

A DOUBLE FEATURE OF FANTASY FUN!

ST. JUDE CHILDREN'S RESEARCH HOSPITAL
CHARITY MODULE

ERIK JENSEN'S

BONESPUR GLACIER



JASON PAUL MCCARTAN'S

THE TOMB OF BASHYR

**OSRIC
COMPATIBLE**

JENSEN • MCCARTAN

GORDON • HISHAM • MALIDORE • SEAL • SHOLTIS



IBP 2200

CP 1

A DOUBLE FEATURE OF FANTASY FUN FOR CHARITY!

To commemorate the birthday of Gary Gygax, Christopher “The Secret DM” Mennell ran a contest on his blog in 2012 soliciting submissions of short adventure sites with a “first edition feel”. The two winning entries by Erik Jensen and Jason Paul McCartan are collected in this publication and brought further to life through the artistic talents of Khairul Hisham, Glynn Seal, and Jason Sholtis.

The awesome cover art was created by Christopher Malidore. Layout was originally developed by Jez Gordon and completed by Jason Paul McCartan.

Everyone who contributed to this publication did so in their spare time and without compensation. The charity that has been selected as the beneficiary of all the profits of sales of this product is **St. Jude Children’s Research Hospital**.

All proceeds of the sale of this publication will be collected and transferred to benefit children in need, **so please give generously**.

FROM ERIK

Although the entries for the contest were supposed to have a “first edition feel”, reading through them quickly demonstrates that phrase has different meanings depending on the audience. Does “first edition” mean Cygaxian naturalism? Bizarre death-traps? Alignment languages? Some “Cygaxian” concepts are difficult to get across in just ten rooms! Of course, Gygax himself was certainly not the only person to write under the first edition banner, and my submission is intentionally post-Cygax in its embrace of the second volume of monsters, an attempt to salute the man’s deep influence by acknowledging the continuing legacy.

FROM JASON

One of the things I love the most about the OSR community is the esprit de corps that permeates it, not only in the creation and sharing of what we’ve taken our time and energy to create for others, but in going beyond that so that others who aren’t part of the community can benefit; that’s why I’m very proud of being part of a project that will donate all of its profits to charity. Homer said “The charity that is a trifle to us can be precious to others”, so please help us spread the word about this product so that we can help raise funds to help children in need. You never know whose life you will be changing by doing so.

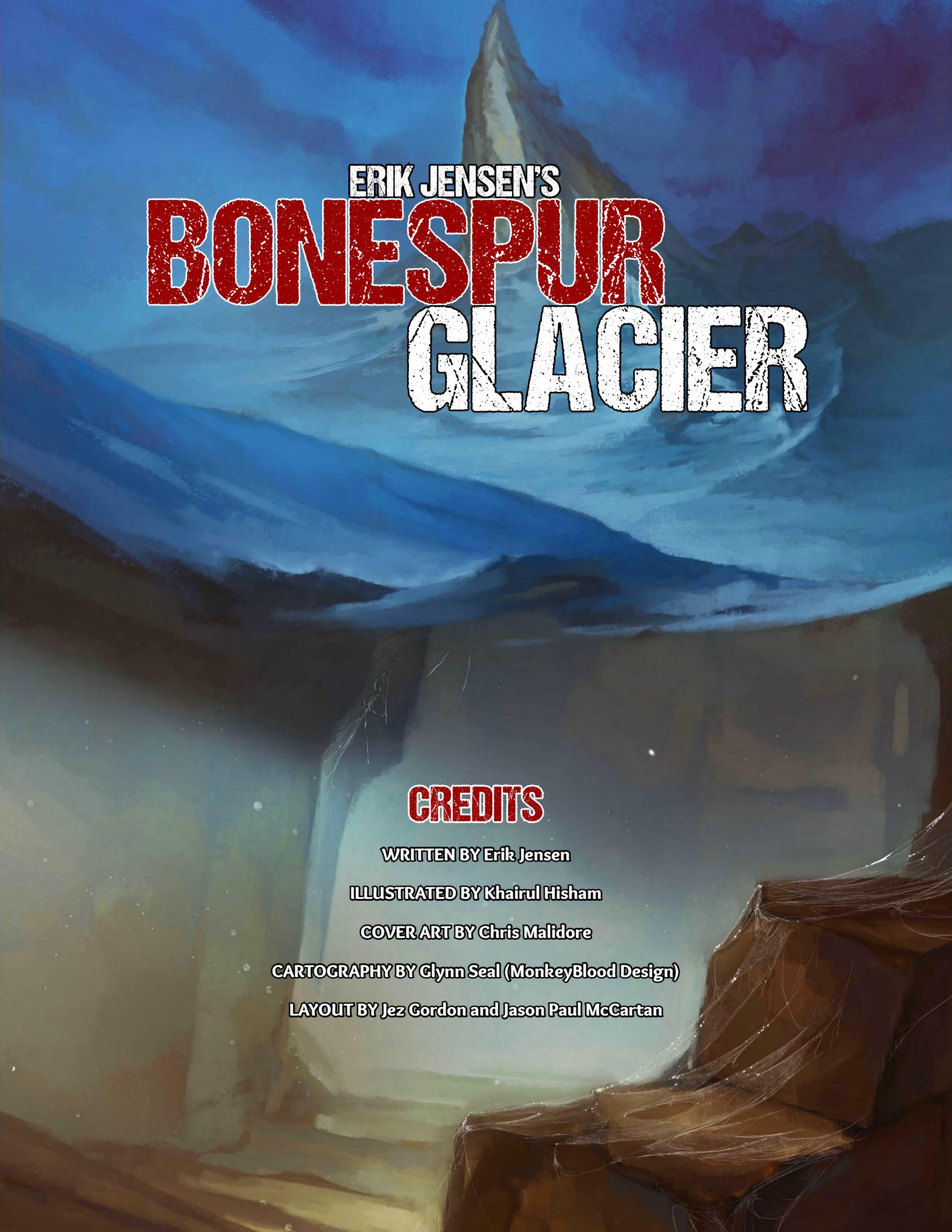
John Hazen was kind enough to compile the other submissions for the competition into a free-to-download PDF available from the InfiniBadger Press website at

<http://www.infinibadger.com/download/secret-dm-2012-compilation>.

Our thanks also go to him.

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The adventures were originally submitted to The Secret DM as part of a competition with prize support.
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BONESPUR GLACIER

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WRITTEN BY Erik Jensen

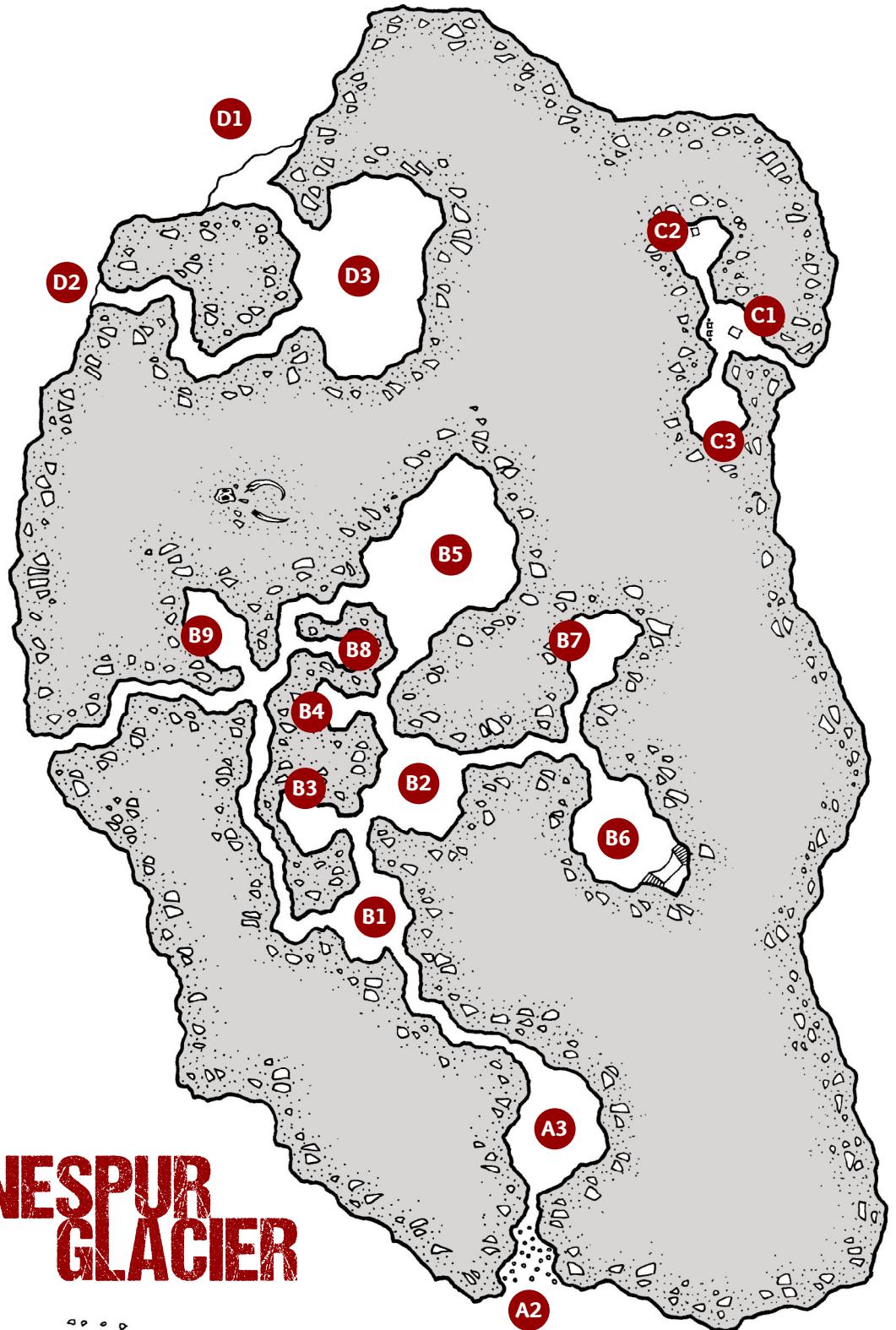
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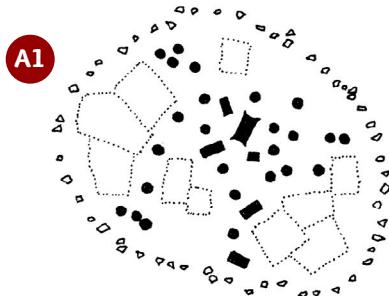
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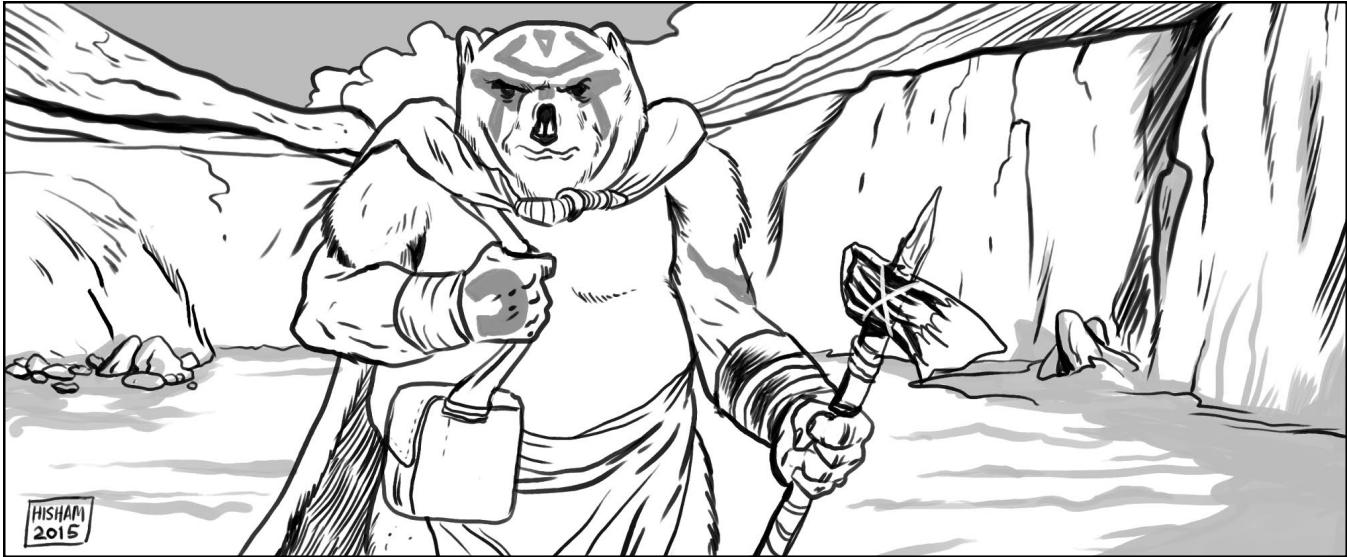
LAYOUT BY Jez Gordon and Jason Paul McCartan

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BONESPUR GLACIER





INTRODUCTION

A low, wedge-like mountain enrobed in pack ice, Bonespur Glacier rises dramatically out of the rocky and frozen tundra, dominating the horizon. The yellow-brown algae that grows in the icy crevices and outcroppings of the glacier impart to it the appearance of a massive chunk of bone, thrust upward through the surface of the earth like a compound fracture. In the summer, the algal blooms take on a reddish tone, and the entire mountain looks like the haunch of a fresh kill.

CHANCE ENCOUNTERS AROUND BONESPUR GLACIER

2d6 Encounter

2	1 mischievous ice mephit
3	1d4+1 taer/yeti
4	Val-Kar hunting party (2d4 in number, armed with axes and spears)
5	1d3 sabre-lynx stalking the party warily
6	1d3 shuffling tundra-wights in ancient armor
7	a fluffy white snowshoe rabbit darts past
8	1d6 giant caribou, wild, feeding on scrub and lichen
9	1d4+1 hoar-foxes
10	1 white pudding, masquerading as snow
11	1d3 snow-lampreys
12	ice-pirate raiding/hunting party, on foot (3d8 dwarves, armored, with rifles/crossbows and snowshoes)

AREA A: VILLAGE OF THE VAL-KAR

SUMMARY: Small village of polar bear humanoids, Neutral/friendly in outlook; can serve as launching-point for expeditions in and around Bonespur Glacier.

A1. THE POLAR BEAR VILLAGE

At the southern end of Bonespur lies a **VAL-KAR** settlement, centered around the gaily-decorated longhouse where the great Chief sits in court. The Val-Kar are bipedal humanoid polar bears who live a semi-nomadic existence throughout the tundra, moving their giant caribou livestock with the seasons. Val-Kar may be treated mechanically as bugbears, although the majority are Neutral (with a minority of Neutral Good). Particularly large or impressive Val-Kar specimens, such as the veteran polar bear axe-warriors who woad their fur with the violet juice of crowberries, may be represented by ogres; the Chief is comparable to a hill giant, but very intelligent and Neutral.

The village consists of a number of yurts and longhouses, the largest of which serves as a meeting-hall and the Chief's court. He is the hereditary leader of all the Val-Kar throughout the region, but only a few families live here in the village year-round. Giant caribou are corralled in various areas throughout the village, and these will be protected fiercely from predation by the Val-Kar, for without their livestock, the polar bears cannot survive. The massive reindeer are both food and labor; they are hitched to both plows and wide toboggan-like sledges for hauling.

The entire village is ringed with a “fence” of sharp, waist-high stones, meant to prevent the easy progress

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of dwarven skate-ships during the deeps of winter when ice-piracy is at its highest.

The polar bearfolk will be hospitable toward friendly strangers, offering them space to camp or even renting out a yurt for a reasonable price; meat, turnips, bread, berries, and wild honey are all in fair supply. If player characters are accepted as honorary members of the Val-Kar (for example, by fighting off a sabre-lynx attack, triumphing at games such as wrestling or tale-telling, impressing the Chief or shamans with their piety, etc.) then the visitors will be treated as kin and given access to what meager healing services the wisewomen of the Val-Kar can offer.

TYPICAL VAL-KAR (34):

SZ L; AL N; AC: 6; HD 3+1; HP: 15; MV 120ft; ATKS: 1; DAM: by weapon; Special: None. XP: 75+3/hp

VAL-KAR VETERAN (5):

SZ L; AL N; AC: 5; HD 4+1; HP: 19; MV 120ft; ATKS: 1; DAM: by weapon or 1d10; Special: None. XP: 110+4/hp

VAL-KAR SHAMAN (2):

SZ L; AL N; AC: 6; HD 4+1; HP: 19; MV 120ft; ATKS: 1; DAM: by weapon; Special: Cast as third-level Cleric or Druid. XP: 110+4/hp

VAL-KAR CHIEF:

SZ L; AL N; AC: 3; HD 8; HP: 36; MV 120ft; ATKS: 1; DAM: by weapon+3; Special: None. XP: 350+10/hp

A2. THE MOUTH OF THE DEAD

This natural cave has been further hollowed out by the Val-Kar and used as ritual space for ancestor worship. The stone walls are covered in ice, as well as Val-Kar skulls which have been carefully frozen against the wall and mounted there. Many are painted in bright patterns in memoriam, and some of the bear-skulls have been posed with mandible akimbo, releasing a final battlecry into eternity. Here and there on the floor are placed short, squat stone idols, a mix of fierce-looking dream-creatures of demonic mien and a number of ursine 'earth mother' depictions.

Each statue has a mound of hard ice in front of it; the Val-Kar bring offerings and bury them in snow, which eventually freezes over into an icy 'egg' with the offering inside. Mounds which are excavated (or cracked open) will reveal their contents as follows:

VAL-KAR OFFERING MOUNDS:

1d6 Contents

1	carved caribou antler
2	an axe-head
3	painted stones
4	2d4 semi-precious stones worth 3d6gp each
5	a cub's pawprint, carefully preserved in dyed snow
6	a dwarven skull with visible battle damage

The Val-Kar shamans enter the cave only occasionally, according to a lunar calendar, or when funerary rites are needed. Thus there has been plenty of opportunity for a **SNOW-LAMPREY** to slither its way into the Mouth of the Dead and hide amongst the skulls and idols. Although it is primarily a scavenger, the snow-lamprey is not finding much in the way of prey here in the caves, and it is 50% likely to try its luck against any warm bodies exploring the room.

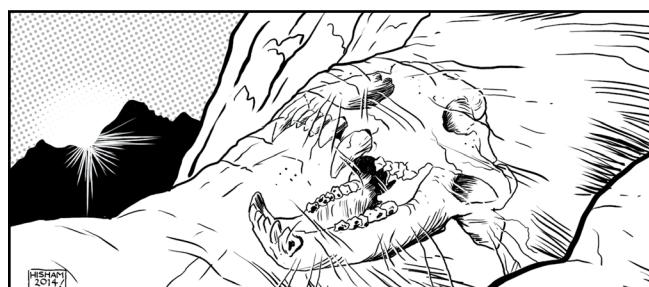
SNOW-LAMPREY:

SZ M; AL N; AC: 6; HD 4+1; HP: 19; MV 180'; ATKS: 1; DAM: 2d4 (razor-sharp teeth); Special: None. XP: 110+4/hp

A3. THE HOWLING HALL

Beyond the cave of skulls lies the Howling Hall, where Val-Kar cubs are sent for to undergo one of the rituals of adulthood. It is very difficult to detect the handful of echoing pipeways which have been drilled into nooks in the ceiling of this chamber; Val-Kar adults climb up the side of the glacier and moan into the other end of these sound-tubes to frighten the cubs during the ritual, in which the adolescents must display their bravery by spending a night in this "haunted" location.

The cavern itself is not terribly big, and the bear cubs are forbidden to bring with them any light sources for the duration of the ritual. Adventurers with a light source, however, may very likely discover the hidden passage at the north end of the cave - even if the Val-Kar themselves have long forgotten it.



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AREA B : GARDEN OF THE RIME-SINGERS

SUMMARY: Ice-caverns within the heart of the mountain are controlled by the **RIME-SINGERS**, a group of criminals led by a shape-shifting foxwoman who seeks to unlock the forgotten secrets of the glacier.

The foxwoman **PIRJO**, whose lycanthropic attributes allow her to take the shape of an arctic fox, is in the early steps of understanding, and properly worshipping, dark and ancient godlings of ice and blizzard long ago eschewed by her elven ancestors. She has used her charms to gather around her a group of cut-throats which she is shaping into a proper cult, with herself at its head. Pirjo has led her band of merry thugs to *Bonespur Glacier* to find and master the Gelid Lens, a sorcerous summoning tool.

B1. SUPPLY CAVE

Within this cave the criminals store their supplies; the walls are lined with barrels and crates. In the center of the room are two dog-sleds with harnesses. Most of the barrels contain lager, and the crates are a mix of food and ammunition. Stacked atop some of the crates are several tapestries (total value 240gp) that the Rime-Singers stolen from an abbey on their journey north.

B2. GATHERING-PLACE

Serving as a makeshift kitchen as well as a meeting- hall, this large cavern is well-guarded round the clock. Two fires are maintained, one of which has a spit mounted across it. A ramshackle table has been constructed from crates and scrap wood.

This room contains a dozen of the Rime-Singer rabble, as well as one of their captains, a brawny troll-blooded northman slaughterer known as **UTH MAC MEG**.

RIME-SINGER BRIGANDS (12):

SZ M; AL N; AC: 6; HD 2; HP: 9; MV: 120'; ATKS: 1; DAM: by weapon; Special: None. XP: 30+1/hp. Carries 3d6 gold.

UTH MAC MEG:

SZ M; AL N; AC: 5; HD 5; HP: 37; MV: 120'; ATKS: 1; DAM: 1d10+3 (massive great-axe); Special: None. XP: 110+4/hp. Carries 10 platinum pieces.

B3. SIDE-CHAMBER

This strangely-shaped cave was rejected for occupation by the Rime-Singers when they realized it was home to several **CRYSTAL OOZES**. They have blocked the opening with a stack of crates, and occasionally throw venison into the cave to discourage the oozes from wandering.

CRYSTAL OOZES (3):

SZ S; AL N; AC: 8; HD 4; HP: 23,19,18; MV: 120'; ATKS: 1; DAM: 4d4; Special: See below. XP: 75+3/hp.

Special: Paralytic poison. Crystal ooze is unharmed by acid, cold, heat, or fire attacks, but electricity and magic missiles inflict full damage. Blows from weapons inflict only 1 point of damage per hit

B4. THE EXPERIMENT

This room contains a young girl, **AAMU**, clad in furs and chained by her ankle to a large piton driven into the rock and ice. The foxwoman Pirjo kidnapped Aamu and infected her with vulpine lycanthropy; now Pirjo drags her along, hoping she will soon mature into a proper foxwoman. If rescued, Aamu knows a little of the Rime-Singer's plans, and where they have been, but knows nothing of the rest of the glacier beyond **Area B**. Little Aamu will become a proper foxwoman in two years' time.

AAMU:

SZ M; AL N; AC: 6; HD 1hp; HP: 19; MV 120'; ATKS: 1; DAM: by weapon; Special: None. XP: 5+1/hp

B5. SLEEPING-CHAMBER

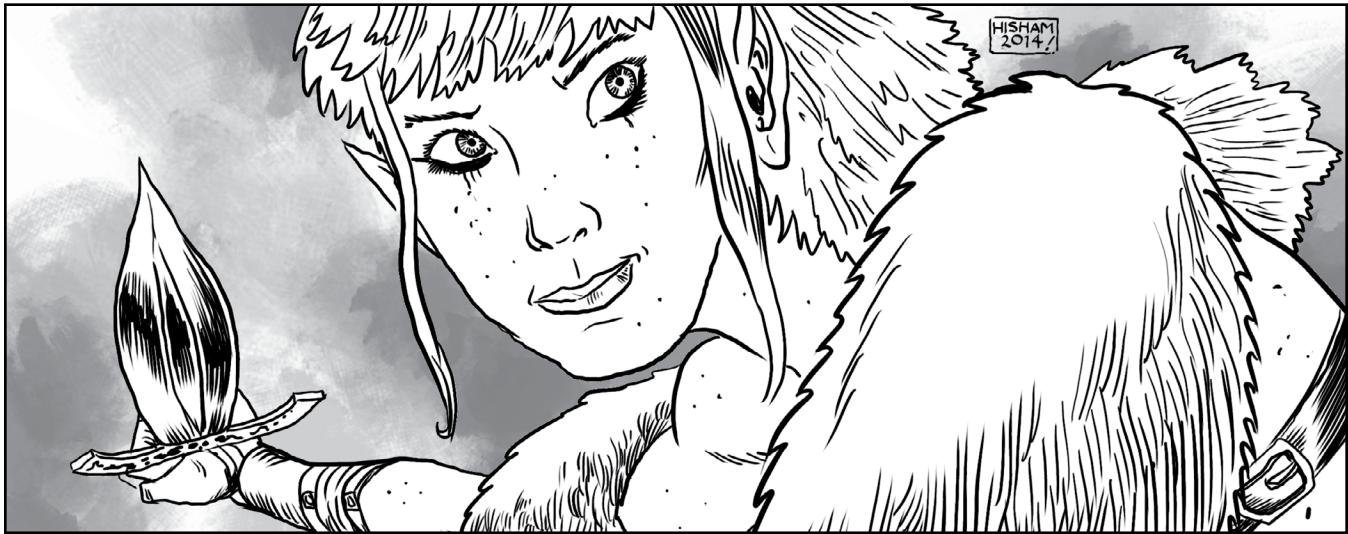
This cave is appointed for the sleeping and recreation of members of the Rime-Singer gang, with rugs thrown about on the floor, bedrolls, etc. Backpacks containing personal possessions are stacked against one wall, each backpack containing 4d10 gp worth of money and small items of possible value (a meerschaum pipe, etc). Upon one of the rugs sits a nicely-carved mahogany box containing two decks of playing-cards and a set of ivory poker chips (total value 300gp).

At any given hour, this chamber will contain 1d3+1 **RIME-SINGERS**. If an alarm has been raised elsewhere, the criminals will run forth in answer, leaving behind a single bandit with a crossbow who is recovering from a broken ankle.

RIME-SINGER BRIGANDS (2-4):

SZ M; AL N; AC: 6; HD 2; HP: 9; MV: 120'; ATKS: 1; DAM: by weapon; Special: None. XP: 30+1/hp. Carries 3d6 gold.

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B6. THE LENS-ROOM

Within this ice-gilded cavern lies **PIRJO**'s prize: the ancient summoning-device known to sorcerers as the Gelid Lens. An immense concave ellipse shaped out of the ice with the old magic, the Lens serves as a portal to the Para-Elemental plane of Ice. Pirjo has recently deduced its operation from the translucent runes sculpted into the ice around the room, and knows that if the Lens is smeared with blood, it will open.

If disturbed in this chamber, the foxwoman will sic her **RIME-SINGER BODYGUARDS** upon interlopers; depending on her assessment of the threat, she will either engage as well, or quickly open the Gelid Lens, allowing an **ICE PARA-ELEMENTAL** to step through 1d4+1 rounds later (whether Pirjo still lives or not). The portal may also be opened accidentally if spattered with blood, allowing a para-elemental through. When the para-elemental arrives, it will begin rampaging against all meat-creatures in the room, chasing survivors if necessary; membership in Pirjo's ice-cult is not proof against the alien mind of the frozen monster.

Pirjo applies her cleverness to combat and will use her spells against those she deems likely to be spellcasters. If the attacking party contains a human or elven female, Pirjo's lycanthropic instincts will kick in and she will shift to "vixen" form in order to bite and infect any female within reach of her needle-like teeth. Should the battle begin to go too poorly for her - or if she needs to flee a rampaging ice monster - she will shift to fox form and try to dash to an adjacent hallway.

RIME-SINGER BODYGUARDS (4):

SZ M; AL N; AC: 5; HD 3; HP: 14; MV: 120ft; ATKS: 1; DAM: by weapon or 1d8; Special: None. XP: 50+2/hp. Carries 3d6 gold.

PIRJO THE FOXWOMAN:

In all forms, Pirjo has infravision (60ft) and can only be harmed by silver or magical weaponry. Pirjo is Neutral Evil.

Elven female form:

SZ M; AL NE; AC: 6; HD 8+1; HP: 50; MV: 120ft; ATKS: 1; DAM: by weapon; Special: See below. XP: 600+12/hp.

Special: Human, humanoid, or demihuman males whose WIS are 13 or less are effectively caught by a charm spell, ensorcelled by Pirjo's beauty. She is 90% resistant to sleep and charm spells, and fights using a shortsword +1, +2 vs fire creatures (note that she gains an extra +1 elven bonus to hit and damage with this weapon). Pirjo casts as a third-level magic-user with the following spells currently memorized: *sleep, magic missile, color spray, invisibility*.

"Vixen" (werewolf fighting form):

SZ M; AL NE; AC: 4; HD 8+1; HP: 50; MV: 180ft; ATKS: 1; DAM: 2d6 (bite); Special: See below. XP: 600+12/hp.

Special: Bite has 50% chance to cause lycanthropy in human/elfen female victims; Pirjo can continue to use her magic shortsword in this form.

Arctic fox form:

SZ S; AL NE; AC: 2; HD 8+1; HP: 50; MV: 240ft; ATKS: 1; DAM: 1d2 (bite); Special: Pass without trace. XP: 600+12/hp.

ICE PARA-ELEMENTAL:

SZ L; AL N; AC: 2; HD 16; HP: 72; MV: 120ft; ATKS: 1; DAM: 3d12; Special: See below. XP: 2,400+20/hp.

Special: Freezing aura causes those within 10' to take 1d4 cold damage per round; can freeze liquids by touch; may heal itself 1d8/round when in contact with snow or ice; cold does half- damage to the para-elemental, while fire

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does double- damage. The room is carved out of glacial ice, so the para-elemental may regenerate every round as long as it is in this room.

B7. FOXWOMAN'S CHAMBER

Well-appointed with furs and candelabra, this room is Pirjo's sleeping chamber. One corner features a rather large chest (locked and with a poison-needle trap, *save vs. poison or die*) which contains a goodly amount of the foxwoman's swag, as follows:

- ★ 433 platinum pieces
- ★ 250 gold pieces
- ★ assorted pieces of jewelry (450gp)
- ★ a fancy silver tea infuser (120gp)
- ★ a cursed *ring of free action* (provides all the benefits of free action, but cannot be removed,

and the wearer is magically forced to vehemently reject any expression of love).

Pirjo's spellbook is nestled amongst the furs; it contains *sleep*, *magic missile*, *color spray*, *read magic*, *detect magic*, *invisibility*, *acid arrow*, and four other 1st or 2nd level spells as determined by the DM.

B8. EMPTY ROOM

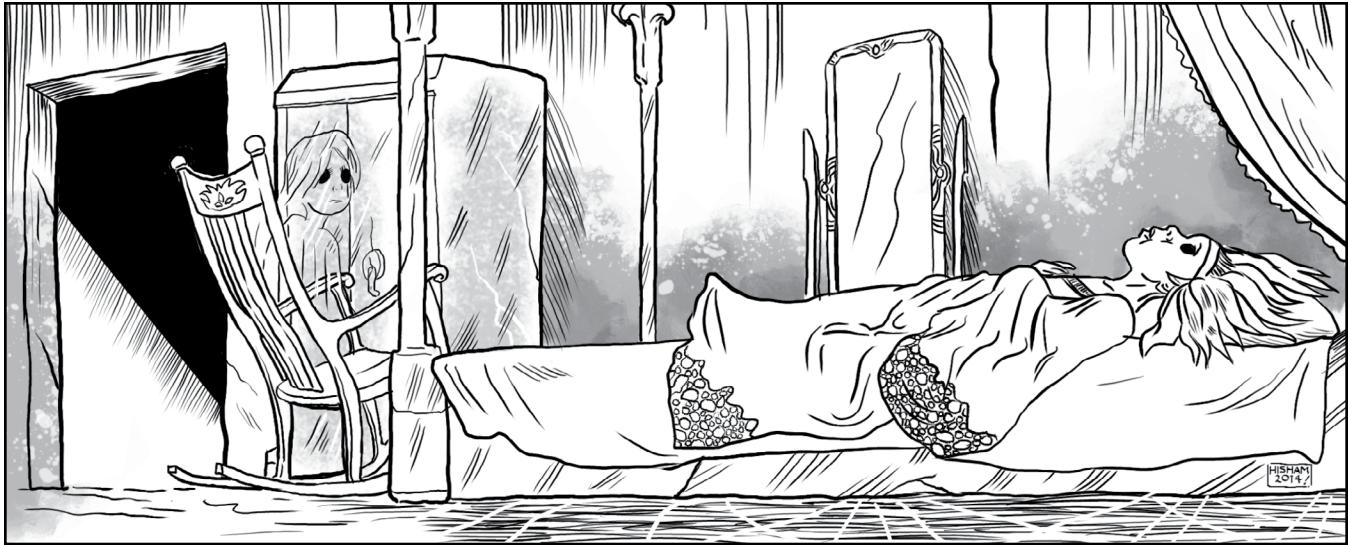
A small natural cave, this room is not currently in use by the Rime-Singers. It may be a good location for a secret passage to an as-yet-undiscovered section of the glacier.

B9. DOG CAVE

The brigand-cult keep their sled dogs tied up in this rocky cave. The dogs are not trained to fight, and will gladly be fed by strangers.



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AREA C : THE LOST PRINCESS

SUMMARY: Whether she was locked away here as punishment or to circumvent some sort of curse may never be known, but the lost princess is long-dead, existing now only as a ghostly little girl.

C1. ANTECHAMBER

This small chamber was once a receiving-room, and contains two well-made wingback chairs and small tables. A pit-trap has been set in the center of the room; stepping upon the beautiful rug will trigger the collapse of the false floor, and a nasty fall fifteen feet onto the sharpened spikes below (causing 3d4 damage). Although the room is unoccupied, if invaders are not very quiet, they will attract the wights from area **C3**, who will charge into the Antechamber guns blazing (see **C3** below for stats and tactics of the wights).

C2. THE PRINCESS' CHAMBERS

All of the accoutrements and furniture in this room - a four-poster bed, dressing-table, full-length mirror, small table with a tea set, chairs - are carved masterfully out of ice. The well-preserved cadaver of a young girl in fine clothing "sleeps" on the bed of ice beneath satin sheets. A wooden rocking-chair, sized for a child, rocks by itself in the corner. The **LOST PRINCESS** herself, a ghost, haunts this room and cannot leave it.

She may taunt the living with whispered voices and giggles from different parts of the room before attacking.

LOST PRINCESS:

SZ M; AL CE; AC: 0 or 8; HD 10; HP: 40; MV: 120 ft; ATKS: 1; DAM: Special; Special: See below . XP: 700+13/hp

Special: Magic Jar. Successful attack ages the victim 1d4x10 years. Seeing the Lost Princess requires a save vs. spells or flee in terror (2d6 turns). When semi-materialized, hit by silver (half damage) or magical weapons (full damage) only.

C3. LOYAL BEYOND THE GRAVE

This small guard-room contains the remnants of the soldiers' supplies - as well as the remnants of the guards themselves as **TUNDRA-WIGHTS**. A wooden table and chairs, a few cots, and a footlocker (47gp and some personal items) line the room. If they have not already been drawn into the antechamber at **area C1**, the accursed wights will be gathered here, acting as they did in life - playing cards, etc.; they wear uniforms and shakos coated with frost, and their dead flesh is blue and preserved by the cold. They do not appear obviously undead at first glance.

If forced to flee by turning, the very loyal soldiers will attempt to run to **area C2** to defend the Princess.

TUNDRA-WIGHTS (6):

SZ M; AL LE; AC: 5; HD 4+3; HP: 21; MV: 120 ft; ATKS: 1; DAM: 1d4 or weapon; Special: See below. XP: 590+4/hp.

Special: Only hit by silver or magical weaponry. Touch drains one level (alternately, the touch of a tundra-wight drains 2d4 points of DEX as the victim is frozen; or, if the DM is enamored of the idea of tundra-wights with rifles, each bullet-wound from their frozen rifles could inflict 1d8 damage plus 1d4 DEX damage or similar).

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AREA D: THE CRYSTAL BALCONY

SUMMARY: Far up the side of *Bonespur Glacier* sits the icy balcony from which the crystal dragon **GALLIA** surveys her domain.

Gallia is an affable crystal dragon who has laired in the caves atop the glacier for threescore years. She is just over seventy feet in length with a tail nearly as long, and nearly translucent; the frill on her head and her talons are trimmed in a brilliant silver. Friendly but mischievous, Gallia will treat fairly with courteous visitors, but slay thieves and hostiles without hesitation. At any given time there is a 60% chance that the beast is in her lair; if she is not present when PCs invade, there is a 15% chance each turn (non-cumulative) that she returns.

GALLIA (Very Old Crystal Dragon, female, CN):

SZ L; AL CN; AC: -6; HD 15; HP: 81; MV: 120'; ATKS: 3 claw/claw/bite or breath weapon; DAM: 1d6+9, 1d6+9, 2d6+9; Special: See below. XP: 7100+19/hp

Special: All saves at +11, and immune to normal missiles. Breath weapon, *Flensing Shardstorm*, is a 60-foot cone of glimmering, flesh-flaying microparticles of crystal that does 9d8+9 during winter or 9d4+9 the other seasons of the year. Creatures within the blast zone *save vs. breath weapon* for half damage; those who fail the save will find skin and muscle has been blasted from some parts of their body (get out that hit location table perhaps). The crystalline shards are the size of sand particles or smaller, and tend to bury themselves deeper and deeper within muscle and organs as the victim moves. Standard cure magic will only heal some 70% of damage taken from a failed save; regeneration is required to fully regrow the muscle and skin from a flensed body part.

Innate Magic (as 14th-level magic-user): Gallia's beauty and elegance grant her both enchanting wiles and the ability to use her body like a magnifying or hypnotic prism; hence she may use *charm person* at will, *color spray* 3/day, *suggestion* 3/day. Alternately, replace these spells with either illusion/rainbow magic or earth/gem-related magic of appropriate level, as is appropriate for your interpretation of a crystalline dragon in your campaign.

D1. THE BALCONY

This broad balcony is sculpted of ice and snow upon a rocky outcropping which easily bears Gallia's weight.

From this overlook, the crystal dragon can see the entire valley beyond *Bonespur Glacier*, as well as gaze upward at the stars. Gallia has carefully laid some 500 pieces of silver down as a tiled floor and allowed several inches of ice to coat them.

D2. SALLY TUNNEL

The crystal dragon uses this tunnel as a second entrance and exit. The angle of the sally tunnel is such that Gallia flies in and out, but creatures traversing on foot will find the approach incredibly slippery. Without some sort of guide-rope, Dexterity checks must be made every ten feet; man-sized creatures which slip risk sliding all the way down into the dragon's lair and falling into a twelve-foot-deep pit in which dwells Gallia's pet, a vicious horned cave-bear which she calls Snowflake.

SNOWFLAKE (MUTANT CAVE-BEAR):

AL N; AC: 3; HD 5+2; HP: 34; MV: 120'; ATKS: 2; DAM: 2d6, 2d6; Special: See below. XP: 160+6/hp

Special: Snowflake is covered in bony plate with horns, spikes, and acid-leaking pustules that do 1d4 damage upon contact.

D3. DRAGON'S CHAMBER

This large ice-cave is Gallia's lair proper. At one end is the sally tunnel (**area D2**) and associated pit; if forced into combat in this cavern, Gallia will not hesitate to knock a foe into the bear-pit with Snowflake. Piled on a nest of snow which serves as Gallia's bed are an assortment of sparkling gemstones: 1000gp, 4x 600gp, 4x 500gp, 3x 350gp, 5x 150gp, and 13x 75gp value. They are all clear or white in color, as Gallia collects stones of these sorts exclusively.

In fact, she will gladly barter with visitors for fine specimens of clear crystals. Bone scroll-cases are jammed in the snow here and there near the nest (containing a scroll of *protection vs acid*, a scroll of *protection vs cold*, and a scroll of *protection vs petrification*, as well as several scrolls of historical curiosity).

CREDITS

WRITTEN BY Jason Paul McCartan

ILLUSTRATED BY Jason Sholtis

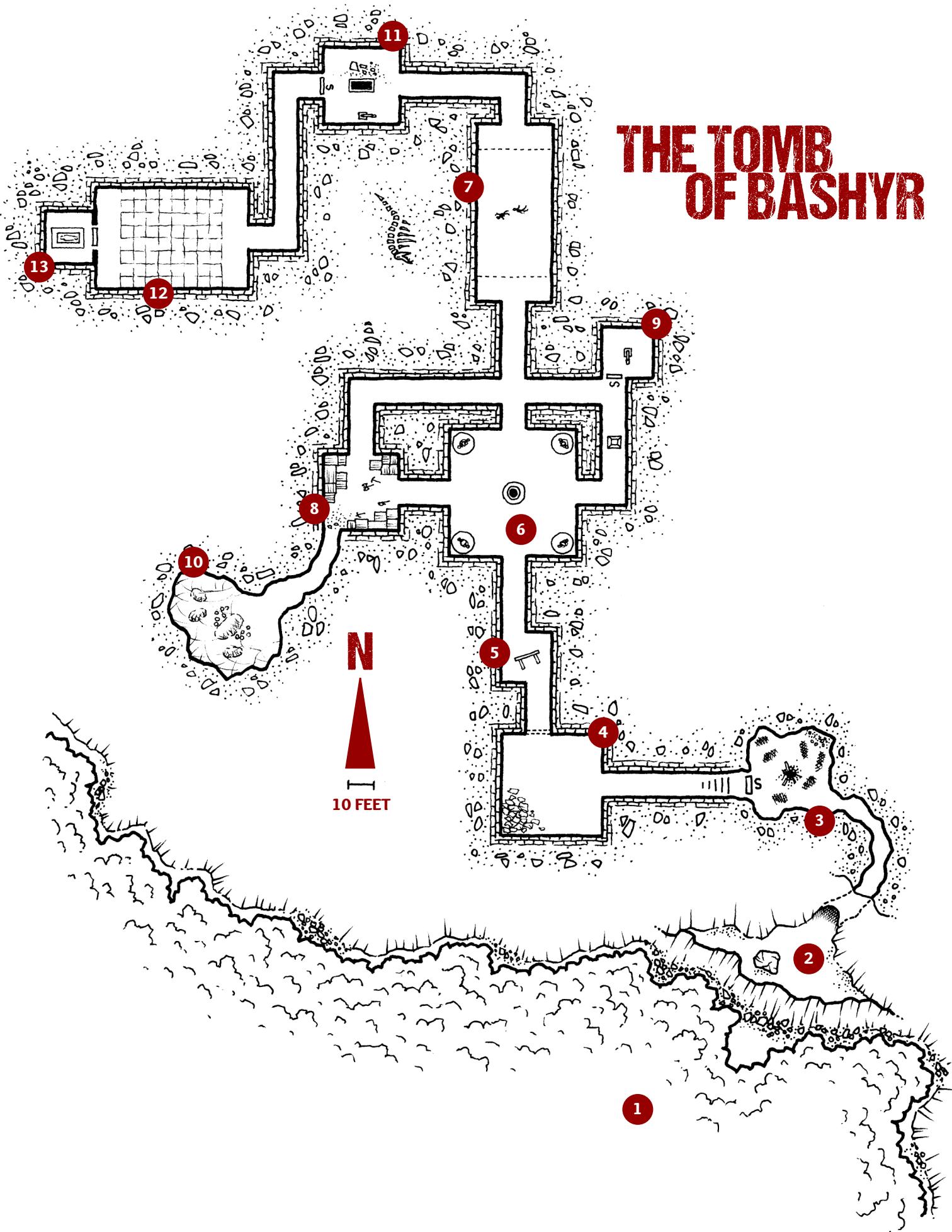
COVER ART BY Chris Malidore

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LAYOUT BY Jez Gordon and Jason Paul McCartan

JASON PAUL McCARTAN'S **THE TOMB OF BASHVR**

THE TOMB OF BASHYR



THE TOMB OF BASHYR

OPENING SCENARIO

The following area is provided for use if you don't have a specific location for entry into *The Tomb of Bashyr*. Feel free to ignore it or expand upon it as needed.

AREA A: THE FOREST AND CAVE

Near *The Tomb of Bashyr* is a large forest, full of evergreens that runs flush up to the side of a small rocky hill. Bashyr chose this location for the entrance to his tomb as it was almost always covered in foliage throughout the year and would be difficult to find except for those who knew where to look. The entrance to the tomb itself was built into a cave at the top of the hill. The years haven't been kind though and have stripped away much of the side of the hill to the front of the cave, causing it to crumble and break down into two levels. The bottom of the hill is a scree, with lots of large rocks and dirt acting as the base and the topsoil covered in many small rocks and stones. The upper level sits thirty feet above this scree and is a thin ledge in front of a cave that has been taken over by a small gang of goblins that like to terrorize the forest animals nearby.

1. FOREST FLOOR

The forest floor is dense with evergreens and brush all the way up to the hill, apart from a 10 foot clearing at the bottom of the hill.



2. LEDGE OVERLOOK

This area provides an overlook to the area below that allows the nearby **GOBLINS** to observe anyone nearing their cave, and to fire down upon them using rocks and slings. There is a large rock here that three of them can hide behind at any time. A large piton has been driven into the base of the rock and three ropes are attached to it; these ropes are thrown down the face of the hill to allow easy climbing up and down from the clearing below, and the ropes are pulled up when all of the goblins are back in the cave. The hill face can be climbed up, but the handholds on it are weak and will collapse under excess weight.

3. CAVE/TOMB ENTRANCE

This 30 x 30 foot room sits at the end of a short 5 foot wide tunnel that leads out onto the ledge. There is a chimney hole in the ceiling that vents smoke out from a central fire in the cave. Around the fire are some straw beds that the goblins sleep upon, and there is a small box here with what little treasure the goblin collected over the past few months that they have been camped here. This includes around 13 gold pieces, a number of animal skulls, a small ceremonial bone knife, and a seven-tined elk antler. The goblins have a collection of crude bone swords that they used, as well as slings. They have a large pile of stones from the scree slope below which they use for ammunition for the slings.

GOBLINS (6):

SZ S; AL LE; AC: 6; HD 1-1; HPs: 7,7,6,5,5,4; MV: 60ft; ATKS: 1; DAM: 1 sword (1d6) or sling (1d4); Special: None. XP: 10+1/hp

The entrance to *The Tomb of Bashyr* is at the back of the cave, and in all the time that the goblins have been here they haven't discovered it, mostly because the switch to open the secret door is six feet from the ground and they haven't looked up that high; a small hand-sized raised area in the shape of a letter **B** betrays the button switch that should be pressed to open the swing door that leads into **Area B** and the tomb itself. The entrance counts as a *secret door* so requires being found to proceed into the tomb.

THE TOMB OF BASHYR



AREA B: THE TOMB OF BASHYR

4. ENTRANCE

Steps lead down from the surface into a 40 x 40 foot room. There are no immediate exits, except back to the surface via the steps and corridor into the room. The walls, floor and ceiling are nondescript and are worn with age, with moss and lichen covering almost every inch in a thin layer. In the corner of the room are a bundle of rags which slowly shifts and moves on its own.

Inside the rags are six **LARGE CENTIPEDES**, which will not rush from the rags and attack until someone steps onto the floor of the room from the corridor. The centipedes all have strange red and yellow colorings and markings on them and hiss noisily when they attack.

LARGE CENTIPEDES (6):

SZ S; AL N; AC: 9; HD 1hp; HP: 1,1,1,1,1,1; MV: 210ft; ATK: 1 (poison); DAM: by weapon or 1d8; Special: Poison does 4d4 damage on a failed save vs. poison at +4. XP: 31.

The moss and lichen on the walls and floors is easily

removed. Removing it from the walls doesn't reveal anything, but clearing the floor reveals four inscriptions written in Common (choose where on the floor they are): "*The way forward is within your grasp*", "*One step forward, two steps back*", "*Key and lock go together hand in hand*" and "*To go forward, look to the past*". The north wall is illusory. The only way to pass through it is to walk backwards through it, looking behind you; this is a reference to the second and fourth inscriptions. The other two inscriptions are designed to be misleading.

The rags contain the bones of an unlucky Halfling, a rusty dagger that only does half damage until cleaned, 58 copper pieces, and a note held inside a stoppered glass bottle. The note is written in Common and has the following numbers written in order on it:

4 3 3 4 2 4 4 1 1 4 4 3 4 2 4 4 3 4

5. THE WAITING ROOM

This is a small 20 x 20 foot room that contains nothing but a single bench in the middle of the room. The bench has been tipped over on its side. There is nothing else in the room apart from a single mouse cleaning itself next to the bench. It will run away as soon as it sees the party.

A corridor leads south to **room #4** and another leads north to **room #6**.

THE TOMB OF BASHYR

6. ROOM OF RESPECT

This room is 50 x 50 foot and made of granite. In the center of the room stands a 10 foot tall urn, and in each corner of the room is a large 15 foot tall **SKELETAL STATUE** wielding a short sword in each hand. Each of the skeletal statues is standing upon a plinth that has a placard with the word "Respect" written in Dwarven on it. Inside the urn are 4 gold pieces, 6 silver pieces, and 14 copper pieces, all of which sit upon some ashes.

There are exits to corridors north (to **room #7**), south (corridor to **room #5**), east (corridor to **room #9**) and west (corridor to **room #8**).

If anyone moves the urn from where it sits or climbs into it to get the money, the urn will tip over and the skeletal statues will come to life and attack anyone in the room. The only way to placate the skeletons is to put the urn back where it was and put in the equivalent of one gold for each party member currently in the group. If the urn shatters, the party will have to defeat the statues, as they will attempt to wipe the party out. The coins were all placed by previous tomb robbers who worked out how to placate the skeletons and survived this room (although they did not survive the other rooms of the dungeon).

SKELETAL STATUES (4):

SZ L; AL N; AC: 4; HD 2; HPs: 9,9,8,8; MV: 120ft; ATKS: 2; DAM: stone short swords (1d6, 1d6); Special: The skeletons have been petrified and enlarged, giving them additional armor and hit dice. XP: 40+1/hp

7. ROOM OF NEEDLES

This is a 70 x 30 foot room, with a floor made of granite at least for the first and last 10 feet. Around the center of the room in a band 50 feet long along the floors, walls and ceilings are a series of hundreds of small holes in marked-off tiles. In the center of the room there lies the remains of two humanoid bodies that have obviously been here for some time, as all that remains of them are bones and armor. Careful inspection of them at a distance can discern no information about how they died. There are many small pieces of rotted splinters of wood scattered all around the bodies.

There is an exit to a corridor in the south that leads to **room #6**, and an exit to the east beyond the band of holed tiles that leads to a corridor that turns north to **room #11**.

This room is protected by a venom trap, which is activated by putting pressure on any of the slabs with holes in it. Should this happen small wooden flechettes covered in poison shoot out of the holes in the floor, walls and ceiling to strike everything within a 5 foot area that was stepped on. The amount of poison striking anyone is so great at one time that they must successfully make 1d4+1 *saving throws vs. poison* to survive. Flipping the switch in **room #9**, or the switch in **room #11** can turn off this trap. The switches only deactivate this trap for 6 turns (1 minute). While deactivated, ticking can be heard from somewhere, beating every second (see **room #9**).

8. STORAGE ROOM

This 30 x 30 foot room is full of empty crates. Excavation tools such as picks and shovels are scattered all throughout this room. In the southwest corner of the room is a large hole in the wall, and brickwork and dirt lies on the ground in front of it. Strands of sticky spider web cover the entrance and the walls next to the hole.

There are exits to the east (to **room #6**) and north (corridor junction).

If enough noise is made in this room, one of the **LARGE SPIDERS** from **room #10** will come and investigate.

9. SECRET ROOM

This is a small 20 x 20 foot room. In the center of the room is a large switch in the floor. Pulling the switch will deactivate the needle trap in **room #4**, but this only lasts for 6 turns (1 minute). A clicking noise can be heard, beating every second as the trap resets. The secret door leading into this room can be opened by finding and deactivating the switch above the door entering it. There is a needle venom trap in the switch that must be disarmed first. Failing to do so will inflict 1d6 points of venom damage. A *save vs. poison* will do half damage.

10. THE SPIDER LAIR

This 40 x 20 foot cavern has been excavated from **room #8**, and is currently the lair of a **HUGE SPIDER** and its brood of three **LARGE SPIDERS**. In the center of the room, surrounded by eggs is a huge cocoon, much larger than a normal humanoid. It is surrounded by another three cocoons, which seem to be man-sized.

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HUGE SPIDER:

SZ M. AL N; AC: 6; HD 2+2; HPs: 10; MV: 180ft; ATKs: 1; DAM: bite (1d6); Special: *Save vs. poison* at +3 on bite. XP: 150+3/hp

LARGE SPIDERS (3):

SZ S. AL N; AC: 6; HD 1+1; HPs: 7,5,4; MV: 60ft/150ft in web; ATKs: 1; DAM: bite (1d4); Special: *Save vs. poison* at +2 on bite. XP: 75+2/hp

Once the spiders have been taken care of, the party can search through the cocoons. The large one contains the desiccated remains of the young ankheg that made the original lair and broke through the wall. The other three cocoons contain adventurers unlucky enough not to survive the giant spider. Loot here includes:

- ★ two long swords
- ★ a short sword
- ★ cracked leather armor (repairable)
- ★ a small topaz worth 25gp
- ★ 15 gold pieces
- ★ 8 silver pieces
- ★ a necklace made of seashells
- ★ a potion in a bottle (antivenom - the irony)

11. THE FAKE CRYPT

This is a 30 x 30 foot room that only has one exit visible back to the corridor to **room #7**. In the center of room is a human-sized stone coffin. The lid to the coffin lies on the floor in many smashed pieces, and the coffin itself is empty. The coffin has a decorative border around the base detailing a number of different flowers grouped together. Near the coffin is a large switch in the floor.

There is a *secret door* to the west that can only be opened by activating a hidden switch. The switch is at the foot of the coffin and looks like a bunch of daisies. Pushing this switch up will allow open the *secret door*. The *secret door* cannot be forced open.

The switch in the floor deactivates the needle trap in **room #7**, but only for 6 turns (1 minute), and it clicks just like the one in **room #9**.

12. ROOM OF COPPER TILES

This is a 60 x 40 foot room, with the first and last 10 feet made out of granite that ascends about 30 feet high. The center of the room is made up of an 8 x 8 grid of



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5 feet wide square tiles that all have a faded copper circle painted on them. These tiles are all identical in shape and color. In the center of the ceiling is what seems to be a small cylinder with some holes in it hanging down from it.

There is a door on the other side of the room across the tiles, in front of which is a blackened and unmoving shape. Each of the walls has a number on it as follows:

- ★ North (3)
- ★ East (2)
- ★ South (1)
- ★ West (4)

Searching the room, or at least the 10 foot wide granite floor will reveal a single copper coin lying in the corner. On the south wall is a sign written in Dwarven that simply says, “*In life you are expected to pay your own way*”.

The key to solving this room is in the note that the Halfling in **room #1** held, although the Halfling was complicating it and never made it this far. Each of the numbers corresponds to the direction to move in across the patterned floor and the number of copper coins to leave on the tile as you so. It doesn’t matter which tile is started on, as long as the progression through the tiles and the number of coins left on it is the same as the direction being travelled in. The easiest solution is to go west in a straight line, putting 4 copper coins down on the tile in front and then stepping on it. Do this eight times and the room can be traversed, costing 36 copper pieces.

Any time that someone steps on a tile before putting coins down on it, there is a spray of oil from the cylinder at the top of the ceiling that has a 2 in 6 chance of spraying the character. This oil is highly flammable and

sticky, and can only be removed with time and effort. Should anyone attempt to attach a rope to the cylinder or weight is added to it, it will snap off and everyone in the room will be covered by oil as the oil reserves above the room are expended immediately with the help of gravity.

If anyone tries to open the door at the other side of the room without having put the correct amount of copper coins on the tiles, then bursts of fire erupt from nozzles at the side of the door to hit whoever is at the door. The burned carcass on the floor in front of the door is the last person to attempt to get through the door. The carcass has nothing of value that survived the fire. Opening the door successfully allows entering **room #13**. The traps in this room use a linked magic spell to that links the floor, door, and cylinder together.

13. THE CRYPT ENTRANCE

This final 30 x 30 foot room is non-descript apart from a human-sized stone coffin in the center of the room on a small raised plinth. A lid covers the coffin. Opening the coffin allows looking inside the coffin, which is empty. There seems to be a handle near the head of the coffin and one at the bottom of the coffin. These handles do not move. There is a small placard on the underneath of the coffin lid, which reads, “*See what the dead see*”.

This coffin is the entranceway to the next level of the dungeon. To get to it, one needs to lie down inside the coffin and pull the lid completely over them. When they do, the bottom of the coffin will slide aside quickly and they will be deposited in **room #1** of the second level (not supplied). The bottom of the coffin will stay slid aside until the coffin lid is opened again. The handles inside the coffin are used to allow someone to pull themselves back up into the coffin before opening the lid.

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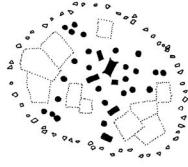
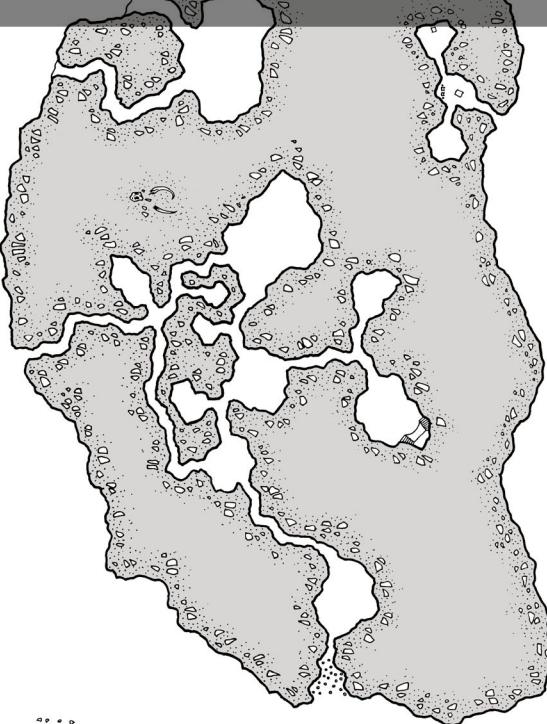
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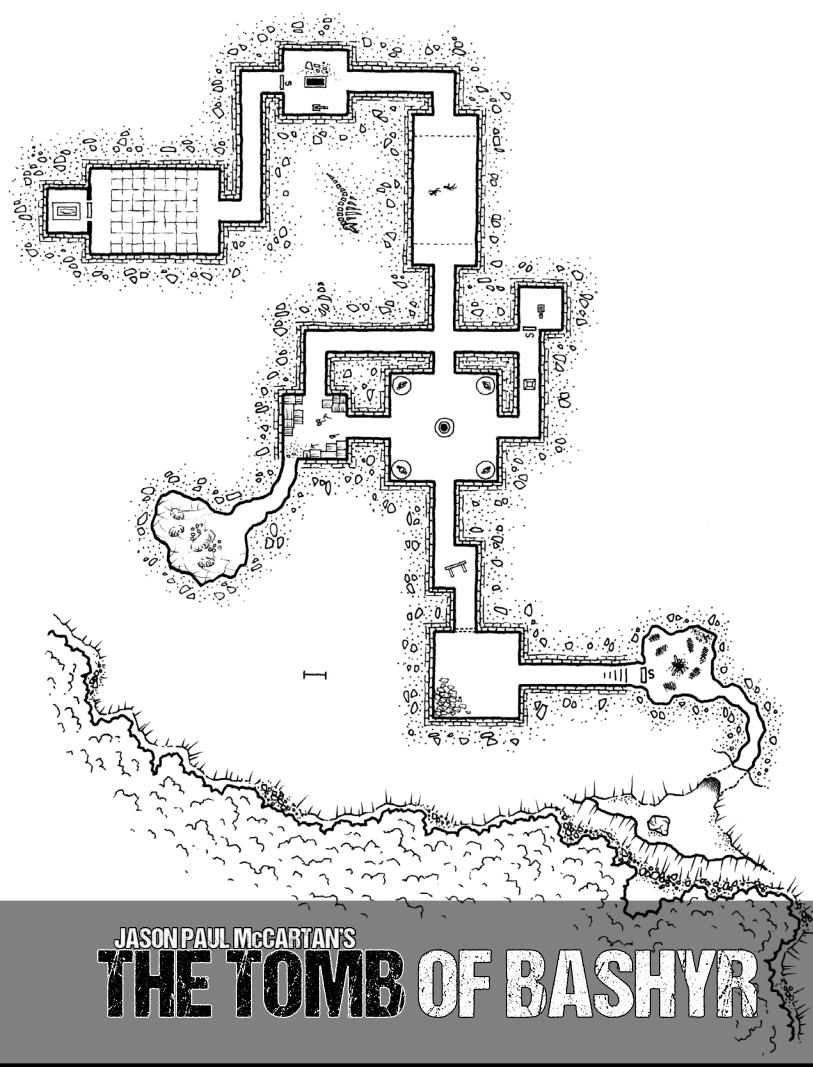


Originally the winners of the Secret DM contest to celebrate Gary Gygax and his contributions to the tabletop gaming community, these two adventures by Erik Jensen and Jason Paul McCartan have been collected together in a single publication with the additional art and design support of Jez Gordon, Khairul Hisham, Christopher Malidore, Glynn Seal, and Jason Sholtis.

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