defiance. The ghost and any ghouls within 30 feet of it have advantage on saving throws against effects that turn undead.

ACTIONS

Bite. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one creature. *Hit:* 12 (2d8 + 3) piercing damage.

Claws. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 10 (2d6 + 3) slashing damage. If the target is a creature other than an undead, it must succeed on a DC 10 Constitution saving throw or be paralyzed for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

GHOUL

Medium undead, chaotic evil

Armor Class 12

Hit Points 22 (5d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	15 (+2)	10 (+0)	7 (–2)	10 (+0)	6 (–2)

Damage Immunities poison

Condition Immunities charmed, exhaustion, poisoned

Senses darkvision 60 ft., passive Perception 10

Languages Common

Challenge 1 (200 XP)

ACTIONS

Bite. *Melee Weapon Attack:* +2 to hit, reach 5 ft., one creature. *Hit:* 9 (2d6 + 2) piercing damage.

Claws. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 7 (2d4 + 2) slashing damage. If the target is a creature other than an elf or undead, it must succeed on a DC 10 Constitution saving throw or be paralyzed for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

GIANT CONSTRICTOR SNAKE

Huge beast, unaligned

Armor Class 12

Hit Points 60 (8d12 + 8)

Speed 30 ft., swim 30 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	14 (+2)	12 (+1)	1 (–5)	10 (+0)	3 (–4)

Skills Perception +2

Senses blindsight 10 ft., passive Perception 12

Languages —

Challenge 2 (450 XP)

ACTIONS

Bite. *Melee Weapon Attack:* +6 to hit, reach 10 ft., one creature.

Hit: 11 (2d6 + 4) piercing damage.

Constrict. *Melee Weapon Attack:* +6 to hit, reach 5 ft., one creature. *Hit:* 13 (2d8 + 4) bludgeoning damage, and the target is grappled (escape DC 16). Until this grapple ends, the creature is restrained, and the snake can't constrict another target.

GIANT WATER RAT

Small beast, unaligned

Armor Class 12

Hit Points 7 (2d6)

Speed 30 ft., swim 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (–2)	15 (+2)	11 (+0)	2 (–4)	10 (+0)	4 (–3)

Senses darkvision 60 ft., passive Perception 10

Languages —

Challenge 1/8 (25 XP)

Hold Breath. The rat can hold its breath for 15 minutes.

Keen Smell. The rat has advantage on Wisdom (Perception) checks that rely on smell.

Pack Tactics. The rat has advantage on an attack roll against a creature if at least one of the rat's allies is within 5 feet of the creature and the ally isn't incapacitated.

ACTIONS

Bite. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

GIANT WOLF SPIDER

Medium beast, unaligned

Armor Class 13

Hit Points 11 (2d8 + 2)

Speed 40 ft., climb 40 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	16 (+3)	13 (+1)	3 (–4)	12 (+1)	4 (–3)

Skills Perception +3, Stealth +7

Senses blindsight 10 ft., darkvision 60 ft., passive Perception 13

Languages —

Challenge 1/4 (50 XP)

Spider Climb. The spider can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

Web Sense. While in contact with a web, the spider knows the exact location of any other creature in contact with the same web.

Web Walker. The spider ignores movement restrictions caused by webbing.

ACTIONS

Bite. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one creature. *Hit:* 4 (1d6 + 1) piercing damage, and the target must make a DC 11 Constitution saving throw, taking 7 (2d6) poison damage on a failed save, or half as much damage on a successful one. If the poison damage reduces the target to 0 hit points, the target is stable but poisoned for 1 hour, even after regaining hit points, and is paralyzed while poisoned in this way.

GOBLIN

Small humanoid (goblinoid), neutral evil

Armor Class 15 (leather armor, shield)

Hit Points 7 (2d6)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (–1)	14 (+2)	10 (+0)	10 (+0)	8 (–1)	8 (–1)

Skills Stealth +6

Senses darkvision 60 ft., passive Perception 9

Languages Common, Goblin

Challenge 1/4 (50 XP)

Nimble Escape. The goblin can take the Disengage or Hide action as a bonus action on each of its turns.

ACTIONS

Scimitar. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) slashing damage.

Shortbow. *Ranged Weapon Attack:* +4 to hit, range 80/320 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

GOBLIN SORCERER

See the NPC section and the "Goblin NPCs" sidebar.

GOBLIN NPCs

To build a special goblin NPC, use the regular NPC stat block. Then add these features:

Senses darkvision 60 ft.

Languages Common, Goblin

Nimble Escape. The goblin can take the Disengage or Hide action as a bonus action on each of its turns.

GRAY OOZE

Medium ooze, unaligned

Armor Class 8

Hit Points 22 (3d8 + 9)

Speed 10 ft., climb 10 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	6 (–2)	16 (+3)	1 (–5)	6 (–2)	2 (–4)

Skills Stealth +2

Damage Resistances acid, cold, fire

Condition Immunities blinded, charmed, deafened, exhaustion, frightened, prone

Senses blindsight 60 ft. (blind beyond this radius), passive Perception 8

Languages —

Challenge 1/2 (100 XP)

Amorphous. The ooze can move through a space as narrow as 1 inch wide without squeezing.

Corrode Metal. Any nonmagical weapon made of metal that hits the ooze corrodes. After dealing damage, the weapon takes a permanent and cumulative –1 penalty to damage rolls. If its penalty drops to –5, the weapon is destroyed. Nonmagical ammunition made of metal that hits the ooze is destroyed after dealing damage.

The ooze can eat through 2-inch-thick, nonmagical metal in 1 round.

False Appearance. While the ooze remains motionless, it is indistinguishable from an oily pool or wet rock.

ACTIONS

Pseudopod. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 4 (1d6 + 1) bludgeoning damage plus 7 (2d6) acid damage, and if the target is wearing nonmagical metal armor, its armor is partly corroded and takes a permanent and cumulative –1 penalty to the AC it offers. The armor is destroyed if the penalty reduces its AC to 10.

ICE MEPHIT

Small elemental, neutral evil

Armor Class 11

Hit Points 21 (6d6)

Speed 30 ft., fly 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (–2)	13 (+1)	10 (+0)	9 (–1)	11 (+0)	12 (+1)

Skills Perception +2, Stealth +3

Damage Vulnerabilities bludgeoning, fire

Damage Immunities cold, poison

Condition Immunities poisoned

Senses darkvision 60 ft., passive Perception 12

Languages Aquan, Auran

Challenge 1/2 (100 XP)

Death Burst. When the mephitis dies, it explodes in a burst of jagged ice. Each creature within 5 feet of it must make a DC 10 Dexterity saving throw, taking 4 (1d8) slashing damage on a failed save, or half as much damage on a successful one.

False Appearance. While the mephitis remains motionless, it is indistinguishable from an ordinary shard of ice.

Innate Spellcasting (1/Day). The mephitis can innately cast *fog cloud*, requiring no material components. Its innate spellcasting ability is Charisma.

ACTIONS

Claws. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one creature. *Hit:* 3 (1d4 + 1) slashing damage plus 2 (1d4) cold damage.

Frost Breath (Recharge 6). The mephitis exhales a 15-foot cone of cold air. Each creature in that area must succeed on a DC 10 Dexterity saving throw, taking 5 (2d4) cold damage on a failed save, or half as much damage on a successful one.

KOBOLD

Small humanoid (kobold), lawful evil

Armor Class 12

Hit Points 5 (2d6 – 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (–2)	15 (+2)	9 (–1)	8 (–1)	7 (–2)	8 (–1)

Senses darkvision 60 ft., passive Perception 8

Languages Common, Draconic

Challenge 1/8 (25 XP)

Sunlight Sensitivity. While in sunlight, the kobold has disadvantage on attack rolls, as well as on Wisdom (Perception) checks that rely on sight.

Pack Tactics. The kobold has advantage on an attack roll against a creature if at least one of the kobold's allies is within 5 feet of the creature and the ally isn't incapacitated.

ACTIONS

Dagger. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

Sling. *Ranged Weapon Attack:* +4 to hit, range 30/120 ft., one target. *Hit:* 4 (1d4 + 2) bludgeoning damage.

KOBOLD PRIEST

See the NPC section and the “Kobold NPCs” sidebar.

KOBOLD SPY

See the NPC section and the “Kobold NPCs” sidebar.

KOBOLD NPCs

To build a special kobold NPC, use the regular NPC stat block. Then add these features:

Senses darkvision 60 ft.

Languages Common, Draconic

Sunlight Sensitivity. While in sunlight, the kobold has disadvantage on attack rolls, as well as on Wisdom (Perception) checks that rely on sight.

Pack Tactics. The kobold has advantage on an attack roll against a creature if at least one of the kobold's allies is within 5 feet of the creature and the ally isn't incapacitated.

MAGMA MEPHIT

Small elemental, neutral evil

Armor Class 11

Hit Points 22 (5d6 + 5)

Speed 30 ft., fly 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (–1)	12 (+1)	12 (+1)	7 (–2)	10 (+0)	10 (+0)

Skills Stealth +3

Damage Vulnerabilities cold

Damage Immunities fire, poison

Condition Immunities poisoned

Senses darkvision 60 ft., passive Perception 10

Languages Ignan, Terran

Challenge 1/2 (100 XP)

Death Burst. When the mephrit dies, it explodes in a burst of lava. Each creature within 5 feet of it must make a DC 11 Dexterity saving throw, taking 7 (2d6) fire damage on a failed save, or half as much damage on a successful one.

False Appearance. While the mephrit remains motionless, it is indistinguishable from an ordinary mound of magma.

Innate Spellcasting (1/Day). The mephrit can innately cast *heat metal* (spell save DC 10), requiring no material components. Its innate spellcasting ability is Charisma.

ACTIONS

Claws. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one creature. *Hit:* 3 (1d4 + 1) slashing damage plus 2 (1d4) fire damage.

Fire Breath (Recharge 6). The mephrit exhales a 15-foot cone of fire. Each creature in that area must make a DC 11 Dexterity saving throw, taking 7 (2d6) fire damage on a failed save, or half as much damage on a successful one.

OGRE

Large giant, chaotic evil

Armor Class 11 (hide armor)

Hit Points 59 (7d10 + 21)

Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	8 (–1)	16 (+3)	5 (–3)	7 (–2)	7 (–2)

Senses darkvision 60 ft., passive Perception 8

Languages Common, Giant

Challenge 2 (450 XP)

ACTIONS

Greatclub. *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 13 (2d8 + 4) bludgeoning damage.

Javelin. *Melee or Ranged Weapon Attack:* +6 to hit, reach 5 ft. or range 30/120 ft., one target. *Hit:* 11 (2d6 + 4) piercing damage.

ORC

Medium humanoid (orc), chaotic evil

Armor Class 13 (hide armor)

Hit Points 15 (2d8 + 6)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	12 (+1)	16 (+3)	7 (–2)	11 (+0)	10 (+0)

Skills Intimidation +2

Senses darkvision 60 ft., passive Perception 10

Languages Common, Orc

Challenge 1/2 (100 XP)

Aggressive. As a bonus action, the orc can move up to its speed toward a hostile creature that it can see.

ACTIONS

Greataxe. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 9 (1d12 + 3) slashing damage.

Javelin. *Melee or Ranged Weapon Attack:* +5 to hit, reach 5 ft. or range 30/120 ft., one target. *Hit:* 6 (1d6 + 3) piercing damage.

SKELETON

Medium undead, lawful evil

Armor Class 13 (armor scraps)

Hit Points 13 (2d8 + 4)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	15 (+2)	6 (–2)	8 (–1)	5 (–3)

Damage Vulnerabilities bludgeoning

Damage Immunities poison

Condition Immunities exhaustion, poisoned

Senses darkvision 60 ft., passive Perception 9

Languages understands all languages it knew in life but can't speak

Challenge 1/4 (50 XP)

ACTIONS

Shortsword. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

Shortbow. *Ranged Weapon Attack:* +4 to hit, range 80/320 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

SPECTER

Medium undead, chaotic evil

Armor Class 12

Hit Points 22 (5d8)

Speed 0 ft., fly 50 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
1 (–5)	14 (+2)	11 (+0)	10 (+0)	10 (+0)	11 (+0)

Damage Resistances acid, cold, fire, lightning, thunder;

bludgeoning, piercing, and slashing from nonmagical attacks

Damage Immunities necrotic, poison

Condition Immunities charmed, exhaustion, grappled, paralyzed, petrified, poisoned, prone, restrained, unconscious

Senses darkvision 60 ft., passive Perception 10

Languages understands all languages it knew in life but can't speak

Challenge 1 (200 XP)

Incorporeal Movement. The specter can move through other creatures and objects as if they were difficult terrain. It takes 5 (1d10) force damage if it ends its turn inside an object.

Sunlight Sensitivity. While in sunlight, the specter has disadvantage on attack rolls, as well as on Wisdom (Perception) checks that rely on sight.

ACTIONS

Life Drain. *Melee Spell Attack:* +4 to hit, reach 5 ft., one creature. *Hit:* 10 (3d6) necrotic damage. The target must succeed on a DC 10 Constitution saving throw or its hit point maximum is reduced by an amount equal to the damage taken. This reduction lasts until the creature finishes a long rest. The target dies if this effect reduces its hit point maximum to 0.

STIRGE

Tiny beast, unaligned

Armor Class 14 (natural armor)

Hit Points 2 (1d4)

Speed 10 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
4 (–3)	16 (+3)	11 (+0)	2 (–4)	8 (–1)	6 (–2)

Senses darkvision 60 ft., passive Perception 9

Languages —

Challenge 1/8 (25 XP)

ACTIONS

Blood Drain. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 5 (1d4 + 3) piercing damage, and the stirge attaches to the target. While attached, the stirge doesn't attack. Instead, at the start of each of the stirge's turns, the target loses 5 (1d4 + 3) hit points due to blood loss.

The stirge can detach itself by spending 5 feet of its movement. It does so after it drains 10 hit points of blood from the target or the target dies. A creature, including the target, can use its action to detach the stirge.

TAPESTRY OF SMOTHERING

Large construct, unaligned

Armor Class 12

Hit Points 33 (6d10)

Speed 10 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	14 (+2)	10 (+0)	1 (–5)	3 (–4)	1 (–5)

Damage Immunities poison, psychic

Condition Immunities blinded, charmed, deafened, frightened, paralyzed, petrified, poisoned

Senses blindsight 60 ft. (blind beyond this radius), passive Perception 6

Languages —

Challenge 2 (450 XP)

Antimagic Susceptibility. The tapestry is incapacitated while in the area of an *antimagic field*. If targeted by *dispel magic*, the tapestry must succeed on a Constitution saving throw against the caster's spell save DC or fall unconscious for 1 minute.

Damage Transfer. While it is grappling a creature, the tapestry takes only half the damage dealt to it, and the creature grappled by the tapestry takes the other half.

False Appearance. While the tapestry remains motionless, it is indistinguishable from a normal tapestry.

ACTIONS

Smother. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one Medium or smaller creature. *Hit:* The creature is grappled (escape DC 13). Until this grapple ends, the target is restrained, blinded, and at risk of suffocating, and the tapestry can't smother another target. In addition, at the start of each of the target's turns, the target takes 10 (2d6 + 3) bludgeoning damage.

VIOLET FUNGUS

Medium plant, unaligned

Armor Class 5

Hit Points 18 (4d8)

Speed 5 ft.

STR	DEX	CON	INT	WIS	CHA
3 (–4)	1 (–5)	10 (+0)	1 (–5)	3 (–4)	1 (–5)

Condition Immunities blinded, deafened, frightened

Senses blindsight 30 ft. (blind beyond this radius), passive Perception 6

Languages —

Challenge 1/4 (50 XP)

False Appearance. While the violet fungus remains motionless, it is indistinguishable from an ordinary fungus.

ACTIONS

Multiattack. The fungus makes 1d4 Rotting Touch attacks.

Rotting Touch. *Melee Weapon Attack:* +2 to hit, reach 10 ft., one creature. *Hit:* 4 (1d8) necrotic damage.

ZOMBIE

Medium undead, neutral evil

Armor Class 8

Hit Points 22 (3d8 + 9)

Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	6 (–2)	16 (+3)	3 (–4)	6 (–2)	5 (–3)

Saving Throws Wis +0

Damage Immunities poison

Condition Immunities poisoned

Senses darkvision 60 ft., passive Perception 8

Languages understands the languages it knew in life but can't speak

Challenge 1/4 (50 XP)

Undead Fortitude. If damage reduces the zombie to 0 hit points, it must make a Constitution saving throw with a DC of 5 + the damage taken, unless the damage is radiant or from a critical hit. On a success, the zombie drops to 1 hit point instead.

ACTIONS

Slam. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 4 (1d6 + 1) bludgeoning damage.

NPCS

COMMONER

Medium humanoid (any race), any alignment

Armor Class 10

Hit Points 4 (1d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)

Senses passive Perception 10

Languages any one language (usually Common)

Challenge 0 (10 XP)

ACTIONS

Club. *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 2 (1d4) bludgeoning damage.

GUARD

Medium humanoid (any race), any alignment

Armor Class 16 (chain shirt, shield)

Hit Points 11 (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	12 (+1)	12 (+1)	10 (+0)	11 (+0)	10 (+0)

Skills Perception +2

Senses passive Perception 12

Languages any one language (usually Common)

Challenge 1/8 (25 XP)

ACTIONS

Spear. *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 4 (1d6 + 1) piercing damage, or 5 (1d8 + 1) piercing damage if used with two hands to make a melee attack.

KNIGHT

Medium humanoid (any race), any alignment

Armor Class 18 (plate)

Hit Points 52 (8d8 + 16)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	11 (+0)	14 (+2)	11 (+0)	11 (+0)	15 (+2)

Saving Throws Con +4, Wis +2

Senses passive Perception 10

Languages any one language (usually Common)

Challenge 3 (700 XP)

Brave. The knight has advantage on saving throws against being frightened.

ACTIONS

Multiattack. The knight makes two melee attacks.

Greatsword. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 10 (2d6 + 3) slashing damage.

Heavy Crossbow. *Ranged Weapon Attack:* +2 to hit, range 100/400 ft., one target. *Hit:* 5 (1d10) piercing damage.

Leadership (Recharges after a Short or Long Rest). For 1 minute, the knight can utter a special command or warning whenever a nonhostile creature that it can see within 30 feet of it makes an attack roll or a saving throw. The creature can add a d4 to its roll provided it can hear and understand the knight. A creature can benefit from only one Leadership die at a time. This effect ends if the knight is incapacitated.

REACTIONS

Parry. The knight adds 2 to its AC against one melee attack that would hit it. To do so, the knight must see the attacker and be wielding a melee weapon.

NOBLE

Medium humanoid (any race), any alignment

Armor Class 15 (breastplate)

Hit Points 9 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	12 (+1)	11 (+0)	12 (+1)	14 (+2)	16 (+3)

Skills Deception +5, Insight +4, Persuasion +5

Senses passive Perception 12

Languages any two languages

Challenge 1/8 (25 XP)

ACTIONS

Rapier. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 5 (1d8 + 1) piercing damage.

REACTIONS

Parry. The noble adds 2 to its AC against one melee attack that would hit it. To do so, the noble must see the attacker and be wielding a melee weapon.

PRIEST

Medium humanoid (any race), any alignment

Armor Class 13 (chain shirt)

Hit Points 27 (5d8 + 5)

Speed 25 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	12 (+1)	13 (+1)	16 (+3)	13 (+1)

Skills Medicine +7, Persuasion +3, Religion +4

Senses passive Perception 13

Languages any two languages

Challenge 2 (450 XP)

Divine Eminence. As a bonus action, the priest can expend a spell slot to cause its melee weapon attacks to magically deal an extra 10 (3d6) radiant damage to a target on a hit. This benefit lasts until the end of the turn. If the priest expends a spell slot of 2nd level or higher, the extra damage increases by 1d6 for each level above 1st.

Spellcasting. The priest is a 5th-level spellcaster. Its spellcasting ability is Wisdom (spell save DC 13, +5 to hit with spell attacks). The priest has the following cleric spells prepared:

Cantrips (at will): *light, sacred flame, thaumaturgy*
1st level (4 slots): *cure wounds, guiding bolt, sanctuary*
2nd level (3 slots): *lesser restoration, spiritual weapon*
3rd level (2 slots): *dispel magic, spirit guardians*

ACTIONS

Mace. *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 3 (1d6) bludgeoning damage.

SCOUT

Medium humanoid (any race), any alignment

Armor Class 13 (leather armor)

Hit Points 16 (3d8 + 3)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	14 (+2)	12 (+1)	11 (+0)	13 (+1)	11 (+0)

Skills Nature +4, Perception +5, Stealth +6, Survival +5

Senses passive Perception 15

Languages any one language (usually Common)

Challenge 1/2 (100 XP)

Keen Hearing and Sight. The scout has advantage on Wisdom (Perception) checks that rely on hearing or sight.

ACTIONS

Multiattack. The scout makes two melee attacks or two ranged attacks.

Shortsword. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

Longbow. *Ranged Weapon Attack:* +4 to hit, ranged 150/600 ft., one target. *Hit:* 6 (1d8 + 2) piercing damage.

SORCERER

Medium humanoid (any race), any alignment

Armor Class 15

Hit Points 32 (5d8 + 10)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	14 (+2)	10 (+0)	12 (+1)	16 (+3)

Skills Arcana +2, Deception +5, Perception +3

Senses passive Perception 13

Languages Draconic, any other two languages

Challenge 3 (700 XP)

Bloodline Resilience. The sorcerer's magical bloodline augments its defenses. While the sorcerer is wearing no armor and wielding no shield, its AC is 13 plus its Dexterity modifier.

Empowered Spell (3/day). When the sorcerer rolls damage for a spell, it can reroll up to 3 of the damage dice and must use the new rolls.

Spellcasting. The sorcerer is a 4th-level spellcaster. Its spellcasting ability is Charisma (spell save DC 13, +5 to hit with spell attacks). It has the following sorcerer spells prepared:

SORCERER

Sorcerers are the masters of an ancient and powerful magical art. With a word and a gesture, a sorcerer can summon destruction — or put right the destruction dealt by others. Sorcerers can evoke the power of nature in the form of fire, frost, and lightning, or they can confuse the minds and senses of those who oppose them.

The sorcerer is a new statistics block created for this adventure.

Cantrips (at will): *acid splash, dancing lights, mage hand, shocking grasp, true strike*

1st level (4 slots): *charm person, shield, sleep*

2nd level (3 slots): *blindness/deafness, scorching ray*

ACTIONS

Dagger. *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft, one target. *Hit:* 4 (1d4 + 2) piercing damage.

SPY

Medium humanoid (any race), any alignment

Armor Class 12

Hit Points 27 (6d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	15 (+2)	10 (+0)	12 (+1)	14 (+2)	16 (+3)

Skills Deception +5, Insight +4, Investigation +5, Perception +6, Persuasion +5, Sleight of Hand +4, Stealth +4

Senses passive Perception 16

Languages any two languages

Challenge 1 (200 XP)

Cunning Action. On each of its turns, the spy can use a bonus action to take the Dash, Disengage, or Hide action.

Sneak Attack. Once per turn, the spy deals an extra 7 (2d6) damage when it hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of the spy that isn't incapacitated and the spy doesn't have disadvantage on the attack roll.

ACTIONS

Multiattack. The spy makes two melee attacks.

Shortsword. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

Hand Crossbow. *Ranged Weapon Attack:* +4 to hit, range 30/120 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

MONSTERS IN THE GM'S APPENDIX

The downloadable "GM's Appendix" for the adventure has its own monster section with the same stat blocks. But it puts those stat blocks in the order that NPCs and monsters appear in the adventure. That makes it easy to use those stat blocks when you're running the adventure. You can download the "GM's Appendix" at:

www.insaneangel.com/hazakor

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v1.0 — June 2018

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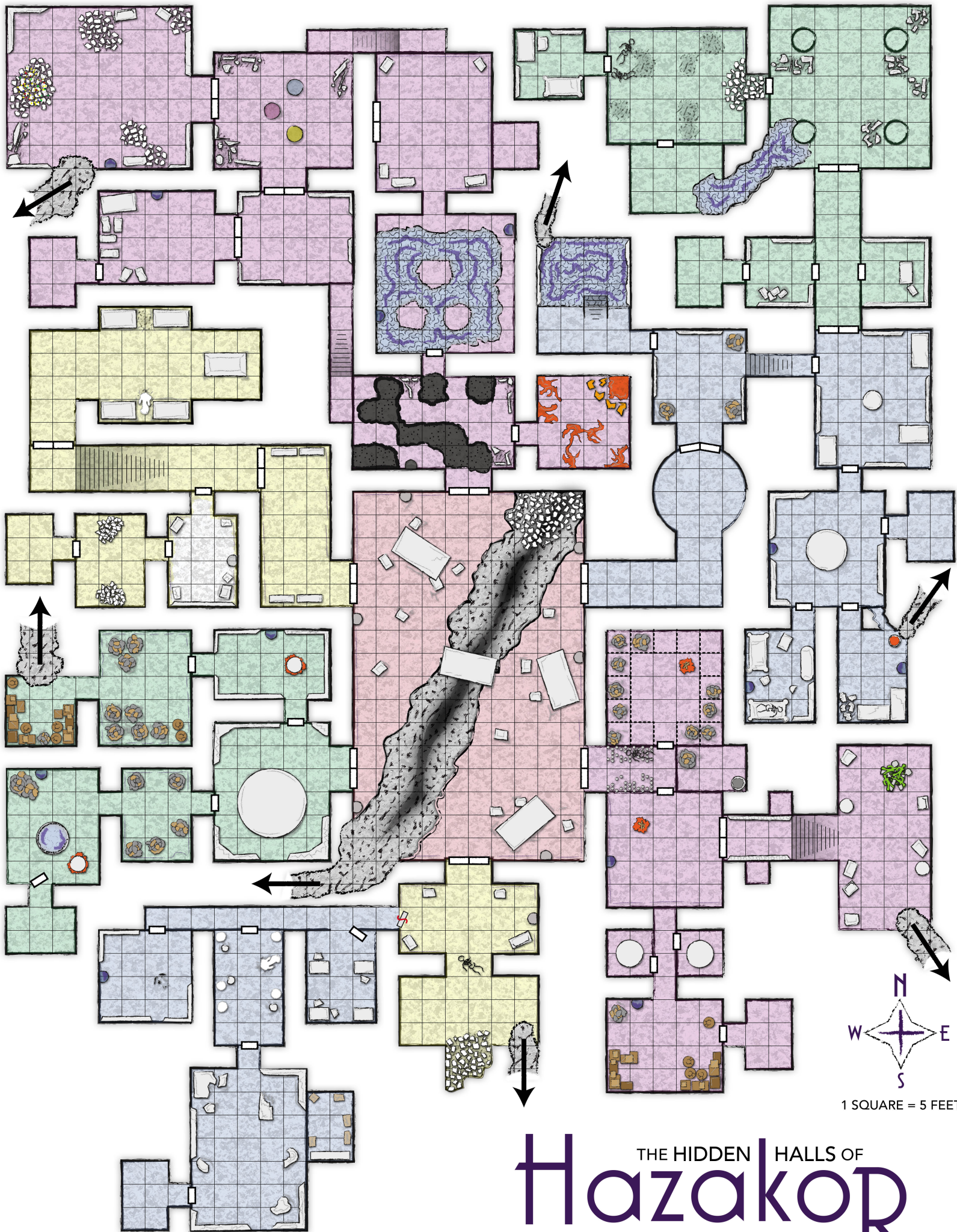
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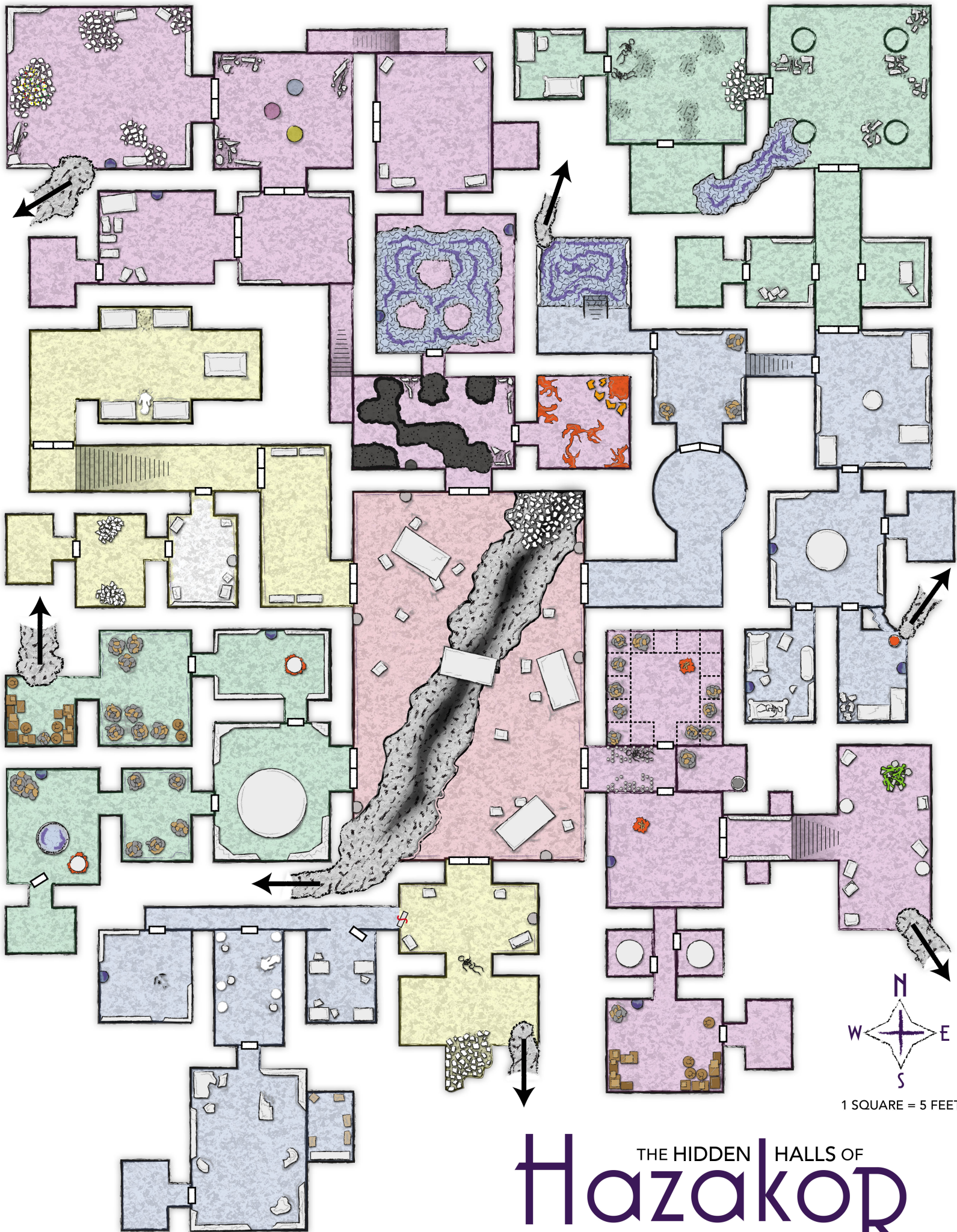
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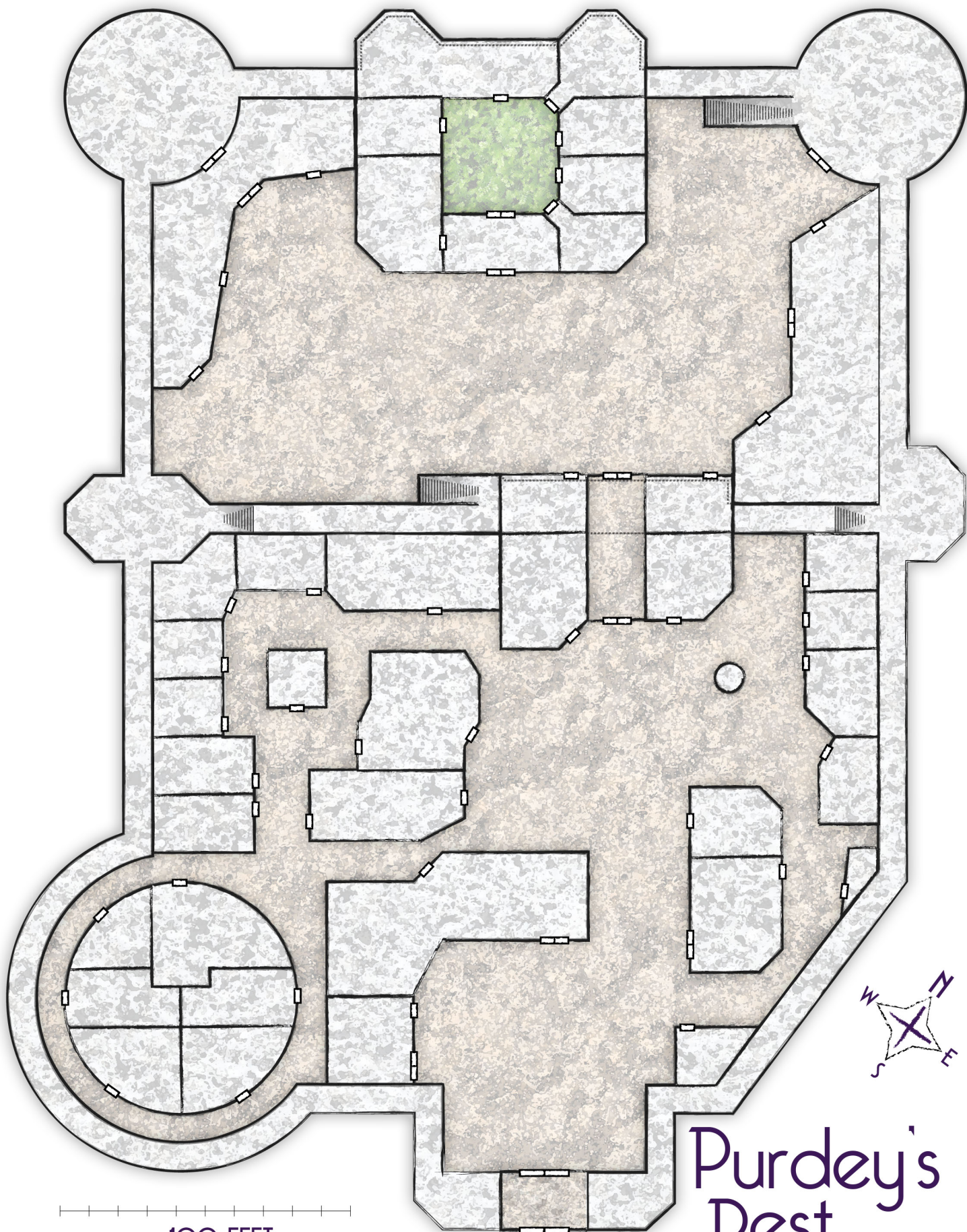
THE HIDDEN HALLS OF

Hazakop



THE HIDDEN HALLS OF

Hazakop



Purdey's Rest

EVERY **YOUNG HERO**
NEEDS SOMEWHERE TO **START**

In the frontier stronghold of Purdey's Rest, rumors of mysterious lost ruins lead a group of young adventurers into the wilderness — and the forgotten dungeons of a legendary dark mage. Facing off against evil bandits, foul undead, and ravenous monsters, the characters seek the rewards of wealth and fame. But before they can claim either, they must survive all the deadly threats of Hazakor's lost halls.

The Hidden Halls of Hazakor is a starter adventure for fifth edition fantasy roleplaying, written with a special focus on young, beginning Gamemasters of ages twelve and up. In a friendly and straightforward fashion, this adventure explores some of the ways a good fantasy RPG dungeon crawl can be put together. It offers advice on how to just let things happen during a game session, and how to not be overwhelmed by all the directions in which an adventure can go. It talks about how to bring nonplayer characters to life, how to have fun running monsters, and how to challenge the other players and their characters alike. *The Hidden Halls of Hazakor* is for any player who's ready to sit in the GM's chair for the first time — and who is ready to learn some of the tricks and techniques that help all GMs run great games.

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