

DEATH FROST DOOM

James Edward Raggi IV

Writing, Cartography, Layout, Interior Artwork (Page 14)
lotfp@lotfp.com

Laura Jalo

Cover and Interior Artwork (Pages 5, 13, 20, 30, 35, and the Dead Sign)
<http://alderfly.deviantart.com/>

Aino Purhonen

Interior Artwork (Page 27)
aino.purhonen@gmail.com

Maria Kyytinens

Proofreading

Curtis Clark

Elder Futhark Font
<http://www.mockfont.com/old/>

Special Thanks to Sam Raimi, Bruce Campbell, and George Romero

© 2009 James Edward Raggi IV

<http://www.lotfp.com/RPG/>
<http://lotfp.blogspot.com>

AUTHOR'S NOTES

I often, unconsciously or not, recycle themes and ideas when creating adventures for my home groups. This particular work is a combination of adventures I'd run for groups in Vaasa and Helsinki. The combined, finished work was playtested in the weeks before release. The first group suffered no casualties but ran like hell, the second group suffered no casualties but cut a deal most unwholesome in order to survive, and the third group lost four out of eight characters before running like hell. I do consider those results a successful playtest and true to the literature and cinema that inspired it.

The “Weird Tale” and pulp adventure fantasy are both filled with exotic locations where Great Evil from Antiquity is discovered. Often, some great ancient evil is unwittingly awakened, and at that point there are two choices: Escape or Die! Ancient evil is cruel, and so this adventure is cruel. The key is to make sure the cruelty is fair, and in this case I have attempted to do so by making sure it is the players that must trigger catastrophic events (no ticking clock or “gotcha!” traps), and that there are multiple means of escape once those events are triggered. In addition, there is enough treasure to be found, and certainly continuing campaign consequences to be faced, that the whole affair is not simply a “Screw you, players!” exercise in sadism.

I've personally only run this adventure, both in its combined finished form and its original separate parts, for characters 3rd level or less. However, I suspect the main issues will remain challenging through sixth level, and there is one reason: At 7th level, spellcasters gain the ability to speak with plants. While it may be unlikely that players think to use this at its most opportune time, doing so effectively turns this adventure into a mapping expedition in an odd location rather than an adventure where participants will stare death in the eye. Even without that concern, when one gets to the higher levels, the ability to stand and fight becomes a viable, survivable option, and by the nature of the foes I would expect this to be terribly unexciting to play out.

With all that in mind... go forth and terrify some adventurers!

Thanks to James Brian Murphy, by whose suggestion we have *Death Frost Doom* instead of *Death Cold Frost*.

Thanks to Gary Gygax and Dave Arneson, who gave form to the hobby we all enjoy to this day.

Thanks to HP Lovecraft, Clark Ashton Smith, Robert E. Howard, Edgar Allan Poe, Robert W. Chambers, Algernon Blackwood, MP Shiel, William Hope Hodgson, Manly Wade Wellman, Arthur Machen, and so many others who inspire me to think in dark colors and minor chords.

Thanks so much to Maria. It's amazing to know what support feels like.

I would very much like to hear about how this module runs for your game in actual play. Post your results, comments, or questions concerning the adventure to the LotFP Message Board or send me an email at lotfp@lotfp.com.

James Edward Raggi IV
Helsinki, Finland
June 7, 2009

The Fine Print: Labyrinth LordTM is copyright 2007, Daniel Proctor. Labyrinth LordTM and Advanced Labyrinth LordTM are trademarks of Daniel Proctor. These trademarks are used under the Labyrinth LordTM Trademark License 1.0 available at www.goblinoidgames.com... This product uses the OSRICTM System (Old School System Reference and Index CompilationTM). The OSRIC system text may be found at <http://www.knights-n-knaves.com/osric>. The OSRIC text is copyright of Stuart Marshall. “OSRIC” and “Old School Reference and Index Compilation,” are trademarks of Matthew Finch and Stuart Marshall and may be used only in accordance with the OSRIC license. This product is not affiliated with Wizards of the Coast... Swords & Wizardry, S&W, and Mythmere Games are the trademarks of Matthew J. Finch. This product is not affiliated with Matthew J. Finch or Mythmere GamesTM... Death Frost Doom is copyright 2009 James Edward Raggi IV. No characters were level-drained in the making or playing or playtesting of this adventure.

THE APPROACH

There stands a mountain upon which nobody climbs. Legend holds that a great evil once lived upon the mountain and forever cursed the land. But fear fades with time, and the blood of those supposedly lost long ago lay claim to the fortunes that they say were stolen from their kin. As yet, none dare attempt to retrieve these riches.

This adventure module describes the abandoned shrine and burial location of an old death cult which is located on the side of a mountain.

How this adventure is presented to players should depend on the playing circumstances. If it is to be used in campaign or sandbox play, then determining where it shall be located is the first step to take. From there, determine where the PCs would be able to learn about the existence of the place and any rumors that they should hear. The adventure will have much more impact if there is a settlement of some sort at the base of the mountain. The more established and familiar the settlement is to the players before this adventure takes place, the more intense this adventure becomes.

It may also be used as a quest location. If there is any information or an item that needs to be fetched, just place it in this adventure (on the altar in location 22 is an ideal location) and feed the quest/clues to the players in whatever manner best suits the campaign.

If the adventure is used for a convention game or other one-shot purposes, it is probably best to read out the background information, allow the characters to purchase equipment based on that, and start the adventure either at Zeke's or directly at the graveyard, depending on your time constraints and whether the players seem likely to enjoy dealing with some strange old codger.

For those that desire at least a description of the journey up the mountain...:

The mountain is steep and treacherous, with only one safe path going up. Referees should make life difficult for PCs who insist on going up the mountain without using the trail. There will be rockslides, predators, sheer surfaces, and certainly a far, far slower pace face those traveling off the trail. It is not "railroading" to make travel along the trail easier, else the very concept of "trail" is useless. The trail was originally established by the people that built their shrine on the mountain, so it actually goes directly to where the PCs are headed, and they chose this mountain for their shrine specifically for its inaccessibility by other means. They wanted to be left alone and they wanted to be able to easily monitor and control the means of approach. In any event, going up the mountain without using the trail should be difficult, but not impossible.

There is not much of interest on the mountain. About a day's journey up the trail from the base of the mountain is the home of Zeke Duncaster. About eight hours further up the trail is the old cabin which housed the ancient, evil cult.

Zeke Duncaster

Just below the treeline of the mountain lives Zeke Duncaster, and he is a nutty old coot. Everything he owns, from his weapons, clothing, and dwelling are handmade from all-natural materials. He uses a stone axe, bone knife, a sling made from animal guts and his clothes are made from animal skins – and while he is a skilled hunter and trapper, he is hardly a competent tanner. He is hard of hearing, so he has made himself a bone ear horn. Since he doesn't get many visitors, he doesn't carry this with him. He will forget that he can't quite understand speech so well anymore so he will misinterpret the PCs' words until he realizes his error and fetches his horn. His speech betrays his nonexistent education, and referees should lay on the backwoods accent and colloquialisms as thick as possible. Zeke hasn't shaved or trimmed his hair in some decades, he went grey long ago, and his hairline has retreated to the top of his scalp. His teeth are all there, but are so rotted that everyone would be better off if they were not. He hasn't bathed in years, and rain just makes his clothes stink.

His cabin, off to the side of the trail, is little more than a series of stakes with thick layers of animal hides strung between them. Hanging from branches all around the cabin, and from lines made from animal gut, are more skins as well as meat. Antlers and poorly stuffed dead critters like chipmunks and squirrels are mounted on tree branches. Blood, both dried and fresh, permeate the entire location. Waste is piled downwind from the cabin. The impression onlookers should get from this is something between a bum's alley digs, a hunter's lodge, and a slaughterhouse.

A good number of the skins have names inked in blood written upon them. One particular skin with the name "Marybelle Walker" on it is hung over what appears to be a large wooden plaque-in-progress, with the letters M-A-R-Y-B-E-L-L already etched into it with self-made stone tools which are laying beside it. In a heap several yards away are several failed attempts at this plaque – Zeke is no better a woodworker than he is a taxidermist, even after all this time.

There will only be a 50% chance that Duncaster is home when the PCs arrive (he keeps no regular schedule so this will be true no matter what time of day they come through). If he is there, there is a 25% chance he is sleeping, a 25% chance he is eating (either raw roots, berries, or smoked meat), a 25% chance he is mending or preparing hides, and a 25% chance he is working on the wooden block. If he is not home, he will be returning in d4 turns (he never wanders far), with a 50% chance he's returning with a fresh kill or a supply of berries, and a 50% chance he's returning with firewood (he never chops down his closest trees).

If he is present and awake, he will walk towards visitors to greet them, hand out to give a friendly shake. This will be rather gross if he's been eating or working with hides. If he is sleeping, he will wake up when approached unless it is someone *moving silently* that is approaching. If he is not present, he will be friendly when he returns, apologizing for not being home to properly greet guests, unless they are rummaging through his belongings in which case he will be yelling about the foul manners of people these days. If the PCs have not damaged or stolen anything, he will calm down. If they have, he will start slapping them around until they leave.

If anyone draws weapons against him or in any way acts as if they intend to inflict even potentially lethal harm on him, Zeke's eyes will sharpen and he will say with eerie clarity: "I know what becomes of the souls of men who slay men. Do you?" He will not use lethal force for any reason but hunting food, and will simply stand if attacked without running or defending himself in any way.

If engaged in conversation, Zeke will offer them root tea and snacks (badger parts...) and be very friendly. If asked about the names or the woodcarving project he's working on, he will explain:

"When I was a youth, there were evil people that lived up this mountain. Eventually they were driven off, but before then they had killed a lot of people. A lot of them! Buried them up there, without a proper gravesite or nuthin'. Everyone else seemed happy that the bad people were gone but didn't give a hoot about all the innocent people that had been killed. That's when I vowed that I would give them all proper

headstones so folks could know that they used to all be real people. When I was younger I'd build fancy cairns and statues for 'em ... nowadays I just do headstones, but I'll be long dead before I ever get to half of 'em. There are just so many..."

He says that the bad men kept a list of their victims, and that list is still found in their old meeting place in the mountains. Duncaster goes up there with a ton of furs and animal blood and copies 100 names at a time. He doesn't dare take the list ("Everything there is cursed! Cursed, you hear me?") and feels scared enough just installing the grave markers, let alone going into the old cabin.

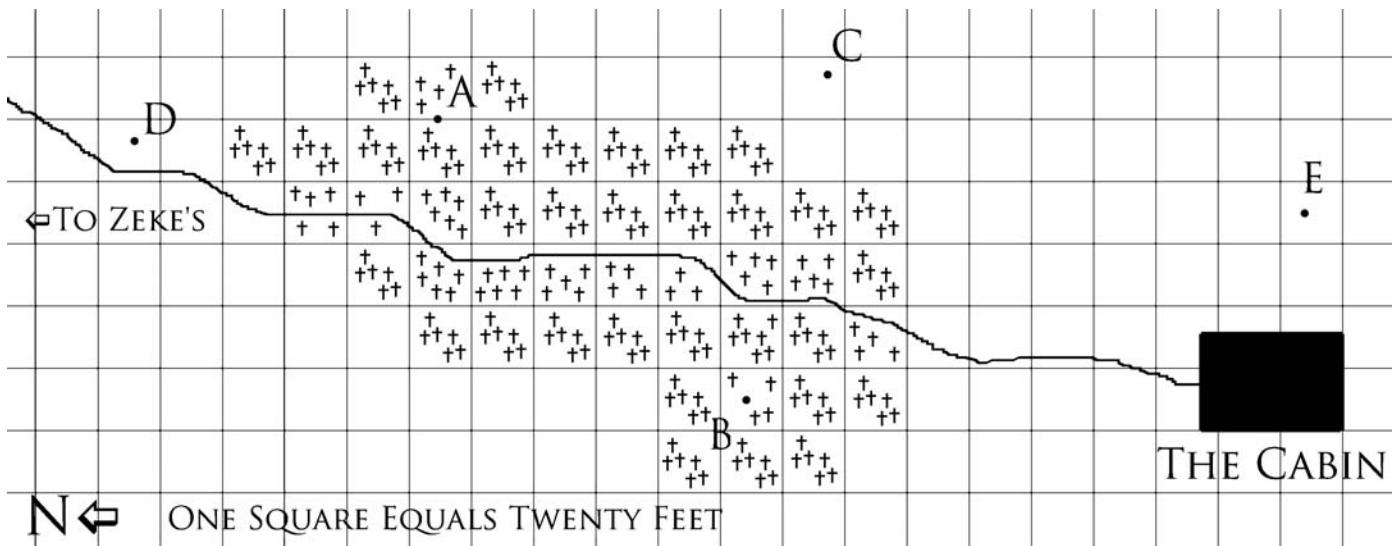
If asked why he would make headstones out of wood, he will note that everything wood seems to turn to stone around that area, given time. And wood is far easier to work with.

If asked about the shrine or the cult or the "cabin," Zeke won't talk much. "They were very bad people and the place should be left alone." If asked about the rumored treasure, he will say, "Surely they had some riches, but is a bit of gold and jewels worth it if you lose your soul?" He does not know anything about what happened to the cult ("I was young then, and the older folk took care of it," he will say), as he began his vigil in the aftermath. He has not gone any further into the cult's cabin than the first room.

If the PCs begin to travel up the mountain in his presence, he will at first tell them it's a bad idea, and then command them to stop, and finally he will attempt to physically restrain them. He will not ever use deadly force, but will attempt to wrestle and hold people until they agree to not go up the mountain. If by some circumstance he watches the PCs depart (he's tied up, for example, or proven to be physically incapable of restraining everyone after a few tries, or people are willing to drag him up the mountain with them), he will give the classic, "You're doomed... you're all doomed!" line. If for some reason Zeke is taken up the mountain (and he will not willingly go), he will seek to escape and run away at the first opportunity.

Duncaster is a crazy old loon, but he is a tough one. In all respects he should be treated as a first level fighter with maximum hit points, 16 strength, and 17 constitution.





THE SURFACE

The further up the trail one goes, the more unnatural the environment becomes. Insects and such are already rare up in the mountains, but after pressing on a bit too far, all signs of life disappear. No grass or shrubs or lichen or moss grows in the ground or upon the rocks, no birds can be seen flying in the sky, and certainly no larger animals will be seen at all. This might be normal except that this is not so high a mountain, and its tree line and snowlines should both by rights be much higher up. The howling of the wind is not only bitterly cold and perhaps painfully loud, but it becomes almost admonishing; an attempt to convince travelers to turn back before it is too late.

Things change after crossing the final ridge before the cabin, just above the unnaturally low-altitude climatic snowline. The wind stops abruptly at this point, and all is silent, save for an otherworldly susurruus that is at the same time disturbingly penetrating yet barely audible. PCs can see the cabin on a rise several hundred yards ahead. Before the cabin are a couple hundred gravestones, a dozen or so mausoleums, and a few statues, all created and placed by Mr. Duncaster at some point in the past forty to fifty years. Some trees, long dead but still standing, cast their twisted and somehow agonized shadows across the stones. In the daytime, a thick mist covers the area and even the most vibrant colors will seem dull in this atmosphere. At night the air is crystal clear, but the moon itself seems to waver and the trees and statues take on an illusion of trembled movement.

Even highly trained animals will absolutely refuse to enter this area, so characters will have to do without their mounts, familiars, or whatever else they've brought along. Leaving them unattended in the wilderness is a bad idea, but certainly in an area as spooky as this, hirelings will not stand guard alone. Zeke would be happy to look after animals, but he will slaughter horses and mules and such for food if the party does not return within two days. Remember that he figures everyone is going to die anyway.

The Graveyard

The important thing to realize is that there are *thousands* more bodies buried up here than are represented by grave markers.

Camping within sight of the graveyard and cabin is a very foolish idea. The spirits of the slain are not at rest as their souls are imprisoned and subject to constant torture. They cry out in both agony and in hopes of rescue, but they can only be heard through dreams, and their message will not be understood as the dreamer will only experience a fraction of the torment that these souls endure. Those attempting to rest here will experience nightmares and have a 25% chance of not having the night count as rest at all and a separate 25% chance of having nightmares of such ferocity that they suffer a -1/-5% to all rolls until they get a proper night's rest (this is cumulative if they continue to rest here and this effect comes up again). The chance for either effect drops by 5% for every hour's travel distance they are from the graveyard. Spellcasters will not be able to regain spells if they suffer either effect. The character will be haunted by intense nightmares for days afterwards, but there will be no mechanical penalties assigned for this.

So anxious are the dead to communicate that casting *Speak With Dead* will work no matter how long ago the victim was slain, but the full knowledge of what is happening to these souls will be gained, and mortal man can not withstand it. The caster will be able to ask no questions, they will take d4 damage, and have a 25% to gain a random insanity. There is a 50% chance that they will lose one point on Constitution and a separate 50% chance that they will gain one point of Wisdom. They will learn that casting *Bless* on a body will release its soul to whatever proper afterlife, if any, awaits it.

Any wooden items or objects, if left in the cemetery or in the cabin or anywhere in the general vicinity, will turn to stone after one week.

A. Shaft

If the characters decide to seek the source of the susurrus, it will take some time because the song seems to resonate from the very ground. After some time, they will be able to determine that it comes from this spot. A grate covering a 50' deep shaft is here, having been covered completely by the snow. If the snow is cleared away, the sound will become much louder in the graveyard area. About 10' down, the shaft becomes choked with a hard, spiky growth. The shaft leads to area 22, and details of the growth are found there as well.

B. Shaft

Here is another grate-covered shaft, and this one goes down to location 28. PCs shouldn't find this access point while going through the graveyard without using extraordinary means or being so thorough that they spend weeks up on the mountain, as there should be no reason for them to think it is here.

C. Corpse

Covered by rather freshly fallen snow is the frozen corpse of one Grover Cincinnati. He was an explorer who climbed the mountain, unaware of its reputation. He found the cabin, decided to stay the night indoors, and was so stricken by nightmares that he fled. Unfortunately, weakened by the psychic assault and being effectively naked in the freezing cold, he didn't get very far. Grover is wearing only a nightshirt.

There are tracks in the snow (Cincinnati's own) coming from the back door of the cabin.

D. The Old Oak Hanging Tree

A few trees still stand in and around the graveyard, although all are long dead. This petrified tree is the largest of them, and stands as a mocking caricature of the life that a normal tree would represent. It was used

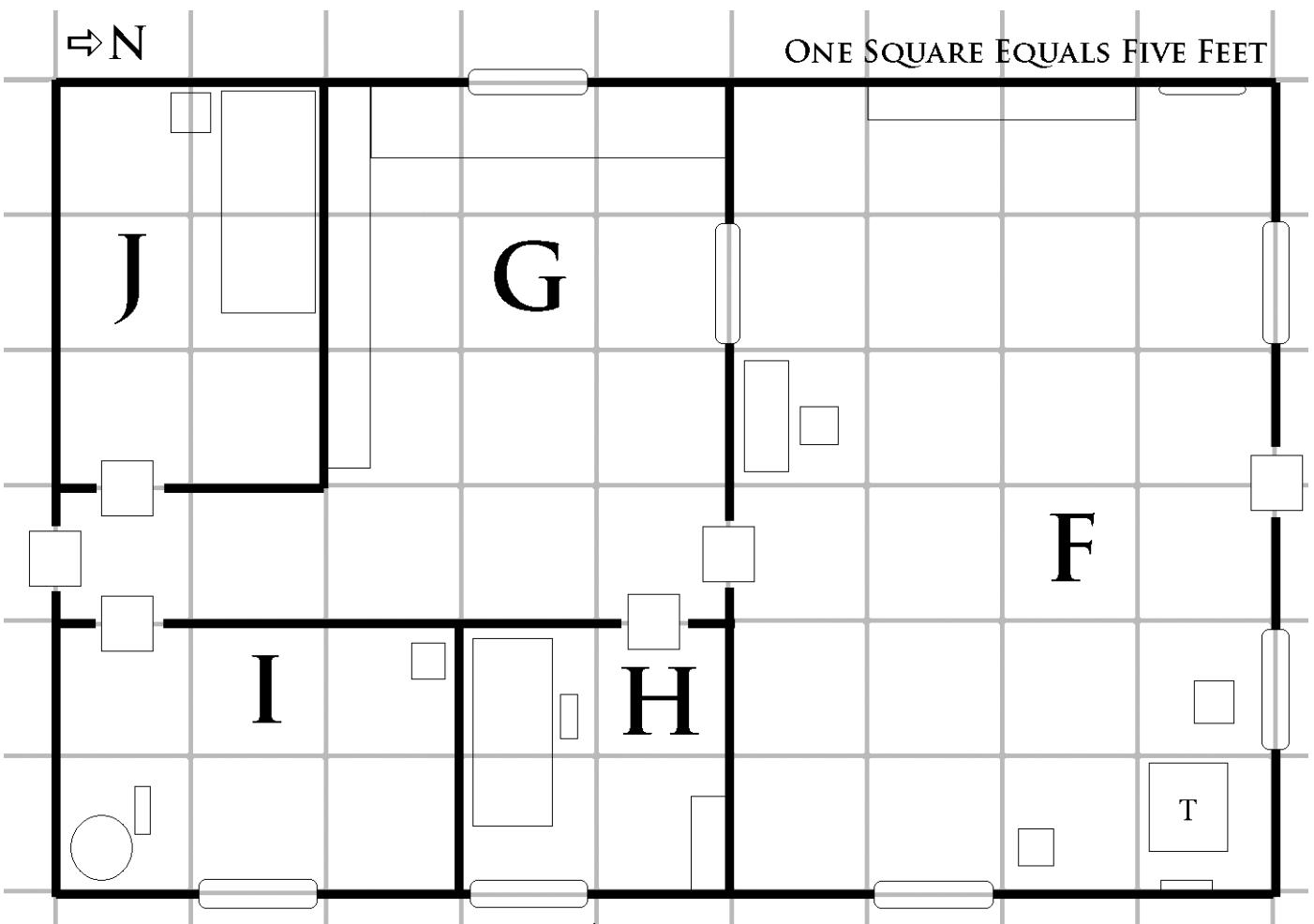
to hang prisoners, traitors, and certain sacrifices, and the broken knot used to secure rope to the thickest branch is still there, although the rest of the rope has long since been hacked away.

Over the centuries, having soaked up the energy of so much painful death, it is filled with the essence of suffering and woe. The tree is self-aware but is unable to move or communicate, and it desperately hates those that move. The only way to discover that something is not right with the tree is if it is damaged, at which point it will bleed human blood. But if it could animate...

E. Well

The well used by the residents of the cabin is still in serviceable condition. The windlass and bucket are made of petrified wood of course, and thus a major effort to crank, but everything works. The water even seems fresh and tastes sparkly, but it too has absorbed too much of the essence of suffering, despair, and pure evil that still marks this place. Anyone drinking this water will have double the chances for all ill effects if sleeping in or around the graveyard and cabin, and even if they rest away from the area they will suffer effects as if they were sleeping in the graveyard.





THE CABIN

The cabin is a shabby looking, run-down place. Its roof seems to sag with the weight of the snow it bears, and its two windows facing the graveyard appear as eyes watching over its grim garden. There are two things which make it completely out of the ordinary: First, the cabin is made of petrified wood, and has stood here for thousands of years. The place would be (and has served as) a fortress if it was properly maintained. Second, every square inch of the surface has minute, calligraphic writing on it. It is etched in the ancient, mystic language of Duvan'Ku. *Comprehend Languages* and *Read Magic* may both be used to read Duvan'Ku. The writing on the cabin holds no useful information, being rather a large collection of exaltations and proclamations such as, "All Hail the King of Death," "To Rule Life and Death," "Glory and Pain," that sort of thing.

The front door (also made of petrified wood) is propped up and leaning against its frame; it is not connected by hinges or any such device. Anyone examining the door before opening it will discover this and be able to quietly move the heavy door. Anyone simply attempting to open the door will not notice this, and the door will fall loudly into the cabin's main room. The referee should then roll a couple of dice, act like he's consulting a chart in this text, and either shake his head in disbelief or smirk like a criminal that's just gotten away with a big heist, whichever would most unnerve the players. And frankly, if the players are not even examining the door before entering this place, the referee might want to check that they're stocked up on blank character sheets – they're going to need them.

The back door, while battered, is functional. Footprints in the snow lead from the back door to location C above.

The windows are made of ordinary glass but are intact. If the windows are broken, they will repair themselves after d4 hours if nobody is watching.

Sleeping in the cabin is dumber than sleeping outside of it, as the spirits of the sacrificers mingle with the spirits of the sacrificed here. There is a 50% chance that a sleeping character will have nightmares so severe that they will suffer the -1/-5% to rolls until properly resting and a 25% chance that the nightmares will be so violent that the character takes d4 points of damage (yes, it can kill them, and no, there will not be any outward signs that they are having worse dreams than anyone else), and a separate 25% chance of picking up a random insanity. The character will be haunted by intense nightmares for weeks afterwards, but there will be no mechanical penalties assigned for this.

Characters entering the cabin will hear a harpsichord (coming from the southeast corner of the cabin) playing a tune complementary to the ever-present alien noise on the wind... The harpsichord is not audible outside the cabin, even if the door is open and someone is inside and can hear it.

F. Main Room

The largest room in the cabin is full of furniture and other mundane items, most of which have sat here undisturbed for quite a long time. There are three chairs in this room, one in front of the desk and two in the northeast corner. If the room is empty when someone enters the room, the chairs will be facing the person coming in, no matter which door they use to enter (or even one of the windows for that matter). If the chairs are rearranged within this room, or if the chairs are moved to another room, and nobody is in the main room or where the chairs are being kept, then the chairs will reappear in their original positions, facing whoever is coming into the room. If the chairs are destroyed, they will not reappear, but if another seat is brought into the room, it will behave like the previous chairs.

Directly opposite the front door, next to the doorway to the hall, is a simple desk. Upon the desk is a great book, bound in the flesh of virgin elves. It is easily as big as a dwarf's chest, and its hundreds of pages are filled with thousands upon thousands of names. The ink and handwriting used vary from page to page. On the cover is written, "Offerings of Duvan'Ku," in the language of Duvan'Ku.

This book is over four thousand years old and will not survive rough handling or even the rigors of standard travel. The names belong to those that have been sacrificed over the millennia. Due to the waning and waxing of the cult's power, this location and this book have not been in continuous use, and if the age of the ink could somehow be checked the researcher would find that there are several instances of time gaps in the entries ranging from a few years to over a thousand years.

There are over forty thousand names in the book. The names in the beginning of the book are strange and foreign (they use a lot of impossible-to-pronounce consonant combinations and apostrophes, for example Tch'Nkgatl), while the final pages written upon (there are several dozen unused pages in the back) have more familiar and modern names. The last several hundred names have a recently-placed red mark next to them (Zeke started at the back of the book because of the more culturally familiar names, and marks those names he copies down so there is no duplication in his work).

Most of the sacrifices were flung into pits or utterly destroyed by one means or another, which is why there are only several thousand remains buried on the mountainside but so many more names in the book.

The fireplace on the west wall doesn't so much as have any ashes in it, but will functionally serve if someone finds any wood with which to fuel it. Above the fireplace is a partially decayed, partially frozen mounted deer head. It's nothing special, but if for some reason the dead rise from their graves, the deer head will wave maniacally back and forth on the wall and laugh hysterically.

The mirror in the northwest corner might seem to be normal to a group of PCs, but it will only reflect the images of Neutral and Good-aligned (or Lawful-aligned, if your game does not use good and evil) people and creatures. Evil (or Chaotic) characters and creatures will simply not appear in the mirror, and their clothing and carried equipment will be invisible as well. The cultists used this mirror to detect spies. The mirror loses its magic if it is moved, but will regain its power if replaced in this spot.

The trapdoor is chained and has a large padlock securing it. Opening the trapdoor will reveal a pit beneath. The pit has handholds (not a ladder!) in the side and is 50' deep, leading to location 1 below. Most light sources at the top of the pit won't illuminate the bottom, and climbing down requires both hands. Who's going first?

Hanging on the wall behind the trapdoor is a clock. It still works, although the current time it displays should be randomly determined (and determined randomly every time the cabin is revisited – when people are present, the clock's hands proceed according to the actual time... but when people depart, time advances or recedes for the clock at various rates). At the top of every hour (according to the clock, anyway), a rotted out frosty cuckoo pops out of the clock and a sickly tweet is uttered. The clock is magical; anyone physically moving the hands forward or backward will cause a time distortion. The distortion affects only the person moving the clock hands; if two or more people try to do it at the same time, randomly determine which is affected. Moving the clock backwards will stop time for that same amount of time, and the character will be able to freely act. Objects will only move if the character moves them, so it would be possible to do things such as walk between raindrops, drop a coin, take a walk, eat a meal, and come back and catch it before it has fallen an inch (provided enough time was moved on the clock to do such things). Other people and animals and undead things will be frozen in time, unable to act. Spirits will still be active, so sleeping on the grounds will have the same effect as normal. Adjusting the clock forward puts the character forward in time by the moved amount. That character will seem to disappear if anyone is watching, and will only reappear after the set amount of time, at which point they will not be aware that any time has passed at all. The clock has a couple of limitations. The clock can not be used while it is affecting someone. If, for example, someone sets the clock ahead five hours, from the point they disappear until they reappear again, its magic will not work. Also, once an effect ends, the clock is non-functional for the same amount of time as its last magical effect. So in the last example, for five hours *after* the character reappears, the clock's magic will not function. Do note that the hands may be physically moved while the magic is inoperative, it just won't have a magical effect. Removing the clock from the wall or damaging it in any way permanently removes its magic (even placing it back on the wall will not restore it).

G. Kitchen and Pantry

This room is mostly empty now, with empty cabinets, shelves and counters present along the west and south walls.

The “window” between the main room and the kitchen is merely an open space in the wall, and does not have any glass in it.

H. Bedroom

This room has a bed, a wardrobe, footlocker, and bedpan as furnishings. It is otherwise rather plain.

Grover Cincinnati's (see location C) belongings are here. Slippers are at the foot of the bed, several layers of leggings, a tunic, and a thick jacket are put up in the wardrobe. A large pack containing extra clothes, rope, a pick-axe, cooking pots, and other wilderness gear sits in the corner. A sheathed sword lays on top of the footlocker, and within it is a small purse with 23 gold, 41 silver, and 10 copper. On the bed is a rather cozy bedroll, and tucked within is a dagger.

I. Sitting Room

In the southeast corner of the room is a harpsichord. It is not playing, and it can not be heard inside the room, but anyone standing outside the door (and not looking at it) can hear it playing. There is a bench near the instrument and a chair in the opposite corner.

On the west wall is a painting. It depicts the current group of people (so most likely the PCs and their followers!), wearing their current gear, in the cabin (not on the roof, just outside, or down in the dungeon),

and those people are standing before an altar with a giant skeleton looming over it and an open door behind the altar to the right of the skeleton (location 22). Characters that are invisible, ethereal, etc, show up in the painting as their normal selves. One random character (or choose the character whose player seems most impressed/disturbed by the painting) is sipping from a goblet as a light shines down on him from above. This is not an illusion; the painting is thousands of years old and has always been like this.

The painting will always appear to someone as it originally does the first time it is seen. However, if a different group of people are in the cabin the first time someone sees it (say someone was outside keeping lookout when the painting was first seen), the people who have never seen the painting up to that point will see in the painting the current group of people in the cabin, with their now-current gear. Thus it is possible to have any number of different people looking at the same painting at the same time and seeing different images.

Again, this is not an illusion. It is, in actuality, different for the various onlookers who first saw it with different collections of people in the cabin, and it has been this way for thousands of years. However, if the character who was first seen drinking from the goblet in the painting is in the cabin, that same character will always be the one drinking when a new person sees the painting.

The painting weighs about fifty pounds including the frame, and is six feet long and four feet high. Because of its age and its superior artistic depiction of the scene, if it can be kept in perfect condition, it can be sold for 2500 gold. It can be removed from the frame and rolled up of course, but remember even the slightest bump can cause a crease, and the slightest crease reduces its value. Anyone looking upon the painting for the first time, even if it's in some city marketplace hundreds of miles away, will see in the painting whoever is in the cabin at the time of their first viewing. If nobody is in the cabin, then of course no one will be in the painting and it will just look like a still life painting of the altar.

The image seen in the painting will never change for someone once they have seen it. The painting will only detect as magical for someone who has not actually looked at its image. After that, they can not detect magic on it because all they can see is the image that was originally painted on the canvas thousands of years ago. Just like everyone else. Even if the image isn't the same.

J. Bedroom

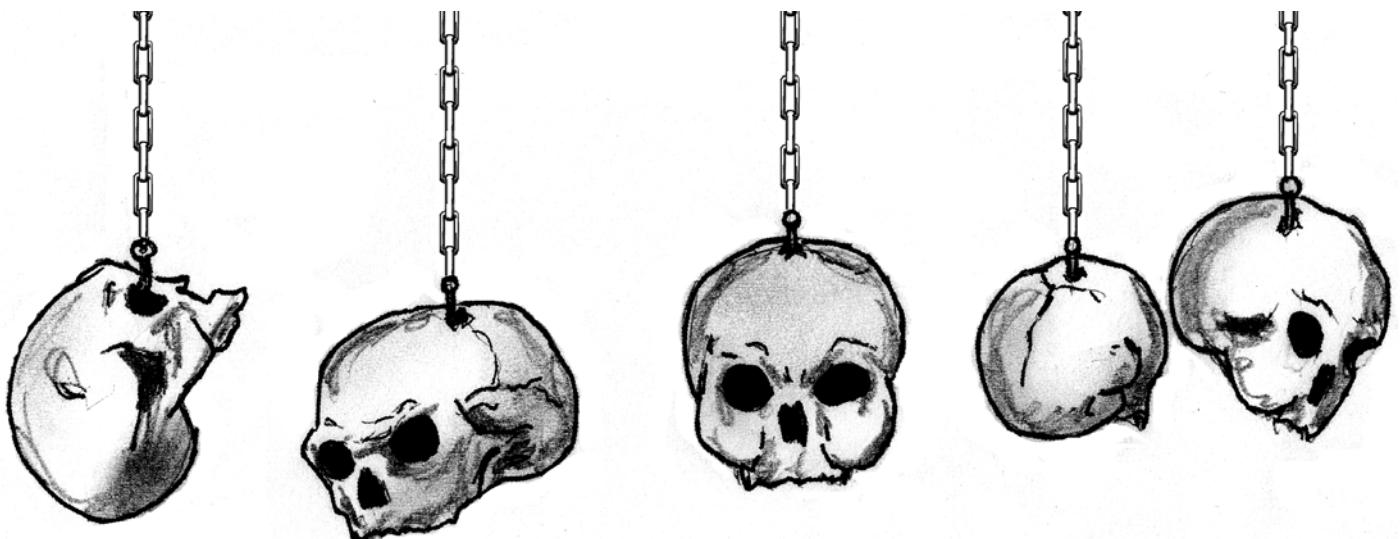
This is another bedroom, containing a bed, a footlocker, and a nightstand next to the bed.

On the nightstand is a candlestick and bag full of *Purple Lotus Powder* (enough for ten doses). Magic-users and dwarves will instantly identify the substance as one that can either turn a man into a godlike being or completely destroy him. It must be sniffed/snorted to have any effect, and produces a variety of random mystic effects. After taking a dose, a character will be in a drugged-out haze for 3d10 rounds, and then the effects of the lotus will persist for 2d10 turns after that (even if the effect mimics a spell or potion). Page 36 contains a random chart to determine what happens to whoever snorts a dose. Spellcasters roll twice on the table. Because the lotus is a magical chemical, *Dispel Magic* and *Neutralize Poison* must both be cast on the subject to cancel the effects of the lotus.

There is a 1 in 20 cumulative (over a lifetime!) chance that anyone using the powder will become addicted to it. Addicts must have a dose every twelve hours, or suffer the following effects: After twelve hours, suffer -1/-5% penalty to all die rolls. It becomes impossible to cast 4th or greater level spells. For every additional day, the penalties increase by -1/-5% (and the spell level able to be cast decreases by one), except when made in a direct (not planned!) effort to attain more lotus. Lotus can only be found in the largest of cities (and is worth about 500 gold a dose) and in remote locations far from civilization and natural order. Both a *Remove Curse* and *Neutralize Poison* must be cast on an addict to cure their addiction, but their addiction chances do not reset and they are 25% likely to indulge if purple lotus is available – check every turn it is there!

If a character uses the lotus more than once in any twelve hour period, they must save versus poison or die of an overdose, but if they survive all lotus effects are cumulative.





THE SHRINE

The pit leading from location F travels fifty feet straight down to the shrine level. The strange sounds first heard in the graveyard are louder and more distinct, but just as alien and unidentifiable. The sounds will get louder every time characters open a door between themselves and location 22, and indeed this can be used to move directly towards that location if adventurers are interested in the origin of the noise. The surfaces everywhere on this level, unless specifically described otherwise in an individual location description, are quite well-worked, in most places being cut out of the living rock but in some areas, mostly where there are fixtures or door frames placed in the walls, are a combination of mortared stone blocks and even some brickwork. If the environment above was chilly and uncomfortable, it is even worse down below. There is simply no heat in this place, although somehow nothing freezes down here and there is an oppressively dank quality to the air.

There are no random encounters within the shrine, as it is quite a dead place. Careful and methodical adventurers will be able to find a great deal of treasure with absolutely no personal risk, but a number of adventurers may feel that this is not an exciting adventuring location. Resist the urge to add encounters in the early parts of the shrine, as the succession of deserted (but not empty!) rooms is intended to heighten the atmosphere and build the tension – every player at the table will know that they aren't likely to be playing an adventure with absolutely no enemies, and they are going to get more anxious and perhaps paranoid as they explore more without encountering opposition. If they are clever enough to never meet any opposition, they will likely be unsatisfied with the adventure as a whole without realizing how lucky they were. Yet should the adventurers meet the denizens of the shrine, guaranteed they will be wishing they had not.

Sleeping in the underground shrine itself is a sign that a person just isn't interested in life anymore. The sleeper will have violent nightmares and get no proper rest, will suffer the -1/-5% penalty until properly resting, they will take d4 damage from the nightmares, and they will pick up an insanity. In addition, there is a 25% chance that the sleeper will be possessed by the spirit of one of the cultists (a saving throw applies for this one), there is a separate 25% chance that the psychic assault will be so violent they suffer an additional d6 damage (save versus death for half damage), and a separate 25% chance that the experience will be so traumatizing as to effectively age the character d4x5 years (save versus spell for half effect). The character will be haunted by intense nightmares for months afterwards, but there will be no mechanical penalties assigned for this.

1. The Screaming Hall

The ceiling, floor, and walls of this passageway are carved with hundreds, maybe even thousands of small faces, each twisted in an expression of agony. If there is a light source, the faces appear to be moving and changing expressions, due to a trick of the light. The faces are all slimy and sticky to the touch. If the faces

on the walls or ceiling are touched at all, or if the faces on the floor are trodden on with bare feet or otherwise come into contact with bare skin, the faces so touched will scream. The scream will seem incoherent unless someone is able to understand unknown languages, in which case the screams will be understood to say: "Flesh to die! Flesh to die! Offerings to the Dead One!"

1a. Bronze Door

This bronze door is carved in the shape of a ghostly face, with the lock inside its fanged, open mouth. In the lock is a bronze key. The door is locked, and the key opens the door.

2. Entry Chamber

Around the west and north edges of this room are small tables, ten in all, each with a skeletal left hand on it. Otherwise the room is bare.

The double bronze doors to the east are engraved with a large sigil (the Dead Sign), which will create unease and mild nausea in any who look upon it.

3. Chapel

This was the cult's worship area for those that the cult wanted to fool into thinking they were important. The room is flanked on both sides by rows of pews, and the sounds of rattling chains can be heard further on in the darkness.

The walls are covered in murals which depict ghastly horrors. One wall shows a vast field where hundreds of men have been hanged; another shows a field with mass impalements. Another wall shows the back of a man in a great crown and cape, with many demons bowing before him. One of the demons is a bloated humanoid with goat legs and head, another is a two-headed baboon with tentacled arms, another is a great spider with a woman's head, etc.

The ceiling in the main part of the chamber is 30' high, and hanging hooked from 10' chains are hundreds of jawless, toothless skulls.

The pews are made of marble, and the curtains are in mysteriously good shape.

In the center of the chamber opposite the entrance is the altar. It is set into the wall, which is carved in the shape of a fanged skull. One must step into the mouth to reach the altar. On the altar is a bowl holding a jewel-encrusted dagger worth 1400 gold and a ruby necklace worth 1000 gold. These items are cursed. Whoever takes one of the items without the items first being *Blessed* (and each item must be individually *Blessed*) must forevermore make two to-hit rolls every time they attempt to strike in combat, with the worst of the two rolls being used.

Just north of the altar is an organ made out of bones. The keys are human finger bones, and the pipes are made of giants' thighbones. The organ has been clogged with dust and deadly yellow mold. Playing the organ will cause the spores to shoot out the pipes and all over the room (50% chance) or just over a 10' area around the organ (50% chance), and everyone in the area of effect must save versus poison or die. Doing this will also dislodge an onyx bowl worth 1300 gold and a sapphire worth 250 gold from the inner workings of the organ.

South of the altar, across the doorway, are two basins build into the walls. The basins still have water in them, but it is pitch black, and will function as unholy water and anyone tasting it must save versus poison or die. Both basins are filled with teeth. Stuck inside the left basin is a gold locket worth 100 gold.

The door to the east is made of bronze and will not open unless a fresh tooth is dropped into one of the basins. If the party spends a bit of time on this problem without figuring it out, the cleric can be informed

that some temples have areas that can only be accessed after an offering has been made... The door opens normally and freely from the other side.

4. Junior Priest's Den

There are rotted out cots and empty footlockers here.

5. Toilet

The toilet is merely a 10' deep hole in the floor.

6. Servants' Room

There are ruined mats and rusty pots here.

7. Kitchen/Common Room

There are old tables and benches made out of marble here. In the center is a fire pit, but there is no ventilation shaft.

8. Religious Instruction Chamber

There are many torture implements, stained with blood, all over the room.

9. Toilet

This toilet is fancier than the "common" facilities (in location 5). It has a stone chair with a 10' deep hole in the seat.

10. High Priest's Study Room

This was a library where all of the shelves and books have been thrown onto the floor. Most are absolutely ruined with the pile being mostly pulp and warped leather, but searching for d6 turns will reveal a *Scroll of Protection vs. Lycanthropes*.

11. High Priest's Quarters

The door to this room is locked. This was formerly a very fancy bedroom, but the furniture has been destroyed and any fabric is in tatters. Skull marble headpieces, about as big as a fist, are liberally scattered about the room.

Also laying in the room amongst the mess is a *Ring of Vanishing*. This ring works as a normal ring of invisibility, with the following exceptions: It doesn't work against undead, and if the wearer is adventuring in an area where undead are found on the wandering monsters chart, then all checks for wandering monsters result in an encounter with undead in addition to the normal chances for encountering another random creature.

12. Embalming Preparation Room

This room has four bare stone slabs, stained with ancient blood, as well as a podium that has a book on it.

The book is the *Grimoire of Walking Flesh*. This text, written in the Duvan'Ku language, allows the creation of a flesh golem. It requires the parts of 10d4 fresh bodies, takes two weeks time as the parts are assembled, and then requires a strong electrical charge (a lightning bolt will do) to activate the body. There is no monetary cost to making the golem with this book, and an unlimited amount may be made. When the golem activates, the mutilated remains of the bodies used for parts will rise and seek to destroy the creator of the golem. The golem will not fight these undead. The risen dead will be zombies 50% of the time, ghouls 40%

of the time, and wights 10% of the time (check each creature individually). If the bodies have been utterly destroyed, then the creatures will be wraiths (75%) or spectres (25%). Anyone using the book will of course not know about the vengeful dead until it's rather obvious.

13. Bronze Doors

These doors are made of thick, solid bronze. They are locked, but are unlocked by turning the spinning wheels that are on either side of the door. Once open, they will not close on their own.

14. Priest Crypts

These are crypts for the clergy of Duvan'Ku. The ceilings are thirty feet high, with crypt berths covering the walls, and many columns within the room also house berths. Although the maps show large open areas, each of these areas is actually a solid area honeycombed with access tunnels just wide enough to walk through single file. Hundreds of mummified bodies have been interred in each of these rooms. Each crypt berth is covered by loose brickwork with a thin layer of plaster to give it a smooth, clean look. These berths do not blend into the walls of the chamber and are easily noticed. The plaster and brickwork look sturdy but are quite easily penetrated; even a child could manage it with no tools.

Every turn searching through the berths will reveal 3d6 worth of gold in various ancient coins left as offerings, with a 10% chance of a gold trinket worth d6x50 gold.

Each spiral staircase leads down 50' to another set of crypts of the exact configuration as these rooms except with no other exits.

15. Hall of Memory

Here along the walls are eighteen marble pedestals with a giant book upon each of them. The covers are made from human skin, and if the language can be read, the writing on the covers say, "The History of Duvan'Ku." Opening these books reveal that the pages themselves have been eaten away; there is nothing to read herein.

There is also a pedestal in the center of the room, upon which is a small eyepiece. A person using this eyepiece may read anything written in the script of Duvan'Ku.

16. Warrior Crypts

These are crypts for the warriors of Duvan'Ku. The ceilings are thirty feet high, with crypt berths covering the walls, and many columns within the room also house berths. Although the maps show large open areas, each of these areas is actually a solid area honeycombed with access tunnels just wide enough to walk through single file. Hundreds of mummified bodies have been interred in each of these rooms. Each crypt berth is covered by loose brickwork with a thin layer of plaster to give it a smooth, clean look. These berths do not blend into the walls of the chamber and are easily noticed. The plaster and brickwork look sturdy but are quite easily penetrated; even a child could manage it with no tools.

Every turn searching through the tombs will reveal 4d6 gold worth of various ancient coin left as offerings, with a 10% chance of a gem worth d10x25 gold. Various ancient swords are commonly found buried with the warriors.

Each spiral staircase leads down 50' to another set of crypts of the exact configuration as these rooms except with no other exits.

17. Commoner Crypts

These are crypts for the commoners of Duvan'Ku. The ceilings are thirty feet high, with crypt berths covering the walls, and many columns within the room also house berths. Although the maps show large

open areas, each of these areas is actually a solid area honeycombed with access tunnels just wide enough to walk through single file. Hundreds of mummified bodies have been interred in each of these rooms. Each crypt berth is covered by loose brickwork with a thin layer of plaster to give it a smooth, clean look. These berths do not blend into the walls of the chamber and are easily noticed. The plaster and brickwork look sturdy but are quite easily penetrated; even a child could manage it with no tools.

Every turn searching through the tombs will reveal 4d6 silver worth of various ancient coins left as offerings, with a 10% chance of a silver trinket worth d10x10 gold.

Each spiral staircase leads down 50' to another set of crypts identical to this set of crypts except with no other exits.

18. Prayer Room

The room is stained with ancient blood. On the south end of the hall are pedestals, upon which are little engraved tablets laying on rotted out pillows. On these tablets are simple prayers ("I worship death and hope to be an offering to the god of pain," and such) and are otherwise uninteresting and not valuable.

Against the west wall is a larger podium, upon which a bronze plaque is affixed, and a sealed pot of ink sits next to several needles. Engraved in the plaque (in the language of Duvan'Ku) is, "Oh brave ones, mark your defiance against the ones who oppress!" Write this down and hand the note to the player who reads the inscription. If he reads it out loud, word-for-word, to the others, then everyone within earshot must make a saving throw versus spells. Go around the table, starting at the reading player's left. If that PC made their save, continue on until somebody fails a save. If everyone else makes their save, the character who read it aloud must save. The one who fails his save will immediately attempt to grab the ink and needles and tattoo the Dead Sign of Duvan'Ku somewhere upon his body. This will take three minutes if uninterrupted. The character will do all in his power to tattoo himself until the inkpot is destroyed, he actually completes the tattoo, or d6+4 turns pass.

Anyone with the Dead Sign tattooed on their bodies will no longer be able to receive magical healing... *ever*. The tattoo can only be removed by magic that does not involve healing the character. *Dispel Magic* and *Remove Curse* will not do it, but a *Dispel Evil* would. If the pot and/or plaque are destroyed, they will magically reappear 24 hours later unless the podium they rest upon is *Blessed*.

19. Eye of the Many Eyes

Set into the wall is a basin with stagnant black (save or die if anyone drinks it) water inside, with a few copper coins in the water. Flipping a coin in will either increase one random ability score (roll d6 to determine which). After the first coin, each additional coin automatically causes the loss of one point of a random score. The basin "resets" after one month.

Carved on the wall above the basin is a giant eyeball, with hundreds of additional eyeballs carved into the pupil. The smaller eyeballs will follow whoever is in sight. The eye sculpture, due to being covered in a thin layer of slime, will not appear to be stone unless closely examined... but it may be unnerving for the examiner to have hundreds of stone eyeballs looking them right in the eye.

If the coins are removed and not immediately replaced, the thief will suffer acute sickness, coughing, and shortness of breath, effectively becoming Constitution 4.

20. Fountains

The door to the children's crypt has copper coins painted on it. The basins in either alcove before the door are filled with the black water, and have a few copper coins in them. Tossing a coin into each basin allows the door to be safely opened.

If the coins are not placed before opening the door, the opener is struck with a curse, and will de-age one year per day until they are five years old.

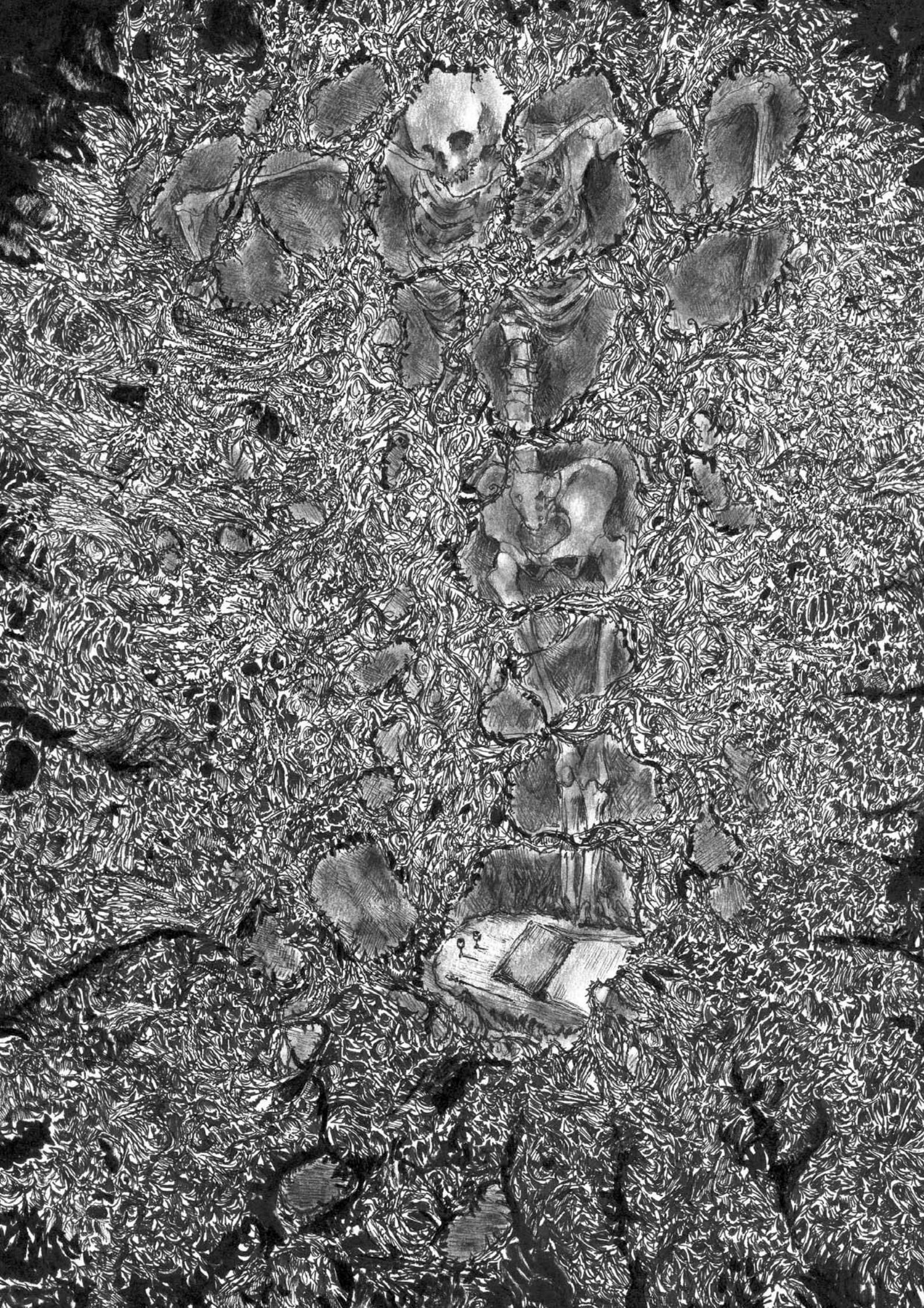
If any coins are removed from the west basin (and kept; merely seeing what they are and putting them back will not trigger the curse from either basin), the thief will suffer sharp cramps and pains, effectively becoming Dexterity 4.

If any coins are removed from the east basin, the thief will suffer muscle atrophy and pains, effectively becoming Strength 4.

21. Child Crypts

More crypts in the walls. This time, all of the remains are of children. These crypts too are covered with the brick and plaster which look sturdy but are hopelessly not. Although the maps show large open areas, each of these areas is actually a solid area honeycombed with access tunnels just wide enough to walk through single file. There is no treasure here.

Each spiral staircase leads down 50' to another set of crypts identical to this set of crypts except with no other exits.



22. High Priest's Temple

The east entrance to this room is blocked by a great mass of hard and brittle spiked vines and branches and fibers, like a mess of kudzu and spider webs made from a material akin to coral. The vines are hollow, and the blowing air from the pit (see below) creates haunting melodies when passing through them. The sound is rather loud at this point. There is a shaft leading straight up at the doorway, and it goes 50' up to a grate that opens in the middle of the graveyard (location A). The shaft is absolutely choked with the plant-thing though, and this is the source of the otherworldly sound in the area.

Characters won't be able to physically move through the obstacle without breaking bits off or hacking through, but anyone approaching it can see into the room beyond. Anyone with the ability to control or talk with plants could convince it to bend to allow people through, and of course becoming gaseous or immaterial would allow unhindered passage. If anyone does violence to it (or even moves an open flame, such as a torch, near it, perhaps to get a closer look at what's inside...), it will defend itself, striking out with spiked vines. The plant creature has 6HD, armor equal to plate, and does d8 damage on a successful hit. Missile weapons only do one point of damage to it on a successful hit, but it only has a 5' reach and does not move. If reduced to zero or fewer hit points, it does not die (unless reduced to such by fire!), but becomes unable to defend itself anymore and experience for defeating it should be awarded. Unless completely cleared, it will regrow in several years.

There is one more slight side-effect of the plant creature being defeated: It no longer produces the reality-twisting sounds. Controlling and ordering the plant to be silent will have this same effect. One turn after the noise stops, every corpse in the area will animate. See the section Hell Vomits Its Filth below for full details.

Inside the room is a temple, originally used by only the most important ranking members of Duvan'Ku society. The vaulted ceiling nears 30' in height, and the center of the west wall features a giant skeleton statue leering over an intricately carved black altar. Before the altar is a great pit.

A quite warm blast of air bellows from the pit, and then air is drawn into the pit like a vacuum. This alternates every twenty seconds or so, and there is always air rushing out or being taken back in. Neither effect will physically move people (characters will still fall into the pit if air is blowing out, and won't get sucked into the pit just because air is being drawn in... unless one is in gas form) but small, light objects will certainly be subject to the air movement.

The pit is several thousand feet deep, and leads to the nostrils of a great sleeping giant. Ages ago, it fell asleep here, and the mountain is the result of millions of years of dust forming and solidifying over it. Only three things will wake it up: Dropping anything into the pit that will do 10 or more points of damage (it won't injure it, just wake it up), plugging the hole (although it will not awaken for $d6 \times d6$ turns), or actually climbing down there and walking around inside its nose. If the giant wakes up, the mountain will be instantly destroyed, crushing everything in it and on it to jelly – no saving throw. Anything in its nose will last a second longer until it picks its nose and a one hundred foot long finger crushes everything. Perhaps one could escape into the nasal cavity, but such things are beyond the scope of this humble text.

The altar itself is waist-high on a human, with inscriptions inlaid with gold along the base reading (in the language of Duvan'Ku), "We hail the Lords of Death and Give Offerings to the Masters of Chaos." Write this down and hand the note to the player who reads the inscription. If he reads it out loud, word-for-word, to the others, then everyone within earshot must make a saving throw versus spells. Go around the table, starting at the reading player's right. If that PC made their save, continue on until somebody fails a save. The first character to fail the save immediately intends to sacrifice one of the other people there on the altar. Continue around the table until finding another within-earshot character who fails the save. That character will willingly become the sacrifice. If nobody fails their save, then nothing happens (unless someone utters the phrase again...). If only one character fails their save, then that character will do their best to kill someone else upon the altar, and will violently resist anyone who resists or interferes. If more than two characters fail their save, no one else suffers any effects after the sacrificer and sacrificee are determined.

The effects end when an affected character leaves the room (which they will not willingly do), a sacrifice is made, or d4+2 turns pass.

If the gold is scraped out of the inscriptions, it will be worth 50 gold pieces, but if the altar is not *blessed* before doing so, the vandal(s) will contract leprosy via a magic curse.

On the west side of the altar, facing the west wall and base of the skeleton statue, is another inscription, basically describing a sacrifice ritual to open the door (the southwest secret door) to the Greater Tombs. The actual ritual is unimportant and is merely a cultural artifact; it's the sacrifice that matters.

Upon the altar are three items: Two golden goblets (worth 900 gold apiece, although they are dirty and will not seem valuable unless closely inspected) and the *Book of Unspeakable Shame*. This text lists the crimes of Duvan'Ku against nature, the cosmos, the gods, and all of greater creation. The entire text takes two months to read, is written in the language of Duvan'Ku, and after it is complete the reader must save versus spells or become *Feebleminded*. If this happens, the reader gains no benefits from the book and if healed must read the book again to attempt to gain the benefits. If the saving throw succeeds, the reader becomes immune from all mental attacks such as fear, charm, etc, forevermore. The reader also gains a +2 Wisdom. The book does detail literally unspeakable shame – the reader will never be able to articulate exactly what it is he has seen in the book to any other, and any reading his mind must make a saving throw versus spells or become *Feebleminded*. 2d4 weeks after completing the book (and only if the benefits are gained), 2d6 demons (of at least 8HD each) will appear to destroy the reader, as no mortal may have this knowledge.

Any quest object used in your game's particular setup for this adventure should also be found on this altar.

The secret door in the southwest corner can only be opened, if it is found, by performing a sacrifice on the altar – a live sentient creature must be killed there. It can also be opened using a *knock* if a character has one ready. Characters with appropriate tools could also smash the thing down in one turn, but then they wouldn't be able to close the door behind them, would they?

The secret door in the northwest corner can be easily opened with no special conditions if found.

If the PCs close one of these doors to escape the undead horde, they will have four hours (24 turns) before the mass of bodies is able to break through. The constant scratching and pounding should be quite disturbing to any hearing it...

23. Bottomless Pit

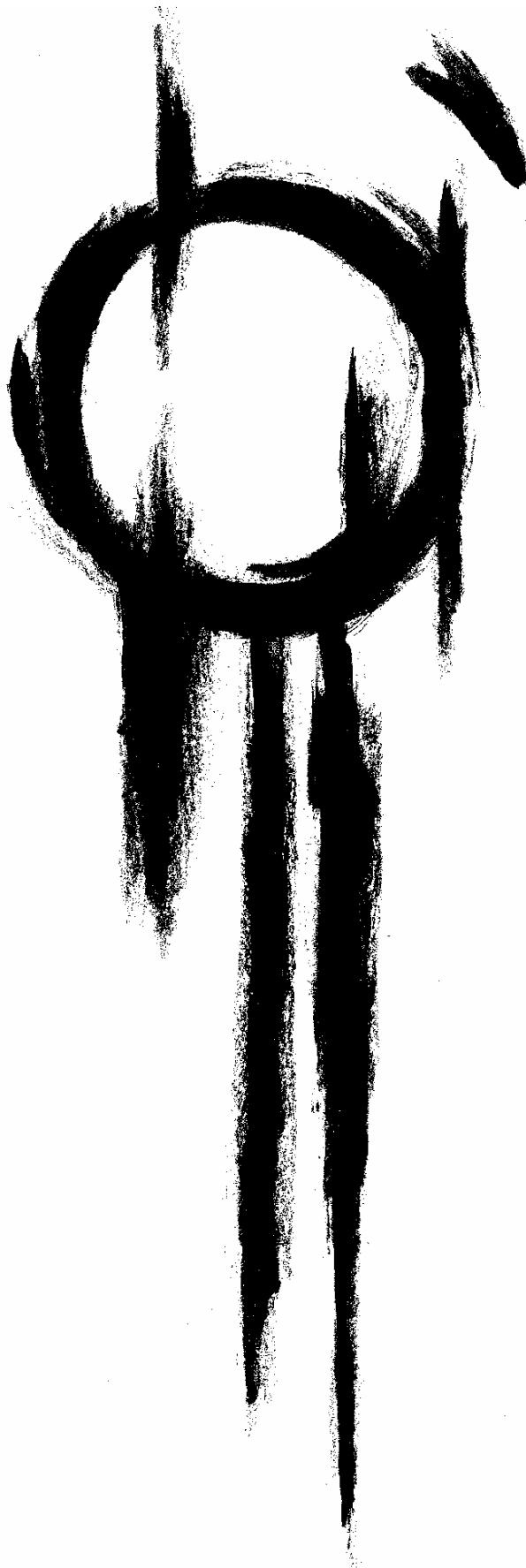
The inside of this pit is carved with a concentric circle pattern going downwards, with glowing phosphorescent paint (made from preserved fire beetle extract) in the grooves. Anyone looking into the pit for any period of time must save versus spells or become entranced. Entranced characters are essentially asleep on their feet, and will stand motionless.

The wall at the end of the passage on the far side of the pit has an inscription, in the language of Duvan'Ku, "Jump, My Child, and Experience the Infinite Forever." Write this down and hand the note to the player who reads the inscription. If he reads it out loud, word-for-word, to the others, then everyone within earshot must make a saving throw versus spells. Go around the table, starting at the reading player's left. If that PC made their save, continue on until somebody fails a save. If everyone else makes their save, the character who read it aloud must save. The first character to fail the save immediately jumps into the pit.

2d4 rounds after the party arrives at the pit, a giant tarantula (4HD, AC as chain mail, poison bite for d8 damage plus save or die, 1.5 times normal human movement) will come up from the pit. It automatically hits anyone who is entranced, and will attack them first and attempt to carry them away. 100' down the cliff is the spider's lair, dug into the side of the pit, which has a small tunnel that leads outside to a sheer cliff-face.

The pit is not literally bottomless, but a mortal man will die of old age before hitting the bottom. A young elf might live long enough to die upon impact.

Because, you see, after about two miles down, living creatures within the pit's space require neither food nor drink.



The Greater Tombs

The undead creatures in this area can not be turned if they are within their own tombs. Here, they are the ones that belong and all others are the unnatural interlopers. This area is closer to the realms of the dead beyond than it is to the natural world.

These undead will only be awake and moving if the plant creature in location 22 has stopped making noise or if their sarcophagi are opened. In all other cases these things are simply corpses. The sarcophagi will all be open, with the lids on the floor, if the dead have risen, otherwise everything will be tomb-quiet.

24. Grand Inquisitor's Tomb

The heavy stone door to this room is barred from the outside. PCs can easily lift the bar and open the door. If the undead have been awakened, there will be pounding and scratching from the other side of the door. The creature is a ghoul.

A sarcophagus sits at the end of this room. On its lid is carved a scene of a man being burned at the stake while demons rise from the ground to claim him. Inside the sarcophagus is a locked wooden box (poison needle trap in the lock, save or die) containing a *Potion of Growth* and a platinum goblet worth 500 gold.

25. Mausoleum of the Guard

The heavy stone door to this room is barred from the outside. The door has about fifty skeletal fists fastened to it, in an impressive and macabre martial display. There will be no sounds coming from inside this room no matter what else is happening in the dungeon.

If the dead are walking, then the resident of this tomb, a wight, will have climbed the stairs (this room has a 20' high ceiling) and be perched on the platform above the door. As soon as someone looks up, or someone wearing no or leather armor comes into the room, it will leap to attack, with an excellent chance to surprise its victim if nobody thought to look up and behind...

The sarcophagus inside is plain and has no items in it.

26. Mausoleum of the Honored Sacrifice

The heavy stone door to this room is barred from the outside. The door is painted with a crude, flaked mural depicting a desert landscape in which a robed man on a pedestal looks on as naked men on the ground stab themselves. There will be pounding and scratching noises coming from inside the door if the dead are walking. The dead in this case are three zombies and a ghoul.

The altar in this room is carved to look like a giant hand, so that offerings would be placed in its palm. In the palm of the hand carved a mouth, with an eyeball filling the space in the mouth. Laid atop this monstrosity is an old, rusted, useless ceremonial blade.

There is one sarcophagus here, which is nondescript and has nothing in it.

If the dead are not alive, then there will be one corpse in the sarcophagus and two laid out on the altar (one at the foot of the altar; it fell off at some point).

27. Mausoleum of the Builder

The heavy stone door to this room is barred from the outside. In addition, the door has been painted shut and it will take either two people attempting to open the door, or chipping away at the edges first, to open this door. A bronze censer hangs from a peg protruding from above the door, but it is empty.

Inside the room is a 10 foot square pyramid in the center of the room. It is about eight feet high, made of stone, and is coated with a strange glaze. The top two feet of the pyramid has a visible seam and comes away from the rest, but the glaze must be cracked in order to do this. If the top is removed, the wraith that is entombed within will emerge and attack.

The pyramid is hollow, but the opening will only be two feet wide after the top is removed. Inside is a *Potion of Gaseous Form* with enough liquid for one dose for one person, and a *Potion of Delusion* which makes its imbibers believe it is a *Potion of Undead Control*.

28. Crypt of the Exalted Interrogator

The heavy stone door to this room is barred from the outside. Protruding from the door are numerous hooks, from which hang faces which had been carefully peeled off of living victims long, long ago. There will be no sounds at the door.

Inside is a grand sarcophagus, ornately carved with intricate designs. The floor from the door to the sarcophagus is extremely broken and uneven. The sarcophagus lid features an engraving of a warrior standing among hundreds of his enemies' severed heads. Inside the sarcophagus is a small tunnel that merely leads to the real resting place, just under the floor inside the doorway. When the sarcophagus lid is opened, the crypt's occupant will burst up through the floor, effectively blocking the way out. Anyone on the broken area of floor must save versus paralysis; a failure means they fall into the space and take d6 damage and lose one round's action as they clear themselves from the rubble, and a save means they throw themselves clear in time and lose one round's action, but take no damage.

The creature is a mummy, and it wears an emerald crown worth 1400 gold.

There is a chimney directly over the sarcophagus (the roof is 10' high). It is so narrow that a human-sized creature must unload any packs and metal armor before squeezing in. This chimney goes straight up to the surface, some fifty yards in front of the house. In the middle of the graveyard (location B). If there are ghouls running around up there, they will quite likely see if someone pokes their head out of the ground, and give chase. If characters retreat down the chimney, the ghouls will simply leap down after them. It is quite likely that a character scrambling back down will not simply drop, so ghouls will come raining down on them. Ghouls will of course take falling damage, but after a dozen or so are dead at the bottom of the shaft, additional ghouls take half damage from the fall. Up to six ghouls will take the plunge every round.

29. Crypt of the Blessed Blasphemer

The heavy stone door to this room is barred from the outside. There are hundreds of sharpened bone spikes sticking out of the door. There will be scratching and moaning if the dead are walking, and indeed a ghoul stalks the room.

Inside the room is an undecorated sarcophagus. Inside the lid of the sarcophagus is engraved a verse in the language of Duvan'Ku: "This oath I swear under pain of death, and an eternity's torment under bladed wings and fiery eyes." Anyone speaking that out loud (in any language!) before the inscription and then speaking an intention must live up to that intention or else the ground beneath them will open and a hundred misshapen arms will reach up and pull them to hell for 1001 years (or, if they are airborne, the sky will open and claws will reach from the rifts to grab them). Upon speaking the oath, the speaker will know it is enforced by infernal powers.

30. Mausoleum of the Ancient

The heavy stone door here is unbarred. Carved on the door is a crude likeness of the sun. No sounds come from within. If the PCs open the door, they will see a hazy mist obscuring the room. Inside the room is a plain large sarcophagus, but inside that sarcophagus is a greatly aged wooden box filled with dirt.

The resident here is one Cyrus Maximus, General Overlord of the armies of Duvan'Ku. He has been awake and aware for many centuries, but is barred from leaving the tomb... unless someone from the surface invites him. When the PCs approach his door, he will be in gaseous form, and not solidify until he has appraised the situation and knows who he would need to eliminate first if it came to that.

He will reconstitute himself in the place that would cause the PCs the most consternation. He will not attack unless he is himself attacked, in which case he will defend himself but offer a truce to negotiate. If refused, he will concentrate on one opponent and re-offer negotiations to the rest of the party only after that one opponent is either *Charmed* or dead. If refused, he will move on to the next opponent, until everyone is dead or under his control, or the party agrees to talk to him.

Cyrus will make the following clear: He is trapped in the tomb (he will make it sound like he is trapped in this room, when he actually means the entire Greater Tombs area) and is forbidden to leave until living surface dwellers willingly accompany him out. He wants the party to agree to be those surface dwellers... or else. By terms of his imprisonment, such an agreement must be made under one's own free will, and not while charmed (but under threat or duress is OK – Duvan'Ku justice is very firm and not a little bit unfair!). He will direct the party to the coffin lid in location 29. He will speak the verse, and then state, "I will not harm any who aid me in escaping my imprisonment here and safely transport me and my coffin to the nearest town." He will then require at least 1/3rd of the party to speak the verse and then state, "I will aid Maximus in escaping this place and transporting him to the nearest town, and will fight to protect his safety and this mission until it is completed."

Cyrus will be able to control the undead found below ground, and will indeed command them to allow his allies to pass (but woe to those that decided that just because Maximus was satisfied with 1/3rd the party taking the oath, that they didn't need to!), but because the corpses above were cult victims, he has no power over them. If it looks like the party can not get him out on their own (and he will certainly wish to have the initial escape from this place happen at night), he will direct the thousands of undead below to issue forth from the catacombs in a controlled military manner to run interference against the ghouls. This will cause the undead to spread into the surrounding countryside much faster than they otherwise would have...

Maximus is, of course, a vampire, and characters taking the oath in order to escape alive will find that they also need to transport his coffin (not the sarcophagus!). He very much wants to get out of this place and retake his command under the Dead King in the Dead City of Duvan'Ku. Assisting him will certainly result in the deaths of many thousands of people, and after securing any promises of aid he will be very plain in his intentions: Duvan'Ku will rise again to spread the death cults across the world!

Or his goal could be one of a million different things, and the referee is encouraged to tailor Maximus' agenda with his own campaign. The important thing here is that he just wants the PCs to help him get out, not join him in his future exploits. This will keep the players from being directly involved or participating in evil, but the responsibility for it will still be in many ways theirs. The future quests and opportunities for adventure and complication practically write themselves!

Cyrus will prefer to stay in his coffin for the entire journey to town after the initial escape... or at least he will pretend to. At night he will escape his coffin in gaseous form and simply observe his rescuers, both to be aware of any treachery and to learn as much as he can about the world that has marched on for so long without him. The referee is encouraged to come up with all sorts of ways to delay the party or endanger their mission. If the nearest town is some distance, and the party can get there well ahead of any undead horde, it is possible that they could be stopped by a patrol that wants to inspect their cargo. Maybe there's been a smuggling ring operative in the area. Perhaps thieves in the night see how protective the party is of their big box and conspire to steal it. There is a ton of fun to be had with a party that is bound to some duty they really don't care for.

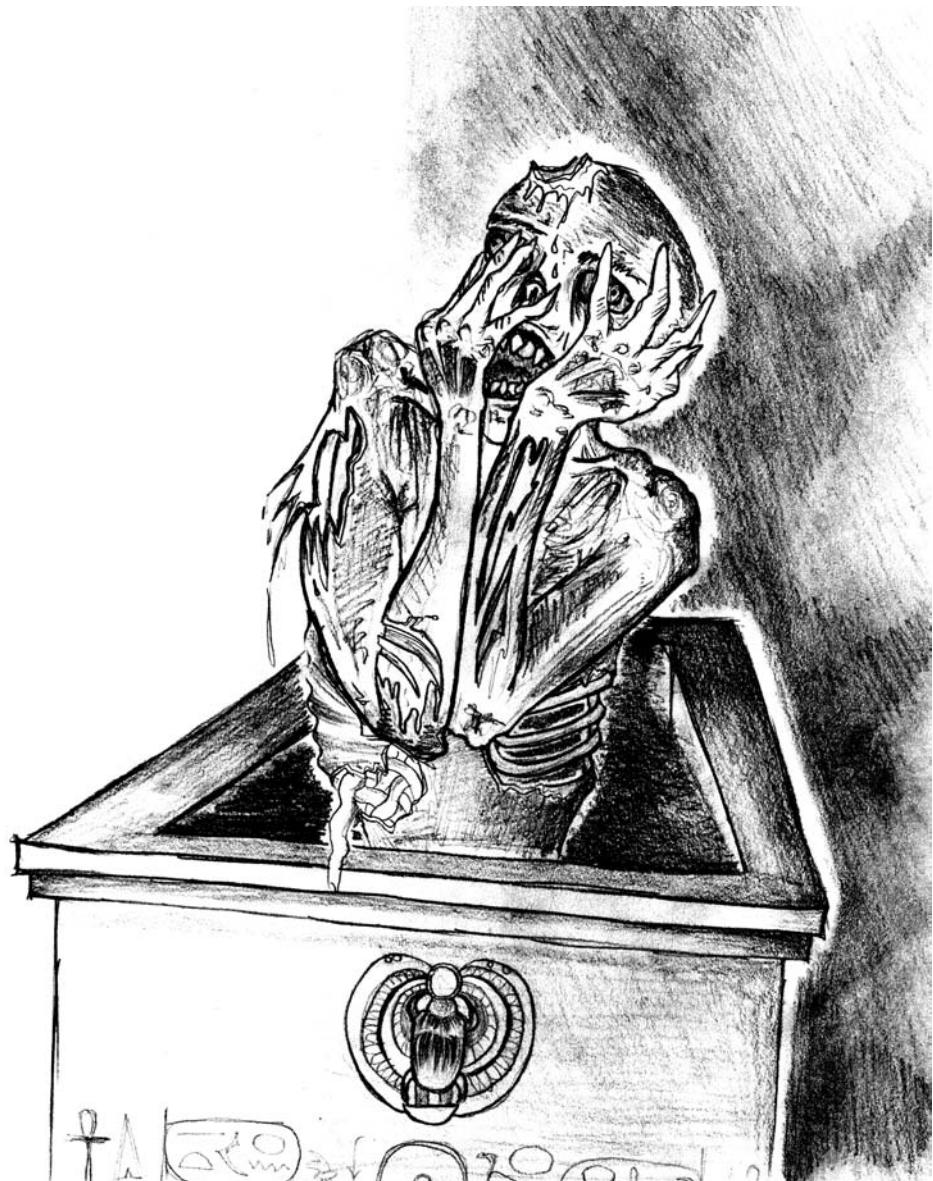
When the party is within sight of the nearest town, six great skeletal pegasi bearing reapers (complete with sickles) will swoop from the sky and land before them. One will point at the casket. They have come for

their general, and handing him over will satisfy their oaths. The reapers will lift the coffin and fly away. If non-oathed characters put up a fight, characters who have taken the oath will fight against them to the best of their abilities. The pegasi have normal stats but with their armor class improved by two, and the reapers are 5HD skeletons that do d6 damage with their sickles, which are poisoned (save or die).

If at any point in the tombs Maximus is in danger of being defeated, he will go gaseous, and do one of two things: If the undead have awakened, he will go to the secret door at location 22 and knock it down. If they have not, he will travel slowly to the bottomless pit at location 23 and slowly creep down the pit, so that anyone trying to shoot at him or cast spells at him falls under the spell of the pit.

31. Sacrificial Poem

This entire dead end is stained with ancient blood, ceiling, walls and floor. Carved into the wall is writing in the ancient script of Duvan'Ku. It reads, "Thank you, my dear ally, for sacrificing your life force for my own." Write this down and hand the note to the player who reads the inscription. If he reads it out loud, word-for-word, to the others, then everyone within earshot must make a saving throw versus spells. Go around the table, starting at the reading player's left. If that PC made their save, continue on until somebody fails a save. If everyone else makes their save, the character who read it aloud must save. The one who fails his save will immediately attempt to commit suicide, and if not stopped, whoever read the phrase out loud gains one permanent hit point for every level of the victim (minimum one). If the speaker commits suicide, then that life energy is absorbed by some unknown entity...



HELL VOMITS ITS FILTH

The plant creature in location 22 transforms the rushing air generated by that same location's pit into strange and bizarre sounds that could be called music if one was in a delightfully befuddled state of mind.

The sound is rather faint on the surface, becomes a bit louder once descending the shaft to location 1, and becomes progressively louder still as one continues on. After the first bronze door (location 13), going north from location 12, the noise is about as loud as a violinist playing in the same room. After passing through the bronze door just south of location 19 (so that one is in the same hallway as the plant creature), it is as loud as a string quartet.

This noise is what forces all of the dead in the area to remain dreaming. If the noise is silenced for any reason whatsoever, the dead will awaken. There is but one exception – any corpse that has been *Blessed* will not rise.

It will take one turn for the undead to become mobile, at which point they will easily knock the coverings of their crypts away, and in moments they will be at the bronze door entrances to the crypt areas. If the doors are open, they will stream forth. If they are closed, they will begin banging on the doors. It will take them another turn to figure out that they need to turn the wheel to open the door. Throughout that turn, onlookers will see the wheel rotating, as it is grabbed but not yet operated correctly.

The bodies buried on the surface will begin to break through the frozen soil and rise two turns after the noise ends (about the same time the dead below figure out how to open the bronze doors).

The commoner, children, and priest corpses will animate as 1HD zombies (the child zombies only doing d4 damage per attack) and the warrior corpses as usual 2HD zombies. The corpses above ground in the snow will animate as ghouls.

The corpses in the greater tombs area are as described in their individual locations, and it must be remembered they will not be animate if the plant creature is not silenced.

If combat or other loud activity occurs, it will draw the bulk of the undead to the noise. Any appropriate protection spells will indeed work and keep undead at bay, but against such a mass of undead in an enclosed space, wards will not drive undead back. Neither will turning, as there will be so many unaffected undead behind the frontline that the undead who should flee have literally nowhere to go.

Eventually, unless obstacles are put in their path, the undead will begin to flood the mountainside, and eventually the surrounding territories, with the topside ghouls of course already having a head start. Unless pursuing living beings, the mass of undead won't reach Zeke's place for 24 hours, and will not reach the base of the mountain for another 48 hours after that. If they have any reason to believe there is living flesh to be had in a particular direction, they will march tirelessly in that direction. They can be at Zeke's in a little over six hours and to the base of the mountain in less than twenty hours after that.

Remember that these creatures have no equipment and, aside from long-rotted remains of light ceremonial burial garb, have absolutely nothing weighing them down. They do not get tired. While the zombies from below may be slow moving, the ghouls above ground are not. Four adult undead creatures can move and fight side-by-side in a 10' wide dungeon corridor, and six child-zombies can do the same.

While the undead are not very intelligent and certainly do not communicate in any intelligent manner, when stalking prey they do emit primal moans and growls, and other undead will understand that prey is nearby and follow those moans, all the while grunting themselves as they anticipate fresh, bloody meat to fill their dead bellies.

There are 2,127 bodies buried on the surface in the clearing in front of the cabin. There are 1,762 bodies in the priest crypts, 1,814 bodies in the warrior crypts, 2,533 bodies in the commoner crypts, and 3,925 bodies in the child crypts. Every single one will animate if the plant creature stops making its noise.



THE TOWER

This is a revised version of the adventure that first appeared in *Fight On!* #4. It is a stand-alone mini-adventure.

The concept behind The Tower is simple: An ancient structure belonging to a long-dead empire still stands with its sole purpose being to lure the greedy to their doom.

Setting up the adventure is very simple: Just plant a treasure map, along with the *Key of Love* (simply a gold key which has a head shaped like a heart), in a convenient location. Placing it as part of a larger treasure haul, or in the pack of a dead adventurer somewhere, would be perfect.

The map should be obviously ancient, with recently-written notes scribbled on it giving the map a point of reference (so the tower can be located using the map) and a note that the *Key* needs to be used to open the door (so the characters don't sell the key before seeking the treasure). Whether any specific treasure is mentioned, or what it would be, is left to the referee's discretion.

The Environs

The tower is located in the middle of the woods, about a day's journey from any sort of civilization. Around the tower is a clearing; the woods suddenly break into an idyllic, tranquil field. Somehow it always seems to be breathtaking here, either with strong sunlit rays breaking through dark clouds, scanning the ground like celestial spotlights, or there is a soft rain through gentle sunlight, forming rainbows. Butterflies flutter everywhere, and on the opposite side of the clearing from where the characters approach, deer and fluffy bunnies leap away as the intruders near.

Around the base of the tower are dense, thornless rose bushes, and there are thousands of bright red roses in full bloom at all times.

The tower itself is a massive structure, fully fifty feet wide, with impressively thick walls. They'd better be impressively thick – they look to be in utter shambles, with large chunks having fallen to the ground over the centuries and vines growing all over the structure. The tower is made of some sort of rock that no one will be able to identify – it is vaguely bluish-grey with speckles of reflective crystals that make the entire structure shimmer in the sunlight. In fact, until it is approached, the thing might not look like a solid physical construct at all. The tower has a conical, closed roof and the only real breaks in the wall are the door at ground level, and a solitary window near the top.

Guarding the door of the tower is a great misshapen *thing*. It is roughly human-shaped, approximately ten feet tall, with gigantic talons and a giant sharp-toothed maw. However, it is an ancient creature which is quite weary of its duty, broken in body and spirit, and completely ineffectual in a fight. It will engage any intruder, but will not pursue beyond the clearing.

The Guardian: Armor equal to an unarmored man, half again as fast as an unencumbered human 10HD, one claw attack per round doing d4 damage. It is immune to normal missiles, and if killed will rise again at sunset the next day. The sarcophagus on level four must be *Blessed* to prevent this.

The tower has five levels, with the window being on the fifth level.

The Door

The tower's door appears to be made of very heavy, sturdy warped wood, with heavy rusty iron banding. There is a very ornate lock on the door. It is actually a strange shape-shifting creature which mimics the appearance of a door. It will attack, with pseudopods, anyone who touches the door, unless the *Key of Love*

is placed in the lock, in which case it will remain as a door. The creature has been *Charmed* to behave this way, and if this charm is dispelled for some reason, it will attack even if the key is used.

The Door has armor equal to leather armor plus shield, does not move, has 7HD, and makes one attack per round with 2d6 damage. Whatever touches it (including victims of its attack) sticks to it like glue.

First Level

The first thing that anyone entering the tower will notice is that rats are crawling everywhere along the walls. The cracks in the walls are large enough to allow rats free access, and this will be constant throughout the tower.

The first floor room is bare except for four statues, each in the shape of a vaguely fairy-like princess figure in various dance poses. The statues have a greater amount of crystal flakes in their composition than the walls so they will particularly shine when exposed to light. The statues form something of a perimeter around a central point, and they all face that point. In the center of the statues is a carved circle. If someone stands in the circle, then the statues will speak, through *Magic Mouths*, in succession:

Statue One: “The princess of the tower awaits one who is pure of heart and of peaceful intentions!”

Statue Two: “One must throw away the weapons of war and don the garments of love!”

Statue Three: “Only the pure and the worthy may break the seal and awaken the princess.”

Statue Four: “To the one who frees the princess will come wealth and glory!”

There is a ladder leading to a trap door to level two. The trap door is slightly stuck and will take one round to push open, and it will automatically swing shut (and become stuck again) once it is closed.

Second Level

This room is filled with many racks, which are about half-filled with rotted, torn white robes of unknown composition that have woven patterns all over them.

Carved into the walls is a bas-relief of a courting ceremony, with a succession of carvings showing a great general surrounded by soldiers discarding his armor and weapons and putting on ceremonial robes with distinct markings (which matches the pattern of the robes on the racks). He then walks by two guardians, alone, kneels at the foot of a great stone box where he drops several flowers, opens the box, embracing a beautiful woman, and finally is crowned while surrounded by gold and jewels.

There is a bin here that has all sorts of armor and weapons dumped in, all useless in various stages of decay, some to the point where touching them will cause them to crumble.

There is a ladder that leads to a trap door to level three. The trap door is slightly stuck and will take one round to push open, and it will automatically swing shut (and become stuck again) once it is closed.

Third Level

This room is empty except for the trapdoor down, the stairs up, the guardians of the stairs, and some ancient remains of those who attempted to pass without following the rules.

Two skeletons in ratty, torn chain mail, swords (of a strange and heretofore unknown style), shields, and slung bows and (bone!!) arrows stand guard by the stairs. They stand motionless, and if a character is alone and dressed in the correct manner, they will allow him to pass.

If more than one character approaches, or if an approaching character has visible arms or armor (the robes are tattered enough that armor and all but the smallest of weapons will be visible), they will stand and fight anyone who approaches. They will not pursue anyone who flees, and they will not abandon their post.

The guardians are not undead, but rather constructs, similar to what could be considered a bone golem. If destroyed, they will reform at the next sunset unless the sarcophagus on level four is *Blessed*.

The Guardians: Armor equal to plate mail, movement equal to half of an unencumbered human, 5HD, one sword or one bow attack for d8 or d6 damage. They are immune to spells as if undead but are unable to be turned. Non-magic weapons do half damage to them.

If the guardians kill anyone, they will wait until the next sunset, and then take the body and any equipment upstairs and dump it all behind the curtain.

Oh yeah, one more thing... they will attack anyone coming down the stairs no matter what they're wearing.

Fourth Level

This room is the resting place of the princess. On the opposite side of the room from the entry stairs is a stone sarcophagus on a raised platform (the platform and sarcophagus are actually one large carved piece, and part of the floor as well), with carvings depicting wizards putting a woman to sleep and placing her in... the sarcophagus. The detail of the carving is so great that one can see the carvings on the sarcophagus in the carving, and elves can see that repeat four or five times. If looking at it with magical sight, a character can see that this actually goes on *forever* (anyone who sees this must make a save versus spells or become mentally disoriented, suffering a two point penalty to attack rolls, armor class, and saves for 2d6 rounds, and spellcasting will be impossible – but characters will not know they are thus affected until they enter combat or attempt to cast a spell). Behind the sarcophagus is a curtain made up of a heavy cloth of unknown origin. Behind this curtain is a very large pile of bones, and if one digs through the bones one will find badly decayed, and finally powdered bones at the bottom of the pile.

Surrounding this platform is (what appears to be) a thaumaturgic circle, with many glyphs and sigils along its border, carved into the floor. The indentation of the carvings is completely lined with the reflective crystals so it will seem to glow to anyone entering the room with a light source. This is merely decorative and has no magical power at all.

Hanging from the ceiling is the remains of a crystal chandelier, broken some ages ago. Crushed glass covers the floor (a lot more than the chandelier would account for, if anyone were to know how big the chandelier was). When the door to this level is opened, the glass on the other side of the door will crinkle loudly, and characters must intentionally be stealthy or else the glass beneath their feet will snap and pop.

The amount of reflective crystals in the stonework in this room is massive, so anyone coming up here with a light source will cause the entire room to become a shimmering spectacle.

In the sarcophagus is the princess, but unfortunately for any suitors, is an undead *thing* (a wight). And she never sleeps. And if there was any noise made in approaching the sarcophagus, she will know they are there, and will achieve automatic surprise if the character lifting the lid of the sarcophagus does not declare any caution. She will attack anyone opening the sarcophagus. It really doesn't care about the ritual, as that entire story is a complete fabrication. This woman in life was a streetwalker who was kidnapped, murdered, and corrupted into this form specifically as bait to lure greedy people to their deaths. The souls (or spirits) of those killed by her, because they were doomed by greed (the want of an underserved kingdom) or lust (the

hand of a woman they have never met) are delivered to some foul god to be tortured for eternity. If “killed,” the undead creature will reanimate at the next sunset unless the sarcophagus is *Blessed*.

The round after killing someone, the princess places the body behind the curtain (it will not rise) and replaces the sarcophagus lid and returns to rest. Rats, which have climbed through the cracks in the structure of the tower, will eat away at the body until it is just bones, and they will carry small items and valuables (especially the *Key of Love* if present), into a deep subterranean lair where their mythic rat lord masters, worshippers of the death gods of Duvan’Ku, will collect them. These masters will then see to it that the *Key* and a new map is spread to a new area, thus repeating a cycle that has gone on for millennia.

Fifth Level

This room does not connect to the rest of the tower. Inside the room is magical darkness, which engulfs the entire room and ends just at the window.

The room is empty except for the floor which is absolutely covered with all sorts of spikes, broken blades, caltrops, splintered bones, and other sharp items. It is impossible to step anywhere without stepping on something; the floor is covered several layers deep.

Anyone stepping inside the window with their full weight takes d3 damage and must make a paralyzation save or fall down, taking a further d6 points of damage. Once a character has fallen, he must make a petrify save (with wisdom bonus applied!) to remember which way the window is, and failing this save means he takes d3 damage as he shuffles through the sharp stuff. This save may be attempted every round until successful or the character is dead.

Anyone who dies here will have rats crawl into the room and gnaw their bodies and possessions into manageable bits, and that too will be carried away...

There is no treasure in this tower.



EFFECTS OF THE PURPLE LOTUS

1 Character Sleeps for d20 Hours	51 +d8 to random ability score
2 Lotus is Poison! Save or Die!	52 +d4 to two random ability scores
3 Cures all Diseases	53 +d6 to two random ability scores
4 Neutralizes All Poisons, Immune to Poison!	54 +d8 to two random ability scores
5 Communes with the gods! d4 questions!	55 +1 to random ability score – permanently!
6 Contacts Another Plane! d4 questions!	56 -1 to random ability score – permanently!
7 Character is Slowed	57 -d4 to two random ability scores
8 Character is Hasted	58 -d6 to two random ability scores
9 All Suffered Curses are Removed!	59 -d8 to two random ability scores
10 Character may Speak with Animals	60 +d4 to one and -d4 to one random attribute
11 Character can See in the Dark	61 +d4 to two and -d4 to two random attributes
12 Character is Struck Blind!	62 +d6 to one and -d6 to one random attribute
13 Character is Struck Deaf!	63 +d6 to two and -d6 to two random attributes
14 Character is Struck Blind and Deaf!	64 +d6 to one and -d4 to one random attribute
15 Character gains True Sight	65 -d6 to one and +d4 to one random attribute
16 Character Feigns Death! Nobody Knows!	66 +d4 to all saving throws
17 Character can Speak with the Dead!	67 -d4 to all saving throws
18 Character gains ESP	68 Takes No Hit Point Damage Whatsoever
19 Character Can Only Speak Gibberish	69 Only Takes $\frac{1}{2}$ Damage
20 Character can Comprehend Languages	70 Immune to All Harm
21 Character Heals d8hp	71 Takes Double Hit Point Damage
22 Character Heals 2d8hp	72 Immune to All Magical Effects
23 Character Heals 3d8hp	73 Berserk Rage – Attacks Friends and Foes
24 Character Takes d8hp Damage	74 Gains Giant Strength as per the potion
25 Character Takes 2d8hp Damage	75 Gains d4 Levels
26 Character Takes 3d8hp Damage	76 Loses d4 Levels (dies if goes below 0)
27 Character Healed of all but d4 Damage	77 Gains d4 Levels in A Random Other Class
28 Character loses all but d4 Damage	78 Unable to See Any Other Living Thing
29 Character Loses d4hp – Permanently!	79 Unable to Hear Any Other Living Thing
30 Character Gains d4hp – Permanently!	80 Unable to See/Hear Any Other Living Thing
31 Character Able to Breathe Water!	81 Believes Other People are Evil Demons
32 Character is Charmed by Everyone!	82 Becomes Unbearably Warm – Must Strip
33 Character Suffers Total Amnesia!	83 Attempts to Commit Suicide
34 Random Ability Score Reduced to 3	84 Believes Any Remaining Lotus is Ice Cream
35 Communes... but Answers Are Lies!	85 Believes Everything Everyone Says Is A Lie
36 Skin Turns Purple	86 Believes Able To Fly and Wants to Jump
37 Believes Is Invisible	87 Believes Is Invulnerable to All Harm
38 Believes Is Best Looking Person in World	88 Becomes Ravenous and Eats Everything!
39 Thinks is a John Wayne character	89 Becomes Violently Nymphomaniacal
40 Gains the Power of Clairaudience!	90 Believes Air is Filled with Wasps
41 Gains the Power of Clairvoyance!	91 Is Hungry and Believes Self is Very Tasty!
42 Character is Paralyzed!	92 Thinks Is a God! All Must Worship or Die!
43 Character is Confused as per the spell!	93 Deathly Afraid of some Random Color
44 Spell Caster forgets d4 prepared spells	94 Must Remove Own Teeth Immediately!
45 Spell Caster “remembers” d4 random spells	95 Will Continuously Scream Incoherently
46 -d4 to random ability score	96 Attacks Those of Different Race
47 -d6 to random ability score	97 Wants to Move Overseas to Marry
48 -d8 to random ability score	98 Roll Again, Effect is Permanent
49 +d4 to random ability score	99 Roll Twice
50 +d6 to random ability score	100 Roll Twice, Second Roll is Permanent

THE SHRINE

