

FORTRESS OF FEAR



This Solo could be used with any Fantasy RPG with a few adjustments.

A TUNNELS & TROLS MEGA-SOLO

FORTRESS OF FEAR CASTLE DRACULA

A Tunnels & Trolls Mega-Solo

Written by
Khara Khang



Copyright © 2013 / 2017
All Rights Reserved

This publication is made possible by the contributions of talented writers and artists.
LEGAL NOTE: This publication is a tribute to Tunnels and Trolls, and is only referenced in this Solo format. No implication of ownership is made here within this publication.

All art copyrighted © by the artists.

ISBN-13: 978-1974392841
ISBN-10: 1974392848

Printed in the U.S.A
First Printing 2013, Second Printing 2017



Fortress of Fear - Castle Dracula

Castle Dracula is famed and feared throughout Sovilinksca as a dreadful haunt of the undead and the home of the archfiend Count Vladimir Dracula. Stories abound of his evil ways; young girls turning pale and gaunt and dying with puncture wounds in their necks, only to be seen later on seducing their former playmates.

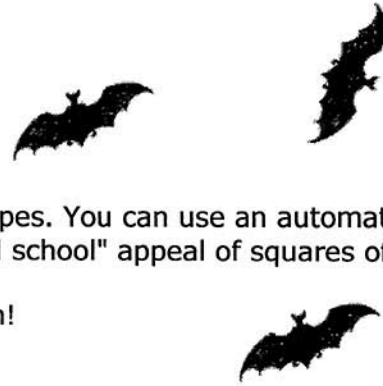
Strong men found dead with not a mark on them, but their faces contorted with fear and their hair bone-white. Gypsies ferrying strange merchandise to the gates of the awful castle.

Even you, a brave and fearless adventurer, have avoided Castle Dracula. But now, charged by a woman's dying words to complete her quest, you have vowed to enter the Castle and defeat the monsters within once and for all! Will you succeed, or will you end up like so many of those before you . . . nothing more than a meal for the foul undead?

Special Rules for Castle Dracula

Things You Will Need To Play

- To play this game you will need the following things;
- A copy of the Tunnels & Trolls rules. See below.
 - A character to take through the adventure. See below.
 - A few six-sided dice. You should not need dice of different types. You can use an automated dice roller if you like, but such things are dull and lack the true "old school" appeal of squares of plastic.
 - A pencil, an eraser, and plenty of scratch paper.
 - A few hours undisturbed, and a good sense of humor and fun!



Recommended Rules

Tunnels & Trolls rules have always been designed to be backwards compatible, and so whatever rules you use (even your own version of house-rules) should be fine for this adventure. This adventure was written with my own personal house rules. Any version of T&T should be suitable.

When playing this adventure, feel free to use any additional house rules you feel are appropriate and worthwhile. This is, however, a programmed dungeon. Unless the instructions specifically say you can, you *can't*. So, for example, your character might be able to fly - that does *not* mean he can fly out of the dungeon or avoid the pressure plate traps simply by saying "I am flying".

Using House Rules

Players may wish to use my house rules or their own house rules. As I mentioned above, this game was written with my rules in mind. However, I did not wish to write a game which was impenetrable to those playing a different rules, and so my rules are not intrusive.

If needed, assume the SPD rating of any foe is 10, unless otherwise stated (my rules uses SPD to figure initiative in combat).

Throughout this adventure, I have assumed you are figuring combat adds based on STR, LK and DEX and *not* SPD, although adding the extra attribute in will not change the adventure greatly (although might make it a bit easier!)

Missile combat within Castle Dracula is rare - when it *does* occur, no specific rules are given beyond a range and target size. This allows you to use whichever system you desire (either the DEX-SR system in the original rules, my percentile system, or some other system).

Sometimes foes or situations will cause a reduction in combat totals - I have used the term "totals" to refer to such reduction.

If using my system, this refers to APT and DPT, and refers to HPT in the original rules. What it refers to in your system may vary.

Certain magical effects in the game are described as "working like a *whatever* spell". Apply the rules you use for that particular spell. Note that I learned T&T using the British Corgi editions, and so my spell names may be different from yours. I have attempted to provide both the UK and US names.

Characters

You may bring in *one* character of any level or Kindred. However, this adventure is recommended for roughly standard-sized humanoid Kindred's (Humans, Elves, Dwarves, Hobbits) without killer attributes (around +24 to + 30 combat adds is a good starting point). A difficult saving roll in this adventure is a level 3, and so you should determine if this adventure will prove a challenge to your character (you can, of course, always increase the levels of SRs by one or two if necessary).

No magic spells may be used in Castle Dracula. By this I mean the solitaire does not have any means or mechanism for casting spells inside the game itself. You *could* use magic and determine the effects yourself, but this is not recommended. This scenario is a Vampire hunt, and works best for characters whose primary ability is fighting.

You may bring in any magical items your character owns. However, their powers will only work if their powers fit into the options presented (so, for example, if you have a magical sword which lets you turn invisible or fly, you won't be able to use it unless the options presented in the book allow that). Weapons which do enhanced or special damage will work. However, in situations where there is a conflict between your weapons' rules and the book's rules, the book's rules take precedence (so if we say we broke your unbreakable weapon . . . we broke your unbreakable weapon).

In order to keep the game interesting, it is strongly advised you don't take in any magical items which "insta-kill" the undead, or which prevent Vampires from attacking you, or something of that nature. This is, as mentioned before, an undead hunt in a Vampire's castle. Something which makes that too easy shouldn't be taken in. Similarly, even if you have such things, you may not take in garlic, stakes, holy objects, etc. etc. your character might own. If the adventure asks you "Do have a particular item?" and that item is *not* something standard and ubiquitous like a torch, rope, lantern, etc. then the adventure is asking you "Have you found such an item earlier in this adventure?"

Monsters and Foes

A number of foes in this adventure are described as having "standard stats". This is to save space and also allow you to tailor the adventure if necessary. When you encounter a standard foe, consult the standard foe sheet and determine the MR or attributes of your foe. You should modify the stats of foes in order to provide a suitable challenge if the numbers given are ridiculously easy or impossibly hard.

Other characters require you to generate a character sheet for them the first time they are encountered. When you first encounter such a character, generate his or her stats and keep a record of them for the remainder of the adventure (or until that character is dead). If you play the adventure again with a different character, you should roll up different stats.

Foes are often described as using a particular weapon or armor. You should consult the weapons and armor charts in whatever rules you are using for statistics, as these may vary from edition to edition. If a foe is armed with a non-magical weapon and you kill him, you may take the weapon if you wish after the fight.

Any foe which is undead (Vampire, Zombie, Skeleton, etc.) is immune to poison.



Wandering Monsters

Castle Dracula has Wandering Monsters – most of the time these are the servants of the Castle, and will prove to be a distraction rather than a serious threat. However, there is a chance you will encounter Vampires as Wandering Monsters, allowing you an opportunity to kill and then stake them.

Particular paragraphs will tell you when you must roll for a Wandering Monster – normally, you will be required to roll a die and if you get a 1 then you have encountered a Wandering Monster. When you encounter a Wandering Monster, go to the **Wandering Monster Table**, roll 2 dice and go to the appropriate section.

Accounting and Record Keeping

The adventure is set up as a maze and you may retrace your steps. It is recommended you keep a map.

If you enter a room you have already entered, you will be told what to do and where to go. Accordingly, keeping some kind of map is recommended. You will often be given the option of doing something *only* if you have not done so already. If the book does not say "if you haven't done so already" or similar, you *may* repeat an action. Pay careful attention to this - in general, you will not be able to fight a foe twice but you *might* be able to explore an area again.

Throughout this adventure you will be required to record changes to your character, special rules, information and so forth.

We suggest the use of scratch paper or the back of your character sheet. Record this information carefully - it is vital to the running of the game, and care and attention will make the adventure much more exciting.

This adventure does not provide any automation in terms of rolling dice, making rolls, accounting for Eps, gold, wounds, combat etc. This is, quite simply, just an online version of a printed book. I personally think such things are far more enjoyable than some kind of automated computer RPG. They are also *much* more reliable and easier to pause, step away from and come back to later!

The adventure ends when you leave Castle Dracula, at which point your success or failure will be determined.

Vampires, Coffins and Stakes

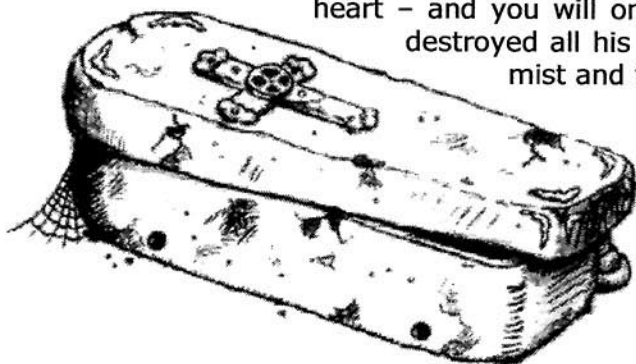
As you might have guessed by the fact this book is called "Castle Dracula", the adventure focuses on fighting and killing Vampires. Vampires are powerful fighters, but the greatest strength they have is their ability to flee after being beaten in combat and recover in one of their coffins. Your character is well-versed in Vampire lore, and knows the only way to destroy a Vampire once and for all is a wooden stake through the heart.

During this adventure, you will discover the coffins of various Vampires. These coffins are places of refuge for the Vampires, and often you will discover a Vampire inside the coffin. The Vampires are thoroughly evil and will attack you on sight, so you will have to kill them or die yourself. If you discover a coffin without a Vampire in it, or after you have killed a Vampire in the coffin, you will be able to purify the coffin.

Vampires must sleep in a coffin filled with grave earth from their homeland, but if this grave earth is sprinkled with Holy Water and blessed with the prayer of exorcism the coffin is purified and destroyed - it cannot be used by the Vampire to sleep in.

During the introduction you will obtain with a copious supply of Holy Water and learn the prayer of exorcism - when you encounter a coffin you will be able to purify it (the book will tell you when you have done so).

If you "kill" a Vampire in combat, he is not truly dead unless you hammer a stake through his heart - and you will only get the chance to stake a Vampire if you have destroyed all his coffins. If he has a coffin to flee to, he will turn to mist and float away.



Even if you kill a Vampire in combat, you must have a stake or he will simply turn to mist and float away. You will have to find and kill him again to stand a chance of destroying him permanently. As you can see, you will probably have to defeat each Vampire several times, and find all of his coffins, in order to destroy him forever. When you destroy a Vampire once and for all, record the death on your scratch paper.

Although you begin the game with Holy Water and the prayer of exorcism, you do not have any stakes (after an attack by some damned undead woodworm).

Hopefully you will be able to find some stakes in the adventure. Each stake can only be used once; it crumbles to dust with the Vampire it is used to destroy – so, you will need to find several stakes in your adventure if you want to destroy the Vampires!

Vampires can be encountered in their coffins, at particular locations throughout the adventure, and also as Wandering Monsters. When you first encounter a Vampire, you will be directed to roll-up his character sheet according to instructions given in the text. You should only roll up each Vampire once per adventure – keep the character sheet for the next time you encounter the Vampire and do not generate stats again. You should, of course, roll up different stats if you play this adventure again with a different character.

This mechanic means the Vampires pose a different challenge each time the game is played.

If you feel the Vampires are not powerful enough to pose a challenge to your character (this adventure is intended for characters whose attributes average around 20 to 25, and so have 24 to 39 adds), feel free to bump up their attributes some. However, be warned there are more dangers in Castle Dracula than simple combat . . .

Items

You will find many items in this adventure - cloves of garlic, stakes, healing potions, magical items, even jewelry you can sell. Such items should be recorded on your character sheet or scratch paper, together with whatever they do. Generally speaking weights are not given for such items - they are so small such a thing is not really important, although if you want to give each one an appropriate weight (based on the calculation 10 wu = 1 lb) that is up to you.

Red Paragraphs

Paragraphs (*technically speaking they should be called "sections" or "chapters", I suppose*) in Castle Dracula are color coded for your convenience (***actually they are highlighted, but we'll call them red***). Paragraphs which are part of the normal sequence of the adventure are coded **WHITE** (they have white backgrounds). You simply move through these in the normal manner.

Highlighted RED paragraphs have section numbers which are in ***red italics***. They deal with Wandering Monsters, encountering Vampires in the Castle (Vampires can be encountered as Wandering Monsters, or they can be encountered in specific locations in the castle) and other personalities which can be encountered at different locations in the Castle. When you move to a red paragraph, you should remember the paragraph which sent you here. When you are done with the red paragraphs, you will be directed to return to the white paragraph which sent you here. Close the red paragraph and go to the white paragraph. There are SOME exceptions to these instructions but, in general, you should return to the white paragraph you were on before you went to the red paragraphs.

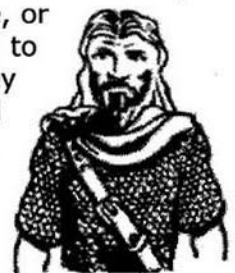
If you have read the rules, selected your character and have everything you need, read the introduction to start the adventure!

Introduction

Like so much, it starts with a woman.

You are an adventurer, a sword for hire, a mercenary. You travel from town to town and city to city, seeking out fame, fortune and glory. You fight for those who can pay a price, or against those foes who guard a rich treasure. And sometimes you might fight to defend those who cannot pay your price when they are hard-pressed by foes they cannot match. You are not a perfect person, but you try to do what is right and just, perhaps in the hope the gods will reward you . . . or maybe simply not punish you quite so much.

You have been journeying through the land of Transylvania in western Sovilinksca, making a living by driving off wolves, bandits and gypsies – sometimes even sinking as low as repairing ditches for a bed in a drafty barn and a few scraps of breakfast. You have heard rumors and tales of the fanged-horrors of Transylvania but sight or sound of them none.



It is evening. You are pressing on hard through the rain, trying to get to the village of Bistritz before the night falls completely – you have no desire to be out of doors when it is dark. You are starting the descent into the valley when you hear the howl of wolves, followed by a scream and the snarling sounds of combat.

It does not sound far – just up on the other side of a small rise. You draw your weapon and run through the rain, slipping on the wet grass. You crest the hill and see, illuminated by the moonlight, a dreadful sight.

A lone woman – young and beautiful – is lying on the ground, blood pouring from a wound on her neck. Her leather armor is well-made and maintained, but is battered and slashed by claw marks. She has one hand clamped to her throat, trying to stem the bleeding. The other is waving a sword at the snapping and snarling wolves circling her.

You will not leave her to die alone and unaided! You bellow a battlecry and charge into the wolves, your weapon swinging. The woman staggers to her knees, and lashes out frantically with her sword, helping you fight the wolves. They are dire animals, strong and shaggy, with matted fur, glowing eyes and breath that stinks like the grave. You are certain these are no mortal wolves.



(If you wish, you may run this combat as the first of your adventure – you don't have to, but you can if you like. If you would like to do this, conduct a normal T&T fight. There are one die worth of wolves (minimum 3) attacking the young woman and each has an MR of 25. She will assist you in combat – she is armed with a broadsword and has +9 combat adds. The wolves will not attack her – they are intelligent enough to realize you are the threat and that if they kill you, she will still be around to provide the appetizer to your main course! Should you defeat the wolves, take appropriate Eps, and read on!)

The fight is hard and bloody, but you and the young woman are victorious. She sinks to the ground, her breath ragged and the color fading from her skin. You reach for her, seeing if anything can be done, gently moving her fingers away from her neck.

Alas! There is no hope for her – the wound is deep, and you notice now she also has a deep puncture wound in her shoulder which is oozing a vile green pus; an arrow wound, and poisoned at that. This girl has been harried for a long time, it seems – her sword is notched and her cloak ragged. She gasps and arches her back in pain.

As you brush the hair from her forehead, trying to comfort her, you notice she is finely featured and has pointed ears – she is an Elf! She is very comely indeed, and the body writhing in your arms is strong and lithe. You notice she is wearing a pendant on a thong around her neck – you lift it and look at it.

It is a heart transfixed by a blade – the symbol of the Paladins of Asrel! This Elfin maid is no ordinary adventurer, but a sacred warrior for the goddess! Asrel is the goddess of love – the goddess of sex and beauty and pleasure, to be sure, but more importantly the goddess of life, health and growth! Her paladins are bitter foes of the undead, fighting unceasingly against their vile sorceries which are a mockery of the natural order of life and growth. You can only imagine she is here to battle the evil creatures so common in Transylvania.

She cries out in pain, twisting in agony and tearing the wound in her neck further. Blood curtains over your hand. You try to comfort her, to get her to lie still. Her eyes are feverish but they clear and lock on yours. Her hand darts out and grabs your shoulder.

"Thank . . . thank you, stranger," she whispers. "The goddess will bless you for this. Your kindness is unexpected in this evil place. Truly the goddess is wonderful in her mercy and love." Tears bead in her eyes – not from the pain, but shame. "I have failed. I pray Asrel will forgive me."

"Hush," you tell her. "Lie still. Regain your strength."

She laughs, coughing blood. "Stranger, did you think the priestess of Asrel were all empty-headed beauties? I know I am dying. It is too late to worry about me." She fumbles at her belt. "My wallet . . ." she gasps, "prayers . . . and the phial. Holy Water, blessed by the High Priestess-Queen herself. You can use them to defeat Dracula."

As she says the name, a bolt of lightning and crack of thunder split the sky above you and your blood runs cold. "Dracula?" you ask in horror. You have heard the name – a name of dreadful omen, one used to keep children quiet for hundreds of miles around.

"Lady, I came to save you, not to . . ."

"Damn you!" she cries. "The goddess charges you! I charge you! I have failed, you must not! Dracula must be destroyed!"

Fresh tears flow down her cheeks. "Please . . ." she whispers, her strength failing, "I beg of you. My sisters will reward you, the goddess will reward you."

Slowly, you nod. You cannot, in good conscience, refuse the wish of a dying woman – especially when it is the hook for the adventure. "I care not for rewards, lady," you say firmly, lying through your teeth. She smiles weakly.

"In my wallet," she says, "there is the prayer of exorcism. Use it and the Holy Water to purify the coffins of the Vampires in the castle. You must purify their coffins, otherwise you will be unable to slay them once and for all. You must use stakes to dispatch them – a wooden stake through the heart. Alas!" she weeps, "I have no stakes – damned undead woodworm! You must trust in the goddess to guide you to find stakes in the castle!"

You glance about – you aren't exactly in the depths of the forest, but this is *Transylvania* after all and there are a few trees about. "Can't I just . . . ?" you ask, exposing a logical flaw in the mechanics of the game the author wishes you hadn't.

She ignores you, which is all the explanation you are going to get for why you need to find stakes specifically mentioned in the text of the adventure and can't just get some bits of wood anywhere else. "Promise . . . me, stranger . . ." she croaks, "promise me you will ensure I rest in peace."

For a moment, you do not divine her meaning – and then it becomes clear. "Lady!" you cry. "You cannot ask me to . . . !"

"Promise me!" she screams, her hand on your shoulder dreadfully strong. "Promise me I won't rise again. Promise me I won't become what I have beheld!" She sinks back, all her strength gone, tears trickling down her face. "Please . . ." she begs with her last breath.

The hand on your shoulder slackens and her body relaxes in death. You lower her body to the ground and close her eyes with a trembling hand. You stand, fully aware of what you have to do.

It takes all your courage, but you find the strength to lift her sword and bring it whistling down, cutting her head from her shoulders. You take the charm from around her neck and place it in her mouth – hopefully, the favor of the goddess will protect her so her body will not rise as an undead monster. You dig a grave for her – you will not leave her body to the ravens and crows – and you are soon filthy with mud and soaking wet. You lower her body into the black earth, piling the sods back on top of her and marking her grave with her sword skewered into the ground.

You open her leather wallet – inside is a small book beautifully bound in black leather and with the heart-and-sword design of the Paladins of Asrel in gold leaf on the cover. Inside it is beautifully illuminated and hand-lettered in bright colors. It is the prayer-book of the cult of Asrel and you flip through it, searching for a prayer to say over a grave. You find nothing suitable and so you do your best with a few mumbled words that you hope her soul will find peace with Asrel beyond death. You find the prayer of exorcism she spoke of – it is a short, simple prayer and must be used with Holy Water to be effective. You took a large phial from her belt – it is made of red glass in the shape of a heart, inlaid with gold and jewels in the shape of a sword. You shake the bottle before hanging it from your own belt – there seems to be plenty there, more than enough to purify many coffins if your nerve holds true. The heavy hammer she carried hangs on your belt too, but as for the stakes, alas, she spoke truly – the ravages of undead woodworm have left them nothing but dust and splinters.

You can do no more here. You only now realize you have no idea where the castle she mentioned might be. But you have sworn to complete her quest and so you must begin your search. Shouldering your pack and drawing your sodden cloak around you, you trudge in the direction you were heading before you heard her cries, towards the village.

It does not take you many minutes to reach Bistritz, and you find a mournful little hamlet at the base of a looming cliff to the south. The moon is high now and the storm is raging above you, driving rain slicing down and with thunder and lightning booming and flashing.

The actinic flashes illuminate an evil-looking castle on the crag high above you, its cruel Gothic architecture as spiky as the evergreen forests covering the wooded hills. There is a road running from the village, ascending the crag in a series of sweeping zig-zags on the rocky outcrop, like a saber scar on the face of the giant. The road disappears around the rear of the crag – you can only assume it leads to the main gate of the castle, out of sight to the south.

There are few lights burning in the village and the doors and windows are tightly shuttered, some of them barred or boarded up. You walk to what is obviously the inn and try the door – it is locked. You curse and hammer on the unyielding wood, shouting to be let in. You shake the water from your shoulders as you impatiently wait.



After a few moments, a hatch slides open in the door and a pair of frightened eyes look out at you. "Y . . . yes?" a tremulous voice asks.

"I am a weary and wet traveler," you say. "I seek shelter from the storm." You pause, trying to remember the name given to Vampires in Sovlinksca. "I promise you I am not a *nosferatu*."

You are surprised when a glob of phlegm comes flying out and hits you in the face. You raise your hand and wipe it off. By the time you are done, the door is opened and you walk into a small taproom, filled with stock Hammer Horror characters straight from central casting. "What did you do that for?" you demand. "I said I was not a *nosferatu*."

Every single person in the room turns and spits at you. "You bring evil fortune on yourself by uttering the name *nosferatu*, stranger!" the man who opened the door for you says. Everyone spits at him, but their aim is poor and quite a lot of it hits you. "I was just quoting him!" he complains.

"Shut up," you say gravely. You turn and address the villagers – they seem terrified and cowed, most of them wizened and elderly, with the exception of two or three ludicrously busty maidens with invitingly creamy skin and lustrous hair dressed in improbable corsets and quite-inadequate off-the-shoulder blouses. "Villagers of Bistritz!" you cry. "I have been charged by the words of a dying

woman to undertake a dangerous quest; to seek out and destroy the foul lord of the undead, the arch-fiend Dracula himself!"

There is a flash of lightning and roll of thunder. With a mutter of, "Pathetic fallacy, great," you watch as a hunched old man hobbles towards you, his back grotesquely hunched and his eyes twisted and bugging out.

"Ooooh, argh," he croaks, "argh. There do be many who have tried to defeat the evil one, oooh, argh, but all of them have died. Oooh, argh, their bodies have been left for the crows, swinging from the hangman's cross, twisting in agony while the moon laughs above them! Oooh, argh!"

You narrow your eyes. "Old man," you growl, "drop the accent, stop squinting and take that pillow out from under your coat."

You do not need to put this ridiculous show on for me, I am not a tourist." Somewhat sheepishly, the man does as you request. "Now," you ask briskly, "enough of the dire warnings. Where can I find Dracula?"

There is another bolt of pathetic fallacy as a toothless old crone hobbles towards you. She is truly ancient, her face wizened and wrinkled. "Damn the Count and his black heart!" she cries. "Damn him!" She shakes a twisted walking stick in your face. "He kidnapped my only daughter, my poor Natasha, and took her to the Castle! She is but a girl, as innocent as these maids here." You glance at the acres of heaving bosom and canyon-deep cleavage displayed above straining corsets . . . and revise any estimate of Natasha's innocence *downwards*. "She is only sixteen, and has been my only companion since her father died when she was five. Oooo, it was terrible – a poor wife of barely twenty left without a husband! My heart has become a fortress since that sad day!"

"Yes, yes," you mutter distractedly, "innocent girl captured by the *nosferatu*" - everyone turns and spits at you - "Standard secondary quest objective. Got it. Wait a minute . . ." you add. "If she's sixteen now, and her dad died when she was five and you were barely . . . you stop it too. Take that spirit gum off your face and stop pulling your lips over your teeth. Honestly . . ." The woman continues her charade for a few moments, but then realizes it is futile. She peels the make-up off her attractive face and straightens up, revealing that - if her heart *is* a fortress - it is guarded by an impressive pair of turrets.

"Oh, stranger," she says, "if you have truly come to rid us of the *nosferatu*" - everyone turns and spits - "we will forever be in your debt. Save my daughter from the clutches of the vile *nosfer* . . ." You clamp your hand over her mouth and step out of the growing puddle of drool.

"Yes, yes, oh mother of the secondary quest objective . . ." you begin, but one of the girls interrupts you.

"Her name is Natasha," she says. *You make a note on your character sheet* and notice her bunny tattoo as she adds, "We were playmates together."

"Very well," you say, "I shall journey to the castle of the *nosf* . . . the vile undead, and destroy him once and for all!" You nod decisively.

"And his family," one of the girls adds.

"What?" you ask. This does not sound good.

"His family - *nosferatu* like him." Everyone turns and spits at *you* but, before you can complain, the girl is continuing. "His brides - beautiful girls recruited from the village, but turned into dreadful demonic succubi thirsting for the warm fluids that pump inside men. His eldest daughter, Roxana, is dark and dreadful . . ."

"And beautiful," adds the old man. The girl turns and looks at him with her hands on her hips, exasperated.

"Of *course* she's beautiful!" she exclaims. "A fine vaguely-Victorian tale about males' fear of the feminine using the undead as a metaphor for repressed sexuality *this* would be if Drac's daughter was some frumpy flat-chested plain-Jane with limp hair and freckles!" The old man nods - she does have a point. She continues. "She is tall and slender with green eyes like burning emeralds, lips redder than blood, lily-white skin and hair flowing like night! Her voice is the seductive siren call of the land beyond the grave, a false beacon that promises hope but brings only damnation! Her breath is as sweet as flowers and honey, but more poisonous than a nest of vipers! She is the very ruin of mortals! A man's desire will pull him into a vortex of blood and lust he will never escape!" She stops, the back of her hand pressed to her forehead, her chest heaving with the drama of the thing.

"You got your money's worth from that creative writing course," remarks one of her friends. She huffs and ignores her.

"His twin sons are potent and powerful too," she exposit. "Ivan and Ninjskinjovrobad." You blink.

"Ivan and . . . could you say that again?" she smirks.

"Sure I can," she grins, "but I'll bet a goat you can't." You frown at her and turn to face the old man.

"Fine," you say. "Dracula *and* his wretched family. I'll destroy them all." A sudden thought strikes you. "They don't *sparkle*, do they?" The villagers shake their heads, nonplussed. "Thank the goddess," you mutter, quite able to face an entire family of Vampires provided they don't sparkle. "Where can I find them?" you ask. The main points a trembling finger out of the window, up at the castle high on the crag.

"There, stranger!" he quavers, "there is Castle Dracula! There is the home of the vile fiend, Dracula!" More pathetic fallacy bursts overhead at every mention of the monster's name.

"That could quickly become monotonous," you opinion. But it is too late; the villagers are eagerly pushing you outside and preparing a coach to take you to the castle. You are fairly bundled aboard it - a witness to their fervent desire to be rid of the evil Count once and for all, or just perhaps a suggestion this intro has gone on long enough and isn't it time we started the damn adventure already? The door of the coach is closed behind you, and you lean out of the window.

"Here, stranger," says one of the maidens, slipping a plaited corn dolly into your hand. Another offers you a small pouch containing dried flowers, and the third gives you a tiny iron nail. You instinctively know these things are given to protect you, but will have precisely *zero* in-game effect.

"Erm, do you have any garlic?" you ask. "A stake or two? A pointy rock?" They shake their heads.

"That cannot be," one says sadly.

"But why?" you ask.

"Alas," explains her friend.

"Alackaday," agrees the other.

No further explanation is forthcoming from the bevy of buxom be-corseted beauties. The coachman whips the horses into a gallop and you fall backwards into your seat as the coach races onwards, up the winding road that leads to the crag, twisting and turning through the forest. Strange lights glint and glimmer to either side as you peer out of the windows, and the night air is thick with the howls of wolves, the cawing of ravens and whatever noise evil gypsies make late in the evening. You slide back and forth in the swaying coach, reading the prayer-book of Asrel, asking the goddess for strength to do what must be done tonight.

"Wait a minute . . ." you muse to yourself. "Why in the name of all wonder am I coming up here at night? Surely this would be easier if the Vampires were all asleep?" You suspect the village girls would have an explanation both succinct and useless which you would nevertheless be unable to gainsay.

The coach creaks to a halt, and you unlatch the door and get out, standing in front of Castle Dracula. You say a quick prayer to Asrel and ask her paladin's spirit to watch over you. Your adventure awaits . . .

Turn to section 1 to begin your adventure!



1

Well, here we are! Or, rather, here you are, as I am quite far away, typing this thing at a computer. Do you really think I am foolish enough to come with you to Dracula's Castle? It's full of Vampires and stuff. Loads of undead. Why would anyone go there? Oh, sure – gold and treasure and magical power and fame and glory. But all the women want to suck you dry – and not in a nice way, either. You are crazy for coming here. You still have the chance to leave, you know – you can leap back in the coach and ride away back to the village of Bistritz and hide like a big fat momma's boy, you coward.

Still with me? Good . . . the girls at the castle are hungry – they haven't had a bite in *hours*.

The coachman doesn't even wait for a tip as he spins the vehicle around and rattles off southwards down the crag, getting away from the evil castle as fast as he can. The moon is bright and high, and you can see the castle clearly as you stare up at it.

Was there ever such an ominous structure? Probably yes, given the somewhat unbelievable propensity for Vampires in this part of the world, however, this place is still giving you the willies.

The castle does not so much tower over the surrounding forests, but rather crouches like a constipated frog. The stonework is dark and crude, and there are few lights in the arched Gothic windows. The castle is set on a high crag overlooking the village – the northern, eastern and western walls stand right on the edge of precipitous drops. You have approached from the south, taking the road which winds up the hill of the crag. In the southern wall of the castle is a large double door, obviously the main entrance. The door is closed, but there is a small postern gate in it and warm light spills from a shuttered grille.

The Castle appears to be square and squat – it looks as if there is only a single story for most of it, although to the north it does rise to two. There is a tall tower at each corner – and these draw your attention. Despite the fact the night is clear and cloudless with a bright moon shining down, the tower on the north-western corner is shrouded in cloud and a constant stream of rain pounds down on it – and nothing else! Similarly, there is lightning and Saint Elmo's Fire crackling around the south-eastern tower. A hurricane whirls around the north-eastern tower.

You have a number of choices – you can walk up to the postern gate and knock on it, attempting to gain entry by turning to **130**. You can decide the direct route is foolish and turn west (walking clockwise around the castle) to see if there is an alternate means of entry by going to **150**. On the other hand, you can do that but in the opposite direction (turning east and walking counter clockwise) by going to **274**.

Then again, you could also turn around and see what the rattling of coach wheels, pounding of hooves and general feeling of dread approaching from the south is by going to **382**.

2

Did you part in friendship from Chost the Forgemaster? If so, turn to **142**.

If not, roll 1 die to check for a **Wandering Monster**. If you roll a 1, turn to the **Wandering Monster Table** and see what is hanging out in the smithy. When you are done (or if you encountered nothing) turn to **281**.

3

You walk into a room dominated by the quiet, precise echoes of hundreds upon hundreds of ticking clocks. The floor underfoot is black and white marble tiles, and the walls are covered in shelves containing as many clocks of all kinds as they can possibly hold.

This is the Chamber of Clocks. If you have been here before, turn immediately to **386**. Otherwise, read on.

There are clocks of all shapes and sizes and types – little carriage clocks, big Grandfather clocks, old clocks, new clocks, even waterclocks and hourglasses filled with sand. Seated at a table in the center of the room is an old man with white hair and beard dressed in rumpled, but formal, clothes. He is peering at cogs and springs lain out on the table in front of him, but he looks up as you walk in. He smiles – it is not a nice smile.

"Well, well," says the watchmaker, "what do we have here?" He chuckles to himself. "Time is what we have here, time." He beckons you over with a crooked finger. "Well, don't be shy, my young friend - step closer so an old man can see you!"

If you want to simply walk towards him, turn to **471**. If you would like to say you can see him just fine from where you are, turn to **165**. Alternatively, if you want to just attack him, take your violent self over to **496**.

4

You find a fine choker, made of woven gold wire and decorated with many jewels. It is clearly something Dracula would have his women wear, to hide the marks of his fangs on their neck! Still, it is very valuable - you will be able to sell it for 300 gps when you leave the Castle.

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

5

In a dark corner of the inn, distrusted by the townsfolk, are the gypsies - as you tell the part of your story where you fought and defeated the capricious Miranda and her dreadful servants you notice them. You call them over to you; the villagers are unsure, but you reassure them these are *good* gypsies and will sell you lucky heather to take off the curse they just put on your house. With a few misgivings, the villagers welcome the gypsies over.

Did you also meet Gaudete the hunchback and let him accompany you? If you did, turn immediately to **206**, otherwise read on.

Esmeralda and her family are overjoyed to see you alive, and they listen with wonder and amazement at your (doubtlessly embellished) story of how you defeated Miranda the dance instructor. The villagers crowd around, amazed someone would do so much for a bunch of filthy gypsies - and they learn that those who are different are not so different after all. And now they know.

And knowing is half the battle.

Take 100 eps for not only saving Esmeralda, but also for promoting greater cultural understanding. Now, during your adventure did you meet Lady Kalistaros? If so, turn to **225**. Otherwise, turn to **144**.



6

The door bursts off its hinges as you charge through it, into what is clearly the bedroom of an elegant lady - but there is no bed here, just a coffin in the center of the room! Lying on his back in the coffin is a muscular young man, very handsome indeed, but quite clearly dead - his skin is deathly pale and there are bite marks on his powerful neck. But it is not the boy which attracts your attention, but the beautiful naked woman straddling him! It is Roxana Dracula, the Count's eldest child!

You have clearly interrupted something intimate and private - Roxana has sucked this man dry in more ways than one! She leaps off the corpse, growling deep in her heavenly throat. Her skin is paler than his, as white as marble and about as strong. She has a magnificent figure - slender and yet curvaceous, muscular yet feminine - and long black hair, ruby-red lips and a face painfully alluring. But it is her eyes that draw you - even now, as she stands before you stark naked, it is the burning green of her eyes you notice. You find yourself gazing helplessly at them, unable to do anything but stare . . .

Attempt a level 3 SR vs. INT to resist her seductive hypnotism - if you fail, males should turn immediately to **261** and females should turn immediately to **13**.

If you pass the roll, you manage to fight off her seductive charms, but she still has a few instants of distraction while you do nothing but stand and gawp at her. She smiles and uses those instants to slip into a flimsy white robe - it does nothing to conceal her stunning body - and opens her perfect lips and roar deafeningly. "**BOYS!**" The shout snaps you back to reality.

Have you killed the young men of her harem? If you have, turn to **156**. If you have not, turn to **217**.



7

You have defeated Katerina the Necromancer! It is no mean feat to have destroyed such a powerful wizardress who is so physically potent and spiritually dangerous. Her body is already losing its beautiful luster, her youthful-skin fading to filthy, wrinkled gray parchment, her full-curves shriveling to stringy muscles. You turn away as her crimson hair tarnishes to dingy gray and her exquisite face rots to rags of skin on a deformed skull - *sic transit gloria mundi* as the Romans would say if they existed in this world at all.

Alas! The victory was not without cost.

You sink to your knees by Natasha's body, weeping that she is dead. You console yourself with the knowledge she is no longer the servant of the vile necromancer Katerina, but it is a hollow victory.

You can afford to delay no longer - you quickly search the laboratory. It is filled with weird and fascinating things, but the ones which attract your attention the most are a bottle of healing potion (which you may drink at any time, restoring 1 die worth of CON points) and a box of jewelry which will be worth 1 die x 100 gps when you sell it after you leave the Castle. You leave the laboratory and find yourself back in the well-appointed corridor; you have exited the door in the northern wall. If you have not already you can go through the door to the east to **457**.

Alternatively you can turn to **326** to return to the main chamber of the dungeons.

8

The crazy bat-girl collapses as she dies, crying out, "Ivan, my love! Avenge my death!" You recognize the name of Ivan Dracula, one of the Count's sons, and you are immediately alert for an ambush by him. However, minutes pass without incident and you reason he is not within earshot.

Still, it seems this weird loony was Ivan's lover, and this chamber would be a suitable place to hide one of his coffins . . . Quickly, you search the chamber and find - heavily encrusted with guano - a coffin! Ivan cannot be resting within it - if he were, he would have come to the aid of his mistress. You pry the lid of the coffin open. It sticks but you wrench it off, revealing a silk-lined box half-filled with grave dirt. You reach for your Holy Water and splash it into the coffin, saying the prayer of exorcism as you do so. You have purified this coffin.

Note on your scratch paper you have destroyed one Ivan Dracula's coffins! Take 100 eps for doing so and leave the bat-roost. You can exit through the north door to **373**, through the west door to **423** or down the stairway running inside the wall of the Tower to **78**.

9

Unbeknown to you, the clothes you took from the mannequin were worn by an expert grave robber obtainer of rare antiquities, and some of their skill is passed onto you. You may reduce the difficulty of all SRs to avoid traps in this tomb complex by one level. The benefit will only apply until you return to the main chamber of the dungeons, at which point the magic will wear off (and you can take off the clothes . . . unless your PC *wants* to dress like an exhibitionist duchess or a midwestern college professor . . .)

For now, turn to **432** and face the traps, armed with your new-found reduction of SR difficulty!



10

One of the Undines turns to face you, her watery face beautiful and alluring above the magnificent wet nudity of her body. "Join us, sister," she gurgles. "Join us in our ever-flowing lives of pleasure. Join us in the wet embrace of your sisters. Reject the hot, dry world you have known and slip into something more comfortable." Her fellow spirits writhe around her, their glorious liquid bodies sliding over each other and causing them all to gasp and laugh in unabashed delight.

She beckons you toward her, her sisters caressing her, offering you unimagined pleasures from females who understand your desires intimately. The notion of such unalloyed pleasure is too much, and you step into the column of water.

You are immediately grasped by the Undines, lifted high into the air, spun around until you do not even know which way is up. Their mouths and hands attach themselves to your body, pleasuring you, even as the water itself slams into the very center of your sensitized flesh, making you buck with helpless abandon. "Yes! Yes!" they howl. "Give yourself over to pleasure! Join the endless flow of the water! Surrender to the wet ecstasy of your sisters!"

Your whole awareness is nothing but firm, voluptuous, well-fleshed liquid bodies sliding over yours, caressing you intimately, driving you to mind shattering heights of pleasure. You can feel your will being washed away, your resistance eroding. It would be so wonderful to just give into the water, to join your sisters in shameless cavorting for all eternity, nothing but wet pleasure occupying what is left of your mind . . .

Make a level 2 SR vs. STR, subtracting any misses *permanently* from STR. Keep attempting to make this roll until you either pass a roll, or your Strength falls to 0 or less. If you die here, your mind will be broken and washed away, and you will become another Undine, joined in lascivious pleasure with your sisters here in the Castle.

If, however, you survive then you reject the Undines' debased offer of slippery, sodden pleasure. They curse and spit you out of their column of water. Roll a die - if you roll a 1 or 2, turn to **381**. If you roll a 3 or 4, turn to **204**. If you roll a 5 or 6, turn to **396**.

11

She looks disappointed. "Oh, warrior," she pouts, "I had hoped better of you. There is far more to my worship than mere rutting and syrupy pleasuring!" She sighs, "But, if that is all you wish from a goddess - to use her as a common wench for your pleasure . . ." She sighs again. Reduce your INT and CHR by 1 point each for being a horny cad, and turn to **339**.

12

The brainwashed Natasha springs for you with a long dagger as you roll away from Katerina's blow. Natasha is no fighter, but she is certainly dangerous when you are naked and she is armed! Make a level 2 SR vs. DEX, subtracting any misses from CON to represent wounds she inflicts before you can wrest the dagger (a Sax) off her. Now, decide whether you will kill her or knock her out to prevent her attacking you (write down which it is) and turn to **RED** paragraph **279** to fight Katerina with the dagger.

When you return from the **RED** paragraph, you will find your clothes, arms, armor and equipment in a chest, and can quickly put them on. Now, did you leave Natasha alive? If so, turn to **410**. If not, turn to **7**.



13

She is so innocent, so vulnerable . . . just a child, really. Someone so young and beautiful *cannot* be totally evil. It must be the cruel influence of her father which has turned her to evil. But you can save her! You can protect her and teach her to be good!

You plead with her, telling her you know she is not truly evil, that she can be saved. She smiles at you like a dutiful daughter. She takes your hand. Docilely, obediently, you follow her . . . to the dungeons of the Castle.

You have been totally overcome by the lies of this undead demon-whore. Your will to fight her has been lost in her powerful hypnotism. You offer no resistance as you are taken to the fine marble bath-chamber in the dungeons and hung upside-down by the ankles on meat hooks over the copper tub. Roxana disrobes, her skin paler than the marble of the chamber and about as cold and strong, and casually slits your throat.

The last thing you see before your vision fades forever is Roxana casting deadly nightshade, mandrake root and other beautifying herbs into the swirl of your blood in the tub. She will bathe in your blood, renewing her beauty with your life-energy. Part of you will live forever . . . but not the part which can adventure.

Your character is dead. **Close the book and tear up your character sheet.**

14

You open the door and walk through - and stop short in amazement. You are standing on a balcony which runs around the inside of a tall tower which is open on the inside all the way from the foundation to the roof. This is the Tower of Water, so named because of the leaping, frothing, foaming column of water which bulges and splashes up through the center of the tower. It is quite impossible - a gleaming, roaring column of water which looks like it is forever flowing, but never runs away - it simply has to be some kind of magic. The column vanishes both above and below you into fume and spray - although you think there might be another balcony above you, and you think there is some kind of chamber below.

(If you have been in the Tower of Water before, all the levels of it are dominated by the column of water . . . and you must face the same challenge again! Such things are beyond your power to defeat!)

Laughter fills the tower, icy and tinkling cold, and you shiver as the water droplets spray all over you, soaking you to the skin. You feel invigorated and refreshed - restore your CON to its maximum, and attempt a level 1 SR vs. your (new) CON for each disease you are suffering from. If you make the roll, you are cured of that disease.

You gaze at the spiraling column of water - it is held in place, but constantly moving, a crystal-clear cylinder of pure water. You start back - you could have sworn you saw a face in the water!



Not a face like a person swimming in the water, but a face made out of the water, and yet somehow distinct from it. You look closer - yes, you were right; there are figures in the water! Figures made *out of* the water - you can see them by the difference in refraction, as if they were crystal statues floating in the ocean.

They are Undines - capricious water spirits which take the form of voluptuous, full-figured, magnificently strong women with wide hips leading to powerful fishes' tails. They are beautiful, alluring, laughing and joyful - but there is something haughty and dangerous in their faces. You watch them, fascinated, as they slide and slip over each other, muscular-yet-liquid flesh writhing erotically together, wantonly giving and receiving pleasure, uncaring of the fact you are watching . . . or perhaps well aware of it and deliberately displaying their decadent lusts to draw you in.

Make a level 3 SR vs. INT. If you fail, males turn to **35** and females turn to **10**. If you pass,

you realize the Undines are trying to entice you into their column of water and so quickly flee through either the door to the south (turn to **34**) or the one to the east (turn to **391**), before the gasping, gurgling laughter and promises of the pleased Undines proves to be too much temptation . . .

Of course, if you *want* to go swimming with impossibly beautiful, lascivious and wanton water spirits, be my guest! In this case, just treat the roll as if you failed it!

15

You have defeated Ivan Dracula after purifying both his coffins with prayer and Holy Water. He lies before you, helpless, and all it will take to slay him once and for all is a single stake! If you have a stake take it over to **296**. If you don't have a stake, then there is nothing for it but to go to **159**.

16

The old man nods and shuffles over to the wine racks, getting a bottle and uncorking it. He pours a glass of red wine for you and sniffs it. Satisfied, he bows as he hands it to you. "A fine vintage, master," he says.

You can drink the wine by turning to **495**, decide to attack the old man by turning to **407** or admit that you are, in fact, not who you say you are by turning to **81**.

17

There does not appear to be anything of any great value in the herb garden - although there are things which might prove useful. If you can make a level 1 SR vs. STR, you can break the spade over your knee and turn it into a stake (albeit with a handle).

There are also lots of herbs and vegetables here - both normal ones like parsley, mint, rosemary and potatoes, and also weird ones like mandrake root, belladonna, poison ivy and so forth. You can take any of these herbs you wish - although only the belladonna is likely to be of any use!

You also search the greenhouse. Again, there isn't a lot in here of any great interest (unless you think bags of fertilizer, blood-tomatoes, terror-cota (he-he) pots etc. are interesting, but are you an adventurer or a gardener?) There is a yam which is shaped *exactly* like a thingie, and you can take this if you *really* want.

Other than this, however, there really isn't much of interest here. For now, you can either turn to **49** and move into the courtyard proper, or you can take a small door which leads west into the Castle at **149**.

18

The watchmaker sings a few lines of doggerel; "Mister Sandman, bring me a dream! Make her the cutest I've ever seen!" and throws sand from an hourglass in your face. You suddenly feel sleepy and weak, unaccountably tired. Roll 1 die and reduce all your attributes except CON by this amount for as long as you remain in the Chamber of Clocks. If any of your attributes fall to 0, you fall asleep and your adventure ends here as the maniacal watchmaker stabs you to death with a sharp clock hand!

For now, return to **496** to carry on fighting the watchmaker.

19

"Where are the papers, witch?" you demand. She shakes her head and feigns ignorance.

"I don't know what you are talking about!" she exclaims. *You shake her* and she appears to remember. "Ah, yes, brave adventurer!" she says breezily. "*Those* papers! Over there, on the table!" You start to dance to the table, dragging her with you. "You don't need to be so *rough* . . ." she begins, but shuts up with a scream as you kick a hairpin she was going to stab you with out of her hand. You search the tabletop and soon find the three pieces of paper marked with the cross, the line and the curve. You can feel a powerful magic beginning as you arrange them next to each other, and the shoes move of their own volition, making your feet dance a complex series of movements.

Suddenly, the dance is over and your feet are still! The laces of the shoes untie themselves and fall off your feet. You have broken the curse - take a reward of 250 eps. You smile triumphantly at Miranda, who simply glowers back. "Enjoy it while you can," she snarls. Turn to **128**.

20

Despite their unholy union of feminine whiles and monstrous abilities, you have defeated the Brides. Swiftly, you move to destroy this set of their coffins with Holy Water and the prayer of exorcism. You wrench the lid off the first coffin and find nothing but grave dirt.

Relieved, you tear the lids off the other coffins, reaching for your Holy Water and chanting the prayer of exorcism. In a few moments, all three coffins are purified.

Note on your scratch paper you have destroyed one set of the Brides of Dracula's coffins! (Also remember this location - if you return to this room again, you will find these coffins still purified).

Take a total of 100 eps for doing so.

Now, how many sets of their coffins have you destroyed? If you have destroyed *two sets of three*, turn to **354**. If not, turn to **443**.

21

As you get closer to the wooden building you can see that it is a large, expansive kennel - the floor strewn with straw and with bowls and half-gnawed bones lying around. But there are no dogs here; the overwhelming scent is one of *wolves*. If you have been here before, there is nothing of interest - return to **49** and choose somewhere else to go in the courtyard. Otherwise, read on.



If you are still here, it's not just the *smell* of wolf . . . there are several of the great gray creatures in the kennels! As you move closer to them they rise up as if pulled by invisible strings, the hair on their hackles rising. You notice there is a powerful-looking wolf, much larger than the others, lurking at the back of the kennels. You have a very bad feeling about this as they charge towards you.

Turn to **RED** paragraph **154** to fight the wolf-pack. When you are done and return here (well, if you return here and don't get turned into ALPO, I guess) continue reading.

As you strike down the last wolf, the Alpha of the pack rises up and snarls at you - with horror, you see its body flexing and shifting, turning into a grotesquely muscled hybrid of human and wolf; it is a werewolf! (Natch) Turn to **RED** paragraph **360** to fight the werewolf. If you survive to return here, turn to **324** to search the kennels.

22

You pull the iron nail transfixing Nagahmemteh's ear lobe out and place it against your own flesh, pushing hard. There is a sharp stab of pain, but nothing you can't handle. You had been nervous about doing this, but now you see it was a relatively logical thing to do, and absolutely a viable risk. You also begin to dispassionately examine your motivations for coming to Castle Dracula and conclude your choice was influenced by emotion, but - now you are here - it is logical to continue.

This nail is a magical item called Ironmind. As long as you wear it (and you may take it out and put it back in at any time, provided you are not involved in a combat or other interaction which would prohibit this) you may roll *twice* for all INT SRs (and pick the highest result) because of your dispassionate, calculating logic. However, this emotionless quality makes you a bit of a cold fish and means interpersonal interaction is harder; as long as you wear it, you must roll *twice* for all CHR SRs and pick the *lowest* result.

For now, decide if you want to keep wearing it, and turn to **493**.

23

You find yourself standing outside, on the west side of the Castle, on the roof! If you have not read the description of the rooftops (or want to read it again) turn to **RED** paragraph **315** and read it. When you are done, you can return here and read on.

Roll 1 die, if you get a 1 then your movement on the rooftops has attracted the attention of the guardians of the Castle - turn to **RED** paragraph **95** to deal with your foes.

When you return (*if you return!*) you can decide where you want to go from here. You can take the doorway at the southern end of the walkway (leading into the south-western tower) by turning to **458**. You can also take the doorway to the north (leading into the northwestern tower) by turning to **223**. There is also a very narrow ledge which curves around the waterlogged north-western tower - you *think* you could probably edge along it and get around to the northern wall; but the drop off the crag and into the forest below would doubtless be fatal if you slipped! If you want to try this (perhaps foolhardy) course of action, turn to **216**.

Of course, you can always just leap off the roof - jumping into the courtyard to your east (turn to **164**) or diving west out of the Castle, off the crag, and into the forest below (turn to **45**).

24

You step out into the clearing - the gypsies start to their feet, reaching for long knives at their belts. You spread your hands peacefully.

"I mean you no harm, good people, and I have not come to buy lucky heather or clothes pegs." You gesture at poor Esmeralda, still spinning like a top, a look of terror on her face. "I will take the shoes from Esmeralda, lifting the curse and freeing her from the horror.

I will then dance into Castle Dracula and find the papers of which you spoke, ending the curse once and for all. I will also exact a fitting revenge on this Miranda." Turn to **85**.

25

All Rheinard's skill at fencing will do naught for him here; you will end his undeath with nothing more than a simple spar of wood. You place the point over his heart and, with powerful blows from the hammer, drive the stake into his chest.

He arches his back in agony as his heart is pierced, screaming and howling as his undeath ends. His hands scrabble at the stake, trying to stop you, but it is useless. You drive the stake through his heart and he crumbles to dust in a matter of instants, being blown away by a sudden wind.

You have destroyed Rheinard Heidrich forever. Take 500 eps and, if you wish, you may take his rapier. It is not merely a beautifully made and heavily-ornamented weapon, but it is in fact magical. As you pick it up, it shifts and changes until it is the perfect balance and grip for you. It has perfectly normal stats in combat (although its attacks count as magical), but the enchanted adjustment to the wielder means it requires a STR and DEX of 0 each to wield, and it only weighs half as much as a normal rapier. The enchantment works for whoever picks up the rapier - it simply molds itself to the wielder's grip. You may sell this rapier when (and if!) you escape the Castle. You will receive 1 die + 4, multiplied by 100 gold pieces for it on the open market.

Now, leave the **RED** paragraphs and return to whichever **WHITE** paragraph sent you here.

26

There is a single huge bed in the center of the room, a massive low mattress strewn with rumpled silk and piled high with great soft cushions. But it is not the bed itself which attracts your attention, but rather what is reclining seductively on it - three voluptuously attractive maidens wearing gorgeous jewelry and ornate funeral dresses! Each is wearing a wedding ring and has skin as white as alabaster. Your eyes flash to the three coffins in the corner of the room - these are the Brides of Count Dracula! Judging by the languid laughter and pleased gasps emanating from marble-smooth throats you have interrupted them during some incestuous love-play.

They beckon you seductively towards them.

Two of the she-devils are full-figured brunettes, with long night-black hair and eyes as deep as Hell itself. Their red lips pout wetly as they offer you lascivious sexual pleasures, but you are too wily for them. But the third Bride is a stunning blonde with beautiful green eyes, deep and potent as emeralds, as cold as leaves under ice. She stares at you and you can feel your will slipping away . . . make a level 2 SR vs. INT to resist her seductive hypnosis.

If you fail the roll, males should turn to **90** and females should turn to **199**.

However, if you pass the roll, you realize what she is trying to do and shake her influence off. She and her sisters snarl in disappointment and leap to attack you - as they do their bodies flex and change. Wings sprout from their shoulders and their hands grow long talons as their beautiful faces contort into daemonic visages that are straight out of a nightmare, yet still somehow horribly alluring.

Turn to **RED** paragraph **379**. When you are done with the **RED** paragraphs and have returned here, turn to **414**.

27

You try to talk to the librarian, but - once again - he indicates the "Silence Please" sign and shushes you. He waves his hands around - you get the impression he is attempting to communicate using charades.

Obviously, you have a simple message to communicate to him - that you wish to look around the library. However, this is not something easy to render in charades . . . attempt a level 2 SR vs. INT. If you pass the SR you manage to convey the idea you want to walk around and see the books (you would think this would be obvious . . .) He seems willing to let you turn to **109** and explore the library.

If you fail the SR, however, you cannot make the Librarian understand you. You can either fight him (turn to **393**) or you can give up and return to the Passage of Wolves at **241**.



28

This is perhaps the craziest plan in the whole history of crazy plans. Firstly, have you even *heard* one of the Castle's Vampires (of the same gender as you!) speak? (Think back over this adventure - have you spoken with a Vampire, or had them speak to you?) If not, then your attempt is doomed to failure - turn to **316**.

If, however, you know what you should sound like, attempt a level 3 SR vs. INT to copy the voice with a reasonable degree of fidelity.

If you pass, turn to **428**. If you fail however, turn to **316**.

29

You examine the pile of firewood - there are some bits of wood here which, with judicious carving, would make decent wooden stakes! Do you have a weapon which is capable of carving a stake? (That is, a weapon with a blade?)

If not, return to **326** and make a mental note to get something with an edge so you can whittle! You reach for the woodpile, searching through it for some suitable pieces of wood. But, unbeknownst to you, there is a deadly Black Widow spider living in the woodpile! Make a level 2 SR vs. LK - if you fail, then the spider bites you. You crush it, but the damage has been done - roll 2 dice and take it directly off your CON.

You can now whittle some stakes - roll a die and divide the result by 2 (rounding up); this is how many stakes you can get out of the wood in the pile. These are all the stakes you can get, even if you come back to the woodpile later - the rest of the wood just isn't suitable for killing Vampires.

Make a level 4 SR vs. LK - if you pass, turn to **247**. Otherwise, return to **326** and make a choice about where you are going to go. And, yes, you will have to check for Wandering Monsters there again - you have spent time whittling stakes and avoiding spiders!

30

Ramtep may not be a Vampire, but he is exactly the sort of creature you have come here to destroy. You consider briefly if setting fire to him is a good plan, but then think, what the heck? If people didn't want to be caught on fire, they shouldn't wear bandages soaked in resin.

You drop your torch into the sarcophagus and quickly jump back as a sheet of flame shoots upwards. Then you turn and run, as evil black smoke billows after you. The traps have already been set off, and so you are in no danger from them. You get out of the tomb complex and slam the door behind you.

If you have not done so already, you may turn to **272** to try the other door (the one with the heart pierced by the sword on it). Otherwise, turn to **326** to return to the main chamber of the dungeons, unless you have something better to do.

31

"Wrong!" screams the Happy Undertaker unhappily, and swings at you with the cranial saw. This instrument is designed to remove the top of your skull, leaving you like some kind of hard-boiled egg. It does so, very easily. Alas! "Hard-boiled" is not an adjective successfully applied to living heroes unless they are in a Mickey Spillane novel. You are dead. **Tear up your character sheet and close the book.**

32

The mannequin is wearing a battered leather fedora and a worn leather jacket, and has a whip coiled on its belt. Put them on if you like (make a note if you did so), and turn to **147**.

33

With the spiders' venom coursing through your veins, you collapse to the ground, completely unable to move. Your mind is still aware, however, and you cannot even tremble in horror as the Spider Queen clatters towards you, wrapping your body in a cocoon of strong silk. The agony is intense as she punctures your abdomen with her opivisor, pumping her eggs into your stomach, but you cannot even cry out in pain let alone move away. Soon your belly is fat and grotesquely distended with growing spiders and you are hauled up to hang amid the rafters of the room.

The venom will wear off in an hour or so, but when it does it will be too late - you are bound tightly and can never escape. You can only wait in increasing agony and delirium as the growing spiders hatch and began to feast on your flesh. Pray they eat a vital organ quickly, and that you die long before you are reduced to a hollow husk . . .

34

You walk through the door into a long passage running north-south. The walls are dark wood, heavily-carved to look like a forest, with tree trunks reaching to the ceiling. The floor is tiled with small tiles in various shades of brown, green and gray, each tile shaped like a fallen leaf and intricately tessellated together. The ribs supporting the vaulted ceiling are fashioned to look like branches, with the ceiling itself painted a very dark blue spangled with hundreds of stars. You notice there are wolves slinking around the forest scenes carved on the walls. This is the Passage of Wolves. If you have been here before, turn immediately to **241**.

You catch movement out of the corner of your eye - did one of the wolves just move? Surely such a thing is impossible . . . no, the wolves *are* moving! The carvings themselves are shifting, as if the wolves are alive inside the carvings. You tighten your grip on the hilt of your weapon; you have a very bad feeling about this . . .

Sure enough, with a splintering crash, wolves detach themselves from the wall and sprint towards you, howling as they come. They are as large as normal wolves, and move as smoothly and swiftly, but they are carved from lacquered dark wood, cunningly carved.



There are 1 die worth of wolves sprinting towards you, each with an MR of 20 and the ability (because of their tough wooden bodies) to take 7 hits as if they were armored. You have enough time to use a missile weapon once; you are shooting at a Large target at Near range. After that, fight the wooden wolves normally.

If you survive, take 20 eps for each wolf you killed. You can also find a single piece of wood which is long enough, strong enough, and pointy enough to be used as a stake for each of the wolves you killed. For now, decide which of the doors you are going to take from the Passage of Wolves;

- To take the door at the northern end of the corridor, turn to **14**.
- To take the door at the southern end of the corridor, turn to **114**.
- To take the northernmost door on the west side of the corridor, turn to **74**.
- To take the center door on the west side of the corridor, turn to **450**.
- To take the southernmost door on the west side of the corridor, turn to **429**.
- To take the northernmost door on the east side of the corridor, turn to **211**.
- To take the center door on the east side of the corridor, turn to **214**.
- To take the southernmost door on the east side of the corridor, turn to **149**.

35

One of the Undines turns to face you, her watery face beautiful and alluring above the magnificent wet nudity of her body. "Come to us," she gurgles. "Come to us. Come and enjoy pleasure with us. Come and feel an endless stream flowing through you. Come receive pleasures that never end, a constant flow of liquid ecstasy." She reaches a long, well-fleshed hand out of the column of water as her sisters crowd around her, caressing and stroking her body, lasciviously sliding their forms against hers.

The temptation is too much - you reach out and take her hand. Her fingers twine around yours as expertly as her sisters' are exploring the secrets of her body, and promising as much pleasure. She smiles . . .

. . . and then snarls and jerks you off your feet into the column of water. You gasp and choke, buffeted as if by a thousand waterfalls, unable to even know which way is up and certainly unable to draw breath. The Undines swirl around you, claws sprouting from their fingers and needle fangs appearing in their mouths. "A man!" they roar. "A man with his fiery passions all ready to burst forth! A man!"

A man! A *man*!" You scream as their mouths go to work on you, biting down and brutally sucking heat from you. "He is fiery! He is hot!" they scream. "Cool him! Quench him!"

They smother you with their voluptuous bodies, firm flesh pressing into you. Your heat is pumping into them, cooling as it does so, weakening you. You can feel yourself slipping away, your vision darkening. Deep water, cold ocean, endless seas . . .

Make a level 2 SR vs. STR, subtracting any misses *permanently* from STR. Keep attempting to make this roll until you either pass a roll, or your Strength falls to 0 or less. If you die here, your fiery soul will be quenched by the cold Undines and they will laugh and go back to their degenerate pleasures, awaiting their next victim.

If, however, you survive the fire of your blood proves to be too much for the Undines and they curse and spit you out of their column of water. Roll a die - if you roll a 1 or 2, turn to **381**. If you roll a 3 or 4, turn to **204**. If you roll a 5 or 6, turn to **396**.

36

You open the door and are confronted by a big blue swirly thing! This surprises you a great deal. You can examine the big blue swirly thing by turning to **415** or leap into the big blue swirly thing by turning to **374**. You can also decide mucking about with big blue swirly things is not what you came here to do, and return to the Passage of Bats at **329**.

37

The bathroom is in use - hanging from the meat-hooks in the ceiling are three young women, their throats slit and their blood pouring into the tub. Kneeling to one side is another girl, quite naked, her face cast down and her hands demurely on her knees. But your attention is arrested by a hideous old crone standing on the other side of the bath. She is naked beneath the robe she is wearing, her body scrawny, wrinkled and vile. She throws handfuls of herbs into the swirling blood in the tub and chants blasphemous syllables in a cracked voice, raising a magical staff. She is clearly casting some sort of spell. Both her and the girl's attention is focused on the tub and neither of them have noticed you.

You have a choice - you can charge straight in and attack at **301** or you can wait for a few moments to see what happens by turning to **398**.

38

The sitting room is in much the same state as you left it. Roll 1 die - if you get a 1, there is a **Wandering Monster** here and you should turn to the **Wandering Monster Table** to see what you have encountered.

When you are done (or if you encountered nothing) return to the Passage of Bats at **329**.

39

You have returned to the guardroom and - once again - it is occupied by Dracula's soldiers. Well what did you expect? Roll 1 die. If you get an odd number turn to **RED** paragraph **183** and face human guards (1 die divided by 2 of them). If you get an even number turn to **RED** paragraph **248** and face elite skeletal guards (2 of them).

If you survive, there really isn't any reason to hang around - you've already searched here. Leave through the east door to **67**, or the west one to **114**.



40

You tie one end of the rope around Natasha's waist and the other around the remains of the grille and start to lower her down the cliff.

Make a level 1 SR vs. STR - if you pass you safely lower her to the ground (turn to **446**). If you fail, then the rope slips and so does she . . . turn to **465**.

41

Who do you think you are? Sir Edmund Hillary? The ghost of Tenzing Norgay appears and Gibbs-slaps you (for those of you who don't watch *NCIS*; why not?) This costs you 1 point of INT (the being slapped, not the not-watching *NCIS*).

If you don't watch *NCIS*, your INT is clearly very low already). For now, make a sensible choice. Either walk back up the hill on the west side of the crag by turning to **150**, or walk up the crag but on the east side of the crag by turning to **274**. You can also walk through the forest and down to the village, leaving the Castle and the adventure forever - take 50 eps and your character may never adventure here again.

42

You have returned to Roxana's chambers - but you wonder why you have; there is nothing of interest. Roll 1 die - if you get a 1, then there is a **Wandering Monster** which, while not *interesting* per se, does want to beat your face right off. Go to the **Wandering Monster table** and see what you have found. When you are done with the Wandering Monster (or if the room is empty) return to the Passage of Wolves at **241**.

43

You carefully move along the ledge, clinging to the stones. As you move around the north-eastern tower, the howling wind tries to pluck you off and hurl you into the forest below. You cling tightly to the stones, your eyes screwed shut against the wind. Attempt a level 2 SR vs. STR - if you pass, you manage to hang on and can inch your way to **373**. If you fail the roll, however, you lose your grip and fall to **45**.

44

You must face Rheinard Heidrich in combat. If you have not already generated stats for him, take a few minutes and a piece of paper (or a 3x5 card) to generate his stats. All stats are 3 dice, with the following multipliers;

STR : x2, DEX : x3, LK : x1, CON : x3, INT : x2, CHR : x2

The minimum 3 dice roll for any of his stats is 10 - if he rolls less than this, then treat it as a roll of 10. His stats will remain the same throughout the adventure, so don't generate them anew each time!

Rheinard is armed with a rapier and will fight you with it. He is an accomplished and skilled fencer. Accordingly, your DEX adds will be *halved* while you fight him.

If you defeat him, take 150 eps.

Now, if this encounter with Rheinard Heidrich was outside the Castle, at the gate by his coach, you should immediately go to **227**.

If you encountered Rheinard in one of his coffins, turn to **221** to destroy this coffin. If you encountered Rheinard in any other situation, how many of his coffins have you purified? If you have destroyed *three*, turn to **438**. Otherwise, turn to **243**.

45

Alas! The fall from the outer walls of the Castle and into the forest below is too great for anyone to survive! You tumble from the crag, crashing through the branches of the trees far below. Perhaps it is the impact with the trees which kills you, or perhaps you are alive to be killed by hitting the rocky ground. Either way, *you are dead*. **Close the book.**

46

You are facing a stunningly beautiful young woman; tall and slender, but with a voluptuous, muscular figure her flimsy white dress does nothing to hide. Her skin is as white and strong as marble, her hair long and glossy black. Her face is an exquisite dream of pure, evil beauty with blood red lips. But it is her eyes that draw you - burning emerald, as green as leaves under ice. This is Roxana Dracula, the Count's eldest child. She is unarmed, but you suspect her weapons are more subtle and deadlier than mere blades and bows . . .

She smiles at you, locking her gaze with yours. Your world narrows to her beautiful eyes, deep green, intoxicating, wonderful . . .

Make a level 3 SR vs. INT to resist her seductive hypnotism. If you fail it, males should turn immediately to **261** and females should immediately turn to **13**.

If you pass the roll then you do not succumb to her charms. She snarls in anger and attacks you; turn to **268** to fight her.

47

You walk eastward down the corridor. This part of the dungeons are not dank and stony; it is well-lit with lanterns in sconces and the floor underfoot is tiled in an attractive black-and-white check. The ceiling is elegantly vaulted and the walls are plastered and painted.

The corridor is not long - there is a door to the north after a few yards. To the east, the corridor continues for a few more yards and then ends in another door. Both doors are paneled wood, varnished and smart.

Will you take the door to the east (turn to **457**) or the one to the north (turn to **426**)? Or, if you wish to return to the main chamber of the dungeons, turn to **326**.



48

"Now then, now then," you say briskly, holding up a fine example of something or other. "Today is your lucky day, sir! Today only I have a special offer for you! Why, for a bargain price you can get your hands on this wonderful item - and for far less than the item retails for in the stores! Oh, indeed - but I see you are a discerning fellow, sir. But wait! There's more!"

Blinded by your brilliance (or perhaps baffled by something else beginning with B) the servant opens the postern gate and lets you into the Castle. You enter, keeping up a constant stream of patter as you do so, trying to convince him to buy whatever it is you are attempting to sell.

Make a level 2 SR vs. INT. If you succeed, the servant is convinced he needs to buy something from you - turn to **181**. If you fail, then you have angered the spirits of the Castle by your crass commercialism and should instead turn to **483**.

49

You are standing in the main courtyard of the Castle. The building is structured almost like a large cloister, with a central courtyard surrounded on all four sides by walls. Roll 1 die - if you get an even number, then there is someone here in the courtyard you may be interested in you; turn to **RED** paragraph **183** to deal with a human minion of the Vampires!

Once you have dealt with the annoying human, you can explore the courtyard. It is a large, open space - packed earth underfoot with a few patches of flagstones here and there. You feel vulnerable and exposed here - there are many windows looking down on you. Make a choice about where to go *swiftly*!

You can go through a large set of double doors to the north (turn to **186**) or to the south (turn to **67**). You can also explore two little areas in the southern corners - to the south-east is a pleasant-looking sunken garden, fenced in by neatly trimmed box hedges. It looks like there might be a stairway leading to the roof from that garden, and also a set of doors into the Castle itself.

To the south-west is a neat little kitchen garden; herbs in pots, a few rows of vegetables, that sort of thing. To look at the sunken garden, turn to **157**. To look at the kitchen garden, turn to **101**.

In the northern corners are two wooden structures - solid, timber-framed buildings set against the walls of the Castle. To look at the north-western one turn to **133**, and to explore the north-eastern one turn to **21**.

50

You walk through the village of Bistritz and straight up to the door of the inn. You rap smartly on the door and - when the ubiquitous scared eyes appear - boldly declare. "'Tis I! I have returned from Castle Dracula bearing glory and success!"

"Who is 'I'?" a voice asks. "What is your name, stranger?" You snarl in annoyance.

"Step aside and let me in, sirrah!" you exclaim. "I have got this far through the adventure without anyone using my name or a gender specific title or pronoun! Do not scupper the illusion now!" Acquiescing to your demands, the villager opens the door, letting you into the inn.

It is much the same as it was before – the toothless old crones and ancient men and the improbably busty Transylvanian maidens heaving away to themselves in the corner and over-matched corsets. An old man hobbles over to you, a cushion under his coat, but a baleful glance sends him scurrying away. "Bring ale!" you cry, "and gather around to hear a tale of daring and amazement!" The villagers gather around (and, depending on your gender and your predilections, you can have the bevy of beauties gather more or less close) and the innkeeper (once he is assured of payment) brings you a firkin of ale.

Just what is a firkin, anyway? And before you say it is what a male character can give the corseted lovelies, maybe you should just check Wikipedia.

The villagers eagerly crane forward and hang on your every word as you tell the tale of your heroism (suitably embellished, of course). You tell them the tale, beginning at the very start of your adventure outside the Castle – but who is here to hear it?

Go though the following questions; as soon as you get to one you can answer "yes" to, *immediately* go to the indicated paragraph;

- Did you find Natasha in the Castle and get her (alive!) to safety? Turn to **84**
- Did you meet the blind sommelier and part from him in friendship? Turn to **350**
- Did you willingly take the cursed shoes from Esmeralda (without killing her!) AND lift the curse? Turn to **5**
- Did you meet Gaudete and let him accompany you? Turn to **139**
- Did you find papers marked with a cross, a curve and a line during your adventure AND did you leave the gypsy dancing girl alive? (If you didn't kill her, then she is alive!) If so, turn **427**.
- Did you meet Lady Kalistaros? Turn to **225**
- If you did not do any of these things, turn to **144**.

51

The watchmaker throws a handful of cogs at you, hurling them like shurikens. Roll 1 die – that is the number of cogs that will hit you unless you can dodge, and the level of the SR vs. LK you need to make to dodge them. If you fail the SR, roll a damage of 1 die per cog thrown and apply this to CON and armor as normal. If you survive the thrown cogs, turn to **496** to fight him.

52

You walk into a tall circular chamber, open all the way to the roof. The floor underfoot is thick with dried guano and the smell of ammonia is intense and powerful. Chinks of light filter through gaps between the slates high above, and from the rafters hang hundreds if not thousands of bats!

If you have been here before, turn immediately to **276**. If not, keep reading.

You look upwards – and are treated to the shock of your life! There is a woman hanging upside-down from the rafters! She is clearly human, and clearly completely and utterly hat-stand – as she is dressed in a ludicrous (and skimpy) costume which makes her look a little (although not much) like a giant anthropomorphized flying rodent! She is wearing a cape and a cowl, together with gloves and boots. She notices you and gives an ear-piercing shriek, spreading her arms and extending her cloak like wings. With that, she drops down from the rafters and swoops about the room. Although she may very well be a complete loony, she is clearly a dangerous foe – she can glide about in a manner you would have sworn was quite impossible for a human being dressed in a scalloped bed-sheet and a pointy-eared hat!

This "bat-girl" lands in front of you and immediately attacks you with a bewildering array of kicks, punches and strange things she pulls out of her bright-yellow belt. She has an MR of 40. Each round, roll a die – on a roll of 1 or 2, the item she pulls out of her belt is useless. On a roll of 3 or 4, it reduces your combat total by 1 die. On a roll of 5 or 6, it does 1 point of CON damage to you automatically, regardless of armor.

Should you win, take 50 eps for killing her. If you have destroyed one of Ivan Dracula's coffins, turn to **96**.

If you have not destroyed any of Ivan Dracula's coffins, roll a die. If you roll a 1, 2 or 3 also turn to **96**. If you roll a 4, 5 or 6 turn to **8**.

53

You reach down to the dead girl and unlace the ribbons from around her ankles, pulling off your own boots and slipping the shoes on your feet. Your hands seem to work of their own volition, it is as if you have no control over what you are doing now you have decided to wear the shoes.

The minute you put them on, you realize you have done something wrong. All her gifts for the dance have gone. It's the red shoes - they can't stop dancing!

The shoes are cursed. The moment the last lace is tied you jerk upright, your feet moving on their own, dancing and spinning. With a supreme effort of will you can move in a particular direction, and perhaps even fight, but you are certain your skills will be hampered.

You must wear the shoes until the curse is lifted - you cannot take them off yourself. The only way for the curse to be lifted is for someone to *willingly* agree to take the shoes off you, or until you find the three magical papers marked with the curve, the cross and the line in this adventure (and then you will be specifically told the curse has been lifted). These shoes are level 12 magic, and so if you try to have a Curses, Foiled! spell cast on you it must be at least level 12 (and, you may *not* cast such a spell on yourself during this adventure, even if you are changing the rules of the adventure to allow yourself to cast magic - that would ruin the fun!)

So long as you wear the shoes, you must dance constantly (and they won't let you sleep unless you are ensorcelled to do so, so you might have serious problems if you leave this adventure without the curse being lifted . . .) You can move around, but your movement is slowed (half speed for running, walking etc.) Your constant dancing impacts your Dexterity - whenever you are required to make a DEX-SR, or use your DEX for any purpose (including using weapons and combat adds) you must first roll a d6 and reduce your DEX by that amount. Roll for the reduction anew for each paragraph or encounter (although you do not combine the reductions; the impact of the curse varies depending on whether or not you are doing the foxtrot or the polka).

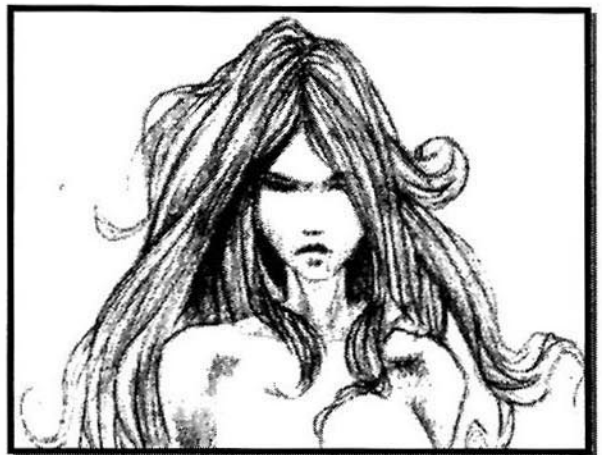
For now, you must endure this terrible curse and hope you can have it lifted. Either dance north to the bottom of the crag at **468** or waltz south to the top at **442**.

54

You hear a feminine laugh and see a group of lovely maidens approaching you. They are voluptuously attractive, dressed in erotic baroque finery and each wearing a wedding ring. These are the Brides of Dracula, the Count's bedroom companions - girls from the village corrupted and turned into Vampires.

Most of his brides are dark - with black hair and deep, seductive eyes - but have you destroyed the blonde Bride of Dracula once and for all, or is she still undead and kicking? (If this is the first time you have encountered the Brides, then you obviously haven't destroyed her!) If you have not destroyed her you must match your wits with her beguiling gaze - turn immediately to **209**.

However, if you have destroyed her, you do not need to face her again. With a snarl of anger, the Brides leap for you, their nubile bodies shifting and changing as they do. Claws sprout from delicate hands, taloned wings grow from their shoulders and their faces contort into nightmarish visages which are somehow still alluring.



Turn to **379** to fight them.

55

You have the means to end the lives of (at least some of) the Brides of Dracula. You steel yourself and place the stake over heart of the first - you are glad they decayed and rotted as they were defeated, because it might almost be too much to mutilate such seemingly-fair bodies.

However, this means you do not know which of the Brides you are killing with your stakes - you should kill the blonde with the deadly green eyes, but you cannot tell which of these withered corpses with the sunken visages and straggly gray hair is her. You raise the hammer and bring it crashing down.

It is still dreadful - the hideous hags writhe and howl, champing their lips to bloody foam, screaming as they die. But it is over soon enough - they fall to dust which blows away on a sudden breeze.

Take 250 eps for each of the Brides you permanently dispatch (you need a stake for each - if you have too few stakes you cannot dispatch them all). If, at the beginning of this fight, the blonde Bride was still alive randomly determine if you have (by chance) chosen to kill her. Use a die roll. The number you are shooting for is 6 divided by the number of Brides undead at the start of the fight, multiplied by the number of Brides you killed. If you roll this number or less on a d6, one of the Brides you killed was the blonde.

Make a note of which Brides, if any, survive.

If you cannot permanently dispatch all the Brides you faced then you watch with seething anger as they turn to mist and float away.

You will have to face them again before you can destroy them.

For now, leave the **RED** paragraphs and return to whichever **WHITE** paragraph sent you here.

56

You wander around the Hall of Mirrors and, as you turn a corner in the narrow corridor, come face to face with a distorted reflection of yourself - there is a curvy, bumpy mirror in front of you! You laugh as you move yourself, seeing how parts of your body seem to expand and contract.

Suddenly, there is a stabbing pain in virtually every single part of you - your body is flexing and changing! You are taking on the shape of your reflection! You struggle to focus on your self identity, trying to will your body to not change - or, if it *must* change, to do so positively.

Roll 1 die and make an INT-SR at this level - if you pass, you may add points to your attributes equal to what you exceeded the target number by. Randomly determine which attribute each point is added to. You will gain a total number of points equal to whatever you exceeded the target by (so, if you needed a 7 and roll a 9, you will get two bonus points. Randomly determine which attribute each point is applied to).

If you fail the roll, however, you must *lose* permanent attribute points equal to the amount you missed the roll by. Randomly determine which attribute is affected for each point lost. If any attribute falls to 0 or less, you fall over dead and your adventure is over.

When you have made the SR, you can decide whether or not to continue looking at the mirror. If you wish to leave and continue exploring, turn to **302** and roll again. However, if you wish to continue looking then make another SR. Roll 1 die and make the SR vs. INT again. *However*, this time the level of the roll is raised by 1. You may make as many rolls as you wish, risking gaining or losing attributes each time, but each time you must add one more to the die roll (so, the first time the level is 1 die, the second 1 die plus 1, the third 1 die plus 2 and so forth). When you eventually tire of risking your very identity, turn to **302** and continue to explore.

If you leave the Hall of Mirrors and later return to this changing-mirror, the level of the SRs will continue as if you had continued to look (that is, the bonus to the die roll to determine level does *not* reset).

57

Hidden in a drawer you find something you would never expect to find in Dracula's own chambers - a wooden stake! Perhaps it belonged to a former adventurer who was less-lucky than you hope to be?

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

58

You hasten to Natasha's side, tending to her wounds as best as you are able and gently coaxing her back to consciousness. Slowly, she comes around, shivering with cold and hurt. You lift a ragged blanket from a shelf and wrap it around her. "You saved me . . ." she begins, but you quickly silence her.

"Enough of that," you say, "we have to get you out of here! Can you stand?" She nods, getting gingerly to her feet. She leans on you for support as you start to lead her out of the bath-chamber, but she stops you before you leave.

"We should search here," she explains. "Some of the potions and creams used by these bitches might be useful." You smile.

"My rugged complexion is not appealing?" you joke, but she is already searching the chamber. You help her - it is a horrific place, with rotting corpses lying in what you had presumed to be linen closets and cold, congealed blood lurking everywhere. You find no treasure, but do find a selection of beauty products, shampoos, creams and so forth. Most of them are uninteresting - or simply bizarre, tailored for vampiric metabolisms - but you do come across a bottle of tincture of belladonna (which, although it is a poison, is valuable for curing the disease of lycanthropy) and a jar of cream of curare (which you can use as a single dose of curare poison).

Having finished with Avon's new undead line, you turn to Natasha. "I know the way out of here," she says. "West through the corridor and then north into the natural cavern, and then follow the flow of the river. There is an entry to the crag there. It will be shut with a grille, but someone as strong as you can easily break it." You smile at her and lead the way west along the corridor, back into the main chamber of the dungeons.

The chamber is just as you left it. Roll 1 die - if you roll a 1 then you have encountered a **Wandering Monster** and should roll on the **Wandering Monster Table** to see what has encountered you. Natasha will be no use in any combat (except to offer hearty encouragement) and will hide as far away from the nasty thing as she can without getting totally separated from you. If you survive the **Wandering Monster** (or you encounter nothing), turn to **184** to take the northern exit from the main chamber of the dungeons.

59

You successfully climb to the cave entrance, pulling yourself to safety. Take 20 eps for completing the climb safely. The stream is small and icy cold - you have the strangest sense you can hear laughter as the water flows over your hands. You glance upwards - there is no way you could climb any further up the cliff, as the rock overhangs. You will have to investigate the cave and see if there is anything interesting in it.

The cave is not wide, but it is deep. You peer into it - phosphorescent fungi or some sort of glowing moss gives the damp walls of what is clearly a tunnel into the crag an eerie, spectral glow. About five or six yards from the cave mouth, the tunnel is blocked by a stout iron portcullis cemented into the rock. It is not hinged and cannot be opened - if you wish to go any further into the tunnel, you will have to smash the grille. If you would like to try this, make a level 3 SR vs. STR. If you pass, you break the portcullis (note on your scratch paper you have done so) and should turn to **392**.

If you fail, you injure yourself - subtract 1 CON point. You may attempt to smash the portcullis as many times as you wish, but must deduct a CON point for each failed attempt.

If any point you give up and decide it is not worth trying to bestow property damage on the Vampire's castle, you can attempt the climb back down the cliff by turning to **191**.

60

You charge into the clearing, swinging your weapon wildly. Your first blow hits a young, wild-looking but beautiful gypsy maiden dressed in a ragged dress made of scraps of bright cotton. She screams and dies instantly - lose 1 CHR point for your brutal attack!

Shocked and horrified by what you have done, you give her five companions - swarthy gypsy men dressed in loose silk blouses and leather jerkins - time to leap to their feet and attack you. The five men have standard human profiles, and are armed with long knives (treat as Sax dagger). They are wearing some scraps of leather armor (each can take 2 hits on armor). If you kill them all, take appropriate eps and turn to **420**.

61

You realize Katerina will kill Natasha unless you act quickly, and so you charge for her, bellowing a fierce battlecry. Katerina turns to face you with a look of surprise on her beautiful face, raising her dagger to parry your blow. Your weapons crash together and you knock her blade aside. She drives her other fist into your jaw, sending you sprawling backwards. You tumble over the table, tipping it as you do so. It and you crash to the ground, but you are already rolling back to your feet. You glance at Natasha - she seems to have been knocked unconscious by the fall, but she is clearly breathing and bleeding so she is still alive.

You grin ferociously and spin your weapon to limber up your muscles. Turn to **RED** paragraph **279** to fight Katerina. When (and if!) you are victorious, turn to **410**.

62

You very quiet as you sneak up, and any small noises you make are mistaken for those of nocturnal animals. You crouch behind a bush and watch the gypsies - for that is what they clearly are; five swarthy men with tanned skin dressed in loose-fitting silk blouses and leather jerkins and with hoops of gold in their ears. They are armed with long knives which they are using to cut strips of cheese, black bread and roast mutton, and are drinking rough cider from a leather bottle. The men are talking together, but your attention is arrested by the wild-looking but beautiful gypsy girl wearing a ragged dress stitched together out of brightly-colored scraps of cheap calico.



She is dancing, dancing furiously and without ceasing, sweat pouring down her face. But even then she not stop; but the look in her eyes is wild and her face is contorted with terror. You notice she is wearing very bright, very new, very elegant red dancing shoes.

Something about the whole thing is grotesque, and your skin crawls as you see it. You listen to the men talking. It seems the girl's name is Esmeralda (natch) and she is the daughter of the leader of the gypsies. She is the victim of a terrible curse. Roxana Dracula's dance instructor (hey, even undead succubi need to jive, you know!) Miranda tricked her into taking off her magical red shoes and wearing them herself, telling her they would make her the greatest dancer in the world. But the shoes are cursed and cannot be taken off, unless someone freely accepts them as a gift and takes them off the wearer themselves. For as long as they are worn the person must dance, ceaselessly, constantly and horribly.

The curse can be lifted, the leader of the gypsies is saying, by finding the three magical pieces of paper marked with a cross, a line and a curve. "If we can find those," he exclaims, "and bring them to Esmeralda, the shoes will dance a special dance and she will be freed!"

The other gypsies laugh. "And how will we get Esmeralda and the shoes into the Castle?" they ask. "The Count is our enemy and he and his servants will kill us! We are no match for the undead hordes inside that Castle, not the dance instructor herself!"

"She is my daughter!" weeps the old gypsy. "She is an innocent girl!"

"She was naive and a fool!" they answer scornfully. "And we cannot risk our lives to save her from this curse - let her dance her days away!" The younger gypsies seem unwilling to help the old man's beautiful daughter, who is continuing to dance, exhausting herself.

You do not think it will be many days before she has danced herself to death.

What will you do? You can sneak away north to the bottom of the crag by turning to **468** or south to the top of the crag at **442**. Alternatively, you can step out into the clearing and bravely offer to take the shoes off Esmeralda, transferring the curse to yourself and go into the Castle to end it once and for all by turning to **24**.

63

*(If this is the third time or more you have been in the chapel, there is nothing of interest here - return to the Passage of Wolves at **241**.)*

You are back in the chapel, but this time you are ready for the poison. You have held your breath and move straight for the incense burners, picking them up and throwing them out into the corridor. You cough and choke, but the smoke is dispersing and you can look around the chapel without difficulty.

There is a brass plaque set into the floor inscribed with "VLADIMIR DRACULA" - you have found one of the Count's coffins! You find the edges of the flagstone and use a candlestick to lever the heavy slab up and to one side. Underneath is a plain wooden coffin - Turn to **RED** paragraph **129** to investigate it.

When you return from the **RED** paragraphs, return to the Passage of Wolves and **241**.

64

You have defeated Ninjskinjovrobad Dracula. Now you should use Holy Water and prayers to purify the coffin you found him in. You waste no time in doing so.

Note on your scratch paper you have destroyed one of Ninjskinjovrobad Dracula's coffins! (Also remember its location - if you return to this room again, you will find this coffin still purified). Take 100 eps for doing so.

Now, how many of his coffins have you destroyed? If you have destroyed *two*, turn to **385**. If not, turn to **189**.

65

You are standing on a rooftop terrace, located on the southern side of the Castle above the main gate. A low railing runs around it, and a stairway leads down from the north-eastern corner to a small sunken garden. If you have not read the description of the rooftops (or want to read it again) turn to **RED** paragraph **315** and read it. When you are done, you can return here and read on.

Roll 1 die - if you get a 1 then the terrace is occupied by one of the Vampires of the Castle, out enjoying the moonlight; turn to the **Wandering Monster Table** and proceed as if you had already rolled a 10, 11 or 12 (i.e. have encountered a Vampire). When you are done, or if you encounter nothing, read on.

The rooftop terrace is fairly bare and open - you suppose there cannot be anything delicate here lest storms come and smash things to flinders. There is some white-painted wrought iron furniture here, but it is obviously too heavy to take anywhere!

Where will you go from the terrace? You can take the stairway down into the sunken garden by turning to **157**. Or, you can vault over the railings and onto the walkway running along the ridge of the roof - turn to **423** to go east and turn to **143** to go west. Alternatively, you can jump off the roof of the Castle, either leaping into the courtyard or out of the Castle altogether, landing on the plateau on top of the crag in front of the main gate. If you would like to jump, turn to **242**.

66

You grab the lid of the coffin and draw it aside. Inside is a tall, saturnine man dressed in dark evening dress and a red-lined cape. He smiles as you jump backwards, revealing his pointed white fangs. He vaults easily from the coffin and draws an ornate rapier - turn to **44** to fight him.



67

You are standing under a large archway, inside the main gate area. There are two sets of large double doors to the north and south. The southern set are closed, but they have a postern gate in them which leads out of the Castle. The doors to the north are ajar, and appear to lead into a large, open courtyard. There is a small, simple door in the west wall and a much more impressive, elegant door to the east.

You can take the door to the west by turning to **425** or the one to the east by turning to **488**. You can also go through the double doors to the north and into the courtyard by turning to **49**. Alternatively, if you wish to leave the Castle and this adventure, you can go south to **311**.

68

This is *either* the best plan in the history of the universe, *or* an unmitigated disaster. Zombies are not famed for their intelligence, but even they will want to see some sort of ID. Do you have a Health & Safety Inspector identification card? If so, turn to **378**. If not, turn to **94**.

69

The door jerks open, to reveal one of the most beautiful women you have ever seen. She is tall and slender, with an alluring figure built for sin. It is blatantly obvious she is quite naked beneath the diaphanous white robe she has causally thrown on. Her hair is long and dark, her lips red as blood and her skin lily-white. But it is her eyes that draw you - as she walks towards you, swinging her hips and the translucent silk of the flimsy dress clinging to the intoxicating curves of her well-muscled thighs, your eyes are caught by hers.

They are burning green, as bright as emerald and cold as leaves under ice. You feel your mouth go dry. This is Roxana Dracula - one of the Vampires you have come to this castle to slay!

Through the door you can see her bedchamber, complete with an open coffin in the center of the room. Lying next to the coffin is a young man - muscular and handsome, but quite clearly dead; his head is lying at a grotesque angle, clearly the result of a snapped neck. You look up at Roxana with horror, but all she does is laugh.

"What?" she asks in a soprano made of liquid diamond. "You've just killed far more of them than I - and I at least let him go out with a bang!" She smiles at you and gazes deeply into your eyes. Your world narrows to her stunning green eyes and nothing more . . .

Attempt a level 3 SR vs. INT to resist her seductive hypnotism - if you fail, males should turn immediately to **261** and females should turn immediately to **13**.

If you pass the roll, you resist her vampiric whiles, although you stand slackly for a fatal second. Roxana snarls in anger and slams the heel of her hand into your jaw. Your head snaps backwards and you go flying back, tasting blood in your mouth from where you have been struck. Take 2 dice worth of damage directly off your CON and attempt a level 1 SR vs. STR. If you fail, she broke your neck with a single blow and your adventure ends here.

If you are still alive, you struggle to your feet. Roxana is enraged and leaps for you, her magnificent fangs flashing in the lamplight.

Turn to **RED** paragraph **268** to fight her. Remember that, even though you did not encounter her *in* her coffin, you did encounter her *near* a coffin - and so should choose appropriately when (and if) you defeat her. When you are done with the **RED** paragraphs and return here, turn to **451** to search her chambers.

70

"Oh, my brave warrior," she cries, "I am only too happy to give you such strength and vitality." She kisses you once again, and you feel your body surge with power and potency.

Roll 1 die, add this to your maximum STR and raise your current CON to this new maximum. You may also restore any lost CON points and remove the effects of any diseases or poisons suffered during this adventure.

"Now," she says, gazing at you seductively, "is there anything *e/se* you would like?" If you want to take her up on her thinly-veiled offer of the pleasures of the goddess, turn to **339**. Otherwise, turn to **254**.

71

"Lady Kalistaros," you say, "I have destroyed Ramtep the Liche-Sorcerer, and his body is scattered. It will be many centuries before he can rise again, and long before then I will have destroyed Dracula and this castle will have ceased to be a place of evil."

She claps her hands together and for a moment looks like a little girl. "Oh, that is wonderful news, warrior!" she exclaims. "I have not felt such joy since I had flesh and was playing spin-the-bottle in the chocolate sauce and whipped cream warehouse with the rest of the Paladins! Regardless," she continues before you can press her for details (and perhaps naked pictures), "you have done what I asked, and so I shall tell you where you can find my arms and armor."

You listen attentively as she continues. "The vile denizens of this castle have taken by sword, shield and armor - and all of them will be useful to you in your quest against the undead!" (If you suspect her armor - being tailored for a nubile Paladin of the goddess of love rather than whatever *you* might be - might not fit you, she sees your look of concern, laughs joyfully, and tells you the goddess will magically re-size it for you; but you *alone*!)

"They could not destroy them, but they have hidden them in plain sight throughout the Castle. My sword they have taken and mixed in with the blades in the armory in the Tower of Fire, guarded by the demonic Forgemaster. My armor lies on an armor tree in the entrance hall near the front gate. And my shield was hung on the northern wall of the Castle, with the precipitous drop of the crag below it. You will need to climb to the roof and scale the outer walls to reach it."

When you reach these locations and are able to search them, you will see an image of arms and armor. This is the sign you are in the right place. When you see that picture (as shown to the right), take a note of the number of the section you are on. *Reverse* the digits and go to that section (so, if you found the image on section **123**, you would go to section **321**). You may have already seen this picture already; in this case, you haven't got the magic items (as you did not know what to look for) but at least you know where to go! For now, bid the ingenue Paladin goodbye and return to the main chamber of the dungeons and **326**.



72

You work your weapon under the edge of the coffin lid and carefully lever the coffin open. It comes free with a creak, and your breath catches in your throat as you see what lies within. The coffin contains a beautifully alluring young maiden. She is tall and strong, with a curvaceous figure that is clearly naked beneath the flimsy white dress she is wearing. Her skin is as white as alabaster, her hair glossy black and her lips as red as blood. She is utterly beautiful - and becomes even more so as she opens her eyes and gazes at you with a smile. Her eyes are green as poison, and you can concentrate on nothing but them. This is Roxana Dracula, the Count's eldest daughter.

She rises out of the coffin, never breaking eye contact with you. Make a level 3 SR vs. INT to resist her seductive hypnotism. If you fail it, males should turn immediately to **261** and females should immediately turn to **13**. If you pass the roll then you do not succumb to her charms. She snarls in anger and attacks you; turn to **268** to fight her.

73

Suddenly, the hurricane seems to gather itself and spin even faster, whirling around with a high-pitched howl that sets your teeth on edge. A black vortex is forming in the center of the whirlwind, a spinning inverted cone of whirling air black as night, but in which wicked red eyes glint and knife-white claws and teeth flash. It is some kind of airy spirit, and it looks hostile!

"If of life you keep a care," a booming, rushing voice howls, "draw your weapon, but beware! The elements of whom your swords are temper'd, may as well wound the loud winds, or with bemock'd-at stabs kill the still-closing waters, as diminish one dowle that's in my plume!" The hurricane-creature howls with laughter. "I am Ariel, the Sable Sirocco! Thou hast sown thy own doom by coming here!

Now reap the whirlwind!"

With that, Ariel howls forward and attacks you. Turn to **RED** paragraph **336** to fight him. When you return, read on.

Although you may have freed Ariel, the hurricane in the Tower of Air is not his doing and will continue to throw you around. Make a level 1 SR vs. STR and subtract any misses directly from CON as you are smashed into the walls. Eventually, the hurricane will throw you out; roll a die to see where you end up;

If you roll 1 or 2, turn to **284**.

If you roll 3 or 4, turn to **251**.

If you roll 5 or 6, turn to **497**.

74

You enter into what is obviously the sitting room of a young lady of high society - the floor is glossy inlaid wood covered in thick rugs, the walls are hung with tapestries and exquisite paintings and lined with marble columns. The furniture is artistic and elegant, very obviously expensive, and there are lovely clothes draped everywhere. You notice that there are no mirrors anywhere in the room . . . and you soon realize this is because this is the chamber of a Vampire! These are Roxana Dracula's rooms. If you have been here before, turn immediately to **42**. Otherwise, read on.

The room is not empty - a pale-skinned girl is here, dressed in a revealing black-and-white dress. She is one of the lady's maids of the Castle, and you must deal with her before you move on. Turn to **RED** paragraph **183** and deal with a single female servant of the Vampires. If you manage to bluff your way past her, you convince her she is needed elsewhere and she leaves.

However you deal with her, when you return here you can continue exploring Roxana's chambers. This room is interesting - you are certain there are things of value in here - but before you start searching it you want to make sure there aren't foes lurking behind you!

To the south, there is a closed door - and you can hear muffled sounds of physical exertion coming from behind it. In the northern wall is a archway closed by a velvet curtain - from behind this archway, you can hear masculine laughter and conversation, as well as the sound of knives, forks, plates and glasses.

You would like to investigate the northern archway first (turn to **293**), or the door to the south first (turn to **408**)?



75

You have returned to the sunken garden, probably hoping to rest by the fountain again. You do so, but your wounds do not heal, although it is pleasant and relaxing. Perhaps there was some magic which has now faded, or perhaps this would be an unbalancing element in this game. In any case, you will have to leave sooner or later - you can move into the courtyard proper by turning to **49**.

Alternatively, you can take a wrought-iron stairway up to a rooftop terrace by turning to **65**, or move through a set of French doors to your south, moving into what looks like the entrance hall of the Castle by turning to **488**.

76

You pour some of the coffee and sip it. Yowzers! That's some strong coffee right there! You suddenly feel very invigorated and totally wide-awake, ready to take on the world and win!

If you had lost temporary STR points, restore the attribute to its maximum. You also count as operating under a *Swiftfoot / Little Feets* spell for the next 6 paragraphs. You can fill a flask with the insane coffee beverage and take it with you - there will be enough brown nectar for three drinks, which you may take at any time with the same effect as described above. For now, take your wired and jacked self to **391** and the Passage of the Waning Moon.

77

The crag is tall and steep - completely vertical in some places - but it is rough and there are many handholds from the recent landslide. You spit on your hands and begin climbing.

You must make a series of SRs on STR to climb the cliff. Keep a running total of the cumulative total you have rolled so long as you pass the SRs (so, if you roll a 10 and then a 7, this is a total of 17). You need to get a total of 25 to climb to the cave entrance - so, it should take you about three or four rolls, but if you get really lucky it won't take as long.

The *level* of the SRs is level 3 - but this is reduced by one (to a minimum of one) for each piece of "climbing equipment" you have (rope, grappling hook, pitons & hammer, spiked boots, funky little climber's bum-bag containing powdered chalk etc.).

Attempt the SRs on STR at the appropriate level. Provided you keep passing, total the numbers rolled. As soon as you get to 25, you have managed to climb to the cave entrance and should turn to **59**.

If, however, you fail *even one* of the saving rolls, you tumble down the cliff to the clearing at the bottom. Apply your cumulative total of successful rolls, *plus* whatever you rolled to fail, as damage to armor and CON. If you are still alive, you can either start again (trying to get to a total rolled of 25) or give up.

You can also give up when you see just how hard the climb is likely to be. If you do this, walk south and back up the hill - you can walk on the west side of the crag by turning to **150** or you can walk on the east side of the crag by turning to **274**. You can also walk through the forest and down to the village, leaving the Castle and the adventure forever - take 50 eps and your character may never adventure here again.

78

You walk into a room whose heat is oppressive and draining. The walls are hot, dry stone and the very air is scorched. There is a huge anvil in the center of the room and great racks of weapons, chains, horseshoes and other metal implements line the walls. There is a great grate in the center of the floor ("A grate? Great!") and a massive gouts of searing flame issuing from it in an unending inferno.

This is the Tower of Fire - if you have been before, turn immediately to **2**. If not, read on.

Standing in the center of the smithy is a huge figure, easily ten feet tall. He appears to be made of glowing iron, and as he moves his skin cracks and you can see a molten core of liquid metal inside him. He is muscular and powerful, with eyes like burning coals. He is wielding a great hammer and pair of pincers, beating out a beautiful sword on the anvil before him. You suspect he will speak ALL IN CAPS and you are quite right.

"I AM CHOST!" he growls. "I AM THE FORGEMASTER OF CASTLE DRACULA! WHAT DO YOU WANT?"

Well, what indeed? Chost appears to be a serious sort of chap, and is *very* big and has a *very* big hammer, so perhaps *one* of the things you want is negative; you *don't* want to be hit by a massive hammer. What will you do?

You can attempt to talk with Chost by turning to **342**. Or, you can turn to **390** to attack him.

79

Even chained to the wall as it is, the black pegasus is a formidable foe - it is not an undead being, but rather a powerful magical creature which has been bound to service. It has an MR of 100 and can take 10 hits per round on its hide as if it is armor.

Now that battle is joined there is no quarter asked or given - the pegasus will fight until you or it dies. If you are victorious, take 125 eps - and the certain gloomy knowledge you have destroyed a good creature that was cruelly bound to serve evil.

For now, either return to the courtyard at **49** or take a look inside the coach house (if you haven't already) at **310**. Of course, you can always take a look at the storm-stallions' stall (turn to **448**) or the huge black stallion's (turn to **481**) if you haven't already.



80

You are on the ground floor of the Tower of Earth. There appears to be nothing of value or interest here - except for the exits and the grate in the floor leading to the oubliette. If you have not already examined or been inside the oubliette you decide to peer into it, turn immediately to **238**.

If, however, you have already looked into or been inside the oubliette then the grille is still open - you can jump down into the oubliette by turning to **356**. Otherwise, you can either take the northern door to **34**, the eastern door to **425** or take the stairway running inside the wall upwards to **458**.

81

"In truth, old man," you say, "I am not an inhabitant of this vile castle. I am a bold adventurer come here to slay the Vampires once and for all. Now, will you aid me or thwart me?" You watch him carefully, for you are wise enough in the ways of Games Masters to know that very little can be taken at face value and that individuals encountered in dungeons are often not what they seem. In fact, old blind men are probably the second-most-likely class of individuals to be something dangerous, violent, evil, or all three.

The most likely? Why, semi-naked porno-looking slave girls, of course!

The old man smiles lopsidedly and reaches for you. "May the gods bless you!" he exclaims. "I have been a slave here for decades, since I was a young man. I came to the Castle, not knowing it was the abode of Vampires, trying to sell wine. Alas! I was captured by them and kept here, my skill at choosing and mixing drinks the only reason for them keeping my alive. My only companion has been my cat." He strokes the little black animal, which purrs and rubs itself against his hand.

"Now my eyesight is long-failed and I am an old man. I know I will never escape this Castle."

"Fear not, old man," you say, "for I shall lead you out of the Castle!" He shakes his head.

"No, brave adventurer," he says sadly. "I am too old for such jaunts - this Castle is a dangerous place. I am too feeble to travel with you through this terrible place. But, if you are successful and destroy all the Vampires who dwell here, then I will be able to leave without danger." He smiles and - bizarrely - looks over each shoulder and beckons you closer. "But I have something to offer you!" he exclaims. "Do you have any garlic? If you do, I will mix it into the drinks I serve to the Vampires! This will make your job easier!"

If you do have some garlic, you can give some of it to the old man (you will have enough left to use yourself). He grinds it up and mixes it into the blood he serves to the Vampires - did you *really* think this was a wine cellar? Vampires do not drink . . . wine. As a result of drinking the garlic-laced drinks, any of the Vampires of the Castle will have their CON reduced by D6 before you even start the fights from now on.

The old man pulls out a dusty bottle of brandy and pours the two of you a generous glass each, and you spend a happy hour drinking fine spirits and exchanging stories, and stroking his cat. You may regain 1 CON point for the rest and receive 100 eps for finding an ally in the Castle. Eventually, however, this happy time comes to an end - a bell rings. The old man sighs.

"I am being summoned," he says with a weary smile, "to bring a drink to one of the Vampires. Well, let us see what they make of *this* special ingredient!" He stands up and puts a glass of blood on a silver tray and makes ready to leave. "Have a look around here," he says as he opens the door, "you may find something of interest. I doubt we will meet again - but if we do, in a happier place, I will have you to thank for it." He smiles in your vague direction and leaves the wine cellar, tapping the floor and walls with his stick, and followed by his cat.

What will you do? You can search the wine cellar by going to **344** or you can leave and go back into the main chamber of the dungeons at **326**.

82

You must face Vladimir Dracula in combat. If you have not already generated stats for him, take a few minutes and a piece of paper (or a 3x5 card) to generate his stats. All stats are 3 dice, with the following multipliers;

STR : x3, DEX : x2, LK : x1, CON : x4, INT : x3, CHR : x3

The minimum 3 dice roll for any of his stats is 12 - if he rolls less than this, then treat it as a roll of 12. His stats will remain the same throughout the adventure, so don't generate them anew each time!

Vladimir Dracula is armed with a massive two-handed broadsword (stats as in the armor charts). Beneath his brocaded silk robes he is wearing leather armor boiled in dragon's blood (takes 15 hits). Because of his infernal undead constitution, you must *halve* any damage you do to him after deducting for armor.

Should you manage to defeat Vladimir Dracula, take 200 eps.

Now, if you encountered Vladimir in one of his coffins, turn to **499** to destroy this coffin.

If you encountered Vladimir in any other situation, have you destroyed *five* of his coffins? If so, turn to **369**. If not, turn to **220**.



83

This looks unlike any tomb you expected to find in Castle Dracula. You have a number of choices - you can decide you don't want to mess about with it and leave, either checking out the door to the west at **245** if you haven't already, or leaving the crypt entirely and returning to **326** and the main chamber of the dungeons. Or, you can try to open the sarcophagus, seeing if there is anything useful or valuable in there by turning to **275**. You can also say a quick prayer to honor the departed spirit of whoever is buried here by turning to **118**.

84

Natasha is here, in the village inn, with her playmates and friends! They appear to be spending most of their time saying "I know!", "Oh my gosh!", "Whatever!" and other such phrases, but they are happy and content, and you are pleased to see such a lovely reunion.

Take a bonus of 100 eps for saving Natasha and living to see it.

Of course, her presence does hamper you from making yourself look any better when you tell the story of her rescue, but it is an impressive enough tale as it is - full of danger and daring, and the defeat of the beautiful but evil Katerina.

Once you have finished telling that part of your tale, go through the following questions; as soon as you get to one you can answer "yes" to, *immediately* go to the indicated paragraph;

Did you meet the blind sommelier and part from him in friendship? Turn to **350**.

Did you willingly take the cursed shoes from Esmeralda (without killing her!) AND lift the curse? Turn to **5**.

Did you meet Gaudete and let him accompany you? Turn to **139**.

Did you find papers marked with a cross, a curve and a line during your adventure AND did you leave the gypsy dancing girl alive? (If you didn't kill her, then she is alive!) If so, turn **427**.

Did you meet Lady Kalistaros? Turn to **225**.

If you did not do any of these things, turn to **144**.

85

The gypsies are overjoyed you have agreed to help Esmeralda, especially her father who thanks you time and time again. You wave off his thanks - you are watching the girl, still dancing furiously, and wonder just how long anyone can dance without collapsing. You bid her sit down, saying you will take the shoes from her of your own free will.

As if those words are a charm, she abruptly stops dancing and sinks gratefully to the ground, her chest heaving. Her father pats her hand and soothes her as you bend to unlace the ribbons from around her ankles, pulling off your own boots and slipping the shoes on your feet. Your hands seem to work of their own volition, it is as if you have no control over what you are doing now you have agreed to wear the shoes.

The moment the last lace is tied, you realize the power of this curse. You jerk upright, your feet moving on their own, dancing and spinning. With a supreme effort of will you can move in a particular direction, and perhaps even fight, but you are certain your skills will be hampered.

You must wear the shoes until the curse is lifted - you cannot take them off yourself. The only way for the curse to be lifted is for someone to *willingly* agree to take the shoes off you, or until you find the magical papers marked with the curve, the cross and the line in this adventure (and then you will be specifically told the curse has been lifted). These shoes are level 12 magic, and so if you try to have a *Curses, Foiled!* spell cast on you it must be at least level 12 (and, you may *not* cast such a spell on yourself during this adventure, even if you are changing the rules of the adventure to allow yourself to cast magic - that would ruin the fun!)

So long as you wear the shoes, you must dance constantly (and they won't let you sleep unless you are ensorcelled to do so, so you might have serious problems if you leave this adventure without the curse being lifted . . .) You can move around, but your movement is slowed (half speed for running, walking etc.) Your constant dancing impacts your Dexterity - whenever you are required to make a DEX-SR, or use your DEX for any purpose (including using weapons and combat adds) you must first roll a d6 and reduce your DEX by that amount. Roll for the reduction anew for each paragraph or encounter (although you do not combine the reductions; the impact of the curse varies depending on whether you are doing the foxtrot or the polka).

The gypsies give you a bit of lucky leather - add one to your LK permanently - and a few articles of gypsy clothing and a embossed leather pendant. This, they say, may help you pass as a gypsy - there are some gypsies employed in the Castle, and you might be able to convince people you are a servant.

For now, take 100 eps for your generosity, and dance north to the bottom of the crag at **468** or waltz south to the top of the crag at **442**.

86

You place the point of the silvered stake against the evil Count's black heart and take your hammer in your other hand. You tighten your grip on the stake, say a prayer, and bring the hammer crashing down.

The stake smashes through his chest, piercing his heart, but the result is unsatisfying. Count Dracula ignores it. Yep - you have stabbed him through the heart and nothing happens. You are wondering at this when his body starts to turn to mist and float away - his body is dissipating! Wait, it's not supposed to do that!

As his body turns to mist (taking your stake with it, curses!) you remember something you one heard about Lords of the Undead. Powerful Vampires (such as Count Dracula) cannot be killed with a normal stake - they can only be killed with a *silvered* stake; a piece of wood covered in purest silver. You curse once more and resolve to find such an item in the Castle.

For now, close this **RED** window and return to whichever **WHITE** paragraph sent you here.

87

You are brought back to full awareness by a roar of anger and rage. The Brides go flying off you, latching spider-like onto the walls and ceiling and crawling grotesquely away. Groggily, you raise your head to see a tall, powerful man with piercing eyes and dark hair dressed in a richly brocaded robe. Great fangs glint in the lamplight - it is Count Dracula himself, and he does not look pleased his wives have been messing about with you!

He gestures and they scatter, fleeing around him in a welter of shapely limbs, scrambling out of the door. You stagger to your feet, clutching at your still-weeping wounds and scrabbling for your weapon. "I hope they have left enough for me," he growls, and then leaps forward to attack you.

Turn to **RED** paragraph **82** to fight Count Dracula. When you are done with the **RED** paragraphs and have returned here, read on.

Your look at the three coffins in the corner of the room - the coffins belonging to the Brides of Count Dracula. They are undefended and you can purify them with impunity!

You wrench the lid off the first coffin and find nothing but grave dirt. Relieved, you tear the lids off the other coffins, reaching for your Holy Water and chanting the prayer of exorcism. In a few moments, all three coffins are purified.

Note on your scratch paper you have destroyed one set of the Brides' coffins, and take 100 eps for doing so. Now turn to **414** to search this room.

88

The stream itself is icy-cold and swift-moving, and are almost certain you can hear laughter in the noise of the water splashing over the rocks. The water gathers in a depression in the floor, forming a very clear, still pool. You dip your hand into it, relishing the refreshing coolness of the water, and splash some on your face. You immediately feel much better.

If you wish, you may drink some of this enchanted water - roll a die and restore that many CON points. If you are suffering from any diseases (including rabies or lycanthropy) you may make a simple level 1 SR vs. your CON (*before* you drink the water!) for each disease to be cured of it. However, this water is not without its dangers - it carries a powerful enchantment. Every time you drink you must make a level 1 SR vs. INT and deduct any misses from that attribute.

You may only drink from this pool *once* (that is, one die worth of CON healing and one INT SR, and one attempt to cure each disease) for each time you enter the cavern. You may not drink again until you leave the cavern and then come back.

For now, make a choice about where you would like to go. You can take one of the exits from the cavern. To go follow the stream north towards the blue glow, go to **170**. To go south through the archway and into the torch-lit chamber, turn to **326**. To follow the river upstream and to the west, go to **291**. To take the tunnel to the east, towards the sound of rushing air, turn to **484**.

89

You have defeated Maugrim Ravenloft and he keels over, saying "Bugger-bugger-bugger-bugger-bugger . . ." and continues to say so - in a diminishing tone - as he turns to mist and floats away. The thin refrain of " . . . bugger-bugger-bugger-bugger . . ." wafts down on the wind to you. You have the feeling that you have become unpopular. Take 50 eps and the 200 gps you find in the sarcophagus.

You can now either check out the copse of trees if you have not done so already by turning to **212** or jump back into the big blue swirly thing by turning to **304**.

90

The Brides beckon you towards them, slipping their flimsy dresses from their shoulders and prowling like jungle cats. "Come to us," they purr, "come and know pleasure!" They writhe on the bed, caressing each other. "Are we not fair?" they taunt. "Are we not desirable? Do you not *want* us?"

You cannot resist them, and your hands are slack and dull as they pull you onto the bed and loosen your clothes, sinking their fangs into your neck and chest, sucking the life from you. You cry out, but you are half-theirs already and your resistance is weak.

Reduce your CON to half of what it is currently as these demonic sluts feast upon your life blood. It is clear they intend to drain you completely dry, and only some kind of intervention can save you.

Have you destroyed Count Dracula? If you have not, turn immediately to **87**. If you have destroyed the Count, then there is no-one who will come into the harem to disturb these vile vixens in their exsanguination. Of course, they will eventually realize their master and husband is dead, and probably guess who is responsible . . . but by that time, they will have had their thirsty revenge. You will be nothing more than a lifeless husk and a taste lingering on their ruby lips. Your adventure ends here. **Close the book.**



91

You decide not to bother with the Librarian - silly fool in his silly robe with his silly rules about not talking. Silly, he is. You can find your own way around a library. You make to walk around him, but he moves to intercept you - it looks like you will have to deal with him if you wish to go any further!

You can either attempt to communicate with him by turning to **27**, fight him at **393** or give up and return to the Passage of Wolves at **241**.

92

You inch around the tower on the ledge, pressing yourself to the wall, and find yourself clinging precariously to the northern side of the Castle, with the yawning drop off the crag below you. Your feet are inches above the windows of the lower story. You cannot reach the windows of the upper story without risking falling off - and your grip is precarious enough as it is!

Attempt a level 1 SR vs. LK - if you fail, turn immediately to **309**. If you pass the roll, read on. Hanging from the wall are a number of shields - you can examine them by turning to **163**. Otherwise, you should decide if you are going to inch eastward on the ledge (turn to **43**) or westward (turn to **176**).

93

You step through the door, and as soon as you do a gale-force wind rips it out of your hand and slams it shut behind you! You find yourself standing on a circular balcony running around the inside of a tall tower, a tower which is open inside all the way to the roof.

The balcony you are on appears to be somewhere in the middle - there is another balcony above you (and the roof above that) and a cavern below. This is the Tower of Air.

It is aptly named, for there is a swirling hurricane roaring inside the tower, a tethered tornado anchored to the floor and reaching to the roof. The wind is tremendous, howling and spinning, causing your eyes to tear and forcing you to crouch down and press yourself against the walls or be picked up and hurled into the air. The skirl of the wind is deafening, battering your eardrums with the force of hammers.

Have you encountered and banished Ariel the Sable Sirocco? If you have not, turn to **73**.

If you are still here, there appears to be no reason to linger - there is nothing of value that you can see, and the howling wind is making it all but impossible to stand. The sensible thing would be to take either the south door to **329** or the west door to **228**.

However, if you are not feeling sensible, you can throw yourself into the hurricane, in the hope of being carried to a different level. To undertake this brave (if foolhardy!) course of action, turn to **492**.

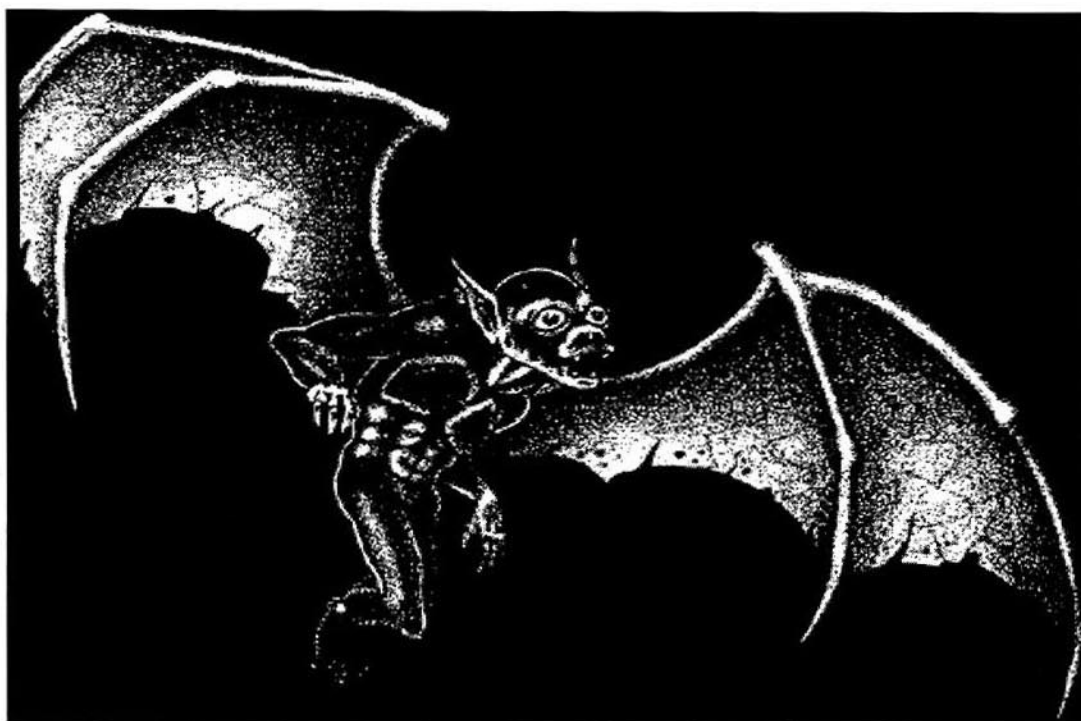
94

Okay, we have an answer - this plan is an unmitigated disaster. You are claiming to be a *Health and Safety Inspector* in an undead adventure, and you don't even have some kind of ID? Take 1 point off your INT and turn to **151** to defend yourself against a torrent of invective, slurs against your mother's morals, and general violence from the swearing head chef and his undead assistants.

95

You have attracted the attention of the denizens of the rooftops - the deadly gargoyles! Roll 2 dice - that is the number of gargoyles which have detached themselves from their rocky perches and are flying towards you, intent on . . . doing whatever gargoyles do.

Each gargoyle has a fighting MR of 20, but a CON of 50 and can take 10 points per round on its hide like armor. Their hide is so tough that - if you hit them with a non-magical weapon - you must make a level 1 SR vs. LK for each blow. If you fail, you have blunted or damaged the weapon; deduct what you missed by from the adds of the weapon (if this takes you into negative adds, so be it!)



The gargoyles are swooping around you and will come at you in waves, striking and then weaving away. Each round, roll 1 die - this is the number of gargoyles you must fight that round (up to the number left, of course!)

Each round, make a level 2 SR vs. DEX - if you fail, you have slipped and fallen from the roof; roll 1 die. If you roll an odd number turn to **164**. If you roll an even number, turn to **45**. Note these are **WHITE** paragraphs - you will now be back in the normal sequence of sections, and the gargoyles will not follow you there!

Should you defeat the gargoyles, take 25 eps for each one, and return to the **WHITE** paragraph that sent you here. And do not think you have destroyed all the gargoyles of the Castle - there are plenty more where they came from . . .

96

The half-naked bat-girl collapses backward, crying out piteously as she dies "Ivan!" You recognize the name of one of the Count's sons - she must be the lover of Ivan Dracula, and she is calling for his help! Sure enough, there is a creaking, wrenching sound from a pile of long-dried guano and wooden splinters fly in all directions as Ivan Dracula bursts forth from a coffin hidden beneath the bat droppings!

Ivan Dracula is tall and handsome, much like his father the Count, but his form is constantly shifting and changing - his hands grow to wolf-like paws, his face sprouts a lupine muzzle or twists into a bat's snout. He stretches out arms that change to leathery wings and leaps for you. You must fight him - turn to **RED** paragraph **222** to do so. If you survive to return here from the **RED** paragraphs, you see no reason to linger in this room filled with tarts in Halloween costumes and bat shit. You can exit through the north door to **373**, through the west door to **423** or down the stairway running inside the wall of the Tower to **78**.

97

The statues appear to be quite solid - their clothes and weapons and armor are part of them. All of the figures are caught in an action pose - running, dodging, leaping. Some have fallen to the floor and shattered; their pose was unbalanced, it seems. None of them have plinths, and all of them have expressions of great emotion on their faces. As you look closer, you see there are no chisel marks on the stone. You begin to have a very bad feeling about this.

If you would like to examine the plinth and you have not done so already, turn to **134**. Otherwise, you can leave the Chamber of Moonbeams by taking the broad stairway up to **106** or the smaller stairway down to **326**. You can also go through the archways - east to **228** or west to **391**. Alternatively, you can go through the double doors to the south by turning to **49**.

98

"Give me the three pieces of paper to lift the curse of the red shoes from poor Esmeralda," you demand without preamble. Miranda looks puzzled and shocked. "Give me them and no-one gets hurt." She shakes her head.

"I don't know *what* you are talking about," she assures you. "But . . . pieces of paper?" She spins around and gestures expansively at a table strewn with scarves, fragments of paper, dance shoes and more. "If they are anywhere . . . you are certain they were here?"

Gypsies can be tricky, you know. Well, if you are certain they are in the dance studio . . . they might be here?" She shrugs. "You are free to look."

You can take her at her word and move towards the table, searching for the pieces of paper, by turning to **267**. You can also decide she is lying to you and attack her at **470**.

99

Holding it carefully by the fat end and trying not to dip your hand in the molten metal, you plunge the stake into the silver. If you have some other paragraph you should turn to right now, go there. Otherwise, read on.

You watch with great annoyance and amazement as the wood bursts into flames and smoke! You will obviously need to get some sort of special charm or warding against burning in order to successfully silver a stake . . . and another stake, too!

For now, return to the Passage of Wolves by turning to **241**.

100

You walk through the narrow, twisting corridors of the Hall of Mirrors and eventually find yourself back at the entrance in the Passage of Wolves. If you wish to leave the Hall of Mirrors, turn to **241**. Otherwise, you can return to **302** and continue to explore.

Note that if you go back into the Hall of Mirrors right now the locations will *not* reset. If you later return, the locations will be reset and you can visit previous locations.

101

You enter a small, well-ordered kitchen garden, with neat rows of vegetables, herbs in pots, and a small greenhouse. Of course, it is the middle of the night right now, so you are not sure how much growing is going on! If you have been here before, turn immediately to **193**. Otherwise, read on.

There is a zombie here - a ragged animated corpse dressed in filthy gardening rags and carrying a spade. It is carefully tilling the soil, watering the pots, and plucking out weeds. You idly wonder what sort of zombie would be a gardener.

And then your question is answered.

"GRAAINS!" moans the zombie loudly. "GRAAAAAAINS!"

You must face the Vegan Zombie, which is attacking you with a spade and a self-righteous attitude about its impact on the environment. The zombie has an MR of 30, fight it normally. If you defeat the zombie, you cut its head off with its own spade and throw it, appropriately enough, on the compost heap. You can now search the garden - turn to **17**.



102

You glance through the history section of the library, and find a book detailing early battles in Transylvania - long before the vampires came to dwell here. There are legends - and you do not know precisely how much of them are true - of an ancient battle taking place between a Paladin of Asrel and a undead necromancer from a far off land, on the very spot where Castle Dracula now stands! Their tombs are rumored to be deep inside the crag the Castle sits on - perhaps you can reach them through the dungeons of the Castle?

For now, return to the Passage of Wolves at **241**.

103

You search Rheinard's coach - all the while avoiding the horses, which you really don't want to get too close to! Inside it is opulent, with fine silken curtains and cushions . . . although it reminds you a great deal of a hearse, not least because there is a coffin inside!

You realize this must be the coffin Rheinard Heidrich has been sleeping out the days in as he travels to Dracula's castle! Swiftly, you lever the top off and - stumbling over the prayer - purify the coffin with Holy Water. Smoke and fume rises from the moldy grave earth inside the coffin and there is a horrible hissing and a loathsome smell.

You have purified one of Rheinard's coffins - note this on your character sheet and take 100 eps. Also note that this coffin was in his coach - this will become relevant later (or may do, provided your survive far enough into the adventure that is).

Also in the coach is a small box, finely made and enameled, and a glass bottle decorated with filigree gold. You can;

Open the box by turning to **405**.

Open the bottle by turning to **411**.

Ignore them both and continue the adventure at **442**.

104

This is where you encountered the wolves before - you see no reason to linger. Roll 1 die - if you roll a 1, the corpses from your fight have drawn interested scavengers; roll another die. On a roll of 1-4, it is another pack of wolves - turn to **RED** paragraph **154**. On a roll of 5 or 6, a raven has been drawn to the carrion - turn to **RED** paragraph **239**.

When you are done with the encounter, or if you encounter no foes, you can either go north to the bottom of the crag by turning to **468**, or to the south and the front gate of the Castle at **442**.

105

You are standing in a terribly dark passage - this is the aptly-named Passage of Night. Have you fought and killed the Night Demon? If you have, read no further but instead turn immediately to **343**.

If you are still here, you find you cannot see your hand in front of your face. You then realize you would have a better chance of doing so if you *held* your hand in front of your face, and you try it. No, no luck. It is quite pitch black in here - unnaturally so, as some light should spill in from the eastern archway, which you can see quite clearly. In the darkness, it glows like a bright portal - but none of the light seems to penetrate into this corridor! Even if you have a light source, it does not illuminate - it is just a single bright thing which casts no light onto any other object!

You have a number of choices - you can walk towards the illuminated archway to the east (turn to **106**). Alternatively, you can blunder around in the dark and eventually find a door out of the corridor; roll a d5 (or, roll a d6 and re-roll 6s, I guess. Who has a regular five-sided solid? *Non-Euclidean people*, that's who. Can't trust 'em. They work for Flying Buffalo.

1. Turn to **223**.
2. Turn to **270**.
3. Turn to **362**.
4. Turn to **208**.
5. Turn to **235**.

106

You are standing on a landing at the top of a very broad, impressive stairway leading downwards. The stairway leads north but turns back on itself as it falls, and so you cannot see where it leads. To the west is a dark passage - an *unnaturally* dark passage, you think!

The light from the lanterns on the wall does not penetrate past the mouth of the corridor, and you can see nothing of the passage. In the eastern wall is a pair of very impressive, ornate double doors made of red leather studded with brass nails. Your attention is caught by the doorframe, which is a tall arch made of interlocking statues of beautiful, naked women - each one about eight inches tall. They are quite perfectly made, and each one is different. The whole arch appears to have been cast in a single piece without seam or weld.

Roll 1 die - if you roll a 1, then you have encountered a **Wandering Monster** and should turn to the **Wandering Monster Table** to see what you have encountered. When you are done with the encounter, or if you encountered nothing, decide where you want to go from here.

To go down the stairs turn to **186**. To try the doors east through the doorway of naked bronze dolls turn to **236**. To go west down the dark passage turn to **105**.



107

The spell knocks you out cold, and when you awaken you find yourself stripped naked and securely tied to a table. Groggily, you test your bonds - it is no use, whoever tied you certainly knew what they were doing, and you are weak from your ordeal. You strain to look around - you are in some kind of laboratory. There are bookcases filled with scrolls and grimoires lining the walls, together with cages and strange-looking artifacts. There is a constant noise of chattering animals and bubbling liquids. You can hear the rough noise of a knife on a grindstone.

A figure steps into your vision - it is the girl you saw in the bath chamber, this time dressed in a simple smock. "Lady Katerina," she says dully, "the prisoner is awake." The girl looks drugged or brainwashed, her eyes glassy and faraway.



The noise of the knife being sharpened stops behind you. "Thank you, Natasha," says a woman's voice - a deep, strong, incredibly sexy contralto. Your heart leaps - this young girl is Natasha, the village girl whose mother begged you to save her! Your thoughts are interrupted as a shadow falls over you - a shadow cast by a woman who can only be Katerina. You gaze up at her and your breath stops in your throat.

She is beautiful - there is no other way to describe her. She is tall and strong, with broad shoulders and well-muscled arms, exquisitely-strong thighs and large ripe breasts with erect nipples above rock-hard abs and a perfect bush (*oh man, I can't believe I just typed that*). She is quite naked, her crimson hair a vivacious complement to her deeply-tanned skin. She is perhaps the most magnificent woman you have ever seen, a wonderfully powerful Amazon whose body threatens to explode with her feminine strength. She laughs at your helpless reaction to her physical proximity.

"You are not calling me 'hag' any longer, eh?" she growls. Her voice is deep, terrifically confident and almost-unbearably frightening.

With a shock, you realize she must have been the old witch in the bath-chamber! The spell she was casting, the herbs and the blood - they were a rejuvenation ritual!

She reaches out a long hand and begins to poke and prod you, pulling back your lips to see your teeth, testing the strength of your muscles and the girth of your flesh. You have the horrible feeling you are being measured and assessed like a slave . . . or perhaps an animal on the chopping block.

Make a level 3 SR vs. CHR. If you fail, turn to **287**. If you pass, males should turn to **478** and females should turn to **161**.

108

As horrific as the torture was, it has taught you a great deal - take 100 eps for every day you were tortured. The torture has left you weak and wounded - reduce your CON to half of what it was before the torture started.

Your days and nights have blended into a constant stream of insane horror, interspersed with moments which play dangerously close to sanity as Katerina brings you back to consciousness for the sole purpose of gloating over you. But, you think you awake one morning to a pained scream.

Natasha has burned herself on a green wychfyre and is clutching her arm, crying as she does so. You see that her eyes are clear and she looks lucid. The pain must have snapped her out of her brainwashing! Katerina is nowhere to be seen. "Natasha!" you hiss as loudly as you dare.

"Quickly! Cut me free!" She blinks a few times, staring around her blankly.

"Natasha!" you say urgently. "Quickly! She will be back any minute!"

Natasha glances around and then grabs a knife, quickly coming and slashing your bonds. You spring off the table, but you are weak and tumble into Natasha's arms. She helps you stand, crying all the while. "Help me, help me!" she sobs piteously. "Help me, please!"

"Hush!" you say. "Where is my equipment, my clothes?" She points to a chest in the corner of the room. You stagger over to it, pulling on your clothes and armor and grabbing your weapons. You grab her hand. "Come on," you say, "we're getting out of here." You start to move towards the door, but your path is blocked by Katerina herself stepping through. She smiles and licks her lips.

"Stronger than I thought," she purrs. She glares at Natasha. "And you, you traitorous little whore!" She snaps her fingers and Natasha goes flying backwards with a suddenly cut-off scream, unconscious before she hits the ground. "I'll deal with *you* later!" The naked necromancer raises her staff. "But you . . . I obviously made a mistake to leave you alive!" Balefire gathers around the head of her staff.

Make a level 2 SR vs. SPD. If you fail, she unleashes a Blasting Power at you before you can get to her (take 5 dice plus 21 adds in damage). If you pass the SR, you manage to get to her before she can cast her spell.

You charge her and swing your weapon, catching her staff and breaking it in two with a mighty blow. She staggers backwards as you press your attack, bellowing a fierce battle-cry.

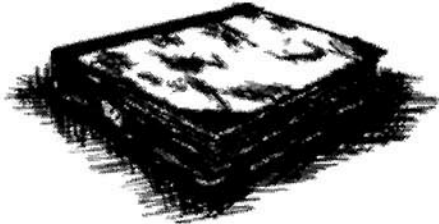
Turn to **RED** paragraph **279** to fight her. Because of your weakened state, you must halve your combat adds for this combat. When you return from the **RED** paragraphs, turn to **410**.

109

You are able to walk around the library, looking for interesting books. You do not wish to spend too much time here - things could be happening in the Castle without your knowledge! You decide to examine a single area of the library now; if it seems prudent, you can return here and examine other sections.

Roll 1 die and go where indicated (if this is your second or third time exploring the library, reroll until you get a result you have not examined before;

1. Turn to **147**.
2. Turn to **102**.
3. Turn to **160**.
4. Turn to **433**.
5. Turn to **166**.
6. Turn to **288**.



110

You quickly draw your weapon and swing at her, but your blow is intercepted by the young boy, who jumps in front of Roxana and takes the blow himself! He dies instantly, screaming "I love you, milady!" as he dies. Roxana snarls in anger and slams the heel of her hand into your jaw. Your head snaps backwards and you go flying back, tasting blood in your mouth from where you have been struck.

Take 2 dice worth of damage directly off your CON and attempt a level 1 SR vs. STR. If you fail, she broke your neck with a single blow and your adventure ends here.

If you are still alive, you struggle to your feet. Roxana is angry - she advances on you, snarling, magnificent white fangs gleaming in the light of the lanterns. "That boy would have grown to be a strong man!" she howls, her beautiful face contorted with rage. "I would have sucked the life from him over long delicious nights of exquisite pleasure for both myself and for him!"

The servant rushes forward, a spar of wood held clumsily in his hand. "I will destroy the interloper, milady!" he screams. You raise your weapon to defend yourself, but before he reaches you she has caught him by the shoulder and snapped his neck like a marrow bone.

"You are an imbecile for letting an enemy into the Castle," she snarls, discarding the corpse as if it were nothing more than an apple core. "Looks like it's just you and me," she purrs. She rolls her shoulders and settles easily into the crouch of a master at unarmed combat. "Care to dance?" she snarls.

Turn to **268** to fight her. Note that section **268** is a **RED** paragraph, but do not follow the normal rules for **RED** paragraphs. You will not return here; rather you will be told where to go after the fight. Of course, that could be straight to the graveyard if this undead bitch kick-boxes your mortal ass . . .

111

The door sticks as you push it open, and you step into a room whose size and shape you cannot easily determine, because of the thick, soft gray curtains hanging everywhere. You brush into one and it sticks to you - it isn't a curtain, it is a thick sheet of cobweb! If you have been in this room before, turn immediately to **249**. Otherwise, read on.

This whole room is full of spiderwebs - and not just spiderwebs, either! There are hundreds if not thousands of spiders here, crawling over the webs, each other . . . and you too, if you are not careful! They range in size from tiny things you can barely see to big hairy monsters the size of your fist.

There is something moving at the back of the room, making the curtains of cobwebs shift and move. You peer at it, and are shocked when - in a rattle of legs - a horrible monster scuttles into view. It is like a gigantic gray spider, with a leg-span of easily six-feet, but where a "normal" spider would have an evil-looking head with eight gleaming eyes, this has the head and torso of a skinny, muscular woman! Her skin is gray and covered in a fine fur, and her face is wicked, evil and pinched. She is wearing a golden crown on her head and her eyes are red. Sharp white fangs extend from furry palps in her mouth, dripping green venom. She is one of the most disquieting, disturbing things you have ever seen - attempt a level 2 SR vs. INT. If you fail, you suffer from some sort of arachnophobia and you must deduct whatever you failed the roll by from *all* rolls in this room - combat, saving rolls, *everything*.

The hideous spider-woman smiles at you - a grotesque action as her thin lips twist around her fangs. She licks her lips and looks at you hungrily, patting her distended abdomen. "You'll make a fine fat meal to lay my eggs on!" she cackles, gesturing obscenely with a glistening opivisor. You desperately reach for your weapon as she scuttles forward and attacks you.

The Spider Queen is a most dangerous foe - not because of her strength and skill; she is actually one of the weaker fighters in the Castle, but because of the environment you find yourself in. She has an MR of 50, but will also throw lengths of spider silk at you, trying to entangle you. You must also contend with the hordes of spiders infesting this room, as well as the nets of spider silk hampering your movements.

Before fighting each round, make a level 1 SR vs. LK to avoid being bitten by a deadly spider - if you fail the SR, you have been bitten and will suffer the effects of Spider Venom (see below).

Each round also make a level 2 SR vs. DEX to avoid getting tangled up in the webs filling this room - whatever you miss the SR by is applied as a *cumulative* negative to your combat rolls during this fight.

After making these two SRs, fight a round of combat normally - but if you take any damage from the Spider Queen you will suffer the effects of Spider Venom (see below). Then, begin a new round of combat with Saving Rolls as above.

If you are bitten by the Queen or one of her spiders, you will suffer the effects of Spider Venom. *The round after* you were bitten you are at half-effectiveness (halve all combat rolls). If you cannot kill the Spider Queen that round, then *the round after that* you are completely paralyzed and must turn to **33**.

Should you defeat the Spider Queen, take 250 eps and turn to **210**. If you are paralyzed or killed, then you should turn to **33**.

112

You run towards the pegasus and clamber on its back as quickly as your weary limbs will allow. You feel great muscles bunch beneath you and then its wings sweep down and you leap into the air! It is exhilarating, amazing, magical - the pegasus laughs in your mind at your reaction. You can see the Castle far below you, a small, dark-looking place you are glad to be free of.

The sun is rising, giving the eastern sky a warm glow and washing away the darkness and horror of the night. The pegasus circles a few times and then spots the village of Bistriz. It swoops down, landing with an elegant clatter of hooves a few yards outside the stockade and main gate. You dismount and pat the pegasus on the neck gratefully.

The pegasus owes you a life-debt, and will continue to serve you as a personal steed and companion until such time as it dies, or it has returned the favor. You will not be able to take the pegasus into most solo adventures, but it is allowable in GM adventures if the GM gives consent. It has an MR of 100 and can take 10 hits on its skin as if it were armor. Its attacks count as magical (it is a pegasus, after all - you didn't think such things could fly naturally, did you?) It is intelligent (INT of 15) and can speak telepathically so as to be understood by anyone. The pegasus will stay with you until a GM rules it has paid its debt to you - that is, it has saved your life. Of course, the GM may very well rule the pegasus and you become fast friends and allies and such matters as life-debts are set aside.

For now, you walk into the village of Bistriz in triumph with your new companion - turn to **50**.

113

It is disappointing to see Roxana turn to mist and float away - for a few seconds you can only stare at the space her perfect body occupied, and then you shake your head and regain your senses. She either has an intact coffin to flee to, or you don't have the right kind of hard shaft to pound into her flesh! You will have to encounter her again before you can slay her . . . and you would be more confident about doing this if something in you did not *welcome* seeing her again . . .

Leave the **RED** paragraphs, and return to the **WHITE** paragraph which sent you here.

114

You are standing in a circular room, quite clearly part of a tower. The floor underneath is cold packed earth and the walls are blocks of heavy, dirty stone overgrown with moss and lichen. There are manacles suspended on chains from the walls and the grate of an oubliette in the floor. The whole place smells of cold, musty earth. This is the Tower of Earth - if you have been here before turn immediately to **80**.

There is a massive monster here - a hideous vivisected horror fifteen feet or more tall. It has the upper body and head of a vastly muscled Ogre, horribly scarred and with crude stitching visible on its leathery skin. Three eyes glare malevolently at you from beneath beetling brows. The creature's teeth are those of a lion or tiger, massive fangs which it is constantly champing as if they are too large for its mouth and it is trying to make fit more comfortably. Its arms are an example of dreadful surgery - it has four horribly muscled limbs extending from its shoulders, bulges of flesh wrapped in writhing veins. Two of its arms end in great blunt-fingered hands, one holding a massive mace and the other a huge ax. The other two arms end in great metal pincers, steam-driven hydraulics making them snap open and shut with the force of a landslide. A boiler and steam engine hiss and spurt on the creature's back, smoke and vapor rising from it along with the stench of burning flesh. Below the waist the creature is goat-like (hey, ladies!) with cloven hooves and furry, reverse-jointed legs.

"I AM GROOL!" the creature thunders. "YOU ARE NOT UNDEAD! WHO ARE YOU?"

You do not have a satisfactory answer to this question, and this appears to trouble the creature. It charges for you, swinging its weapons and with its hydraulic claws snapping. You must fight it.

Grool has a CON of 200 and can take 5 hits per round on his skin as if it were armor. If you try to fight it normally, you will end up as puree all over the floor in about a second and a half - it is massive, horribly strong and armed with deadly weapons. Fortunately, it is clumsy and slow as well as powerful - with a bit of luck, you will be able to avoid many of its blows and strike ones of your own.

Each round, roll 2 dice on the following table;

- **2** : Grool's left hydraulic pincer hisses out and attacks you. If you can make a level 2 SR vs. SPD, you can avoid the blow and do your full damage roll to his CON. If you fail the roll, he snips you in half and your adventure ends here.
- **3** : Grool kicks at you with his right leg. Attempt a level 2 SR vs. SPD. If you make it, you dodge the limb and can do your full damage roll to his CON. If you fail the roll, the hoof strikes you - roll 1 die for each point you missed the SR by and apply this much damage to CON and armor.
- **4** : Grool bites at you. Fight a round of combat against an MR of 30. Any damage you do is applied to Grool's CON and will *not* reduce the MR of his bite if you face this later on.



- **5, 6, or 7** : Grool strikes at you with his huge ax. Fight a single round of combat against an MR of 40. Any damage you do is applied to Grool's CON, and will *not* reduce the MR of his ax arm if you fight it later on.
- **8, 9 or 10** : Grool strikes at you with his massive mace. Fight a single round of combat against an MR of 40. Any damage you do is applied to Grool's CON, and will *not* reduce the MR of his mace arm if you fight it later on. If you are hit by the mace arm, you must make a STR SR at level 1. If you miss, take an additional 1 die of damage directly off CON for concussion damage.
- **11** : Grool kicks at you with his left leg. Attempt a level 2 SR vs. SPD. If you make it, you dodge the limb and can do your full damage roll to his CON. If you fail the roll, the hoof strikes you - roll 1 die for each point you missed the SR by and apply this much damage to CON and armor.
- **12** : Grool's right hydraulic pincer hisses out and attacks you. If you can make a level 2 SR vs. SPD, you can avoid the blow and do your full damage roll to his CON. If you fail the roll, he snips you in half and your adventure ends here.

If you defeat Grool, take 300 eps and watch in satisfaction as he keels over dead. Turn to **80**.

115

You have discovered one of Rheinard Heidrich's coffins! You have the means to purify this coffin, but is the visiting Vampire lying within the coffin?

Take the number of Rheinard Heidrich's coffins you have destroyed and subtract it from three. Roll a die with that many sides (or, roll a d6 and simply re-roll any result higher than the figure you get). So, for example, if you had destroyed 1 coffin, you should roll a d2 (1 coffin destroyed, deducted from three).

If you roll a 1, then you should turn immediately to **66** (note, therefore, that if you have destroyed two coffins this roll will *always* be a 1 as you are rolling a d1!).

If you roll anything else, you walk towards the coffin and wrench the lid open - there is nothing in it but grave dirt; Rheinard Heidrich is not in this coffin! Also, your princess is probably in another castle, but that is not important right now. You sprinkle Holy Water onto the earth while saying the prayer of exorcism. Smoke and steam rises, and you know you have destroyed this coffin.

Note on your scratch paper you have destroyed one of Rheinard Heidrich's coffins! (Also remember its location - if you return to this room again, you will find this coffin still purified). Take 100 eps for doing so and return to the **WHITE** paragraph which sent you here (leave the **RED** paragraphs).

116

The spell the witch threw at you was a Blasting Power - take 5 dice plus 21 adds in damage. If you survive, you are certainly tough . . . which attracts her attention. As you are struggling to your feet she gestures again - another spell engulfs you. Turn to **107**.

117

"Old man," you ask urgently, "are there any allies in this cursed Castle?" He smiles at you.

"I am your ally, stranger!" he exclaims. Your grit your teeth.

"You are also half-dead," you point out, not unreasonably. "I do not need allies who are half-dead." He looks put-out.

"South from the dungeons, in the crypt," he says, "there are two such allies - and neither are half-dead." You nod, this sounds promising. Your heart sinks when the old man starts to laugh.

"One of them is fully alive . . . and the other is completely dead! Hehheh- heh!" With that, the old man abruptly keels over dead.

You sigh and turn to **363** to search Nagahmemteh's body.

118

You kneel down and fumble for the prayerbook of Asrel - for this is clearly a tomb of one who followed the goddess of love. The book seems to fall open on the battle-hymn of the Paladins of Asrel, and so you sing the song as well as you are able.

It is only when you reach the second verse that you become aware of another voice singing along with you - a high, haunting, ethereal voice. You look up, and are shocked to see a blonde female Elf in plate armor standing in front of you! She is clearly the same woman as you see on the walls and represented by the effigy on the tomb. You notice she is partially transparent; you can see the tomb through her. She must be a spirit or ghost!

"Fellow servant of Asrel," she says. "You honor the goddess and I by your prayers and brave actions within this vile castle. I am Kalistasros, a Paladin of Asrel. I adventured in this land long before the name Dracula was even an evil rumor, fighting against the foes of darkness. I fought against the dread Liche-Sorcerer Ramtep, and I gave my life to destroy him. My followers knew he would rise again, and so they buried us next to each other in this crag, in the hope I would be able to prevent him from rising - not knowing Castle Dracula would be raised over the top of our final resting places. Alas! The evil of the Castle has strengthened him and weakened me, and my arms and armor - which worked against his evil magic - have been taken from my tomb and scattered all over the Castle!"

"Where can I find these side-quest rewards, oh Lady Kalistasros?" you ask.

She shakes her head.

"They are powerful weapons against evil," she explains, "but I know you will wish to take them beyond this Castle to fight evil in the wider world - as well you should! But I have a duty here, and I am too weak to perform it any longer. Ramtep has been gathering his strength - you must go into the tomb next to mine and defeat him. If you do this - and promise you will defeat Dracula so this Castle is no longer a place of darkness and evil! - I will be able to hold Ramtep's spirit bound here for eternity, and I will permit you to take my weapons from this place and use them in the service of good.

If you have already defeated Ramtep, you can tell her so by turning to **71** (you get the impression it would be a bad idea to lie and say you have defeated Ramtep if you have not). If you have not defeated Ramtep, you may accept her quest by turning to **440** or you can decide defeating hugely powerful undead sorcerers is one side-quest too many, and simply go back to the main chamber of the dungeons at **326**.

119

You start forward instinctively and try to help the old man, catching him before he can fall to the floor. But, alas! It is a trap!

As soon as you grab him, the old man lashes out with a coiled watch-spring - he is far faster than you would have imagined, and as you are holding onto him you have no time to dodge out of the way. Turn to **394**.

120

Standing just outside the stockade, waiting patiently for you, is the black pegasus! It canters towards you joyfully. "*I said I would be waiting for you, my friend!*" it italicizes mentally to you. The fact it looks like an episode of *Barbie Horse Adventures* notwithstanding, you wrap your arms around the loyal beast.

The pegasus owes you a life-debt, and will continue to serve you as a personal steed and companion until such time as it dies, or it has returned the favor. You will not be able to take the pegasus into most solo adventures, but it is allowable in GM adventures if the GM gives consent. It has an MR of 100 and can take 10 hits on its skin as if it is armor. Its attacks count as magical (it is a pegasus, after all - you didn't think such things could fly naturally, did you?) It is intelligent (INT of 15) and can speak telepathically so as to be understood by anyone.

The pegasus will stay with you until a GM rules it has paid its debt to you - that is, it has saved your life.

Of course, the GM may very well rule the pegasus and you become fast friends and allies and such matters as life-debts are set aside.

For now, you walk into the village of Bistritz in triumph with your new companion - turn to **50**.

121

There is something horribly appealing about the lifestyle enjoyed by the Brides of Dracula - they are so carefree, so independent. Eternally youthful, forever strong, a sisterhood of tremendous intimacy. An aching longing opens in your heart to be one of them, to be part of that.

The blonde Bride smiles. "Yes, sister," she purrs, "join me. Become one of us. Become one *with* us."

You walk forward, your empty hands held out in front of you. You have dropped your weapons. You come close to her, taking her hands in yours, and smile . . .

And then, with an awful, practiced ease you have no time to admire, she grabs your wrists and flips you into the air, impaling the backs of your calves on the wicked meat hooks above the tub.

The sudden agony brings you back to your senses and you howl in pain, twisting and trying to get free.

The Bride grabs your hair and pulls roughly on it, stretching your neck out. "Stupid little girl," she snarls, her claws taking you across the throat. Your lifeblood gushes forth as she directs the warm stream into the bath. Your struggles grow weaker and eventually subside as she settles into your hot life-fluid and luxuriates in your vitality.

Your adventure ends here. **Tear up your character sheet and close the book.**

122

Once again you must face the blonde Bride, the stunningly-beautiful seductress with beautiful green eyes, as potent as poison. She stares at you. "Come, join me," she purrs, casually trailing her blood-red nails over the tips of her body. "It's so lonely in here . . . you were strong enough to kill my sisters. I'm no threat to you . . . come to me!" You can feel yourself being drawn to her, your will slipping away . . . make a level 2 SR vs. INT to resist her seductive hypnosis.

If you pass the SR, turn to **250**. If you fail the roll, males should turn to **401** and females should turn to **121**.



123

It is a long fall off the southern wall of the Castle and onto the plateau at the top of the crag, but not so far you cannot make it. Attempt a level 3 SR vs. DEX - deduct any misses directly from your CON. If you are still alive, you straighten up and brush yourself off - you are standing outside the front gate of the Castle, and have escaped it alive!

If you wish, you can turn to **311** to walk down the crag and leave the Castle forever. Or, if you still have unfinished business in the Castle, you can charge through the postern door in the main gate by turning to **145**.

124

You are walking through the narrow corridors of the Hall of Mirrors, when you come face to face with your reflection. But rather than the background being the endless silver repetition of mirrors reflecting mirrors, it looks like you are standing in a constantly changing environment. The places this mirror is reflecting look like they are inside the Castle, but you cannot be sure where they are.

You can ignore this mirror and continue exploring by turning to **302**.

Or, you can jump into the mirror and see where you end up! If you want to do this, roll 1 die and go where indicated (*see next page*)!

1. Turn to **241**.
2. Turn to **329**.
3. Turn to **228**.
4. Turn to **391**.
5. Turn to **105**.
6. Turn to **326**.

125

You have defeated Roxana Dracula in combat - no mean feat for this early in your adventure! As you watch, her body turns to mist and floats away, seeping under the door she entered by. She will have fled to her coffin to heal and reform - but you have fought her now and know her capabilities.

If you had given the jewelry box to her, you may take it from the floor where it has fallen. Regardless, you should turn to **388** to continue your adventure.

126

"Ah, no," you say, extricating yourself from his embrace. "I think not. I really must be going. Lovely to meet you." You start to back out of the room, smiling and trying not to make eye-contact.

The Happy Undertaker is not happy, and begins to look less and less happy by the minute. "Don't make me angry!" he cries. "You wouldn't like me when I am angry!" He begins to jump up and down, and a vein starts pulsing in his forehead. He hunches himself over and begins to drool.

"Here, steady on," you say, "no need to get so worked up!"

But your entreaties are to no avail - his muscles expand, ripping open his frock coat and starched shirt. He is massive and hairy, his hands great claw-tipped machine-tools at the end of ape-like arms. His eyes are small and sunken, peering angrily out at you from beneath beetling brows. He picks up a table and hurls it across the room at you, and you manage to leap aside only just in time.

"Kill! Kill!" he chants.

The Happy Undertaker has become the Funeral Fiend, a dread beast which wishes to kill you and eat your brains . . . and perhaps not in that order. You must fight him, or die horribly. **If you wish to die horribly, tear up your character sheet and close the book.**

For those of you still here, choose your weapons and have at him! The Funeral Fiend has a fighting MR of 40 and a CON of 50 (that is, hits against his CON do *not* negatively impact his fighting ability). Each turn, he can take 5 hits on his hairy hide before being bothered by it.

If you defeat him, take 50 eps. You search the undertaker's office, but find nothing of interest or value. Leave into the crypt corridor and either return to the main chamber of the dungeons at **326**, or go further into the crypt at **359**.

127

You wander through the narrow, twisting corridors of the Hall of Mirrors and stumble upon a coffin lying in the middle of the corridor! If you have previously discovered this coffin, you will have purified it and there is nothing of interest here. Return to **302** and roll again.

However, if this is the first time you have found this coffin you are jubilant - this is one of the resting places of the vile undead! You stand ready to purify this coffin with Holy Water and your faith - but is there an undead monster lying within?

The plaque on the lid of the coffin reads "NINJSKINJOVROBAD DRACULA" (there is a lot of brass here). Have you previously destroyed one of his coffins?

If you have, turn immediately to **RED** paragraph **340**. When you return from the **RED** paragraphs, return to **302** and continue exploring.

If you have not already purified one of his coffins, roll a die. If you roll a 1, 2 or 3 also turn immediately to **RED** paragraph **340**. When you return from the **RED** paragraphs, return to **302** and continue exploring.

If you roll a 4, 5 or 6, read on.

You lever the top off the coffin. It is filled with grave dirt and nothing else! You quickly chant the prayer of exorcism while sprinkling the earth with Holy Water. You have purified this coffin.

Note on your scratch paper you have destroyed one Ninjskinjovrobad Dracula's coffins! If you come to this location again, this coffin will still be purified. Take 100 eps for destroying this coffin and return to **302** and continue exploring.

128

Miranda twists in your grip and spits. "So be it, *hero*," she snarls. "Let's dance!"

With a convulsive wrench, she jerks free of you and lurches to her feet, spinning around and around like a top. Tiring of her mocking dancing, you swing at her with your weapon, but it simply bounces off her with a metallic clang! Her form is shifting and changing, turning into a spinning mass of blades and veils.

Miranda has become the Whirling Dervish, a deadly rotating creature made of razor-sharp swords. Your only hope is to *kick its ass*.

The Dervish has an MR of only 20, but is mostly made of metal - it can take 20 points of damage as if armored. In addition to fighting it normally, make a level 2 SR vs. LK each round. If you miss the roll, add 1 die to its combat total that round for every point you failed the roll by.

If you defeat the Whirling Dervish, take 100 eps and turn to **194**.

129

You have discovered one of Vladimir Dracula's coffins! You stand ready to purify this coffin with Holy Water and your faith - but is the lord of the undead lying within?

Take the number of Vladimir Dracula's coffins you have destroyed and subtract it from five. Roll a die with that many sides (or, roll a D6 and simply re-roll any result higher than the figure you get). So, for example, if you had destroyed 2 coffins, you should roll a d3 (2 coffins destroyed, deducted from five).

If you roll a 1, then you should turn immediately to **244** (note, therefore, that if you have destroyed four coffins this roll will *always* be a 1 as you are rolling a d1!).

If you roll anything else, you walk towards the coffin and begin to unscrew the lid, levering it back carefully. It comes free with a creak and a shower of grave dust. You throw the lid off, ready to strike whatever is inside - but the red-velvet lined coffin is empty but for grave earth. Vladimir Dracula is not in this coffin! You quickly grab your Holy Water and sprinkle it onto the grave earth, saying the prayer of exorcism as you do so. Smoke and steam rises from the grave, and you know you have purified this coffin.

Note on your scratch paper you have destroyed one of Vladimir Dracula's coffins! (Also remember its location - if you return to this room again, you will find this coffin still purified). Take 100 eps for doing so and return to the **WHITE** paragraph which sent you here (leave the **RED** paragraphs).

130

The direct approach seems to you to be the best. You walk boldly up to the postern gate and rap smartly on the ancient oak. After a moment, the light spilling from the grille is blocked by a pair of bloodshot eyes in a dirty-looking face. "State your business!" a whiny voice demands.

It is a fair question; how will you answer it?

If you wish to say "My business is breaking and entering, sirrah!" and barge the door off its hinges, turn to **321**.

If you are wearing articles of clothing and a leather pendant which might allow you pass as a gypsy servant and want to try to gain entry thusly, turn to **258**.

If you have a enameled box containing beautiful jewelry, and wish to say it is a gift for the lady Roxana and to let you in *now*, dammit, before she grows wrathful, turn to **436**.

If you want to pull some kind of random item out of your backpack (a weapon, equipment, anything) and pretend to be a traveling salesman, turn to **48**.

131

You are free to wander about the kitchen sticking your nose into things. If you want, you can snaffle a kitchen knife or cleaver (profile as Sax) to use as a weapon. If this is your first time exploring the kitchen, you can also find a thick wooden spoon which - with judicious carving - will function as a wooden stake!



If you have not already done so, and if you *have* some garlic, you may drop a little bit into the bubbling pot on the stove. This will mean any Vampires you encounter in the Castle from now on will have taken 1 die worth of CON damage before the fight even starts!

When you are done here you can leave via the west door to **34** or the east door to **101**.

132

You are aware that Undead Poets will only talk with someone who uses (decent) rhymes - can you speak in rhyme? Make a level 2 SR on INT. If you pass, turn to **370**. If you fail, however, turn to **372**.

133

The wooden building is a large set of stables and a coach house - and it is occupied by a servant. Roll 1 die; if you get an odd number there is a pretty young stable-girl in tight jodhpurs and kinky riding boots, an even number is a strapping stable-lad in riding breeches and not much else.

Go to **RED** paragraph **183** and deal with this reject from a Harlequin romance novel with a title like "A Roll In The Hay". When you are done, you can return here and read on.

You have a choice - you can take a look into the coach house (in which there is, shock-of-shocks, a coach!) by turning to **310** if you haven't already. Or, you can investigate the horse stalls by turning to **439** if you haven't already. Alternatively, you can return to the courtyard at **49**.

134

You approach the plinth - it looks to be solid and to have been carved from a single piece of obsidian. The large moonstone eye appears to be glowing from within - perhaps even the source of the illumination of this room! It is obviously a very valuable gem, and probably magical.

Do you wish to attempt to take the gem by grabbing it with your hand (turn to **322**) or by prying it loose with a knife or something else (turn to **313**)? Alternatively, you can try to kick or shove the plinth over by turning to **195**. Or, you can just ignore the plinth and check out the statues if you have not already by turning to **97**.

Then again, if you think all of the statues and plinths and potentially-magical moonstones are not what you are here for, you can leave the Chamber of Moonbeams and continue to explore the Castle. You can take the broad stairway up to **106** or the smaller stairway down to **326**. You can also go through the archways - east to **228** or west to **391**. Alternatively, you can go through the double doors to the south by turning to **49**.

135

You *have* to get out of the chapel before you die from the poison, but as you dive for the door you notice a brass plaque on the floor . . . a plaque with "VLADIMIR DRACULA" engraved on it! One of the Count's coffins must be under the floor!

You burst through the door and into the Passage of Wolves, doubled over and hacking and coughing. Roll 1 die - if you get a 1, you are disturbed by a **Wandering Monster**. Go to the **Wandering Monster Table** and see what you have encountered.

When you are done coughing and hacking and slaying, you take a deep breath and plunge back into the chapel. Turn to **63**.

136

You introduce yourself and she remarks what a *pretty* name it is, and offers to teach you some simple dance moves. "Or," she says brightly, gesturing at a table covered in papers and scarves and books, "perhaps there is something there which would interest you?"

You turn to examine the table, and also turn to **267**.

137

The bed-chamber of the Brides is a testament to their vile decadence, filled with luxurious and indulgent finery scattered haphazardly and without any care or attention. Bottles of expensive perfume have been half-used and then simply left to get covered in dust, dresses worn once have been discarded to rot in the corner. You find plenty of horrific evidence of their depraved habits and awful lusts - ripped clothes and handkerchiefs stained with long-dry life-fluids, as well as a few fragments of bone and desiccated skin.

The filth of this chamber is shocking, and you realize all the expensive drapes and clothes and silk pillows are valueless as they are half-rotted and encrusted with dirt, in some cases writhing with insects and maggots. Although they seemed fair and lovely, the truth of the Brides - as was revealed when you defeated them - is corruption and disgusting filth.

Their jewelry and other incorruptible items, however, can be salvaged. You manage to gather jewels and golden items with a total value of 2 dice x 100 gps - a fine haul indeed! You will be able to sell these items when you leave the Castle.

However, all is not good - the filth of the chamber may harbor a dangerous disease normally carried by the Zombies of this Castle.

Make a CON SR at the level of the *highest* of the two dice you rolled to determine the value of the jewels - if you fail, you have contracted a Smeggy Plague. This causes your eyes to run, nose to water and you to sometimes lose control of your bowels. Because of this, you will need to reduce your combat adds by the roll of 1 die (roll when you contract the disease) until cured. If you leave the adventure without the plague being cured, you will recover after a few days bed rest and a heavy dose of vitamin C.

When you have done looting jewelry from a quarantine area, return to the Passage of Bats at **329**.

138

Attempt a level 2 SR vs. CHR - if you pass, turn immediately to **402**. If you fail, then you move towards the pegasus, reaching out to it and saying soothing words. You have heard such creatures can sometimes speak High Tongues, or even use telepathy - but you are unprepared for what happens.

A sudden, shooting pain stabs through your mind - it is raw agony and pain and grief and loss. It is physically painful and drives you to your knees; deduct any misses from the CHR SR directly from your CON as your brain hemorrhages.

You stagger backwards, wiping blood from your nosebleed. You are quite certain the pegasus did not psychically attack you, it is just in so much pain! You decide not to attack it - perhaps there is some way it can be freed from its bondage? As your mind settles, you are left with a name and an image - a dark-haired woman, cruelly driving the pegasus with a barbed whip. Her name, you think, is

Roxana. Maybe she is the pegasus' cruel slave owner?

For now, either return to the courtyard at **49** or take a look inside the coach house (if you haven't already) at **310**. Of course, you can always take a look at the storm-stallions' stall (turn to **448**) or the huge black stallion's (turn to **481**) if you haven't already.



139

Gaudete the hunchback is here! He must have escaped the Castle, after being inspired by your heroism (or whatever you want to call it). He is terribly pleased to see you again, and capers around, telling exaggerated (and quite implausible) tales of your exploits. You have to calm him so you can continue the tale.

Did you find papers marked with a cross, a curve and a line during your adventure AND did you leave the gypsy dancing girl alive? (If you didn't kill her, then she is alive!) If so, turn immediately to **219**. If not, read on.

Take 100 eps for inspiring Gaudete to escape the Castle. Now, during your adventure did you meet Lady Kalistaros? If so, turn to **225**.

Otherwise, turn to **144**.

140

Miranda watches with annoyance as Caliban keels over. "Very well," she says tightly, "you have some skills." She tugs a pair of hairpins out of her coiffure and holds them in her hands. "Let's see how you fare against *this*!" She drives her thumbs onto the points of the needles, drawing blood. "By the pricking of my thumbs!" she howls, "*Something wicked this way comes!*"

Have you faced and banished Ariel the Sable Sirocco? If you have, turn to **323** with a smug little grin. If not, brace yourself and turn to **479**.

141

You have killed the Count and his heir, but left at least one of his children undead. The villagers are pleased by this, for it was the Count and Roxana who were the true power behind the evil of the Castle. Even so, the villagers' ordeal is not over for there are still Draculas lording it over the village.

Take a bonus of 250 eps and close the book. Your adventure is over, and this character may not adventure here again.

142

Chost is delighted you are here - he offers to do any blacksmithing work you might have at usual rates (should you have any weapons or armor which need repairing, he will do this for you. He is a true master of the forge and he works supernaturally fast - what would take weeks takes shape in mere minutes under his hammer!) You can pay him with gold or with any treasure you might have picked up in the Castle (if it has a random value, roll for it now - he will give you full value for the treasure, but he won't give any change).

After chatting with Chost (and having any blacksmith work you need done) he bids you farewell - but not before inviting you to pick freely from the weapons lining the walls. He reminds you to tell everyone just how good his work is. Thank him and turn to **281** to choose from the weapons.

143

You are standing outside on the roof of the Castle. You are on top of the southern side, towards the western end. If you have not read the description of the rooftops (or want to read it again) turn to **RED** paragraph **315** and read it. When you are done, you can return here and read on.

Roll 1 die, if you get a 1 then your movement on the rooftops has attracted the attention of the guardians of the Castle - turn to **RED** paragraph **395** to deal with your foes.

When you return (*if you return!*) you can decide where you want to go from here. You can take the doorway at the western end of the walkway (leading into the south-western tower) by turning to **458** (also see *next page*).

You can also walk to the east, vault over a low railing, and get onto the rooftop terrace by turning to **65**.

Of course, you can always just leap off the roof - jumping into the courtyard to your north (turn to **164**) or jumping south out of the Castle, and onto the plateau at the top of the crag and in front of the main gate (turn to **123**).

144

You have come to the end of your tale - and probably the end of your firkin of ale. But one final question remains, the question the villagers want the answer to more than any other; whether or not the Vampires of the Castle are destroyed once and for all - what can you tell them?

Go through the list of Vampires below in order (from "most important" to "least important"). Turn to the indicated paragraph *as soon as* you reach a Vampire you did *not* kill.

- If you did *not* kill Count Dracula, turn to **403**.
- If you did *not* kill Roxana Dracula, turn to **201**.
- If you did *not* kill BOTH of the twins (i.e. you left one of them undead and kicking), turn to **141**.
- If you did *not* kill Rheinard Heidrich, turn to **175**.
- If you did *not* kill ALL THREE of the Brides of Dracula (i.e. you left one or more of them undead and slutty), turn to **357**.

If you have got to this point without turning to a different paragraph, you killed all the Vampires (the Count, Roxana, Ivan and Ninjskinjovrobad, Rheinard and all three of the Brides) and should turn to **500**.

145

You drop your shoulder and charge the door - it is stout oak and banded with iron. Your only hope is that the nails holding the hinges in place give. Make a L3-SR vs. STR. If you fail, you bounce off the door - take the amount you missed the SR by in direct damage to your CON for a bruised shoulder, and turn to **421**. If, however, you pass the SR the spikes burst out of the doorframe and the door goes crashing to the ground. You burst through the resulting hole and into the Castle. Turn to **179**.

146

You look in the biography section, and find a biography of Count Dracula himself! You quickly skim through it and are amazed by the life he led - good, noble and virtuous - before he turned to evil and the horrors of vampirism. In your reading, you glean a few valuable hints on his fighting style and preferred tactics - you may reduce his combat totals by 1 die the next time you face him (after that, he will realize what you are doing and adjust his fighting style accordingly).

For now, return to the Passage of Wolves at **241**.

147

You continue walking carefully down the corridor, examining the relief's all the while. They are well-executed, and seem to tell the story of a snake-headed man - some kind of evil king or ruler, who practices dark magic. He is cruel to his people, stealing their food and money and ruling them with a rod of iron, working them as slaves to build him vast monuments. However, you have now reached a point in the narrative where a young, innocent-looking girl in plate armor appears. She is fighting against the forces of the evil snake-headed king.

Abruptly, you realize you have been concentrating on the relief's - but do so too late! You feel the stone shift under your feet as a hidden pressure-plate is tripped, and a series of barbed spears thrust out from holes in the wall at you! Did you put on the clothes you found in the alcove? (And no saying "Oh, yes, indeed I did!" - you only put them on if you *made a note of it!*) If you put them on, turn to **9**. If not, turn to **432**.

148

You wait for what seems like hours, but can only be a few minutes at most. A door in the west wall opens and the boy returns, bringing with him one of the most beautiful women you have ever seen. She is tall and slender, with an alluring figure built for sin. It is blatantly obvious she is quite naked beneath her diaphanous white dress. Her hair is long and dark, her lips red as blood and her skin lily-white. But it is her eyes that draw you - as she walks towards you, swinging her hips and the translucent silk of the flimsy dress clinging to the intoxicating curves of her well-muscled thighs, your eyes are caught by hers. They are burning green, as bright as emerald and cold as leaves under ice. You feel your mouth go dry. This is Roxana Dracula - one of the Vampires you have come to this castle to slay! She stops an arm's length from you. "Well, messenger?" she asks, "you have brought a gift for me?" What will you do?

If you wish to hand the gift over to her, turn to **445**. Or, if you wish to attack her, turn to **110**.

149

You push the door open and find yourself - if the sights and smells can be trusted (and, if they can't, you should *really* cut back on your psychotropic of choice!) - in a kitchen. There are cupboards and larders, marble work surfaces to prepare food and even a few bubbling pots. If you have been here before, turn immediately to **444**. Otherwise, read on.

The kitchen is not deserted - there are cooks and servants here, milling around, chopping up (thankfully unidentifiable) ingredients, stirring soup and so forth. But, this being a Vampire's castle, the servants are not human - oh no! They are *zombies*!

Okay, maybe not the *greatest* surprise, and so perhaps that exclamation point was unwarranted. Anyway, there are 1 die worth of Zombies here, plus a stocky Zombie-like creature with a shock of blonde hair and a foul mouth.

"Who the fuck are you?" it asks. "Fucking asshole! Fucking dog fucking mother fucker!" It then proceeds to make various inferences about you, including suggestions concerning your parentage which involve a dog and a woman of loose morals.

This creature is clearly in charge, judging from the way it is treating the other Zombies - yelling at them, insulting their cooking, and suggesting they are the product of a prolonged chain of incestuous relationships. It does not appear to be impressed by you, and you suspect you will be lucky if you get out of here without being hit with a cleaver.

What will you do? You can fight the Zombies and their potty-mouthed master by turning to **151**. If you would like to pretend to be a Health & Safety Inspector and bluff your way past them, turn to **68**.

150

You are standing to the west of the Castle, below the crag in the woods. To the your east is the sheer cliff wall of the crag, the Castle atop it. To the north the ground slopes downwards, towards the village, while to the south it rises until it meets the plateau in front of the Castle's main gate. If you have been here before, read no further and turn immediately to **104**.

The woods are dark and dense, and it is difficult to make sense of the confused mess of pine needles and leaf litter on the forest floor.

But here and there you can see the unmistakable marks of wolves and smell their potent canine scent. Suddenly, howls split the air - a pack of wolves has discovered your scent, and you are surrounded. You have no choice but to fight.

Turn to **RED** paragraph **154** to fight the wolves. If you are victorious, you may go north to the bottom of the crag at **468** or may go south to the top of the crag at **442**.

If you are not victorious, you should close the book and tear up your character sheet. **Why are you even reading this?**

151

You must fight the zombies and their constantly-swearing master. If you have not already determined how many Zombies there are here, roll 1 die - there are that many Zombies, plus their master.

The Zombies (including their boss) all have standard stats, and are each armed with a kitchen knife or cleaver (count as Sax dagger).



Their leader will stand at the back, not joining in the fight, until all his minions are dead. However, he will shout invective at you, suggesting you may suffer from some sort of mental disorder, be the product of the union between your mother and some kind of farm animal, and / or enjoy engaging in a number of immoral or illegal acts.

This means that each round you must attempt a level 1 SR vs. INT to ignore his annoyance. If you fail the SR, you make the mistake of actually listening to his idiocy. You must halve your combat total for any round where you fail this SR as you are distracted.

When you have defeated his minions, the foul-mouthed head chef will be forced to fight you. He will continue to yell at you, but as you are beating him over the head you can ignore this.

If you survive the Zombies, you can take appropriate eps, plus an extra 50 eps for surviving such scorching insults, and turn to **131** to search the kitchen.

152

The lock is not tough and you can pry it open easily, but as you do so there is a tinkle of shattering glass and a cloud of gas jets out and hits you in the face! Make a level 1 SR vs. LK; if you pass you were breathing out and are able to stagger backwards, holding your breath, until the cloud has dispersed. If, however, you failed the SR you inhale the poisoned gas - roll 2 dice and take that many directly off your CON.

If you are still alive, you open the drawer to find a golden brooch containing a large ruby which swirls mysteriously. It tingles as you pick it up - it is a magical brooch imbued with healing power. Whenever you recover CON for any reason (rest, food, magic, any kind of healing) you will recover *one additional point*. Of course, if you recover your full CON this is not that useful, but hey, what do you want for something you just found lying about in a drawer?

And while we're about it, why don't the owners of these dungeons have something like a safe, or treasure room, or indeed any sort of organization for their stuff? Oh, right, the *challenge*. You would almost think these places were designed to be a test for visitors, rather than a home for whoever lives there.

What?

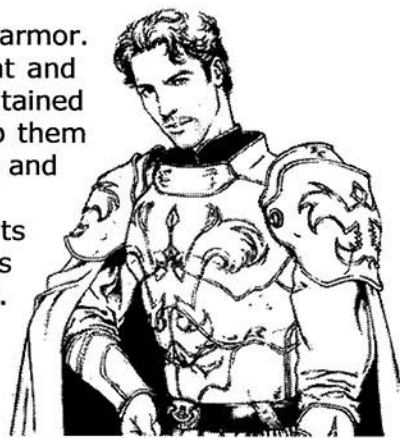
Right, this adventure. You can either return to the anteroom and search it some more by turning to **380**, or you can go through the southernmost door from the anteroom by turning to **197**. If neither of these options appeal, you should turn to **106** to return to the landing at the top of the stairs.

153

You look among the suits of armor for the one belonging to Lady Kalistaros. At first you do not see it, and you wonder if you are not remembering what her armor looked like correctly. But then you notice, here and there among the different suits, pieces which could be her armor. You realize the Vampires have taken her armor apart and scattered it among the various suits, hiding it in plain sight!

It takes you several minutes, but you locate all the pieces of the armor. It is a beautiful suit of full plate, simple and unadorned but elegant and expertly made. It has seen hard-wear, but has been lovingly maintained and repaired. You lay the pieces out on the floor and start to strap them onto you. As you do so, you are amazed to find the armor shifting and changing size so it fits you perfectly.

This is the Heartwall Armor, and is enchanted. It provides 21 hits of protection in combat (Warriors may double this, of course) and is a suit of full-plate armor with a regular weight, STR requirement etc. The enchantment of the armor allows you to use your own lifeforce to empower the armor to increase its protection. Each round (before any combat totals are generated) decide if you will spend a CON point (as if you had lost it as normal) to generate a rose-colored forcefield made of translucent hearts around the armor. This will *double* the basic protection the armor offers (to 42) for *that round only*. If you do not need the armor that round then you have wasted the CON point, but you had a really cool pinkish glow for a bit . . .



Take 100 eps for finding this superb suit of armor. Once you have put on the armor, there is no particular reason to stay in here. You can exit through the western door to **67** or the eastern door to **78**. You can also go through the French doors to the north and into the sunken garden at **157**.

154

You have encountered a pack of wolves - the Count likes to keep such animals close to him, giving them free-run of the Castle and environs. He calls them the children of the night and remarks on the beauty of the music they make. You are not sure about their musical talents, but they certainly make superb guard dogs and - hunting in packs - are a fearsome prospect for any adventurer.

Roll 1 die to see how many of the great gray wolves you have to face. Each has glowing yellow eyes, shaggy fur, brutal teeth and claws, and an MR of 25. You may fight them normally or, if you are facing more than one wolf, may attempt to avoid some of them.

If you wish to do this, decide how many of the wolves you wish to avoid; you will fight the rest normally. For example, if you are facing four wolves you might decide you wish to avoid two and only fight two. Then, make a DEX SR at the level of the number of wolves you are avoiding (so, in the above example, you would make a level 2 SR). If you pass, you may ignore the wolves you are avoiding and just fight the others normally *for that round only* (you will have to make another SR next round to avoid any wolves again). If you fail, apply damage equal to the amount you missed by directly to your CON, and fight all the wolves normally. Note that these saving rolls will only allow you to fight the wolves one at a time, they won't let you avoid them completely. You still have to kill at the wolves - just not all at the same time.

If you are victorious, you may take 25 eps for each wolf you killed. You should then close this **RED** paragraph window and return to the **WHITE** paragraph which sent you here.

155

Your resolve is firm, despite her hypnotic wiles. You steel yourself and grip the stake more tightly, saying a quick prayer and raising the hammer above your head. Your first attempt to bring it down on the stake fails, but you recover your nerve and bring the hammer crashing down, smashing the stake through her chest with three hard blows. She screams in agony as the wood pierces her heart, her knife-white teeth champing and ripping her lips to bloody foam, her lily-white hands clasp at yours.

Suddenly, it is over. She collapses backwards, her beautiful face settling into innocent repose. For a second, you see her as she should have been - a young, happy girl without a single stain of evil on her. And then her body crumbles to dust which is swiftly blown away by a sudden breeze.

You have destroyed Roxana Dracula once and for all - take 750 eps as a reward. When you raise your head, you find a single black rose lying where she fell. You pick it up, holding it delicately between your fingers, wondering at it. This rose is as eternal and immortal as she was and will never wither or fade. When you wear it on your person you may ignore any poison or disease if you make a level 3 SR vs. your current CON (make an SR every time you are exposed to the poison or disease).

For now, leave the **RED** paragraphs and return to whichever **WHITE** paragraph sent you here.

156

Roxana howls in rage as she realizes you have killed the boy-toys in her harem and leaps for you, fangs extended and flashing in the lamplight. You must fight her - turn to **RED** paragraph **268** to do so. Remember that, even though you may not have encountered her *in* her coffin, you did encounter her *near* a coffin - and so should choose appropriately when (and if) you defeat her. When you are done with the **RED** paragraphs and return here, turn to **451** to search her chambers.

157

You step down a short flight of stairs into a pretty little sunken garden. It is set lower than the rest of the courtyard and is enclosed by neatly-trimmed box hedges on the north and west sides, and the walls of the Castle on the east and south. It is a pleasant place, with a fountain in the center and benches around it. There are rosebushes here, brimming with black roses which seem to glow in the moonlight. If you have been here before, turn immediately to **75**. If not, read on.

The fountain looks very inviting and a comfortable place to rest, and the flowers in this garden - the black roses and deep purple lotuses - look valuable. You move towards the center of the garden, but as you do so you hear a rustling noise. The three topiaries - a bear, a wolf and a tiger - arranged around the fountain have come to life and attacked you, in a manner which is totally not inspired *grin* by the Fighting Fantasy gamebook "City of Thieves" at all. Don't even think that they are remotely the same (unless that section of text isn't copyrighted), otherwise try to think about it. ☺

You must fight the three topiaries. Each has an MR of 30, but they are only made of leaves and branches, and so you may double any damage you do to them. Should you defeat them, they collapse into piles of ripped and torn plant matter, and you can take 20 eps for each of them.

You sink gratefully onto the bench by the side of the fountain and trail your hand in the water - this is a very pleasant place indeed, and you can recover 1 die worth of CON points as you rest here. After a while, you realize you cannot stay here forever and you stand up and make to leave.

Before you do, you can take some cuttings from these rare and unusual flowers - you will be able to sell them in a large city for 1 die x 200 gps! Of course, first you will have to escape the Castle. For now, make a choice about where you want to go - you can move into the courtyard proper by turning to **49**. Alternatively, you can take a wrought-iron stairway up to a rooftop terrace by turning to **65**, or move through a set of French doors to your south, moving into what looks like the entrance hall of the Castle by turning to **488**.



158

You approach the black pegasus cautiously - something about it seems strange (well, more strange than the *usual* magical winged horse, that is). Do you have a magical, eternal, never-withering black rose? If you do, turn immediately to **269**. If not, read on.

The pegasus snorts and stamps as you near it - but it almost seems like it does not want to attack you. Suddenly, there is a pulse of dark magic from its bridle and it lashes out at you - make a level 2 SR vs. SPD or take 3 dice in damage to CON and armor as it kicks you!

You have a choice - you can attack the pegasus by turning to **79**, attempt to communicate with it by turning to **138** or just leave the stall. If you want to leave, either return to the courtyard at **49** or take a look inside the coach house (if you haven't already) at **310**. Of course, you can always take a look at the storm-stallions' stall (turn to **448**) or the huge black stallion's (turn to **481**) if you haven't already.

159

You either have no means of ending Ivan's life or he has a coffin to flee to; you cannot destroy him here. You leap back in horror and revulsion - beneath his clothes Ivan's body is writhing and wriggling; his flesh has become a nest of rats! You can only watch as the disgusting vermin wriggle free of his clothes and scatter in all directions down the corridor. You will have to face him again in combat before you stand a chance of vanquishing him forever.

Leave the **RED** paragraphs, and return to the **WHITE** paragraph which sent you here.

160

You find yourself browsing through the fiction section. A book with an attractive binding catches your eye, and you flip it open - inside the pages have been glued together and a hole cut in them, a hole which contains something!

Roll 1 die to see what it is;



1. A wooden stake
2. A small rock hammer, worn almost down to the nub (count as a piton hammer)
3. A healing potion which, if drunk, will restore 1 die of CON points
4. A bag of 1 die of Small gems (roll on the Treasure Generator in the T&T rules to determine the value of each of these Small gems)
5. A vial of one dose of Curare poison
6. A vial of one Dr. Shippy's Astounding Pep-U-Up drink; you may drink this at any time. It will double your combat adds for the next combat only

For now, return to the Passage of Wolves at **241**.

161

Katerina completes her fondling of your body, grunting in satisfaction at what she finds. "You are a pretty filly, aren't you?" she growls. "You will make an excellent lady's-maid!"

You gather the saliva in your mouth and spit at her. "Don't be so sure, slut!" you snarl. "I'll stab you in your sleep! Untie me if you dare!" She laughs merrily.

"Oh, you'll serve me just fine," she purrs, caressing your head. "Your mind might be strong, but it can't be *that* strong." She lifts a barbed dagger and casually slashes shallow cuts in your skin. You cry out in agony as she pours some harsh, acidic liquid onto your wounds. As your mouth opens, she pours a slug of the vile-tasting stuff down your throat, holding your lips and nostrils shut until you swallow. You brain begins to fog and you can feel your will slipping away.

"The pain will weaken your resistance to my magic," she explains. "Sooner or later - but probably sooner - your fragile little mind will break and you will be my faithful servant for the rest of your life." She continues to carve delicately on your skin and your world vanishes into a haze of agony.

Roll 2 dice - this is the number of days you will be tortured by Katerina. Each day, make a L3-SR vs. INT. Subtract any misses from your INT attribute (thus making further rolls all the more difficult). If your INT falls to 0 or less, you are completely broken by her and become nothing more than her slave, obeying her every whim with docile servility. Your adventure ends here.

If, on the other hand, you manage to survive the torture with some fragments of your will intact, you can turn to **108**.

162

Coming down the corridor towards you is a strange sight - the last thing you expected to see in this dark, dreadful and dingy castle. It is a beautiful Elven woman; tall, strong and lithe, physically perfect in every way, and completely naked. If your character is male you are suddenly consumed with desire for her, and if your character is female you have an overwhelming longing to be *like* her, mingled with a desire for her as well (exactly *how much* a female character wants to make love to this paragon of feminine perfection will be determined by your character's predilections!) But your desire is not dark and evil - it is not lustful or jealous. It is a wonderful, joyful expression of something delightful.

You are not sure if you can believe what you are seeing, and you rub your eyes to make sure she is really there. By the time you have done this, she is standing before you and - without a word - slides her voluptuous body against yours, wrapping her long limbs around you and pressing her nakedness against you. She kisses you on the lips, open-mouthed, her tongue working against yours. You close your eyes at the sensation, the feeling of pleasure suffusing and overwhelming you. Your mind reels and you forget any foolish attachments which are not purely of love.

(If you are suffering from penalties to INT-SRs vs. seduction or hypnotism, you may remove them. Also, you cannot suffer from any penalties to your INT vs. seduction or hypnotism for the rest of this adventure.)

When you open your eyes, you are amazed to find yourself standing with her on a beautiful beach of white sand, next to a deep blue lagoon. The sun is warm on your naked skin and a wonderful desert city of white marble and gold gleams behind her. You realize who she is - she is Asrel, the goddess of love, life, health, healing, beauty and sex, and you have been magically transported to her Temple-City on the very edge of the Southern Desert. You try to speak, but she silences you.

"You serve me well, warrior," she says, her very voice an enchantment. "The undead are my sworn enemies and I reserve my fullest hatred for such abominations against life and love. Come, I will grant you a boon. Name what I can grant and it shall be yours."

What would you like from Asrel?

If you would like strength and vitality, turn to **70**.

If you would like health and life, turn to **383**.

If you would like true love, turn to **467**.

If you would like sex appeal, turn to **203**.

If you would like sexual potency, turn to **366**.

If you would like make love to the goddess (even if you are female - Asrel is an equal-opportunity lover!), turn to **11**.

163

The shields are many and varied - there are examples of all kinds of shields in the armor charts. Each one is brightly colored, painted and lacquered with heraldic designs. They all show hard wear; you suspect these are the shields of foes defeated by the Draculas in their wars of conquest.

You can take a shield if you like - any of the shields available in the armor charts. When you have finished looting, you should decide if you are going to inch eastward on the ledge (turn to **43**) or westward (turn to **176**) - unless you want to just hang around here on the ledge, of course.



164

It is a long fall into the courtyard, but not so far you cannot make it. Attempt a level 3 SR vs. DEX - deduct any misses directly from your CON. If you are still alive, you straighten up and brush yourself off - you are standing in the courtyard of the Castle and should turn to **49**.

165

The old man does not seem offended - perhaps he is used to people not trusting him in this evil castle? He chuckles. "Wary, eh?" he asks. "Well, that's alright, young one. I'm not going to hurt you." He staggers to his feet and nods at you. "How about some coffee?" he asks, moving towards a pot hissing on a small stove.

You are still cautious around him, but when he stumbles and trips you find yourself instinctively moving to help him. Make a level 1 SR vs. INT - if you pass, turn to **289**. If you fail, turn to **119**.

166

You search through the books on architecture, and find a short treatise about the design of this very Castle! You read it with great interest, hoping there is something of value here.

You learn the Castle is built over the top of older dungeons and caverns. Each of the four towers of the Castle is sacred to a particular element - fire to the south-east, air to the north-east, water to the north-west and earth to the south-west. The book warns against the water spirits to the north-west, who are capricious and dangerous - although powerful and a source of (risky!) healing. There is a penciled note in the margin of the section talking about the north-eastern tower - someone has used the elemental forces there to summon and bind a powerful airy spirit.

For now, return to the Passage of Wolves at **241**.

167

If you have already explored the crypt, there is nothing of interest here and you should immediately return to **326**.

You grasp the pitted handle of the door and turn it. It opens with a dreadful, mournful creaking. Beyond the door is a long corridor, unlit. You grab a torch from the wall of the main chamber and walk into the tunnel.

After a few yards, you reach a door in the eastern wall. It is a plain-looking deal door, with a small plaque reading "OFFICE" in the center. If you wish to try this door, turn to **300**. To continue walking down the corridor, turn to **359**. To give up on the crypt and return to the main chamber of the dungeons, turn to **326**.

168

You have walked in on a lovely woman enjoying a bath, splashing languidly in the tub, washing her voluptuous body slowly and sensually. But her skin is lily-white, her hair blacker than night, her teeth sharp fangs, and her lips as red as the warm blood filling the tub - she is a Vampire! From the meat hooks above the tub hang young human women, blood still slowly dripping from their slit throats. The Vampiress slides around in the tub, playfully opening her mouth to let drops of blood fall in, and then laughs as some lands in her eye.

This is Roxana Dracula, Count Dracula's daughter and heir. You grip your weapon tightly and move purposefully towards her. With preternatural senses she becomes aware of you, turning to face you and beaming a devastating smile, revealing her magnificent fangs.

She rises out of the crimson bath, unashamed of her magnificent nakedness and offering herself to you. "So headstrong, so assured," she breathes, "to come into a lady's bath." You can only watch as she walks with insolent, hip-swinging pride towards a diaphanous white bathrobe hanging on the wall and slips it on. The flimsy garment frames her figure more than it conceals it - no doubt a deliberate effect.

Roxana turns towards you, laughing that you have simply stood idly by while she moved across the room, and fixes you with her emerald gaze.

You are drawn into her eyes, feeling your will slipping away. Your perception has narrowed to her burning gaze, green as poison . . .

Make a level 3 SR vs. INT to resist her seductive hypnotism. If you fail it, males should turn immediately to **261** and females should immediately turn to **13**.

If you pass the saving roll, you manage to realize what she is doing and shake off her hypnotism. You immediately spring forward to attack her - turn to **RED** paragraph **268**. When you are done with the **RED** paragraphs, turn to **232**.

169

You turn around, drawing your weapon - a hidden latch has been tripped, opening a secret door! The bookshelf swings outwards, revealing a small alcove in which a coffin is set on-end. A brass plate on the lid reads "ROXANA DRACULA" - this is the coffin of Dracula's daughter!

You wonder what caused the secret door to open - who tripped the latch? - but then, as the lid of the coffin starts to move, you realize it was the occupant of the coffin! The lid opens with a creak, and your breath catches in your throat as you see what lies within. The coffin contains a beautifully alluring young maiden. She is tall and strong, with a curvaceous figure that is clearly naked beneath the flimsy white dress she is wearing. Her skin is as white as alabaster, her hair glossy black and her lips as red as blood. She is utterly beautiful - and becomes even more so as she opens her eyes and gazes at you with a smile. Her eyes are green as poison, and you can concentrate on nothing but them. This is Roxana Dracula, the Count's eldest daughter.

She steps out of the coffin, never breaking eye contact with you. Make a level 3 SR vs. INT to resist her seductive hypnotism. If you fail it, males should turn immediately to **261** and females should immediately turn to **13**.

If you pass the roll then you do not succumb to her charms. She snarls in anger and attacks you; turn to **RED** paragraph **268** to fight her. When you return from the **RED** paragraphs, you have no compelling reason to stay here. Turn to **329** to return to the Passage of Bats.



170

You walk northwards through a narrow, water-worn tunnel, splashing through the icy cold stream you are almost certain you can hear laughing. The light in front of you grows brighter, and you realize it is moonlight - this is a way out of the Castle! If you do not wish to leave the Castle at this time, turn around and go back to **178**. If you do wish to leave the Castle, read on.

The tunnel leads to a cave entrance on the northern side of the crag, overlooking the village. There is a stout portcullis cemented into the rock of the tunnel; have you previously broken this portcullis? If you have, you can squeeze through and go to **255**. If you have not already broken the grille, you will have to smash your way out. It requires a level 3 SR vs. STR to break. If you pass the roll, the metal gives and you can turn to **255**.

If you fail, you injure yourself - subtract 1 CON point. You may attempt to smash the portcullis as many times as you wish, but must deduct a CON point for each failed attempt.

If any point you give up on this as a method of getting out of the Castle, you must return to the cavern and **178**.

171

You find a small glass bottle containing a single diamond-shaped blue pill . . . well, Dracula does have *three* Brides he needs to satisfy, as well as taking the odd pretty girl from the village and elsewhere; how else do you think he manages it?

You may take this pill at the start of any combat - it will double your STR attribute, but the additional blood-flow will mean you will bleed more freely if wounded; you must take double damage after armor. The effects last for one combat only.

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

172

Suddenly and without warning (as sudden things are wont to happen) a tall, slender man appears in front of you with a BAMF! and a puff of smoke! He is dark and dressed in black evening wear - he is clearly a Vampire, one of the Count's sons. You move to attack him but, as you swing at him, he BAMF!s out of the way, appearing behind you. You spin around only just in time. Turn to **472** to fight him.

173

You have returned to Ninjskinjovrobad's room - it has not changed much since you were last here; the resulting wreckage from your fight with him is still lying around. Roll 1 die to check for a **Wandering Monster** - if you get a 1, turn to the **Wandering Monster Table** and see what is in his room. If you survive, or encounter nothing, return to the Passage of the Waxing Moon at **228**.

174

You push the door open and find yourself in a room over-run with animals and their nests; bats hang from the rafters, there are wolves curled up in the corner on piles of straw and rags, and the floor ripples with a tide of rats! The once-fine furnishings of the room are ruined, slashed and stained by its occupants. If you have been here before, turn immediately to **453**. Otherwise, read on.

You almost turn and leave the room, thinking there can be nothing of value here, when you notice a fine coffin lying in the center of the room - this is one of the Vampires' bedrooms! You move closer, and get close enough to make out the name "IVAN DRACULA" on the lid before the animals in the room notice and attack you.

It is the wolves who are the greatest threat - there are a pair of them, each with a MR of 25. However, the rats and bats will prove to be a great nuisance; each round, make a level 2 SR vs. DEX to avoid their nips and bites and scratches. Deduct any misses *directly* from CON.

If you kill the wolves, take 25 eps for each of them - the bats and rats are still nipping at you as you move towards the coffin. You grasp the lid and wrench it back - inside, lying on a bed of fine silk is a young-looking man in elegant evening wear; Ivan Dracula! His eyes snap open - they are yellow like a wolf's, and you notice his body is flexing and changing as he leaps for you. One moment he has a bat-like snout, the next a wolfish muzzle. Sometimes his hands are claws, a moment later he has great leathery wings!

"You have killed my friends!" he exclaims in grief. "For that, you will die!" You might consider this unfair, but he does not appear to want to listen to reason. Turn to **RED** paragraph **222** to fight him. Note that, during this combat, the rats and bats will continue to attack you; each round, you must make the level 2 SR vs. DEX and take hits exactly as before. When (and if!) you defeat Ivan, the vermin will retreat.

When you are done with the **RED** paragraphs and have returned here, turn to **397** to explore this room.

175

The villagers are overjoyed you slaughtered all of the Draculas, but are saddened to hear that Rheinard, Roxana's fiancé, was not destroyed. It is most likely that he will take up residence in the Castle and rule from there as the new lord. But he is not as powerful as Vladimir Dracula, and the lives of the villagers will be much eased - although they will not be perfect.

Take a bonus of 500 eps and close the book. **Your adventure is over, and this character may not adventure here again.**

176

You carefully move along the ledge, clinging to the stones. The rain lashing down on the north-western tower makes the stones slippery, and you are in danger of falling off. Attempt a level 2 SR vs. DEX - if you pass, you do not slip and can inch your way to **23**.

If you fail the roll, however, you lose your grip and fall to **45**.

177

The door opens onto a well-appointed room, with fine furniture, a thick carpet and a few interesting objects d'art. But what catches your attention is the coffin in the corner of the room! This is the chamber of a Vampire!

If you have been here before, turn immediately to **173**. If not, you move forward to investigate the coffin; turn to **RED** paragraph **340**.

When (and if!) you return from the **RED** paragraphs, you can search this room. Ninjskinjovrobad's room has a large number of interesting items in, but most are too large or fragile to move. You content yourself with taking some jewelry which you can sell for 1 die x 50 gps when you leave the Castle, and a book called *Astral Projection For Dummies*. You suspect this book will not be of any use, but it might prove interesting. For now, return to the Passage of the Waxing Moon at **228**.

178

You are standing in a rough-hewn cavern inside the crag on which Castle Dracula stands. The floor underfoot is rough and unpaved, but it seems as if the most prominent lumps and bumps have been broken down with hammer blows and some of the deep crevasses and holes filled with rubble and mortar. The only illumination is a faint greenish glow from clumps of algae and fungi glowing on the walls, and faint light from the north and south tunnels; the light to the north is faint and pale blue, to the south the light is warmer and orange.

Roll 1 die - if you get a 1, then some sort of **Wandering Monster** has wandered over and is interested in you. Wander over to the **Wandering Monster Table** and find out what you are facing. When you are done with the encounter, you may continue to explore (and, if you have been here before, you can just skip the description to the options at the end of the section!)

The cavern is not large, and seems to be a natural cavern which the denizens of the Castle have improved upon for whatever reason. A shallow, chattering stream flows across the north-west corner, flowing out of a tunnel mouth to the west of the cavern, and then meandering across the floor to disappear into the tunnel heading north. From the northern tunnel, as previously mentioned, you can see pale blue luminescence. From out of the western tunnel a booming, crashing noise as of a distant waterfall can be faintly heard.

In the east wall there is another tunnel mouth, which disappears into darkness after a few feet. There is a constant breeze blowing from this entrance, and you can hear the whistling of wind and rushing air echoing down the tunnel. To the south, the cavern narrows until it is only a few feet wide and the ceiling drops until it is about three yards above the floor. It looks like the cavern once came to a natural end there - but now an entrance has been dug through it. There is a sturdy, well-made archway of fine carved stone there. Through the archway you can see a short flagged corridor which, perhaps leading to a larger chamber. The warm glow of torchlight or firelight spills from the archway.

You have several choices; you can take one of the exits from the cavern. To go follow the stream north towards the blue glow, go to **170**. To go south through the archway and into the torch-lit chamber, turn to **326**. To follow the river upstream and to the west, go to **291**. To take the tunnel to the east, towards the sound of rushing air, turn to **484**.

Alternatively, you may investigate the stream as it runs through the cavern by turning to **88**.

179

You have burst into the Castle through the front gate, but you must now fight an annoying and annoyed servant who is blocking your path. Fortunately, he is not armed. Roll up a standard human profile to represent the servant. Fight him (he is unarmed and carries no treasure). If you are victorious, you can take appropriate eps and turn to **67** to explore the area inside the gate.

180

You *have* to get out of the chapel before the poison kills you. You dive for the door, bursting through it and into the Passage of Wolves.

You bend over, hacking and coughing, glad to be alive. Turn to **241**.

181

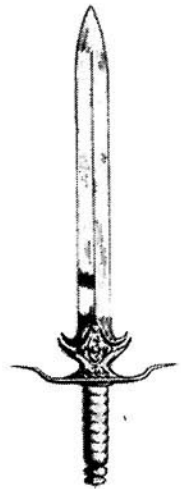
The servant wants to buy whatever it is you are selling. Choose an item you have and you don't mind selling. You get a die worth of gold pieces for it (being a servant of Dracula does not pay well, although the perks are *great*!) If you sell something to the servant, go to **388**. If, however, you decide now you don't want to sell anything, turn to **483** instead.

182

You search among the hundreds of weapons for Lady Kalistaros' blade - and soon find it. There is no mistaking it - all the other weapons are elegant, effective, wonderfully-made, but this sword is simply a thing of perfect beauty. It is bright steel, silver-blue and with rich golden accents. The whole weapon is fashioned like the symbol of the pierced heart of the Paladins of Asrel - a large gilded heart forming the cross-guard of the sword. This is Heartseeker, the blade of Lady Kalistaros.

It is a Bastard Sword (a hand-and-a-half sword as it is sometimes called) with a standard profile. However, it is a magical weapon which does an extra 2+0 in damage and does double damage to Undead (after comparing totals and deducting for armor) and triple damage against Vampires. You can also sacrifice your own life energy to use it to stake Vampires as if you were using perfectly normal wooden stake (if you need a stake, but don't have one, you can use Heartseeker to pierce the Vampire's heart. You must expend a *permanent* point of CON, and then the piercing will count exactly as if you used a regular stake on the Vampire - only Heartseeker is not destroyed!)

Take 100 eps for this wonderful find - and continue to search for Kalistaros' armor and shield! For now leave the smithy and either go through the door to the north by turning to **329**, the door to the west by turning to **488**, or you can go up the stairs running inside the wall of the tower to **52**.



183

You have encountered the human minions of the Vampires; it is possible you have been told what sort of minion you have encountered. If you have not, roll a die to see who you have encountered;

If you roll a 1 or 2 . . .

. . . you have encountered a single footman, butler, lady's-maid or other domestic servant. Such individuals are fiercely loyal to the Vampires and will attack you as soon as they realize you are a danger to their masters. You may simply attack such individuals, or you can attempt to bluff your way past them if you have some kind of disguise.

If you have no disguise or are an Ogre, Leprechaun, Fairy or other kindred radically differently sized / colored to a human, your ruse is doomed to failure - you will have to fight the servant.

If you are dressed as a soldier or gypsy, make a level 1 SR vs. CHR (raise it by one if you are non-human such as an Elf, Hobbit or Dwarf). If you are dressed as a servant, the roll is level 2 (raised by one if you are non-human; servants know who serves in the Castle with them!). If you pass the roll, take a bonus 10 eps and you may avoid the servant.

If you fight and kill a servant, you may take his or her clothes as a disguise - randomly determine the gender of the servant (equal chance of either) to see if the disguise is suitable for you. You may wear this disguise around the Castle and you may fool other humans you encounter. You can only wear a single disguise at any one time, although you can carry others in your pack.

Servants are generally speaking unarmed, but if you roll a 5 or 6 on 1 die they will be carrying a poniard. They have standard human profiles and give appropriate eps if defeated.

If you roll a 3 or 4 . . .

. . . you have encountered a band of 1 die of gypsies. The Count uses these wild and unpredictable fighters for his most dangerous missions. They are fiercely loyal to Dracula and will attack you on sight unless they think you are a fellow servant of Dracula - and perhaps might attack you even then! You can either fight the gypsies normally, or attempt to bluff your way past them.

If you have no disguise or are an Ogre, Leprechaun, Fairy or other kindred radically differently sized / colored to a human, your ruse is doomed to failure - you will have to fight the gypsies.

If you are dressed as a soldier or servant, make a level 1 SR vs. CHR (raise it by one if you are non-human such as an Elf, Hobbit or Dwarf). If you are dressed as a gypsy, the roll is level 2 (raised by one if you are non-human; gypsies know who is part of their tribe!).

If you pass the roll, take a bonus 10 eps and you may avoid the gypsies.

If you fight and kill the gypsies, you may take a leather pendant and a few articles of clothing (a silk blouse, leather jerkin etc.) as a disguise. You may wear this disguise around the Castle and you may fool other humans you encounter. You can only wear a single disguise at any one time, although you can carry others in your pack.

Gypsies are armed with long knives (count as Sax) and wear some scraps of leather (takes 2 hits). They have standard human profiles and give appropriate eps if defeated. They wear gold earrings which are worth 2 gps for each gypsy.

If you roll a 5 or 6 . . .

. . . you have encountered a patrol of the Count's human soldiers (roll 1 die and divide by 2, rounding up, to see how many soldiers there are). These are loyal mercenaries, well-equipped with swords, armor and red and black livery. They will attack intruders on sight - the only chance to avoid combat is to convince them you are not an intruder.

If you have no disguise or are an Ogre, Leprechaun, Fairy or other kindred radically differently sized / colored to a human, your ruse is doomed to failure - you will have to fight the gypsies.

If you are dressed as a gypsy or servant, make a level 1 SR vs. CHR (raise it by one if you are non-human such as an Elf, Hobbit or Dwarf). If you are dressed as a soldier, the roll is level 2 (raised by one if you are non-human; soldiers know who serves with them!).

If you pass the roll, take a bonus 10 eps and you may avoid the soldiers.

If you fight and kill the soldiers, you may take a liveried tunic as a disguise. You may wear this disguise around the Castle and you may fool other humans you encounter. You can only wear a single disguise at any one time, although you can carry others in your pack.

Soldiers wear leather armor and carry broadswords. They have standard human profiles and give appropriate eps if defeated.

When you are done with the humans you have encountered, return to the **WHITE** paragraph that sent you here.

184

You and Natasha go through the archway to the north and find yourself in a rough-hewn cavern. The floor underfoot is rough and unpaved, but it seems as if the most prominent lumps and bumps have been broken down with hammer blows and some of the deep crevasses and holes filled with rubble and mortar. The only illumination is a faint greenish glow from clumps of algae and fungi glowing on the walls, and faint light from the north and south tunnels; the light to the north is faint and pale blue.

Roll 1 die - if you get a 1, then some sort of **Wandering Monster** has wandered over and is interested in you and Natasha. Wander over to the **Wandering Monster Table** and find out what you are facing. Natasha will, once again, do nothing except run away while offering hearty encouragement, and so you are on your own. If you survive (or encounter nothing) read on.

There are many exits from the chamber, but the one which Natasha is leading you towards is in the northern wall. A chattering, ice-cold stream is flowing along that tunnel and you and she splash quickly through it. After several yards the pale blue light resolves itself into bright moonlight - this is an exit from the Castle! However, the tunnel is blocked by an iron grille cemented into the very rock. If you have previously broken this grille, then turn to **273**.

If you have not broken the grille, you must do so now. There is no lock or hinges - the only thing for it is brute force. You spit on your hands and go to work. Attempt a level 3 SR vs. STR - if you make the roll, you shatter the grille and can turn to **273**. If you fail the roll, you manage to injure yourself - deduct 1 CON point and try again. You will not give up here - Natasha must be freed! - and so will continue to attack the grille until you or it are destroyed.

185

"I, erm, that is . . ." you say. "I really don't know. I give up." You shrug.

The Happy Undertaker's reaction is surprising. He jumps up and down, capering like some kind of marionette connected to a paintshaker.

He pulls out a small paper noise-maker and blows on it, letting off party-poppers and running around the room, clapping the hands of the corpses together in a ghastly semblance of applause. "Oh, excellent!" he cries. "It is, of course, quite impossible, and so giving up is the only possible solution! Congratulations!" He blows the noise-maker in your face and dances about a bit.

"What now?" you ask uncertainly, as this is the first time you have managed to join a political party (de)composed entirely of corpses by failing the entrance exam.

"Why, now you are one of us!" he exclaims. "A member of the Party, entitled to all the privileges and benefits thereto!" He shakes you by the hand and hands you a small membership card which identifies you as member number 7.

You examine the card carefully, and then ask, "What are the benefits and privileges?"

He begins listing points on his long, attenuated fingers. "You are entitled to a seat in any elected legislative organization, provided you can get enough votes. You may sing political songs on any day except Sunday, and may make political speeches for as long as people will put up with it. You are also entitled to a discount on coffins (handmade, of course). However, the most important benefit is the fact that a Vampire in combat with a bearer of one of these cards must take 1 point of direct damage each and every round automatically, in addition to any wounds caused by weapons. As you can imagine, this is indeed a fine benefit!"

"Yes, indeed!" you say heartily, carefully tucking the card into your pocket. "What happens now?"

"Why, we all sing the Party Song!" he exclaims. He pulls a small tuning fork out of his pocket, strikes it sharply on the table and holds it to the top of one of the corpse's skulls. A clean note issues from its mouth. He hums a middle C and then sings, in a surprisingly tuneful voice;

*Oh, it's good to be alive
so it is said.
But we in the Party
think it's great to be dead!*

The corpses, unsurprisingly, do not join in and – not knowing the words – neither do you. But the Happy Undertaker is not put out and he is still happily singing and dancing to himself as you slip out into the crypt corridor and either return to the main chamber of the dungeons at **326**, or go further into the crypt at **359**. Before you go to either of these places, however, take 200 eps for meeting the Happy Undertaker.

186

You are standing in a fairly large hallway, with a broad stairway leading up and north, eventually doubling back on itself. A smaller set of stairs leads downward. To your south are a large set of double doors and there are archways to the east and west. The floor underfoot is white marble and the walls made of some strange, semi-translucent stone which seems to glow from within. There are pillars made of some bright, silvery metal lining the walls and the whole room is lit with a silvery-blue glow. There are a number of statues made of shiny gray rock scattered around the room - some of them are dressed as servants or gypsies, others are villagers, but there are a few you would call adventurers.

In the center of the chamber is a plinth some three feet high made of black obsidian. Set in the top of the plinth is a glowing moonstone the size of a coconut. The plinth is carved to look like some sort of crocodilian creature, sitting up on its haunches, its tail curled beneath it, with the jewel as the eye of the beast pointing to the ceiling.

This is the Chamber of Moonbeams. Roll 1 die - if you get a 1, then you have encountered a **Wandering Monster** and should turn to the **Wandering Monster Table** and see what you have encountered.

When you are done, or if you encountered nothing, you can leave the Chamber of Moonbeams by taking the broad stairway up to **106** or the smaller stairway down to **326**. You can also go through the archways - east to **228** or west to **391**. Alternatively, you can go through the double doors to the south by turning to **49**. Then again, if you would like to take a closer look at the statues you can turn to **97**, or you can turn to **134** to examine the plinth and the moonstone.



187

"Old man," you say, "is there anywhere in the Castle where I can find healing, or cure for vile diseases?" He pauses and seems to consider.

"To the north-west is the Tower of Water, and there is a spring flowing from there which might heal you." He chuckles. "But beware of the girls there! They are a tricky lot! Heh-heh-heh!" He laughs and then chokes and keels over dead.

Turn to **363** to search Nagahmemteh's body to see if there is anything you can loot.

188

You pour yourself a glass of the white wine. Ah! Crisp, refreshing, extremely pleasant! You may restore 1 CON point. While you are savoring the wine, however, you hear a *click* behind you, from the bookshelves. Turn to **169** to see what it is.

189

You rage with frustration as Ninjskinjovrobad turns to mist and floats away - you either have no means of ending his unlife, or he has a coffin to flee to. You will have to face his unpronounceable self again in combat before you stand a chance of vanquishing him forever.

Leave the **RED** paragraphs, and return to the **WHITE** paragraph which sent you here.

190

This room is a pleasant, airy sitting room with pale walls - there are comfortable couches here, coffee tables, a few bookshelves, and some light refreshments. If you have been here before, turn immediately to **38**. Otherwise, read on.

The room is empty, but you are certain there may be something of interest here and so you decide to conduct a quick search. Will you examine the refreshments (turn to **283**), the coffee table (turn to **486**) or the bookshelves (turn to **416**)?

191

Getting *down* the cliff is automatic - the issue is not *do you*, but rather *how*.

Climbing down the cliff requires SRs on STR at level 3 (but reduced by one to a minimum of one for each piece of climbing equipment - such as a rope, pitons & hammer, grappling hook, Sylvester Stallone in Cliffhanger, etc. - you have). Deduct whatever you roll from 25. Keep attempting rolls until you either fail a roll, or you reduce the total to 0.

If you fail a roll, you slip and tumble down the cliff - apply whatever the *remaining* total (after deducting whatever you rolled for the failed roll) as damage to CON and armor. If you manage to reduce the total to 0 without failing a roll, you climb down the cliff successfully - take 20 eps and my congratulations.

If you are still alive, you are at the bottom of the cliff (well, even if you are dead you are at the bottom of the cliff. You are a broken mess lying in a puddle of rapidly-cooling blood, but you *are* at the bottom of the cliff). You have a number of choices;

You can walk up the hill to the south, traveling on the west side of the crag, by turning to **150**. You can also walk back up the hill, but on the east side of the crag, by turning to **274**. Alternatively, you can attempt to climb the cliff again by turning to **41**. You can also walk through the forest and down to the village, leaving the Castle and the adventure forever - take 50 eps and **your character may never adventure here again**.

192

You walk into a pleasant sitting room, filled with over-stuffed easy chairs and a coffee table with a few books on top. There is a chessboard in the corner, as well as other games and diversions on the shelves against the walls. There is a large tiger-skin rug in the center of the floor, the mouth wide open and revealing very impressive teeth, but your attention is arrested by the ornate coffin in one corner!

It is lavishly carved, and decorated with beautiful lace and many bright gemstones. Written on the lid in pink rhinestones is the legend "Daddy's Girl". This must be one of Roxana Dracula's coffins!

You quickly move to purify the coffin, but as you step towards the tiger-skin rug it rears up and attacks you! You have no choice but to fight it. It has an MR of 40 and will try to kill you by wrapping itself around you and biting you savagely. Fight it normally. If you win, take 40 eps and read on. If you don't win, you are dead, and why are you even *reading* this?

You step over the slashed remains of the rug, moving towards the coffin. Turn to **RED** paragraph **295** to check out the coffin. When you are done with the **RED** paragraphs and have returned here, turn to **424** to search Dracula's sitting room.

193

You have returned to the herb garden. The Vegan Zombie is no longer here, but there is a zombie working here. He looks very unhappy about the fact he has to work on the vegetables, rather than shambling around seeking brains to eat. In a rage, he attacks you.

Roll up a standard zombie and fight him (he is unarmed).

If you win, you can take the normal eps and throw his body on top of the Vegan Zombie on the compost heap and take some more herbs from the garden; there is belladonna here, as well as some parsley, sage, rosemary and mandrake. Only the belladonna is likely to be of any use. For now, you can either turn to **49** and move into the courtyard proper, or you can take a small door which leads west into the Castle at **149**.

194

The Whirling Dervish collapses backwards with a great crash, its metallic blades turning back into the lithe limbs of Miranda. She is quite dead, but you are still careful about turning your back on her!

You search the dance studio - it is almost empty, but there is a table against one wall which has scarves, dancing shoes and scraps of paper on. There is nothing which looks valuable but - if you have not found them already - there are three particular scraps of paper which catch your eye; they are decorated with a cross, a line and a curve. Take them if you wish and return to the Passage of Bats at **329**.

195

You shove hard against the plinth, and it tumbles over crashing to the floor. You had hoped the moonstone would spring free, but it does not. However, you should turn to **452** to see what happens to the plinth.

196

"Wrong!" screams the Happy Undertaker unhappily, and swings at you with the cranial saw. This instrument is designed to remove the top of your skull, leaving you like some kind of hard-boiled egg. It does so, very easily. Alas! "Hard-boiled" is not an adjective successfully applied to living heroes unless they are in a Mickey Spillane novel. You are dead. **Tear up your character sheet and close the book.**

197

This room is dark and intimate, with heavy black drapes on the walls and no windows. The decor is funereal and bleak, with tall candles burning in golden holders. The room is dominated by a single massive coffin made of dark lacquered wood. On the lid is a polished brass plaque which reads "COUNT VLADIMIR DRACULA". This is Dracula's bedroom. If you have been here before turn immediately to **260**. Otherwise, read on.

The coffin lid is moving - turn to **RED** paragraph **244**!

When you have returned here from the **RED** paragraphs you conduct a quick search of the room - but you find nothing of interest or value. Turn to **260**.

198

Roxana lies before you, helpless and vulnerable. She looks so small, so slight, so innocent. You have heard Vampires can control others, that Vampires will turn humans and they will act against their will, doing evil even though they wish they would not. Who is not to say this girl is like that? She looks so pure, so helpless . . .

Make a level 2 SR vs. INT to throw off the effects of her hypnotism. Remember any penalties you might have to resisting her. If you fail the roll your compassion drags you to **246**. If you pass it this slut is about to get the shaft at **155**.

199

The Brides beckon you towards them, flaunting their beauty and prowling like jungle cats. "Join us, sister," they purr, "become one of us!" They whisper among themselves, pointing out your scars and the signs of age on your body. "Are we not fair?" they taunt. "Are we not immortal? Do you not want what we have?"

You cannot resist their offer, and your hands are slack and dull as they pull you onto the bed and loosen your clothes, sinking their fangs into your neck and chest, sucking the life from you. You cry out, but they hush you. "Soon it will be over," they promise. "Soon your heart will beat no more and you will be forever perfect and young!"

Reduce your CON to half of what it is currently as these demonic beauties feast upon your life blood. It is clear they intend to drain you completely dry, and only some kind of intervention can save you.

Have you destroyed Count Dracula? If you have not, turn immediately to **87**. If you have destroyed the Count, then there is no-one who will come into the harem to disturb these vile vixens in their Turning of you. Of course, they will eventually realize their master and husband is dead, and probably guess who is responsible . . . but by that time you will be one of them, a fourth Vampire widow.

Your adventure ends here. **Close the book.**



200

You have defeated Ramtep the Liche-Sorcerer as Lady Kalistaros asked you to! Swiftly, you leave the stinking tomb of the undead wizard and go into the bright and welcoming tomb of the Paladin of Asrel. Kneeling before her tomb, you sing the battle-hymn of the Paladins of Asrel, and she her translucent loveliness appears before you once again. Turn to **71**.

201

The villagers are pleased to hear that you killed the Count, but are dismayed to hear you left his daughter and heir alive. The Castle will not be cleansed of its evil, but become a place of new terror, inhabited by a dark queen. You have won something here, but yours is a hollow victory.

Take a bonus of 100 eps and close the book. Your adventure is over, and your character may never adventure here again.

202

"Who are you, fool?" the man asks. He is tall and dark and handsome, with pale skin and a pronounced widow's peak. He is dressed in black evening wear with a red-lined cape. His canines are very sharp and pointed and his eyes are glowing red. You *think* he may be a vampire – although you would not wish to stereotype him. "I am a brave adventurer sworn to destroy the vile and terrible undead dwelling in this accursed castle, sir!" you state proudly. "And though that may make me a fool, it makes me a brave one! Who are you?"

"I am Count Rheinard Heidrich," he cries, "and for copyright purposes there are at least five points of difference between myself and the Vampire count in the Fighting Fantasy novel *Vault of the Vampire!*" Somewhat nonplussed by this introduction, you can only stand there as he continues. "I am here to visit my fiancée the lovely and dangerous Roxana Dracula, daughter of the noble Count Vladimir Dracula. Now, you have killed my coachman and delayed me! Prepare to be slain!"

You may prepare to be slain if you wish, but it might be a better idea to prepare to fight. Go to **44** to conduct the fight with Rheinard Heidrich.

Note, this is a **RED** paragraph, but it is NOT opened in a separate window, nor will you return here after the fight – the instructions will tell you where to go. (Yes, I know this is the first Vampire you have faced in this adventure and *already* I am making exceptions to the instructions which I told you. Deal with it and go to **44** without any more fuss.)

203

She looks at you appraisingly. "You must be confident, warrior, to ask such a thing. It will not aid you against the undead." She kisses you once more.

You feel your body shift and change, growing more attractive and appealing, even as your mind floods with self-confidence and certainty. You may double your CHR attribute.

"Now," she says, gazing at you seductively (and doubtless admiring her handiwork!), "is there anything *else* you would like?" If you want to take her up on her thinly-veiled offer of the pleasures of the goddess, turn to **339**. Otherwise, turn to **254**.

204

With a disdainful laugh, the Undines throw you out of their column and you land on the balcony of the ground floor level of the Tower of Water, soaking wet, battered and bruised. Roll one die and take it as direct damage off your CON. Even though you are battered and weary, your battle with the Undines has taught you valuable things - add one to your INT. Take 50 eps for surviving the Undines.

You look around - you are lying on a circular balcony which runs around the inside of the Tower of Water, the Undines' column of water rising above you and descending below. The view above and below is masked by fume and spray. You see no reason to linger.

Choose either the door to the south (turn to **34**) or the one to the east (turn to **391**). As you leave, the gasping, gurgling laughter of the pleased Undines follows you . . .

205

The Librarian is no longer here and so there is no-one to tell people to stay quiet, and so the library has become home to other things. Go to the **Wandering Monster Table** and see what is in the library. When you have dealt with whatever you encountered, you can explore the library at **109**.

206

Esmeralda is here with Gaudete! The two of them are holding hands, and there is a ring on Esmeralda's finger! You are, frankly, amazed by this - Esmeralda is a tall, wild gypsy girl with a waving corona of dark hair, and Gaudete is . . . Gaudete. Also, you have read the book and seen the movie. You know how this is *supposed* to end.

Still, there is no accounting for taste, or indeed satisfactory narrative conclusions. Gaudete is telling exaggerated and (quite frankly) implausible tales of your heroism. Esmeralda and her family are overjoyed to see you alive, and they listen with wonder and amazement at your (doubtlessly embellished) story of how you defeated Miranda the dance instructor. The villagers crowd around, amazed someone would do so much for a bunch of filthy gypsies and a half-mad hunchback with a bladder on a stick - and they learn that those who are different are not so different after all. And now they know.

And knowing is half the battle.

Take 250 eps for not only saving Esmeralda and inspiring Gaudete, but also for promoting greater cultural understanding. Now, during your adventure did you meet Lady Kalistaros? If so, turn to **225**. Otherwise, turn to **144**.



207

You have defeated Katerina the Necromancer! It is no mean feat to have destroyed such a powerful wizardress who is so physically potent and spiritually dangerous. Her body is already losing its beautiful luster, her youthful-skin fading to filthy, wrinkled gray parchment, her full-curves shriveling to stringy muscles. You turn away as her crimson hair tarnishes to dingy gray and her exquisite face rots to rags of skin on a deformed skull - *sic transit gloria mundi* as the Romans would say if they existed in this world at all.

Is Natasha alive? If so, turn immediately to **58**.

If she is not, you sink to your knees by her body, weeping that you had to kill her. You console yourself with the knowledge she is no longer the servant of the vile necromancer Katerina, but it is a hollow victory. Turn to **232** to search the bathroom.

208

You push the door open and find yourself in a crowded room piled high with boxes and cases and crates and barrels and things sitting on shelves. The dust is thick here, but there are tracks showing that something has been dragged in and placed here recently.

Before you explore, roll 1 die - if you get a 1, then there is a **Wandering Monster** here. Go to the **Wandering Monster Table** and see what you encounter. When and if you are done with this encounter, read on.

If you have already been in this room, then there is nothing of interest here - turn immediately to **105** to return to the Passage of Night. Otherwise, read on.

You follow the tracks in the dust, and soon find - placed in a corner on end - a smart black coffin! It has a brass plaque reading "RHEINARD HEIDRICH" on the lid - this is the coffin of the guest in the Castle! Perhaps he is not so favored if his coffin is stored here? Or maybe this is just a bolt-hole for him?

No matter! Turn to **RED** paragraph **115** to investigate this coffin. When you are done with the **RED** paragraphs and return here, turn to **347** to search the storeroom.

209

One of the Brides is a blonde with beautiful green eyes, deep and potent as emeralds, as cold as leaves under ice. She stares at you and you can feel your will slipping away . . . make a level 2 SR vs. INT to resist her seductive hypnosis.

If you fail, you stand dully by while she and her sisters approach you and slash you with their talons. Take 1 die worth of damage (directly off CON) for each of the Brides you face. The pain snaps you out of your trance.

Regardless of whether or not you pass the SR, you must fight them. With a snarl of anger, the Brides leap for you, their nubile bodies shifting and changing as they do. Claws sprout from delicate hands, taloned wings grow from their shoulders and their faces contort into nightmarish visages which are somehow still alluring. Turn to **379** to fight them.

210

You smash the vile Spider Queen to the floor with a powerful blow from your weapon, frantically brushing spiders off and crushing them underfoot. You swallow down your revulsion as her abdomen bulges and flexes, her children literally eating their way out of her belly and beginning to consume their mother.

It is not safe to linger here, but you can snatch the golden crown from her head and take a long length of spider silk rope. The crown can be sold for 500 gps when you leave the adventure, and the spider silk rope is exceptionally light and strong; it is as strong as normal rope but only weighs 1 wu per 5 ft. You have grabbed a length equal to the roll of 1 die x 10 ft.

For now, return to the Passage of Bats at **329**.

211

You push the door open and enter a dark and cold room. There are black curtains over the windows in the east wall. Seated at a table in the center of the room is a ghostly figure, wearing a white ruff and writing on a piece of ghostly paper with a ghostly quill pen and ghostly ink. As you enter, it looks up and speaks these lines at you;

*"Hello my friend, good day to you,
What do you in Castle Drac?
Are you the man who mends the loo?
Or a salesman for Shake and Vac?
Are you are an adventurer bold,
With sword and spear long?
Are you a Vampire-slayer,
Who's deeds will be put in song?"*

You recognize this creature as an Undead Poet. From what you have heard of them they are completely impossible to destroy, although they are never violent - they are exclusively concerned with their poetry. You have two choices, you can swiftly run away (having terrible *Psycho*-esque flashbacks to English lessons) to the Passage of Wolves at **241**, or you can sit and talk with this personage by turning to **132**.

212

Have you taken a look at the copse of trees before? If so, turn to **455** immediately. Otherwise, read on.

The trees are apple trees; large, impressive trees that have grown fat on the flesh and blood of the dead. A red apple falls into your cupped hands and you hold it for a second, trying to remember what it reminds you off. You look up to see if there are any more apples about to fall - and notice there is someone sitting in the tree!

For a second, you think he might be a Vampire, but then you notice his hair is greasy and he is all shimmery. You realize he is not a Vampire, but rather a sparkly faggot in a tree. You take it upon yourself, in defense of genuine Vampire stories everywhere, to slay him.

Eddie the Expy is armed with a baseball bat and has an MR of 30. If your character is female and teenaged you must halve your combat totals while fighting him, as you find yourself inextricably drawn to his "brooding" faggotry.

Should you win, take 30 eps and pour a celebratory drink as you kick his greasy-haired corpse around for a while. Once you have done with this (legitimately enjoyable) distraction, you decide to carve a stake or two from the tree by turning to **353**.



213

One of the Brides is a blonde with beautiful green eyes, deep and potent as emeralds, as cold as leaves under ice. She stares at you.

"Come and join us," she purrs, lazily splashing the blood. She dips her finger in the thick red liquid and draws erotically around her sister's erect nipple. "The blood's lovely," she continues. "Come on in."

You can feel yourself being drawn to her, your will slipping away . . . make a level 2 SR vs. INT to resist her seductive hypnosis.

If you pass the SR, turn to **215**. If you fail the roll, males should turn to **401** and females should turn to **121**.

214

You push the door open and find yourself in a room filled with dozens of bookshelves, filled with hundreds and thousands of books.

There are comfortable reading chairs scattered around the room. This is the library of Castle Dracula - if you have previously been here and killed the Librarian, turn immediately to **205**. Otherwise, read on.

A tall, slim figure dressed in a long robe with a hood that hides its face completely moves towards you, seeming to glide without taking steps. You open your mouth to speak, but it points urgently at a sign reading "Silence Please". You presume this must be the Librarian.

You have a choice - you can ignore the Librarian and explore the library yourself by turning to **91**.

You can attack the Librarian at **393** or you can attempt to communicate with him by turning to **27**.

Of course, you can always go back to the Passage of Wolves by turning to **241**.

215

Despite the allure of the seductive flesh offered, sliding wetly amid the warm blood of the tub, you resist temptation and raise your weapon. The Brides snarl in anger and disappointment, and then leap out of the bath, their naked bodies flexing and changing. Wings sprout from their shoulders and their hands grow long talons as their beautiful faces contort into daemonic visages that are straight out of a nightmare, yet still somehow horribly alluring.

You must fight the Brides - turn to **RED** paragraph **379**. When you are done with the **RED** paragraphs, turn to **232**.

216

You edge out onto the ledge, holding onto the stones and shuffling along carefully. It is difficult because of the constant stream of rain from above - the stone is slippery and wet, and you have to keep shaking your head to clear water from your eyes. Attempt a level 2 SR vs. DEX - if you pass, you manage to inch your way to **92**. If you fail the roll, however, you slip and fall to **45**.

217

Suddenly, a group of young men run towards you from the north. They are well-built and handsome, their muscular bodies shining with oil and dressed only in loincloths, but each of them has a vacant expression and bite marks on his neck, wrists and inside of his thighs. They are Roxana's harem - men she keeps for food and entertainment, brainwashed and fiercely loyal to her. "Deal with this one," she snarls. "Whoever brings me the heart to eat will lie with me for a week!"

Roll 1 die, divide by 2 (rounding up) and add 3 to the result (to give a total between 4 and 6). This is the number of young men you must face. Roll a profile for each one; Roxana chooses those who are strong, virile and handsome but not too bright - roll 4 dice for STR, CON and CHR, but only 2 dice for INT. All other attributes are 3 dice (if you do not wish to roll, give them a STR, CON and CHR of 14 each, an INT of 7 and all other attributes of 11). Each young man is armed with the largest straight sword he can handle (Roxana makes sure she chooses men with large weapons), and if he is armed with a single-handed sword he will also carry a buckler.

You must fight the young men normally, but each is vying for their mistress' attention (and the promise of a week's pleasure!) and so you should add 1 die to their combat rolls during this combat. Other than promising the prize to the victor, Roxana will not be involved in the combat in any way. There is no escape or surrender here - fight to the death! If you win, take a number of eps for each one equal to their CON, plus their maximum attack roll in combat. You will have just enough time to snatch up weapons and / or a shield that was used against you before you have to turn to **156**.



218

You have failed to gain entry to the Castle, and are wondering how to proceed. Before you can make any decision, you hear a shout from inside the Castle and an alarm bell starts ringing. It is only moments later that the main door creaks open and two armed and armored skeletons come out of the Castle and level rusty pikes at you. These are the elite Liche Guard of Castle Dracula.

Turn to **RED** paragraph **248** to fight them. If you are victorious, turn to **365** to enter the Castle and fight the annoying servant who summoned the guards.

219

You reach the part of your tale where you fought and defeated Miranda, and you pull out the three pieces of paper, showing them to the villagers. Gaudete gasps with joy and snatches them from your hand.

"These are the papers which will lift the curse from my beloved Esmeralda!" he cries. He runs out into village, crying "Esmeralda, Esmeralda! I can lift the curse! We can be married!"

"This will not end well," you prophesy.

But it appears you are wrong - it is only a few minutes later that Gaudete comes running back into the inn, accompanied by a swarthy family of gypsies. One of them is a woman who can only be Esmeralda, and she and Gaudete are holding hands, and there is a ring on her finger! You are, frankly, amazed by this - Esmeralda is a tall, wild gypsy girl with a waving corona of dark hair, and Gaudete is . . . Gaudete. Also, you have read the book and seen the movie. You know how this is *supposed* to end.

Still, there is no accounting for taste, or indeed satisfactory narrative conclusions. Gaudete is still singing your praises. Esmeralda and her family are overjoyed to see you alive, and they listen with wonder and amazement as you continue your (doubtlessly embellished) story of how you defeated Miranda the dance instructor. The villagers crowd around, amazed someone would do so much for a bunch of filthy gypsies and a half-mad hunchback with a bladder on a stick - and they learn that those who are different are not so different after all. And now they know.

And knowing is half the battle.

Take 250 eps for not only saving Esmeralda and inspiring Gaudete, but also for promoting greater cultural understanding. Now, during your adventure did you meet Lady Kalistaros? If so, turn to **225**. Otherwise, turn to **144**.

220

You curse in anger and frustration as Count Dracula turns to mist and floats away! He either has an intact coffin to flee to, or you have no means of ending his life! You will have to face him and defeat him once again before you can end his vile un-life!

Leave the **RED** paragraphs, and return to the **WHITE** paragraph which sent you here.

221

You have defeated Rheinard Heidrich. You grab your Holy Water and use it and the prayer of exorcism to destroy his coffin, sprinkling the sacred liquid and chanting the prayer. Smoke and smog rises as you purify his resting place.

Note on your scratch paper you have destroyed one of Rheinard Heidrich's coffins! (Also remember its location - if you return to this room again, you will find this coffin still purified). Take 100 eps for doing so.

Now, how many of his coffins have you destroyed? If you have destroyed *three*, turn to **438**. If not, turn to **243**.

222

You must face Ivan Dracula in combat. If you have not already generated stats for him, take a few minutes and a piece of paper (or a 3x5 card) to generate his stats. All stats are 3 dice, with the following multipliers;

STR : x2, DEX : x2, LK : x1, CON : x3, INT : x2, CHR : x2

The minimum 3 dice roll for any of his stats is 10 - if he rolls less than this, then treat it as a roll of 10. His stats will remain the same throughout the adventure, so don't generate them anew each time!

Ivan fights you unarmed - he gets three times as many dice as a normal human. He will constantly shift and change shape, turning into a different type of animal. Each round, roll 1 die to see what he becomes;

1. Ivan changes his hands into wolf claws - double his combat dice.
2. Ivan changes into a bear-like monster - double his STR.
3. Ivan's arms become bat-wings - you must make a level 2 SR vs. DEX to fight him normally, if you fail he will do his full damage to you without you generating a combat total.

4. Ivan changes into a tide of rats, hundreds of them! - his DEX attribute triples.
5. Ivan changes into a raven - he is too fast to hit; make a level 2 SR vs. SPD or take whatever you miss the roll by in automatic damage directly off CON as he pecks at you.
6. Ivan changes into a creature like a black-cat - double his LK attribute.

Each of Ivan's shape-shifting changes last only one round, and you should roll again the round after. If you defeat him, take 150 eps.

Now, if you encountered Ivan in one of his coffins, turn to **463** to destroy this coffin.

If you encountered Ivan in any other situation, how many of his coffins have you destroyed? If you have purified two of his coffins, turn to **15**. Otherwise, turn to **159**.

223

You open the door and walk through - and stop short in amazement. You are standing on a balcony which runs around the inside of a tall tower. The tower is open on the inside all the way from the foundation to the roof, not too far above you. This is the Tower of Water, so named because of the leaping, frothing, foaming column of water which bulges and splashes up through the center of the tower. It is quite impossible - a gleaming, roaring column of water which looks like it is forever flowing, but never runs away - it simply has to be some kind of magic. The source of the water is a dozen gargoyles on the walls above you - each of them spewing water endlessly in the column. The gargoyles are not the traditional ugly, demonic monsters - but rather full-fleshed women with huge breasts, generous hips and devastating curves. The water is flowing from amphorae held by each woman - endlessly, impossibly. The column vanishes both below you into fume and spray - although you think there might be another balcony further down, and there is the suggestion of some kind of chamber right at the bottom.

(If you have been in the Tower of Water before, all the levels of it are dominated by the column of water . . . and you must face the same challenge again! Such things are beyond your power to defeat!)

Laughter fills the tower, icy and tinkling cold, and you shiver as the water droplets spray all over you, soaking you to the skin. You feel invigorated and refreshed - restore your CON to its maximum, and attempt a level 1 SR vs. your (new) CON for each disease you are suffering from. If you make the roll, you are cured of that disease.

You gaze at the spiraling column of water - it is held in place, but constantly moving, a crystal-clear cylinder of pure water. You start back - you could have sworn you saw a face in the water! Not a face like a person swimming in the water, but a face made out of the water, and yet somehow distinct from it. You look closer - yes, you were right; there are figures in the water! Figures made *out of* the water - you can see them by the difference in refraction, as if they were crystal statues floating in the ocean.

They are Undines - capricious water spirits which take the form of voluptuous, full-figured, magnificently strong women with wide hips leading to powerful fishes' tails. They are beautiful, alluring, laughing and joyful - but there is something haughty and dangerous in their faces. You watch them, fascinated, as they slide and slip over each other, muscular-yet-liquid flesh writhing erotically together, wantonly giving and receiving pleasure, uncaring of the fact you are watching . . . or perhaps well aware of it and deliberately displaying their decadent lusts to draw you in.

Make a level 3 SR vs. INT. If you fail, males turn to **35** and females turn to **10**. If you pass, you realize the Undines are trying to entice you into their column of water and so quickly flee through either the door to the south (turn to **23**) or the one to the east (turn to **105**), before the gasping, gurgling laughter and promises of the pleased Undines proves to be too much temptation . . .

Of course, if you *want* to go swimming with impossibly beautiful, lascivious and wanton water spirits, be my guest! In this case, just treat the roll as if you failed it!

224

This is where you met Nagahmemteh the Torturer and those he had tormented. Except for the stench and stains of dried blood, there is nothing here - the prisoners are long-gone and his body has been taken by the rats or other scavengers. Roll 1 die - if you get a 1, then you have encountered a **wandering monster** and should go to the **Wandering Monster Table** to see what you have encountered.

When you are done, you realize there is no reason to linger - either walk along the tunnel to the south-west by turning to **252** or take the tunnel to the north-east by turning to **326**.



225

You become aware of a glowing, translucent figure standing behind the villagers - it is Lady Kalistaros! She smiles at you and laughs as the villagers react with shock at the appearance of a ghost. "You have done well, warrior," she says. "Did you find my weapon, armor and shield?"

You tell Lady Kalistaros - and the villagers - the story of how you found her weapons and armor (if you found any of them at all!) She smiles - take 25 eps for meeting Lady Kalistaros once again, and a bonus of 15 eps for each one of her sword, armor and shield you found.

Lady Kalistaros salutes you and fades away into a wall, leaving only a faint pink haze in the air. Turn to **144**.

226

You find a number of gems; roll 1 die to see how many, and generate each gem on the treasure generator (all are the smallest size).

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze

statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

227

You have killed Rheinard Heidrich, and he keels over, muttering, "Yer bugger, you've done for me!" Before you can take any other actions, he turns to mist and floats away on the wind, moving towards the Castle. Obviously, Rheinard has a coffin in the Castle he can flee to!

You are standing outside the Castle, and have a number of choices - you can walk up to the postern gate and knock on it, attempting to gain entry by turning to **130**. You can decide the direct route is foolish and turn west (walking clockwise around the castle) to see if there is an alternate means of entry by going to **150**. On the other hand, you can do that but in the opposite direction (turning east and walking counter clockwise) by going to **274**. Alternatively, you can decide you aren't done with Rheinard and search his coach by going to **103**.

228

You are standing in a fairly short passage running east-west. It is quite dim, illumination coming from sculptures of the waxing phases of the moon on the dark wood-paneled walls. These sculptures are rendered in pale white marble which seems to glow from within.

This is the Passage of the Waxing Moon.

Roll 1 die and - if you get a 1 - turn to the Wandering Monster Table to see what you have encountered (or what has encountered you). If you survive or encounter nothing, you can either go through the eastern door to **93** or through the western archway to **186**. Alternatively, there is a door in the northern wall which leads to **177** and one in the southern wall which leads to **277**.

229

You walk through the narrow, twisting corridors of the Hall of Mirrors. You see, of course, many reflections of yourself - but you are shocked when a reflection steps out of the mirror and attacks you! Fight yourself!

This doppelganger has an MR equal to your combined Prime Attributes. It has armor equal to whatever your armor is usually. If your weapon has a special power (double damage, strike through armor, etc.) your doppelganger has that power, but the number of dice + adds rolled for combat is based on MR, not your weapon.

Because you are mirror versions of each other, you may be able to predict each other's movements. Each round, attempt an INT SR at your own level. If you pass, you may re-roll your combat totals and choose the best for that round. If you fail, you must re-roll your combat totals and choose the worst for that round.

If you win, your foe crashes into a pile of glass shards. Take the MR of your foe in eps and return to **302** to continue exploring.

230

You place the point of the silvered stake against the evil Count's black heart and take your hammer in your other hand. You remember all the trials and tribulations it took you to get this stake; finding the Undead poet and the bubbling pool of silver, obtaining the sigil against fire, fighting against the undead apple tree and cutting a stake from it. If you did not know better, you would say all you had to go through to get this little stake was some kind of cruel joke played by the GM. You tighten your grip on the stake, say a prayer, and bring the hammer crashing down.

The stake smashes through his chest, piercing his heart. He screams and writhes, his teeth champing and cutting his lips to bloody foam. His hands scrabble at the stake, but you are merciless and continue to drive it into his chest, driving the hammer down again and again until the point of the stake hits the floor beneath. By then, it is all over - the body of the Count crumbles to dust which is soon blown away on a sudden fresh breeze.

You have slain Count Dracula once and for all! You are a mighty hero indeed, and will be rightly feared by any undead who have any sort of higher brain functions (which isn't that many of them, actually). You should take 1000 eps for finally defeating Count Dracula, and also add 1 to your CHR. Where the Count's body once lay is a very nice gold and ruby ring with the sigil of the Count on it - you can take this if you wish. You can sell it when you get out for 500 gps, or you can wear it yourself for simple bragging rights and perhaps use it to pick up cute members of the opposite sex ("Yeah, lemme tell you how I got this ring. It was a dark and stormy night in Sovilinksca . . .")

For now, leave the **RED** paragraphs and return to whichever **WHITE** paragraph sent you here.

231

You hit the watchmaker and he screams and tumbles to the ground, blood flowing freely from his head. You jump on him and punch him hard in the head - he stops screaming and starts being unconscious. You can celebrate and take 100 eps for defeating the old man and his crazy watch-parts.

You notice there is something clicking and whirring in his pocket. Being inquisitive, you pull it out - it is a tiny clockwork model of a humanoid figure with a key in its back. It seems to be winding down, getting slower and slower . . .

As it stops moving, the air crackles with magic. Abruptly, the parts of the clocks damaged by your fight with the watchmaker stir and begin to move towards each other, gathering themselves into larger assemblies of components. You drop the little robotic figure as a much larger one starts forming itself. You can only watch in amazement as a huge Clockwork Golem forms itself out of the ruined clock parts and swings at you.

The clockwork Golem is at least fifteen feet tall, and is a steampunk nightmare of cogs, pistons, springs and sharp-edged hands. It has a round white clock-face, two powerful hands and an impressive pendulum. You must fight it.

The Clockwork Golem has an MR of 150, but this is reduced by 10 at the end of every round as it winds down (in addition to any damage you may do to it). If you wish, you can fight defensively against the Clockwork Golem - if you do this, you may double your combat total but may not strike a blow if your combat total is higher; you just count as having defended yourself against the attack of the Golem. Alternatively, you can attempt to dodge its attacks - make a SR vs. SPD. The SR has one level for every 25 points of MR or part thereof the Golem has. If you pass the SR, you may avoid the Golem's blows, but strike none of your own. If you fail the SR, however, you must fight the Golem normally - you cannot fight defensively after failing an SR (so, decide each round if you are

going to fight normally, fight defensively, or attempt to dodge - you can only do *one* each round).

If you win, take 150 eps for defeating the Clockwork Golem and turn to **491**.

232

You conduct a quick search of the marble bath-chamber - it is a horrific place, with rotting corpses lying in what you had presumed to be linen closets and cold, congealed blood lurking everywhere. You find no treasure, but do find a selection of beauty products, shampoos, creams and so forth. Most of them are uninteresting - or simply bizarre, tailored for vampiric metabolisms - but you do come across a bottle of tincture of belladonna (which, although it is a poison, is valuable for curing the disease of lycanthropy) and a jar of cream of curare (which you can use as a single dose of curare poison).

There is nothing more of interest here. Return to the corridor and either (if you have not done so already) go through the northern door to **426**, or return to the main chamber of the dungeons at **326**.

233

The watchmaker throws sand from an hourglass in your face - it does no damage, but your chances of hitting him with a missile weapon are ruined while you wipe your eyes. Return to **496**, but you do not get your chance to attack him with a missile weapon as you are cleaning your eyes. He will get to attack you again.



234

You are so engrossed in the passionate display of the Vampire bitch and her himbo lover that you do not notice an enemy sneaking up behind you! Generate damage for 3 dice + 7 adds and apply that to your CON and *face value* armor (and you won't get shields or gauntlets etc. into play!)

You spin around at the searing pain in your shoulder - someone has snuck up on you and stabbed you in the back! A young man, well muscled and very handsome with his body shining with oil and naked except for a loincloth, is holding a bronze blade dripping with your blood. Behind him, a number of similar-looking men stand looking at you angrily. These men are very good-looking and clearly strong, but they have a vacant look on their faces and bite marks on their necks, ankles and the inside of their thighs. You realize they are Roxana's harem of male lovers, studs chosen for their strength and appearance rather than intelligence.

"Pervert!" snarls the man who stabbed you. You really cannot defend yourself against this charge, but you might be able to defend yourself against the boy-toys' attacks. Turn to **292** to try.

235

You push the door open and step into a small room with battered furniture and a threadbare carpet. There is a low pallet bed, a scuffed table with one leg propped up on some planks of wood, a battered chair and a small chest. If you have been here before, there is nothing of interest here - return to the Passage of Night at **105**. Otherwise, read on.

There is a person here, a hunchbacked human with a hideous, deformed face and eyes which point in different directions at the same time. He has a club foot, and also a more traditional club. He shambles to his feet as you burst into his room.

"I am Igor!" he moans piteously. His tongue seems too big for his mouth and he has a grotesque speech impediment. "You are not the Master! I love the Master! You must die! For the Master!" With that, he charges you with his club. You are forced to defend yourself. Igor is slow and clumsy, but very strong - he has a total of +20 combat adds. He is armed with a baton and has a CON of 30. If you kill him, take 30 eps. If he kills you, why are you even reading this?

You search Igor's room, but find nothing of value - although there are plenty of disquieting things. You find some gnawed bones which could belong to a pig . . . or could belong to a child. There are a number of clumsily written poems dedicated to Roxana, together with some rotten teeth in a glass bottle. Wrapped around the bottle is a piece of paper with the words "She knocked these out with her own hand!!" raggedly written in pencil. You also find a small bag containing Igor's life savings - 2 dice of silver pieces. Additionally, you can snap a partially splintered leg off the table and use it as a stake.

There is nothing more here of interest - return to the Passage of Night at **105**.

236

If you have walked through this door before, turn immediately to **348**. Otherwise, read on.

You reach for the ornate handles of the impressive doors and carefully push them. The doors open smoothly and silently, revealing a lavishly appointed room paneled in dark wood and with a deep red carpet on the floor. Still wary of a trap or some other sort of interesting distraction, you step through the archway made of interlocking bronze dolls and into the room . . . and then it happens!

The dolls suddenly (and perhaps predictably) come to life! They detach and untwine themselves from their sisters and move towards you, at first jerkily and uncertain, and then more fluidly and faster. They are clearly hostile and, although each one of them is only eight inches or so tall, there are a lot of them and they are surprisingly strong. They throw themselves at you, grabbing at you and punching and tearing with their tiny fists. It is like being attacked by Pygmalion's drafts, or a horror movie set in the Mattel museum.

The dolls have a total MR of 200, but you will not have to fight them all at once. Rather, each round roll 1 die and multiply by 10 - that is the MR of the dolls that have latched onto you and are beating on you that round. Fight combat against those dolls only. Deduct any hits you achieve from the total MR of the dolls (you cannot do more damage in a single round than the MR of the dolls who were actually attacking you). Next round, you will have thrown off some dolls as you whirl around fighting them, but others will have jumped on you - roll the die again to determine the MR of the bronze statuettes you must face.

When you have done a total of 200 damage points and killed all the dolls, take 150 eps and kick your way through the battered bronze figurines to **348**.

237

"I am certain I do not know who would have sent such a gift, messenger," she replies. "All those I know who would make me a present of such beautiful jewelry would have been careful to send a messenger with it worthy of my . . . attention." She switches on a very brief smile; you get the feeling you have been weighed, measured and found wanting. You are profoundly grateful as you see the lamplight glint off her teeth! She turns to the servant. "Bestow a few coins and send this messenger away," she says dismissively. She spins around, her dress clinging invitingly to her curves, and leaves through the door she entered by. The boy goes with her, carrying the box of jewelry. There is an aching longing left in your heart, and part of you wishes she would return just so you can look upon her again.

Your reverie is interrupted by the servant; he is holding the door open for you. You realize it would never do to leave the Castle without doing what you came here to do, and so you go to **365** and attack the servant.

238

You peer into the oubliette - there is a prisoner in there! He is a crazed-looking man with white hair wearing a battered bowler hat and carrying a clipboard. He is dressed in a ragged suit and has looks absolutely batty. "Hehehehehe!" he laughs manically. "I am from the Transylvanian Health & Safety Executive! Do you have a license for that sword? Hahahahaha!"



You realize the poor fellow is totally insane, driven out of his mind by the horrors of the Castle and long confinement. Still, you cannot simply leave him locked in the oubliette - you pull back the bolt which holds the grille closed and lever it open, securing it so it does not fall down. You lean over and call to the man - quietly, so you do not disturb anyone in the Castle (i.e. Vampires) - "You are free!"

He does not appear to take this the way you want him to, and instead leaps out of the oubliette and attacks you with a pen. You think he may be under the mistaken impression you are a Vampire . . . or perhaps just thinks you have violated some health and safety law.

Still, this does not help you - fight him, or suffer the fate of Saint Cassian! He counts as being unarmed (the pen is *not* mightier than the sword!) and has no combat adds. He only has a CON of 7. If you defeat him, you can take 10 eps and may also pick up the small laminated card marked "Transylvanian Health & Safety Executive Inspector" from where it has fallen from his pocket to the floor.

Not wishing for this poor sap to rise as a zombie, you cut off his head with a nail-file. Looking into the oubliette you see there is a very small tunnel leading to the north east - you can jump

into the oubliette and take this tunnel to **431**. Alternatively, you can exit Grool's chamber through the door to the north (turn to **34**) or the door to the east (turn to **425**) or you can go up the stairs which run inside the wall of the Tower of Earth (turn to **458**).

239

You have encountered a raven, a large, ragged, slightly green carrion bird. Such fowl eat well around Castle Dracula, for there are many corpses to feast upon. But the ravens here are bolder and more violent than those elsewhere, for some of the corpses in Castle Dracula fight back . . .

You must fight the raven. It only has an MR of 10, but this is not the true danger. Before each round, you must make a level 1 SR vs. DEX. If you pass the roll, you may fight a normal round of combat against the raven (and hopefully kill it - if you can't, how did you expect to fight Vampires?)

If you *miss* the SR, the raven dives for your face and drives its beak into your eye! You scream with pain and flail at the raven - fight a round against it unarmed. Even if you kill it, you have just lost an eye.

If you don't kill the raven in one round, you will have to make another SR to see if it pecks out your eye again. And so, yes, it is possible to lose *both* eyes here.

If you lose one eye, reduce your LK by 1 and your CHR by 3. Your ability to use a missile weapon is also about to hit an all-time-low; from now on you must *halve* the relevant attribute (usually DEX, unless you are using some other system) when determining whether or not you hit with a missile weapon. Note that the attribute itself does not change, just the effective score for purposes of determining missile accuracy.

If you lose *both* eyes then you are completely blind. You will wander around the Castle in a daze, entirely unable to defend yourself, until you meet a Vampire or some kind of monster . . . let us draw a veil over your inevitable death, shall we?

If you survive your encounter with the raven with at least one of your eyes still in your head, take 50 eps and return to the **WHITE** paragraph which sent you here.

240

You find a cloak pin in the shape of a ravening wolf's head. It is made of solid silver and is worth 50 gps.

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

241

You are back in the Passage of Wolves, and you watch the carvings on the walls carefully, in case more wolves attack you, but the carvings remain still. Roll 1 die - if you roll a 1, you have encountered a **Wandering Monster**. Go to the **Wandering Monster Table** and see who or what you have encountered.

When you have dealt with whatever you encountered (or encountered nothing), decide which of the doors you are going to take from the Passage of Wolves;

- To take the door at the northern end of the corridor, turn to **14**.
- To take the door at the southern end of the corridor, turn to **114**.
- To take the northernmost door on the west side of the corridor, turn to **74**.
- To take the center door on the west side of the corridor, turn to **450**.
- To take the southernmost door on the west side of the corridor, turn to **429**.
- To take the northernmost door on the east side of the corridor, turn to **211**.
- To take the center door on the east side of the corridor, turn to **214**.
- To take the southernmost door on the east side of the corridor, turn to **149**.

242

Make a level 2 SR vs. INT - if you pass, turn to **459**. Otherwise, either jump down into the courtyard (turn to **164**) or onto the plateau in front of the Castle (turn to **123**).

243

You can only watch helplessly as Rheinard turns to mist and floats away - you either have no means of ending his unlife, or he has a coffin to flee to. You will have to fight him once again in order to destroy him once and for all.

Leave the **RED** paragraphs, and return to the **WHITE** paragraph which sent you here.

244

You reach out with a trembling hand, making ready to pry the lid off the coffin, but before you can it explodes outwards and a dark figure, clad in heavy brocaded silk leaps from the coffin with a roar! He has pale skin, dark hair and piercing red eyes - it is the Count himself! He draws a huge broadsword and attacks you - turn to **82** to fight him!

245

You push open the door marked with the snake-headed human. It opens onto a long corridor of pale yellow sandstone, the walls carved with shallow relief's of animal-headed people shown in profile. You lift your torch and look around you - there is a small niche next to the door with a mannequin inside.

If your character is male turn to **32**. If female, turn to **298**.

246

She is so innocent, so vulnerable . . . just a child, really. Someone so young and beautiful *cannot* be totally evil. It must be the cruel influence of her father which has turned her to evil. But you can save her! You can protect her and teach her to be good! But not if she is dead! She will die unless you feed her! Hardly knowing what you are doing, you slit your wrist and hold your bleeding flesh to her lips. Fresh blood trickles out and fills her mouth, bringing horrid un-life back to her delicate body. She grasps at your wrist, sucking vitality from your body and into her girlish frame. She smiles and pushes you away, smiling at you like a dutiful daughter. She stands up and takes your hand. Docilely, obediently, you follow her . . . to the dungeons of the Castle.

You have been totally overcome by the lies of this undead demon-whore. Your will to fight her has been lost in her powerful hypnotism. You offer no resistance as you are taken to the fine marble bath-chamber in the dungeons and hung upside-down by the ankles on meat hooks over the copper tub. Roxana disrobes, her skin paler than the marble of the chamber and about as cold and strong, and casually slits your throat. The last thing you see before your vision fades forever is Roxana casting deadly nightshade, mandrake root and other beautifying herbs into the swirl of your blood in the tub. She will bathe in your blood, renewing her beauty with your life-energy. Part of you will live forever . . . but not the part which can adventure.

Your character is dead. **Close the book and tear up your character sheet.**

247

As you are searching through the woodpile, your hand comes across something vaguely round and papery . . . together with a cold, hard something. You pull them out of the woodpile - they are a head of garlic and a bottle marked "healing potion"! You may drink the potion at any time except when involved in a combat; it will restore 1 die worth of CON points. The garlic can be used in various ways around the Castle (the instructions in the text will tell you how) but the most obvious way is simply to wear it. Vampires attacking a person wearing garlic will have to reduce their combat totals by 1 die.



You do not know what these things are doing in the woodpile - perhaps they were left there by a previous adventurer? - but you say a quick prayer of thanks. Return to **326** and make a choice about where to go. And yes, you will need to check for a Wandering Monster again - you have spent time whittling stakes and finding garlic!

248

You have encountered a patrol of the Count's elite skeletal guards; animated skeletons with red wychfyres burning in the empty sockets of their eyes and well-armed and armored, wearing the black and red livery of the Count with the symbol of the dragon devouring its own tail which is his personal crest.

They patrol in pairs, and so you must face two of them. They have a CON of 20 each and are dressed in mail armor (takes 11 hits). They have +12 combat adds each. If there is room (if you have encountered them outside, or in a very large open area) they will fight using pikes. However, in closer confines they will use a broadsword and target shield. Fight these skeletons normally. If you win, take 40 eps for each one and return to the **WHITE** paragraph which sent you here.

249

There was really no reason to return to the Spider Queen's room - did you expect the spiders would have gathered treasure since you were last here? There is nothing here but danger - make a level 1 SR vs. LK to see if you are bitten by a spider here. If you pass the roll, you quickly leap back into the Passage of Bats at **329** before you are bitten.

If you fail the roll, however, you wince in pain as a venomous spider bites you, injecting you with its paralyzing venom. You stagger backwards, falling into the Passage of Bats. You struggle to rise, but the poison is already coursing through your veins and you cannot stand!

Many of the bats which drop from the roof onto your immobile body will be killed by the poison in your blood, but that is little comfort for you - as they will exsanguinate you quite effectively before the venom wears off. **Your adventure is over, close the book.**

250

Despite the promises this undead whore offers of undreamed-of pleasures of the flesh, your resolve is firm. You raise your weapon and move towards her. She snarls in anger and disappointment, and leaps out of the bath, her naked body flexing and changing. Wings sprout from her shoulders and her hands grow long talons as her beautiful face contorts into a daemoniac visage that is straight out of a nightmare, yet still somehow horribly alluring.

You must fight the last of the Brides - turn to **RED** paragraph **379**. When you are done with the **RED** paragraphs, turn to **232**.

251

The hurricane slams you onto the balcony on the ground floor of the Tower of Air, dumping you unceremoniously onto the hard floor.

Roll 1 die and take it as direct CON damage, and take 25 eps for surviving the hurricane of the Tower of Air. You see no reason to stay here - there is nothing of value and you can barely stand upright. You stagger to your feet and choose a door.

There is one to the south and one to the west. To take the door to the west, turn to **228**. To take the door to the south, turn to **329**.

252

You walk down the tunnel from the prisoners' chamber - it gets narrower as you go and you are almost considering turning back before it gets too narrow to move along when it begins to widen out. After a few more yards you are able to stand and stretch.

You find yourself in a small, filthy oubliette. The walls are closely-mortared stone scratched by desperate fingernails and the ceiling some three yards above you is a rusty grille. If you have been here before, turn immediately to **356**.

There is a single person in the oubliette - a crazed-looking man with white hair wearing a battered bowler hat and carrying a clipboard. He is dressed in a ragged suit and has looks absolutely batty. "Hehehehehe!" he laughs manically. "I am from the Transylvanian Health & Safety Executive! Do you have a license for that sword? Hahahahahaha!" He then attacks you with a pen.

The poor fellow is obviously totally insane, driving out of his mind by the horrors of the Castle and long confinement. Still, this does not help you - fight him, or suffer the fate of Saint Cassian! He counts as being unarmed (the pen is *not* mightier than the sword!) and has no combat adds. He only has a CON of 7. If you defeat him, you can take 10 eps and may also pick up the small laminated card marked "Transylvanian Health & Safety Executive Inspector" from where it has fallen from his pocket to the floor.

Not wishing for this poor sap to rise as a zombie, you cut off his head with a nail-file and wonder what to do next. Alas! The decision is taken out of your hands, for there is a clanking from above you - someone or something is opening the oubliette! You look up just in time to see a massive fist reach down and grab you by the scruff of the neck. A very strong arm hauls you out and places you at **114**.



253

You push the door open carefully and step into a lavishly-appointed bed-chamber, simply dripping with wealth and luxury. Hanging from the ceiling are many gauzy curtains of delicate muslin and fine lace, and the carpet underfoot is thick and soft. Jewelry, perfumes and female clothes are piled carelessly throughout the room, and the air is heavy with seductive perfumes - jasmine and bergamot, sandalwood and rosewater. If you have been here before, there is nothing of interest - return to the Passage of Bats at **329**.

If you have not been here, read on.

There is no bed in the chamber, but there are three coffins in the room - coffins whose lids are moving! From each coffin rises a beautiful young maiden wearing gorgeous jewelry and an ornate funeral dress. Each has blood-red lips, alabaster skin and a voluptuous figure rippling with undead muscle - these are the three Brides of Dracula! They laugh at your reaction of horror as you see them, enjoying the perverse combination of attraction and repulsion on your face.

Two of the Brides are devastating brunettes with pitch-black hair and eyes darker and deeper than the coldest night, but one is a stunning blonde with beautiful green eyes, deep and potent as emeralds, as cold as leaves under ice. She stares at you and you can feel your will slipping away . . . make a level 2 SR vs. INT to resist her seductive hypnosis. If you fail, you stand dully by while she and her sisters approach you and slash you with their talons. Take 1 die worth of damage (directly off CON) for each of the three Brides before you snap out of it and attack them. If you pass the SR, you are not affected by her beguiling charms and she hisses with anger and disappointment.

With a snarl of rage, they leap for you, their nubile bodies shifting and changing as they do. Claws sprout from delicate hands, taloned wings grow from their shoulders and their faces contort into nightmarish visages which are somehow still alluring. Turn to **RED** paragraph **379** to fight the Brides. When you are done with the **RED** paragraphs and have returned here either turn to **137** to search the room fully, or return to the Passage of Bats at **329**.

254

After your experience with Asrel you are tired and drained. "Sleep, my warrior," she urges you. The sand is as soft as a feather bed and her arms as welcoming as a pillow. Lulled by the sound of the sea, you fall into slumber. Take 1000 eps for the experience of meeting the goddess and receiving her favor.

As you sleep, you dream - you dream you are walking through dark corridors, in a place of danger and risk. Gradually, your dream becomes less and less pleasant, until it turns into a nightmare . . . a nightmare you realize is not a dream at all. You are back in Castle Dracula and should leave the **RED** paragraphs and return to the **WHITE** paragraph that sent you here.

255

You have escaped Dracula's Castle, and the only thing standing between you and a slap-up celebratory meal at the village inn (and perhaps the grateful favors of one or more of those buxom beauties . . .) is a climb down a cliff. Getting *down* a cliff is automatic; the issue is not *do* you, but rather *how* . . .

Climbing down the cliff requires SRs on STR at level 3 (but reduced by one to a minimum of one for each piece of climbing equipment - such as a rope, pitons & hammer, grappling hook, Sylvester Stallone in Cliffhanger, etc. - you have). Deduct whatever you roll from 25. Keep attempting rolls until you either fail a roll, or you reduce the total to 0.

If you fail a roll, you slip and tumble down the cliff - apply whatever the *remaining* total (after deducting whatever you rolled for the failed roll) as damage to CON and armor. If you manage to reduce the total to 0 without failing a roll, you climb down the cliff successfully - take 20 eps and my congratulations.

If you are still alive, you are at the bottom of the cliff (well, even if you are dead you are at the bottom of the cliff. You are a broken mess lying in a puddle of rapidly-cooling blood, but you *are* at the bottom of the cliff). You walk through the forest and down to the village, leaving the Castle and the adventure forever, by turning to **311**.

256

You step out peacefully into the circle of firelight, your hands held open at your sides. "Good evening," you say to the gypsies - for that is what they clearly are; five swarthy men with tanned skin dressed in loose-fitting silk blouses and leather jerkins and with hoops of gold in their ears. They are armed with long knives which they are using to cut strips of cheese, black bread and roast mutton, and are drinking rough cider from a leather bottle.

As you approach, they start to their feet, their weapons held warily. But your attention is arrested by the wild-looking but beautiful gypsy girl wearing a ragged dress stitched together out of brightly-colored scraps of cheap calico. She is dancing, dancing furiously and without ceasing, sweat pouring down her face. She does not stop as you approach, but the look in her eyes is wild and her face is contorted with terror. You notice she is wearing very bright, very new, very elegant red dancing shoes.



Something about the whole thing is grotesque, and your skin crawls as you see it.

"Hold, stranger!" cries the leader of the gypsies, a man with a long white mustache and face as seamed as an old prune. "Come no further. Do you serve the master of these lands, Count Dracula?" How will you answer?

"Why yes, good sir! I serve him loyally and well!" - if so, turn to **259**.

"Indeed no, sir - and I will let my blade speak to any man who does, for I am sworn to kill Dracula!" - if so, turn to **262**.

257

For whatever reason (although I think we can all guess) you stay kneeling at the door, your eye glued to the keyhole, and watch Roxana and her boy-toy go at it. He certainly has stamina and strength, but he is no match for her and she is draining him with every passing minute.

Their lovemaking is expert and erotic, and no matter how experienced or skilled you think you are there is something to learn from here. Take a bonus of 100 eps and raise your CHR by 1 as a result of this new and exciting knowledge . . . although you realize it's probably a good idea to wait until you are out of the Castle to try it out!

You realize you cannot stay looking at two people having sex forever - are you an adventurer or a Peeping Tom? If you have been through the northern door and fought the men there, you decide to barge through the door and interrupt this charming tête-à-tête - turn immediately to **430**.

However, if you haven't been through the northern door then you should attempt a level 2 SR vs. LK. If you pass, then you decide to turn to **430** to barge down the door. If you fail, however, you should turn to **234**.

258

You hold up your pendant and wave it through the grille. "Look," you say, trying to put on your best gypsy accent. "I am a gypsy servant of the Count. Let me in, you fool." The eyes in the door look you over.

Is your character a Fairy, Leprechaun, Ogre or something else that could *never* pass as Human? If so, this is an idiotic plan *doomed* to failure - deduct 1 from your INT for being a fool and turn to **218**.

If, however, you are Human (or an Elf, Dwarf or Hobbit who *might* be able to pass as human), attempt a level 1 SR (level 2 if you are non-human) on CHR to see if your disguise works. If you are successful, then the servant does indeed think you are a gypsy servant of the Count and opens the door - you may enter by going to **388**. If on the other hand you fail the roll, the servant sees through your (doubtless brilliant) disguise and refuses to let you in. You must turn to **218**.

259

"Yes, I serve Dracula," you say. "Who else but his servants would be abroad this night?" The gypsies look at each other carefully, and then - as a man - charge you. You fear you may have made a miscalculation.

Take yourself and the lesson "always tell the truth" to **449**.

260

You are in Dracula's bedroom, and it no longer holds any interest for you. There is an ornate marble archway to the east, closed by a lovely beaded curtain. If you have not already explored what lies beyond, you may do so by turning to **466**.

You can also leave Dracula's bedchamber and return to the anteroom, taking the northern door to **192** if you haven't already. If neither of these options appeal, or you have already explored through both doors, you will have to return to the landing at the top of the stairs at **106**. Or, if you want to explore Dracula's anteroom more than you have done already, return there and turn to **380**.

261

You are fatally enraptured by this beautiful Vampire. Your desire is greater than your reason, your head swimming with lust for her cold undead flesh. She smiles. "Lower your weapon," she purrs deliciously. The world falls away as she speaks - the only thing you are aware of is her. "Lower your weapon . . . and use another one on me."

You barely need any urging - you reach for her, gathering her into your arms, caressing her body, your lips roving over her icy-firm flesh. "Feed me," she demands. You have no chance of resisting her - you must obey her or you will go insane. You hardly know what you are doing as you slit your wrist and hold your bleeding flesh to her lips. Fresh blood trickles into her mouth. She grasps at your wrist, sucking deeply, drawing energy and vitality out of you, filling her voluptuous body.

She pushes you away, smiling and licking her lips. You gaze into the brilliant green eyes that fight for your attention above the challenge of her big, ripe breasts with erect nipples. She leans forward, kissing you passionately, flooding your mouth with seductive venom even as she caresses your yearning body, stoking your lust to mind-shattering heights. You are lost, totally enraptured and hers forever. She smiles as she stands and walks away, beckoning you to follow her. Dully, docilely, you obey . . . following her to her bedroom.

You are a potent and powerful male - you must have been to get this far into Castle Dracula. But you are no match for her feminine wiles. It will take many nights - weeks, perhaps, or months - to drain you of your virility and potency, but she will do it. You are hers completely - heart, mind and loins, body and soul. There is no escape - this undead succubus will suck every last drop of life from your veins . . . and your cock (oh yes, I did say it!).

It will be a glorious, wonderful, ecstatic death - but it will be death nevertheless. Your character is lost. **Tear up the sheet and close the book.**

262

You draw your weapon slowly. "I serve no master - man or monster - but I am charged by the goddess Asrel herself to find and slay this vile Count. Now, declare *your* allegiance; are we friends or foes?" The gypsies look at each other for a moment and then smile, putting their daggers away.

"You are welcome here, friend!" they say in conspiratorial whispers. "Come sit by the fire, and tell us your tale. We hate Dracula, and never wanted to serve him - but he is mighty and possessed of many powers. And, alas," they add sadly, "many of the young ones are seduced by his money and promises of . . . unnatural pleasures."

You take some mutton and cider, it warms you on this cold night. The beautiful girl is still dancing - frantically, desperately, horribly. You cannot help but look at her. "Why is she dancing so furiously?" you ask. The gypsies curse and spit.

"It is a curse!" their leader wails. "My poor Esmeralda, my poor, foolish child! She only wanted to be able to dance, that was all! But Roxana, damn her black heart, came to her and wanted her for her lady's maid. My wife told her no, I forbade her - but she ignored us, said we were fools. She went to Roxana, and that evil bitch did this to her!"

"Did what to her?" you ask. "Taught her to dance?" He shakes his head.

"No!" he cries. "She promised Esmeralda she would be taught to dance, taught by Roxana's dance instructor herself, Miranda! But Miranda tricked her - she told Esmeralda if she took the red shoes off her and wore them herself she would dance better than anyone, she would dance like a dream. Esmeralda was a foolish girl, and she agreed. She put on the red shoes. Oh, she can dance - she can dance like the finest ballerina on the Disk. But it's not a dream, it's a nightmare. She can't stop dancing! The shoes are cursed!"

"Can she not take the shoes off?" you ask, reasoning maybe they didn't think of this. He shakes his head.

"No, then can never be taken off. That is the curse, that is why Miranda has to trick Esmeralda. The only way they can be taken off is if someone, of their own free will, offers to wear them. But then *they* will be struck with the curse of the red shoes!"

"Can't the curse be lifted?" you ask. He buries his face in his hands.

"Only inside the Castle, and we dare not go in there - they would kill Esmeralda, and us. Whoever is wearing the shoes must go inside the Castle and find three magical scraps of paper. They have a curve, a cross and a line on them. When the wearer has those, the shoes will dance a special dance and their magic will be forever broken!" He raises his fists to the sky. "But we dare not go in! And so Esmeralda is cursed forever!"

A thought seems to dawn on him. "Stranger," he says eagerly. "You are brave and heroic. You are going into the Castle. Will *you* not take the shoes off poor Esmeralda? You can lift the curse and save this helpless, innocent girl!"

You consider your answer - what will it be? If you wish to tell them to go take a running jump, and it is their curse and their problem, turn to **333**. If, on the other hand, you want to agree to take the shoes and lift the curse from Esmeralda, turn to **85**.

263

You resist the allure of the Undines' and flee down the tunnel, running as fast as you can. It is damp and slimy, the only illumination the glowing moss and lichen on the walls. The stream at your feet is chattering and cold, and the pleased laughter of the Undines' follows you. You follow the watercourse downstream, until the tunnel widens out into a large cavern and you are able to stretch and stand fully erect. Turn to **178**.

264

The people you are sneaking up on are gypsies - familiar with the territory and with every reason to be wary. Make a level 3 SR vs. DEX. If you pass, turn to **62**. If you fail, you tread on a twig - the sounds of it snapping is shockingly loud in the still night. You have three choices - you can flee back the way you came (turn to **468** if you came from the north, and turn to **442** if you came from the south), you can step out boldly and peacefully by turning to **256** or you can charge in and attack the gypsies at **60**.

265

You have returned to the guest bedroom once occupied by Rheinard Heidrich and now occupied by a 1 in 6 chance of there being a **Wandering Monster**. Roll 1 die - if the die comes up a 1, then the 1 in 6 chance has indeed translated into a Wandering Monster and you should go to the **Wandering Monster Table** and see what is here.

When you have dealt with whatever you encountered (or if you encountered nothing) turn to **329** to return to the Passage of Bats.

266

You wander through the corridors of the Hall of Mirrors, seeing yourself reflected time and time again.

Roll 1 die - if you get a 1, you have met someone or something wandering the corridors too! Turn to the **Wandering Monster Table** and see what you have encountered. When you are done with the encounter, or if you encountered nothing, go back to **302** to continue exploring.

267

You were a fool to trust her - as soon as your back is turned she jerks one of her long hairpins free and stabs you in the kidneys. Roll 3 dice and apply this as damage to your CON and armor (counting it at face-value only, and only counting armor which covers your torso). If you are still alive, you swing around and attack her at **470**.

268

You must face Roxana Dracula in combat. If you have not already generated stats for her, take a few minutes and a piece of paper (or a 3x5 card) to generate her stats. All stats are 3 dice, with the following multipliers;

STR : x2, DEX : x3, LK : x2, CON : x3, INT : x2, CHR : x4

The minimum 3 dice roll for any of her stats is 11 - if she rolls less than this, then treat it as a roll of 11. Her stats will remain the same throughout the adventure, so don't generate them anew each time!



Roxana fights using martial arts - she rolls four times as many dice as a human for unarmed combat. Each round, you must decide if you are going to try to physically overpower her with main strength, or try to overcome her with greater speed and skill. Make a level 3 SR vs. either STR or DEX. If you pass, you may add whatever excess you passed the roll by to your combat total. If you fail, she may add whatever you failed by to her total.

If you defeat her, take 175 eps.

Now, where did you encounter Roxana? If you encountered her at the entrance to the Castle, while posing as a messenger delivering a gift of jewelry, turn to **125**.

If you encountered Roxana in or near one of her coffins, turn to **489** to purify the coffin.

If you encountered Roxana in any other situation, how many of her coffins have you purified?

If you have destroyed *four*, turn to **290**.

Otherwise, turn to **113**.

269

The pegasus whinnies with joy when it sees the rose pinned to your clothes. It stamps the ground and snorts, and then, suddenly, you can hear its voice - deep and powerful - speaking in your mind!

"Brave adventurer," its mental voice says in italics, "you have slain my cruel mistress Roxana Dracula, and now I can be free of these horrible enchantments which have bound me here. I beg of you, free me from my shackles and this halter and I will be able to leave this cursed place. I will bear you on my back away from here, should you so desire."

You are certain the black pegasus speaks the truth, and so you step unafraid into the stall and carefully take off the cruel, barbed halter and bend to unlatch the chains. The pegasus stands quietly while you do so, but as soon as the chains are off it rears backwards and spreads its magnificent wings. With a great whinny, it leaps into the air and crashes through the roof! You duck and cover your head as wood and tiles rain down on top of you. The dust has barely settled before the pegasus lands back down four-footed in the courtyard and flicks its head at you.

"Come, friend!" says its voice in your mind. "Climb upon my back and we can be free of this place!"

If you wish to take the pegasus up on its offer to get out of Castle Dracula in a cool and dramatic fashion, take 100 eps for freeing the pegasus and turn to **112**. Otherwise, just take the 100 eps and tell the pegasus you still have business to take care of here in the Castle.

The pegasus nods and says it understands, but that it will be waiting for you outside the Castle - there is a debt here which it must repay. It spreads its wings and leaps into the air, circles once and is then gone from your sight. You did a *good thing*.

For now, either return to the courtyard at **49** or take a look inside the coach house (if you haven't already) at **310**. Of course, you can always take a look at the storm-stallions' stall (turn to **448**) or the huge black stallion's (turn to **481**) if you haven't already.

270

You step into a room which is completely devoid of illumination - have you already been in here and killed the Night Demon? If so, there is no reason to come back here - return to **343** immediately. And I mean *now*, hippy.

For those of us still here, your character (although not you yourself, as you just read the game mechanics) is shocked when a booming voice booms "FOOL! YOU HAVE WROUGHT YOUR OWN DOOM! FOR I AM A NIGHT DEMON!"

The Night Demon then attacks you - which it finds particularly easy to do, as it is pitch dark in here and you cannot see it. Fight one round of combat against a foe with an MR of 50 - and remember you are in the dark! Halve your combat rolls.

If you win this round of combat, then fight another one. Keep doing this until you either lose a round of combat (at which point you should turn to **305** if you are still alive) or you kill the Night Demon (at which point you should *celebrate* and turn to **480**).

271

You grasp the stake firmly in your hand and drive the point deep into Ninjskinjovrobad's chest with a powerful blow of the hammer. He screams in agony, writhing as you drive the wood through his heart. His teeth clamp his lips to bloody foam and his screams are horrible.



You are used to seeing him vanish, and so it is a moment before you realize he has not dissipated as he did previously, but rather crumbled to dust. You fall forward, overjoyed at your success and thanking the goddess for her aid.

You have destroyed Ninjskinjovrobad Dracula forever. Take 300 eps, leave the **RED** paragraphs and return to whichever **WHITE** paragraph sent you here.

272

The door opens easily - it was not locked, which surprises you when you see the room it leads into. You would have expected the room to be vandalized and looted, based on the appearance of the door - or else locked tight against the denizens of the Castle. But this room seems pristine and untouched. In fact, it seems to be in better shape than many other rooms in the Castle. You walk through the doorway into the room.

You enter a tomb. It is small and cramped, dominated by the marble sarcophagus in the center. The walls are white marble which seems to glow from within with a faint pink radiance, illuminating the whole room with an ethereal glow. The walls are decorated with a series of beautiful scenes worked in inlaid marble and precious stones, showing an innocent young blonde girl dressed in gun-metal plate armor fighting against hordes of undead.

The tomb shows a carved likeness of this woman, her legs crossed and her hand drawing her sword. On her shield and elsewhere in the room is the image of the heart pierced with a sword.

Has your character deliberately killed an innocent during this adventure? (You will have been asked to deduct CHR points because of this - it will have been made quite clear to you!) If so, turn to **275**. If not, turn to **83**.

273

You and Natasha squeeze through the grille and find yourself standing in the bright moonlight on the northern side of the cliff-face of the crag, above the village and below the Castle. It is a very long drop, but it is the way for Natasha to get home. Do you have a rope?

If you do, you can tie it around Natasha's waist and lower her down the cliff-face - turn to **40**.

If you don't have a rope, she will have to scramble down the cliff-face herself - turn to **465** to see how she does.

274

You are standing to the east of the Castle, on the wooded path below the crag. To the west the sheer cliff wall of the crag rears up, the Castle looming above you. To the north the path slopes downwards, towards the village, while to the south it rises until it meets the plateau in front of the Castle's main gate. If you have been here before, read no further and turn immediately to **400**.

If you have not been here before and are, in fact, *still* here, you look around you, walking carefully and quietly. The path runs through the forest here and the trees are dark and closely spaced - but you can see light through the trunks and hear voices. It sounds like . . . singing? Yes, singing and music - and you can smell a fire and roasting meat. There is a clearing ahead, that is where the fire is, with maybe half-a-dozen figures standing around.

Will you approach the fire and the people around it openly and peacefully? If so, turn to **256**. If you would rather not be seen, you can try to sneak up on them by going to **264**. If your heart tells you these people are evil and malicious, you can simply charge forward and attack them without warning at **60**. Alternatively, if you wish to have nothing to do with them, you can turn around and go back the way you came. (If you came from the north and the bottom of the crag, turn to **468**. If you came from the south and the front gate of the Castle, turn to **442**.)

275

The warm, welcoming light of the tomb suddenly flares to bright, incandescent white, horribly burning your retinas. You are dazed and fall to your knees, scrabbling at your eyes. You hear a female voice thunder "AS YOU HAVE DONE EVIL IN THE SIGHT OF THE GODDESS, SO SHALL EVIL BE DONE TO YOUR SIGHT!"

You stagger backwards, blundering about in a sudden horrible darkness. You manage to blindly feel your way along the corridor, lurching out of the crypt and into the main chamber of the dungeons.

You are going to turn to **326** very soon, but first take note of the following; You are required to roll for a **Wandering Monster** at **326**. If you have the misfortune to encounter a Wandering Monster, then you must face it while you are completely flash-blind - halve your totals in combat.

If you survive the encounter (or you do not encounter a monster) your eyesight gradually recovers - but it has been permanently damaged. You must reduce your DEX by half because of the damage to your eyes. Now turn to **326** and see if you encounter a monster. And *try* to behave yourself in future!

276

You are back in the bat roost where you fought the loony woman dressed as Bat-Slut and purified Ivan's coffin - is there a compelling reason you came back here? Like the smell of guano, do you? Turn to **RED** paragraph **352** - your presence has attracted the attention of some of the thousands of bats who live here, and you must fight them.



If you survive the bats, there is no reason to linger in this room smelling of bat-shit. You can exit through the north door to **373**, through the west door to **423** or down the stairway running inside the wall of the Tower to **78**.

277

You enter a well-lit room with a rich carpet underfoot. It appears to be some sort of portrait gallery - there are dozens, if not hundreds, of pictures here - virtually every square inch of the walls are covered with painted canvas. The pictures are all of the Draculas - perhaps, being undead and unable to see their own reflections, they need many portraits to remind themselves of what they look like.

Or, perhaps they are just terrible narcissists. If you have been here before, turn immediately to **419**.

Your attention is not on the portraits, however - it is immediately drawn to the coffin lying in the center of the room! The coffin is quite feminine, with pink silk and lace drapes around it. Written on the top in rhinestones is the name "Roxana" - this is a coffin belonging to Dracula's daughter. You move forward to destroy it.

Before you can, however, you feel a terrible pain - it is like someone is crushing your head in a vice! You are shocked to find you have a nosebleed, blood trickling down your upper lip. You are under some sort of psychic assault, perhaps from the paintings in this room.

You hope it is from the paintings in this room - as there is nothing else you can see to attack!

You stagger towards one of the paintings, hacking and slashing at it, but the pain does not subside. You are convinced you are on the right track, though - you simply need to find the right painting, and do so before you die!

Make a level 6 SR vs. LK - if you fail, deduct the amount you missed by directly from your CON. You have slashed and hacked a number of paintings, but have not found the one attacking you.

Continue to attempt LK SRs, but each time reduce the level by 1 - as you destroy the paintings, the chance of finding the correct one increases (so, make a L5-SR vs. LK, then a level 4, and so forth until you are making level 1 SRs). If you fail the SR, you do not destroy the right painting and you take damage.

If you pass an SR then you manage to destroy the painting from which the psychic assault is coming - it is a picture of the Count himself, glaring at you like an over-protective father. Well, you *are* here to hammer a stake through his daughter's heart . . .

Speaking of which, turn to **RED** paragraph **295** to investigate this coffin. When you return from the **RED** paragraphs, you quickly search the portrait gallery but find nothing of interest. Return to the Passage of the Waxing Moon at **228**.

278

You have narrowly avoided death by spear trap, but press on - paying more attention to your surroundings this time! The carvings on the walls continue to tell the story of the girl fighting against the evil king. She seems to have rallied the people to oust him from his throne, but he escapes her and flees on a boat to another country.

You are watching carefully for hidden traps in the floor, and so you are almost sure it is not a pressure plate which sets this one off. Without warning, curved blades slash out from the floor and walls - you will have to dodge and roll to get past them safely!

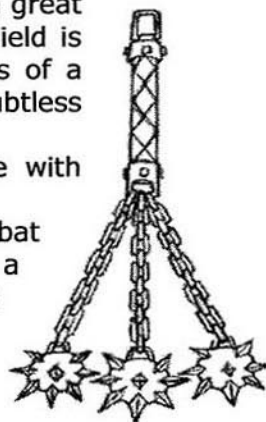
Make a level 3 SR vs. DEX. For every point you miss by, you have been slashed by a blade which. Each blade is a separate attack doing 3 dice worth of damage to CON and armor. If you are still alive, you can continue down the corridor to **456** or you can give up on this tomb and either investigate the eastern door at the end of the crypt corridor if you haven't already (turn to **272**) or return to the main chamber of the dungeons at **326**.

279

Katerina spreads her muscular arms, shuddering as she summons her magical energies. A white fog gathers around her, coalescing into chalky bones. An over-sized rib cage encompasses her impressive chest, her breeding hips are wrapped in a pelvis, skulls adorn her broad shoulders and long bones protect her shapely limbs. For a helmet she is now wearing a huge draconian skull, gazing out at you from between razor-sharp teeth. She gestures again and a white mist forms around her hands, solidifying into a flail and shield. The haft of the weapon is a great femur and the chains are spinal columns terminating in spiked skulls. The shield is fashioned from many hundreds of bones all fused together into the likeness of a grinning skull. Despite the armor her nudity is obscenely visible - doubtless deliberately.

She swings the flail a few times. "Come on!" she grunts. "Come dance with Death's lover!" You swing your weapon at her and battle is joined.

Katerina is powerful and strong - she has a CON of 35 and personal combat adds of +21. Her bone armor takes 10 hits, and her bone shield counts as a Knight's Shield. The Bonecrusher Flail is an enchanted weapon. It has the same profile as a heavy flail, but if it scores any hits (even those stopped by armor) the target must make a level 1 SR vs. CON. Failure means the Bonecrusher has shattered and splintered bones, and the target must lose 1 die worth of CON points in addition to any other damage.



If you are victorious, she collapses backwards with both her bones and those of her armor shattered. Take 250 eps for defeating her.

Leave the **RED** paragraphs and return to the **WHITE** paragraph which sent you here.

280

You have angered the goddess Asrel with your cowardly attack on a defenseless old blind man, and she chooses to use a cat - an animal sacred to her - as an instrument to teach you a lesson.

Facing you now is an eight-foot tall humanoid figure, powerfully-muscled and feminine. She has a lynx-narrow waist that flares into supple legs which terminate in the reverse-jointed knees and great soft paws of a big cat. Her hands are human, but with rough pads on their surface, and her fingers and toes are tipped with retractable claws. A long tail lashes behind her, and her face is that of a beautiful woman, but with the green eyes, mobile ears and expressive whiskers of a cat. Her skin is covered in short, sleek black fur and she is wearing intricately-worked golden armor, torcs and other jewelry. She opens a very red mouth and gives vent to a blood-curdling howl, revealing magnificent white fangs.

"Hers is the love that makes!" she howls. "Hers is the womb that births! Hers is the kiss that heals! I am her hand that wounds! *My embrace is the way of pain!*"

With that, the cat-girl leaps forward and attacks you with fang and claw. She is a formidable foe and you may not survive this. The cat-girl has an MR of 80 and her armor will take 10 hits per round before she is injured. Magical weapons have no effect on her - a magical weapon will simply roll and damage as normal for a weapon of that type.

Should you survive, you are lucky and skilled as well as a cruel monster. Asrel decides you have been learned your lesson with the punishments she has inflicted upon you, and lets you go to **344**. You can take 120 eps - hopefully, you've learned to behave like a hero.

281

The walls of the smithy in the Tower of Fire are lined with all kinds of metal weapons - take any metal weapons from the weapons' charts you might like. When you have chosen the weapon(s) you would like, you can leave the smithy and either go through the door to the north by turning to **329**, the door to the west by turning to **488**, or you can go up the stairs running inside the wall of the tower to **52**.



282

Drinking red wine in a vampire's castle? This is not wine - it is blood! Deduct 1 point from your INT to represent your colossal stupidity. Also, lose 1 CON point from spitting and retching!

When you have finished puking your guts up and being a nummy, you should turn to **169** as there has been a *click* behind you and you want to know what is making the noise.

283

The refreshments look very appetizing - there are some little chocolate covered biscuits and some red and white wines. Will you try a biscuit (turn to **417**), some red wine (turn to **282**), some white wine (turn to **188**) or will you decide against trying any of them (turn to **384**)?

284

The hurricane slams you to the base of the Tower of Air, dumping you unceremoniously onto the hard floor. Roll 1 die and take it as direct CON damage, and take 25 eps for surviving the hurricane of the Tower of Air.

You see no reason to stay here - there is nothing of value and you can barely stand upright. You stagger to your feet and, pushed by the force of the wind, stride at a grandstanding run west and a little south through the tunnel. It is dark and dry, and a constant gale howls around you. Fortunately, as you get further from the cavern the force of the wind gets less and less, until it is merely a gentle breeze.

The tunnel opens out into a large cavern and you find yourself at **178**.

285

You edge out onto the ledge, holding onto the stones and shuffling along carefully. It is difficult because of the howling gale which threatens to pluck you from the walls and throw you off the tower. You cling tightly to the stones, your eyes screwed shut against the wind. Attempt a L2-SR vs. STR - if you pass, you manage to hang on and can inch your way to **92**.

If you fail the roll, however, you lose your grip and fall to **45**.

286

This must be Katerina's lab - the whole room stinks of her scent under the reek of rotting flesh, vinegar and cold blood. You shudder as you see the horrible evidence of vivisection, necromancy and things more vile here - you are pleased indeed you destroyed her in the bath-chamber!

Quickly, you search the laboratory. It is filled with weird and fascinating things, but the ones which attract your attention the most are a bottle of healing potion (which you may drink at any time, restoring 1 die worth of CON points) and a box of jewelry which will be worth 1 die x 100 gps when you sell it after you leave the Castle.

There is nothing else of interest here. You have explored everything of interest in the well-maintained corridor, and so you should return to **326** and the main chamber of the dungeons.

287

Katerina snorts with derision. "I was wrong to leave you alive," she snarls. "You're a puny little shrimp of a thing - there is no value in breaking you to my will!" She lifts a long, barbed dagger into your line of vision. "You might have something worth pickling," she says, "and whatever is left might make a decent zombie." She raises the dagger and brings it arching down.

You have one chance to survive - make a L4-SR vs. STR to break the bonds. If you succeed, you manage to snap the ropes with a desperate effort. You roll off the table at the last possible instant, the dagger tearing across your back - take 2 dice worth of damage off your CON - and can turn to **12** to fight her.

If, however, you fail the SR you cannot break the ropes and the dagger plunges into your chest. Both your life and your adventure end here.

288

You find yourself in the fiction section of the library - and you find yourself, in a self-referential and metafictional manner - reading a Tunnels & Trolls adventure by **Outlaw Press!** Because this is a magical library and book, however, you find yourself getting drawn into the book!

Based on which solo adventures you (personally, *you*, not your character!) own, do *one* of the following (you can randomly determine, or choose - it's up to you); play a single short trip adventure from *Three Days to the Tower* or *Vorkins Tower*, or fight a single foe in *Tower of Terror*. When you are done with that adventure, you are transported back to the library - any gains or losses are real for your character!



If you do not have any of these solos, what sort of T&T fan are you? *Buy one of them.* Sheesh. Support Outlaw Press at [<http://www.outlawpressinc.com/>], willya? Clearly OP is the largest publisher of T&T in the world! I support them and so should you! Don't be a Trollhalla spoil sport!

For now, return to the Passage of Wolves at **241**.

289

You start forward, but then think better of it - if the old man has *really* fallen, you can help him . . . but you are not certain he actually has.

Sure enough, the old man does not fall, but rather simply makes a staged stumble and then - when he notices you are not moving to help him - curses and reaches into a pocket and throws something at you. Turn to **51** to see what it is.

290

You have defeated Roxana Dracula and purified all her coffins. She lies helpless before you - if you have a stake, you can end her undeath once and for all. If you have a stake, you should take it and yourself to **303**. If not, then stand around uselessly and meander over to **113**.

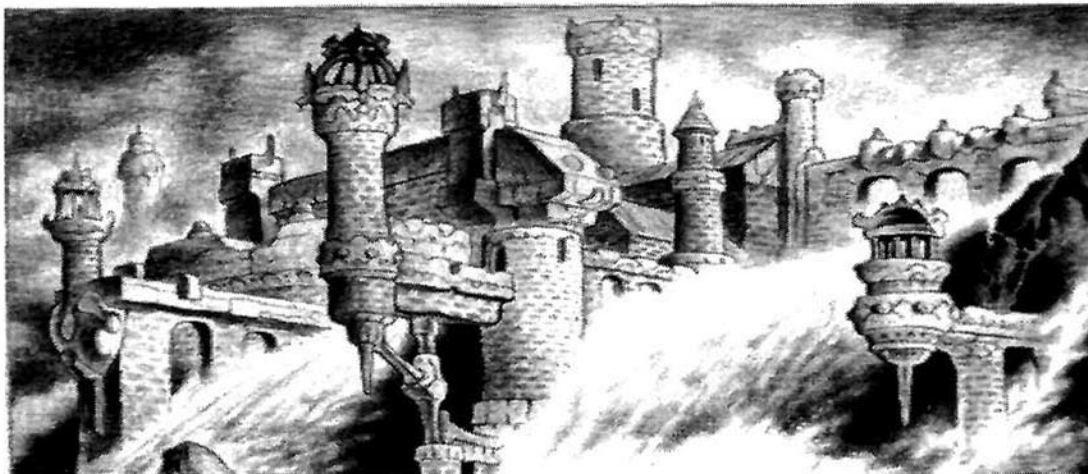
291

You walk west and a little north down the tunnel. It is damp and slimy, the only illumination the glowing moss and lichen on the walls.

The stream at your feet is chattering and cold, and you swear you can almost hear it laughing. You follow the watercourse upstream, until the tunnel widens out into a large cavern and you are able to stretch and stand fully erect.

You find yourself in a large, very wet cavern. It is roughly circular and the only exit is a narrow corridor to the east. The cavern walls rise high above you, and as you look up you see a circular balcony running around the walls about three yards above your head.

Beyond that the walls are smooth and well-maintained stone. You are not sure, but you think there might be a second balcony above the first.



You realize you are standing in a cavern at the very bottom of a tall, open tower. This is the Tower of Water, so named because of the leaping, frothing, foaming column of water which bulges and splashes up through the center of the tower. It is quite impossible – a gleaming, roaring column of water which looks like it is forever flowing, but never runs away. You cannot see the source for the water – the top of the column is hidden by fume and spray. The water must be held here by some kind of magic, for there is certainly far more flowing here than trickles away in the cold, chattering stream which runs east through the tunnel.

(If you have been in the Tower of Water before, all the levels of it are dominated by the column of water . . . and you must face the same challenge again! Such things are beyond your power to defeat!)

Laughter fills the chamber, icy and tinkling cold, and you shiver as the water droplets spray all over you, soaking you to the skin. You feel invigorated and refreshed – restore your CON to its maximum, and attempt a level 1 SR vs. your (new) CON for each disease you are suffering from. If you make the roll, you are cured of that disease.

You gaze at the spiraling column of water – it is held in place, but constantly moving, a crystal-clear cylinder of pure water. You start back – you could have sworn you saw a face in the water! Not a face like a person swimming in the water, but a face made out of the water, and yet somehow distinct from it. You look closer – yes, you were right; there are figures in the water! Figures made *out of* the water – you can see them by the difference in refraction, as if they were crystal statues floating in the ocean.

They are Undines – capricious water spirits which take the form of voluptuous, full-figured, magnificently strong women with wide hips leading to powerful fishes' tails. They are beautiful, alluring, laughing and joyful – but there is something haughty and dangerous in their faces. You watch them, fascinated, as they slide and slip over each other, muscular-yet-liquid flesh writhing erotically together, wantonly giving and receiving pleasure, uncaring of the fact you are watching . . . or perhaps well aware of it and deliberately displaying their decadent lusts to draw you in.

Make a level 3 SR vs. INT. If you fail, males turn to **35** and females turn to **10**. If you pass, turn to **263** . . . unless of course you *want* to succumb to the Undines' allure and leap into the column of water, at which point you should treat the roll as if you failed it!

292

Roll 1 die, divide by 2 (rounding up) and add 3 to the result (to give a total between 4 and 6). This is the number of young men you must face. Roll a profile for each one; Roxana chooses those who are strong, virile and handsome but not too bright – roll 4 dice for STR, CON and CHR, but only 2 dice for INT. All other attributes are 3 dice (if you do not wish to roll, give them a STR, CON and CHR of 14 each, an INT of 7 and all other attributes of 11). Each young man is armed with the largest straight sword he can handle (Roxana makes sure she chooses men with large weapons), and if he is armed with a single-handed sword he will also carry a buckler.

Fight the young men normally - they will give and expect no quarter. If you win, take a number of eps for each one equal to their CON, plus their maximum attack roll in combat. You will have just enough time to snatch up weapons and / or a shield that was used against you before you have to turn to **69**.

293

You push through the velvet curtain, and find yourself in a room strewn with couches and mats. There are a number of very handsome, very well-built young men here, their muscular bodies shining with oil and naked but for small loincloths. They are all exceptionally attractive, but you notice all of them have bite marks on their necks, wrists and the inside of their thighs. Two of the men are wrestling on a mat in the center of the room, another is exercising by lifting heavy bronze weights while the others are lounging around on couches eating delicacies and drinking fine wines.

The men look up as you enter and gaze at you curiously, albeit a little vacantly. It is obvious they are trying to work out who you are. You realize these men are Roxana's harem - a source of food as well as . . . *entertainment*. You realize their vacant expressions are the sign of having been broken to her will - these men are her slaves, and will certainly not listen to reason.

You and they seem to come to the same conclusion at the same time - they grab for bronze swords and shields and leap towards you, yelling battlecries of "For the lady!" and "Death to the intruder!"

Roll 1 die, divided it by two (rounding up) and add 3, to give a final total of between 4 and 6. This is the number of men in the room. Roll a profile for each one; Roxana chooses those who are strong, virile and handsome but not too bright - roll 4 dice for STR, CON and CHR, but only 2 dice for INT. All other attributes are 3 dice (if you do not wish to roll, give them a STR, CON and CHR of 14 each, an INT of 7 and all other attributes of 11). Each young man is armed with the largest straight sword he can handle (Roxana makes sure she chooses men with large weapons), and if he is armed with a single-handed sword he will also carry a buckler.

Fight the young men normally - they will give and expect no quarter. If you win, take a number of eps for each one equal to their CON, plus their maximum attack roll in combat.

When the dust settles after the combat, you can quickly search the room. There is not much here of interest - Roxana does not give her lunches and boy-toys treasure! - but you can gulp down some of the fine food and a few swallows of the luxurious wine. These are hearty meals and strong drinks, carefully crafted to make a mortal body potent, heal quickly and produce a lot of blood - roll 1 die and recover that many lost CON points. You can also grab any of the weapons used against you if you wish.

You realize you should investigate the door to the south now - someone may have heard sounds of the fight! Quickly, you move towards the southern door and make to open it. Make a L1-SR vs. LK - if you pass turn to **408**. If you fail, turn to **69**.

294

Is this stake a *silvered* stake? And no saying "Oooo, yes it is!" Be honest here people, is it silvered? If you are answering "yes" you should go to **230**. Otherwise, take you and your regular, non-silver plated stake over to **86**.

295

You have discovered one of Roxana Dracula's coffins! You are resolved to purify the filthy bed of this undead slut with prayers and Holy Water. But is there merely earth in this dreadful box, or does the supple and alluring body of the evil seductress lie within?

Take the number of Roxana Dracula's coffins you have destroyed and subtract it from four. Roll a die with that many sides (or, roll a d6 and simply re-roll any result higher than the figure you get). So, for example, if you had destroyed 2 coffins, you should roll a d2 (2 coffins destroyed, deducted from four). If you roll a 1, then you should turn immediately to **72** (note, therefore, that if you have destroyed three coffins this roll will *always* be a 1 as you are rolling a d1!).



If you roll anything else, you walk towards the coffin and pry the lid off with a crowbar, your weapon held in the other hand. You struggle with the lid for a second and then it suddenly bursts free, sending up a cloud of dust. The dust is not musty and stale as you would expect - it is flowery and pleasant. If you have opened one of her coffins before you are forewarned and have held your breath, but otherwise attempt a L1-SR vs. LK - if you pass, you are breathing out and manage to hold your breath in time so you don't inhale any of the perfumed dust. If you do inhale some of the dust, write down the amount you missed the LK-SR by; this will act as a penalty to your INT when you attempt any SRs to resist being seduced or otherwise hypnotized by Roxana Dracula (it will not modify your INT in any other circumstance). This is cumulative with any other penalty to your INT from inhaling her perfume.

The coffin is now open, and inside the ivory-silk lined box you can see grave dust, shimmering with fragments of her whorish makeup. But the undead bitch is not in this coffin! You reach for the Holy Water and, chanting the prayer of exorcism, sprinkle the earth with it. A loathsome smell and smoke rises from it, and you know you have purified this coffin.

Note on your scratch paper you have destroyed one Roxana Dracula's coffins! (Remember the location too; if you return here this coffin will still be purified). Take 100 eps for doing so and return to the **WHITE** paragraph which sent you here (leave the **RED** paragraphs).

296

You take pull the stake from your pouch and the hammer from your belt, placing the sharp point of the wood over Ivan's unbeating heart. You whisper a prayer of thanks to Asrel and then bring the hammer crashing down.

The point of the stake splinters, scratching your hand, but the wood crunches through his breastbone with an ugly sound. The Vampire's back arches and he screams, his hands clutching at the stake as he writhes in agony. His sharp fangs chew his lips to bloody shreds as he howls in defeat and pain.

Suddenly, it is over. His body crumbles to dust, decaying in a matter of seconds to nothing more than fragments which are blown away by a sudden brisk breeze.

You have destroyed Ivan Dracula and ended his evil undeath once and forever. Take 300 eps, leave the **RED** paragraphs and return to whichever **WHITE** paragraph sent you here.

297

You find yourself strangely drawn to the shoes, and find it hard to look away. Make a L1-SR vs. INT. If you pass it, you may leave the clearing north to the bottom of the crag by turning to **468** or south to the top of the crag by turning to **442**. If you fail the saving roll, you put on the shoes. Turn to **53**.

298

The mannequin is wearing an extraordinarily tight teal tank-top and a pair of ludicrously short khaki shorts. Put them on if you like (make a note if you did so), and turn to **147**.

299

You gingerly push the door - it opens with a creak. Beyond is a small room - a cool, dark place, filled from floor to ceiling with row after row of wooden racks. On the wooden racks are hundreds and hundreds of dusty bottles. Just inside the door is a small deal table and two chairs. On the table is an open bottle and two glasses with dregs of something red inside them. This is the wine cellar and tasting room. If you have been here before, read no further and turn immediately to **454**.

Seated at the table is an old man with milky-white eyes and a cane. He is dressed in once-elegant evening wear, including a battered and dusty top hat. Sitting curled up on the table beside him is a black cat. The cat is fast asleep but, as you walk in, it stretches and yawns, revealing a very red mouth and very sharp pointed teeth. It narrows its liquid eyes at you and then meows, padding towards you.

"Who is there?" asks the old man. "Is that you, milord?" What will you do?

You can say "No, sirrah - I am not one of the Vampires of this Castle; I am an adventurer sworn to destroy them" by turning to **81**.

You can put on your best Transylvanian accent and attempt to sound like one of the Vampires of the Castle by turning to **28**.

Attack the old man by turning to **407**.

300

You push open the door of the office, and find yourself – surprisingly enough – in an office. It is an undertaker's office, with a number of demonstration coffins lying open on tables and several samples of urns, gravestones, wreaths and other items designed to make the passage into the next life more comfortable for those left behind. Behind a glass-fronted counter – in which are displayed a number of funeral tuxedos and winding sheets – you can see, through a half-ajar door, a back room containing a number of marble slabs and corpses in various states of embalming.

Your attention, however, is arrested by a group of five corpses seated around a table. Each corpse has been propped up and dressed as for a party, with cheap paper hats perched on dead heads and dead hands curled carefully around glasses of lemonade. At the head of the table is a young man with sunken cheeks and heavily-bagged eyes dressed in a long black frock coat. He looks up as you come in and beams, and greets you joyfully by name!

"You have the advantage of me, sir!" you exclaim.

"Yes, indeed," he says, sounding very pleased with himself. "My name is unimportant – Samuel Unimportant. I am the Happy Undertaker. Allow me to introduce you to my friends." He gestures around the table. "John Fitzgerald Kennedy, Michael Jackson, Princess Diana, Yasser Arafat and General Franco, Gary Gyax, Ken St. Andre, James Shipman," he says by way of introduction.

"But they're all dead!" you protest.

"How observant of you to notice," he remarks dryly. "Most of my friends are dead – it is one of the penalties of my age."

"How old are you?" you ask curiously.

"Twenty-eight. Now," he continues, vaulting over the counter with an unexpected ghoulish energy and reaching for glass bottles marked 'Embalming Fluid', "how about a drink? I have brandy, scotch, vodka and – of course – formaldehyde."

You look at the corpses. "They appear to be drinking lemonade," you remark slowly.

"Yes, of course," he snaps. "You don't think I'd waste good liquor on corpses, do you? There are limits even to friendship." He pours a generous measure from one of the bottles and knocks it back in one. "By golly, I needed that! Now!" he says, rubbing his hands together eagerly. "You wish to find and defeat Dracula and his family, yes?" You nod, slowly. "Indeed you do! This can be quite difficult without guidance – but I shall be happy to help you!"

"If you do, I will be in your debt," you say with feeling. He nods, and points his finger at you.

"But first you must help *me*!" he says gleefully. You must join our party!"

You consider. "Well, I could certainly have a small glass of lemonade," you say. . . perhaps diluted by a pint and a half of gin." Samuel laughs. "Ah, no! Not that sort of party! We are political Party, my friends and I!"

"But they're all *dead*!" you protest again. He waves this issue off as unimportant.

"They sit in the British House of Lords," he explains, "so no-one notices the difference – but I will admit we are in need of some new blood." He comes up to you and flings a long, bony arm around your shoulders. "And so I would like to invite you to become a member of the Dead Party! What say you?"

It is clear Samuel Unimportant has been huffing a little too much embalming fluid, and is quite certifiably insane. However, he is very eager and there is a sinewy strength in his arm you had not expected . . . and he obviously knows *something* about the Castle. If you would like to accept his offer, turn to **371**. Otherwise, you can try to demure and excuse yourself to **126**.



301

You are bold - of that there is no doubt - but perhaps foolish. You draw your weapon and run towards the witch, your blade held high.

"Die, hag!" you scream.

Her head snaps up and she smiles an ugly, toothless smile. "Fresh meat for the grinder . . ." she croaks. She points her staff at you and your world goes white . . .

Make a L2-SR vs. CHR - if you pass, she thinks you might prove . . . *interesting*; turn to **107**. On the other hand if you fail the SR she reacts without thinking and you should turn to **116**.

302

You wander around the maze that is the Hall of Mirrors. Roll 2 dice to see where you end up;

2. Turn to **127**.
3. Turn to **229**.
4. Turn to **346**.
5. Turn to **332**.
6. Turn to **325**.
7. Turn to **475**.
8. Turn to **266**.
9. Turn to **124**.
10. Turn to **56**.
11. Turn to **422**.
12. Turn to **100**.



You will visit each location a maximum of *once* each time you wander the Hall of Mirrors. If you roll a number you have previously rolled, do not go to that location again. Instead, choose whether you will go up or down the table - go to the next location you have not visited this time.

If this is the second or third time you have wandered the Hall of Mirrors, then the locations reset and you will visit them again.

303

You take the stake in your hand and place it over Roxana's heart. The tip dents her pale, lily-white flesh. You lick your lips and swallow - why is your hand shaking? If your character is male, turn to **317**. If on the other hand your character is female, turn to **198**.

304

You step back into the big blue swirly thing and then, with a POP! you find yourself back in the Passage of Bats at **329**.

305

With a roar, the Night Demon grabs you around the throat and lifts you into the air! You cannot see it, but you can feel powerful hands around your throat. It is easy to hit the Demon now - it is right in front of you! - but will it throttle you before you can defeat it?

The answer to this question is found the other side of a L2-SR vs. CON - if you make the roll, you can do your full damage to the Night Demon.

If you fail the roll, your neck snaps like a marrow bone and you die. Keep making the rolls until either the Night Demon is dead (and, at which point, you should turn to **480**) or until you are (and, at which point, you should turn to rolling up a new character, Billy McDead of Deadsville).

306

You are standing in a clearing surrounded by the bodies of five dead gypsies. You search the bodies - you may take a dagger or two if you wish, but the only things of value the gypsies have are their golden ear-rings, which are worth 2 gps each for a total of 10. If you wish, you can take a few articles of clothing and one of their distinctive embossed leather pendants - they are worth nothing, but it might help you pass yourself off as a gypsy.

There is nothing else of any interest here. You can go north to the bottom of the crag by turning to **468** or you can go south to the top of the crag by turning to **442**.

307

You push open the door and walk into a well-lit room with mirrors on all the walls and a sprung-wood floor. A rail runs all the way around the room at just above waist height. This is the dance studio. If you have been here before, then there is nothing of interest here for you now - turn to **329** to return to the Passage of Bats. For those of you still here, read on . . .

There is a single woman in the room; tall, slim and slender, wearing form-fitting trousers and a leotard over her svelte-but-muscular body. She is finely-featured and attractive, but there is something quirky about her. She is dancing, performing an elegant pirouette with graceful ease, but she notices you in the mirror and turns to face you.

Are you wearing a pair of cursed red dancing shoes? If you are turn to **490**. If you are not, turn to **473**.

308

You withdraw the applewood stake carved with the ward against burning from the pool of molten metal - it gleams bright silver as you gently wave it to and fro to cool it down. Congratulations! You have created a silvered stake! Who knows? It may prove useful. For now, having achieved such a thing is worth a bonus of 30 eps.

For now, return to the Passage of Wolves by turning to **241**.



309

You have attracted the attention of the denizens of the rooftops - the deadly gargoyles! Roll 1 die - that is the number of gargoyles which have detached themselves from their rocky perches and are flying towards you, intent on . . . doing whatever gargoyles do.



Each gargoyle has a fighting MR of 20, but a CON of 50 and can take 10 points per round on its hide like armor. Their hide is so tough that - if you hit them with a non-magical weapon - you must make a level 1 SR vs. LK for each blow. If you fail, you have blunted or damaged the weapon; deduct what you missed by from the adds of the weapon (if this takes you into negative adds, so be it!)

The gargoyles are swooping around you and will come at you in waves, striking and then weaving away. Each round, roll 1 die - this is the number of gargoyles you must fight that round (up to the number left, of course!)

Of course, you are hampered by the fact you are clinging like a fly to the stone wall of the Castle! You can only use a single-handed weapon (you need one hand to hold onto the wall) and must halve your combat adds during the fight. In addition, each round you must attempt a level 2 SR vs. STR - if you fail, you have slipped and fallen from the roof and must turn to **45**.

Should you defeat the gargoyles, take 35 eps for each one. And do not think you have destroyed all the gargoyles of the Castle - there are plenty more where they came from . . .

After you dispatch the last gargoyle and send its body tumbling to the bottom of the crag far below, you notice there are a number of shields hanging from the wall - you can examine them by turning to **163**.

Otherwise, you should decide if you are going to inch eastward on the ledge (turn to **43**) or westward (turn to **176**).

310

There is one coach in the coach house - an ornate black affair with lanterns at the front. The mud on the wheels looks fresh, as if it has only recently been brought into the Castle. You peer inside the coach, and what do you see?

Well, if you encountered Rheinard Heidrich outside the front gate, in his coach, and have already purified the coffin in the coach . . . you see *nothing*. Sorry about that.

However, if you did not encounter Rheinard Heidrich outside the Castle, then there is a coffin in here - a coffin with "RHEINARD HEIDRICH" on a brass plaque on the lid! Turn to **RED** paragraph **115** to attempt to purify this coffin.

When you return from the **RED** paragraphs (or if you never went there) you search the coach, but find nothing of interest. Either investigate the horse stalls (if you have not already) by turning to **439** or return to the courtyard at **49** and continue to explore.

311

You walk down the crag as the sun is rising, bathing the land in a warm glow which washes away the darkness and horror of the night.

You walk towards the village of Bistritz, towards the stockade and the gate, hoping for a hot breakfast, a firkin or two of ale and perhaps someone to share your tales with!

Did you rescue the black pegasus from the stables? If you did, turn to **120**. Otherwise, turn to **50**.

312

You find a piece of paper with a list of girl's names and addresses - all in the village - on it. Some of the names are crossed out. It takes you a few moments to work out that this is a list of girls Count Dracula wants to abduct! Of course, this isn't much use to you right now, but at least you know who are the prettiest girls in the village!

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**.

There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

313

You place the tip of the blade under the gem, trying to work it loose. Suddenly, there is a flash of magical power. You go flying backwards, stumbling to the ground. Your hand is shaking and trembling with pain - roll 1 die and take that directly off your CON.

Whichever weapon (or other item) you used to pry the gem loose is now made of shiny gray stone - if it was a magical weapon before, well, you are out of luck; 'cause it ain't now! It still gets the normal number of dice + adds for that weapon, but it is made of stone. It will shatter and be destroyed unless you can make a level 1 SR vs. LK each round it is used.

You think, though, the weapon has probably saved your life - turn to **452** to see what it is you have to face.

314

You hold her tightly around the neck and shake her. Just how threatening are you? Make a level 3 SR vs. CHR - if you pass, turn to **19**. If you fail, she is unimpressed - turn to **412**.

315

You are standing on one of the roofs of the Castle, and you can look around and take in the shape of the building. It is four-sided, built around a central courtyard. The western and eastern sides have a pitched roof atop a single story with a narrow walkway running down the central ridge. The northern side appears to have a second floor, also topped with a pitched roof. The four towers at each corner are two stories tall; the one to the south-east has lightning and Saint Elmo's fire crackling around it, the one in the north-western corner is being drenched by impossibly localized rain, and the one to the north-east has a hurricane howling around it.

The southern side of the Castle is mostly only a single story tall, with the same pitched roofs with a walkway down the ridge, but over the main gate the roof is taller and flat; there is a terrace there with chairs and tables - a place for outdoor parties and celebrations, perhaps?

The walls of the Castle and the towers are encrusted with gargoyles - is it perhaps just a trick of the light which makes them seem like they might move?

Leave the **RED** paragraphs and return to the **WHITE** paragraph that sent you here.

316

Your accent is truly atrocious, and you sound *nothing* like any Vampire in the Castle and - unless you were saying "One! Ah-ah-ah! Two! Ah-ah-ah!" you would struggle to get anyone to recognize Count Von Count. The old man is not convinced, and he stands up, grabbing at the edge of the table and swiping around with his cane. "Who are you?" he quavers. "I will defend myself! You are not one of the Vampires! Who are you?" His cat, picking up on his mood, stands and arches its back, hissing at you.

You can attack him by turning to **407**. Or, you can tell him you are not a Vampire, but are actually here to *kill* the Vampires by turning to **81**.

317

Roxana lies helpless before you, her shapely limbs scattered artlessly on the floor. She always wore nothing beneath her diaphanous dress and the combat has torn much of it away. She lies before you all-but-naked; her large, perfect breasts thrusting insolently upwards, the sculpted planes of her abdomen lying beneath them, sweeping down to her shapely, muscular thighs and the dark-tufted mystery between them. Your blood is pounding from the fight, coursing through your veins, but you feel it quicken even more at the sight of her, filling your flesh with potency.

You know what you have to do - you must take the firm shaft and drive it between her luscious breasts, piercing her soft flesh with the hard wood, pounding away with your weapon until the deed is done. She is so open, so vulnerable, begging to be impaled by all your strength until her inner wetness is exposed . . .

Make a L2-SR vs. INT to throw off the effects of her seduction. Remember any penalties you might have to resisting her hypnotism and, in addition, reduce your effective INT for this roll only by 1 point for every *additional* time you (not your character!) read those first two paragraphs! Be honest here!

If you fail the roll, take your horny and seduced self to **418**.

If you passed it, get ready to pound this slut's pussy at **155** (oh yeah, I typed that didn't I?).

318

You walk south-east down the tunnel. The air is dry and hot, and getting hotter all the time! You are soon running with sweat and panting - and all without having encountered sexy Vampires of the opposite gender! You consider this unfair.

If you are wearing full-body armor of any sort, you might want to stop and take it off before continuing - it is getting awfully hot and you can feel yourself getting light-headed. Of course, you will have to pack the armor away and you won't gain any benefit from it.

Decide if you are going to wear your armor or not, and then press on to **327**.

Of course, you don't *have* to keep walking into an oven. In this case, you can turn around and walk towards the cooler, damper air of the main chamber of the dungeons at **326**.

319

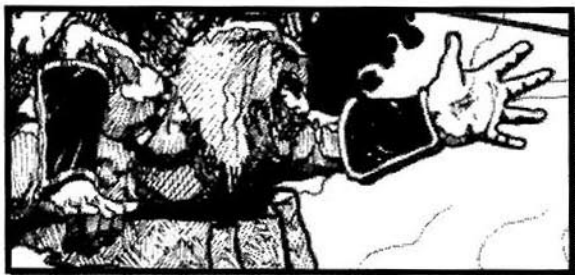
You hack down Nagahmemteh the Torturer, but even in his death throes he does not show any emotion. You make sure he is dead and then turn your attention to the prisoners - there must be two-dozen or more of them! Many of them are too weak to move, but others are begging you to free them . . . and some are straining at their chains, quite clearly insane. The noise is deafening, and you are not sure if this is a foolhardy thing to do or not . . . but you cannot simply *leave* them here! You snatch the keys from Nagahmemteh's belt and start unlocking manacles. You begin with the most sane-looking prisoners, and they help you unlock the other chains.

The result is - perhaps predictably - chaos. The deranged prisoners attack you and the saner ones almost as soon as they are freed, tearing at you and screaming incoherently. Other prisoners run off down the two tunnels leading into this chamber, while some simply slump down and cry, not knowing what to do. Others run towards Nagahmemteh and kick his body.

You will have to defend yourself, as painful as it might be, against the insane violence directed against you. These poor souls might not realize what they are doing, but they will still injure you.

Attempt a level 1 SR vs. DEX. For every point you missed by, roll 1 die and apply that to CON and armor as damage. If you pass the SR, then simply roll 1 die and apply that as damage to CON and armor.

If you survive the buffet and battering of the escaping prisoners, take 100 eps for doing your best to save them and an additional 75 eps for defeating Nagahmemteh. They all run off into the Castle, frantic to escape. You fear they will quickly be recaptured or killed, but it is possible some might escape. It is clear Nagahmemteh has conclusively broken their minds with his torture, and you hope their deaths will be swift and painless . . . unlike their lives.



There is a single prisoner left alive - an old man who was one of the ones who helped you unlock the chains. You hasten to his side - he is gravely wounded and you both know he does not have long to live. He smiles at you. "Thank you, stranger," he croaks. "It is too late for me . . ."

"Silence, old man," you say. "I have had this conversation once this adventure with someone far prettier than you. Do you have any valuable knowledge about the Castle, or should I just hold your arthritic hand while you pass away?" He looks a little put-out, but nods his head.

"What would you like to know?" he asks.

What, *indeed*? If you wish to ask about the village-girl Natasha, turn to **328**.

If you wish to ask about overcoming the seductive enchantment of the Vampires, turn to **460**.

If you wish to ask about the cures for diseases and other healing, turn to **187**.

If you wish to ask about any possible allies in the Castle, turn to **117**.



320

You callously strike down the girl without a second thought. She dies with a horrible scream. You suddenly realize you have killed an innocent without warning or provocation, an innocent who could not have defended herself against you even if she had tried. Roll 1 die and reduce your CHR by that many points. Go in shame to **420**.

321

You shoulder-barge the door - it is stout oak and banded with iron. Your only hope is that the nails holding the hinges in place give.

Make a level 3 SR vs. STR. If you fail, you bounce off the door - take the amount you missed the SR by in direct damage to your CON for a bruised shoulder, and turn to **218**. If, however, you pass the SR the spikes burst out of the doorframe and the door goes crashing to the ground. You burst through the resulting hole and into the Castle. Turn to **365**.

322

There is a sudden flash of magical power from the gem and you are instantly petrified! You are now just another statue in the Chamber of Moonbeams, your body and all your equipment made of shiny gray stone. But, most horrible of all, your mind still works! You can only hope the statue that is you will tumble, fall and shatter before your mind does, plunging you into the perpetual torment of immortal insanity!

Close the book for, while you are not dead, you wish you were.



323

You smile smugly at Miranda, who looks shocked and horrified you have freed Ariel from her cruel dominion. The sense of triumph is worth 50 eps. Her face quickly cycles to simple rage and she screams and leaps for you, jabbing at you with her hairpins. Make a level 1 SR vs. STR or DEX (your choice) - take any misses as direct CON damage from scratches before you manage to get your hands on her wrists and stop her. She is no match for your strength and she only struggles briefly before giving in. She slumps her shoulders.

"You have defeated my servants and I am no match for you," she says bitterly. "I surrender - take what you will and leave." She attempts to wrest her arms from your grip, but you hold firm. "I am not a threat!" she cries. "Let me go! Let me go, you *bully*!" She spits in your face.

If you want to take her at her word and let her go, do so and turn to **412**. If you want to teach this little dancing queen a lesson in pain, turn to **494**. If, however, you want to keep hold of her and tell her she is going to co-operate, or it *will* go ill with her, turn to **314**.

324

The kennels do not yield much of any great interest - unless, of course, you are interested in half-chewed marrow bones and matted piles of discarded fur. And, if you are, you are *weird*.

However, stirring around in the straw and rags, you find a few gold pieces and some fragments of treasure - a total of 1 die x 10 gps worth. If you can pass a level 1 SR vs. LK, you can also find a gnawed piece of wood long enough and sharp enough to be used as a stake! A useful find, indeed.

For now, return to the courtyard at **49** and choose somewhere else to go.

325

You wander through the corridors of the Hall of Mirrors, seeing yourself reflected time and time again. Roll 1 die - if you get a 1, you have met someone or something wandering the corridors too! Turn to the **Wandering Monster Table** and see what you have encountered. When you are done with the encounter, or if you encountered nothing, go back to **302** to continue exploring.

326

You are standing in a fairly large room, stone-flagged and with a vaulted stone ceiling. It is cool and damp and the only illumination comes from torches in sconces on the walls. You are clearly underground, in main hall of the dungeons of the Castle. Various doorways and other entrances lead in many different directions.

Roll 1 die - if you roll a 1, you have encountered a **Wandering Monster** (or one has encountered you) and you should go to the **Wandering Monster Table** and see what you have encountered. When you are done (and hopefully not dead!) read on.

This is a large and fairly bare room, with little of interest in it. There is a neatly-stacked pile of firewood to one side of the room, set there to dry.

A stairway in the north-western corner leads upwards. A finely-constructed archway leads to the north - but it appears to lead into a rough-hewn cavern which is dank and dark. There is a door to the west and a fairly narrow corridor leads to the east.

In the southern wall there is a magnificent archway, decorated with fine carvings and flanked by two statues of the Grim Reaper. A huge, oak-bound door studded with brass nails blocks the archway. A brass plaque on the door reads "CRYPT".

Finally, there are two very crude tunnel entrances in the south-east and south-west corners of the room. It almost looks as if the chamber was dug out of an existing cavern, paved and flagged and vaulted, but these tunnels have been left open and unfinished. The air coming from the south-eastern tunnel mouth is hot, dry and smells of sulfur and smoke. You can hear faint noises of blacksmith work. If you strain your ears, you can hear groans and moans from the south-western tunnel.

Your options are;

- *If you have not already done so* you can investigate the pile of drying firewood by turning to **29**.
- You can take the stairway in the north-western corner upwards by turning to **186**.
- You can go through the northern archway into the dark cavern by turning to **178**.
- You can go through the western door - it leads to **299**.
- You can enter the narrow corridor to the east by turning to **47**.
- *If you have not already done so* you can take the southern door marked "CRYPT" by turning to **167**.
- To go down the south-western tunnel, turn to **431**.
- To go down the south-eastern tunnel, turn to **318**.

327

Despite the heat, you press forward. The air is horribly dry and insanely hot. The walls of the tunnel are searing to the touch, and the soles of your shoes begin to smoke. There is a dull, crackling roar from the tunnel ahead of you and a fierce orange-red glow. You round a corner in the tunnel and are faced with a terrible conflagration.

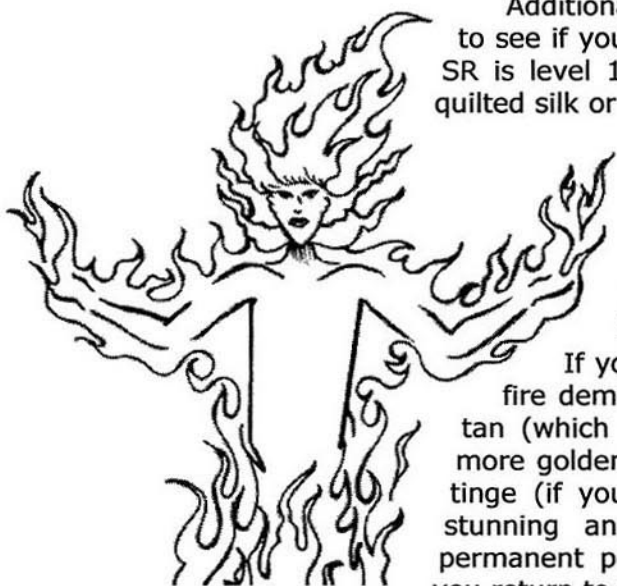
You are standing - as far as you can tell, because the extreme heat and light obscures almost everything - in a rough-hewn chamber.

The walls are glassy and rippled, as if the stone itself has melted and flowed like wax. The tunnel you have entered by is the only exit.

In the center of the chamber is a raging inferno, a roaring, crackling column of fire rising to the ceiling and beyond, spitting sparks and glides in all directions. You look upwards - the roof of the chamber has a circular iron grille in the center and the flame is rising through there in a constant burning stream. You cannot see what might be beyond the grille; the heat and glare are simply too much.

Suddenly, you see leaping figures in the fire! They are short, about the size of a Dwarf, with a powerful torso and arms, but no legs - only a tapering tail of fire. They are some kind of fire sprite or demon, and they look hostile! One of them leaps from the fire and attacks you - you must defend yourself!

The fire demon has an MR of 30. Fight it normally, but unless your weapon is enchanted there is a chance it will be ruined. Each round, roll 1 die - if you roll an odd number the weapon has lost one add. If its adds fall to less than 0, change a die into four adds. So, if a weapon gets 3+0 and you are required to remove one add the weapon falls to 2+3.



Additionally, each round attempt a SR vs. your current CON to see if you can remain conscious in the tremendous heat. This SR is level 1 if you are unarmored, level 2 if you are wearing quilted silk or leather, level 3 if you are wearing lamellar, level 4 if you are wearing scale or mail, level 5 if you are wearing ring-joined plate and level 6 if you are wearing plate armor. If you are wearing some kind of unusual armor (such as a tunic or robe which gives armor points) choose the nearest equivalent. If you fail the SR, then you fall unconscious and the fire demon kills you instantly.

If you win the battle, take 50 eps. Your combat with the fire demon has changed you - you are now sporting a *deep* tan (which will fade somewhat, but your skin is permanently more golden than it was before) and your hair has a subtle red tinge (if your hair was red to start with, it is now absolutely stunning and striking). Roll 1 die - you have this many permanent points of protection against fire or heat damage. If you return to this chamber in the future you will gain no additional

benefit, although you will be able to fight another fire demon!

For now, go north and west down the corridor and return to the main chamber of the dungeons at **326**. As the air gets cooler, you will put back on any armor you have previously removed.

328

"Old man," you ask, "I seek the village girl Natasha - where is she?"



"Oooo," croaks the old man, "young Natasha! A fine girl, possessed of a truly lovely pair of great big tits. And wonderful long legs. And very tight puss-. . .er, purse strings; she is well-known as being frugal." You sigh in annoyance.

"Old man," you say sternly, "enough schtick. *Where is she?*"

"She has been taken by Katerina the necromancer to be her lady's- maid and slave," the old man gasps. "Her chambers are found down the corridor that leads east from the dungeons." You nod.

"How will I know this Katerina, old man?" you ask. He smiles a leering toothless grin.

"Well," he says with a gleam in his eyes, "she really *does* have a truly lovely pair of great big tits... heh-heh-heh . . . and wonderful long legs that open wide . . . heh-heh-heh. She likes to play with a phallic

shaped staff. Fnar-fnar." And, with that, he keels over quite dead.

"Dirty old pervert," you remark to yourself, and turn to **363** to search Nagahmemteh's body.

329

You enter a long north-south passage. The walls are paneled with dark wood and the floor is marble, encrusted with dried guano. Hanging from the rafters of the corridor are hundreds if not thousands of bats! This is the Passage of Bats.

The bats are still and seem dormant, but you know that if you make too much noise or any sudden movements they will be disturbed and attack you. Make a level 2 SR vs. DEX - if you fail turn to **RED** paragraph **352** to fight the group of bats which wake up and attack you.

Should you survive the bats (or not disturb them) you can take one of the many doors from the Passage of Bats; (see options on the next page)

- To take the door at the northern end of the corridor, turn to **93**.
- To take the door at the southern end of the corridor, turn to **78**.
- To take the northernmost door on the west side of the corridor, turn to **111**.
- To take the center door on the west side of the corridor, turn to **253**.
- To take the southernmost door on the west side of the corridor, turn to **190**.
- To take the northernmost door on the east side of the corridor, turn to **307**.
- To take the center door on the east side of the corridor, turn to **413**.
- To take the southernmost door on the east side of the corridor, turn to **36**.

330

A small bat flutters towards you, and you do not pay it much mind until it is within a few yards. Suddenly, it expands and shifts – it changes into a young-looking man dressed in black evening wear. He is dark of hair and eye, and pale of skin. He has sharp fangs and a piercing gaze. This is one of the twin sons of Vladimir Dracula!

He snarls and springs for you – his body shifting and changing even as he does. One moment his hands are the claws of the wolf, the next his arms are the leathery wings of a giant bat! Turn to **222** to fight him.

331

You offer to hold your weapon in your off-hand to compensate for his lack of cranium, but this only seems to offend him (you cannot be sure, as he has no head, and thus no expression).

As he moves to attack you, you hear a voice from inside the coach bellow "Slay this fool and let us be off to Castle Dracula! I wish to dine with my fiancée this evening! I have gifts for her!" You hope they are something which can be sold on the open market. For now, however, you must face the headless coachman in combat by going to **462**, but not before raising your CHR by 1 point for your gallant gesture.

332

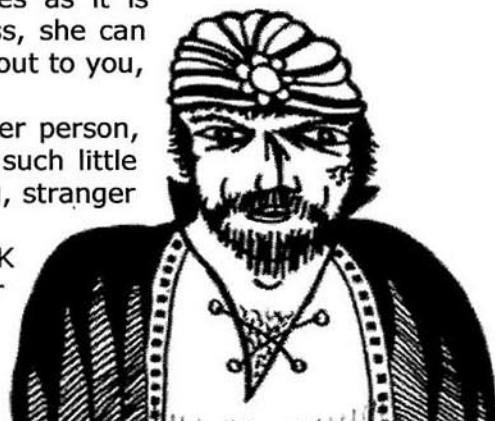
You turn a corner in one of the narrow corridors of the Hall of Mirrors and find yourself face to face with your reflection. Nothing wrong with that, but you notice this reflection looks hale and hearty, much better than your battle-damaged self! Roll 1 die and restore that many CON points. If this would take you over your maximum CON, you may spend any excess CON points gained to cure one disease per excess CON point. If you *still* have CON points left over, you may apply them as permanent bonuses to your CHR as your body becomes more healthy and attractive. Now return to **302** and continue exploring.

333

"Are you completely nuts?" you ask. "I am supposed to go in there dancing around like Fred Astaire? It's going to be hard enough to fight the Vampires as it is without tap-dancing! Your daughter got herself into this mess, she can get herself out. Look, if I find the bits of paper I'll bring them out to you, okay?"

The gypsies look grieved. "I thought you would be a better person, stranger – you will not succeed against Dracula if you have such little heroism!" He bites his thumb and flicks it at you. "I curse you, stranger – and a gypsy's curse is not a light matter!"

The old gypsy is quite right – roll 1 die and reduce your LK by that amount permanently! If you wish to take back your harsh words and agree to help Esmeralda, turn to **85**. If you would like to attack the gypsies, turn to **449**. If you would rather just leave, you can go north to the bottom of the crag at **468** or south to the top of the crag by turning to **442**.



334

The tub is full - both of blood and firm, nubile, undead flesh! Hanging from the meat hooks are three corpses, young women with their throats slit, still-warm blood dripping from the ragged gashes. In the copper tub are voluptuous women with alabaster skin, as cold and hard as marble. They are sliding over each other, laughing, caressing each other, their full, ruby lips sharing the blood dripping from above . . . and wetly mouthing each other.

These are the Brides of Dracula, beautiful women whose undeaths are devoted to nothing but selfish, indulgent, decadent pleasure. They are bathing in blood - perhaps to feed, perhaps to restore their beauty, perhaps for no reason except the unholy joy of killing a human. They are certainly enjoying each other in a vile display of incestuous lust. You swallow heavily and take a hesitant step forward, intending to slay these undead sluts where they writhe.

They turn and see you, laughing joyfully and with their wonderful bodies running with warm, sticky fluids over their erect nipples. They rise out of the copper tub, flaunting their flesh at you and smiling at your reaction and rubbing their vagina's in such a way never to be seen in a solo again. They beckon you towards them.

Have you destroyed the blonde Bride of Dracula once and for all, or is she still undead and kicking? (If this is the first time you have encountered the Brides, then you obviously haven't destroyed her!) If you have not destroyed her, you must face her here - turn to **213**. If you have destroyed her, then turn to **215** to face her dark-haired sisters.

335

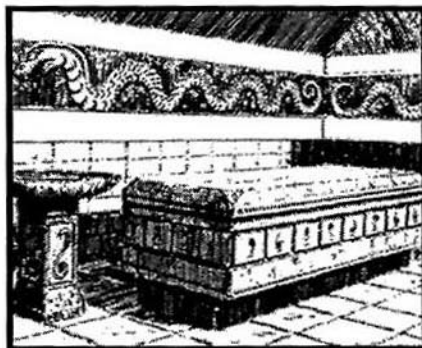
The mausoleum is not large and is made of finely-cut marble with a great iron door. Carefully, you push it open and enter - inside there is not much space at all. If you have been here before, there is nothing of any interest here - either check out the copse of trees if you have not done so already by turning to **212** or jump back into the big blue swirly thing by turning to **304**. If this is your first time here, read on.

There is a large sarcophagus in the center of the mausoleum; a heavy marble slab on the top of it carved with runes you cannot read. And the lid is moving! It is lifting up and sliding off - with a crash it falls to the floor in a shower of dust! From out of the coffin rises a tall, saturnine figure with alabaster-skin, black hair and piercing red eyes. He is dressed in formal evening wear with a long red-silk lined cloak, and his teeth are white fangs. He is a Vampire!

"Oh, goody," you say sarcastically when you realize he is *not* one of the Draculas either by blood or intention to marry. He laughs in the usual manner of the stereotypical Vampire.

"Ah-ah-ah!" he guffaws. "I am Maugrim Ravenloft, generic Vampire! I shall slay you and drink your blood!" You really did not expect this to go any other way, and so you are quite prepared for him to leap forward and attack you with fang and claw, which he does without delay.

Maugrim Ravenloft is a fierce opponent, as he does not fear copyright infringement or being called derivative. He has an MR of 50, but his fangs and claws are poisoned with a toxin which doubles damage. Should you manage to kill him, turn to **89**.



336

You have encountered Ariel the Sable Sirocco, the wicked airy spirit who dwells in the Tower of Air - but sometimes might come howling to do the bidding of certain denizens of the Castle . . . With a howl, Ariel lifts you into the air, wrapping you in the black hurricane of his body, and batters you against the walls and floor.

As you and he tangle with each other, you understand who and what he is. Ariel is powerful, but he is nothing more than air - and has no desire to be trapped here on this solid plane. He is not a truly evil spirit (although he is certainly not good); he only serves because he is ensorcelled to do so. You know you cannot damage him, but if you can break the spell that holds him here he will be able to leave and - out of gratitude - will leave you alone.

Combat with Ariel is handled with Saving Rolls. Each round, make the following SRs;

- A level 1 SR vs. STR to see if you are thrown violently into the walls and floor. Take any misses as direct CON damage as you are battered against solid things.
- A level 1 SR vs. DEX to avoid Ariel's flashing teeth and claws. For every point you miss, roll 1 die in damage. Apply the resulting total to your armor and CON as normal damage.
- A level 3 SR vs. INT to try to break the enchantment binding Ariel to Castle Dracula by force of will. Make a note of how much you make or miss the SRs, and keep a running total from round to round (with excess numbers rolled being positive, and amounts missed by being negative). You need to get a positive total of 10 or more to banish Ariel

As soon as you get an excess total of 10 or more, the spell binding Ariel to the Castle is broken and he gives a scream of joy. "What I have been charged with is now well done!" he howls. "Now to the elements I shall be free! I thank thee, stranger, and bid thee farewell!" Ariel's blessing is worth a permanent bonus of 1 to your SPD.

Note that you have defeated and banished Ariel the Sable Sirocco. Take 200 eps for defeating the airy spirit, and leave the **RED** paragraphs and return to the **WHITE** paragraph which sent you here.

337

The door jerks open, to reveal one of the most beautiful women you have ever seen. She is tall and slender, with an alluring figure built for sin. It is blatantly obvious she is quite naked beneath the diaphanous white robe she has causally thrown on. Her hair is long and dark, her lips red as blood and her skin lily-white. But it is her eyes that draw you - as she walks towards you, swinging her hips and with the translucent silk of the flimsy dress clinging to the intoxicating curves of her well-muscle thighs, your eyes are caught by hers. They are burning green, as bright as emerald and cold as leaves under ice. You feel your mouth go dry. This is Roxana Dracula - one of the Vampires you have come to this castle to slay!

Through the door you can see her bedchamber, complete with an open coffin in the center of the room. Lying in the coffin is a young man - muscular and handsome, but clearly exhausted and near death. He is panting desperately, blood trickling from his neck. The signs of painful, unfulfilled wanting are clear on his body - you have interrupted something intimate and private! He gasps his last and dies as Roxana's face shows rage and frustration. She opens her perfect lips and screams "BOYS!"

You have a bad feeling about this as you turn to **217**.

338

Placed on a small stand on the desk you find a golden ring, with a pink stone in the shape of a heart pierced by a silver sword - the symbol of the Paladins of Asrel! There is still a finger-bone thrust through the band of the ring - it obviously belonged to an unfortunate Paladin who came here attempting to destroy Dracula! You can wear the ring if you wish; it an enchanted ring and gives you +1 to the base armor value of any shield carried by the hand wearing the ring.

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

339

You pull her eagerly down onto the sand. She offers no resistance, but rather encourages you with her lascivious entreaties. Amid the lapping waves of the cool lagoon your bodies melt into one in languorous hours of pleasure which you remember all your life but are over much too soon. Take 250 eps for receiving the pleasures of the goddess, and turn to **254**.

340

You reach out, intending to open the coffin, but there is a sudden BAMF! and a tall, dark figure appears before you! He has teleported out of the coffin! You leap backwards as he slashes at you, and swing at him with your weapon - but with another BAMF! and a smell of brimstone he teleports out of your range. You will have to be quick to kill him! Turn to **472** to fight him.

341

You have encountered a tall, dark, broad-shouldered man dressed in dark evening wear with a red-lined cape. His shirt is white and frilly, his hair and eyes dark and he is armed with a long rapier. "Ah-ha!" he cries, "Have at you, sirrah!" and attacks you.

This is Rheinard Heidrich, Roxana Dracula's fiancé and a guest in the Castle - turn to **44** to fight him.

342

"Hello, Chost," you say politely, and introduce yourself. You say you are just passing through, and attempt to strike up a conversation with him. It soon becomes amazingly apparent he has a completely one-track mind - he wishes to discuss smithcraft and smelting, forging and forming, tempering and teacakes . . . he produces a plate of crumpets and a hissing kettle and pours tea for you both (if you have lost temporary STR, you may recover 1 die worth of points, and may also heal 1 CON point).



You sit politely and talk about blacksmithing with this gigantic monster made of sentient iron - it is clear he is far more learned in this subject than you, and he has little patience for fools, braggarts, or those who are impolite! Make a level 3 SR vs. INT (you may reduce this to a level 2 SR if you are a Dwarf or other race famed for their skill at smithcraft) to see if you can not only keep up with his discussion, but also not make a total fool of yourself by saying something impolite or inappropriate.

If you pass the roll, your company is pleasant to him and he is pleased you stopped by - take 25 eps and turn to **142**. If you fail the roll, however, he is insulted or bored by your company and he attacks you - turn to **390**.

343

You are back in the Passage of Night, but now you have killed the Night Demon there is much more light here. It is still unnaturally dark, but you can see where you are going. The passage is much like the rest of the Castle - paneled with dark wood, a marble floor underfoot. There are two doors to the north, two to the south and one at the western end of the corridor. There is also a (comparatively very) bright archway to the east.

Will you take;

The eastern archway? (turn to **106**).

The western door? (turn to **223**).

The westernmost door in the north wall? (turn to **270**).

The easternmost door in the north wall? (turn to **208**).

The westernmost door in the south wall? (turn to **362**).

Or the easternmost door in the south wall? (turn to **235**).

344

You are alone in the wine cellar, and can search it freely. You examine the bottles of wine . . . and see they are not wine at all! They are *blood*, each one labeled with a date and a vintage; Elf, Dwarf, Human, Leprechaun . . . You decide against drinking any.

However, the truly important find is a coffin! It is hidden behind the racks and could not be seen from the doorway. It is a small coffin, with simple brass fittings and dark lacquered wood. The brass plate on the lid reads "VLADIMIR DRACULA". It is not just *any* coffin, it is one of the Count's coffins!

If you have not already destroyed this coffin, turn to **RED** paragraph 129.

When you come back to this paragraph, or if you have already destroyed this coffin, leave the wine cellar and return to the main chamber of the dungeons at 326.

345

You have encountered a beautiful young woman, barely a teenager, dressed in a lovely off-the-shoulder black dress. But, despite all the exposed skin, she is wearing a wide choker around her slim neck. She looks vacant, pale and wan - you realize she is a human girl seduced by the Vampires, and the choker hides bite marks!

As soon as she sees you, she recognizes you as an enemy and - with a dreadful shriek - launches herself at you. You think she will be no threat - she is slender and slight - but you are quickly disabused of that notion as she proves to be demonically strong and fast! The only saving grace is that she is as fragile as any normal girl, despite her preternatural strength and speed.

Fight her! She has an effective fighting MR of 50, but a CON of only 15. Her fingernails and teeth count as being poisoned with Dragon's Venom (quadruples damage). If you win, hack her head from her shoulders, take 100 eps and leave the **RED** paragraphs and return to the **WHITE** paragraph which sent you here.



349

You walk through the narrow corridors of the Hall of Mirrors, looking at your reflections in the many mirrors on the walls. You jump with surprise - in one of the mirrors there is the reflection of a huge red demon behind you! It is taller than you, massively muscled, with a terribly ugly face, gigantic wings and skin the color of fresh-spilled blood! You spin around, your weapon drawn, but you can see nothing. But whenever you look in the mirrors, the demon is there!

The demon raises a long, barbed blade and swipes at you - you duck just in time, but you feel the wind of the blow. The monster is definitely real, but you can only see it in the mirrors! You must fight it.

The invisible demon has an MR of 50, but fighting it is very difficult as you cannot see it except in the mirror. You have a choice - you can fight it by ignoring the mirror and simply fighting what you cannot see. In this case, treat the combat as a normal fight against an invisible monster (halve your combat totals). Alternatively, you can look into the mirrors to fight the demon. In this case, make a level 1 SR vs. INT each round to remember to reverse the direction of the blows. If you pass the roll, you can fight normally. If you fail the roll, your combat total for that round is *quartered* as you step into the blow!

If you defeat the invisible demon, it falls over dead, becoming visible as it dies. Take 75 eps and continue exploring the Hall of Mirrors by turning to 302.

347

The storeroom is full of all kinds of stuff - ropes, lanterns, trunks full of old clothes, boots. You can take any item of basic equipment (no armor or weapons) you desire. There are plenty of things which might be worthy a lot - candlesticks, statues, rugs, carpets, drapes - but they are bulky and heavy to carry. You content yourself with a bit of petty larceny and prying some gems from their sockets.

You can sell these for 1 die x 50 gps when you leave the Castle.

For now, take yourself back to the Passage of Night at 105.

348

You are standing in the anteroom of Count Dracula's chambers, a lavishly appointed room filled with beautiful furniture and with a thick carpet on the floor, now strewn with the miniature corpses of metallic lovelies. This is a truly lovely room, a testament to the comforts money can buy . . . and also to Dracula's taste, as the room is indeed pleasant and not gaudy. A large leaded window to the north overlooks the village, and there is a massive desk in front of that window, strewn with papers and books. There are more books on shelves against the walls, together with various interesting-looking items scattered among them.

There are three exits to this room. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**. Alternatively, you can spend some time searching this room. If you would like to do this, turn to **380**.

349

You find a dagger (treat as a Sax) made of purest silver. It gets the normal number of dice and adds, but may be useful in defeating lycanthropes.

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

350

You reach the part of your tale where you describe how you met the old wine-taster and his cat, and you stop for a moment, saddened that he did not come with you to escape the Castle. But then one of the girls jumps up and runs to the fire, and leads him to your table!

He seems to be in good spirits - he has his cat at his feet, a glass of good wine in one hand and (now) a devastatingly curvy girl in the other. He seems to be making the most of the excuse he cannot see where his hands are going. You are overjoyed to see the old man again, and he is very interested to hear your tale. His cat curls up, purring, on the table as you recount your adventures. Take a 100 ep bonus for seeing the sommelier alive once more.

Go though the following questions; as soon as you get to one you can answer "yes" to, *immediately* go to the indicated paragraph;

Did you willingly take the cursed shoes from Esmeralda (without killing her!) AND lift the curse? Turn to **5**.

Did you meet Gaudete and let him accompany you? Turn to **139**.

Did you find papers marked with a cross, a curve and a line during your adventure AND did you leave the gypsy dancing girl alive? (If you didn't kill her, then she is alive!) If so, turn **427**.

Did you meet Lady Kalistaros? Turn to **225**. If you did not do any of these things, turn to **144**.

351

You conduct a quick search of the entrance hall, but there is nothing of any real interest here - it is clear Dracula would not put something of great value in a place where all his visitors come! There is no particular reason to stay in here. You can exit through the western door to **67** or the eastern door to **78**. You can also go through the French doors to the north and into the sunken garden at **157**.



You have encountered a swarm of bats, a black cloud of leathery wings and furry bodies. These are not fruit bats or bats which eat insects - they are vampire bats! (natch) They have smelled your blood and come seeking out a warm, fresh meal!



You will fight the bats using saving rolls. They have a total CON equal to 1 die x 10. Each round, make a level 2 SR vs. DEX. If you pass the roll, deduct whatever you exceeded the target number by from the bats' CON. If you fail the SR, the bats have latched onto you and are sucking your blood - take hits directly off your CON equal to the amount you missed the SR by. Continue making these SRs until either you or the bats are dead.

If you win, take bonus eps equal to the CON of the bats. If you took any hits in combat, make a level 1 SR vs. LK. If you fail the SR, the bats you fought were carrying rabies, and you are now infected! The disease will eat away at your nervous system.

Every paragraph (even those you return to), roll 2 dice. If you roll a 2, then you must deduct 1 from your DEX. If you roll a 12, you must deduct one from your INT. You will remain infected until you are specifically told you are cured, or until your INT or DEX falls to 0, at which point you will be dead.

For now, return to the **WHITE** paragraph which sent you here.

353

You reach for the apple tree, intending to break off a branch and carve it into a hard, firm shaft designed to impale flesh (or perhaps just a stake) and are surprised (or perhaps not) when the branches of the tree grab your throat and try to throttle you! You heave backwards, trying not to be choked to death by this deadly plant!

Attempt a level 2 SR vs. STR - subtract any misses from CON. Keep attempting the roll until you either pass, or pass *out* (or are dead, actually, as there is no "unconscious" rule in T&T).

When (and if!) you pass, you stagger backwards, a piece of applewood held in your hands. You sit down (well out of reach of the tree!) and carve it into a stake (if you don't have a bladed weapon to carve it with, well . . . you are going to have to wait until you get one, aren't you?) Add one to your "stake" inventory - and note this stake is made of *applewood* (which may be significant).

For now, you decide against trying to break any more stakes off these trees unless you absolutely have to - surely there are trees somewhere else which are not going to try to choke you?

If you have not already done so, you can check out the mausoleum by turning to **335**. Otherwise, turn to **304** to jump back into the big blue swirly thing.

354

You have managed to defeat the lovely but deadly Brides of Dracula, and have also destroyed their coffins with prayer and Holy Water. They have nowhere to flee to and are at your mercy. Do you have one or more stakes? If so, turn to **55**. If you don't have any stakes, turn to **443**.

355

You have the uncomfortable sensation of being looked at as if you are a piece of meat - one which Roxana might find toothsome. She smiles and moves sensuously towards you. "You are strong and beautiful," she purrs. "The true gift here was not the jewelry, but *you*."

Nervously, you draw your weapon - but she does not seem concerned. Your perception has narrowed to nothing but her burning green eyes and ruby red lips. You can feel your will slipping away . . .

Make a level 3 SR vs. INT to resist her seductive hypnotism. If you fail it, males should turn immediately to **261** and females should immediately turn to **13**.

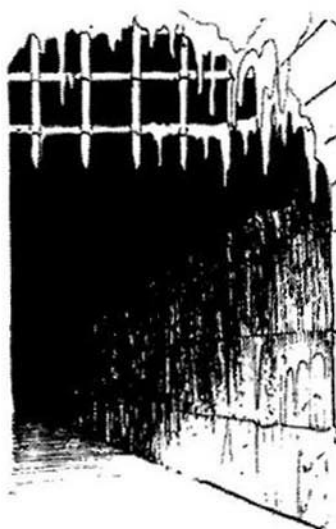
If you pass the Saving Roll, you snap out of the trance just in time to see her face contort with anger. You realize there is nothing for it but to attack her. Turn to **110**.

356

You are back in the oubliette - did you really like it so much you just had to come back? Or did you just forget you were ever here?

Oh-ho-ho, I slay myself. Well, maybe not - but something might slay *you*. Roll 1 die - if you get a 1, you have encountered a **Wandering Monster**. Go to the **Wandering Monster Table** and see what you have encountered. If you survive, or you encounter nothing, read on.

Your choices are *two* - you can go down the tunnel leading to the north-east by turning to **431**. Or, you can attempt to climb out of the oubliette and into Grool's chamber on the ground floor of the Tower of Earth. To attempt this, make a level 1 SR vs. STR - if you pass, you can turn to **80**. If you fail, you slip and fall - take 1 CON point of damage. You can try as many times as you wish, but must deduct 1 CON point for each failure. If you give up on climbing you will have to take the tunnel to the north-east.



357

The villagers listen with growing joy as they learn you have killed all the Vampires, except some of the whores. They are under no illusion these vampiric sluts will continue to use the Castle for their debased pleasure, but the threat from the Castle is much less than it once was.

Take a bonus of 800 eps and close the book. Your adventure is over and your character may not adventure here again.

358

You have successfully bypassed all the traps without getting dead - take 100 eps for your skill - and have arrived in the tomb of the evil king. You look around you - it is a small room, pyramidal in shape and with the same sort of flat relief carvings on the walls.

There is a large sarcophagus in the center of the room - it is richly decorated with paint and gold, but it is thick with dust and the grime of ages. It is in the shape of a snake-headed man.

There are many treasures scattered about this room - fine chalices, jars, pots of coins and jewelry - as well as many mundane items such as chairs, tables; even sacks of long-moldy food! But your attention is drawn to four large jars, one on each side of the room.

Each one is topped by a carved stopper and sealed with wax. The one to the north has a stopper carved into the shape of a baboon head, the one to the south a human, the one to the east a jackal and the one to the west a falcon.

You take a step into the room, intending to get a closer look, when you hear an ominous creaking - the sarcophagus is opening! With a crash, the lid falls to the floor and a wizened form wrapped all in dirty bandages lurches out. It is humanoid, but thin and emaciated, and is wearing a full-head golden mask in the form of a hissing cobra. The jeweled eyes of the mask glow red with evil magic.

The figure raises his hands and the jars crack open and a vile, pulsing mess of necrotic flesh issues from each one - bulging strings of viscera and blood. The way out of the room is blocked, and you have no choice but to fight.

The figure reaches down into his sarcophagus and pulls out a great curved blade glowing with evil runes. He points the blade at you.

"I am Ramtep the Undying!" he gurgles, as though his throat is full of mucus. "I shall destroy you and begin my crusade against the living anew!"

Looks like you are the only thing standing between the world and some sort of ancient evil from antiquity . . . once again. Ramtep has a CON of 60 (when you are already dead there is not a lot which can be done to destroy you) but only 18 personal adds. His sword is a Falchion which counts as being permanently poisoned with Dragon's Venom (quadruple damage after deductions for armor). In addition to fighting him, you must face the masses of viscera which broke from the jars and oozed all over the floor. Each round, roll 1 die on the following table;



1. The intestines strangle you - make a level 2 SR vs. CON and subtract any misses directly from your CON for asphyxiation
2. The stomach vomits acid all over you - roll 1 die and take that many CON points in direct damage
3. The lungs blow at you - make a level 2 SR vs. STR or halve your totals this round as you are blown backwards
4. The liver heals Ramtep - roll 1 die, he recovers this many CON points
5. The viscera does not attack you, but Ramtep blasts you with his eyes. Unless you make a level 2 SR vs. DEX, you will take 3 dice worth of damage applied to armor and CON from the evil magic
6. Roll twice on this table and apply both results, re-rolling duplicates or further rolls of 6

If you defeat Ramtep, the animated piles of viscera collapse with him into glutinous messes on the floor. Take 200 eps for defeating him and his body parts. Quickly, you shovel them and his mummified remains into the sarcophagus - you can smell a sharp, acrid odor like pitch or tar and you are determined to set a torch to what is left of this evil sorcerer.

But, before you do that, you might want to search his tomb to see if there is anything worth looting. If you would like to do this, turn to **387**. If you would instead like to set fire to the body and leave, turn to **30**.

359

You walk a few yards south down the corridor and soon find yourself in a place where the walls are lined from floor to ceiling, and for several yards along the corridor, with stone doors about a foot square. Each door is secured into place with a bolt in each corner and has a verdigris-encrusted plaque in the center. This is an ossuary, a place where the bones of the dead are laid to rest. There must be dozens of skeletons interred here . . . which is not something you want to think about when in a Castle simply humming with necromantic power . . .

Sure enough, there is a terrible surge of dark magic and you hear a clattering rattle behind you, followed by a deafening crack as something explodes outward. You spin around, to see fragments of one of the marble doors falling to the ground and a skeleton lurching towards you. All around you, more skeletons are bursting from the walls of the ossuary.



The skeletons each have a CON of 5 (they are very fragile as they are nothing more than bones) and are armed with a variety of rusted weapons, lengths of bone or nothing at all (they fight as if they have an MR of 10 each, and their MR is not reduced as they are injured). Crushing or smashing weapons do double damage as they break bones and grind them to a thin powder.

Each round, 1 die worth of skeletons burst from the walls of the ossuary. This will continue until you roll a 6 for the number of skeletons appearing that round, after which no more skeletons will appear. Fortunately, only 6 skeletons can reach you at any one time (the rest will crowd behind their fellows and move forward to fill the space filled by those you smash to powder).

If you survive, take 7 eps for each skeleton you killed, and take a look into the ossuary chambers left vacant by the skeletons. Roll 1 die on the following table for each skeleton destroyed to see what grave treasures were interred with them;

1. Nothing
2. 1 die of gold pieces
3. 1 small gem (roll on the treasure generator)
4. 1 die of gold pieces, 1 small gem
5. 1 die of small gems
6. A jeweled dagger worth 1 die x 100 gps



Once you have finished looting the tombs of the dead, you can either advance further into the crypt by turn to **375** or return to the main chamber of the dungeons by turning to **326**.

360

You have encountered a werewolf, a deadly lycanthrope, half-wolf, half-man, half-violence! Now, that is three halves, which - by anyone's measurement - is a lot of monster! The werewolf is tall and well-muscled, with a huge lupine head, reverse jointed legs and great knobbly clawed hands. It howls and charges for you - this will be a desperate fight!

The werewolf has a MR of 70 and can *only* be injured by an enchanted or silver weapon - if you do not have an enchanted or silver weapon, then your adventure will end here! Fight the werewolf normally.



If you win, take 100 eps. If you took any hits in combat, make a level 3 SR vs. your current CON - if you fail, you have contracted lycanthropy, the disease which turns men into werewolves! The only cure is belladonna - if you have some belladonna (or find some later) you can eat it to cure the disease. It will cost you 1 die worth of CON points as the plant is poisonous, but it will cure the disease.

If you cannot cure the disease now, then for every paragraph you visit after this one (including returning to paragraphs) roll 1 die and keep a running total of these rolls. As soon as the total is higher than your total combined Prime Attributes, lycanthropy has taken over your body and your mind will fracture and tear even as your body twists and changes. You will turn into a werewolf and your adventure will be over!

For now, leave the **RED** paragraphs and return to the **WHITE** paragraph that sent you here; and try to find some belladonna!

361

You search the shields to find Lady Kalistaros', and quickly locate it. It is a large Knight's Shield, fashioned in the shape of a crimson heart. It is a magical shield and is very powerful indeed. The shield has standard stats for a Knight's Shield. However, it takes *double* hits versus the Undead (which means quadrupled if you are a warrior!), and also can apply its basic protection (i.e. double the normal hits, but not quadrupled if you are a warrior) against direct damage spells (such as *Blasting Power*, *Take That You Fiend* etc.)

Take 100 eps for this wonderful find. Now you can get off this ledge - decide if you are going to inch eastward on the ledge (turn to **43**) or westward (turn to **176**).

362

You enter a room which looks empty - there are a few chairs and a table, a cupboard against the wall, and some knives and forks on the table - but you cannot see anyone here. You are about to move further into the room and explore, when the door slams behind you!

Suddenly, a knife jerks off the table and flies towards you - you dodge out of the way only just in time. The room is cold now - there is a spirit here, a poltergeist! Forks and plates lift themselves off the table and fly towards you - make a level 2 SR vs. DEX, deducting any misses directly from CON. You realize you cannot defeat the poltergeist - it has no body to destroy.

You are simply concerned with getting out of here!

The door behind you is held shut by the noisy spirit, and you will have to wrench it open, all the while being battered by the contents of the room. Each round, make a level 2 SR vs. DEX and deduct any misses directly from CON as you are battered. Also attempt a level 3 SR vs. STR - if you pass, you wrench the door open and can escape to the Passage of Night at **105**. If you fail the roll, make another set of SRs, taking damage as appropriate. Keep making these rolls until you either die, or escape to the Passage of Night.

If you *do* escape, you can take a bonus of 25 eps for escaping the Poltergeist.

363

You conduct a quick search of Nagahmemteh's body. His armor is dented and battered from the beating his corpse took at the hands - and feet - of those he had tortured. His jewelry looks valuable, but the thing which attracts your attention is the nail driven through his ear lobe; why would he do that? It seems so odd - if he enjoyed pain and disfigurement, why is he not tattooed and pierced everywhere? If you wish, you can take the nail out of his ear lobe and wear it yourself by turning to **22**. Otherwise, you can loot his body for other stuff at **493**.

364

You continue searching Roxana's rooms. In the main chamber you find a lot of letters, poems, notes and so forth - and also a fair amount of "girly" things, many of the presents from her father. There are pink dolls, pretty shoes decorated with rhinestones, a locket showing the two of them impaling enemies together at the "Daddy & Daughter Dictator Day".

The things of practical value, however, are a collection of three wooden stakes! All are clearly old and have been carefully preserved in a wooden box lined with silk. Kept with each one is a metal filigree box containing grisly mementos of a failed adventurer - a phial of blood, a fragment of bone, even a dried-up eyeball! It is clear these stakes and fragments of flesh are all that is left of those who tried to do what you are doing. You might find this comforting . . . or not, as the case may be! In any case, you take the stakes and the relic boxes - you are determined to give these people's remains a decent burial outside the Castle.

You can also loot the rooms for jewelry, gold, gems and other small valuables. These won't be of any use to you in your adventure, but when you leave the Castle you can sell them for a total of 2 dice x 100 gps. Quite a haul indeed in this room!

For now, you are done with Roxana's chambers - return to the Passage of Wolves at **241**.

365

You have gained entry to the Castle through the front gate, but you must now fight an annoying and annoyed servant who is blocking your path. Fortunately, he is not armed. Roll up a standard human profile to represent the servant. Fight him (he is unarmed and carries no treasure). If you are victorious, you can take appropriate eps and turn to **388** to move further into the castle. If he defeats you, well, you really just weren't tough enough for this adventure, were you?

366

She laughs. "Are you uncertain of your prowess, warrior?" she asks. "Do your deeds in the bedroom not match your deeds on the battlefield?" She kisses you again. You feel your body swell with power and your mind expand with erotic knowledge. You gaze down at yourself in amazement - subtle changes to your new body have made it an exquisite instrument for administering pleasure. From now on, if a check (of any sort) is called for to determine your sexual potency or expertise, you may make the check *three times* and keep the result you like. This is a permanent bonus.

"Now," she says, gazing at you seductively, "is there anything *else* you would like?" If you want to take her up on her thinly-veiled offer of the pleasures of the goddess, turn to **339**. Otherwise, turn to **254**.

367

You check the liquid in the decanter on the desk - it is not brandy or sherry, but rather something equally poisonous and intoxicating to the undead metabolism of a Vampire; healing potion! You can drink it now (and restore your CON to maximum) or you can take it with you to drink later.

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

368

You find a small number of coins - 1 die of gold pieces.

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.

369

You have defeated Count Dracula and also purified all his coffins with prayer and Holy Water. He lies before you, helpless. A single stake can end his reign of terror once and for all! If you have a stake, get on over to **294**. If you don't have a stake, then there is nothing for it but to go to **220**.



370

Congratulations! You manage to conduct a conversation entirely in rhyme with the Undead Poet! You even manage to make a few knob jokes, as that is all Shakespeare appears to be when you really get down to it. After a while, the Undead Poet tells you he has to leave in order to get more ideas from a very honest pig. You might be non-plussed by this unless you can work out a very obscure pun, but you bid him farewell using a rhyming couplet and are left alone in the somewhat bare room.

The room is not completely bare, however - there is a small crucible in the corner, heated by a hissing flame. In the ceramic pot is molten silver. You have heard that coating a stake in silver is an excellent way of making it more effective against Vampires. If you have a stake and would like to dip it into the silver (in order to silver-plate it) turn to **99**. Otherwise, return to the Passage of Wolves at **241**.

371

"I suppose I could . . ." you begin. "What is your platform?"

"A marble one," says Samuel, "but we prefer the term 'slab'. Now," he says briskly, pulling out a pencil and a piece of paper. "Let us begin. Name? . . . I know that . . . And Kindred? . . . quite so . . . And age?" He looks at you and smiles. "We'll just put 'over 21', shall we? . . . And sex?" He pauses for an interminable length of time, and then looks at you questioningly.

"Isn't it obvious?" you exclaim.

"Quite so," admits the Happy Undertaker. You watch as he carefully writes 'Yes, please' in the form. He puts down the pencil and turns to you. "Now, to some other questions. The Dead Party is a political party dedicated to advancing the cause and interests of a particular demographic group."

You nod. "The dead," you say. He frowns.

"We in the Dead Party prefer the term 'vivifiedly challenged'," he explains gravely. You knit your brows, but only manage to drop a stitch.

"But . . . the name of the Party . . ." you say. He ignores you.

"As I said, our issues are ones which concern the deceased. I must ask; are you, yourself, at this time, in fact, what might be termed, in the general parlance, according to the normal meaning of the word, *dead*?" You stare at him for a second or two. "Would you like me to repeat the question?"

"No," you say.

"Ah, good," he says. He waits a moment. "So, are you . . . ?"

"Do I look dead?" you ask sarcastically. His frown deepens.

"It is this very sort of prejudice the Dead Party was founded to overcome!" he exclaims. "The mere idea one can determine who is and who is not quote-unquote 'dead' by such crude methods as gross physical examination, body temperature, heart rate, brain waves and whether or not a person can watch four or more hours of reality television without vomiting! Dead is not merely a series of boxes to be checked, it is a state of life." He pauses to consider. "Well, perhaps not . . . but you follow?"

"Not at all," you admit, half-hoping this will end this interview. He seems pleased.

"Excellent!" he exclaims. "The Party needs leaders, not followers! Now, it is indeed unfortunate you are thanotoically challenged, but I believe this requirement can be waived in exceptional circumstances. We must have an examination of your brains." He lifts a trepanning instrument and waves it casually about. You back away, but he laughs. "Oh no!" he exclaims cheerfully. "We will examine your brains via a quiz! Brains are very important to the Party – why, some of our most ardent supporters shamble around all night seeking brains, crying out for them, indeed! Thusly!" He stands and lurches about, his arms held before him, his face slack and vacant, moaning "*braaaaaainns*" all the while. He stops and pauses, scratching his head with the drill of the trepanning instrument. "What was I saying?"

"A quiz," you remind him. He shakes his head.

"No," he remarks, "I am certain I was moaning *braaaaaainns*. Still, no matter – you are quite right! We must have a quiz to test your brains to see if they are sufficient for membership in the Party! And, if they are not, we can always transplant!" He fingers the sharp edge of a cranial saw thoughtfully. "Now, pay close attention. I wish you to imagine you are standing on one bank of a river with a bacon sandwich, a Hobbit, and a vegetarian Ogre. There is a boat which is capable of carrying you and *one* of these things – the sandwich, the Hobbit, or the Ogre – across the river in safety. However, the boat will not carry more than you and *one* of these things."

"Wait," you say, "the boat will carry me and an Ogre, but not me, a bacon sandwich and a Hobbit? Just how big is this bacon sandwich, anyway?"

The Happy Undertaker frowns. "You have an inquiring mind, but it is distraction. Now, pay attention. If you leave the Hobbit alone with the bacon sandwich, he will eat it. If you leave the Ogre alone with the Hobbit, he will eat the Hobbit. However, the Ogre – being a vegetarian – will not eat the bacon sandwich."

"Hang on!" You interrupt again. "If the Ogre is a vegetarian, why will he eat the Hobbit?" The Happy Undertaker looks concerned, as if he had not thought of that. "What is he?" you ask sarcastically. "a Hobbit cunningly carved from carrots and animated by a coven of enchanted peas?" The Happy Undertaker brightens considerably.

"You display a first-rate mind," he says. "However, this is not the challenge here – so pay attention. Here is the challenge; tell me the absolute minimum number of times you need to cross the river in order to transport yourself and the sandwich, the Hobbit and the Ogre to the other side?" You open your mouth to answer, but Samuel interrupts you. "And before you answer, let me tell you there is an *additional* factor here. The Hobbit, like many of his breed, hates boats and water, and so will only suffer himself to cross the river *twice*. After being in the boat twice, he will plant himself firmly in the manner of carrotty Hobbits everywhere, and will prove impossible to dislodge. Now, what is your answer?"

If you think the answer is seven crossings, turn to **196**. If you think the answer is nine crossings, turn to **31**. If you think the answer is eleven crossings, turn to **476**. If you are confused and give up, turn to **185**.

372

Alas! All you can manage is some tiresome and trite doggerel which quickly results in your attempting to find a rhyme for "orange" which, as all men of learning know, is doomed to failure. Trying to forage for such a foreign word will only result in a Mormon chorus of boring phrases, a porridge of meaningless words as harsh as an unoiled door-hinge or medicated lozenge, and as sharp as the bill of a swordfish.

The Undead Poet is distressed by your failure to rhyme, and speaks thusly;

*"Alas! Alack! It seems you cannot
speak in rhyme, oh unhappy day!
But do not worry, friend, worry not!
To you, oh you poor soul I say,
a fine boon I shall freely give
to speak in rhyme in every way!
It shall last as long as you live!"*

Or at least until you get a level 6 *Dis-Spell*. You have been cursed to speak always in rhyme! On the plus side, it means if you ever come back to this room you will automatically pass the SR if you choose to speak to the Undead Poet (just roll to see how many eps you get). On the negative side, you must role-play this in future adventures or the GM is well within his rights to enforce ep penalties.

After a while, the Undead Poet tells you he has to leave in order to get more ideas from a very honest pig. You might be non-plussed by this unless you can work out a very obscure pun, but you bid him farewell using a rhyming couplet and are left alone in the somewhat bare room.

The room is not completely bare, however - there is a small crucible in the corner, heated by a hissing flame. In the ceramic pot is molten silver. You have heard that coating a stake in silver is an excellent way of making it more effective against Vampires. If you have a stake and would like to dip it into the silver (in order to silver-plate it) turn to **99**. Otherwise, return to the Passage of Wolves at **241**.

373

You find yourself standing outside, on the east side of the Castle, on the roof! If you have not read the description of the rooftops (or want to read it again) turn to **RED** paragraph **315** and read it. When you are done, you can return here and read on.

Roll 1 die, if you get a 1 then your movement on the rooftops has attracted the attention of the guardians of the Castle - turn to **RED** paragraph **95** to deal with your foes.

When you return (*if you return!*) you can decide where you want to go from here. You can take the doorway at the southern end of the walkway (leading into the south-eastern tower) by turning to **52**. You can also take the doorway to the north (leading into the northeastern tower) by turning to **437**. There is also a very narrow ledge which curves around the north-eastern tower, buffeted by the howling winds - you *think* you could probably edge along it and get around to the northern wall; but the drop off the crag and into the forest below would doubtless be fatal if you slipped! If you want to try this (perhaps foolhardy) course of action, turn to **285**.

Of course, you can always just leap off the roof - jumping into the courtyard to your east (turn to **164**) or diving west out of the Castle, off the crag, and into the forest below (turn to **45**).

374

In a manner which a less-charitable individual might describe as "foolhardy" you leap bravely into the big blue swirly thing. There is a loud POP! and a sudden flash of light . . . and you find yourself somewhere else!

You are standing in a windswept graveyard, with the full moon overhead. There is something otherworldly about this place - the stars are different, and you are not sure if you have just been transported out of the Castle; perhaps you have been sent to a completely different world? The whole thing feels unnatural and strange.

The graveyard is enclosed by a low wall, and you instinctively know this is the kind of wall you get in video games; it is completely impassable. The gate of the graveyard is securely locked and bolted. The big blue swirly thing is still swirling its big blue self behind you - you can jump into it by turning to **304**.

Otherwise, you can explore the graveyard - there are many graves here, but what attracts your attention is a large mausoleum which is off to your right and can be visited by turning to **335**. There is also a small copse of trees to your left and at **212** which might, as this is a *completely* different world to the rest of the adventure, be amiable to being carved into stakes.



375

You have reached the end of the crypt corridor; two doors face you, next to each other at the end of the corridor. The easternmost one is carved with the symbol of a heart pierced by a sword - it has been slashed and hacked to disfigure it, but you can discern it clearly.

The one on the western side has a vile-looking snake-headed human carved in shallow relief. Will you go through one of the doors (turn to **272** for the eastern door, and turn to **245** for the western one)? Or will you decide the crypt has held dangers enough and return to the main chamber of the dungeons at **326**?

376

The watchmaker hefts a long watch hand and throws it towards you like a spear. Chose whether you are going to dodge it or attempt to catch it - if you want to dodge it, make a level 2 SR vs. DEX. If you want to catch it, the roll is level 4.

If you pass the roll, you can avoid damage. If you were just dodging the clock hand, it strikes the wall behind you and shatters. But if you were catching it, you are now the proud owner of a new offensive weapon! It has the profile of a common spear, and can be used in both hand-to-hand combat and as a missile weapon. It will, however, shatter the after the first round when it is used.

If, however, you fail the SR you are hit by the weapon - roll damage as if you had been hit by a common spear with no bonuses for personal combat adds. The clock hand falls to the ground and shatters as it lands

If you survive, return to **496** and continue to attack the watchmaker.

377

"Why, of course, sirrah!" you exclaim as enthusiastically as you can. "It will be a pleasure and an honor to be accompanied by you . . ." Your voice trails off. "Erm, do you have any, you know, skills?" you ask as casually as you can. He nods enthusiastically and produces an inflated pig's-bladder on a stick. "Oh no," you mutter.

"Oh yes!" he exclaims cheerfully. "My comedy antics are the perfect antidote to the dark and dreary atmosphere of the Castle, and also the perfect distraction against the foes you will have to face here! Also," he exclaims, "as I travel with you I will gain much experience of being a brave adventurer, and so I shall be able to win the heart of my fair Esmeralda!"

Even if you have been raised exclusively on Disney movies, you are not sure this will turn out the way he hopes. Still, for good or ill, Gaudete is going to accompany you. He will stay with you until *at least* immediately after your next fight (after each fight, roll a die.

If you get greater than the number of fights he has accompanied you in, or a 6, he says with you for at least one more fight. So, he will stay with you indefinitely if you keep rolling 6's!) Gaudete will not actually fight in combat, but will run around beating things with his inflated bladder on a stick and making "comic" remarks. This means the enemy must reduce his combat totals by 1 die because of the distraction. If the combat is not handled by the normal means, he is no value whatsoever.



Once Gaudete leaves you he will have decided he has learned enough of being a brave adventurer and will head off to seek the hand of the fair Esmeralda (and presumably the rest of her). For now, either go down the stairway running inside the wall of the Tower to **114**, or take the door to the north to **23** or the one to the east to **143** - accompanied all the while by Gaudete.

378

Wow. Bet you never thought you'd use *that*, did you? You pull out the Health & Safety Inspector card and flash it importantly at the head Zombie chef. "I must inspect the kitchen to see if it is up to code - can't you preparing food made from blood extracted from tortured prisoners in a dirty kitchen, can we?" The head Zombie chef does not look particularly impressed.

Make a level 2 SR vs. CHR to see if you can persuade the head chef he should let you look around - if you fail the SR, then turn to **151** as he and his minions attack you. If you pass, however you are able to convince him he should let you wander around unmolested and can turn to **131**.

379

You must face the Vampire Brides of Dracula in combat. If you have not already generated stats for them, take a few minutes and a piece of paper (or a 3x5 card) to generate their stats (if you wish, each Bride can have the same stats - or you can generate unique ones for each of them. If you do this, remember to mark which one is the blonde!) All stats are 3 dice, with the following multipliers;

STR : x2, DEX : x2, LK : x1, CON : x2 INT : x1, CHR : x3

The minimum 3 dice roll for any of their stats is 8 - if they roll less than this, then treat it as a roll of 8. Their stats will remain the same throughout the adventure, so don't generate them anew each time!

The Brides have transformed into their war forms - vile yet still alluring harpies with razor claws. These claws count as a poniard dagger for each Bride. Fight them normally. If you defeat them, take 100 eps for each Bride. Disgustingly, they rot and collapse as they die, turning from deliciously attractive young women who would be the pride of any man into corpses of ancient hags which look to have died a week or more ago.



Now, if you encountered the Brides in the same room as their coffins turn to **20** to purify the coffins.

If you encountered the Brides in any other situation, have you destroyed *two sets of three* of their coffins (turn to **354**) or not (turn to **443**)?

380

Dracula's anteroom is filled with many treasures and oddities, some of which may be useful to you and some may not.

You search and see what you find; roll 1 die - if you get a 1 you have been disturbed by a Wandering Monster and should go to the **Wandering Monster Table** to see what has disturbed you.

If you survive, or are not disturbed, then roll 2 dice on the following table. If this is not your first time searching the anteroom and you roll a number you have already rolled, treat it as a roll of 7; you can only find each special item once.

- 2 : Turn to **367**.
- 3 : Turn to **474**.
- 4 : Turn to **349**.
- 5 : Turn to **312**.
- 6 : Turn to **226**.
- 7 : Turn to **368**.
- 8 : Turn to **240**.
- 9 : Turn to **338**.
- 10 : Turn to **4**.
- 11 : Turn to **171**.
- 12 : Turn to **57**.



381

With a disdainful laugh, the Undines throw you out of their column and you land at the bottom of the Tower of Water, soaking wet, battered and bruised. Roll one die and take it as direct damage off your CON. Even though you are battered and weary, your battle with the Undines has taught you valuable things - add one to your INT. Take 50 eps for surviving the Undines.

You look around - you are in a rough-hewn cavern, dominated by the leaping column of the Undines' water. The only exit is a tunnel to the east, and you flee down it, running as fast as you can. It is damp and slimy, the only illumination the glowing moss and lichen on the walls. The stream at your feet is chattering and cold, and the pleased laughter of the Undines' follows you.

You follow the watercourse downstream, until the tunnel widens out into a large cavern and you are able to stretch and stand fully erect. Turn to **178**.

382

You turn around to face the approaching sound - it certainly sounds like an approaching coach. You only have a few moments to wonder, however, because after that short amount of time a coach does indeed appear! You are pleased to find your powers of pattern recognition are as strong as ever.

The coach is large, opulent and dark - grim lanterns casting a spectral blue glow are lit at the front. The coachman sees you and reins in the horses - they are black animals, powerful and terrible with red wychfyres burning in their eyes and the reek of their breath is foul with rotting blood. You suspect this coach is *not* here to deliver the mail.

You look up at the coachman and then notice he has no head! This does not appear to have prevented him from noticing you, however.

He steps down from the driver's seat and draws a rusted rapier. It is clear he is of the undead and intends to fight you.

You may fight him by going to **462**. Alternatively, if you are feeling gallant and think having no head will hamper his fighting ability and wish to take some steps to handicap yourself (although obviously not so drastic as cutting off your *own* head) before fighting him, you may turn to **331**.

383

"Oh, my brave warrior," she cries, "I am only too happy to give you such health and vitality." She kisses you once again, and you feel your body surge with health and power. Roll 1 die, add this to your maximum CON and raise your current CON to this new maximum.

You may also restore any lost Strength points and cure any diseases, poison, or injuries of any sort which have been suffered in this adventure.

"Now," she says, gazing at you seductively, "is there anything *else* you would like?" If you want to take her up on her thinly-veiled offer of the pleasures of the goddess, turn to **339**. Otherwise, turn to **254**.

384

You think better of trying any of the refreshments - who knows what they might contain? You turn as you hear a *click* from behind you, from the bookcase! As well as turning around, you should also turn to **169**.

385

You have defeated Ninjskinjovrobad Dracula after purifying both his coffins with prayer and Holy Water. He lies before you, helpless, and all it will take to slay him once and for all is a single stake!

If you have a stake take it over to **271**. If you don't have a stake, then there is nothing for it but to go to **189**.

386

Once again, you are back in the Chamber of Clocks - there is nothing here but the ruined and shattered remains of the Clockwork Golem. Roll 1 die - if you get a 1, you have encountered a **Wandering Monster** and should go to the Wandering Monster Table to see what you have encountered.

If you survive (or if you encounter nothing) return to the Passage of the Waning Moon by turning to **391**.

387

There is a great deal of treasure here, but you are aware of the fact you did not come to Castle Dracula simply to loot. You content yourself with taking some of the loose gems and some fine pieces of jewelry which you think will both be valuable and a fitting memento. When you get out of Castle Dracula, you will be able to sell these items for 1 die x 500 gps.

The only other thing of interest is Ramtep's black blade - if you would like to take this, do so and turn to **461**. Otherwise, grab your torch and go to **30** - burn, mummy, burn!

388

You have managed to get inside the Castle - congratulations! Take a bonus of 150 eps for managing to get inside the Castle. You are standing under a large archway, inside the main gate area. There are two sets of large double doors to the north and south. The southern set are closed; you have just come through the postern gate in them. The doors to the north are ajar, and appear to lead into a large, open courtyard. There is a small, simple door in the west wall and a much more impressive, elegant door to the east.

You can take the door to the west by turning to **425** or the one to the east by turning to **488**. You can also go through the double doors to the north and into the courtyard by turning to **49**. As you have only just arrived, you decide against going through the doors to the south and leaving the Castle.

389

There is a single person in the tub - the last of the Brides of Dracula! She is lying, seemingly asleep, submerged to her neck in blood, her eyes closed. She is holding a small glass of what looks like red wine in her hand, softly swirling it. You notice there are red tracks of tears down her cheeks - has she been crying?



You move closer to her, your weapon held ready to strike her down, when she raises her hand and wipes at her eyes. "I miss you girls," she says softly. "It was *fun*." She raises her glass, toasting them. "Here's to you." She drains the glass and then, disappointed there's nothing left in there, dips it in the tub and drinks again.

She notices you then, and her face is transfigured with rage and hatred for a split second. But only a second. Then calm, sultry determination flows down from her hairline to cover her beautiful face. "Why, hello adventurer," she purrs seductively, rolling onto her hands and knees and padding through the thick blood like a big cat. She rises out of the tub, warm red fluid running off her stunning body. Despite yourself, your eyes devour her voluptuous figure so lasciviously displayed.

She beckons to you. "I forgive you," she says seductively. "You killed my sisters, but I forgive you. How could I hate someone so strong, so potent, so powerful they could kill my sisters? I know why you did it - you want me for yourself!"

Is this the blonde Bride of Dracula, or one of her brunette sisters? If this is the blonde Bride turn to **122**. If she is a brunette turn to **250** to fight her.

390

You must fight Chost the Forgemaster - a difficult prospect as he is not only massively strong but also burning hot! He has a MR of 100 and can take 15 hits each round on his iron-hard skin as armor. If he gets any hits on you, you must take *double* damage after armor as his heat sears you to the bone! Fortunately, he is a little slow - you can avoid his blows and do your full damage to him if you can make a level 2 SR vs. SPD each round. If you fail the SR, you must take his full damage without fighting back - which will probably result in your immediate death! You don't have to try to avoid his blows if you don't want to!

If you win, take 200 eps and go with your new burn scar-tissue to **281** to look at the weapons lining the walls of the smithy.

391

You are standing in a fairly short passage running east-west. It is very dark indeed, the only illumination coming from sculptures of the waning phases of the moon on the dark wood-paneled walls. These sculptures are rendered in pale white marble which seems to glow from within. This is the Passage of the Waning Moon.

Roll 1 die and - if you get a 1 - turn to the **Wandering Monster Table** to see what you have encountered (or what has encountered you).

If you survive or encounter nothing, you can either go through the western door to **14** or through the eastern archway to **186**.

Alternatively, there is a door in the northern wall which leads to **174** and one in the southern wall which leads to **3**.

392

You have gained entry to Castle Dracula - take 150 eps for doing so! You find yourself in a water-worn tunnel, low and cramped, with damp walls slimy with algae and the odd patch of glowing fungi. A very cold, very clear stream chatters at your feet, rolling over smooth rocks.

The tunnel runs north-south; to the north is the way you gained entry to the Castle, and so you head south following the river upstream. The tunnel twists and turns a little, but for the most part it runs directly south and eventually leads you to **178**.

393

You draw your weapon and square off against the Librarian - and soon find this was perhaps not the best idea you ever had. He is an exceptionally dangerous foe, and attacks you with various rubber stamps. The problem is not so much with him attacking you, but the fact he appears to be completely unsubstantial underneath his long robe!



If you do not have a magical weapon, you will be entirely unable to injure him, and your adventure ends here, stamped with inky words reading "REFERENCE" and "NOT TO BE REMOVED FROM LIBRARY".

However, if you have a magical weapon, face a foe with an MR of 50. Fight him normally, but any damage you do must be divided by the roll of 1 die (roll separately each round) because of his insubstantial nature.

If you defeat him, take 150 eps and make as much damn noise as you like as you turn to **109**.

394

The watchmaker throws a watch-spring at you and it uncoils into a long ribbon of flexing brass which wraps itself around you, pinning your arms to your sides. The watchmaker laughs and runs towards you, beating you savagely with a large pendulum - roll 5 dice and apply that to CON and armor.

If you survive, make a level 2 SR vs. STR to break free from the watch-spring - if you pass, go to **496** to attack the watchmaker. If you miss, the watchmaker will beat you again - roll again for damage and attempt another SR. Continue doing this until you are dead or until you burst free from the watch-spring.

395

You have attracted the attention of the denizens of the rooftops - the deadly gargoyles! Roll 2 dice - that is the number of gargoyles which have detached themselves from their rocky perches and are flying towards you, intent on . . . doing whatever gargoyles do.

Each gargoyle has a fighting MR of 20, but a CON of 50 and can take 10 points per round on its hide like armor. Their hide is so tough that - if you hit them with a non-magical weapon - you must make a level 1 SR vs. LK for each blow. If you fail, you have blunted or damaged the weapon; deduct what you missed by from the adds of the weapon (if this takes you into negative adds, so be it!)

The gargoyles are swooping around you and will come at you in waves, striking and then weaving away. Each round, roll 1 die - this is the number of gargoyles you must fight that round (up to the number left, of course!)

Each round, make a level 2 SR vs. DEX - if you fail, you have slipped and fallen from the roof; roll 1 die. If you roll an odd number turn to **123**. If you roll an even number, turn to **164**. Note these are **WHITE** paragraphs - you will now be back in the normal sequence of sections, and the gargoyles will not follow you there!

Should you defeat the gargoyles, take 25 eps for each one, and return to the **WHITE** paragraph that sent you here. And do not think you have destroyed all the gargoyles of the Castle - there are plenty more where they came from . . .

396

With a disdainful laugh, the Undines throw you out of their column and you land on the balcony at the top of the Tower of Water, soaking wet, battered and bruised. Roll one die and take it as direct damage off your CON. Even though you are battered and weary, your battle with the Undines has taught you valuable things - add one to your INT. Take 50 eps for surviving the Undines.

You look around - you are lying on a circular balcony which runs around the inside of the Tower of Water, the Undines' column of water rising above you to the ceiling not far above and descending below into a vague mistiness of fume and spray. You see no reason to linger. Two doorways lead off the balcony. To take the one to the south, turn to **23**. To take the one to the east, turn to **105**.

Whichever one you choose, you will be followed by the mocking, gurgling laughter of the Undines as they enjoy their debased pleasures.

397

You have defeated Ivan and his animal allies, and can now search his room. The rats and bats have scurried off - but you suspect this is only temporary. If you took any damage from the vermin during the fights (that is, if you failed any of the DEX SRs), make a level 1 SR vs. LK. If you fail the SR, the bats you fought were carrying rabies, and you are now infected! The disease will eat away at your nervous system.

Every paragraph (even those you return to), roll 2 dice. If you roll a 2, then you must deduct 1 from your DEX. If you roll a 12, you must deduct one from your INT. You will remain infected until you are specifically told you are cured, or until your INT or DEX falls to 0, at which point you will be dead.

Whether or not you are frothing at the mouth and trying to find Louis Pasteur, you can search Ivan's room. There is little here of any real value - the animals do not have any need for treasure - but you do find 1 die worth of gold pieces scattered among the filthy rags and bedding. There are also a number of pieces of wood here which the wolves and rats have chewed - one of them is long and pointy and can be used as a stake.

For now, return to the Passage of the Waning Moon at 391.

398

You realize charging at a witch is perhaps a bad idea - she may have powerful magic at her disposal. Instead you press yourself into the doorframe and wait to see what will happen.

The old witch disrobes completely - a hideous sight as her ragged and haggard body is revealed fully - and hands her robe and staff to the young girl. "Await me, Natasha," she croaks, shuffling towards the tub. You gasp in surprise - this young girl is Natasha, the village girl whose mother begged you to rescue her. You tighten your grip on your weapon, waiting for the perfect moment to strike.



You look at Natasha - her gaze is glassy and unfocused; she looks drugged or brainwashed. "Yes, Lady Katerina," she says dully, as if she is half-asleep. This witch - Katerina - must have turned her into a slave by using magic and torments!

Your attention is drawn back to Katerina, who has stepped into the bath of blood and sunk beneath the surface, fully immersing her wrinkled body in the hot blood. You gasp in shock and surprise as she rises out of the red liquid with agile grace - no longer is she a haggard old woman, but a stunning, statuesque young lady! She is tall and strong, with broad shoulders and well-muscled arms, exquisitely-strong thighs and large ripe breasts above rock-hard abs. Her crimson hair is a vivacious complement to her deeply-tanned skin. She is perhaps the most magnificent woman you have ever seen, a wonderfully powerful Amazon whose body threatens to explode with her feminine strength. The spell, the herbs, the blood - all this must be part of some rejuvenating magic!

You realize the time has come - while she is distracted, sweeping blood-slick hair off her face! You charge for her, bellowing a battlecry. She turns and looks at you with shock, distracted for a telling instant. "Natasha!" she cries, her voice a deep, seductive contralto, "my staff!" The girl obediently throws the length of wood to the gorgeous necromancer.

Make a level 2 SR vs. SPD - if you fail you do not reach her before she catches her staff, and your world goes white as she blasts you with a spell . . . turn to **404**.

If, however, you pass the SR you close the distance between the two of you and knock the staff away before she can catch it. The brainwashed Natasha leaps for you in a rage, trying to protect her mistress. She is no fighter and you can easily dispatch her, but you clearly cannot afford to have her attack you. Decide whether you will kill her or simply knock her unconscious (and make a note of which it is) and turn to **RED** paragraph **279** to fight Katerina. When you are finished with the **RED** paragraph, turn to **207**.

399

You silly fool! What are you waiting for? An engraved invitation? Katerina drives the dagger into Natasha's chest and she dies with a horrible scream! Subtract 1 from your LK.

You clench your teeth and grip your weapon tightly, charging into the room bellowing a battlecry. The crimson-haired necromancer spins towards you and smiles . . . Turn to **RED** paragraph **279** to fight Katerina. When (and if!) you return victorious, turn to **7**.

400

You are at the spot where you saw the figures previously - but there is no sign of them now. The fire is still warm, but they are gone.

You can go north to **468** or south to **442**.

401

It is all-but-impossible to pull your gaze from the blonde's green eyes, but when you do manage you find yourself helplessly staring at her beautiful body so provocatively displayed. "Come to me," she whispers, beckoning to you. "Take off your clothes and come into the bath with me."



You cannot resist her. Dully, with the movements of a sleepwalker, you drop your weapons and armor and begin to peel off your clothes, stepping into the warm glutinous blood. The blonde pulls you down towards her, helping you take off your clothes, pulling you on top of her. She kisses you, full and open-mouthed, your tongues tangling together, your mouth filling with the coppery taste of blood.

Abruptly, she flips the two of you over, holding you down with her knees and placing her hands on your head. Too late, you come back to your senses and struggle against her, but it is no use - she holds your face under the surface of the blood until you can hold your breath no longer. With a horrible bubble, your lungs empty and your next breath fills them with thick, cloying blood. Your last vision is staring at her triumphantly beautiful face though the thick crimson liquid, realizing

that - for all your strength - you have been bested by your own lust.

This is the end of your adventure.

Tear up your character sheet and close the book.

402

You move towards the pegasus, reaching out to it and saying soothing words. You have heard such creatures can sometimes speak High Tongues, or even use telepathy - but you are stunned when italicized words appear in your mind!

"*Brave adventurer,*" it says psychically. You turn around briefly, and then realize it is speaking to you. "*Have pity on me. I have been trapped here against my will, bound to service by the cruel Vampire Roxana Dracula. Alas! I cannot be freed until she is finally destroyed once and for all. If you can destroy her and then return to free me, I will be your loyal friend. I am your mortal enemy else.*"

As if to underscore its point, there is a sudden stab of dark magical power from its halter and it screams in pain and lashes out at you - you duck only just in time!

You promise the pegasus - which you are certain is a good creature telling the truth about its cruel imprisonment - you will do all you can (hey, you were here to kill Roxy anyway, this is a side quest with minimal investment!). For now, either return to the courtyard at **49** or take a look inside the coach house (if you haven't already) at **310**. Of course, you can always take a look at the storm-stallions' stall (turn to **448**) or the huge black stallion's (turn to **481**) if you haven't already.

(Should you later return to the stables, you may choose to explore the horse stalls and investigate the pegasus' stall - even though the narrative says you may only do these things if you haven't done so already! Sssh! Don't tell anyone!)

403

The villagers listen with horror and shock as you tell them you have not killed Count Dracula, the founder of the deadly dynasty of Vampires in the Castle. They quake in fear, for they know his revenge will be swift and terrible, and their anger towards you is obvious. You quickly stand and leave the inn and the village, followed by an angry crowd of villagers throwing rocks, stones, and anything else they can get their hands on at you.

Roll 1 die and deduct that directly from your CON as they batter you - if it kills you, well, so be it. You flee the village, never to return.

Take a bonus of 50 eps and close the book. **Your character may never adventure here again, and yours is a hollow victory.**



404

The spell knocks you out cold, and when you awaken you find yourself stripped naked and securely tied to a table. Groggily, you test your bonds - it is no use, whoever tied you certainly knew what they were doing, and you are weak from your ordeal. You strain to look around - you are in some kind of laboratory. There are bookcases filled with scrolls and grimoires lining the walls, together with cages and strange-looking artifacts. There is a constant noise of chattering animals and bubbling liquids. You can hear the rough noise of a knife on a grindstone.

A figure steps into your vision - it is Natasha, now dressed in a simple smock. "Lady Katerina," she says dully, "the prisoner is awake."

The noise of the knife being sharpened stops behind you. "Thank you, Natasha," says a woman's voice - a deep, strong, incredibly sexy contralto you recognize as Katerina's. Sure enough, Katerina looms over you. You gaze up at her, her stunning body as visually dominating as a blow. She laughs at your helpless reaction to her physical proximity.

"Let's see what you've got, eh?" she growls. She reaches out a long hand and begins to poke and prod you, pulling back your lips to see your teeth, testing the strength of your muscles and the girth of your flesh. You have the horrible feeling you are being measured and assessed like a slave . . . or perhaps an animal on the chopping block.

Make a level 3 SR vs. CHR. If you fail, turn to **287**.

If you pass, males should turn to **478** and females should turn to **161**.

405

You gingerly open the box - make a level 2 DEX SR. Multiply any misses by 3 and take that as damage directly off your CON as a poisoned blade slashes out at you. If you are still alive, you look inside the velvet-lined box and see beautiful gold and emerald jewelry - clearly intended as a gift for Roxana Dracula. The jewelry is expertly made with fine stones exquisitely cut, and you will be able to sell it for 1 die x 100 gps when (and if) you get out of Castle Dracula alive. Until then, however, it is just pretty ballast . . .

If you have not already done so, you may open the bottle by going to **411**. If you don't want to open the bottle, or have opened it already, then leave the coach and turn to **442**.

406

Natasha is at the bottom of the cliff. She waves at you and sets off at a run towards the village and home - congratulations! You have saved the secondary quest objective! Take a reward of 250 eps for doing so.

If you are done with Castle Dracula, you can attempt the climb down the cliff by turning to **255**. If, however, you still have unfinished business in Castle Dracula, walk back down the river tunnel to the northern cavern of the dungeons at **178**.

407

You draw your weapon and strike at the old man. He is completely blind and can offer no resistance as you strike him down. He does not even have time to scream. His cat meows in distress and jumps down to his body, frantically nuzzling it. Lose 1 CHR point for your horrible action of killing a defenseless old blind man!

What will you do now, *murderer*?

Quickly leave the wine cellar, slamming the door behind you - turn to **326**.

Think "in for a penny, in for a florin", and attack the cat - turn to **469**.

Ignore the cat and search the room - turn to **477**.

408

The door is locked! Will you barge the door down (turn to **430**) or will you kneel down and peer through the keyhole (turn to **447**)?

409

The watchmaker hurls a huge watch key at you - make a level 1 SR vs. DEX to dodge it. If you pass, you get out of the way of this clumsy blow and it smashes against the wall, sending clocks flying. If you fail, however, it strikes you with terrible force - roll 10 dice and apply the total to your CON and armor as normal missile damage! If you are still alive, turn to **496** to continue the fight.

410

You have defeated Katerina the Necromancer! It is no mean feat to have destroyed such a powerful wizardress who is so physically potent and spiritually dangerous. Her body is already losing its beautiful luster, her youthful-skin fading to filthy, wrinkled gray parchment, her full-curves shriveling to stringy muscles. You turn away as her crimson hair tarnishes to dingy gray and her exquisite face rots to rags of skin on a deformed skull - *sic transit gloria mundi* as the Romans would say if they existed in this world at all.

You hasten to Natasha's side, tending to her wounds as best as you are able and gently coaxing her back to consciousness. Slowly, she comes around, shivering with cold and hurt. You lift a ragged blanket from a shelf and wrap it around her. "You saved me . . ." she begins, but you quickly silence her.

"Enough of that," you say, "we have to get you out of here! Can you stand?" She nods, getting gingerly to her feet. She leans on you for support as you start to lead her out of the laboratory, but she stops you before you leave.

"We should search here," she explains. "Natasha kept a healing potion in the desk drawer, along with some of her jewelry." You smile at her.

"I am not a common thief," you half-heartedly protest, but you check the desk anyway. Sure enough, there is a healing potion and a bag of jewelry there. You may drink the potion at any time, restoring 1 die worth of CON points (or, you can give it to Natasha now - she is wounded - and gain 50 eps for your generosity) and you can sell the jewelry for 1 die x 100 gps when you leave the Castle.

"I know the way out of here," she says. "West through the corridor and then north into the natural cavern, and then follow the flow of the river. There is an entry to the crag there. It will be shut with a grille, but someone as strong as you can easily break it." You smile at her and lead the way south through the door and then west along the corridor, back into the main chamber of the dungeons.

The chamber is just as you left it. Roll 1 die - if you roll a 1 then you have encountered a **Wandering Monster** and should roll on the **Wandering Monster Table** to see what has encountered you. Natasha will be no use in any combat (except to offer hearty encouragement) and will hide as far away from the nasty thing as she can without getting totally separated from you.

If you survive the Wandering Monster (or you encounter nothing), turn to **184** to take the northern exit from the main chamber of the dungeons.

411

The top comes off the bottle easily, and with a puff a cloud of greenish vapor comes out of it.

Make a level 2 SR vs. LK to see if you inhale any. If you do, your mind goes foggy and you are assailed by visions of an impossibly beautiful woman with deep green eyes, white skin and hair as black as night. You smile stupidly for a few moments, lost in a day-dream about this wonderful vision of loveliness.

The bottle contains Roxana Dracula's favorite perfume, and its narcotic properties are working on your mind and will. Make a note on your character sheet or scratch paper; whatever you missed the LK SR by is a penalty to your INT for saving rolls to resist Roxana's seduction or hypnotism. It does not affect your actual INT score, and only applies to INT SRs made to resist her seduction or hypnosis.



You quickly stopper the bottle and throw it back down on the seat of the coach. If you have not already done so, you may open the enameled box by going to **405**. If you don't want to open the bottle, or have opened it already, then leave the coach and turn to **442**.

412

You shouldn't have gone so easy on her - it was a noble deed, but it might be your undoing. She savagely turns on you, striking at you with her a long pointed hairpin. You jerk to the side - make a level 2 SR vs. SPD. If you pass, you manage to twist away in time and only suffer 2 dice of direct CON damage as she tears a long track down your cheek and puts a needle deep into your collarbone.

Turn to **494** to teach her a lesson.

If you miss the SR, you take the 2 dice of damage and have also lost an eye to the wickedly pointed needle. Reduce your LK by 1 and your CHR by 3. Your ability to use a missile weapon is also about to hit an all-time-low; from now on you must *halve* the relevant attribute (usually DEX, unless you are using some other system) when determining whether or not you hit with a missile weapon. Note that the attribute itself does not change, just the effective score for purposes of determining missile accuracy.

If you still have at least one eye, turn to **494** to have your revenge. (see next page)

However, if you only had one functional eye when you entered the dance studio, you are now completely blind. You cannot defend yourself against the spiteful Miranda, who stabs and pokes and kicks you until you are broken and defeated. She will shackle you and have you perform menial tasks for the rest of your days, feeding you scraps and excrement. Perhaps simple overwork will kill you, or perhaps you will get lucky and be killed by another adventurer who will be slower to trust wicked dancers. **Close the book.**

413

You push the door open and find yourself in an attractive, but somewhat sterile and soulless room - it is very pleasantly furnished, but it lacks a personal touch. You are almost reminded of a hotel room. This is the guest suite of the Castle. If you have been here before, turn immediately to **265**. Otherwise, read on.

There is desk under the window on the east wall, a coffin to the south, and a wardrobe stands half-open, with items of clothing being hung up from suitcases by a pretty girl with pale skin and a skimpy black-and-white dress. She is one of the maids of the Castle - go to **RED** paragraph **183** and deal with a single female servant. If you convince her you are supposed to be here, you also convince her to leave.

When you return from the **RED** paragraphs, you turn your attention to the coffin. It says "RHEINARD HEIDRICH" on the lid - this is a coffin belonging to the guest in the Castle, Roxana's fiancé! Turn to **RED** paragraph **66** to deal with the coffin.

When you return from the **RED** paragraphs, you can search the room. There is not a lot here - you suspect Rheinard did not travel with a great deal of valuables, and who would keep treasure in a room frequented by guests? Still, there are some interesting things on the desk - there is some paper, a few quill pens and some ink (if you want such things) as well as a couple of letters written by Rheinard.

They are not immediately useful, but you recognize them as being written to some of his minions and supporters - including some important nobles! These will make excellent blackmail material, or you could hand them over to the authorities. Either way, you will be able to exchange these letters for 1 die x 100 gps when you leave the Castle.

For now, return to the Passage of Bats at **329**.

414

You quickly search Dracula's harem, but find nothing of immediate value to you. However, if you wish you can take jewelry, perfumes and other small but expensive items to sell when you leave the Castle; you will be able to grab items with a total value of 1 die x 50 gps. You can also avail yourself of a sultry set of negligee if you are so inclined, and if you really want can add some of the "artistic" engravings to your personal stash . . . but are you a hero or a pervert, huh?

Well, yeah, I guess, "Why not both?" is a decent enough answer.

Once you are done you should leave. You can either return to the anteroom and take the northern door if you have not already by turning to **192**.

Otherwise return to the landing at the top of the stairs at **106** or, if you want to explore Dracula's anteroom more than you have done already, return there and turn to **380**.

415

With great care you examine the big blue swirly thing. You conclude, after careful examination of the big blue swirly thing, that the big blue swirly thing is, in fact, a big blue swirly thing - but beyond that you have no idea.

Either jump into it by turning to **374** or return to the Passage of Bats at **329**.

416

You examine the bookshelves - they seem uninteresting and normal, but as you are looking you notice a section of them with false spines; it is a secret door! You search for a latch or catch and find, by tugging on one of the books, the whole section swings open. It reveals a small alcove in which a coffin is set on-end. A brass plate on the lid reads "ROXANA DRACULA" - you have discovered one of the coffins of Dracula's daughter!



Turn to **RED** paragraph **295** to see if this coffin is occupied. When you return from the **RED** paragraphs, you will have no compelling reason to stay here and should turn to **329** to return to the Passage of Bats.

417

You bite down on one of the biscuits, breaking through the brittle coating of chocolate . . . and into the center of clotted blood! These biscuits are the Count's favorite snack, but you find them repulsive. You hack and spit - lose 1 CON point.

When you have finished puking your guts up, you should turn to **169** as there has been a *click* behind you and you want to know what is making the noise.

418

You are fatally enraptured by this beautiful Vampire. Your desire is greater than your reason, your head swimming with lust for her cold undead flesh. You caress her body, your lips roving over her icy-firm flesh. You reach her cold lips, drawing back as you kiss them.

She must be saved! Blood can revive her, and then you can be together! You can slake your lust on her flesh. You must have her, or you will go insane! You hardly know what you are doing as you slit your wrist and hold your bleeding flesh to her lips. Fresh blood trickles into her mouth, bringing horrid un-life back to her voluptuous body. She grasps at your wrist, sucking deeply, drawing energy and vitality out of you, filling her gorgeous frame.

She pushes you away, smiling and licking her lips. You gaze into the brilliant green eyes that fight for your attention above the challenge of her big, ripe breasts. She leans forward, kissing you passionately, flooding your mouth with seductive venom even as she caresses your yearning body, stoking your lust to mind-shattering heights.

You are lost, totally enraptured and hers forever. She smiles as she stands and walks away, beckoning you to follow her. Dully, docilely, you obey . . . following her to her bedroom.

You are a potent and powerful male - you must have been to defeat this undead princess in combat. But you are no match for her feminine wiles. It will take many nights - weeks, perhaps, or months - to drain you of your virility and potency, but she will do it.

You are hers completely - heart, mind and loins, body and soul. There is no escape - this undead succubus will suck every last drop of life from your veins . . . and elsewhere.

It will be a glorious, wonderful, ecstatic death - but it will be death nevertheless. Your character is lost. **Tear up the sheet and close the book.**



419

You have returned to the portrait gallery, and there is nothing of value here. That wasn't the brightest move you could have made.

Anyway, roll 1 die - if you get a 1, then there is a Wandering Monster here and you should wander over to the **Wandering Monster Table** to see what you have encountered. If you survive or if you encounter nothing, return to the Passage of the Waxing Moon at **228** when you are done.

420

You are standing in a clearing surrounded by the bodies of six dead gypsies - five men and one young, beautiful girl. The men all look as if they are angry they have died, but the girl has a measure of peace on her face - you do not understand it, especially after you cut her down so brutally.

You search the bodies - you may take a dagger or two if you wish, but the only things of value the gypsies have are their golden earrings, which are worth 2 gps each for a total of 10. If you wish, you can take a few articles of clothing and one of their distinctive embossed leather pendants - they are worth nothing, but it might help you pass yourself off as a gypsy. The girl has nothing of value - her clothes are ragged and patched, and she has no jewelry. But then you notice her dancing shoes - bright red, very beautiful, exceptionally elegant. You find yourself drawn to them - they are clearly truly wonderful shoes.

If you would like to take them off her and try them on, do so over at **53**. If you don't want to mess around with a dead girl's footwear, turn to **297**.

421

You nurse your bruised shoulder and try to decide what to do. Before you can make any decision, you hear a shout from inside the Castle and an alarm bell starts ringing. It is only moments later that the main door creaks open and two armed and armored skeletons come out of the Castle and level rusty pikes at you. These are the elite Liche Guard of Castle Dracula. Turn to **RED** paragraph **248** to fight them. If you are victorious, turn to **179** to enter the Castle and fight the annoying servant who summoned the guards.

422

You wander the corridors of the Hall of Mirrors, looking at your reflections. You stop in amazement as you turn a corner - in the mirror in front of you can see your reflection standing in an idyllic paradise, a sunny meadow with beautiful members of the opposite sex offering you pleasures to sate appetites both subtle and gross (use your imagination . . .) Your reflection beckons you in, tempting you with an easy, indolent life of hedonism and recreation. You feel yourself drawn to the mirror as you look upon the pleasures you can have, simply for stepping through into the mirror-world.

Make a special Saving Roll on INT - the target number is your own CHR minus your INT (with a minimum of 5 needed, as in normal SRs.)

For the purposes of eps, this counts as a SR vs. your own level (so you will net as many eps as the number you rolled times your level).

If you pass the roll, you reject the seductive temptations you are offering yourself, and manage to pull away. Go to **302** and continue exploring after taking 25 eps for resisting.

If you fail the roll, however, you are enraptured by the possibility of a life of endless ease and pleasure. You reach out, stepping into the mirror. Alas! What was beautiful and lovely is now a nightmarish realm of perpetual torment, with a demonic being wearing your face lording over you! You are trapped in a mirror dimension, never to escape! **Close the book for your adventure is over.**

423

You are standing outside on the roof of the Castle! You are on top of the southern side, towards the eastern end. If you have not read the description of the rooftops (or want to read it again) turn to **RED** paragraph **315** and read it. When you are done, you can return here and read on. Roll 1 die, if you get a 1 then your movement on the rooftops has attracted the attention of the guardians of the Castle - turn to **RED** paragraph **395** to deal with your foes.

When you return (if you return!) you can decide where you want to go from here. You can take the doorway at the eastern end of the walkway (leading into the south-eastern tower) by turning to **52**. You can also walk to the west, vault over a low railing, and get onto the rooftop terrace by turning to **65**.

Of course, you can always just leap off the roof - jumping into the courtyard to your north (turn to **164**) or jumping south out of the Castle, and onto the plateau at the top of the crag and in front of the main gate (turn to **123**).

424

You search the sitting room. There is nothing obvious, although you do find a locked drawer. If you wish to try and force it open turn to **152**. Otherwise, you can either return to the anteroom and search it some more by turning to **380**, or you can go through the southernmost door from the anteroom by turning to **97**. If neither of these options appeal, you should turn to **106** to return to the landing at the top of the stairs.

425

You push the door open and find yourself standing in what can only be a guardroom; there are cupboards against the wall, a barrel of beer and some loaves of bread, a haunch of meat roasting over the fire. Here and there are weapons lying discarded, and incomplete games of cards or dice. If you have been here before, turn immediately to **39**.



The guard room is not empty - roll 1 die. If you get an odd number turn to **RED** paragraph **183** and face human guards (1 die divided by 2 of them). If you get an even number turn to **RED** paragraph **248** and face elite skeletal guards (2 of them).

If you survive, you can search the guard room. You can take a suit of livery if you like (this may help you pass as a human soldier) and will be able to gather up 1 die worth of gold coins from the card games.

As you examine the card table, you notice it is not a normal table at all - it is just a big board placed on top of a long box. The box has been scuffed and kicked by the players, but it is clearly recognizable as very smart coffin that has seen better days! Wanting to be dramatic, you grab the board and throw it off the coffin, revealing the brass plaque reading "VLADIMIR DRACULA" on the lid! The Count must have thought the guardroom was a safe place to keep one of his bolt-holes.

Well, you are about to disabuse his undead ass of that notion!

Turn to **RED** paragraph **129** to deal with this coffin. When you return here (assuming you survive!) there is no reason to linger in the guardroom. Exit through one of the doors - either the one to the east by turning to **67** or the one to the west by turning to **114**.

426

The door opens to a well-stocked but bizarre laboratory; the walls are lined with bookshelves stuffed with grimoires and strange, disturbing nick-nacks. Bottles filled with brightly-colored liquids jostle for space on a stained bench with bubbling retorts and jars containing pickled animal parts. Dominating the center of the room is a long table fitted with straps and restraints.

If you have been here before (and if you have been captured by Katerina, then this is where you were held, and so you have been here before) there is nothing here and no reason to linger - either turn immediately to **457** to take the eastern door from the corridor if you have not already, or return immediately to **326** to go back to the main chamber of the dungeons of the Castle.

If you have not been here before, have you killed Katerina? (And, if you haven't even heard the name, then she is still alive!) If so, her lab is empty and you should turn to **286**. If, on the other hand, she is alive then turn to **482**.

427

You reach the part of your tale where you fought and defeated Miranda, and you pull out the three pieces of paper, showing them to the villagers. They do not know what they are signify, but from the corner a strangely-accented voice comes.

"Stranger," the stranger says, "I know what those papers are - they are the key to save Esmeralda the gypsy girl from her curse. Will you give them to me?" You see no reason to not hand them over, and the gypsy (for that is who the stranger is) takes the papers and sweeps out of the room. You and the villagers never see him again, but you know in your heart you have helped an innocent girl overcome a horrible curse. Take a bonus of 50 eps.

Now, during your adventure did you meet Lady Kalistaros? If so, turn to **225**. Otherwise, turn to **144**.

428

Your accent is good and your impersonation perfect. The old man stands up straight and bows as best as he is able. "What does my master require?" he asks.

You can ask for a drink by turning to **16**, order him to leave the room (so you can search it) by turning to **344** or you can drop the charade and admit you are actually not a Vampire at all, but are here to kill the Vampires, by turning to **81**.

429

The door opens into a confusing blaze of light. You quickly draw your weapon as you see a threatening-looking figure standing before you . . . and then you laugh as you see you have jumped at your own reflection! You look more carefully, and see that beyond the door is a short corridor lined with mirrors. The reflections are very confusing, but it seems as if this is a mirrored maze of some kind.

If you wish to enter the Hall of Mirrors, turn to **302**. Otherwise, return to the Passage of Wolves by turning to **241**.

430

You drop your shoulder and charge the door - attempt a level 2 SR vs. STR. If you pass, you burst through the door. Turn immediately to **6**.

If on the other hand you fail the roll you bounce off the door in an embarrassing fashion, grunting in pain and making a loud crash. If you have already been through the northern door and met the occupants of that room, turn immediately to **69**.

If you haven't been through the northern door, make a level 2 SR vs. LK - if you fail the roll, turn immediately to **337**.

If you pass the roll, however, you are fortunate enough that the occupants of the room to the south do not hear you. However, someone else has heard the noise you were making . . . A group of young men run out of the northern archway.

They are well-built and handsome, their muscular bodies shining with oil and dressed only in loincloths, but each of them has a vacant expression and bite marks on his neck, wrists and inside of his thighs. They are Roxana's harem - men she keeps for food and entertainment, brainwashed and fiercely loyal to her. They attack you - turn to **292** to defend yourself.

431

You walk down the rough-hewn tunnel and after several yards it widens out into a mournful chamber divided into many pens and cells, with manacles chained to the walls. If you have been here before, turn immediately to **224**.

If you have not been here before, you see a scene of despair and horror - this chamber is filled with filthy, emaciated prisoners, huddled in rags and chained to the walls and each other! Many of them are dead - some nothing more than rotting corpses and even skeletons - and all are malnourished and weak. Fat, sleek rats and other vermin run everywhere and the smell is foul. But the prisoners here are not what catches your attention - it is their guardian . . . facing you is a Dark Elf, dressed in cruel black armor and carrying a long whip. His skin is deep gray, his hair white and his eyes violet. He is wearing beautiful silver and emerald jewelry, but you notice one of his ear-rings is an ugly, crudely-made iron nail driven through his ear-lobe. He smiles a very fake-looking smile.

"I am Nagahmemteh the Torturer," he says coldly. "It is my job to ensure the Count's prisoners divulge any information they might have. Do not think of escape, for I am the perfect torturer; not only skilled but also in control of my emotions." He switches his smile off. "Now, will you submit or must I hack you around in a vulgar brawl? Logically, you should simply surrender - this Castle is vastly more dangerous than you know. At least in my care you will be assured of a long life."

You look at the prisoners - while many of them certainly look old, you are quite certain their life is not worth living. You draw your weapon and charge Nagahmemteh. He seems very slightly surprised by your violence, but raises his whip to defend himself.

Before the fight can begin you must first close the distance to him - he is trying to keep you a good few feet away from him with his whip. Each round, make a level 2 SR vs. DEX; take any misses as damage to CON and armor as he drives you back with his whip. You will be unable to fight normally with him until you get rid of his whip. To do this, you must pass the DEX SR by five or more; then you will have grabbed the end of the whip as it strikes you and twisted it around your wrist. Make a level 2 SR vs. STR to yank it out of his hand . . . or you have to make another DEX SR next round.

Once you have got the whip away from him, you can close with him and start whaling on his skinny Dark Elven ass (if you are an Elf yourself, rest assured your ass is far finer and more shapely than his little runty behind). He leaps back and draws a curved blade (a falchion) and fights you. He has +12 combat adds and a CON of 15. His armor is a fine suit of Dark Elven Galvorn and will take 21 hits!

Throughout the fight, he displays little or no emotion, fighting coldly and with calculated and logical precision - you wonder why, as in your experience Dark Elves are emotional, rage-driven beasts in combat. Should you defeat him, perhaps you can find out why by turning to **319**.

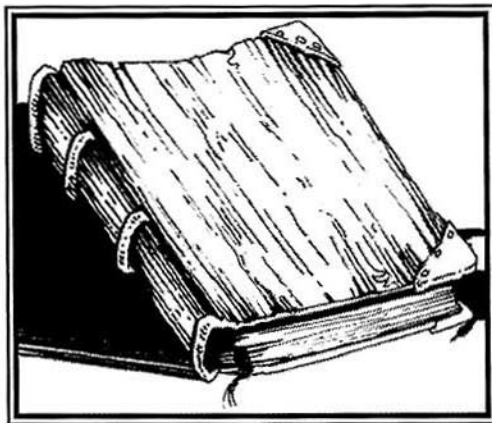


432

Make a level 3 SR vs. DEX to avoid the spears. Apply *double* whatever you missed the roll by to CON and armor as the spears poke you in tender places. If you are still alive, you can continue down the corridor to **278** or you can give up on this tomb and either investigate the eastern door at the end of the crypt corridor if you haven't already (turn to **272**) or return to the main chamber of the dungeons at **326**.

433

You browse through the section concerning magic and occult tomes, and find a book of spells and incantations. Flipping through it, you notice information about silvered stakes for killing particularly powerful Vampires - such as the heads of vampire dynasties such as Dracula himself! You read the information; it is recorded on page **308** of the book (and you should take a note of that!) It seems that a stake can be silvered by the simple expedient of dipping it into some molten silver - but that a normal wooden stake will burst into flames because of the intense heat!



However, the book contains a warding spell which you can cast on a stake by carving a particular sigil on it.

Unfortunately, the sigil *only* works on stakes carved of applewood, and not any other wood. However, this information is valuable and better than nothing. You make a note of it, copying down the shape of the sigil. Should you find yourself dipping an applewood stake into molten silver in the Castle, you can ignore the normal instructions and instead use the List of All Paragraphs to turn to **308** and use the sigil carved on the applewood.

For now, return to the Passage of Wolves at **241**.

434

Once again, you are in the bell-tower at the top of the Tower of Earth. There is nothing of interest here - except the chance of encountering a **Wandering Monster**. Roll 1 die - if you get a 1, you have encountered a **Wandering Monster**. Take a look at the **Wandering Monster Table** to see what you have encountered or what has encountered you.

When you are ready to leave here, either take the stairway running inside the wall of the Tower down to **114**, or take the door to the north to **23** or the one to the east to **143**.

435

You have encountered some of the zombie servants of the Count; animated rotting corpses dressed in black and red livery. The Vampires use them for duties which require no intelligence or imagination - fetching and carrying, cleaning out the stables, feeding the wolves and so forth. The Count does not encourage his zombies to wander the Castle if they have no duties, and so they have not encountered you by accident.

Zombies, as all men of learning know, eat *brains*. They have smelled the toothsome meaty lump in your skull and have been drawn to its appetizing scent. The promise of a feast has drawn 1 zombie for every 10 points or part thereof of INT you have.

Zombies have standard stats and are unarmed. If you defeat them, return to the **WHITE** paragraph which sent you here. If they defeat you, they chow down on your brain and you rise again as a zombie, to serve the Count until you are defeated by a more successful adventurer.

436

You lift the box so it can be seen through the grille. "See?" you say. "Fine jewelry for her ladyship - she will be most displeased if it is delayed!" You can only hope Rheinard has not reported the jewelry is missing or has been stolen.

Attempt a level 1 SR vs. CHR. If you pass, your charade has worked and the door is opened, welcoming you into the Castle and **487**. If, however, you fail the CHR SR then not only is your ability to pretend to be a messenger delivering jewelry very poor, but you have been denied entrance into the Castle and should turn to **218**.

437

You step through the door, and as soon as you do a gale-force wind rips it out of your hand and slams it shut behind you! You find yourself standing on a circular balcony running around the inside of the tower. The tower which is open inside all the way to the floor, far below. The balcony you are on is near the top of the tower - there is another balcony below you and a cavern below that. This is the Tower of Air.

It is aptly named, for there is a swirling hurricane roaring inside the tower, a tethered tornado anchored to the floor and reaching to the roof. The wind is tremendous, howling and spinning, causing your eyes to tear and forcing you to crouch down and press yourself against the walls or be picked up and hurled into the air. The skirl of the wind is deafening, battering your eardrums with the force of hammers.

Have you encountered and banished Ariel the Sable Sirocco? If you have not, turn to **73**.

If you are still here, there appears to be no reason to linger - there is nothing of value that you can see, and the howling wind is making it all but impossible to stand. The sensible thing would be to take the only exit there is - the door to the south you entered from - by turning to **373**.

However, if you are not feeling sensible, you can throw yourself into the hurricane, in the hope of being carried to a different level. To undertake this brave (if foolhardy!) course of action, turn to **492**.

438

You have defeated Rheinard Heidrich and have also used prayer and Holy Water to purify all his coffins. All it will take to slay him once and for all is a single stake! If you have a stake turn to **25**. If you don't have a stake, you should go to **243**.

439



You take a look at the horse stalls - and are not surprised to see the animals here are *not* normal horses! There are four of them, the first two are identical stallions sharing a large stall. They are very dark gray with hints of purple in them, and their coats shift and roil like thunderclouds. Their eyes, hooves, tails and manes are flashing lightning and they paw the ground and snort thunder through their nostrils.

There is also a truly huge black stallion with great spurs of razor-sharp bone bursting like antlers from hock and ergot. Its eyes burn with flame and it rakes the ground when it sees you, striking sparks from the stone floor.

Finally, there is one of the most beautiful creatures you have ever seen - a black pegasus! It is wearing an ornate halter, but there are spikes on the *inside* and the animal is bleeding from wounds inflicted by the sharp metal. It is shackled to the wall with thick iron chains.

Will you ignore the animals and return to the courtyard (turn to **49**) or investigate the coach house (if you haven't already) (turn to **310**)?

Or, will you take a closer look at the pair of storm-stallions (turn to **448**), the massive black stallion (turn to **481**) or the black pegasus (turn to **158**)?

440

"Lady Kalistaros," you say gallantly, "I got into this crazy adventure because of the request of a dying Paladin of Asrel. I am not about to refuse the request of one who is already dead."

She beams with pleasure. "You are brave and noble, warrior," she says. "Go now and destroy Ramtep the Liche-Sorcerer - his body lies in the tomb next to mine, but he has been gathering his strength. Go quickly and burn his body, scattering it to the four winds!"

You nod, salute her with your weapon and leave her tomb.

When you have defeated Ramtep (and *if* you defeat Ramtep!) and have burned his body, do *not* turn to any of the indicated paragraphs. Rather, turn to **200**. Make a note of this on your character sheet; you won't be reminded about it!

For now, turn to **245** to enter the tomb of Ramtep!

441

"Ninjskinjovrobad!" you gasp in horror, with perfect pronunciation and cadence. You are very impressed with yourself, and may take an additional 10 eps for your success. Unfortunately, Ninjskinjovrobad does not seem impressed by your skill. Can't please everyone, I suppose. Return to **472** and continue the fight.

442

You standing outside the south gate of the Castle, on top of the crag. The large double doors of the Castle are to your north.

To the east and west of the crag, a path leads down the hill through the woods.

Will you can walk up to the postern gate and knock on it, attempting to gain entry by turning to **130**? Alternatively, you can walk down the hill on the western side of the crag by going to **150**? If you think that general idea is good, but think the eastern side of the crag is indicated, turn to **274**.

443

Either you lack the means to dispatch the Brides, or they still have coffins to retreat to. You snarl in anger as you watch them turn into mist and float away. You will have to face them yet again. Leave the **RED** paragraphs, and return to the **WHITE** paragraph which sent you here.

444

You have returned to the kitchen - and discover that the Count has re-stocked it with fresh Zombie sous-chefs! If you killed the foulmouthed leader of the kitchen Zombies, he is no longer there (thank God) and so all you should do is face 1 die worth of Zombies with standard stats armed with cleavers or carving knives (count as Sax daggers). When you have defeated them you can leave via the west door to **34** or the east door to **101**.

If, however, the foul-mouthed head chef was still undead and swearing when you last left the kitchen, he is still here, cursing and blaspheming and making inferences about your shortcomings (moral, genetic and physical) in great and exhausting detail. Return to **149** and deal with him and his buddies again.

445

With a trembling hand, you give Roxana the box containing the jewelry. She gasps when she sees it, admiring it and turning it so it reflects in the light. "This is a fine gift," she says. "Who is it from?"

You lick your lips and bow deeply. "My master wished it to be a mystery, Lady Roxana," you say. "He said you were as wise as you were beautiful and would soon figure it out."

She laughs, magnificent fangs flashing in the wan light of the lanterns. A shiver runs down your spine as she turns and looks at you quizzically. The look on her face is the same look she was wearing when she appraising the jewelry.

Make a L3-SR vs. CHR. If you pass, she likes what she sees and you should turn to **355**. If you fail, you do not pass muster and should turn to **237**.

446

You successfully lower Natasha safely to the bottom of the cliff. She unties the rope from around her waist and you coil it up. Take a bonus of 25 eps for lowering her down and turn to **406**.

447

You kneel down and peer through the keyhole - and are shocked by what you see. You are looking into the beautiful bedroom of a noble lady, filled with gorgeous tapestries, hangings and paintings. But this is not the bedroom of any mortal woman - for where there should be a bed there is a coffin! This is Roxana Dracula's bedroom - and she is there, although she is not sleeping.

The noises of physical exertion are coming from the occupants of the coffin - a muscular young man lying on his back and the pale-skinned woman straddling him. The man is strong and very handsome, but your attention is drawn to the woman. She is tall and slender, yet curvaceous and powerful, with a beautiful figure more perfect than any statue and long black hair and blood red lips. Her magnificent body is covered in a faint sheen of blood-sweat - she and the young man are making energetic and erotic love. Judging by the lascivious noises the two of them are making, both are highly skilled at their trade. She leans down and bites his neck and he cries out in pleasure.

What will you do? You can either continue to watch through the keyhole (turn to **257**) or barge through the door (turn to **430**).

448

The storm-stallions are completely identical - they even seem to move in the same way, and you think they must be the steeds of the Count's twin sons. As soon as you move in range of them, however, they attack you with flashing hooves and savage kicks. You defend yourself against them.

They each have an MR of 40. However, when you have killed one of them (you may choose to direct your damage exclusively against one of them, although you must fight them both at the same time) you will have learned how they fight; for the rest of the combat you may halve the combat rolls of the remaining stallion.

If you win, take a total of 75 eps for defeating the two of them and search their stall. You find, bizarrely, they are eating not oats, but handfuls of quartz gems! They are not very valuable, but you can take 1 die x 10 gps worth with you if you wish.

For now, either return to the courtyard at **49** or take a look inside the coach house (if you haven't already) at **310**. Of course, you can always take a look at the black pegasus' stall (turn to **158**) or the huge black stallion's (turn to **481**) if you haven't already.

449

You fight the five gypsies. They each have standard human profiles, and are armed with long knives (treat as Sax dagger). They are wearing some scraps of leather armor (each can take 2 hits on armor). If you kill them all, take appropriate eps and decide if you will kill the dancing girl as well - she is fleeing, but she is *dancing* away, and so you can easily catch her. If you kill her too, turn to **320**. If you let her escape, turn to **306**.

450

You walk through the door and enter a lovely chapel; a small, intimate space of gray stone, marble statues, incense and stained glass windows showing the image of the heart pierced with the sword. If you have been here before, turn immediately to **63**. If this is your first time here, read on.

You are shocked to find such a place in this Castle of evil - a chapel! A place of refuge and sanctuary. But as you look more closely at the chapel you notice the faces of the statues are the likenesses of the Draculas, the heart images have a deep crack running through them and are pierced with a sword made of splintered bone and the incense is cloying and sticky and . . .

Poison! You cough and choke, trying not to breathe in the deadly gas. You turn around, but the door has slammed shut behind you, and you cannot open it! Something seems to be holding it in place!

You hear a horrible laugh - there is a smokey figure forming itself out of the incense, with two candle-flames for eyes and the suggestion of a gaping fanged maw and clawed hands. You realize your only hope for getting out of the room is to defeat it!

The Smoke Demon has an MR of 40, but is only vulnerable to magical weapons (if you do not have a magical weapon, your adventure ends here). Because of its insubstantial body, it only takes half damage from physical attacks. In addition, each round make a L2-SR vs. your current CON - subtract any misses from your CON as poison damage.

If you win, take 100 eps and attempt a L1-SR vs. INT. If you make it, turn to **135**. If you fail, turn to **180**.

451

You have defeated everything alive in Roxana's chambers, and can now search them thoroughly.

If you have not already been through the northern archway you do so now - and find a room strewn with couches and mats, and the remains of luxurious food hastily abandoned. This was Roxana's harem, and the young men you fought must have spent their days here - there are bronze weights for them to keep their bodies in shape. The food is wonderful and the drink strong, specially designed to keep a mortal body potent and healthy, and producing a lot of blood. If you have not already done so, you can gulp down some food and swallow some wine; this will allow you to recover 1 die worth of CON points.

You also search the main chamber and Roxana's bedroom. The bedroom yields a significant quantity of highly-polished leather clothing of a . . . *specialized* nature. If you don't mind giving the impression you enjoy a particular kind of recreation, you can put together a suit of leather armor for yourself (provided you are of a Kindred roughly human-sized; Human, Elf, Dwarf, Hobbit etc.).

Roxana's dressing table reveals a large amount of very specialized beauty treatments - substances which would kill a human, but which are ideal for beautifying a Vampiress! You can take a tincture of belladonna which (while poisonous) may be useful in dealing with lycanthropy, and also a jar of cream of curare which you can use as a single dose of curare poison.

Attempt a L1-SR vs. LK - if you pass the roll, you disturb nothing you really should *not* disturb, and should turn immediately to **364**. If you fail the roll, however, you manage to knock over a bottle of Roxana's perfume - it falls to the floor and shatters, filling the room with a cloying, seductive scent which makes your head reel, its narcotic properties working on your mind and will.

Make a note on your character sheet or scratch paper; whatever you missed the LK-SR by is a cumulative penalty to your INT for saving rolls to resist Roxana's seduction or hypnotism. It does not affect your actual INT score, and only applies to INT-SRs made to resist her seduction or hypnosis.

You hold your hand over your mouth and nose and go investigate the main chamber of her rooms - turn to **364**.

452

You watch in amazement as the plinth moves and shifts, uncoiling itself into a one-eyed crocodilian creature made out of glossy black obsidian! It snaps its jaws together one or twice and swings its head, seeking for you. Its single, moonstone eye glows bright blue-white and you instinctively dive clear as it blasts at you with a beam of actinic energy.

Make a L2-SR vs. SPD - if you fail the roll, then you have been struck by the eye-beam of the Obsidian Basilisk and should turn to **322**.

If you pass the roll, you manage to dive clear (take 50 eps for surviving the Obsidian Basilisk) and can scramble out of the Chamber of Moonbeams. The Obsidian Basilisk will not follow you and will, in fact, simply settle back down in the center of the Chamber of Moonbeams, looking just like a plinth with a moonstone set in the top.

Because you are concerned with getting out of the way, where you can safely exit to will be randomly determined. Roll 1 die;

1. You take the stairs up - turn to **106**.
2. You take the stairs down - turn to **326**.
3. You go through the east archway - turn to **228**.
4. You go through the west archway - turn to **391**.
5. You dive through the double doors to the south - turn to **49**.
6. You may choose where to go (Hell isn't a choice just yet!).

453

Although Ivan's coffin here has been destroyed, the room is still occupied - more wolves have made it their home, and the bats and rats have returned. Roll 1 die - there are that many wolves here, each with an MR of 25. Fight them normally.

While the wolves are the greatest threat, the rats and bats will prove to be a great nuisance; each round, make a L2-SR vs. DEX to avoid their nips and bites and scratches. Deduct any misses *directly* from CON.

If you defeat the wolves, take 25 eps for each of them, plus another 25 eps for the distraction of the bats and rats. If you took any hits from the vermin (i.e. if you failed any of the DEX SRs), make a L1-SR vs. LK. If you fail the SR, the bats you fought were carrying rabies, and you are now infected! The disease will eat away at your nervous system.

Every paragraph (even those you return to), roll 2 dice. If you roll a 2, then you must deduct 1 from your DEX. If you roll a 12, you must deduct one from your INT. You will remain infected until you are specifically told you are cured, or until your INT or DEX falls to 0, at which point you will be dead.

For now, there is nothing of interest in this vermin-infested room - quickly leave to the Passage of the Waning Moon at **391**.

454

You are back in the wine-cellar. The old man and his cat are nowhere to be seen. You can either go to **344** to search the room if you have not done so already, or you can return to the main chamber of the dungeons by turning to **326**.

455

There are two reasons you might have come back here - to bestow more violence on the sparkly non-pyre, or to cut another stake. Alas!

The shimmery travesty is still dead, so you will have to content yourself with attacking the apple tree again; turn to **353** to do so.

456

The slashing blades failed to kill you, and so you decide to advance further into this tomb, reading the carvings as you go. You see the girl fighting the evil king in a land which looks a lot like Transylvania, together with warriors similarly garbed. He has an army of skeletons and zombies, but eventually they are defeated. The girl and he fight hand-to-hand together and each kills the other. The final images are of the girl's followers building a pair of tombs in this crag to house their remains. You see the girl is buried with her weapons and armor, and the evil king is buried with great treasures - including an evil-looking black blade.



You seem to be approaching the end of the corridor - you can see an arched doorway ahead, leading into what looks like a small chamber. But then you hear an ominous grinding noise from above - the roof is caving in! Make a L2-SR vs. SPD to see if you can dive out of the way in time. If you cannot, then you are crushed by tons and tons of stone and your adventure ends here. If, however, you pass the SR you may advance through the archway and to **358**.

Alternatively, you can give up on this tomb and either investigate the eastern door at the end of the crypt corridor if you haven't already (turn to **272**) or return to the main chamber of the dungeons at **326**.

457

You push the door open and walk into something you did not expect to find - a marble bath-chamber! It is octagonal in shape with pillars supporting a high, vaulted ceiling. There are many statues of voluptuously-attractive women along the walls and tall candles burning in golden candlesticks. There are incense burners scattered throughout the room, filling it with a pleasant scent. If you have been in the bath-chamber before, there is nothing to see here - return to the tunnel and either take the northern door to **426** if you have not already, or go back to the main chamber of the dungeons at **326**.

The walls and ceiling are all made of red-veined white marble, as is the floor. In the center of the room there is a huge copper tub, and above it hang a selection of chains ending in blood-stained meat hooks. You notice there is a sharp, coppery scent to this room the smell of incense cannot hide . . .

Roll 1 die and consult the following table. Go to the indicated paragraph, based on which personalities remain alive (if you haven't specifically been told she's dead, then she's alive!) and what you roll;

	Die roll					
Who is alive or dead?	1	2	3	4	5	6
Roxana, Katerina & more than one of the Brides all remain alive	Turn to 168		Turn to 37		Turn to 334	
Roxana, Katerina & only one of the Brides all remain alive	Turn to 168		Turn to 37		Turn to 389	
Roxana & Katerina remain alive, the Brides are all destroyed	Turn to 168			Turn to 37		
Roxana & more than one of the Brides remain alive, Katerina is dead	Turn to 168			Turn to 334		
Roxana & only one of the Brides remain alive, Katerina is dead	Turn to 168			Turn to 389		
Katerina & more than one of the Brides remain alive, Roxana is destroyed	Turn to 37			Turn to 334		
Katerina & only one of the Brides remain alive, Roxana is destroyed	Turn to 37			Turn to 389		
Roxana remains alive, the Brides & Katerina are dead	Turn to 168					
Katerina remains alive, Roxana & the Brides are dead	Turn to 37					
More than one of the Brides remain alive, Roxana & Katerina are dead	Turn to 334					
Only one Bride remains alive, Roxana & Katerina are dead	Turn to 389					
All the Brides, Roxana & Katerina are all destroyed	Turn to 485					

458

You enter a tall, circular chamber which reaches up to a pointed conical roof. A number of large bells hang from beams high above you, and bell-ringing ropes dangle down to the floor. This is the upper level of the Tower of Earth. If you have been here before, turn immediately to **434**.

The chamber is dusty and seems empty, but you become aware of movement high above you. You look upwards, seeing a shadowy figure moving furtively around the bells. You try to get a clear look at it, but the light is bad and the bells and beams block your view.

Suddenly, the figure leaps out from behind the bells and launches itself from one of the beams, its hands outstretched and a long cape flying out behind it like wings. It gives vent to a terrifying cry and you stand there, transfixed. The figure dives towards you, hands hooked like claws, and an unearthly-howl issuing from its throat and splats to an undignified landing three feet from you with a loud FLOTCH!

"I'll never get that right," the figure says brokenly.

"Who are you, sirrah?" you inquire sternly, "and why are you trying to jump on me from the top of a bell tower?" The figure struggles to his feet.

"I am Gaudete the Hunchback," he says, and as he stands you can see he is indeed deformed. "I live here in this bell tower, hiding from the Count and his minions. Alas, my eyesight is not as good as it once was, and I must confess I thought you were the Count himself!"

"Far from it, sirrah!" you exclaim. "In fact, I have come to this castle with the avowed intention of destroying the Count and his vile family once and for all!"

"Can I tag along?" asks Gaudete eagerly.

Well, can he? He is obviously very earnest, but you are not sure what use he will be. If you want to let him accompany you, turn to **377**. If not, politely make your excuses and either go down the stairway running inside the wall of the Tower to **114**, or take the door to the north to **23** or the one to the east to **143**.

459

You realize that - as there is a stairway leading down to the sunken garden which is part of the courtyard - there is no point in risking breaking your neck by jumping *that* way! If you want to take the stairs down to the sunken garden, turn to **157**. You can also vault over the railings to the east (turn to **423**) or the west (turn to **143**) and take the walkway running along the ridge line.

However, if you still want to jump out of the Castle (and out of the adventure!) you have a bright idea; you grab a parasol from the terrace, pop it open and leap, using it as a parachute! Attempt a L2-SR vs. DEX - deduct any misses directly from your CON. If you are still alive, you straighten up and brush yourself off - you are standing outside the Castle and should turn to **311**.

460

"Old man," you ask, "the Vampires in this Castle have potent mental powers - how can I overcome their seduction?" The old man appears to consider.

"Well, bromide in the tea and cold showers always worked for me," he says after a while. "That, or really long walks." You resist the urge to slap him.

"Is there nothing in this Castle that will assist me?" you ask through gritted teeth. The old man gestures in the direction of Nagahmemteh's corpse.

"Well, Nagahmemteh was always a real cold-fish since he put that bit of iron through his ear, and he barely glanced at Katerina when she came through here in her new corset," he explains. "Perhaps that would . . . oooo, argh, urk!" He suddenly keels over dead before you can ask him who Katerina is, although you suspect she is a woman who would look *good* in a corset. Although, what woman doesn't?

You move over to Nagahmemteh's corpse and look at the crude nail driven through his ear-lobe. It is most unusual, and most likely magical. You decide to shove it though your own ear-lobe, to see what its powers are. Turn to **22**.



461

You pick up the blade, and immediately realize your mistake. It is cursed (didn't we mention this? I'm sure we did). It is an enchanted falchion and counts as being permanently poisoned with Dragon's Venom (quadruples damage), but when wielded by someone who is not undead (as you are not!) it deals 1 CON point of damage to the wielder per round used. You must use this weapon in preference to other weapons unless you can make a L1-SR vs. INT before the combat starts.

Take your cursed blade and the lesson to not muck around with evil magic to **30**.

462

The headless coachman is a standard zombie with standard stats. He fights as normal, with the exception you are permitted to make a L1-SR vs. DEX to avoid any of his blows (he cannot really see what he is doing). However, you must also make a L1-SR vs. DEX after every successful hit or he manages to direct the blow onto the part of him that is not actually there.



When he is dead, you may take appropriate eps for dispatching a zombie (together with any eps for SRs made during the fight) and can either run west (turn to **150**) or east (turn to **274**).

Why would you wish to *run*, rather than just walk? Well - it might have something to do with the tall, dark, saturnine man with burning red eyes who has dismounted from the coach and is looking at you wrathfully . . . If you want to hang around and have words with this fellow, you may do so at **202**.

463

You have beaten Ivan Dracula in combat. He lies at your feet and the coffin you found him in can be purified. You use your Holy Water and prayers to do so. *Note on your scratch paper you have destroyed one of Ivan Dracula's coffins!* (Also remember its location - if you return to this room again, you will find this coffin still purified). Take 100 eps for doing so.

Now, how many of his coffins have you destroyed? If you have destroyed *two*, turn to **15**. If not, turn to **159**.

464

Standing before you is a tall, dark, saturnine man with a pronounced widow's peak, pale white skin and piercing red eyes. He is dressed in intricately brocaded red silk and is carrying a huge broadsword with a cross-guard fashioned like a pair of wolves. This is Count Vladimir Dracula himself! He immediately recognizes you as an intruder intent on bestowing violence on him and his family, and attacks you. Turn to **82** to fight him!

465

Natasha gives a little scream and slips, falling off the cliff! There is nothing you can do but watch as she tumbles to the ground, wincing with every blow and buffet. Roll 3d6 to generate a CON for her, and then halve this to represent injuries sustained in the Castle (if you gave her a healing potion you found in the lab, she can restore 1 die worth of CON points). She takes 2 dice worth of CON damage as she falls to the ground.

If she is still alive, turn immediately to **446**. If not, you look at her broken and bleeding body with horror and grief. Nice going, numbnuts!

Next time, bring a damn rope!

You can leave Castle Dracula and return to the village now if you like - turn to **255** to attempt the climb that just killed Natasha. If, however, you have unfinished business in the Castle, turn to **178** to go back into the northern cavern.

466

You push through the beaded curtain and into something you simply did not expect - a room which could be lifted straight from a sultan's palace! It is a gauzy, perfumed extravagance, filled with treats and delights for the senses. Candles under bronze pans heat scented oil, making the air thick with a miasma of olfactory delights. The walls are pale rose marble, carved with erotic scenes and hung with diaphanous draperies. The geometrically-tiled floor underfoot is strewn with rugs and silken cushions, and gold and silver plates and chalices are scattered around the room, half-filled with barely-tasted delights. Books and scrolls are haphazardly lain on the floor, all filled with lascivious, explicit engravings and illustrations of every manner of coupling. This is Count Dracula's harem, his secret and innermost sanctum of personal pleasure.

How many of the coffins belonging to the Brides of Dracula have you destroyed? If you have destroyed one set of three, then turn to **26** immediately. If you have not destroyed any of the Brides' coffins, then roll a die - if you roll a 1, 2 or 3 *also* turn immediately to **26**.

If you have not destroyed any of the Brides' coffins and roll a 4, 5 or 6, read on.

There is a single huge bed in the center of the room, a massive low mattress strewn with rumpled silk and piled high with great soft cushions. The bedclothes are disturbed, as if they have recently seen hard labor, and the unmistakable scent of pleased exertion is fresh in the air - but the bed itself is unoccupied. Your eyes flash to the three coffins in the corner of the room - they must be coffins belonging to the Brides of Count Dracula! They are undefended and you can purify them with impunity!

You wrench the lid off the first coffin and find nothing but grave dirt. Relieved, you tear the lids off the other coffins, reaching for your Holy Water and chanting the prayer of exorcism. In a few moments, all three coffins are purified.

Note on your scratch paper you have destroyed one set of the Brides' coffins, and take 100 eps for doing so. Now turn to **414** to search this room.

467

She claps her hands together in joy and there are tears in her eyes. "Oh, warrior!" she gasps. "You *honor* me!" She kisses you again.

You feel something indescribable within you, a well-spring of joy. You have true love. During this adventure it means you will automatically pass any SRs which are called for resisting seduction or hypnosis (still make the rolls to see how many eps you earn, but if you fail the roll look at the result for success).

But the true impact of this will only appear *after* the adventure. Make a note of this on your character sheet; when you leave this adventure your character is destined to find his or her true love. If he or she is already married or in a relationship (if you give such details to your characters' backgrounds - I always did!) then their love is deepened amazingly. If not, you are encouraged to roll up a new character or find a character in an adventure (thanks to a friendly GM, or one of the many solos which give you pretty companions as lovers!) to be your character's true love. As soon as you find a true love both you and (s)he will gain 2000 eps (if you already have one, take the bonus now). You two will also be completely resistant to any magic, trickery, threats or anything else which will cause you to fall out of love or harm each other. This might not have a great mechanical impact in the game, but it is the stuff true heroic tales are made of. The goddess is very pleased with you!

"Now," she says, gazing at you seductively, "is there anything *else* you would like?" If you want to take her up on her thinly-veiled offer of the pleasures of the goddess, turn to **339**. Otherwise, turn to **254**.

468

You are standing at bottom of the crag, to the north of the Castle. The crag itself is a rocky spur jutting out from a wooded hill which slopes down towards the village, the Castle perched on the very top of the cliff. There is a small clearing here - it seems to have been torn out from the forest by a landslide; the rock above you looks sharp and unweathered and there are large boulders and fragments of rock strewn about.

You look at the cliff above you - it looks like it *could* be climbed, and there is to be a cave entrance high above, from which a stream is issuing and splashing down the cliff in a series of waterfalls. It winds its way between the boulders and down towards the village.



Would you like to try to climb the cliff and investigate the cave? If so, turn to **77** (if you have already tried to climb the cliff and wish to try *again*, turn instead to **41**). If not, you will have to walk south and back up the hill - you can walk on the west side of the crag by turning to **150** or you can walk on the east side of the crag by turning to **274**. You could also walk down the hill to the village of Bistritz, but that would be pure cowardice, wouldn't it?

You aren't going to do that . . . oh, I guess you can if you really want. That will get you out of the adventure, 50 eps for your trouble, and this character may never adventure here again. Yeah, I thought you'd stick around.

469

Alright. See this line? You just *crossed it*. Actually, you crossed it when you killed Blinky the blind wine-tasting geriatric. Now you've attacked *his cat* after murdering him. You haven't crossed the line, you've gone dancing and skipping over it singing a comic song.

Roll 1 die - reduce your CHR to this amount, or *by* this amount - whichever is smaller. Also, randomly determine one of your other attributes and slash that attribute by *half* as the goddess Asrel (to whom cats are sacred) curses you. *Note the rest of this on your character sheet*; should you ever get the "special encounter" as a result of rolling a Wandering Vampire you have already defeated, do *NOT* go to section **162**. Instead, go to section **360** as if you had rolled a double 1 for your Wandering Monster encounter. If you have *already* had the special encounter at section **162**, remove whatever permanent benefit (if any) you gained from that encounter.

Also, note Asrel has cursed you with permanent impotence or frigidity, although you are still vulnerable to seductive hypnosis. This is god-level magic and is utterly irrevocable.

The goddess is *pissed* with you. She sent you here to kill Vampires, not slaughter old men and their pets! You give Love a bad name.

And she is not done with you either, not by a long chalk. You swing at the cat, but before your blow lands its form expands and stretches, growing much more massive and humanoid. You have a very *bad* feeling about this as you turn to **280**.

470

Miranda quite literally dances away from you as you swing at her, a look of mocking surprise on her pretty face. "Oh dear me!" she exclaims. "This won't do at all!" She claps her hands briskly. "Caliban!" she calls sweetly. "Oh, Caliban!"

Part of the mirrored wall swings open and out lumbers what you assume is Caliban - a huge, hulking, terribly ugly Ogre! He is dressed only in a filthy loincloth and is covered in scars and bruises. He is swinging a large club and looks exceptionally stupid and brutish.

Miranda laughs and skips out of the way. "Caliban, be a dear and deal with this intruder," she trills.

The Ogre raises his pig-sized fists and roars with anger. "All the infections that the sun sucks up from bogs, fens, flats, on you fall, bitch!" Miranda shakes her head and tut-tuts under her breath.

"Now, now, Caliban," she says reasonably, "that's not a nice thing to say. Why, have you forgotten what will come upon you? My spirits, sometimes like apes to mow and chatter and then bite you, then like hedgehogs which lie tumbling in your barefoot way and mount their pricks at your footfall! Or how about the wounding by adders, who with cloven tongues will hiss you into madness?" She smiles seraphically and then switches her grin off. "Kill the intruder," she says, all humor gone, "and I will gift thee with *delights*."

You do not want to dwell on what sort of "delights" this impious dancer would bestow on the monstrous Caliban, and fortunately you have no time to as he charges towards you, swinging his massive club. You must fight him.

Caliban has an MR of 200 and can take 10 hits on his skin as if it were armor. You fight him normally, but he is very slow and so you may be able to get some blows in before each combat round. You will be able to do your weapons' basic dice + adds roll in damage (no personal combat adds) before each round of combat if you can make a L2-SR vs. DEX each round. If you miss a roll, roll 1 die for each point you missed the SR by and apply that total as damage to CON and armor.

Should you defeat Caliban, he spews out 200 eps and pitches forward. You barely leap out of the way of his falling bulk, only just managing to jump to **140**.

471

You walk towards the watchmaker, but as soon as you get within reach of his skinny arm he lashes out at you with a coiled watchspring!

Make a L3-SR vs. SPD - the old man is *very* fast! If you pass the roll, you leap out of the way and can turn to **496** to attack him. If, however, you fail the roll then you should turn to **394** to see what has happened to you.

472

You must face Ninjskinjovrobad Dracula in combat. If you have not already generated stats for him, take a few minutes and a piece of paper (or a 3x5 card) to generate his stats. All stats are 3 dice, with the following multipliers;

STR : x2, DEX : x2, LK : x1, CON : x3, INT : x2, CHR : x2

The minimum 3 dice roll for any of his stats is 10 - if he rolls less than this, then treat it as a roll of 10. His stats will remain the same throughout the adventure, so don't generate them anew each time!

You suspect this may be Ninjskinjovrobad Dracula. You feel it would be apropos to gasp his name in a dramatic fashion, but you are not sure you are up to it. If you would like to have a go, make a level 2 SR vs. INT. If you pass, turn to **441**. If, however, you fail look instead at **498**.

If you choose *not* to attempt to say his name, just read on.

Ninjskinjovrobad Dracula will fight with his bare hands - he gets three times as many dice as a normal human in unarmed combat. Each round, you must make a level 1 SR vs. SPD - if you pass, you can fight him normally. If you fail, he BAMF!s out of the way of your blow and strikes you unopposed - you must take all the hits he can muster without generating a total of your own.

If you defeat him, take 150 eps.

Now, if you encountered Ninjskinjovrobad in one of his coffins, turn to **64** to destroy this coffin.

If you encountered Ninjskinjovrobad in any other situation, how many of his coffins have you destroyed? If you have purified *two* of his coffins, turn to **385**. Otherwise, turn to **189**.

473

The woman spins elegantly over to you, bowing before you and tip-toeing backwards with a tinkling laugh. "Well, hello!" she exclaims. "So lovely to see you! I am Miranda the dance instructor. What *can* I do for you?"

What, indeed? If the name Esmeralda and her curse means anything to you, you can ask her for the three pieces of paper by turning to **98**. If you have never heard of Esmeralda, or don't want to be so forward, you can simply talk politely with her by turning to **136**. And, of course, violence is *always* an option; turn to **470** to administer a substantial beat-down.

474

You find a very fine ruby worth 500 gps, carelessly thrown in a drawer.

Now, either return to **380** and continue to search for more interesting items (remember to roll again to see if you encounter a **Wandering Monster**) or choose an exit from the anteroom. You can go back through the western archway formerly decorated with bronze statuettes to **106**. There are also two doors in the eastern wall. If you have not been through the northernmost one, you can do so by turning to **192**. You can also go through the southern door in the east wall by turning to **197**.



475

You wander aimlessly around the narrow corridors of the Hall of Mirrors for several minutes, but find nothing of interest. Return to **302** and continue to explore.

476

"Wrong!" screams the Happy Undertaker unhappily, and swings at you with the cranial saw. This instrument is designed to remove the top of your skull, leaving you like some kind of hard-boiled egg. It does so, very easily. Alas! "Hard-boiled" is not an adjective successfully applied to living heroes unless they are in a Mickey Spillane novel. You are dead. **Tear up your character sheet and close the book.**

477

You ignore the mewling cat and begin to search the room . . . but your attention is arrested by the sudden deepening of its frantic meowing into a terrible growl. Your blood turns cold as you turn around and to **280**.

478

Katerina leans towards you, pressing her gorgeous body against yours. You cannot help your natural response to her glorious femininity and she chuckles as she straddles you. "You will be a *wonderful* companion," she says throatily, "a magnificent stallion to ride to mountains of ecstasy time and time again!"

"I would rather die than lie with you, witch!" you snarl. She rotates her hips, causing delight to shoot through you and your face to twist in ashamed pleasure. She laughs.

"Your lips say 'no'," she purrs, "but your body says . . . oh, so much more!" She lifts a barbed knife in her hand and cuts precise, shallow incisions on your chest. You cry out in agony as she pours some harsh, acidic liquid onto your wounds. As your mouth opens, she pours a slug of the vile-tasting stuff down your throat, holding your lips and nostrils shut until you swallow. Your brain begins to fog and you can feel your will slipping away. She bends her head to yours and kisses you deeply. Your senses reel as her whole body plays yours as expertly as a virtuoso with a violin.

"Pleasure and pain," she explains to you. "That is what will break you to my will." She pulls back, going to work on you with the knife again. Your world vanishes in a cataclysm of mind-bending ecstasy and soul-crushing agony, the shifts between the two coming so fast you are utterly unprepared for them and almost totally defenseless.

Roll 2 dice - this is the number of days you will be tortured and pleased by this evil paragon of womanhood. Each day, make a L3-SR vs. INT. Subtract any misses from your INT attribute (thus making further rolls all the more difficult). If your INT falls to 0 or less, you are completely broken by her and become nothing more than a docile stallion, the only thought in your fractured mind serving your mistress. You will spend the rest of your days as her personal stud, satiating her constant and depraved needs. **Your adventure ends here.**

If, on the other hand, you manage to survive the torture with some fragments of your will intact, you can turn to **108**.

479

Suddenly, the dance studio is filled with a rushing wind which seems to come howling from the north. You brace yourself against the gale and lift your hand to protect your eyes. Miranda is howling with laughter. "Ariel!" she screams into the skirl of the wind. "Ariel!

Come do thy mistress' bidding!"

The wind seems to gather itself and begins to spin, whirling around with a high-pitched howl that sets your teeth on edge. A black vortex is forming in the center of the whirlwind, a spinning inverted cone of whirling air black as night, but in which wicked red eyes glint and knife-white claws and teeth flash. It is some kind of airy spirit, and it looks hostile!

"If of life you keep a care," a booming, rushing voice howls, "draw your weapon, but beware! The elements of whom your swords are temper'd, may as well wound the loud winds, or with bemock'd-at stabs kill the still-closing waters, as diminish one dowle that's in my plume!" The hurricane-creature howls with laughter. "I am Ariel, the Sable Sirocco! Thou hast sown thy own doom by coming here! Now reap the whirlwind!"

With that, Ariel howls forward and attacks you. Turn to **RED** paragraph **336** to fight him. When you return, you are dumped unceremoniously to the floor. You spring back to your feet as quickly as you are able, and find yourself turning to **323**.

480

You have killed the Night Demon - a feat worthy of the greatest hero (well, maybe not). Anyway, take 100 eps for doing so. The pitch darkness of the room lessens and any light source you have now illuminates the room a little - you see a bare, featureless room strewn with the long-rotted bodies of slain adventurers, together with their arms and armor. Of the Demon, there is no sign. But what attracts your attention most is a coffin in the corner of the room - a smart coffin with the name "VLAD DRACULA" on the lid! You have found one of the Count's coffins!

Turn to **RED** paragraph **129** to attempt to purify this coffin. When you return from the **RED** paragraphs, read on!

You are done with this dark and dismal room. Well, perhaps not quite - your fellow adventurers don't need any treasure they might have, do they? You quickly engage in a bit of light grave robbery and net yourself treasure of various sorts worth 1 die x 50 gps. You can also take weapons - there are three useable melee weapons here; use whatever random method seems fair and reasonable to you to determine what they are.

For now, return to the Passage of Night at **343**.

481

This monstrous animal is the Count's personal steed, a Nightmare. As soon as you get within reach, it lashes out and attacks you.

There is nowhere to retreat to - this monster is far faster than you - and so you must fight!

The Nightmare has an MR of 60 and its skin can take 5 hits per turn as if it were armor. It is an undead horror, and so is immune to poison and the promise of Polo mints. If you defeat it, take 75 eps.

You search its stall, but find nothing of any great value or interest - there is a saddle and bridle for it, but these are clearly not worth taking as they are too bulky and heavy.

For now, nurse your wounds and either return to the courtyard at **49** or take a look inside the coach house (if you haven't already) at **310**. Of course, you can always take a look at the black pegasus' stall (turn to **158**) or the storm-stallions' (turn to **448**) if you haven't already.

482

The room is occupied by two women. One is a young teenager, tied securely to the table in the center of the room. She looks terrified and in pain, blood running from scores of cuts on her denuded body. The other is a magnificent Amazon, tall and strong with broad shoulders and well-muscled arms, exquisitely-strong thighs and large ripe breasts above rock-hard abs. She is quite



naked, her crimson hair a vivacious complement to her deeply-tanned skin. She is perhaps the most magnificent lady you have ever seen, a wonderfully powerful woman whose body threatens to explode with her feminine strength. She is holding a wickedly barbed dagger dripping with blood, delicately playing it over the girl's skin. Both of the women are too focused on each other to have noticed you yet.

"You are *much* tougher than I thought you would be, Natasha," the red-haired titaness purrs in a shockingly-deep, horribly-sexy contralto. Your heart gives a great leap - this must be the village girl whose mother begged you to rescue her! "You're no use to me if you can't be broken like a good filly!" She spins the dagger in her hand and raises it up.

Natasha flinches. "No, please, Lady Katerina!" she cries. "Please! Just let me go! I've done nothing to you!" The crimson-manned necromancer - whose name you assume is Katerina -

pauses and looks at the girl wonderingly.

"And I've done *lots* to you," she growls. "That hardly makes us even, does it?" She lifts the knife again.

Will you rush in and attempt to stop the sacrifice (turn to **61**) or will you wait to see what happens (turn to **399**)?

483

Either your sales technique is useless, or you have reneged on a deal. Either way, you have disappointed the spirits of the great former salesmen by your mockery of an ancient and noble profession. There is a cold blast of wind and a sudden spinning yellow star with the words "Call in the next 10 minutes!" on it appears in the air. An almost transparent figure of a stocky man with black hair and a thick beard, wearing a blue shirt and khaki pants appears - it is a spirit!

The servant screams in terror. "Aiee!" he yells. "The Ghost of Billy Mays!"

You are so shocked by the sudden appearance of the ghost you are entirely unable to stop the servant from running away, screaming like a girl, and certainly have no time to wonder if the author using Billy Mays is crass, in bad taste, brilliant satire, or all three. Before you can catch your breath, the Ghost of Billy Mays is upon you.

"BILLY MAYS HERE!" the ghost thunders. "DO YOU HAVE PROBLEMS WITH NOT BEING DEAD? WELL, THANKS TO THE MIRACLE OF BILLY MAYS' WUNDA-KILLA, ALL YOUR PROBLEMS ARE ABOUT TO BE SOLVED!" The Ghost of Billy Mays then attacks you.

Because the Ghost of Billy Mays is i) a ghost and ii) Billy-freaking-Mays he is immune to all forms of non-magical weapon. If you do not have a magical weapon, then you will be unable to prevent Billy Mays from making his special offer and you will die here. If you have a magical weapon, you will be able to fight him. The Ghost of Billy Mays has an MR of 30 but, in addition to fighting normally, roll one die on the following table each round;

1. "CALL NOW, AND WE'LL DOUBLE THE OFFER!" - The Ghost of Billy Mays counts as having a *Swiftfoot / Little Feets* spell cast on him this round.

2. "I'LL RUSH IT TO YOU WITH EXPRESS DELIVERY!" - The Ghost of Billy Mays is incredibly fast this round; if you get any hits you must make a level 2 DEX SR to be able to count them. If you fail, you miss.
3. "SEE THE POWER OF OXI-CLEAN!" - The Ghost of Billy Mays sprays you with cleaning products. Take one die worth of CON damage, and make a level 1 SR vs. LK. If you miss the SR, you must halve your totals next round as you are wiping your eyes clean. On the plus side, all your clothes and armor are brilliantly clean, and you have been cured of any and all diseases you might have.
4. "LOOK AT THE POWER OF MY CHOPPER!" - The Ghost of Billy Mays reveals his mighty chopper, and you are stunned for a moment. Reduce your totals this round by half.
5. "MIGHTY PUTTY - REPAIRS ANYTHING, BETTER THAN NEW!" - The Ghost of Billy Mays uses Mighty Putty on himself, and heals 2 dice worth of MR points (this may take him over his original MR of 30 - Mighty Putty is indeed mighty!)
6. "BUT WAIT! THERE'S MORE!" - roll twice on this table, re-rolling duplicates. Apply both results but count any rolls of 6 as "no effect".

Should you defeat the Ghost of Billy Mays, you have not destroyed him (the legend of Billy Mays will never die! He is selling Elvis' new albums even now!) but he shouts "WE'RE RUNNING OUT OF TIME NOW, SO I'VE JUST GOT TO SAY THIS PRODUCT IS THE BEST I HAVE EVER USED! YOU WON'T FIND THIS IN STORES! ORDER TODAY!" and then vanishes. Take 100 eps for defeating the Ghost of Billy Mays, and turn to **388**.

484

You walk east and a little north through the tunnel. It is dark and dry, and a constant wind blows in your ears. The force of the wind gets greater and greater until you are fighting against a full gale, your eyes screwed shut and leaning into the wind. Eventually, the tunnel opens out into a large cavern and you stand and gaze around.

This is not just a cavern, you realize - it is the inside of a tall tower, a tower which is open inside all the way to the roof. You are standing at the very base of it, inside the foundation. About three yards above your head is a circular balcony running around the inside of the wall, with another similar balcony higher up the wall. This is the Tower of Air.

It is aptly named, for there is a swirling hurricane roaring inside the tower, a tethered tornado anchored to the floor and reaching to the roof. The wind is tremendous, howling and spinning, causing your eyes to tear and forcing you to crouch down and press yourself against the walls or be picked up and hurled into the air. The skirl of the wind is deafening, battering your eardrums with the force of hammers.

Have you encountered and banished Ariel the Sable Sirocco? If you have not, turn immediately to **73**.

If you are still here, there appears to be no reason to linger - there is nothing of value that you can see, and the howling wind is making it all but impossible to stand. The sensible thing to do would be to walk back down the tunnel and turn to **178** to return to the cavern.

However, if you are not feeling sensible, you can throw yourself into the hurricane, in the hope of being lifted up and landing on a higher level. To undertake this brave (if foolhardy!) course of action, turn to **492**.

485

The bath-chamber is empty save for the cloying smell of old, cold blood . . . You have killed all the women of the Castle who might have come here to bathe in still-warm life-fluids. Take 50 eps because you know you have prevented such horrors from taking place, and turn to **232**.

486

You take a look at the coffee table - there is no coffee on it, but there are several copies of glossy magazines - including *Vampire Life*, *Undead Weekly*, *The Hobbit Hole*, *Dungeonier Digest* and *Bloodsucker's Digest*.

There are some interesting articles in here - how to stay youthful on only one virgin a day and so forth - but you don't think they will be immediately useful, or even relevant.

While you are examining the coffee table, you hear a *click* behind you, from the bookshelves. Turn to **169** to see what it is.

487

There is the noise of bolts being drawn back, and the postern gate swings wide, revealing the a dark space under the gateway arch illuminated by pale lanterns. A servant of Dracula's is there, a thin and sickly human dressed in red and black livery with the dragon crest of the Count on his doublet. He does not appear to be armed. "Please come in," he says with a bow. "I did not know the Lady Roxana was expecting a gift."

"She was not," you say, thinking quickly, "it is a surprise."

"Just as you say," he says. He reaches for a bell-pull and tugs on it. A young boy in the same livery appears. "Fetch the Lady Roxana," the servant says briskly. "This messenger has a gift of fine jewelry for her." The boy bows and leaves immediately. "She will be here soon, and will doubtless wish to reward you for bringing such a fine gift."

You must think quickly - will you attack the servant now by turning to **365** or will you wait for the Lady Roxana to arrive by turning to **148**?

488

You walk into large room, beautifully appointed and richly decorated. It is open and pleasant, with a large fireplace and plenty of chairs to sit on. The northern wall has a large pair of French doors in, leading out into what looks like a sunken garden. Arrayed along the southern wall, on either side of the fireplace, are some suits of armor on armor trees. This is the entrance hall of the Castle.

Roll 1 die to check to see if there is a **Wandering Monster** here. If you get a 1, there *is* a Wandering Monster here; go to the **Wandering Monster Table** to see what it is.

When you have dealt with the **Wandering Monster** (or if you encounter nothing) you can search the entrance hall by turning to **351** or you can exit through the western door to **67** or the eastern door to **78**. You can also go through the French doors to the north and into the sunken garden at **157**.

489

You have defeated Roxana Dracula, and can now turn your attention to the coffin she was in when you found her. The ivory-silk lined box is filled with grave dust . . . and her scent. You push the appeal of her perfume aside and use Holy Water and the prayer of exorcism to purify this coffin.

Note on your scratch paper you have destroyed one Roxana Dracula's coffins! (Remember the location too; if you return here this coffin will still be purified). Take 100 eps for doing so.

Now, how many of her coffins have you destroyed? If you have destroyed *four*, turn to **290**. If not, turn to **113**.

490

The woman looks at you, helplessly dancing, and laughs. "So that little gypsy girl tricked *you* into taking those shoes off her, did she?" she says. She spins her way over to you. "I am Miranda the dance instructor. Now, would you like some lessons? Perhaps you should learn not to trust gypsies?" She laughs again.

You grit your teeth. "Give me the pieces of paper with the curve, the cross and the line on, harlot," you growl threateningly, "and no one gets hurt!" You point your weapon meaningfully at her. She places her hand against her chest as if shocked by your anger, but when she speaks it is mocking.

"Oh, but that will never do!" she trills. "I am but a frail and feeble dancer! I could never seek to match the likes of *you* in combat!"

"Then give me the papers!" you demand. She shakes her head.

"I rather think . . . *not*," she says pointedly. "As I said, I have no intention of meeting you in combat." She appears to consider, and then snorts with laughter. "Perhaps some kind of . . . *dance off*?" She laughs heartily and all-but doubles over as she thinks of something. She claps her hands and a pole rises from the floor to touch the ceiling. She swings herself lasciviously around it.

"How about you strip for me?" she giggles. "Don't worry," she assures you, "you can leave your shoes on!"

Her mockery is just too much. You decide to attack her, thinking you can beat the location of the papers out of her lithe body if you have to. As you lunge for her, her face suddenly deepens into calculating pragmatism, although her confident smile is not what you wanted to see. Turn to **470** to see why she is so confident.

491

You have defeated the watchmaker and his clockwork golem. Perhaps it wasn't technically *his* clockwork golem, maybe it was just hanging about? You really don't know - but they both attacked you and they both got what was coming to them. You consider this fair.

The room is filled with many clocks, most of them ruined and smashed. You are certain some of them would be valuable to the right person - a collector, perhaps - but you have no idea *which* clocks are worth anything; you are not an expert on clocks! Still, you know what is gold and silver and precious gems - you can find enough broken pieces made of valuable materials to fill a small sack and with a total value of 100 gps x the roll of 1 die.

The only other thing of interest in the room is a copper pot of coffee hissing on a small stove over to the side. The coffee smells *very* strong and *very* good. Would you like to try some? If so, turn to **76**. If not, return to the Passage of the Waning Moon at **391**.

492

You leap into the howling gale, saying a prayer to Asrel - as well as one to the god of winds and storms. You are lifted into the air, battered and tossed and turned around. You very quickly lose your bearings, and it is all you can do to prevent yourself being smashed against the walls and stunned.

Make a STR-SR at level 1, 2 or 3 (your choice). Subtract any misses directly from CON as you are smashed into the walls. If you pass the roll, you may modify the die roll below by one point up or down for each level of SR you pass. You do not have to modify the die roll to the fullest extent you are allowed.

Roll a die to see where you end up;

If you roll 1 or 2, you end up at the base of the Tower of Air - turn to **284**.

If you roll 3 or 4, you land on the middle balcony of the Tower of Air - turn to **251**.

If you roll 5 or 6, you are dumped out of the hurricane at the upper balcony of the Tower of Air - turn to **497**.

493

Nagahmemteh's jewelry is clearly highly valuable - you will be able to sell it for 1 die x 100 gps when you leave Castle Dracula. If you wish to take his falchion you can. However, perhaps the most interesting item is his armor - it is made of *Galvorn*, an alchemical metal made by the Dark Elves. It is shiny black, light and very strong indeed - although it will not hold an edge. It is the ideal material for making armor. Unfortunately, his armor is battered and crushed - you cannot wear it (even if you are a skinny Elf like he is!) If you wish to take the battered armor, it weighs 500 wu, and you must just lug it around as a dead weight - it gives no benefit.

However, you can sell it for 5 gps per wu when you leave the Castle - Galvorn is *highly* prized. Alternatively, you can use it to make a suit of metal armor. Such a suit of armor will weigh *half* the normal weight of such armor (and so will require an amount of Galvorn equal to half the weight to make), have half the STR requirement and will take one and a half times as many hits in combat.

You will have to pay a blacksmith the regular cost of the suit of armor as a fee to forge it. A suit of Galvorn armor is not magical - it is simply a suit made of a very effective, lightweight metal.

Decide if you want to take the raw metal or not, and then make a choice about which tunnel you want to go down. To take the tunnel leading north-east, turn to **326**. To take the tunnel leading south-west, turn to **252**.

494

You grab Miranda by the throat and throw her to the ground. She cries out in pain and stabs at you with her sharp hairpins, but you catch both her hands in one of yours and twist savagely, sending the needles scattering over the floor. Your other hand is on the nape of her neck, and you drive her face brutally into the mirror, smashing the glass. She slumps backwards, momentarily stunned.

You stand over her and jerk her off the floor by the front of her leotard. "Enough of your tricks," you snarl. If you are wearing red dancing shoes, you have something to demand of her - turn to **19** to make your "request". If you are not wearing such footwear turn to **128**.

495

You are a total numpty, aren't you? Drinking *red wine* in a Vampire's castle? This is not wine - it is *blood*. You choke and spit - deduct 1 point from your CON and 1 point from your LK.

The old man is horrified, and he staggers backwards, holding his hands in front of his face, starting blindly at you. "Oh, forgive me, master!" he cries. "It must have curdled! Forgive me! Please!" His cat runs protectively to his side.

You can dismissively tell him it is fine and order him out of the room (so you can search it undisturbed) by turning to **344**. You can attack him at **407** or admit you are not a Vampire (and are just really stupid) at **81**.

496

You attack the watchmaker, but he is very fast indeed and he runs out of range of your strike! He dashes around the room - who would have thought an old man could be so fast? You cannot get close to him, and your only hope is a missile weapon.

Make a level 2 SR vs. SPD to see who goes first in this combat - if you pass, you get the drop on him. Otherwise, he will attack you first.

When it is your turn to attack you can use any missile weapon you have to attack him. He is a Large target at Near range, but his rapid movement makes him as hard to hit as a Small target. If you do not have a missile weapon, you can throw some other item (a weapon, a stake, the hammer you got from the Paladin of Asrel, a hissy fit) at him - in this case, however, the range will count as Far rather than Near. Should you hit him, turn immediately to **231**.

When it is his turn to attack he will use some kind of watch-component against you; roll 1 die on the following table and go where indicated;

1. Turn to **394**.
2. Turn to **51**.
3. Turn to **233**.
4. Turn to **376**.
5. Turn to **18**.
6. Turn to **409**.

At each of these paragraphs you will be told what the watchmaker does to you. Once that has been resolved, you will be told to return here. Now it is your turn to attack - make a missile weapon attack exactly as described above. If you hit the watchmaker, turn to **231**.

If you fail to hit him, then roll on the table above again. Keep doing this until you are dead, or until you hit the watchmaker!

497

The hurricane slams you onto the balcony on the top floor of the Tower of Air, dumping you unceremoniously onto the hard floor. Roll 1 die and take it as direct CON damage, and take 25 eps for surviving the hurricane of the Tower of Air.

You see no reason to stay here - there is nothing of value and you can barely stand upright. You stagger to your feet and leave by the only exit. You take the door to the south and **373**.

498

"Ivan!" you gasp, utterly unable to pronounce Ninjskinjovrobad.

"Wrong!" hisses the monster, and slashes at you with his fingernails, cutting bloody tracks across your face. Roll 1 die and take that number in hits directly off your CON. If you are still alive, return to **472** and continue the fight.

499

You have defeated Count Dracula - now you can destroy one of his resting-places! You quickly grab your Holy Water and sprinkle it onto the grave earth, saying the prayer of exorcism as you do so. You say an additional prayer of thanks, knowing you have purified this coffin.

Note on your scratch paper you have destroyed one of Vladimir Dracula's coffins! (Also remember its location - if you return to this room again, you will find this coffin still purified). Take 100 eps for doing so.

Now, how many of his coffins have you destroyed? If you have destroyed *five*, turn to **369**. If not, turn to **220**.

500

The villagers listen with growing joy as they hear how you have killed all the Vampires of the Castle, even down to the undead sluts the Count used for his pleasure. The Castle is cleansed of the source of its evil, and they can safely go there with pitchforks and torches and set fire to the whole place! They eagerly run out of the inn, forming themselves into a howling mob. They leave you alone in the inn . . . well, alone except for the buxom young ladies and a healthy supply of ale, that is!

Congratulations! You have achieved the greatest possible success in this adventure! Take a bonus of 1500 eps and close the book. Your adventure ends here and your character may not adventure here again.

Wandering Monster Table

If you have been directed to roll for a Wandering Monster, roll 2d6 on this table and go to the paragraph indicated;

- 2 : Go to **360**.
- 3 : Go to **345**.
- 4 : Go to **248**.
- 5 : Go to **352**.
- 6 : Go to **154**.
- 7 : Go to **183**.
- 8 : Go to **435**.
- 9 : Go to **239**.



10, 11 or 12 : Luck is not with you - or perhaps it is! You have encountered one of the Vampiric inhabitants of Castle Dracula! Roll a die on the following table to see who you have found - or who has found you . . .

- 1 : Rheinard Heidrich - Go to **61**.
- 2 : The Brides of Dracula - Go to **54**.
- 3 : Ivan Dracula - Go to **330**.
- 4 : Ninjskinjovrobad Dracula - Go to **172**.
- 5 : Roxana Dracula - Go to **46**.
- 6 : Count Vladimir Dracula - Go to **464**.



The first time you roll a Vampire you have completely vanquished and destroyed (not merely encountered and fought before) then you should instead turn to **162** for a special encounter. You will only get this special encounter once per adventure. If, later on, you roll to encounter a Vampire you have already vanquished, then you should roll again until you get a Vampire who is still "alive".

If you have destroyed all the Vampires of the Castle, and have had the special encounter, go to **183**.)

Standard Stats for Denizens of Castle Dracula

Throughout Castle Dracula you may encounter foes who are described as having "standard stats". This mechanic has been introduced to keep the adventure fresh and interesting - as well as allow you to balance it for your own characters. If the standard foes prove to be too much of a push-over, you can up their stats or abilities. Of course, the challenge in this adventure is not supposed to be the basic humans and zombies et al you encounter; so don't make these standard foes so tough it is a 50/50 chance of victory or death when facing even one!

Throughout these standard stats, you will be told to generate attributes with a 3 dice roll. You can, if you wish, ignore this and just assume every 3 dice roll would have been an 11 (this saves time, but gives less variation).

An optional (although recommended) technique is to record the stats of each foe on a piece of scratch paper or small card and then, when that foe is killed, to roll 1 die and add that to its lowest attribute. Then, the next time you need a foe of that type, just pull out the card. Of course, this is more work - but does make for a slightly more challenging and interesting adventure. Feel free to use whatever technique fits with your playing style.

Award eps for defeating these standard foes in combat according to the usual method for your rules - or, alternatively, gain a number of eps equal to the CON of the foe, plus their maximum possible damage in close combat.



Humans

You will encounter many humans in Castle Dracula - they generally fall into three categories; the Gypsy servants of the Count who handle his relations with the outside world; footmen and other non-combatant servants; and the liveried guards.

The main difference between these three groups is what they are armed with and how many of them are encountered.

Humans have all seven attributes (STR, DEX, LK, CON, INT, CHR, SPD) and roll 3 dice for each one.

If a human is noted as being armed with a particular weapon, his attribute(s) should be raised to the minimum necessary to allow him to wield that weapon if they are lower.

Zombies

Zombie have all seven attributes and roll 3 dice for each one. Their STR and CON are doubled, and all other attributes are halved. They fight with their hands and teeth, but are much stronger and more practiced at this than humans, and so may roll double the number of dice as is normal for unarmed combat. Some zombies (very rarely) will be described as being armed with weapons - such weapons have normal stats as defined in the rules, and attribute(s) should be raised to the minimum required if they are lower.

Zombies are (like all undead) immune to poison.

If you take any hits from a Zombie, you must make a level 1 SR vs. CON after the fight - if you fail, you have contracted a Smegy Plague. This causes your eyes to run, nose to water and you to sometimes lose control of your bowels. Because of this, you will need to reduce your combat adds by the roll of 1 die (roll when you contract the disease) until cured. If you leave the adventure without the plague being cured, you will recover after a few days bed rest and a heavy dose of vitamin C.

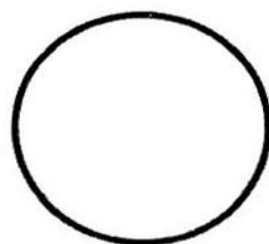


The End!

TUNNELS & TROLLS

CHARACTER RECORD SHEET

NAME	KINDRED
TYPE	LEVEL



ATTRIBUTES

STRENGTH	
CONSTITUTION	
DEXTERITY	
SPEED	
INTELLIGENCE	
WIZARDRY	
LUCK	
CHARISMA	

COMBAT

COMBAT ADDS		
ARMOR		HITS
SHIELD		HITS
OTHER		HITS

WEALTH

GP	SP	CP

OTHER VALUABLES

CHARACTER INFORMATION

HEIGHT		WEIGHT	
EYES		HAIR	

WEIGHT POSSIBLE WEIGHT CARRIED

--	--

ADVENTURE POINTS LANGUAGES

--	--

FORTRESS OF FEAR - CASTLE DRACULA



THIS SOLO ADVENTURE IS RECOMMENDED FOR CHARACTERS OF 2ND TO 4TH LEVEL WITH ROUGHLY 25+ COMBAT ADDS. A GOOD SENSE OF HUMOR IS REQUIRED FOR THE LAMPOONING PARODIES YOU MIGHT ENCOUNTER.

ISBN 9781974392841



9 781974 392841

90000 >

