

TRUE 20™

FREEMPORT



THE LOST ISLAND

AN ADVENTURE BY WALT CIECHANOWSKI



THE LOST ISLAND

AN ADVENTURE FOR TRUE20 ADVENTURE ROLEPLAYING

DESIGN WALT CIECHANOWSKI

EDITING ROBERT CLARK DEVELOPMENT ERICA BALSLEY

ART DIRECTION & GRAPHIC DESIGN HAL MANGOLD

COVER ART JEFF HIMMELMAN INTERIOR ART KENT BURLES

CARTOGRAPHY SEAN MACDONALD & ANDY LAW

PUBLISHER CHRIS PRAMAS

GREEN RONIN STAFF STEVE KENSON, NICOLE LINDROOS,
HAL MANGOLD, CHRIS PRAMAS, EVAN SASS, MARC SCHMALZ, AND BILL BODDEN

True20 Freeport: The Lost Island is © 2009 Green Ronin Publishing, LLC. All rights reserved. Reference to other copyrighted material in no way constitutes a challenge to the respective copyright holders of that material. Freeport, True20, True20 Adventure Roleplaying, Green Ronin, and their associated logos are trademarks of Green Ronin Publishing, LLC.

The following parts of Chapters 1 through 8 and the Introduction are designated as Product Identity, in accordance with Section 1 (e) of the Open Game Licenses, Version 1.0a: all character and place names and descriptions, all artwork and images. All other text is Open Gaming Content, except for material previously declared Product Identity.

Permission is granted to print one copy of the electronic version of this product for personal use.

Printed in USA

TABLE OF CONTENTS

INTRODUCTION	2	PART IV: THE CAVE OF SHARDS.....	29
<i>Adventure Background</i>	2	<i>Journey across the Island</i>	29
<i>Adventure Synopsis</i>	7	<i>The Cave of Shards</i>	31
PART I: A DARING RESCUE	8	<i>Kodath Assault!</i>	36
<i>A Chance Encounter</i>	8	<i>Getting Home</i>	37
<i>Burglary at the Institute</i>	10	PART V: CONCLUSION	37
PART II: A DANGEROUS VOYAGE.....	15	<i>Future Threads</i>	37
<i>The Voyage Begins</i>	15	PLAYER HANDOUTS	39
<i>Scenes at Sea</i>	16	CHARACTERS, CREATURES, & RELICS.....	40
PART III: A DUPLICITOUS RESCUE	23	<i>Narrator Characters</i>	40
<i>Exploring Mokulilo</i>	23	<i>Creatures</i>	51
<i>To Save Rosabelle</i>	26	<i>Relics</i>	57



3815 S. Othello St.
Suite 100 #304
Seattle, WA 98118
www.greenronin.com
custserv@greenronin.com

INTRODUCTION

The Lost Island takes the heroes from the streets of Freeport into a dangerous voyage through uncharted waters to prevent the unleashing of a powerful creature which has lain dormant for centuries. For the freedom-loving pirates and privateers of Freeport, it is one of the most fearsome beasts imaginable, a creature of pure Law; the Clockwork Man.

Hindering their quest are multiple factions and cults in and around Freeport. Some are drawn by the possibility of treasure on the lost island, while others are more interested in the mysterious Brass Cipher and the obsidian shard used to keep the Clockwork Man imprisoned. Still others have been contacted by the Clockwork Man itself, able to reach out after its prison was weakened. The Clockwork Man offers perhaps the sweetest prize to any that would free it; the ability to reshape the world in one's image.

But is the prize worth the price?

The Lost Island is designed for a group of heroes of 3rd to 5th level. This adventure presumes that you have a copy of *True20 Adventure Roleplaying* and *The Pirates Guide to Freeport*. While the latter is not strictly necessary to play, a few locations, as well as a map of the City of Adventure, are in the *Pirate's Guide* as well as descriptions of some of the more notable Narrator characters.

Also, while not necessary to use this adventure, the *True20 Freeport Companion* is an invaluable tool for running a Freeport campaign and *Cults of Freeport* provides expanded information on the two cults used in this adventure, the Esoteric Order of Starry Wisdom and the Obsidian Brotherhood.

While nominally set not long after the events of *Fury in Freeport* (the introductory adventure in the *Freeport Companion*), this adventure does not require the heroes to have played in it. All that is necessary is that the heroes are in Freeport and eager to start a new adventure.

ADVENTURE BACKGROUND

The following is a brief outline of the origins and imprisonment of the Clockwork Man, the methods used to find its prison, and the ill-fated first expedition to the island.

There is a fair amount of background detail about the Bronze Continent (see the sidebar below) and this may or may not mesh easily with your chosen campaign setting and its background. You can use as much or as little as this material as you like. The key elements of the background are:

- The Clockwork Man is a being of law that was locked away when its imposition of law became as oppressive as the forces of chaos.
- The Kahu people were originally refugees from the lands of the Clockwork Man and they later became the guardians of his prison.
- The former lands controlled by the Clockwork Man are distant from Freeport and the Continent.

THRUST INTO CHAOS

Long ago, the Bronze Continent was pulled into the World of Freeport many leagues southeast of the Serpent's Teeth. How it arrived is lost to memory. Some attributed it to a dark ritual; others believe it was ripped from a dying world or removed in an act of divine justice or retribution.

Whatever the reason, the sudden change of worlds threw the civilized lands of the Bronze Continent into disarray.

With their old trade partners gone and strange stars in the sky, the people of the Bronze Continent were isolated from everything that they had known. The old gods grew quiet and their priests powerless. Ambitious rulers took advantage of the situation to control the remaining resources of the continent; wars raged as boundary lines were redrawn on a daily basis.

As the rulers grew desperate and their armies depleted, they instructed their magicians to call upon preternatural forces for help. As a result, scorching magics added to the devastation. Amidst this chaos, new gods touched the minds of futilely praying priests. Thankful that their prayers were finally answered, the empowered priests created undead armies from fallen soldiers and summoned fearsome creatures from the abyss to change the tide of battle. And change it did.

These new forces were difficult to control and, within a very short time, a dark age settled in as pockets of civilization huddled in the relative safety of heavily warded castles while chaotic hordes ravaged the continent. With no end to the scourge in sight, the few remaining adepts searched for a way to cleanse the continent of the destruction that they wrought.

THE LONG HAUL

Typically, the *True20* rules suggest that the heroes gain one level for the successful completion of an adventure. *The Lost Island* is modular, with many optional encounters. Depending upon what you choose to use, you could significantly increase the length of this adventure.

As Narrator, you are the best judge of the frequency in which you allow your heroes to gain a level. If you decide to grant the heroes a level during the adventure, a good time to do this is when Mokulilo is sighted for the first time. You can run the rest of the adventure as written, although you may wish to grant Captain Banu and Melita an extra level to provide more of a challenge in the climax.

A BRONZE CONTINENT

The continent which the refugees came from was roughly analogous to our own Mediterranean/Middle Eastern Bronze Age. The continental pantheon is inspired by Egyptian gods (animal-headed humanoids) and the cultures were inspired by the likes of said Egyptians, Assyrians, Babylonians, Greeks, Hittites, Lydians, Nubians, Sumerians, and others. For this reason (as well as to distinguish it from "the Continent" in the World of Freeport), the continent is referred to as "the Bronze Continent" in this adventure.

If you are not using the World of Freeport, then you can use any lost land from your setting. You may wish to change the native pantheon to one more suitable as well as place names or other cultural information.



It was a difficult task made more difficult by the slow fall of castle after castle to the chaotic scourge. With magical energies needed to heal the wounded, tend to refugees, reinforce wards, and hold back chaotic sieges, development of an ultimate solution was slow. Many survivors lost hope and took their own lives rather than wait for dark creatures to tear them limb from limb. Still, the adepts worked feverishly to find an answer.

Finally, when all seemed lost and only a handful of scattered pockets of civilization remained on the Bronze Continent, a priest discovered the answer; or rather, the answer came to him.

THE CLOCKWORK MAN

The priest, known in legend as J'hanzhah, belonged to an ascetic order dedicated to natural law. Unlike other priestly orders which wavered and dissolved when the messages of the old gods stopped, J'hanzhah's order simply meditated, searching for enlightenment about this strange new world. In the face of chaos, this order held to the belief that they could unlock the mysteries of this new world and bring order back to the Bronze Continent. J'hanzhah was believed to be the oldest and wisest of the order and his faith never faltered. The answer came to him.

The Clockwork Man, a being of clicking metallic gears and parts, offered its services to J'hanzhah. On the old priest's orders, the Clockwork Man went about reclaiming the continent from chaos. At times he appeared as a colossal giant, at other times, he multiplied himself into many avatars. Even the strongest demons proved to be no match for the Clockwork Man.

As the Clockwork Man cleansed the land, the people began to venture forth from the castles and work the fields again. Unfortunately, this new freedom came with its own troubles. Petty disputes set aside

during the scourge flared up again and those with noble blood in their veins attempted to reassert their power. J'hanzhah took note of this and lamented it. With the slate wiped clean, the Bronze Continent was primed for a lawful utopia.

As an embodiment of pure law, the Clockwork Man lacked the creativity to develop such an ideal society on its own. J'hanzhah unwittingly provided it with the philosophical building blocks it needed to create a perfect order. With chaos at bay, the avatars of the Clockwork Man looked backward and educated the people on how best to reorder their lives. These clockwork avatars acted as advisors, builders, judges, and a police force.

At first, the people welcomed the Clockwork Man's efforts. Having hidden in fear for so long, the people had no stomach for more chaos and were happy to have the Clockwork Man institute order. Practical nobles conceded to the Clockwork Man's demands, while resistant ones soon found themselves out of power. Priests returned to prominence as the Clockwork Man enabled them to make contact with benevolent gods of this new world. For a while, it seemed that a perfect utopia was being realized on the Bronze Continent.

Unfortunately, that realization was soon dashed. As time went on, the Clockwork Man tightened his control over all aspects of society. New rules and regulations were imposed on a daily basis. Harsh punishments awaited those that violated them and the Clockwork Man was simply too powerful to challenge. Even the new gods seemed reluctant to challenge the Clockwork Man's edicts. Some men and women fled the civilized areas for the unregulated wild lands, but that wilderness grew smaller and smaller every day. Those that remained behind were absorbed into the overregulated, perfectly ordered society of the Clockwork Man, where free thought and creativity were effectively outlawed.

Once again, frustrated adepts met in secret, looking for a way to defeat the Clockwork Man. Unfortunately, the Clockwork Man tended to root

out the secret meetings and neutralize the offending conspirators. Resigning themselves to the futility of defeating the Clockwork Man, the remaining adepts, led by Galtus and Stepana, decided to lead a fleet of free-thinking refugees off the Bronze Continent and into the great unknown ocean surrounding it. The adepts used their powers to create an instant fleet. Natural magicians warped wood in the wilderness to craft the ships while the priests ensured provisions for the journey.

THE SHROUDED SAVIOR

Disaster struck as the hastily constructed fleet prepared to launch. A clockwork avatar appeared before the refugees and instructed them to return to their designated homes or face capital punishment. Having come this far, most of the refugees chose to die rather than return to the empire of the Clockwork Man. Nodding with a slow whirl of clicking gears, the clockwork avatar prepared to grant their wish. And then the avatar toppled over, spilling gears across the sand. Standing behind him was the Shrouded Savior.

No one knows exactly who the Shrouded Savior was, although the Esoteric Order of Starry Wisdom would likely attribute him to the Crawling Chaos. He appeared as a humanoid in dark, flowing robes. He had a deliberately slow walk, aided by a gnarled staff into which was set a large gem that constantly shifted colors. The Shrouded Savior never removed his hood, and his face was concealed by a dark shadow that was impenetrable to light.

The refugees were shocked, as it was the first time that they'd seen anyone defeat a clockwork avatar. At first, the refugees grew excited, fully expecting to follow the Shrouded Savior as he reclaimed their homes. To their surprise, the Shrouded Savior simply told them in a harsh, raspy voice that the Clockwork Man could not be destroyed and

that their only hope was to follow him into the sea. There, he could imprison the Clockwork Man, but there would be a price to pay.

With nothing to lose, the fleet launched. The voyage was difficult, as clockwork creatures followed and caused havoc before the Shrouded Savior was able to destroy them. The Shrouded Savior explained that, as he had wounded the Clockwork Man and gotten away with it, the Clockwork Man would not rest until he was destroyed. Finally, after a long, treacherous journey, the fleet came upon a small island with a single volcano.

Within the volcano rested five obsidian shards, remnants of a being whose shattered body drifted in the blood of the world. Through pain and sacrifice, the people of the fleet managed to pull these shards from the bubbling lava and arrange them in an irregular pattern inside the volcano. Feeling the Clockwork Man getting closer, the Shrouded Savior quickly explained what needed to be done.

The Shrouded Savior then flew up the throat of the volcano and seemed to draw power from it, becoming a colossal figure of dark flame. Soon thereafter, the full might of the Clockwork Man emerged from the water and the two engaged in a battle that almost consumed the entire island. The refugees watched in horror as it appeared that the Clockwork Man was winning. However, at the last moment, when the Shrouded Savior fell within the crater of the volcano and the Clockwork Man prepared to deliver the decisive blow, the Shrouded Savior lurched up, grabbed the Clockwork Man and hurled him down the conduit of the volcano.

As the Clockwork Man fell, the refugees held out their arms and slit them open, coating each of the obsidian shards with their blood. As they did so, the runes embedded on the shards flared to life. So too did the runes that the Shrouded Savior had chiseled into the wall, creating a chaotic trap for the Clockwork Man. The embodiment of law screamed in a hiss of whirring gears as it sank into the lava, forever trapped in a volcanic prison. The refugees cheered in triumph

It was then that the Shrouded Savior revealed the price. While the Clockwork Man was imprisoned for now, the obsidian shards required regular supplies of blood to remain empowered. In addition, as with J'hanzhah, the Clockwork Man could reach out and influence a mind to set him free if the trap was ever weakened. To prevent this, some of the refugees would have to remain as guardians of the prison. The Shrouded Savior also set a series of traps to keep the shards safe, but gave the Kahu the clues they needed to overcome them should the need arise to access the shards.

FORGOTTEN IN TIME

Many of the refugees accepted the price and chose to stay and became known as the Kahu. The others returned home, finding the Bronze Continent free once more. Initially, routes were established between the island, now called Mokulilo, and the Bronze Continent, but the petty squabbles began anew, dividing the continent once again into aggressive nations. Voyages to the island became less and less frequent until they stopped altogether. Something terrible happened to the Bronze Continent (which may be related to the Great Cataclysm of Valossa) and the island became a myth.

The Kahu soldiered on. They established their own small community, striking a balance between law and chaos in their daily rituals. They learned to become self-sufficient, using the resources of Mokulilo and the sea to survive. It was then that they discovered the full price of the Shrouded Savior.

Mokulilo was drenched in chaos, the result of the continued presence of the five obsidian shards. The flora and fauna had warped as a result, making much of the island dangerous to cross alone. In addition, some children born to the Kahu were Caliban. Most became victims of the



shards, but some were released into the wild to fend for themselves. Even normal-seeming Kahu were not immune, as some succumbed to madness and deformity over time.

Still, the Kahu persevered, understanding the importance of their duty. Suffering a few threats under chaos was preferable to unleashing the Clockwork Man into the world once again. Unfortunately, the dangers did not allow the colony to thrive, only survive. As time went on, the overall population of the Kahu remained constant.

During all of this time, the Clockwork Man slept, waiting for the ritual that bound him to weaken enough that he could escape. Lacking his own initiative, the Clockwork Man would then be free to reshape the world according to the whims of the one that freed him.

THE BRASS CIPHER

Centuries later, members of the Esoteric Order of Starry Wisdom came to Freeport. Amongst their number was a wizard-scholar by the name of Solonia Toth. Solonia was also a member of the Antiquities Scholars and had researched a lost continent she identified as “Pelora” (in truth, Pelora was simply a small coastal village on the Bronze Continent). Solonia argued without success that the Azoth Stone, a relic sought after by the Esoteric Order, was not in the Serpent’s Teeth but further east. Eventually, Solonia left the Order, joining the academic staff of the newly established Freeport Institute to continue her research.

Solonia had brought something with her from the Continent, a magical device known as the Brass Cipher.

Solonia used the Brass Cipher to keep others from reading her work. Unfortunately, it also proved to be her downfall. A notorious pirate captain had discovered the existence of the Brass Cipher and was only one assassination away from acquiring it. Solonia was killed in the dark of night and the Brass Cipher stolen.

For the next several years, ownership of the Brass Cipher was both a blessing and a curse. The owner could craft undecipherable treasure maps, hidden locations, and secret messages, but it also made him a target for other would-be owners. The Brass Cipher would change hands many times until it was lost when its last owner, “Crusty Nails” Moreland, was killed during a sea battle with Captain Zorya the Eagle-Eyed near the Serpent’s Teeth. Mortally wounded, Crusty Nails jumped overboard and attempted to swim to safety, only to die soon thereafter. When Zorya’s crew fished Crusty Nails’ floating body from the sea, the captain was dismayed to find that the Brass Cipher was not on him. Her angry cry has since become famous in the pubs of Freeport, “I fought Crusty Nails, sank his ship, mortally wounded him with my own bolt, and all I’ve got to show for it is this bloody shirt!”

TOGAR’S LEGACY

The Brass Cipher remained a local legend for the next several decades until Togar Irontooth, a respected historian at the Freeport Institute, came across some of Solonia’s old notes. As Solonia’s assassination had become part of the Institute’s local legends, Togar realized that his inability to decipher her writing could mean only one thing: he needed the Brass Cipher.

While Togar attempted to find the Brass Cipher, he also tried to decode Solonia’s notes and charts the old-fashioned way. He pressed some of his most promising students to aid him, including an eager young half-elf named Rosabelle Valducci. Rosabelle seemed especially keen on the project and Togar eventually made her his sole student researcher on it. This served another purpose as well, as Tarmon, head of the Wizard’s Guild, was fond of Rosabelle and ensured that her pet project would receive adequate funding.



Unfortunately, Togar knew little about the Esoteric Order of Starry Wisdom and mistook Rosabelle’s dedication as simply that of an eager student. Even Tarmon lacked faith that Rosabelle’s research would bear fruit, as he was skeptical of the Azoth Stone’s existence. Still, when Togar left the Institute for Bloodsalt, Tarmon was intrigued enough by what Rosabelle had uncovered that he used his influence to elevate her to a full professorship, enabling her to continue her research.

Rosabelle also picked up where Togar left off regarding the Brass Cipher. Through intense research and investigation (including a few wine-soaked evenings that she’d like to forget), she was able to narrow her search to a small stretch of the sea. Rosabelle contacted the Society of Lobstermen and paid them to search the sea floor in that area. After a few weeks, Rosabelle’s research paid off as one of the Lobstermen located the Brass Cipher within a small coral reef.

It took Rosabelle some time to figure out the proper alignment, but when she did, Solonia’s notes were revealed to her. Combining this with the research she and Togar had accomplished (which required a visit to the Irontooth Enclave) enabled Rosabelle to learn the whereabouts of Mokulilo. She hastily put an expedition together and set sail for the island.

Rosabelle chartered the *Celestial Maria*, a vessel from the Ivory Ports to take her to Mokulilo. The ship’s captain, Cosmo York, was familiar with the oceans around Freeport, especially the trading lanes between the Ivory Ports and the southern continent, but he’d never heard of this island nor had it marked on any of his extensive charts. As just one of countless vessels that had sailed out of Freeport over the years in search of hidden treasure, the *Celestial Maria* left port with little fanfare save a group of students waving off their favorite professor.

THE OBSIDIAN BROTHERHOOD

The Obsidian Brotherhood is a young cult in Freeport obsessed with piecing together an ancient puzzle. While this may seem innocuous, the puzzle that they wish to complete is the Wanderer, a powerful creature shattered into a thousand pieces by Yig long ago. The serpent people threw the obsidian shards into an active volcano, where they've rested until recently.

The obsidian shard in Captain Banu's possession is very disturbing to the Brotherhood. Until now, the cult had thought that all of the pieces of the Wanderer were in A'Val. As such the Brotherhood is now left with three possibilities. First, some of the shards may have traveled underground through the magma, meaning that pieces of the Wanderer could be all over the world. Second, someone else may have discovered pieces of the Wanderer in the past and taken them to other locations. Finally, it is possible that these new shards aren't part of the Wanderer at all, but of another similar being. Only time and study will reveal the truth.

See *Cults of Freeport* for more information about the Obsidian Brotherhood.

NAUTICAL COMBAT

There are many opportunities for nautical combat in *The Lost Island*. The City of Adventure is a pirate haven, and there's nothing more exciting than boarding battles across two ships. Of course, such combats need rules.

Nautical attacks can be divided into two types: attacks against the vessel and attacks against the crew. Attacks against the vessel are designed to sink it, while attacks against the crew are designed to capture a vessel. Rules for vehicle combat can be found in *True20 Adventure Roleplaying*. A ship that is Disabled could sink unless repairs are made. A ship that is Dying starts to sink and is beyond repair. A Dead ship breaks apart.

Boarding attacks may be handled normally, although for large crews you may wish to use the Combat Unit template in the *True20 Bestiary* to make the battles more manageable.

RETURN TO THE LOST ISLE

The *Celestial Maria* reached Mokulilo after six weeks at sea. The navigator complained that the stars were moving on him, but Rosabelle's maps and notes, which focused on three stars, proved accurate. Mokulilo was shrouded in an unnatural mist that obscured its presence from five miles out. Only as the vessel approached did the cloudy mist give way to a small island whose defining feature was a great, inactive volcano.

Captain York ordered the ship to sail around the island, taking particular note of the two main rivers as they went. The *Celestial Maria* dropped anchor while the Captain sent two expeditions up the rivers, as Rosabelle's research indicated that the treasure was beyond the "mouth of the Clockwork Man," which she'd correctly suspected was a cave entrance. The first expedition proved a failure, but it did alert the Kahu to the *Celestial Maria's* presence.

The second expedition up the Kahawana River proved more fruitful. Rosabelle found the cave entrance and proceeded to work her way through the various traps. When she arrived at the first shard, however, she received an angry reception. Several natives shrieked at her in an unfamiliar language from the top of the volcano, brandishing bows. While Rosabelle attempted to communicate, one of York's crew fired a pistol at one of them, dropping him into the lava below. As the Kahu's body burned, the obsidian shards flared to life, revealing strange runes.

Fascinated but now under fire from the Kahu, Rosabelle took the closest shard and fled the volcano back towards the ship as York's crew exchanged fire with the Kahu. They retreated to the boat, where they found it guarded by more Kahu. Outnumbered, Rosabelle's group took to the jungle, intending to get back to the beach on foot. Unfortunately, they fell into a Caliban trap, with only Rosabelle and Jaime Rollo, one of the crew, escaping. Rosabelle, however, was gravely injured and instructed Jaime to take the shard and her charts back to Freeport.

Jaime pressed on, having gotten turned around during the Caliban encounter. He found his way back to the cave mouth and discovered the dinghy unguarded. He rowed it back out towards the *Celestial Maria*. When he got to the mouth of the river, however, he noticed the ship on fire and he saw those "vicious natives" he'd encountered in the volcano in canoes around the ship. Darkness was approaching, and in

desperation Jaime sailed out into the open sea, hoping to intercept a vessel sailing one of the closer trade routes.

A SURVIVOR'S TALE

As it happened, the *Akinaka* was on its way to Freeport to unload a cargo of valuable exotic spices "acquired" from a southern merchant vessel. The ship was a little over a month away from Freeport when the lookout in the crow's nest spotted a small rowboat drifting in the sea. Curious, Captain Banu ordered her crew to recover it.

The rowboat contained a single, sunburned, feverish Jaime Rollo who had not had a proper meal in days. He was muttering to himself while clutching a bundled item in his hands. The First Mate, a sea-witch, used her abilities to calm the man enough to tell his story.

Jaime feverishly recounted the events as best he could. There was a treasure inside a volcano on a hidden island, but local savage cannibals massacred the crew and cooked them in flames stoked by the wood of their own ship (a blending of events born from delirium). As proof of his story he offered the obsidian shard and noted that more remained inside the volcano. He also kept clutching the shard, babbling "Freeport...Rose."

Unfortunately, Jaime's body and spirit were too broken to last much longer. He died on the ship and by all rights the obsidian shard now belonged to Captain Banu. The Captain saw opportunity with this man's story and sailed to Freeport. There, she'd learned of Professor Valducci's expedition and not only informed the Freeport Institute of the fate of their expedition but also made a discreet inquiry into the black market about the value of the obsidian shards.

THE NEW EXPEDITION

Upon hearing the news of his daughter's misfortune, Signore Anton Valducci immediately hired Captain Banu to mount a rescue mission. Critical to this voyage would be Tristan Kale, a student who'd worked under Rosabelle and had knowledge of her research. As it turned out, he also had the Brass Cipher and her original notes, which Rosabelle had prudently left behind in case she was lost at sea.

As the adventure begins, it is the evening before the *Akinaka* sets sail. Tristan has gathered his gear, but he receives a message from the

mysterious Lady in Black. This lady, Torya Irontooth, the late Togar's half-sister, discovered through her social connections with Signore Anton that Tristan had the Brass Cipher. She is waiting at the Pug's Mug

for a meeting with him. Unfortunately, Tristan Kale has also attracted the attention of the Obsidian Brotherhood and "Ghoul Face" Raston. It will be a very interesting night indeed for the young Tristan Kale.

ADVENTURE SYNOPSIS

The Lost Island begins with the heroes meeting Tristan Kale while he is on his way to meet Torya. After rescuing him from thugs, they are drawn into his mission to rescue Rosabelle Valducci; first by escorting him back to the Freeport Institute, where they are beset upon by more thugs, and second by joining the crew of the *Akinaka* on its voyage to Mokulilo.

The heroes encounter many dangers during the voyage. In addition to the usual perils of the sea, the heroes are beset upon by Ghoul Face, a pirate interested in the Brass Cipher, and a clockwork spider that wants to bury the obsidian shard. The heroes should realize the importance of their mission in that it seems to be attracting many others.

When the heroes find the island, they discover that all is not as it seems. While Captain Banu mounts a rescue mission, she is really using it as a distraction to allow her unfettered access to the Cave of Shards. Meanwhile, the heroes discover that the Kahu are not just some group of hostile natives: they are actually protecting the world from the Clockwork Man. They also learn that Rosabelle's expedition weakened its prison. Without the fifth shard, the remaining shards require a full sacrifice to remain in place, and there won't be many Kahu left to keep the prison strong for long.

Finally, the heroes have to go to the Cave of Shards, face Captain Banu and return the obsidian shard to its proper place. They then have to face a half-orc invasion of Mokulilo and negotiate a ride home (possibly by sailing the *Akinaka* themselves).

RUNNING THE ADVENTURE

At first glance, *The Lost Island* might seem a bit overwhelming. While the core of the adventure is rather simple (sail to the island, find Rosabelle, protect the treasure), keeping track of the various factions and deceptions involved can prove quite a challenge when juggling them with the actions of your players.

Read through this adventure until you are familiar with the different groups. Each is interested in the Brass Cipher, the obsidian shard, or the treasure on Mokulilo. Once the heroes have left Freeport and finally dealt with Ghoul Face, the remaining factions are interested in the treasure on the island.

Both Ghoul Face Raston and Torya Irontooth are interested in the Brass Cipher for personal (and likely mutually exclusive) reasons. The Obsidian Brotherhood is interested in the obsidian shards that exist on Mokulilo. The other pirates encountered are either out for themselves (such as the crew of the *Sea Wolf*) or have been drawn to the island through the machinations of the Clockwork Man.

Once the heroes reach Mokulilo, the adventure becomes a sandbox. While there is a coherent plot, the latter part of this adventure is designed so that the players don't feel straight-jacketed into predetermined actions. Certain events happen regardless of what the heroes do, and there are guidelines for intertwining these events with what the heroes are actually doing.

GETTING STARTED

The Lost Island assumes that the heroes are in Freeport. Whether they are natives or fresh off the boat does not matter for the purposes of this adventure, although you should be careful to ensure that the heroes have no pressing engagements that would preclude them from joining a months-long expedition.

This adventure can be played as a sequel to *Fury in Freeport* (see the *True20 Freeport Companion*), but you may wish to run another adventure between them to ensure that the heroes are at least 3rd level when starting this adventure. A few Narrator characters from *Fury* could add flavor to this adventure. Captain Dimetrios may be the (unwitting) broker between Captain Banu and the Obsidian Brotherhood. Tarmon is certainly interested in finding out what's become of his pupil, especially since he is unable to find her through magical means.



PART I: A DARING RESCUE

At the start of the adventure, the heroes get involved in the troubles of Tristan Kale, a senior student at the Freeport Institute. They soon learn that multiple groups are after Mr. Kale, or at least after objects in his possession. This part ends when the heroes sign on to join the crew of the *Akinaka* in order to rescue Mr. Kale's mentor, Dr. Rosabelle Valducci. Meanwhile, Captain Banu has been shopping the obsidian

shard around Freeport's markets. This has drawn the attention of the Obsidian Brotherhood, which initially offered to purchase the rock at a premium price until they learned that four others existed just like it. Captain Banu has promised to acquire and sell all five shards to them, but she's keeping the original shard as insurance. Obviously, she does not share this information with Tristan or the heroes.

A CHANCE ENCOUNTER

The start of this adventure takes place just after sunset. The exact location is irrelevant, so feel free to set this scene anywhere in Freeport that is most appropriate for your heroes' circumstances. They could be walking on the street, having dinner at a pub, or leaving a temple.

Similarly, the Pug's Mug is a tavern that can be placed anywhere convenient. Torya Irontooth chose it as a meeting place for its location, not necessarily its atmosphere.

It is early evening in Freeport. The sun has set and the street is being slowly illuminated by torches and lanterns. It is the calm before the storm, as many shops are closing but the pubs have yet to fill with boisterous song and rowdy patrons. A few comely prostitutes have emerged from the darkened alleys to see if you have coin to spend. A young human nervously walking at a brisk pace almost bumps into you. He quickly steps aside to keep from hitting you and loses his spectacles in the process. Luckily, he manages to catch them before they hit the street.



The young man excuses himself as he presses past you and remounts his spectacles. He definitely lacks the look of a pirate and his clothes are plain but well-tailored. His palm, briefly illuminated when he reached out for his spectacles, is soft and lacks the calluses of labor. His other hand grips the pommel of his sheathed short sword for security, but it's doubtful that he can use it well. He is definitely distracted, straining to look at the hanging signs in the bad light.

You are about to move on when you hear a gruff voice behind you. "Evenin', Professor. Someone wants to have a word with ye!"

The words were spoken by a rough-looking, one-eyed dwarf. He obviously wasn't speaking to you, but to the young man that just passed you. Five other thugs have also emerged and are slowly encircling the panicked young man. He shakily starts to pull his short sword from his sheath, but an elven thug quickly draws a long sword and points it at the man.

"Careful, Professor. You only need your tongue to speak and I wouldn't mind taking a souvenir or two from you." To make his point, he pulls a necklace from his tunic with his free hand, proudly showcasing five fingers of varying sizes.

"I...I'm not a professor," the young man says. "I'm just..."

"Quiet, whelp!" the dwarf barks. He looks around with his good eye, lingering a bit on your party. "We're making too much of a scene as it is. Let's wrap him up!"

The young man starts to cry for help, but he's silenced as another thug lurches forward and slugs him across the face, knocking him to the ground.

Hopefully, the heroes come to the young man's aid. He is obviously outmatched and has no desire to go with the thugs, who won't take no for an answer. If the heroes hesitate, the thugs beat Tristan to unconsciousness and drag him into the nearest alley, where a cart awaits to deliver him to Ghoul Face.

The thugs are spoiling for a fight and gleefully engage anyone that comes to the young man's aid. Since they expected an easy job, they didn't take the usual precautions and engage in melee rather than ranged attacks. Should the fight go badly for them, the thugs cut their losses and flee, reporting their failure to the pirate that hired them.

At the end of the first round of the fight, have the heroes make a Difficulty 15 Notice check. For those that succeed, read the following:

As you are engaged in combat, you notice a woman dressed in black emerging from the Pug's Mug, a tavern a few doors up the street. She pauses to look in your direction, and for a moment you see a devastatingly beautiful woman's face illuminated in the lamplight. She slowly shakes her head and turns, quickly disappearing down a nearby alley.

THE LADY'S MOTIVE

The Lady in Black is Torya Irontooth, half-sister of the late Professor Togar Irontooth. While she is a half-orc, she favors her mother's side so well that she appears to be a beautiful young human woman. Through her father's notes, she learned not only about the existence of the Brass Cipher, but also some potential locations and documents that had been coded with it. Torya needs the cipher to unlock these secrets.

Through her contacts, Torya has discovered that Rosabelle Valducci had acquired the Brass Cipher. Torya attempted to arrange a meeting, but Rosabelle left Freeport before she had the chance. Recently, Torya's contacts within the Merchant District informed her that Rosabelle had left the Brass Cipher in the hands of a senior student when she left on her expedition. Unfortunately, Torya once again has bad timing.

SIGNORE ANTON VALDUCCI

The events in the first part of *The Lost Island* assume that the heroes won't have time to meet with Signore Anton, as they are whisked into the adventure and onto the *Akinaka* within the course of a few hours. Of course, the heroes may wish to meet with Signore Anton anyway and make time to do so.

Signore Anton is a rising member of the Merchant's Guild and the Gilt Club. Originally from the Ivory Ports, Signore Anton specializes in importing art and arranging for continental artists and architects to work in Freeport. As the wealthy in Freeport, especially in the Merchant District, wish to keep up with the latest fads and fashions, Signore Anton has made quite a living for himself. His status is helped by the fact that these artists and architects act as his eyes and ears, providing him with useful gossip and leverage.

Covertly, Signore Anton has two secrets. First is that he believes that Torsten Roth is ill-suited for his position as head of the Merchant's Guild and has quietly been supporting Jessapine Holimon to replace him. Second, Signore Anton is also a smuggler, frequently bypassing duties on goods by hiding them within art materials. Councilperson Marcus Roberts is aware of Signore Anton's activities, but looks the other way in return for occasional assistance with his spy network.

Signore Anton is a short, rotund human with a bald head and close-cropped beard. He is always dressed lavishly and accompanied by his bodyguard, which consists primarily of Rolland warriors (usually armed with muskets imported from Rolland). Anton's elven wife was killed by Druzhdin raiders when Rosabelle was young; he keeps an ornate shrine to her within his home. Above all else, Signore Anton loves his daughter deeply and cannot bear the prospect of losing her as well.

If the heroes visit his lavish home in the Merchant's District, Signore Anton only sees them if they mention the rescue operation. Hoping for their assistance, Signore Anton makes any reasonable deal that convinces them to help. Unfortunately, he knows little of Rosabelle's work and cannot provide any more information.

DARN PLAYERS!

It's not out of the question that one or more players may break off from combat to chase after Torya. Torya obviously does not want to be questioned; she'd sent a discreet, anonymous letter to Tristan Kale. When the thugs attacked, Torya realized that something was wrong and preferred to flee rather than get publicly involved. Unfortunately, this makes her look like she set Tristan up.

Torya is no fool and has a band of half-orcs hiding in the shadows to protect her as she makes her way to her carriage parked a couple blocks away. One or two heroes chasing after her are intercepted by two half-orcs that "politely" suggest that they change direction. By the time the heroes deal with the half-orcs, Torya makes her escape via carriage.

For some players, this approach may be too heavy-handed. If you wish, you can allow a hero or two to approach the fleeing Torya. She stops and asks their business as the two half-orcs take a protective stance around her. Torya simply tells them that she desires business with Tristan but this does not seem like the proper time (you can feel free to feed the heroes more information if they make high Interaction checks; in the grand scheme of things, it really doesn't matter if the heroes learn Torya's true name or that she seeks the Brass Cipher).

At the end of the combat, Tristan composes himself and thanks the heroes, offering them a drink at the Pug's Mug. He identifies himself as Tristan Kale and insists that he is not a professor but a student at the Freeport Institute and offers to answer any questions once they are in the tavern.

Should any of the thugs be captured and interrogated, they can be made to talk. With a successful Intimidate check (+5 modifier), they insist that it's nothing personal; their employer simply wished for them to "escort" Tristan to the Black Gull, a seedy pub on the docks. With a +10 modifier, an Intimidate check reveals that the thugs are working for Thomas "Ghoul Face" Raston, the notorious captain of the *Bloody Lacedon*.

AN EVENING AT THE BLACK GULL

If the heroes decide to have a word with Ghoul Face, they can find him at the Black Gull (see *Pirates of Freeport* for a description of the tavern). The heroes may be stunned by Ghoul Face's behavior; he

look and acts the part of a gentlemen and will invite the heroes to dine with him (in stark contrast to Ghoul Face, his bodyguards are positively brutish).

Ghoul Face is interested in the Brass Cipher and promises to pay a good price for it. He'll apologize for the over-zealousness of the "couriers" he hired. He has no idea who the Lady in Black is or what she was doing there (the thugs simply followed Tristan and struck at an opportune time). Since Ghoul Face plans to follow the *Akinaka* he isn't spoiling for a fight; if, however, the heroes give him one then he and his crewmates (enough to make a tavern brawl challenging) engage them while a runner goes to get help from the *Bloody Lacedon*.

Ghoul Face will be at the Black Gull until midnight, after which he and the rest of his crew retire to the *Bloody Lacedon*. If the heroes attempt to meet him there, they are told to wait until morning. If the heroes insist or otherwise force their way onto the ship, Ghoul Face orders them removed, dead or alive.

Obviously, if things go badly for Ghoul Face then he cannot overtake the *Akinaka* in **Part II**.

THE PUG'S MUG

The Pug's Mug is a small tavern, relatively quiet by Freeport standards (unless you set the initial scene in a particularly rough part of town). It has a relatively unremarkable façade except for its hanging sign of a pug lying next to a frothy mug.

Inside, patrons order at the bar before finding a table. The owner, a friendly gnome named Horatio Bumble, stands behind the bar (the floor behind the bar is higher, enabling him to better service tall patrons) while his gnomish wife Margritta (Marge) works in the kitchen. Their black pug, Shakes, has the run of the pub. Horatio is very knowledgeable about alcohol and spends most of his time behind the bar experimenting with new concoctions. The regulars at the pub support his efforts, as he often serves his first new drink for free in return for an honest evaluation.

Once the heroes have settled at a quiet table and Tristan has ordered a round of drinks, he relates his tale.

"Thank you for assisting me. I've no idea what those ruffians wanted, but it seems rather suspicious that they attacked me while I was coming here to meet someone. Perhaps I was set up?"

He shows them **Player Handout #1** (see page 39). He now believes that there is no Lady in Black and that the thugs lured him here as part of a trap. Should he be corrected on the matter, he simply shrugs, convinced that she was working with the thugs. He then continues.

"What is most curious about this attack is that it comes on the eve of my voyage. I've been hired to participate in a rescue mission. My mentor, Rosabelle Valducci, left Freeport on an expedition three months ago. I was contacted by her father this afternoon. He explained that a sailor from her expedition was found by a trade ship and claimed that she'd been captured by natives of the Lost Isle of Pelora. Signore Anton has hired the ship that found the survivor, the Akinaka, to return to the island in the hope of finding his daughter."

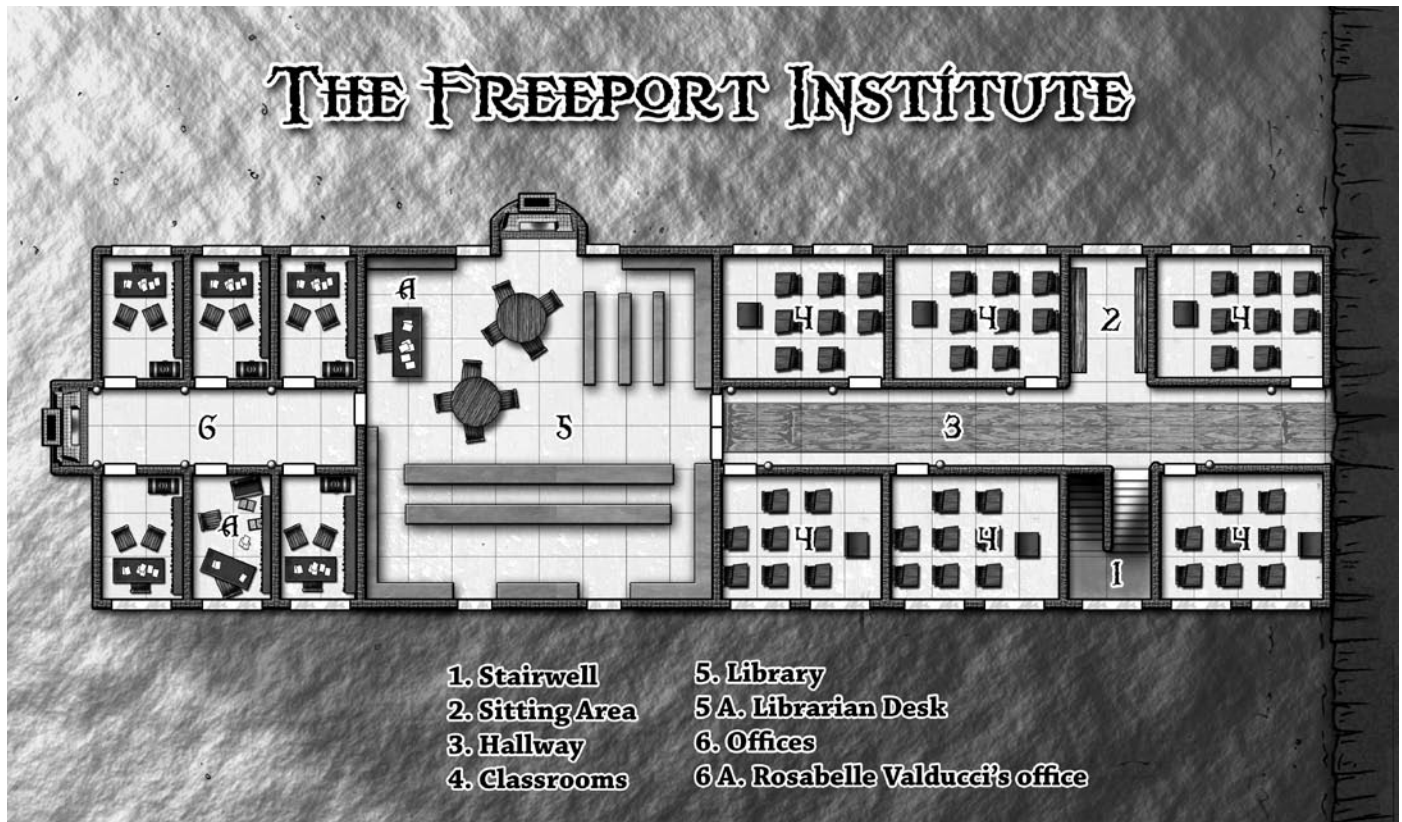
"I have most of her research; she took only what she needed. It should be a simple matter to locate the island with her notes and the Brass Cipher. Actually, if you're in need of work, I know that the bosun is currently recruiting able-bodied adventurers for the expedition. If you'll accompany me back to the Institute while I collect my things, I can take you to see him. Even if you aren't, I'd appreciate the escort anyway. Those ruffians might make another go at me."

If the heroes ask about the Brass Cipher, Tristan will be happy to explain the object to them. He is hiding something (he's used the Brass Cipher himself to code his own notes without informing Rosabelle), but this is due to embarrassment more than any sinister motives. He also knows that the Island of Pelora may hold the remnants of an ancient culture and that Rosabelle believed it to contain a great treasure.

BURGLARY AT THE INSTITUTE

While an emissary from the Obsidian Brotherhood is secretly striking a deal with Captain Banu, others have been dispatched to steal Rosabelle's (and Tristan's) research to see if there are any more hints of missing pieces of the Wanderer scattered beyond the Serpent's Teeth. This operation is being carried out by the Long Knives, professional burglars currently

contracted by the Obsidian Brotherhood. The Long Knives were chosen for their skill at burglary and their ability to see in the dark. Fortunately, the Long Knives thought that Tristan was leaving for the evening and are caught by surprise at his return. Unfortunately, the Long Knives get away with the Brass Cipher and most of Rosabelle's research.



WEST WING, THIRD FLOOR KEY

The struggle with the Long Knives is likely to spread through many rooms. That said it can be useful to understand the general layout of the third floor of the west wing of the building that houses the history department.

1. STAIRWELL

This stairway goes all the way down to the first floor and is the most likely route the heroes will take barring magic or scaling the wall.

2. SITTING AREA

There are two benches here for the use of students waiting for their classes to start.

3. HALLWAY

In addition to the various charts, maps, and other artifacts on the wall, this hallway is most notable for the ornate Kizmir rug that runs the length of it. The rug was a gift from Signore Anton after his daughter was promoted to a full professorship. Lanterns line the hall, but so oil isn't wasted only one lantern near the double doors to the library is actually lit at this time.

4. CLASSROOMS

These lecture rooms contain numerous desks and chairs. The large windows provide light during the day and at this hour the rooms are unoccupied.

5. LIBRARY

This large room houses the history department's library. Books line the walls and thin, tall windows are used to allow for more bookshelf space. A large fireplace is lit on one end of the room and various lanterns are also lit throughout the room (it is part of the librarian's job to care for the lighting).

The librarian usually sits at the desk in front of the offices (marked A). This is where Justin Porter is stationed this evening.

6. OFFICES

These are the offices of the six history professors in this wing. Each contains a couple of chairs and desks (for the professor and his or her chief assistant) and private shelves for books, charts, maps, and artifacts. Rosabelle's office (marked A) is the one currently being searched by the Long Knives.

GATHERING INFORMATION

There's little time between the heroes' first meeting with Tristan and their disembarking on the *Akinaka* the next morning. That said, it is likely that some heroes will wish to dig up a little information on Captain Banu before taking a trip with her. They may also look into Captain Raston, Signore Anton Valducci, the Brass Cipher, the Obsidian Brotherhood or even the obsidian shard itself. The following is a list of various topics along with information learned according to difficulty. Remember that discretion adds an additional +5 to the difficulty.

TABLE 1-1 RUMORS IN FREEPORT

CAPTAIN BANU

- 10 Captain of the *Akinaka*. She and most of her crew come from the southern continent. Most of her piratical actions are against southern merchant vessels.
- 15 The Captain's been hired by Signore Anton to search for his daughter.
- 20 Her bosun has a price on his head from Hexworth.
- 25 She's made inquiries into secret markets about a black stone she acquired. There apparently is an interested buyer, but she has not closed the sale.

CAPTAIN GHOUL FACE RASTON

- 10 Ghoul Face has a reputation for ruthlessness. The large scars across his face were a swipe from a water ghou (lacedon).
- 15 Ghoul Face had been dealing with the Lobstermen, looking for the Brass Cipher.
- 20 Ghoul Face knows where the cipher is.
- 25 Ghoul Face plans to follow the vessel carrying the Brass Cipher out of Freeport and take it by force.

SIGNORE ANTON VALDUCCI

- 10 Signore Anton is an importer of Continental art. He also arranges for artists and architects to come to Freeport to work for wealthy patrons.
- 15 Signore Anton is a smuggler.
- 20 Signore Anton is unhappy with the current direction of the Merchant's Guild and does not support Torsten Roth.
- 25 Signore Anton has an understanding with Councilperson Marcus Roberts in his dealings with the Continent.

THE BRASS CIPHER

- 10 The Brass Cipher is a magical device that codes and decodes messages. It was brought to Freeport by a professor at the Freeport Institute two hundred years ago. It's been lost at sea in the Serpent's Teeth for almost a century.
- 15 The Brass Cipher had changed hands many times before it was lost. There are still many coded messages in and around Freeport that have never been decoded. The bearer of the Brass Cipher would have access to them all.
- 20 Someone hired the Lobstermen to retrieve the Brass Cipher; he or she had a pretty good idea as to where it was.
- 25 The Lobstermen found the Brass Cipher and delivered it to the Freeport Institute.

THE OBSIDIAN BROTHERHOOD

- 15 The Obsidian Brotherhood is interested in obsidian shards that are sometimes unearthed around Freeport.
- 20 The Brotherhood is believed to employ a group of assassins; their motives are unknown but they use a jagged weapon to kill their victims.
- 25 The Obsidian Brotherhood is collecting obsidian shards as part of a ritual to awaken a dark god.

THE OBSIDIAN SHARD

- 10 Occasionally, pointed pieces of obsidian are found on A'Val, coming from no known natural source.
- 15 The Obsidian Brotherhood attaches importance to collecting these shards.
- 20 It is believed that these shards are used in random assassinations.
- 25 These shards are part of a ritual puzzle that will release a dark god.

FOLLOWING TRISTAN

As the heroes follow Tristan to the institute, have them make a Difficulty 25 Notice check. For those that succeed on the check, read the following:

It's very dark as you approach the impressive Freeport Institute nestled in the poor district of Drac's End. Most of the households can't afford to keep candles or oil burning into the night and the street is very dark except for a few scattered streetlights, many lit at the Institute's own expense. Most of the Institute's buildings are dark as well, save for a handful of ground floor classrooms catering to evening students (of which each is expected to bring his or her own light) and the odd office or library here and there.

As you approach, Tristan points out the history wing and the offices on the top floor. As you glance up at it, something catches your eye. You blink, wondering if you spotted a cat, bird, or bat, but you see it again. Whatever is moving up on the roof is no animal, especially since its humanoid shape just scaled down the wall and into a window of the history wing!

It is not necessary for any of the heroes to notice this but doing so provides them with advance warning on what they are about to face. Otherwise, Tristan and the heroes enter the wing and are caught by surprise.

You wind your way up the staircase and exit onto the third floor. This is the history wing of the Institute and the walls are decorated with various artifacts, charts, and maps of Freeport's past. A couple of doors line either side of the hallway and Tristan explains that these are classrooms. There shouldn't be any classes this evening and the only light, apart from a lantern that dimly lights the hall, emanates from the double doors at the end of the hall.

"The library," Tristan explains. "Our offices are on the other side."

You walk through the double doors and into the library. While not exactly "vast," this is a rather large room with books lining the walls on all sides. The high ceiling enables rows upon rows of books to be displayed and an ingenious rolling ladder has been built to allow one to access the higher books. Two long tables stand at the center of the room and there is a desk near the far door. A short freckled man with a cherubic face sits in the chair behind it. He appears to be sleeping.

Justin Porter, the student librarian on duty, was charmed by Arianna Lightfeather, who disguised herself as a student (complete with long brown hair—a wig). She requested materials that were supposed to be behind the desk for her and, once Justin turned, she knocked him unconscious. Heroes who succeed on a Difficulty 20 Notice check can hear sounds coming from the offices behind the door next to the desk. If asked, Tristan notes that no professors should be here at this hour.

Beyond the door, a number of Long Knives (see **Characters, Creatures, and Relics** on page 48) are looting Rosabelle's office, in which Tristan had temporarily taken up residence. There is one Long Knife for each hero (a couple have already absconded with the Brass Cipher and the charts) as well as Arianna, who's coordinating the effort. One Long Knife stands behind the door with a light crossbow. If it sounds like heroes are coming towards the door, he kicks it open and shoots at the closest hero. The kicking sound alerts the others.

At this point, the Long Knives are more concerned with escape rather than battle. The Long Knife at the door is simply buying time for the others to escape out the window. Of course, if the heroes still move to engage, then the other Long Knives join in the fight. They take every advantage to flee, however. Arianna Lightfeather organizes the retreat, remaining near the open window so that her team can escape.

Interrogating a captured Long Knife is difficult. They are trained to resist coercion and, even if they crack, the Long Knife only mentions that obviously their employer finds the Brass Cipher useful. If asked about the charts, the Long Knife simply says that the employer wanted them as well. It's not the Long Knife's place to ask questions.

After the danger has passed, Tristan assesses the damage. The lock on Rosabelle's office was picked and the Brass Cipher is missing. A number of charts are also gone. Tristan curses his misfortune, as he had actually bundled everything together in preparation for the expedition. He collapses in his chair in a moment of despair before suddenly jumping up. He rushes out of the office and into the library, sitting in the chair behind the desk (presumably now empty) and rifles through the bottom drawer. Sure enough, there are some folded papers.

"Aha!" Tristan exclaims. "Those thieves didn't get away with everything! I'd been copying the charts in my own hand so I wouldn't need the cipher. They're still unfinished, of course, but I think I have enough here, combined with other charts and notes I have in my home, to get us to our destination!"

Of course, a Difficulty 20 Sense Motive check reveals that Tristan is not quite as sure as he's letting on. His fears are genuine, although he is willing to try for the sake of his mentor to find the island with his incomplete notes as well as a few coded scraps from Rosabelle.

If any Long Knife members are captured, Tristan summons a Sentinel (private guardsmen of the Freeport Institute) to lock them up until the Freeport Watch can take them into custody. He then asks the heroes to accompany him to his apartment to collect his remaining materials.

SIGNING ON

Assuming that the heroes decide to meet Vallon (the Bosun), Tristan takes them down to the Docks after a quick stop at his apartment in Drac's End, which is thankfully free of obstacles. The crew of the *Akinaka* is staying at the Doxies Lap, a decent inn and restaurant by Docks standards (Signore Anton is footing the bill). The *Akinaka* is docked only a short walk away (just through an alley behind the inn). Vallon had told Tristan to send any interested parties to the Baited Hook, a tavern just next to the inn.

After weaving your way through the Merchant and Warehouse districts, you finally arrive at the Doxies Lap. Just a short walk from the Society of Lobstermen building, the Doxies Lap is a clean-looking, well-kept establishment compared to the buildings around it. Tristan notes that most of the crew is staying there as he leads you down a small alley to a tavern called the Baited Hook, which faces the harbor and the Akinaka, the vessel carrying the expedition.

The first unusual thing that you notice about the Baited Hook is the silence. It is well into the night and yet there is barely a sound coming from the tavern. Surely there should be a lot of singing and carousing, especially given the tavern's proximity to the harbor?

Once inside, you notice why there is a lack of noise. Most of the patrons are gathered around a single table, where a garishly-clad

elven male is playing chess against a woman wearing a turban. She has an exotic look about her, with her dark hair and copper skin. As you draw closer, you also realize that she has the red eyes of an azhari. Currently, those eyes are riveted to the chess board in front of her.

“Aeolan should stick to the lute,” a human bartender says to you. “I’ve been watching the captain play all night. No one’s come close to beating her.”

Captain Banu has decided that she wants a bit of company before the *Akinaka* sets sail in the morning. Tonight she’s in the mood for an intellectual, so she’s decided to indulge one of her passions. She’s set a challenge that anyone that can beat her in a chess game can warm her bed this evening, but they only have one chance to prove themselves. Ten games later, Captain Banu has yet to be beaten and, after some encouragement, the tavern bard has risen to the challenge.

Vallon finds little pleasure watching the games of his former lover and is busy drinking at a table in the corner. Tristan searches the crowd for him. When it’s obvious that Vallon is not among them, the young scholar scans the rest of the tavern and finds Vallon sitting alone. He motions the heroes to follow him to Vallon’s table.

*Tristan taps you on the arm to tear you away from watching the game and gestures for you to follow him to a corner table. A tall, stout, powerfully built human is sitting alone, his feet propped up on another chair. He’s not wearing any shoes, the mark of a sailor that plans to spend an evening aboard ship rather than in the warmth of the *Doxies Lap*. He takes a good, long gulp of his ale as you approach, slamming the almost empty mug on the table. He glares at you for a moment, but he smiles broadly when he sees Tristan.*

Tristan introduces the heroes and explains how they rescued him from a couple of incidents this evening. Vallon finds this suspicious, but Tristan takes great pains to assure the large man that the expedition is not in danger. He offers the heroes as potential recruits for the expedition.

Vallon offers the heroes seats at his table and begins a brief interview process. After a list of standard questions (“Have you any experience with the sea?”, “Do you have problems killing someone?”, etc), he sets a pay rate of 1 L a day for them. The heroes may negotiate, but he won’t go higher than 2 L a day. Once business is concluded, Vallon invites them to partake in a drink with him.

As the barmaid places a round of mugs at the table, Vallon takes one and holds it up.

“Before I accept your marks, I want you to know exactly what you’re getting into. The Captain wouldn’t have it any other way. You see, five weeks ago we were sailing the high sea when we came across a sailor that must’ve been rowing his way across the ocean, only the oars were gone and the poor soul was crumpled inside his dinghy, feverish and dehydrated.

“We got him aboard and fixed him up as best we could, although the sea-witch said that the God of the Sea had already claimed his soul. He’d lost most of his mind, although we were able to learn through his babbling gibberish that his name was Jaime.

“Apparently, Jaime was part of a crew that was hired by a Rose in Freeport, or “Freeport Rose” as he kept repeating. He also babbled on that the treasure was guarded by a tribe of cannibals that ate most





of the expedition, although he seemed certain that they didn't eat Rose. He died shortly thereafter.

"When we got to Freeport we learned that a Professor Rosabelle Valducci had mounted an expedition to search for some lost island. Her father, Signore Anton Valducci, offered us a lot of gold to find his daughter, in addition to any treasure that we might come across on the island."

Vallon pauses to take a long drink from his mug, slamming the empty vessel back on the table.

"That's why we've got Tristan here. He knows how to find this island... and the treasure."

Tristan shakes his head. "My knowledge of Pelora is imperfect, I'm afraid, especially since the bandits made off with the Brass Cipher and Rosa... Professor Valducci's research. My copies are incomplete, although I do think I can find the island. What's most troubling is the treasure itself. The Professor believed that it was buried inside a volcano."

Tristan closes his eyes and recites a passage from memory.

"The shards are buried within the mountain of fire.

Pass through the mouth of the Clockwork Man,
Pushing against the flow of his hissing words."

He opens his eyes again. "The Professor believed that this referred to some sort of cave entrance. She also had some notes on the three

DARN PLAYERS!

Some players may have a difficult time letting the loose ends lie. They may insist on hunting down fleeing Long Knives on the rooftops of Drac's End, utilizing their contacts, or otherwise doing everything they can to track down the Brass Cipher before joining the expedition. What should you do?

In two words: let them. The lead Long Knives had a head start and they go in a different direction from the others. All of them are trained to disappear into Freeport's shadows and it's difficult to tail them for long. Remember that Freeport is a living city and there are many obstacles in the way. Merchants won't take too kindly to overturned carts and sleeping pirates don't want clumsy heroes running over their roofs or, worse, leaping through their open windows.

You can reward your players for their tenacity by allowing them to discover that the Long Knives are working for the Obsidian Brotherhood. This will not affect the flow of the adventure and indeed grants them another avenue of inquiry (see **Gathering Information** on page 11).

CURRENCY IN FREEPORT

The *True20 Freeport Companion* uses hard currency in place of the Wealth bonus. In Freeporter parlance, silver pieces are called "skulls" (s) and gold pieces are "lords" (L). While not an exact match for the prices in the *True20 Freeport Companion*, you can convert the prices found in the **Fantasy Adventures** chapter in *True20* to silver pieces (skulls) using the guidelines for hard currency also found in that chapter.

obstacles that we'd need to overcome in order to get to the treasure. I don't have the notes, but I remember the phrases:

To safely pass through the lake of fire, seek direction as a sailor would.

To cross the great chasm, rely only on what the ghost cannot.

To survive the sentinels of the maze, you must sacrifice your companions to save yourself."

"That last one seems a bit ominous," Vallon chuckles as he accepts a new mug from the barmaid. "But still, are you ready to face an island of cannibals and who knows what else in order to save a woman you don't know?" He produces a contract. "If you are, I'll be having your marks here on the bottom of the contract."

Assuming that the heroes sign the contract, Vallon shares another round of drinks with them.

As the bartender predicted, Aeolan loses the game with Captain Banu. She thanks him for the game and excuses herself for a drink. The disappointed bard returns to his usual corner and plays a song. If any hero wishes to play against Captain Banu then she'll certainly accept the challenge. Otherwise, young Tristan is destined to beat her this evening (he'll blame it on playing chess often in the library). To simulate a game of chess, have the hero make an opposed Knowledge (tactics) check against the Captain. If you want to add a little drama, you can have the best three rolls out of five win the game.

At some point, the heroes retire for the evening. Vallon warns them that the *Akinaka* will leave port at first light.

PART II: A DANGEROUS VOYAGE

This part of the adventure takes the heroes from Freeport into the southeastern waters until they finally reach Mokulilo. They encounter many obstacles along the way, from pirates to clockwork servants to

normal dangers of the sea. During this voyage, the heroes may discover that the obsidian shard is aboard their vessel and they may be lucky enough to recover the Brass Cipher.

THE VOYAGE BEGINS

Just before dawn, the heroes should be aboard or boarding the *Akinaka*. Read the following:

The bosun was correct: as the sun rises from the sea, the main deck of the Akinaka is a flurry of activity. Unlike Vallon, very few of the crew seem to be from the Continent, although their clothes are almost uniformly of Kizmir fashion. They speak in a strange language to each other, although surprisingly Vallon speaks it as well. He wanders the deck barking orders as the final preparations are made before launch.

The Akinaka is a beautiful vessel. It has a familiar Kizmir design, built for speed and elegance. The trim is well-decorated and painted, although there are a few signs of wear and hastily patched sections.

One interesting sight is the fore of the ship. Only one person stands there while the rest of the crew is giving her a wide berth. She wears little clothing, a few scraps of cloth and seaweed, while her neck and arms are adorned with jewelry made from sea shells. While she has her back to you, her slightly pointed ears are visible. She bows, singing toward the sea in a more melodic version of the crew's language. Occasionally she stops to throw bits of fruit, herbs, and other small items over the rail.

*"Melita," Vallon explains as he notices your curiosity. "She is a sea-witch and is asking the God of the Sea for permission to depart."
"What if he doesn't?" Tristan asks.
Vallon shrugs. "Then we don't leave."*

Captain Banu arrives on deck during Melita's prayers. If a hero spent the night with her, she thanks him for the pleasant evening as well as his participation in this expedition. From this point on, he is just a member of the crew (Vallon commiserates with him later over a bottle of ale, as they are now both members of an exclusive club). If it was Tristan that spent the night with her, he is already on deck when the heroes arrive.

When Melita finishes she informs Vallon that the God of the Sea has accepted her petition. Vallon pretends to treat this with reverence, but rolls his eyes as he turns and informs the captain that the *Akinaka* is ready for sail. Captain Banu gives the order and the ropes are pulled in, freeing the ship for sail.

Unless the heroes are sailors, they are expected to stay out of the way. They are required only to defend the ship from attack and participate in the rescue mission. Tristan is simply a guide and spends most of his time taking measurements and directing the ship toward where he believes the island rests.

KEEPING THE VOYAGE INTERESTING

The voyage from Freeport to Mokulilo takes over five weeks. You should be careful to strike a delicate balance when portraying this voyage to the heroes. Rushing from scene to scene keeps them on their guard, while insisting on playing out every day of the voyage, whether something interesting occurs or not, could become terminally boring.

Not every event that takes place during the journey needs to involve conflict. You could take the opportunity for character development, to allow a hero to shine through use of her Survival skill (by fishing or helping out during a storm), or just to provide interesting diversions. This makes the programmed scenes in this section to unfold more naturally as an organic process.

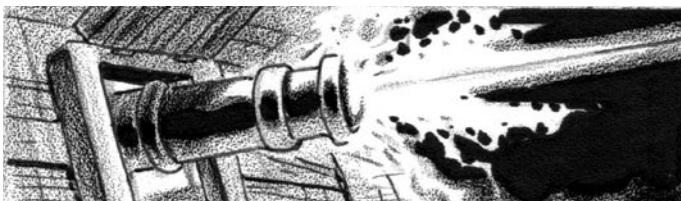
For example, if you run the scenes in this section in order with no breaks, then the heroes will naturally be suspicious of the island spotted in the **Odd Warning** scene (see page 18). If, however, they'd already stopped at one uncharted island without incident, then they won't be so suspicious when the next one comes around (in fact, they might provide you with some amusement the first time around, expecting danger inside every coconut or beneath every sea shell).

Also, be sure to include some of the more colorful mundane aspects of sea life. No vessel, even one as well-built as the *Akinaka*, is completely waterproof. Crashing waves and pouring rain cause leaks, keeping things damp below decks (including a hero's blankets). The bottom of the ship gets dirty easily, making it a breeding ground for rats and insects. Finally, food quality is not the best. Fresh water sits stagnant in barrels, while meats and bread rot in poor containers. While the cook does his best with the spices he has to mask the smell, most food looks and smells unappetizing.

THE UNFORGIVING SUN

The heroes will be spending over a month at sea before they ever reach the island. Those accustomed to a life at sea may shed their armor and unnecessary clothes to better adapt to life at sea. Unfortunately, this also exposes them to the heat of the sun, and as the *Akinaka* sails closer to the island, the sun grows hotter.

Remember to apply the Heat rules in *True20 Adventure Roleplaying* when the ship is at sea, as well as when the heroes are on the island. For the first four weeks, temperatures remain below 90° F. You may wish to have heroes make a Fortitude save against heat once per day. After four weeks, the temperature is normally above 90° F; the heroes have to make their saves once per hour. Obviously, characters with Elemental Resistance are immune to these effects.



SCENES AT SEA

The *Akinaka* spends a little over five weeks at sea before stumbling upon Mokolilo. Most of this time is uneventful (see **Keeping the Voyage Interesting** on page 15) but there are a number of planned scenes that take place before the ship reaches its destination. Feel free to spread these scenes out as you wish, especially if the heroes need extended rest after a particularly grueling scene.

GHOUL FACE'S GAMBIT

Foiled in his attempt to coerce Tristan into giving him the Brass Cipher, Captain Thomas "Ghoul Face" Raston has decided to follow the *Akinaka* and board it. Unfortunately, old Ghoul Face doesn't realize that he's going through all this trouble for nothing, as Tristan no longer has the Brass Cipher.

More information on Ghoul Face Raston and the *Bloody Lacedon* can be found in **Characters, Creatures, and Relics** on page 43.

So far it has been a rather pleasant morning at sea. The wind is at your back, filling the sails. Most of the crew is idle, as only a skeleton crew is needed to maintain course. Even Tristan has taken a break from poring over charts, standing on the port side with Vallon and watching a school of dolphins.

Everything changes when there is a cry from the crow's nest. Looking up, you see the lookout frantically pointing toward the rear. Captain Banu nods and turns, peering in the indicated direction with her telescope. She utters what must be a native curse as she lowers her telescope and turns to the main deck.

"Prepare the crew, Vallon! Seems we've got a pirate on our tail!" Her face turns grim as she utters the identity of the pirate captain. "It's Ghoul Face."

The entire crew grows silent for a moment. Judging by the fear in some of their eyes Ghoul Face must have a reputation as horrid as his nickname.

"Aye, Captain," Vallon nods, shaking whatever thoughts he had of Ghoul Face out of his head. He turns and starts shouting orders to the shaken crew. "Ghoul Face Raston's coming for us and we can expect no quarter from him! Let's not give any in return!"

Should the heroes ask, the *Akinaka* cannot outrun the *Bloody Lacedon*. It's only a matter of time before the latter ship overtakes the former, and everyone on board expects bloody hand-to-hand combat. Vallon wants to cut the odds as best he can by using ranged attacks and many of the crewmen prepare crossbows and take up positions near the aft of the ship. Both aft Titan GG swivel guns are pointed toward the *Bloody Lacedon*.

Ghoul Face, however, has another surprise up his sleeve. As the heroes prepare for combat, Captain Banu sees something very strange through her telescope.

*"I'll be damned," the Captain says as she peers at the *Bloody Lacedon* through her telescope. She turns and calls to Vallon. "Ghoul Face is waving a white flag! He wants to parley!"*

Most of the crew is shocked. Ghoul Face Raston is known for many things, most of them heinous, but this is something quite new. Only Melita, who's been sitting cross-legged, chattering to herself as she tosses and collects small sea shells in front of her, seems unfazed. She gathers the shells and looks up at the Captain.

“Ghoul Face is not interested in our cargo,” she says simply, “but he wants something from us and he is sure to be disappointed.”

Melita is exactly right, even though she doesn't know what Ghoul Face is after. What Ghoul Face wants is the Brass Cipher, which is not on board the *Akinaka*. Unfortunately, Ghoul Face does not believe the truth and wishes to board and see for himself. And, if he's going to go through all of that trouble, then he might as well take whatever else is of value on the ship as well.

Luckily, once Ghoul Face is in shouting range he gets right to the point. He demands that Captain Banu hand over the Brass Cipher, calls her a liar when she insists that she doesn't have it, and orders his crew to board the *Akinaka*. His crew fights ruthlessly, since they are more afraid of their captain than anything the *Akinaka* can throw at them.

Vallon organizes an efficient defense. As the *Bloody Lacedon* is alongside the *Akinaka's* starboard side, Banu's crew can unleash at least one burst from each of the four swivel guns mounted on that side (and perhaps more), and the crewmen above deck fire volleys of crossbow bolts. Raston's crew is more interested in swinging across, so half of the crew makes the attempt while the other half pepper the *Akinaka* with crossbow bolts. The heroes can join the battle as they wish.

Ghoul Face is determined, but he is no fool. If the battle is going badly for him, he calls his crewmen back and attempts to flee. Captain Banu lets him go, as she has no time or energy to spare chasing him.

If the *Akinaka* happens to capture the *Bloody Lacedon* then it has the right to all booty. Captain Banu shares this with the heroes, giving each hero about 50 L worth of jewelry, goblets, rings, and other trinkets. Captured crewmen are given the chance to join the *Akinaka* or take their chances with the God of the Sea.

RAT HUNT

While the crew of the *Akinaka* did a good job of purging the ship of rats when they set sail from Freeport, they are about to acquire a tenacious new passenger. Sometime after Ghoul Face's attack, Captain Banu heads for a charted island in the vicinity known for its plantains. Unfortunately, a doubling rat has made its home on the island and one of its spawn has boarded the *Akinaka*. Unless all of the doubling rats are found and dispatched, they exhaust the food supplies aboard the ship.

At an appropriate point three nights after the *Akinaka* leaves the island, choose a hero and read the following text. This can take place anywhere on the ship where the hero happens to be after nightfall.

Out of the corner of your eye, you spot a rather plump rat nibbling on a crust of bread. As it finishes its meal, you notice its back expanding like a cyst until it is almost the same size as the rat. This growth reshapes itself into another, identical rat and pops off. There are now two slimmer rats where one stood before. Both of them scamper off in different directions.

Three doubling rats had gotten aboard the *Akinaka* three days ago; there are now 24 rats on board. Unless these rats are dispatched, they eat through the ship's stores. They've already gotten into some of the meat and vegetables.

Rather than run this as a simple combat against 24 rats, you should instead encourage the heroes to use their skills to flush out and eliminate the rats. Heroes with the Craft (mechanical) skill could make traps (and a hero with Craft (chemical) could poison a pile of food), while heroes with the Track feat could find rats. Similarly, a good Search check may also flush out rats, while a hero using Stealth in a dark location could lull a rat into a false sense of security in coming out to sample food left on the deck. Remember that, if the heroes fail to account for all of the rats by the following nightfall, the remaining rats double.

Rat, Doubling (24 for now). See page 55.

A CLOCKWORK SPIDER

It's clear sailing when the lookout shouts that she's spotted something in the water. As everyone rushes to the port side to see it, you feel a sudden vibration that almost knocks you off your feet. “Whatever it is,” Vallon shouts, “it's attached itself to the ship!”

As one of the shards is missing, the Clockwork Man has been able to sporadically manifest avatars of himself. While a few of these have been sent to people that the Clockwork Man believes may release him, he has sent at least one to the *Akinaka* to dispose of the shard. This creature is a clockwork spider that attempts to burrow through the hull of the ship in order to sink it.

OTHER PIRATES

The Clockwork Man has sent avatars to other pirate vessels, hoping to entice them with the treasure of the volcano. If you want to give your heroes more forewarning of what awaits them, then you could have them encounter one of these ships on the way to Mokulilo. The other ship is aided by a clockwork avatar, but like the clockwork spider, the avatar can be neutralized with the obsidian shard.

This is a perfect opportunity to add a pirate vessel from your own campaign. You could also use the pirate vessels from *Buccaneers of Freeport* or simply use a vessel detailed in this adventure and add your own crew.

WHY SEND THE SPIDER?

The Clockwork Man understands that, should the Obsidian Brotherhood succeed in its goal (stealing the shards), he will be free once more. Since it is also likely aware that Captain Banu is secretly working for the Brotherhood, then why attack her at all? Why not allow the Captain get to Mokulilo unmolested and remove the shards?

The answer is simple: insurance. Captain Banu is in possession of two things that could foil the Clockwork Man's return: the obsidian shard and knowledge. If the Clockwork Man sinks the *Akinaka*, then the obsidian shard would fall to the bottom of the ocean and it would take a long time, if ever, to be recovered. Secondly, the group aboard the *Akinaka* has knowledge of what's happened before. They, like Rosabelle, may turn against him. Better to persuade those unaware of his true nature (which is what other clockwork avatars are doing).

Unfortunately for the Clockwork Man, his failed attempt only highlights the potential dangers of releasing the Clockwork Man. Captain Banu, originally believing that she was recovering harmless stones, now has a few doubts in the back of her mind, doubts that the heroes can later exploit.

This scene provides an interesting challenge for the heroes, since they cannot simply attack it on deck. Attacking from the inside means that the heroes have to slog through rushing and rising water, while heroes attempting to attack it from the outside have to scale the outside of the ship or swim. Unfortunately for them, the clockwork spider is fully adapted to the environmental conditions and suffers no ill effects from the sea.

The clockwork spider attacks anyone preventing it from achieving its goal. It only breaks off its attack if the ship is sinking or if it is destroyed. If the heroes destroy it, the clockwork spider collapses into a heap of parts.

If all seems lost, Melita gets a message from the God of the Sea telling her to use the obsidian shard. Its power is weakened, but a sacrifice of blood reignites its power (see the **Relics** section for more information). This could be a shocking revelation, as neither Tristan nor the heroes knew that the shard was on board. If questioned, Captain Banu shrugs and says it's "the spoils of the sea." She does not part with it.

Clockwork Spider (1). See page 52.

STORMY WEATHER

Not all hazards of the sea need be enemy vessels or aquatic creatures. The sailor's most frequent and least forgiving enemy is the weather. The weather must be respected and proper precautions taken; even then, it may not be enough.

It starts this afternoon with spitting drizzle and choppy seas. A dark cloud looms ahead and Vallon begins making preparations to outrun or swing around the storm. Captain Banu stays his hand



while Melita communes with her god. The sea-witch walks to the bow of the ship and prays, casting fish bones into the sea as she chants and dances. She finishes by stripping her clothes and diving into the increasingly dangerous waters, a feat that unnerves many of the crew. Vallon simply shrugs and drops a rope anchor over the side. The drizzle intensifies into steady rain.

After several minutes, Melita resurfaces and scales the ladder. She has a look of contentment on her face like one surfacing from a hot bath after weeks of going without. She accepts a clean towel from one of the crew and wraps it around her slim frame as she turns to face her captain.

"What does the God of the Sea say?" Captain Banu asks.

"Prepare yourself and your crew, Captain," Melita answers.

"The God of the Sea wishes to test our resolve. We have no time to avoid it."

"As I feared," Captain Banu nods. "Vallon! Prepare for the storm!"

The Bosun nods and turns to you. "We'll be needing all hands here so before you retreat below deck help us tie things down and prepare for the storm."

The heroes can, of course, insist that their contracts don't involve working the deck (and Captain Banu honors whatever terms were agreed to), but their failure to help lowers the attitudes of the entire crew by one level towards them. By contrast, if the heroes do more than asked of them by remaining on deck throughout the hurricane then the attitudes of the entire crew improve by one level towards them.

There are, however, dangers in helping out. While the heroes are helping, they should make a Difficulty 15 Acrobatics check (-4 circumstance penalty if they are wearing footwear) to avoid falling. Heroes who fall must make a Toughness save against a +0 damage bonus. It takes another Acrobatics check to get back up. Heroes may take 10 on these checks, and can make the check even if they are not trained in Acrobatics.

Just before the hurricane arrives, a strong gust of wind hits the ship (this takes place just before heroes who helped out are able to get back below deck). Heroes may make a Difficulty 20 Knowledge (earth sciences) check to anticipate strong gusts of wind (if you're using the *True20 Freeport Companion*, substitute Knowledge (nature) instead). Those that succeed gain a +5 bonus on Reflex saves. Heroes have a second chance to acquire this bonus by making a Difficulty 25 Notice check (as those that make their Knowledge check shout it to the rest of the crew). Heroes have to succeed on a Difficulty 20 Reflex save to grab something or fall and take +2 bludgeoning damage.

Heroes who remain on-deck during the storm have to brave a few flying objects that weren't secured before the storm. Each hero shouldn't suffer more than one attack; each hero should make a Difficulty 15 Reflex save or again make take +2 bludgeoning damage.

The storm lasts for three hours, after which the battered *Akinaka* sails into calmer waters. If you plan to use the next planned scene (**Odd Warning**), then you may wish to have the vessel suffer a dangerous crack in one of its masts. This crack must be repaired soon, so Captain Banu instructs Tristan to find her an island. She also invites any heroes who stayed on deck during the storm to celebrate with her in her quarters (for a little smoke and lokum).

ODD WARNING

This scene is best used when the *Akinaka* could use a respite. The crewman in the crow's nest spots a small island and Captain Banu

DARN PLAYERS!

Suspicious heroes may attack the cecaelia before she has a chance to warn them. In this case, she flees. If overzealous heroes manage to kill her, then they'll have more than just the island's dangers to worry about. On the first night after they leave the island, the *Akinaka* is set upon by a party of armed cecaelia bent on revenge. They'll attempt to slaughter everyone aboard unless driven off or an understanding is reached.

The size of the armed party is up to you, but it should not initially be enough to overwhelm the ship. If the heroes parley, then they may learn of their error in judgment. If they attack, then at least one of the cecaelia warriors attempts to grab a hero and project the crime in his mind. This should spur negotiation. If your heroes are particularly bloodthirsty, then you can have the cecaelia contact Melita or Vallon. The cecaelia accept any reasonable apology and restitution.

believes it prudent to make a stop, perhaps to fix damage to the ship or to get fresh food.

"Land Ho!"

The shout from the lookout in the crow's nest is music to your ears after these harsh days at sea. Tristan consults his charts and isn't certain whether the island is uncharted or not, as the maps have lost their accuracy this far out. After taking a look through her telescope, Captain Banu thinks that the island may have fresh fruits and wood worth collecting. She immediately orders a slight change of course toward the island.

The Akinaka changes course and heads toward the island. While you don't speak their language, you can tell by their excited voices and body language that the crew can't wait to get to the island, possibly to eat the fresh fruit.

A cecaelia is in the water and spots a hero on deck with whom she becomes infatuated. This need not be the most attractive member of the party, and it might make a fun change of pace if you select a hero who's been unlucky in love, ugly, or anti-social. The cecaelia has different standards of beauty (note: while the cecaelia is portrayed as female, you can change her gender if it works better with the hero you've chosen).

Suddenly, a body emerges from the water alongside the ship. She is a beautiful woman with copper skin and long shiny black hair that clings to her shoulders and back. She is naked down to her waist, while the rest of her remains concealed beneath the water; the woman seems unashamed of her nudity, and she gives the ship a broad smile... at least, you thought it was the ship, but as you follow her gaze you realize that she is smiling at someone in particular (mention the affected hero here). She smiles at him and gestures for him to join her in the sea.

The cecaelia wants to warn the hero about the danger he faces if the *Akinaka* goes to the island. Unfortunately, she can only speak telepathically, and her telepathy works best when touching someone. She really needs the hero to dive into the water so she can wrap him in her tentacles and speak to him directly. A Difficulty 20 Sense Motive check indicates that the cecaelia wants a hero to come to her and an opposed Sense Motive check against the cecaelia's Bluff reveals that her intention is not to harm.

Of course, a beautiful woman with the concealed lower body of an octopus likely prompts understandable caution from the heroes and the crew. Even worse, if the hero (or anyone that gets close to her) is wrapped in tentacles, it may be perceived as an attack. Should the entangled hero not panic, however, the cecaelia reveals her name, Syndara, and warns them that the island is home to fearsome crabs. She also reveals her crush on the hero.

If the heroes mention that the ship really needs repairing, Syndara offers to lead them to a safer island nearby. This takes another half day.

Cecaelia (1). See page 51.

As it turns out, the small island is home to large, monstrous crabs. These crabs have been the bane of many naval crews looking to use the island's bounty for food, repairs, or rest. There are four monstrous crabs on the island, although the heroes are unlikely to encounter more than one or two at a time.

Captain Banu orders two dinghies ashore to collect food (and possibly wood for repairs). She'll ask the heroes to accompany the landing team. There are four crewmen assigned to each boat.

Generally, the crabs wait in the surf until the heroes disembark from their dinghies. Heroes making a Difficulty 20 Notice check see it lurking beneath the waves. If undetected, one crab approaches each empty boat and destroys it with its claws, marooning the heroes (and any other crewmen) on the island. This makes it easier for the crabs to hunt.

Heroes who make it to the island without noticing the crabs have one chance to act before their rowboat is destroyed. There are large crab footprints in the dry sand; heroes with the Track feat can notice this with a Difficulty 5 Survival check. If the heroes look toward the sea again, they may make a final Difficulty 20 Notice check to see a crab heading for their boat. At this point, a second crab comes out of the trees and assaults the heroes on the beach.

Crab, Large Monstrous (4). See page 54.

TREASURE

At least one unlucky pirate has chosen this island to bury treasure and managed to succeed before the crabs got him. If the heroes search the island, a Difficulty 15 Notice check reveals a half-buried chest. Inside is a collection of coins and jewels worth about 800 L.

Alternatively, you may wish to substitute treasure more appropriate for your campaign. Perhaps this treasure ties into plot threads of your own making.

A SAILOR'S PLEA

This encounter involves the *Sea Wolf* and its crew. More information on the *Sea Wolf* can be found in **Characters, Creatures and Relics** on page 44.

It's a particularly calm day at sea when Pasha, the current lookout in the crow's nest, spots flotsam in the *Akinaka's* path. It soon becomes clear that there is more than just a few broken planks ahead.

You're having a typical day at sea, staying in what little shade you can to keep the ever-hotter sun from burning your skin, when you hear the crewman in the crow's nest shout something in her native tongue. She climbs down the deck to have a quick chat with Vallon before returning to her post. Vallon reports to the captain and notices your curious expressions.

DARN PLAYERS!

Obviously, the spotting of the Brass Cipher should prompt the heroes to attempt to retrieve it from the *Sea Wolf*. Tristan even mentions that he needs it to complete the last leg of the journey. That said it is entirely possible that the heroes will refuse to assault the *Sea Wolf* on the grounds of it being too dangerous (it is also possible that, if the heroes try the “full frontal assault” approach, they will be repulsed with prejudice).

If the heroes are unable to acquire the Brass Cipher in any case, don't panic. Tristan is bluffing; while owning the Brass Cipher makes his job easier, he can still find his way to the island with the notes he has. As for the Brass Cipher itself, it's up to you what ultimately happens to it. Perhaps it falls into the hands of the Kodath or another pirate vessel. Perhaps Father Gad sells it in a port or keeps it as a curiosity. Whatever you decide, there's certainly a new plot seed in it.

“We've got flotsam ahead. Someone's been attacked. That means there's another vessel around here that might not be friendly. We may have a bit of luck, though. Pasha thinks she's spotted two survivors.”

After a few minutes, you realize that Pasha's eyes were true. You can hear screaming voices, although you are still too far away to understand the words. You presume that the survivors are calling out to your ship for aid, as they're doubtless tired and possibly wounded.

As the Akinaka draws closer, however, you realize that there is something wrong. You hear only one voice now and you see only one man clinging to a makeshift raft of floating debris. He's doing his best to get atop the raft and out of the water as he screams again. This time, you can hear him clearly.

“Help me, please! It's already taken Franco and now Marcus! Oh gods, I'm next! Help! It's coming for me!”

He starts pointing at the water on the other side of the ship.

Heroes who look off to the starboard side of the *Akinaka* (which is opposite the side of most of the flotsam) and succeed on a Difficulty 15 Notice check see a shark fin emerging from the water. They also notice bits and pieces of a humanoid floating around it. This is Sister Aine of the *Sea Wolf*. She's just eaten most of Marcus and is about to start on Pablo, the last survivor.

The heroes have three rounds to react before Sister Aine reaches Pablo's raft. On the third round, she'll change to her hybrid form and grapple Pablo into the sea. The heroes may intercept her with ranged weapons, but as Pablo is still 200 ft from the *Akinaka* there is little chance that someone could swim to his aid in time. Of course, if someone attacks Sister Aine, she either faces the new threat or flees depending on how badly she's wounded.

After five rounds, the *Sea Wolf* comes into view (Pasha, who's still in the crow's nest, spots it in the previous round). Captain Banu observes it through her telescope. She and any characters who do the same notice a hybrid shark climb into the boat with a large sack. It spills the contents of the sack onto the deck just before it morphs back into the human form of Father Gad. Father Gad then picks up choice pieces of his catch (he had been looting the sunken ship) and observers see the Brass Cipher with a Difficulty 15 Notice check. If Tristan is alerted to this, he wants the cipher, as his notes are starting to get incomplete.

Once Father Gad notices Sister Aine in trouble, he'll set the *Sea Wolf* on a collision course with the *Akinaka*. His goal is to rescue Sister Aine; he'll only board the enemy vessel if she is on it. The *Sea Wolf* breaks off and flees once Sister Aine is recovered (or dead). Of course, if the heroes want the Brass Cipher, then the hunter becomes the hunted.

Captain Banu certainly pursues the *Sea Wolf* if she is informed of the Brass Cipher as she is not only aware of its importance but also that it fetches a good price in Freeport's black market. Luckily, Father Gad is

unaware of its importance. It is collected like the rest of the scavenged junk and eventually thrown into the hold. Heroes who have to search the hold for it find it with a Difficulty 25 Search check.

If Pablo is rescued, he tells his story. He is unaware of the *Akinaka's* purpose or the importance of the Brass Cipher to Tristan.

“Thank you for your help. I thought I was shark food for sure! Just like poor Franco... and Marcus... oh gods, I saw him die!”

“Sorry, I can't get that image out of my head. Anyways, my name's Pablo Florin, formerly of the Dancing Devil. I thought we was staying in Freeport for a bit after our last run, but Captain Peters rounded us all up and said we has a new job and has to cast off immediately. Well, I wasn't one for arguin', so I got my butt back to the Devil and we got goin'.”

“The Captain brought a man on board with him; sinister chap if you ask me. All dark cloaks and dirty looks. Said he needed to go to some island that only he could see on his charts. He kept using some fancy brass instrument. It was real shiny and pretty. I ain't never seen anything like it, but some of my mates thought it was the Brass Cipher. I ain't much for legends, but I have to admit that the new passenger could see things on his charts that I couldn't.”

“Anyways, we're out here for what, a few weeks, when all of a sudden we spot another ship. The Captain's confused; says he weren't expecting no one this far off the trade routes. The dark passenger didn't seem too out of sorts, almost like he was expecting it. Says it's probably Banu's ship. Only it wasn't. That was clear as day as soon as that demon ship turned towards us.”

“Why do I say, “demon ship?” Glad you asked. The damned thing was all red and yellow, and its bow sported an angry demon head. The crew was something to behold as well; vicious orcs, or maybe half-orcs, all to a man. They had the wickedest weapons I'd ever seen. Anyway, Captain Peters wasn't taking any chances, so he ordered a volley of crossbow bolts. Worst mistake he ever made, I tell you.”

“Them orcs didn't flinch. They responded with their own volley, only their arrows were burning. They knew where to shoot, too. Our sails went up in flames. Then the sadistic bastards came alongside our vessel and started gutting anything that moved, all the while shouting orcish battle cries. I think it was orcish; I couldn't make out a word of it. Well, I wasn't waiting for my turn, I'll tell you that! I headed to the other side and jumped the rail. I wasn't the only one. I heard the dark passenger speak as I did, screaming about some black shards just before his voice was cut off, probably by one of them wicked blades.”

“I watched our ship burn and sink at the same time. Franco, Marcus and I were lucky to find a piece of debris large enough to keep us afloat. We did good throughout the night, even though we had no idea where we was or who would come to help.”

ISLAND CEREMONY

Since the imprisonment of the Clockwork Man, the Kahu created rituals and ceremonies to maintain the prison and keep the ever-growing creatures of chaos from destroying the community. When trade with the mainland had ceased, the Kahu were forced to adapt their ceremonies to use whatever they had on hand. After several centuries of isolation, these practices have evolved to the point where the Kahu can seem quite alien to visitors. Indeed, as the heroes arrive and see a ceremony in practice, they may believe in the tales told by the dying survivor. The Kahu fit the stereotype of “half-naked savages” quite well, considering that they wear minimal clothing in the hot climate.

The primary ritual of the Kahu is the Blood Ceremony, which culminates in bloodletting over the obsidian shards that maintain the prison. The Kahulani, or Chieftain, wears a cape and hat made of grass (representing the Shrouded Savior’s hooded cloak) and paints his face with indigo dye (a reference to the unseen face). The other Kaihuna (priests) wear demonic-looking masks (a stylized depiction of the old gods, which were primarily animal-headed).

The ceremony begins with the Kaihuna shaking rattles and dancing, inviting the true spirits of the old gods to enter their bodies. The Kaihuna urge the rest of the villagers into the gathering place, where the Kahulani waits for them. They then make a chaotic progression up the path to the volcano, which is accompanied by drum-beating, rattling, dancing, and singing. Once the Kahulani arrives at the volcano, he normally chooses five volunteers to sacrifice their blood (the method is random... sometimes a volunteer comes forward, sometimes an “old god” selects one, sometimes the Kahulani offers himself). Once the choices are made, the Kahulani and the volunteers march up to the mouth of the volcano and cut themselves, allowing their blood to fall on the stones.

With one stone missing, however, the ritual can only be performed by the death of a single person, rather than the bloodletting of five. The volunteer must fling herself into the volcano. Rosabelle has offered to be the next sacrifice.

“Then it came; that shark. It took Franco first, caught him by surprise. Marcus and I tried to get away... that’s when we saw your ship. We called to you... and then it got Marcus... gods... poor Marcus...”

At this point, Pablo breaks down and cries, clearly broken from his experiences. He has little more useful information to add, but by the time he finishes his story the heroes have learned that the people that stole the charts and the Brass Cipher were after the obsidian shards.

THE LOST ISLE

Mokulilo is shrouded by an invisible chaotic mist that obscures the island from long distances. As the *Akinaka* gets within five miles of land, however, the chaos curtain dissipates, revealing a small island.

According to the charts, you should see the island ahead, but there is nothing but open sea. Captain Banu confirms this with her telescope as Vallon gets a similar shrug from the lookout in the crow’s nest. Only Melita remains relatively unfazed, her eyes closed as she whispers prayers to the sea.

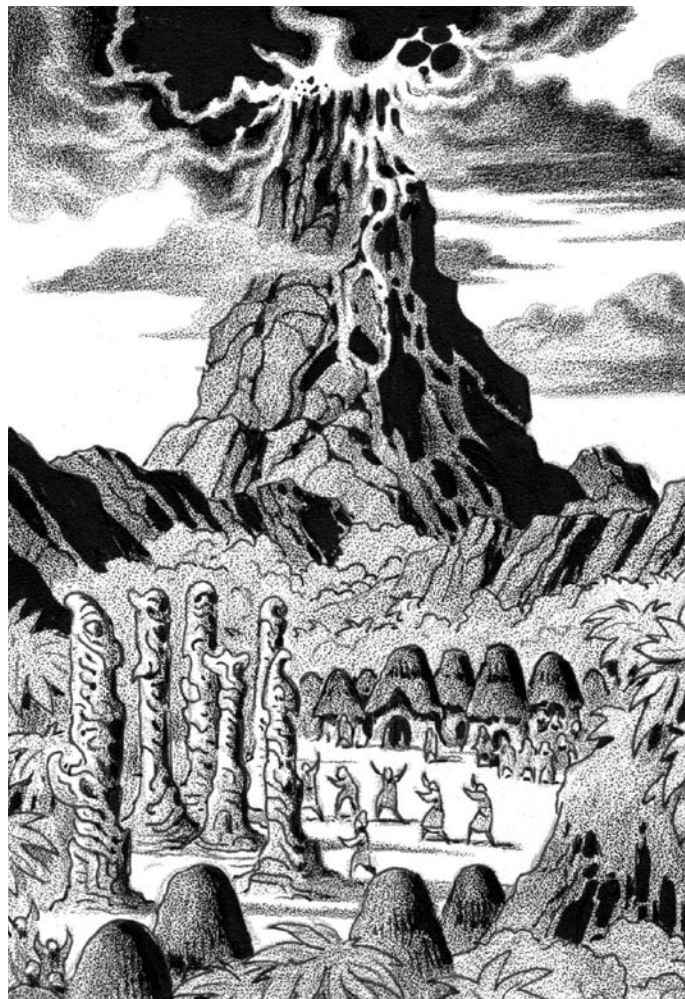
“I don’t understand!” Tristan cries out. “It’s here! It has to be! The map says so!”

“Perhaps your map is mistaken,” Vallon spits. Tristan opens his mouth to respond, but it is Captain Banu that makes a startled noise as she stumbles back and drops the telescope. All of a sudden, the clear sky has become a blanket of clouds and it is pouring rain; this, however, is not what caught the Captain’s attention as she points toward the bow.

All eyes turn to face the direction of her gaze. Out of nowhere, an island looms not five miles away. From this distance you can even see the lush vegetation that covers it, although the most dominating feature is the single, sloping volcano that stands at its center. Its peak emits smoke.”

This is a perfect time for Tristan to reflect on the preternatural nature of the island and repeat the clues on how to find the treasure within the volcano (and thus encourage players that dismissed them the first time to write them down this time).

Captain Banu orders the ship to circumnavigate the island, looking for the village that is supposed to be on a cove. The awestruck crew complies. The ship sails clockwise around the island, which is primarily a jungle surrounding a large volcano. Two major rivers run from the volcano to the sea, the first near where the *Akinaka* initially approaches the island and the second where the volcano seems closest to the edge of the island. With these two exceptions, most of the coastline is rocky and unapproachable save for the occasional beach.



DARN PLAYERS!

Obviously, alert and/or mercenary players can derail the entire sequence of this section, which assumes that the heroes attempt to rescue Rosabelle from her fate. They may have been tipped off as to Captain Banu's true motives or may simply decide to scrap the rescue and head straight for the volcano. In any case, don't panic.

The last two parts of this adventure can be run sandbox-style. There are a number of things happening in the adventure that take place whether or not the heroes interfere. The heroes must react to these events if they ever hope to get off the island.

Heroes who leave Captain Banu's service have choices to make. Do they still attempt to rescue Rosabelle? Do they head to the other side of the island to intercept the Captain? Do they attempt to make contact with the Kaihuna and warn them of their plight? Do they attempt to enter the volcano and gain the treasure? What do they do about the crew of the *Zhe'Tok*?

Feel free to make alterations to increase the tension. If the heroes make a bee-line for the volcano, perhaps Rosabelle and the Kahulani intercept them before they can remove the obsidian shards. Perhaps another pirate crew, this one under the advice of a clockwork avatar, comes to the island. In the end, the heroes have to decide whether to take the treasure or leave it be and hope that they can hitch a ride home.

Birds and other fauna are spotted, but there is initially no sign of intelligent life. Occasionally, a bird approaches the vessel and "speaks" to Melita, who is busy sketching a rough map of the island (this is a manifestation of her Nature Reading power).

This changes as the ship passes a high cliff. A cove comes into view and, just beyond, a small village. Captain Banu looks at the village with a telescope and mutters a curse in her native tongue. She offers the telescope to the closest hero who lacks one. If the hero looks through it (or uses one of his or her own), then read the following:

Just beyond the cove you see a collection of 30-40 small grass huts, arranged in a haphazard pattern around a clearing that seems to serve as a common area. You'd guess that the village contains less than a hundred people, most of whom seem to be dancing in the common area. Six large poles carved with many heads mark the common area. All of the faces on the poles face a path that leads into the jungle towards the volcano.

The villagers are wearing grass skirts and strips of cloth and are adorned in seashell jewelry. They appear to be dancing in chaotic circles while a small procession is moving away from the village and toward the volcano. This group is led by someone wearing a long grass cloak and large hat. He is followed by six other villagers wearing demonic-looking masks. In the center is a woman, painted several colors and wearing jewelry made of flowers and seashells.

"By the gods!" Tristan exclaims as he looks through his telescope at the small procession. "That's Rosabelle... she's being led to the volcano!"

Captain Banu shoots a glance at Melita, who's been busy chanting and throwing herbs over the side of the ship. The sea-witch matches her gaze.

"It's a sacrifice for the god in the volcano," Melita says, "and it appears that the professor is the offering!"

Captain Banu now hatches her plan. She plans to attack the village through the cove. This provides the diversion. According to Melita's map, the first river spotted gets pretty close to where the procession is heading. If the heroes take a rowboat up that river, they should be able to intercept the group before they get to the volcano.

Of course, Captain Banu has something else up her sleeve. She orders Vallon to launch the attack, but she, Melita and a few other crewmen take another boat to the other river. She also takes Tristan, in case she needs his expertise. Captain Banu hopes that the distractions will be enough to allow her to get to the volcano, seize the treasure, and escape unmolested.

Any hero who succeeds on a Sense Motive check opposed by Captain Banu's Bluff check is able to tell that the Captain isn't telling the whole truth. If Captain Banu feels that the heroes are turning against her, then she orders her crew to capture them and put them in chains (at this juncture the heroes' best bet would be to jump into the water and try to swim toward the island).

When the pirate crew attacks, most of the Kahu rush to stop them. The sacrificial procession, however, continues as planned, as the guardians can't afford to risk having no sacrifice.



PART III: A DUPLICITOUS RESCUE

In this part of the adventure the heroes finally reach Mokulilo and conduct their rescue mission. Of course, all is not what it seems, and during the assault the heroes discover that it is not Rosabelle that needs

rescuing, but the rest of the world. Specifically, the would-be rescuers have become the danger, as Captain Banu is leading a small group up the volcano to retrieve the remaining obsidian shards.

EXPLORING MOKULILO

Mokulilo is an exotic island filled with a chaotic menagerie of creatures. In addition to the jungle that covers the island, the dominant features of Mokulilo are Hale'wena, the Kahawana and Loko Rivers, and the Kahea Cove.

NOT QUITE OF THIS WORLD

While occupying space on the World of Freeport, Mokulilo actually exists in a semi-plane, an extra-planar "bubble" that may be easily penetrated physically. The nature of the bubble, however, does not allow anyone to perceive Mokulilo with or without supernatural powers when outside it (a four-mile radius). Thus, anyone looking at the island from five miles out sees only open sea.

Additionally, Mokulilo is not in the same physical spot in the World of Freeport at all times. Instead, its position must be triangulated from various points in the night sky (this is left vague so it can be altered based on the needs of your campaign. By default, the position is triangulated as the exact center within three celestial bodies that can be observed in the night sky).

Those within the bubble are considered to be on another plane of existence for purposes of supernatural powers. The chaotic nature of the bubble also places a supernatural barrier to powers unaffected by time or space (such as Scrying). These powers do not work if they need to cross the bubble to do so (so a character on the island may use Scrying on another character on the island, but could not use it on someone in Freeport).

Even the Clockwork Man is affected by the bubble. While he may create clockwork spiders and avatars, these must be created within the bubble. The Clockwork Man is also unable to affect anyone in the World of Freeport directly. When the first shard was removed, it created a brief window that allowed the Clockwork Man to see into the World of Freeport. Each additional missing shard weakens that boundary further until all shards are removed, dropping the boundary as well as the prison. From that point forward, Mokulilo will once again be fully integrated with the World of Freeport.

WEATHER IN MOKULILO

While tropical, Mokulilo rests in a semi-plane that normally keeps the temperatures in the high 80s. Occasionally, the temperature crosses into the 90s (requiring Fortitude saves every hour to resist fatigue), but you should only use this sparingly. The heroes have enough trouble dealing with obstacles on the island as it is (as well as intense heat inside the volcano) and they've just spent several weeks of heat aboard ship, so you probably won't want to persecute them further by threatening fatigue as they cross the island.

What heroes should be concerned about is the rain. Mokulilo needs a lot of rain to support two rivers and as a result the island is always humid and wet. Rain can affect a hero's Notice checks and ranged attack bonuses anywhere from -1 to -4, depending on its intensity. Rain can also affect visibility; if the rain causes a -2 penalty visibility ranges are

decreased to 75%, while a full, hard rain that causes a -4 penalty reduces visibility by 50%.

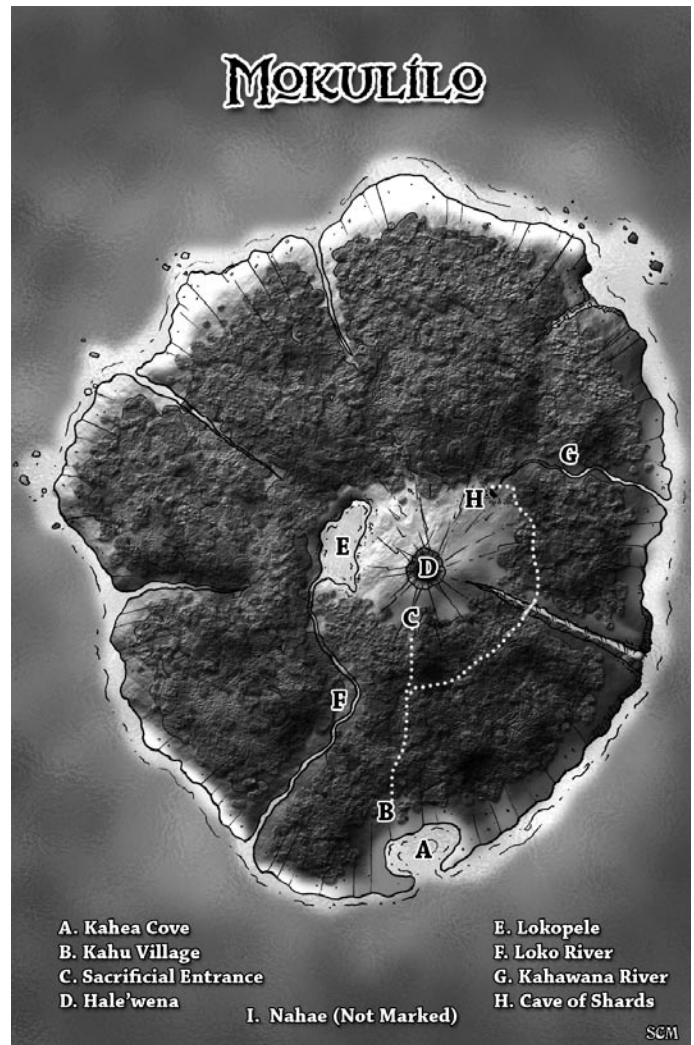
Use your judgment when determining the presence and intensity of rain. A hard downpour could make the **Treacherous Bridge** scene very intense, but players whose heroes rely on ranged attacks will quickly get frustrated if you're penalizing them in every scene.

SPECIFIC ISLAND LOCATIONS

The following are the major areas of Mokulilo.

A. KAHEA COVE

Kahea Cove is the gateway to the island. It has the best harbor for docking a vessel and is the location of the only permanent settlement on Mokulilo. The outcropping of rock that surrounds the cove includes



a primitive lighthouse built from stone and topped with a bronze bowl. Originally used to guide ships at night, the lighthouse is now used exclusively in Kahu rituals.

B. KAHU VILLAGE

The Kahu village is a collection of 35 grass huts and one great hut used for ceremonial purposes. The great hut is used as a gathering place when it rains. Inside are the rusting remains of the bronze armor, weapons, and other items that Galtus and Stepana owned.

There is a large common area in front of the great hut used for ceremonial dancing. A small path leads from the village to the volcano where the periodic sacrifices are performed.

There are six large totem poles that line the common area. These represent the six gods that were said to accompany the original colonists on their voyage from the Bronze Continent. Each head represents a god; the multiple faces represent the various kaihuna that portrayed him in ritual over the years. The totems face the path to the volcano, where the Shrouded Savior imprisoned the Clockwork Man.

C. SACRIFICIAL ENTRANCE

This is the gateway into the volcano that the Kahu normally use to offer their sacrifices. After traveling several yards into the volcano (the rough-hewn walls are painted with sacrificial scenes), the hall opens into the conduit with a short ledge. Five holes are carved into the ledge at various points to allow the sacrifice to drip blood down on the stones (the chaotic matrix normally draws the blood to the nearest stone).

While it is possible to see the Lake of Fire and the ledge below, the chaos prison does not allow blood to cross (it is sucked from the body and parceled to the stones, leaving the dry carcass to burn in the lava below). Heroes who attempt this are given a scalding warning if they “test the waters” (+4 damage as the blood bursts through their skin, Reflex save for half), but if they continue forward, or simply jump down, they are instantly killed. The Kahu are aware of this and warn any heroes who ask or seem intent on crossing that barrier.

D. HALE’WENA

Hale’wena is the volcano that sits at the center of the island. It is perhaps more appropriate to say that Hale’wena is Mokulilo, as the island itself is just an extension of the volcano. The Kahawana and Loko Rivers emanate from Hale’wena.

Hale’wena is also home to the prison of the Clockwork Man. There are two entrances into the volcano. The Kahu normally use the upper entrance to perform sacrifices, while the lower entrance allows access to the shards themselves.

E. LOKOPELE

Lokopele is the name of a mountain lake that formed in a concave section of the volcano. This lake is actually the source of both rivers, although it only appears to feed the Loko River which winds down a gentle slope toward the shore.

Lokopele is also home to the Lake Monster. The Lake Monster normally remains submerged, feeding on the fish and crustaceans that make their way up the river. If someone makes a nuisance of himself (say, by swimming or rowing into the lake) then they are subject to a Lake Monster attack.

F. LOKO RIVER

The Loko River is one of the two permanent rivers fed by Lokopele and the only one directly connected to the lake.

G. KAHAWANA RIVER

The Kahawana River is the other permanent river fed by Lokopele, although its source is a waterfall that flows through the mountain from the lake and pools in the entrance to the lake of shards.

H. CAVE OF SHARDS

The Cave of Shards is the entrance to the lower part of the volcano, through which one may attempt to access the obsidian shards. More information on the **Cave of Shards** is given in **Part Four**.

I. NAHAE

Mokulilo has many little valleys, cracks, and gulches. The most prominent one, the Nahae, is a jagged valley that was formed in the earthquake that accompanied the imprisonment of the Clockwork Man.

JUNGLE SCENES

Due to the chaotic nature of the island, the heroes could quite literally stumble into any creature from the *True20* line that could survive in a tropical climate and fend for itself against predators. A sample list of possible scenes is given in **Table 3-1**. Feel free to create your own.

1. CALIBAN HUNTING PARTY

A band of Caliban (two for each hero) are hunting for food in the forest and heroes taste as well as any other meat. They are armed with blowguns with poisoned darts (to take down prey) and javelins (for prey that gets too close).

2. BOAR

One of the island’s native species, these boar have learned to work together to survive. A boar attacks the heroes and is joined by another boar the following round. The boars fight to the death.

3. LARGE NET TRAP

Both the Caliban and the Kahu use net traps to catch large prey. The net is generally camouflaged and laid across the ground. When a character trips the trap, all those standing on the net are drawn into the air.

Normally, the net is set and the trap-setters usually only come around periodically to check on it, giving the heroes some time to release themselves from the trap. If you are feeling less forgiving then you could have Caliban lying in wait or a large creature from the jungle seizing an opportunity for an easy meal. Either is a good option if some of the heroes avoided the trap and you want to spice things up a bit.

LARGE NET TRAP

Level 2; mechanical; touch trigger; manual reset; Difficulty 17; Reflex save avoids, Search and Disable Device Difficulty 22. Characters caught in the net are considered grappled (the net has a +11 grapple bonus).

TABLE 3-1: JUNGLE SCENES

D10	ENCOUNTER
1	Caliban Hunting Party
2	Boar
3	Large Net Trap
4	Mosquito, Giant
5	Snake, Large Constrictor
6	Crocodile
7	Spiked Pit Trap
8	Kahu Scout
9	Pirate Expedition
10	Relic

4. MOSQUITO. GIANT

Giant mosquitoes generally inhabit areas of stagnant water, which are plentiful in the Mokulilo jungle. There is one giant mosquito plus one for every hero. If you're feeling generous, you may place a relic (see **Relic** entry) in the giant mosquitoes' swamp.

5. SNAKE. LARGE CONSTRICTOR

This more aggressive variant of the constrictor snake is better adapted for life on the island. While it usually attacks Caliban, it makes no distinction between them and other humanoids. Luckily, large constrictor snakes are solitary creatures.

6. CROCODILE

Crocodiles primarily live in and around the rivers, although they can also be found amongst the many swamps on the island. As with most animals on the island, crocodiles are aggressive and may even attack a dinghy. There is one crocodile per hero and they fight until they've been wounded unless cornered, in which case they fight to the death.

7. SPIKED PIT TRAP

Like the snare trap, the spiked pit trap is another way to catch prey. This is simply a hole dug into the ground with sharpened branches. The hole is covered over and camouflaged.

CAMOUFLAGED SPIKED PIT TRAP

Level 3; mechanical; location trigger; manual reset; Difficulty 18 Reflex save avoids; 20 ft. deep (+4 falling damage); multiple targets (first target in each of two adjacent 5-ft. squares); pit spikes (Combat Bonus +10, Damage +3); Search & Disable Device Difficulty 23

8. KAHU SCOUT

A few Kahu are trained as scouts and hunters. These men and women lead solitary lives, setting traps and ensuring that dangerous fauna don't endanger the village. They are also on the lookout for pirates and other treasure-seekers.

9. PIRATE EXPEDITION

At the urging of the clockwork avatars, other pirate vessels are finding their way to Mokulilo. A small band of pirates can be encountered anywhere on the island, although they are generally guiding a ship up one of the two rivers. There are two pirates for each hero.

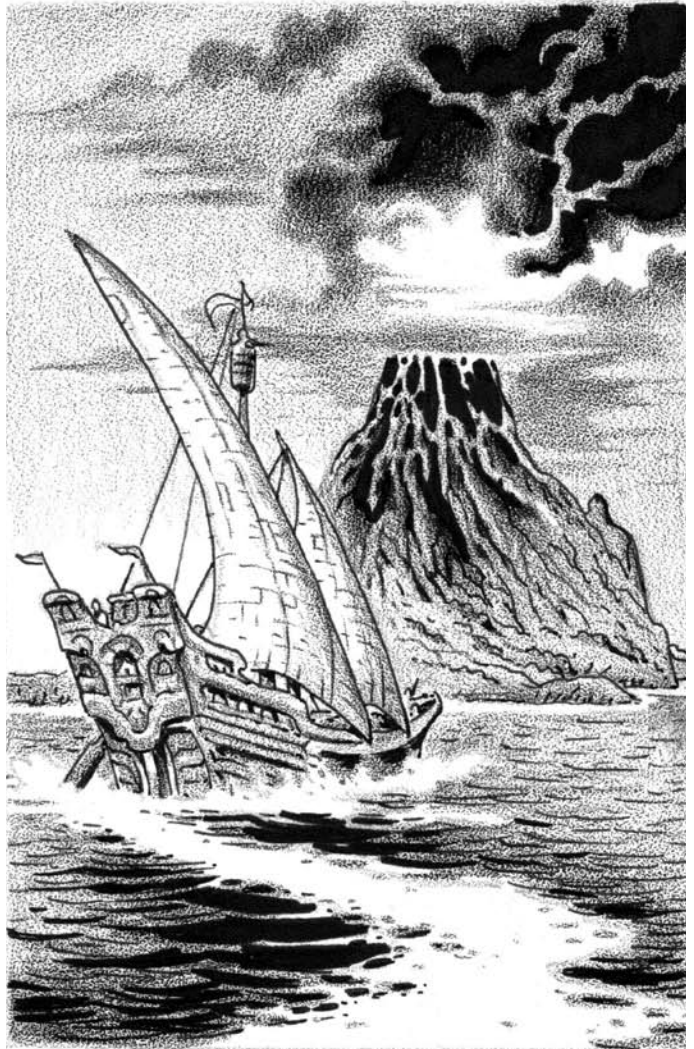
Alternatively, the heroes might come across a band from the *Akinaka* or the *Zhe'Tok* if you feel it is appropriate. This scene could be used to get wandering heroes back into events.

10. RELIC

While the Kahu have been on this island for centuries, it is possible that a previous civilization or adventuring party made their way to Mokulilo. Ancient treasure may be buried and partially uncovered due to burrowing animals, trap-making Caliban, or even an earthquake caused by shard removal.

Keep in mind that Bronze Continent relics are of Bronze Age design. While there were bronze long swords available, short swords were by far the most common melee weapon next to the spear. Armor consisted of breastplates, armored skirts, arm and leg greaves, and helmets. Bronze weapons and armor are subject to breakage and other penalties (see *True20 Adventure Roleplaying* for details).

Coins are made of electrum, a gold-silver alloy of varying worth (usually about 5s). Supernatural charms are usually tied to a particular god (see **Sacrificial Procession** on page 27). Thus, a charm of Moana may allow a hero to breathe underwater, while a charm of Nikulay may make the hero resistant to fire.



TO SAVE ROSABELLE

Presuming that the heroes follow Captain Banu's course of action then they are provided with a rowboat. Captain Banu also sends two of her crewmen, primarily to row (if the heroes lack sufficient skill) and to protect the boat.

The route to the sacrificial procession is not an easy one. The heroes must confront a number of challenges before they can get close enough to intercept the funeral procession. These scenes aren't assigned specific locations; you may place them in the heroes' path whenever appropriate. If desired, you can also supplement these scenes with the Jungle Scenes offered earlier. These scenes are also optional; if the heroes are already having a tough time, feel free to exclude them.

CRAB SWARM

This scene is intended to be used wherever the heroes approach the shore except for Kahea Cove. Regardless of where the actual scene takes place, the crab swarm should only be used once unless you believe it dramatically appropriate to use again.

As the heroes approach the shore they are attacked by a crab swarm. While crab swarms are normally not aggressive, this particular swarm has been affected by the chaos of the island. Read or paraphrase the following.

As you're rowing towards the mouth of the river, you notice a brownish discoloration in the water. You are also having a more difficult time rowing, as it feels like you are pushing through gravel. The rowboat is slowing.

Suddenly, a diminutive crab appears on the edge of your paddle and scuttles up the handle. You notice another crab scuttle over the bow of the rowboat, and then another, and then another. More crabs start scaling over the side of the boat. You're under attack!

The heroes are going to have to fend off the swarm as they try to make it to shore. Jumping into the water is obviously akin to suicide. The swarm is relentless and continues to follow the heroes until it is destroyed.

Crab Swarm – see page 56.

LANDING POINT

At some point, the heroes will need to disembark from the boat and cross the jungle by foot if they wish to reach the sacrificial procession in time. If the heroes are traveling up the Loko River, this landing point is at a bend in the river.

As you are rowing up the river you notice that it bends up ahead, away from the direction in which you are going. Unfortunately, the ground is higher to your right, creating a natural cliff about 10 feet high.

A Difficulty 10 Survival check will inform the heroes that this is the best place to land. It will take a Difficulty 15 Climb check to scale the cliff face.

ASSASSIN VINE

This assassin vine uses the time-honored tradition of baiting its prey. It stands over a dead Caliban next to a shovel sticking out of the ground. While unintelligent, this assassin vine has learned that the Caliban attracts more prey, so it periodically leaves its usual spot to sit near the Caliban. Once it has taken a victim, it moves back to its normal growing area and deposits the carcass.

The unfortunate Caliban died from an arrow to the back. Another Caliban shot him, hoping to dig for the "treasure" himself. Unfortunately, the shooter happened to be beneath the assassin vine and was choked and crushed to death by it.

As you make your way through the thick growth, you come upon an interesting, if grisly, sight. An overly-muscled humanoid lies at the foot of a large palm tree wrapped in vines. He appears to be quite dead, with one hand reaching out as if trying to grasp the handle of a primitive shovel half-buried in the dirt. The cause of death seems quite obvious, as a long, primitive arrow sticks out of his back.

The assassin vine attacks any hero who comes within 30 feet of it (the Caliban is only 5 feet away). Astute heroes have two opportunities to notice the danger. First, the assassin vine has recently moved and a hero with the Track feat can notice the tracks with a Difficulty 15 Survival check. Second, a hero may notice an assassin vine before it strikes by making a Difficulty 20 Knowledge (life sciences), Notice, or Survival check.

The dead Caliban has been crushed; a Difficulty 10 Medicine check reveals that the body has been crushed by ropes or vines, but that the arrow was the cause of death.

If a hero digs where the shovel is stuck, he finds a very interesting treasure. Carefully wrapped in a palm leaf-woven bag are nineteen old coins bearing a bird on one side (the goddess Nikulay) and crossed swords on the other. These coins are made of electrum and would be worth 5 silver pieces each as currency, but are probably worth much more to a collector. These are actually coins brought with the first wave of colonists and long forgotten. The dead Caliban had gotten hold of them and treated them as prized possessions. His killer wanted them for himself.

The assassin vine's home turf is 60 feet away. A similarly decomposing Caliban with a crude bow and quiver of arrows lies on the ground along with carcasses of small animals. All have been crushed.

Assassin Vine – see page 51.

TIPPING BANU'S HAND

If you wish to provide more evidence that Captain Banu may have duplicitous plans, you could have the heroes notice that they are occasionally being watched by seagulls that, after a few minutes, fly toward the village. As the heroes get closer to the sacrificial procession, the seagulls begin flying in a different direction (as Melita is traveling toward the volcano). Hopefully, this will encourage the heroes to question Banu's motives and not attack the Kaihuna on sight (if they do anyway, then let the chips fall where they may).

The seagulls can be spotted with a Difficulty 20 Notice check and heroes with the Track feat can tell where the seagulls are going with a Difficulty 15 Survival check.

QUICKSAND!

The heroes can see the sacrificial procession from their vantage point. Unfortunately, the danger of quicksand looms in front of them. If the heroes aren't careful, they may disappear into the island before they can rescue Rosabelle.

After hundreds of yards walking up a slow incline, your achy knees get a break as the ground levels off to marshy, wet soil. While some of the ground is submerged, you can tell by the tree trunks that it isn't very deep, perhaps a foot. The marsh stretches perhaps fifty yards to either side of your position.

Judging by the light streaming in through the trees in front of you, you realize that you are nearing the end of the jungle. Through those last few trees you can also hear chanting and thumping, and as you strain your eyes you can see colorfully dressed natives holding weapons as they urge Rosabelle forward. They are less than 50 yards from you!

This is a particularly large stretch of quicksand, about 40 feet deep and 60 feet wide. A hero may make a Difficulty 18 Survival check to avoid the quicksand; unless the hero is out front, however, it's likely that his allies may already be trapped. Heroes who don't notice the quicksand start to sink soon after entering. Keep in mind the heroes' actions; if heroes are running to intercept the guardians' procession, they move 10 feet into the quicksand before sinking; walking heroes only move 5 feet into the quicksand.

Heroes who fail a Difficulty 15 Reflex save are stuck in the quicksand and begin to sink. Each round, a sinking hero must succeed on a Difficulty 10 Concentration check in order to perform actions. If successful, a

sinking hero must succeed on a Difficulty 10 Swim check to remain in place or a Difficulty 15 Swim check to move 5 feet. If the sinking hero fails his check by 5 or more, then he sinks below the surface and begins to drown.

Heroes unaffected by the quicksand may attempt to aid their less fortunate companions. First, the rescuer needs something to pull the sinking hero out with, such as a rope or tree branch. Second, the rescuer must succeed on a Difficulty 15 Strength check to pull the sinking hero 5 feet closer. This only works if the sinking hero succeeds on a Difficulty 10 Strength check to hold on. If the sinking hero fails, he must succeed on a Difficulty 15 Swim check or sink below the surface (and be subject to drowning).

Interestingly, once possible avenue to save sinking heroes is to ask the Kaihuna for assistance. The Kaihuna would be willing to aid any trapped hero if their attention is drawn to the scene (the Kaihuna may be alerted if the heroes are making a lot of noise). This could have amusing consequences if the heroes see the "crazed cannibals" rushing towards them, grunting and groaning in their unintelligible tongue (see **Sacrificial Procession**, following, for descriptions). Of course, if a hero has the ability to read minds or otherwise understand the Kaihunas' speech, then he realizes that they are simply offering assistance.

THE SACRIFICIAL PROCESSION

Unless the heroes have done something to distract them, the sacrificial procession makes its way up the windy path to the volcano. If the heroes have distracted the procession, then you may have to modify the following:



DARN PLAYERS!

With the pirates attacking the village and the treasure needing protecting, the players may decide to perform the time-honored tradition of splitting the party. Specifically, some heroes stay to protect the villagers while the others head towards the volcano.

If you don't want to separate the party, stress the importance of keeping together to stop Captain Banu. From their time spent on the *Akinaka*, the heroes should have an idea of how strong the Captain and Melita are. It will take the combined effort of the entire group to stop them.

Similarly, the heroes may decide to save the village first. Alakai should stress why this is a bad idea. If the heroes persist, then allow them to fight the battle (and possibly turn the tide) and let them decide what course of action to take, based on the circumstances, when the *Zhe'Tok* arrives. If Captain Banu has retrieved all of the shards, then you could have the volcano become active and threaten to destroy the entire island unless the shards are replaced. The heroes will have to confront Captain Banu (with or without the Kodath) and attempt to restore the prison.

THE VOLCANO OR THE SHARD?

After speaking with the Kaihuna, the heroes may decide that it's better to go back to the ship and get the shard before going to the volcano. Alakai could dissuade them in two ways. First, there is no guarantee that the shard is still aboard the *Akinaka*. Second, if Captain Banu manages to pry the other four shards free before the heroes arrive with the fifth shard, all is lost. In either case, the heroes' best option is to go to the volcano.

As you approach the sacrificial procession, you see eight people. Six are dancing wildly, with a rattle in one hand and a weapon in the other, occasionally shaking both menacingly at the jungle around them. The leader, whose skin is dyed purple beneath his grass hat and cape, looks calm as he guides a scantily-clad woman towards the volcano with exaggerated gestures and unfamiliar words.

The half-elven woman, presumably Rosabelle Valducci, stares blankly forward as she follows the purple man. She holds a bowl in her hands that is holding something burning. Yellow smoke rises into her nostrils. She seems almost entranced, as if she doesn't know what's going on around her.

The bowl that Rosabelle is holding contains a herbal mixture that has entranced her into a zombie-like state. While no longer in control of her own faculties, Rosabelle actually willingly took the drug (it counts as a Difficulty 18 poison that does 4 Int damage; further exposure decreases Int to 0). If the drug is removed, Rosabelle regains her Int by one per hour.

While the leader, Alakai, represents the Shrouded Savior, the other six represent old gods. The ceremonial dancing, chanting, and rattling is designed to keep the dangerous creatures of the island at bay (it has no effect on the heroes, although an adept with the Second Sight power may notice power in the ceremony).

The other six "gods" are as follows:

Nikulay: The goddess of the sun. Currently, the mask of Nikulay looks like a demonic bird with red flames painted around the eyes. Her favored weapon is a morningstar.

Puala: The god of life. The mask of Puala vaguely resembles a bull, but with ornately curved horns. He carries a lit torch instead of a weapon. Occasionally, Nikulay pours some of the contents of a flask into Puala's mouth. Puala then spits the contents over the torch, producing a fire-breathing effect. This represents the now-forgotten myth of Puala taking the fire of life from Nikulay and breathing it into the world.

Kikakua: The god of war. The mask of Kikakua is only a half-mask that puts demonic ears and small horns on the wearer. The face is painted

in streaks that once represented the whiskers and facial features of a cat but are now too stylized. His favored weapon is the javelin.

Moana: The goddess of the sea. The mask of Moana has many protrusions (like an octopus' tentacles) and she wears a "necklace" made from a shark's jaws and teeth. Her favored weapon is a dagger.

Molulu: The god of trickery and evil. The mask of Molulu still resembles a vicious dog. His favored weapon is the bagh nakh.

Hana: The goddess of the arts. Hana's mask, unlike the others, is human but with excessive coloration (once representing make-up). Her favored weapon is the nunchaku.

The "gods" are actually adepts and protect the Shrouded Savior and Rosabelle with their lives. Rosabelle is a willing sacrifice, as she believes that it was her expedition that put the world in danger and through her sacrifice she hopes to atone for her misdeeds. A single sacrifice is enough to keep the prison closed for another 6 months.

Communication is initially difficult, as Rosabelle has only taught Alakai the most basic words (he speaks in very halting, basic common). If one of the heroes can make mental contact, or if the Hana Kaihuna touches a mind, the conversation runs more smoothly.

The Kaihuna can explain that they rescued and healed Rosabelle and taught her about what she'd done. Rosabelle was horrified and, lacking a better option, decided to atone for her sins by being the next needed sacrifice. She is under the influence of the drug with her own consent.

Obviously, if the heroes can persuade Alakai that the full sacrifice isn't necessary because the fifth obsidian shard is nearby and can be replaced, then the Kaihuna postpones the sacrifice for now. Alakai tells the heroes that the pirates need to be stopped. He and the Kaihuna are needed at the village in order to prevent the pirate ship from leaving. In the meantime, Alakai asks the heroes to stop Captain Banu from stealing the shards and show them the quickest way to the Cave of Shards. The Kaihuna have maintained a small trail between the two entrances.

While Rosabelle is in no condition to tell them how to bypass the obstacles, Alakai can remind the heroes of the cryptic passages. Alakai plans to continue to take Rosabelle to the ceremonial site. If the heroes fail to return the shard, he completes the sacrifice (he chooses to sacrifice himself instead, however, as he's grown fond of Rosabelle).

PART IV: THE CAVE OF SHARDS

The climax of this adventure takes place in and around Hale'wena, which houses the Clockwork Man's prison. Hale'wena is the dominant landmark of the island as well as the focal point of Kahu rituals and the location of the four remaining obsidian shards.

Hale'wena is a shield volcano, although it has a slightly more pronounced slope than most volcanoes of that type. While active, the Kahu have recorded no eruptions since the Clockwork Man was imprisoned. The Kahu believe that the prison is containing the explosiveness of the

volcano, especially since the volcano summit has constantly been emitting smoke ever since the first shard was removed.

There are two entrances to the inside of the volcano, one higher than the other. The lower entrance faces away from the village and is actually the source of the Kahawana River. It is through this entrance that one may attempt to steal the obsidian shards. The second entrance, facing the village, is higher up. It is through here that the Kahu ritually feed the obsidian shards with their blood.

JOURNEY ACROSS THE ISLAND

In order for the heroes to confront Captain Banu at the cave, they first have to follow Alakai's trail and trek around the volcano to the cave entrance. Unfortunately, this journey is fraught with peril, as the jungle is littered with creatures spawned from the chaotic warping of the island.

All of the scenes in this section are optional. If the heroes are too roughed up as the result of the initial island assault, then only give them one or two scenes along the way. If you feel the players haven't been sufficiently challenged, then throw a few more scenes at them. You can use the **Jungle Scenes Table** for inspiration.

While this section presumes that the heroes choose to run the shortest distance to the Cave of Shards, it is certainly possible that they may choose another route. The **Caliban Ambush** and **Monkey Thieves** scenes can certainly be moved to wherever seems convenient for the plot, and, while the **Treacherous Bridge** may seem difficult to move at first, it's certainly possible that the Kahu constructed more than one bridge. Even if that seems a stretch, you can certainly place the wasp nest from that scene anywhere else on the island that the heroes happen to go.

CALIBAN AMBUSH

A band of cannibalistic Caliban have laid an ambush for any that walk the path toward the bridge. Usually, the rituals of the Kaihuna keep the Caliban at bay. Without them, the Caliban are free to attack.

The Calibans' plan is simple: they use darts to get the heroes to flee into the jungle on the other side of the path, where the camouflaged traps await them. The Caliban aren't being particularly stealthy because they want their prey to see them and increase the chances that they'd take cover behind the rocks on the other side.

The jungle path here narrows a bit and curves slightly; to the right is a handful of boulders, perhaps three feet high. You catch movement in the jungle to your left out of the corner of your eye.

Have the heroes make Difficulty 15 Notice checks. For those that succeed, read the following:

With the cracking of branches you notice that a scaly humanoid is heading in your direction with a blowgun in his mouth! Another humanoid pops up, this one a female with large, saucer shaped eyes. She, too, is carrying a blowgun. Both pause to take aim and other crunching noises warn you that there are more than two hostile natives here. If you don't take action soon, you're going to be peppered with darts!

There are two Caliban for each hero. Obviously, the Caliban want to herd the heroes to the "safety" of the other side of the rocks where they fall prey to the camouflaged pit traps. In the meantime, they have no qualms with actually hitting the heroes with their darts (after all that provides even more motivation to seek shelter). Should the heroes engage them in melee, the Caliban will switch to their javelins.

There are actually three traps, one behind each of the rocks. The heroes may make a Reflex save to avoid the trap.

CAMOUFLAGED PIT TRAP

Level 2; mechanical; location trigger; manual reset; Difficulty 17
Reflex save avoids; 20 ft. deep (+4 falling damage), Search & Disable
Device Difficulty 22.

Caliban wishes to the contrary, retreating behind the rocks is not the only option. The heroes may stand their ground or race toward the volcano, hoping to outrun their attackers. If the heroes manage to run to the bridge, the Caliban do not pursue them once they get within 25 yards of it. They understand the dangers of the bridge.

Caliban see *True20*.

TREACHEROUS BRIDGE

The shortest distance to the cave mouth requires crossing a natural gorge (Nahae) in the volcano. Fortunately, the Kahu have constructed

THE HALF-ORCS HAVE ARRIVED!

The *Zhe'Tok* arrives at the island while the heroes are making their way to the volcano. Seeing the crew of the *Akinaka* assaulting the village, the *Zhe'Tok*'s captain correctly assumes that they are after the treasure and attacks them. In short order the *Akinaka* is captured and the *Zhe'Tok*'s captain sends an expedition to the volcano. This expedition arrives just as the heroes are leaving the volcano.

This information can be provided as foreshadowing whenever appropriate. The area around the volcano is a bit higher up, so it's possible to catch a glimpse of the *Zhe'Tok* and possibly the battle at the village if the heroes scale a tree or use powers to see what's occurring around the island. You should attempt to leave the impression that the Kodath are brutally efficient and just one of the many pirate vessels that seem to be coming to the island.



As you make your way through the jungle you notice that the trees are a bit more densely packed here and many vines dangle from their branches. As you're walking, you start to feel as if you're being watched. Glancing closer at the tree branches, you realize that your feelings are accurate as you catch a pair of eyes staring at you, then another, then another.

You are surrounded on all sides by monkeys swinging and pacing along branches. They are cute little creatures, no larger than a small dog. Suddenly, one of them grabs a vine and swings past you. It's soon joined by other monkeys and you realize that you are in the middle of some simian game.

While mischievous, the Mokulilo monkeys are generally harmless. They are attracted to any loose things the heroes may have, from hats to pouches to small trinkets. They'll swoop down and steal anything that they can get their hands on. Mokulilo monkeys refrain from being attacked unless they are attacked themselves. There are 2-3 Mokulilo monkeys for each hero.

You should play up the light-hearted nature of this scene. In addition to stealing, some monkeys may dance a jig on a hero's head or drop half-eaten fruit on a hero. If a monkey steals a trinket, it is just as likely to use it to play catch with other monkeys as it would to lead the hero on a chase. If a monkey steals a loaded pistol, it may blow itself backward when it accidentally pulls the trigger. Due to their size, Mokulilo monkeys won't steal anything larger than Small.

Heroes should probably let incidental thefts be. After all, they are on an important mission and the odd lost brooch or hat won't make much of a difference. If, however, your heroes insist on hunting every last stolen item down (or if they lost something significant, like a pistol or dagger), then you can allow them a chance to recover it by making a succession of appropriate Notice or Search checks.

Monkey, Mokulilo. See page 55.

CLOCKWORK TROUBLE

Due to the cracks in the chaos matrix the Clockwork Man is aware of the heroes' attempt to stop Captain Banu. He has exploited a crack to create a creature to prevent them from doing so.

As you walk, you notice some small lizards and mammals race across the path in front of you, away from your right. They are followed by the sound of loud clicking and snapping. As you turn to your right a couple of small trees suddenly fall to the ground. The sounds get louder and soon a horrible creature emerges from the brush!

The creature is a mess of metal gears, pistons, and springs. It reminds you a bit of the spider creature that attacked the Akinaka weeks ago, but this one has a different shape. It resembles a scorpion, with giant metal claws and a large tail that looms above its body. Instead of a stinger, however, you see a tube from which a small flame burns. As the clockwork creature turns toward you, the flame at the end of its tail starts to glow more brightly.

The clockwork scorpion first attacks with its flame weapon, but any hero with a higher initiative may act first. The creature continues fighting until it is destroyed.

Clockwork Scorpion. See page 52.

a rope bridge to enable characters to easily cross. Unfortunately, the relative openness of the bridge makes it easy pickings for a group of giant parasitic wasps that have built a nest under the bridge. Once the heroes begin to cross it, they inadvertently stir the nest.

The jungle in front of you opens to a large gorge stretching from almost the top of the volcano out toward the sea. A small rope and plank bridge, only wide enough for a single person, stretches across the almost 50 yard gap. While the bridge sags a bit, it appears sturdy enough to cross.

The gorge itself is perhaps a hundred yards deep, although it is difficult to tell as the bottom is covered with trees. The gorge appears to shrink as it moves away from the volcano, sloping down to perhaps 50 feet at the ocean.

The wasps' nest is about 20 yards in, hanging beneath the rope bridge. It is difficult to spot, although a Difficulty 20 Notice check reveals that something is buzzing ahead. If any heroes move at least 10 yards onto the bridge, then the wasps attack. There is one giant parasitic wasp for each hero plus one.

Wasp, Giant Parasitic. See page 56.

MONKEY THIEVES

This scene is less threatening but could prove very inconvenient for the heroes, as a band of thieving Mokulilo monkeys accost them for their "shinies" and other equipment.

THE CAVE OF SHARDS

The climax of *The Lost Island* takes place in the Cave of Shards, the resting place of the five obsidian shards that imprison the Clockwork Man. The easiest way to access the Cave of Shards is the Kahawana River, the source of which is just behind the mouth of the cave.

This section assumes that Captain Banu is still collecting the obsidian shards as the heroes explore, so many scenes include her crewmates. If the heroes are exploring at some other time, then remove these pirates from the scenes.

1. CAVE ENTRANCE

As you approach the base of the volcano you can see a river emanating from it, flowing out to the ocean. Moving closer, you can see that the river flows from the sculpted mouth of an ornate face perhaps 20-25 feet high, covered in circles and other markings. Its circle-rimmed eyes look ominously towards you as you reach the bank and a strange sound emanates from its maw. The mouth is wide enough to accept a dinghy, but with the exception of the small eye sockets, which may accommodate a small humanoid, there doesn't seem to be another way in.

The entrance is as Rosabelle uncovered in her research:

The shards are buried within the mountain of fire.

Pass through the mouth of the Clockwork Man,

Pushing against the flow of his hissing words.

Rosabelle had correctly guessed that these lines referred to a cave mouth within a volcano. A river, like words, flowed from the carving's mouth, and the hissing sound was simply the echo of the splashing waterfall inside.

The face represents the Clockwork Man, covered in stylized gears and parts (and obviously carved by someone with little knowledge of such things). The eye sockets are a lookout post that may be accessed from inside the cave; this was to ensure that no one could sneak into the mountain while the Kahu were inspecting the shards. The sound is simply the echo of the waterfall inside.

The cave mouth is about 10 feet wide and 10 feet high. The Kahu maintain a canoe here in the event they need to enter the cave. While no Kahu has gone into the mouth since the day the Clockwork Man was bound, they have ritually maintained the canoe. It is hidden in the jungle brush, but can be spotted with a Difficulty 20 Notice check. This is a dugout canoe made from a hollowed out tree and can safely accommodate six people.

Heroes can choose to forgo the canoe and swim through the entrance. The current is strong here, requiring a Difficulty 15 Swim check. The eyes may also be accessed by a small character; while the sculpted surface is smooth, the ornate design supplies sufficient hand and footholds. It takes a Difficulty 15 Climb check to scale the face. The eye slits are set about 5 feet apart and are wide enough for a Small character to squeeze through.

Currently, Captain Banu has left two of her crew to guard the cave entrance. Each has taken up position in an eye socket. Assuming that the heroes aren't stealthily approaching the cave, they should be spotted easily. The pirates wait until the heroes enter the river before taking action, which makes them especially vulnerable to ranged attacks. They use light crossbows to pick off the heroes. Heroes looking at the eye slits can see movement behind them with a Difficulty 20 Notice check.

The pirates receive a cover bonus of +8 to Defense and +4 to Reflex saves. The pirates continue attacking the heroes until they've entered the cave or otherwise make it difficult to continue attacking. Once the heroes are inside, the pirates continue their attack, although they no longer have a cover bonus. They'll engage in melee if necessary.

2. HALL OF MEMORY

As you pass through the cave mouth, you enter a large, chiseled chamber. Large decorative columns line the walls, spaced about 10 feet apart. The walls behind the columns are chiseled and painted with various scenes. Each column has a large humanoid carved on it and an unlit torch that may be removed. The room itself is dimly lit from the light coming in through the mouth and the eye slits. At the deep end of the chamber is a waterfall cascading down from the rock face and feeding the source of the river. Its constant splashing creates a mist that dampens your clothes.

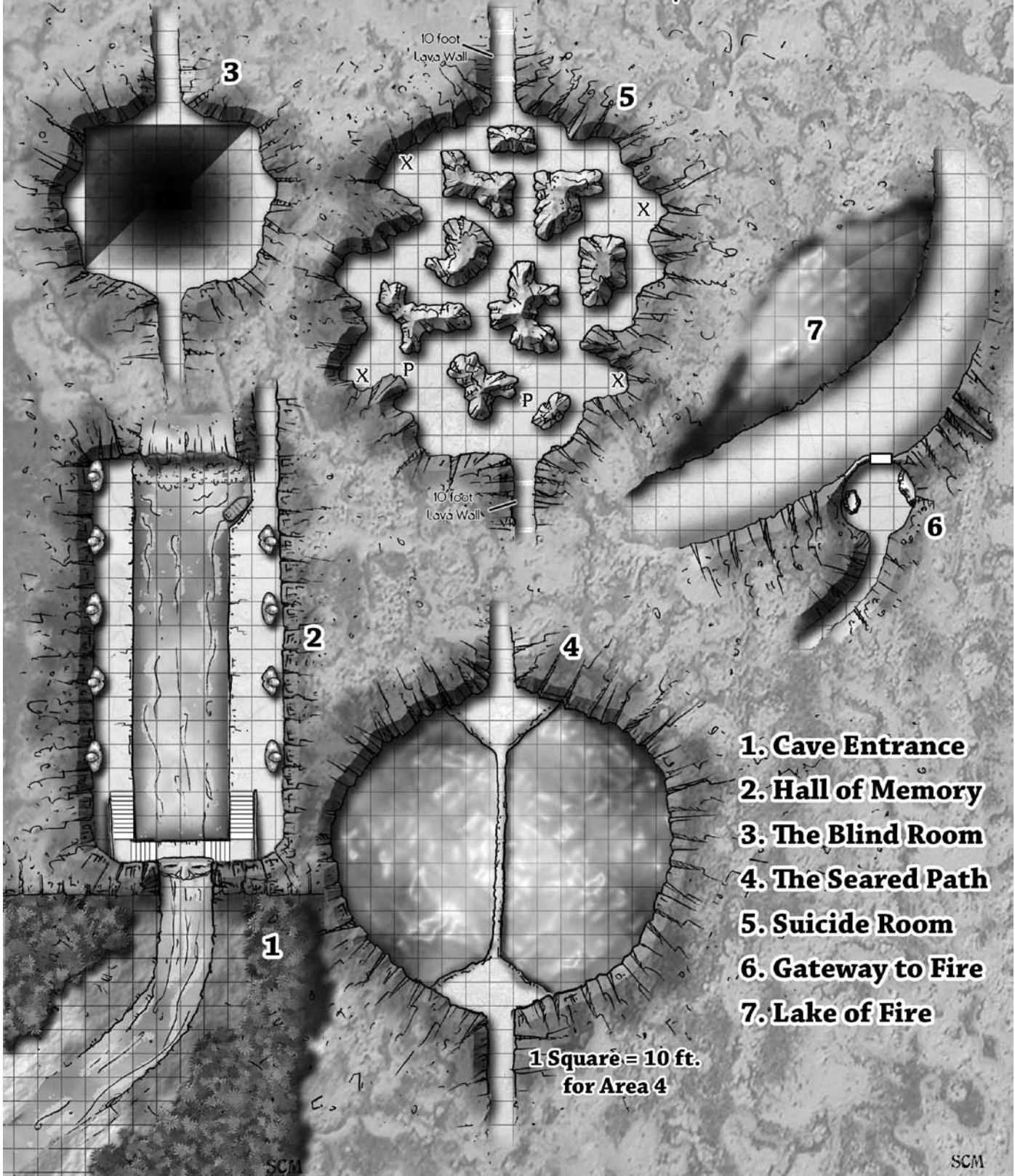
There is a small dock to your right that is currently occupied by a dinghy from the Akinaka. Just beyond is a carved doorway. The floor extends back to the mouth of the chamber, where a stone staircase leads to a raised platform that allows one to look through the outside face's eyes.

The waterfall is fed from various channels in the upper parts of the volcano (including the lake) and seeps through cracks too small to scale through between the ceiling and the wall.



CAVE OF SHARDS

1 Square = 5 ft.



- 1. Cave Entrance**
- 2. Hall of Memory**
- 3. The Blind Room**
- 4. The Seared Path**
- 5. Suicide Room**
- 6. Gateway to Fire**
- 7. Lake of Fire**

1 Square = 10 ft.
for Area 4

DARN PLAYERS!

Ingenious players may decide that, instead of entering the cave and preventing Captain Banu from stealing the shards, they instead take up position outside the cave entrance and wait her out. If they decide to do this don't panic.

First, the removal of each shard weakens the prison. No hard rule is given for the effects of removing the shards to allow you leeway to adapt it for your particular needs. If the heroes go inside to stop Captain Banu, then the effects of removing the shards may be muted for a while. If, however, the heroes are waiting outside, then you may wish to have earthquakes, secondary volcanic eruptions, or other big developments that prod the heroes into figuring that waiting might be a very bad thing.

Second, waiting for Captain Banu means that, rather than facing her forces in manageable numbers, they have to face her entire land expedition, with her holding Tristan as a hostage. If the heroes decide to fight anyway, then Banu kills Tristan (removing someone knowledgeable about the traps) and likely goes down fighting herself. Assuming the heroes win, they still have to return the shards to their proper place before the volcano erupts and releases the Clockwork Man. If they don't, then they have to parley with the captain and try to convince her to return the shards.

DECORATIVE HALLWAYS

The interiors of the hallways connecting the room continue to depict carved, painted scenes from the Bronze Continent. If your heroes are curious, you could use these pictures to feed them more of the information summarized in the **Adventure Background**.

If you plan to create a culture based on the Bronze Continent (perhaps another far-flung colony), then you could seed that information here as well. Prior to losing contact, the initial colonists were aware of other colonies. It is also possible that the destruction of the Bronze Continent was not complete, and some cultures survived on the islands or minor continents that arose from the destruction.

Six of the carvings on the columns represent truer depictions of the gods of the Bronze Continent (for example, the carving of Kikakua depicts an armored anthropomorphic tiger). Heroes who succeed on a Difficulty 20 Knowledge (art) check are able to reconcile the statues with the Kaihuna costumes. The three closest to the waterfall include the Shrouded Savior (which stands next to the arch) and Galtus and Stepana, the legendary leaders of the voyage to Mokulilo.

Characters who succeed on a Difficulty 15 Knowledge (art) or Knowledge (history) check notice that the art on the walls represent stories. Each section tells a different story, although they have three similarities. The opening sequence of pictures is the same as well as a section in the middle. All stories end with the same sequence, and the final picture in each is an ornate doorway that exactly resembles the doorway leading out of this room.

If the heroes happen to have Tristan or a member of the Kahu with them, then this person can explain the story. Each section represents a particular culture from the continent that brought the Clockwork Man to the world. The section tells their cultural story, from creation of the world to the fleeing of the Clockwork Man (all cultures share the same creation story, as well as the "Time of Changing Stars", the coming of the Clockwork Man, and the fleeing of the continent). Astute heroes (Difficulty 20 Notice check) notice a depiction of the five shards spinning a web around a giant (that roughly looks like a clockwork avatar).

3. THE BLIND ROOM

The archway opens into a large venting shaft that ascends several hundred feet to an opening and an impossibly deep distance below. There is another archway on the far side, but there seems to be no way across the 30 foot gap.

This is the first of the three obstacles that Rosabelle uncovered in her research:

To cross the great chasm, rely only on what the ghost cannot.

Like humanoids, ghosts can see and hear. As an incorporeal creature, however, a ghost cannot touch matter. This is the clue. Invisible, chaotic cubes of force (5 ft. cubed) provide a path across the chasm. A hero who feels his way across can easily, if slowly, get to the other side.

A cube has a 30% chance (15 or better on a d20) of manifesting in a particular square. This changes every round. Checking a square counts as 5 feet of movement.

Unfortunately, things are never quite that simple. First, the cubes do not form a permanent path; they periodically dissolve and reform into different configurations. The only exception to this rule is that no cube dissolves if sufficient weight (at least 50 lbs) is on top of it. Therefore, throwing gold pieces on force cubes does not create a permanent path and heroes following more than a square behind another hero may be surprised when the square he stepped on is no longer there.

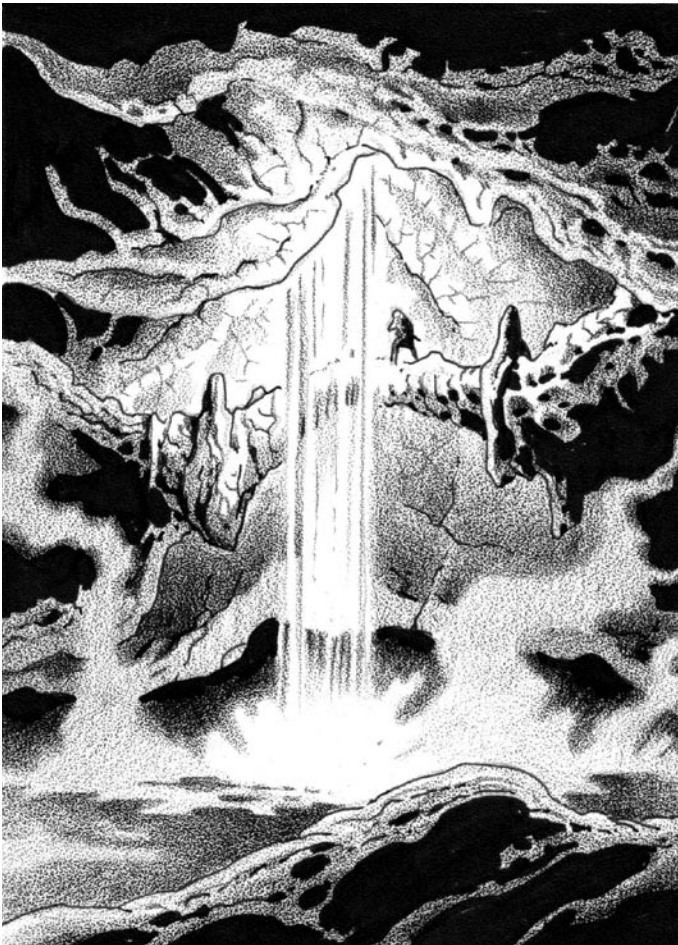
Captain Banu thought this was a good spot to set up another guard, so Melita is posted just inside the opposite archway. Heroes who succeed on a Difficulty 20 Sense Motive check against Melita notice that she is uncomfortable and disturbed. As a sea-witch, Melita can't stand the heat. In addition, she is starting to lose faith in Captain Banu's plan. She can feel the "law," and as the sea represents "chaos" she is unsure whether to remove the shards (that is one of the reasons why Captain Banu left her this far from the shards).

Melita won't attack at first; instead she warns the heroes to go back (her attitude is unfriendly). This makes it a good opportunity to converse. If, however, the heroes attack or press forward, Melita's attitude drops to Hostile and she attacks. She does her best to knock the heroes off the cubes with her water blasts, but if she takes too much damage she attempts to retreat and warn Captain Banu.

If, however, the heroes manage to convince her that removing the shards is a bad idea, Melita lets them pass. She can't bring herself to challenge her captain, so she won't provide support for the heroes. Instead, she leaves the volcano and tries to return to the ship. As Melita did not go deeper into the volcano, she does not know the solutions to the other two riddles.

4. THE SEARED PATH

You step into an almost unbearably hot cavern dominated by a pool of bubbling hot lava. Only a single, slim rock path crosses over to the other side, perhaps a hundred feet across. This path is decidedly unsafe, as large bubbles of lava pop and sprinkle drops of lava over portions of the path.



While the lava poses a constant danger, the rock pathway remains cool to the touch. Unfortunately, it is also quite slippery. The key to overcoming this room was uncovered by Rosabelle's research:

To safely pass through the lake of fire, seek direction as a sailor would.

A sailor would look to the stars for direction, and thus the safest way to cross this room is to use the transparent handlebar bridge that crosses the room above them. This bridge is practically invisible, although heroes who look straight up see it with a Difficulty 10 Notice check. Climbing across the ladder is a Difficulty 5 Climb check. The temperature in this room is very hot; heroes need to make fatigue checks or take damage.

Unfortunately, a swarm of fire bats has taken residence in this room. They attack the heroes as they cross the room, which could cause heroes who are using the glass handlebars to lose their grips. Luckily, anyone that falls lands on the rock path 10 feet below, but he or she must now deal with the bubbling lava.

Each round that a hero is standing on the path he or she has a chance of being seared by lava. He or she must succeed on a Difficulty 15 Reflex save or suffer +6 fire damage from the popping lava bubbles.

Swarm, Fire Bat. See page 56.

5. SUICIDE ROOM

You enter into a large cavern that seems almost as hot as the last room. The cavern is irregularly carved, with rock formations forming a natural maze.

Once all of the heroes enter the room, lava oozes down over the entrance they came through and quickly hardens, filling a space 10 feet deep

(the walls reharden every round if softened). Heroes who succeed on a Difficulty 15 Notice check hear cracking sounds. These are the lava statues coming to life in the areas marked "X."

This room is actually a maze of interconnected pathways. There are a number of lava statues in the maze equal to the number of heroes. Each statue is keyed to a particular hero and damage delivered to the statue is instead inflicted on the hero (and the hero makes the Toughness save to avoid damage). Captain Banu has already been this way and unfortunately this room claimed a couple of lives before Tristan puzzled out the answer. These badly burned corpses are marked (P) on the map.

The key to defeating the lava statues is recorded in Rosabelle's research:

To survive the sentinels of the maze, you must sacrifice your companions to save yourself.

If a hero inflicts damage on the hero who is keyed to a lava statue, then the lava statue takes damage instead (using its own Toughness save). This does not apply if the hero inflicts damage on himself (he simply takes damage from a self-inflicted wound). If a hero dies, the corresponding lava statue crumbles to volcanic ash. If only one hero is left alive, then his corresponding lava statue crumbles as well (since all of his companions have been "sacrificed"). If a hero uses a power to leave the room, then his keyed lava statue remains invulnerable until he returns and he still may be harmed if his keyed lava statue is hit.

There is no exit to this room while any of the lava statues remain functional. Once all the statues are defeated, the maze melts into lava and disappears (so long as a hero is not touching a wall, he or she is not harmed), revealing both exits.

6. GATEWAY TO FIRE

This is the last room the heroes face before entering the open chamber that contains the obsidian shards. This is a ceremonial preparation room for whenever the Kahu felt the need to enter the chamber.

The hall slopes to the right before revealing the archway into this room. Unfortunately, this gives the two pirates stationed inside the preparation room an opportunity to attack before the heroes can enter the room.

The two pirates have been ordered to prevent anyone from entering the chamber. Each is armed with two loaded pistols. If they are outnumbered, the pirates won't parley. Instead, they shoot both pistols and then draw their cutlasses. If they meet with too much resistance, the pirates reluctantly step back into the next chamber to warn Captain Banu and the remaining two crewmen, grabbing the robes for protection.

Once the pirates have been dealt with and the heroes can have a proper look at the room, read the following:

This small room seems to be a preparation chamber. Small stone outcroppings on either side serve as tables and ancient clay bowls, cups, and containers sit upon them. A few robes made of dried palm leaves hang by the door.

The robes of dried palm are misleading. They are actually fire-resistant supernatural items, providing a +6 bonus on Fortitude and Toughness saves against natural sources of heat and fire. Currently, three of the six robes are missing.

7. THE LAKE OF FIRE

The remaining four obsidian shards are embedded in the walls of the main conduit of Hale'wena. They are placed several feet above the bubbling lake of lava that fills the center of the conduit (held in place by the chaotic matrix).

A burst of heat washes over you as you step into this open chamber, the conduit of which continues upward for almost half a mile before opening to the sky. The chamber itself is hollowed out around the conduit and lightly glowing runes adorn chiseled pictograms on the walls, circling the chamber. At floor level, the conduit is filled by a bubbling lava pool. Through the heat haze you can see that the pool is perhaps two hundred yards across. The floor to this chamber circles the pool and is about 15 feet wide.

Obviously, there are magics at work here, as there is no ash on the walls or any sign that the volcano had erupted, or even filled this room after the chamber was hollowed out. Still, it now appears that the lava pool is slowly rising, as you can see the molten rock very slowly spilling onto the floor and creeping outward.

As your eye scans the runes, you notice that there is a small, roughly dug hole above a sculpture in the wall not far from the door, perhaps 16 feet up. Just above it, perhaps another 100 feet, is a ledge that wraps around the conduit. Obviously, the sacrifices take place on that level.

If the heroes have seen the obsidian shard, the hole above the sculpture looks to be the right size to hold it. This room is extremely hot. Heroes take +2 lethal damage per minute that they breathe the air and must make a Fortitude save against heat exposure every 5 minutes (azhar or similarly heat-immune heroes, do not take damage nor need to make a Fortitude save). Obviously, heroes touching lava, in addition to being burned, have a chance of being set on fire (see **True20 Chapter Six: Playing the Game**).

Captain Banu, Tristan Kale, and two pirates are in this chamber. All except the Captain are wearing the ceremonial robes and one of the pirates is keeping a light crossbow trained on Tristan. The heroes arrive just as Captain Banu is pulling the second shard from the wall (the third shard, as the Captain still has the original shard in her possession). As a result, the lava is bubbling up and beginning to spill over the sides into the chamber (as the chaotic matrix is getting weaker).

Captain Banu realizes that she's in a tight spot, especially if the heroes have entered in force and Melita is nowhere to be found. She attempts to parley with them, offering them a share of the reward. If pressed, she'll mention that she'd shopped around information on the obsidian shard while in Freeport and found an interested buyer.

The Captain is no fool. She realizes that she pulled the wool over the heroes' eyes and that they have no reason to trust her. She now has an Unfriendly attitude towards them, planning on betraying them at the earliest opportunity. Still, if the heroes manage to increase her attitude to Indifferent, then she treats them as business partners. If they actually manage to increase her attitude to Friendly, then Captain Banu reveals that she's been hired by a contact within the Obsidian Brotherhood.

If forced to fight, Captain Banu attempts to escape with whatever shards she already has while using Tristan as a bargaining chip. She also has the Brass Cipher.

GETTING TO THE SHARDS

Each shard is set about 15-20 feet above the floor, spaced about 125 yards from each other along the circumference of the chamber. In addition to braving the heat, a hero must succeed on a Difficulty 20 Climb check to reach the shard.

Once the hero has gotten to the shard, however, he needs to carefully excavate it. The shard is set into the wall and needs to be pried out. This



can be accomplished with a Difficulty 20 Strength check or a Difficulty 10 Craft (structural) check.

If the hero removes a shard or is present when a shard is removed, you may wish to have the lava bubble up or otherwise indicate that the prison is weakening in addition to the usual minor tremor. Within this room, a tremor could be dangerous, as heroes must succeed on a Difficulty 10 Acrobatics check or be tossed against the lava. Ouch.

If a hero attempts to scale up to the next ledge, he or she suffers +4 fire damage (Reflex save for half) and be slightly repulsed (he or she cannot accept the damage and move on). Observing heroes see the runes on the shards still in the walls glow slightly when this happens.

Of course, removing all of the shards eliminates the barrier and allows the heroes to cross. This is small comfort, however, as the lava is rushing up the conduit at this point (however, you could give the unwise heroes a chance to climb up to the above ledge and run out the sacrificial hall before they are exterminated by the lava).

A FINAL PLEA

Once the heroes are in a position to replace the shards but haven't yet, the Clockwork Man summons all of his energies into a final clockwork avatar. This avatar explains the benefit of releasing the Clockwork Man in the hopes that the heroes finally unlock the prison and release the Clockwork Man back into the world.

This scene takes place wherever the heroes have defeated Captain Banu. This could be in the chamber of the Lake of Fire, outside the cave entrance, or anywhere else on or around Mokulilo. The clockwork avatar manifests out of nothingness.



Suddenly, a gear wheel appears in front of you, followed by another and another. As more gears manifest, pistons and springs also appear. As each appears, it attaches itself to an already manifested piece. As you watch, a rough humanoid form is composed within moments. The creature's head turns toward you as its final gears snap into place.

The clockwork humanoid remains motionless, although you can hear the winding of springs. Before you can act, the creature speaks in a flat, monotone voice.

"I offer the world order," the creature clicks. "Remove the rest of the obsidian shards and free me from my prison. My return will bring a new golden age and you can be its heralds."

This clockwork avatar is only barely mobile. In fact, if it manifests in the chamber of the Lake of Fire, it cannot move at all (as the chaos matrix is too strong). The clockwork avatar merely makes the offer, answers a few questions, and then crumbles into a pile.

If the heroes reject the idea of this golden age, the Clockwork Man tries to appeal to their baser instincts, offering them power in the new order. Working under its guidance and rules, of course. A common question is who gets to re-imagine the world. The answer is that all of the heroes will, at least initially. The Clockwork Man will allow the world to be reshaped by committee, gradually paring them down in the name of efficiency until eventually the Clockwork Man no longer needs any of them (he promised to reshape the world, not let them rule forever).

KODATH ASSAULT!

While the heroes have been making their way to the volcano, the Kodath have arrived in their vessel, the *Zhe'Tok*. They have sunk the *Akinaka* and, as the heroes exit the volcano, an expeditionary force is heading up the river.

As you look down river you see a fearsome sight. A large boat filled with heavily armed warriors is rowing towards you. A hideous face is painted on the bow of the vessel, like a giant carnivorous beast swimming upstream. The rowing warriors wear wicked-looking armor of an unfamiliar design, each plate decoratively displaying small barbs and horns. The ship is guided by a robed leader that surveys the cave entrance in front of them. This leader seems more lightly armed, although he carries an ornate staff. As far as you can tell, all of them are half-orcs, but their features and complexions are somewhat different than those commonly encountered in Freeport.

Suddenly, the front two warriors release pre-loaded crossbow bolts in your direction! Luckily, they fall harmlessly a few feet in front of you.

This is a Kodath expedition of eight warriors lead by Pan'Lo Skree. The initial volley is an invitation to parley, as the "harmless" attack is designed to mean "we could have harmed you, but we did not." Heroes making a Difficulty 20 Sense Motive check or a Difficulty 15 Knowledge (tactics) check realize that their intention was not to injure.

Pan'Lo Skree waits for the heroes' response. If they fight, then the Kodath fights without mercy. If they decide to parley, then Skree attempts to Mind Read one of the heroes. If successful, he tries to communicate that he can now understand the hero's thoughts, even though the hero won't understand his own. He can, however, nod and shake his head (seemingly universal gestures).

Skree simply wants to ensure that the five obsidian shards have been returned and will no longer be disturbed. The Kodath does whatever is necessary to make that happen.

GETTING HOME

Regardless of the outcome, the heroes are stuck on the island unless they can negotiate passage aboard the *Akinaka* or the *Zhe'Tok*. Ideally, the Kodath have captured the *Akinaka* and the heroes have dealt with Captain Banu. A good, tense negotiation could see the Kodath release the *Akinaka* to the heroes and allow them to take survivors as crew (no matter how capable the heroes are, they are not able to pilot the ship on their own).

Alternatively, the heroes could ask the First of the *Zhe'Tok* to give them a ride. While no Kodath has ever gone to Freeport, Vai'Jor Thane would not be vehemently opposed to the idea. It could cause quite a stir in the City of Adventure to have the *Zhe'Tok* sail into port.

A NEW OPPORTUNITY

Not all of the clockwork avatars found pirates close to Mokolilo. It is possible that a late arrival may sail into Freeport, giving the heroes another chance to hitch a ride home. The exact nature of this vessel is up to you (see *Buccaneers of Freeport* for good examples) based on the needs of your campaign. The heroes likely have to overcome the clockwork avatar and convince the pirate captain to give up on the treasure first.

HELP FROM A FRIEND

If Rosabelle is still alive then the heroes have another avenue of escape. Once Rosabelle leaves the demi-plane of Mokolilo and returns to the World of Freeport, Tarmon is able to sense her presence. It won't happen immediately, of course, as the High Wizard is a busy man and can't spend all day meditating on where Rosabelle is. Still, it's likely that he'll periodically check for her, especially now that he expects the *Akinaka* to have reached her location. If Tarmon has met the heroes before (such as in *Fury in Freeport*), then it's likely that he'll be looking for them as well.

PART V: CONCLUSION

Hopefully, the heroes defeat Captain Banu's plans and return the fifth obsidian shard to its rightful place. This keeps the Clockwork Man in his prison, unable to create any more avatars. It also enables the Kahu to continue to keep watch over the prison.

Without the fifth shard, the Kahu have to offer greater sacrifices to the remaining four shards. These would be lethal sacrifices and, although the Kahu are willing to give up their own lives, they know what's at stake should the Clockwork Man be freed. Eventually, they may have to turn to capturing others and bringing them to the Lost Isle for sacrifice by whatever means necessary.

FUTURE THREADS

Several elements of this adventure could be woven into future plots or even into the basis for a long-term campaign. Such threads are provided in this section.

CIPHER IN DEMAND

The Brass Cipher is a well-known and highly sought-after relic in Freeport. It had changed hands many times before it was lost and there are many treasure maps and hidden messages waiting to be decoded. Torya Irontooth certainly has a reason for wanting it beyond her late father's curiosity and many pirate captains hold coded treasure maps from earlier times.

DARN PLAYERS!

So what happens if the heroes decide to free the Clockwork Man? First, you can have the Kodath ride in to save the day, striking down any heroes who are about to free the Clockwork Man. While this approach is heavy-handed, it would not be unexpected if you'd already foreshadowed the Kodaths' arrival.

Alternately, you could allow them to free the Clockwork Man. They soon find out what it means to work for a being of pure law. If they realize they made a poor choice, reversing it can become a major focus of the campaign. Of course, freeing the Clockwork Man will certainly make new enemies for the heroes and they'll have to contend with the repercussions of that while trying to stop the creature they set free.

ANOTHER HINT

The Kodath scene assumes that the heroes have reason to be wary of the Kodath, either from the **A Sailor's Plea** scene in Part Two or from observing the *Zhe'Tok* while approaching the volcano. Still, you may wish to reinforce the ferocity of the Kodath, especially if the heroes have not had an opportunity to see them in action from afar yet.

In this case, you could have a dinghy of survivors from the *Akinaka* making their way up toward the cave. Of the six in the boat, only three still seem to be alive. The others are impaled with crossbow bolts. As the heroes watch, another volley of bolts kills two of the survivors. The last man flees the dinghy, screaming for mercy as he makes it to the river's edge. No mercy comes, however, as the Kodath boat comes into view and the first four Kodath warriors drive three bolts (one misses) into him. He slumps lifeless into the water as the Kodath vessel continues toward the cave.

At this point, the Kodath shoots the harmless bolts, giving the heroes a chance to choose a different fate. Unfortunately, it will likely seem that they simply missed.

Depending on their actions during this adventure, the heroes have a few new contacts and enemies in Freeport. Torya Irontooth is still interested in the Brass Cipher and how the heroes deal with her will certainly have repercussions, not only in Bloodsalt but in the Merchant and Eastern Districts. Rosabelle is grateful for their assistance in returning the shard and erasing her mistake. If the heroes left Ghoul Face or any other pirate opponents alive, then they may be itching for a rematch.

Upon concluding this adventure the heroes should advance a level.

Nor is the Brass Cipher's value limited to Freeport. Solonia brought it with her from the Continent and its runes are of an ancient and dead language. Who knows how many mysteries are waiting to be decoded on the Continent and just how old is the Brass Cipher?

THE OBSIDIAN QUESTION

So what exactly is holding the Clockwork Man in his prison? Are the five obsidian shards part of the Wanderer or similar being, or were they specifically crafted by the Shrouded Savior for their current purpose? Whatever the reason, the Obsidian Brotherhood would like to know.



If the shards are part of the Wanderer, then it would be a blow to the Brotherhood. Prior to this adventure, they thought that all of the shards were on A'Val or, at worst, spread throughout the Serpent's Teeth. Now it's possible that pieces of the Wanderer are spread throughout the world, making the completion of the Wanderer much more difficult. In addition to trying to recover the five shards, the Brotherhood would likely attempt to discover or create some ritual to help them find all of the scattered pieces.

If the shards are part of a similar being, then this would excite the Brotherhood. Another creature like the Wanderer means more secrets, and the Brotherhood may even split into two factions, each attempting to piece together one of the great beings. Alternatively, perhaps another cult from a faraway land is already attempting to collect the pieces of the other being. Will the two groups work with or against each other?

If the shards are exclusive to Mokulilo, then the Obsidian Brotherhood has no interest in them. They would not risk freeing the Clockwork Man for no personal gain. However, the Obsidian Brotherhood is not likely to discover this until they've studied at least one of the shards, which could lead to another stirring of the Clockwork Man. And what if the Clockwork Man offers a member of the Brotherhood the ability to reshape the world according to his rules?

TREASURE HUNTERS

Just because the heroes (hopefully) returned the shard to its proper place does not mean that Mokulilo is safe from future attacks by other sea captains visited by clockwork avatars. Not all of them made it to the island before their clockwork guides collapsed upon the restoration of the fifth shard. In a last desperate act, the Clockwork Man may have told them where to go and who to seek to find what they need to get to the Lost Isle. If the heroes aren't careful, they may find a crew waiting for them upon their return to Freeport or a few weeks down the road.

A MERCHANT'S FAVOR

If the heroes manage to save Rosabelle's life and return her to Freeport, Signore Anton Valducci is very grateful. He doubles their rewards and promise to give them future assistance whenever they need it. Signore Anton also keeps them in mind when he has need of adventurers in the future. If the heroes have struck a relationship with the Kodath, then Signore Anton would love to negotiate contracts with them for their unique arts (and potentially new smuggling operations).

Of course, this is Freeport, and nothing is ever as it seems. While Signore Anton obviously loves his daughter, he is by no means an honest man. Like most notables in the City of Adventure, Signore Anton is involved in many shady dealings and schemes. When the time comes for dirty work, it is the heroes who may find their hands stained with it.

HEXWORTH

Vallon's background is a mystery that involves Hexworth. Since he has no magical abilities of his own, why does Vallon run from the Empress's Inquisitors? Should Vallon survive this adventure, he may directly or indirectly involve the heroes in his troubles.

SECOND CHANCES

If the heroes failed to keep all of the shards in place (especially if the clockwork spider succeeded in its attempt to sink the *Akinaka*) then they'll need to recover it or find a replacement. Perhaps the Shrouded Savior appears to the heroes and informs them that it may be possible to use one of the shards collected by the Obsidian Brotherhood. As the Brotherhood won't give it freely, the heroes have to steal it or find an unrecovered one.

Should the Clockwork Man get free, then the Shrouded Savior may recruit the heroes to set another trap. This involves *five* shards, making the heroes' actions against the Brotherhood that much greater. They also need to travel to the land where the Clockwork Man is currently creating order and bait him to the trap. Good luck.

BALANCE OF POWER

The arrival of the Kodath in Freeport could shake up the balance of power in Bloodsalt. Currently, Draegar Redblade and his hobgoblin muscle control Bloodsalt and have earned the hatred of the orcish population. The

introduction of a group of well-disciplined half-orcs could threaten that control. Similarly, the Captains' Council is also very concerned. While the hobgoblins would help to keep the orcs in check, the Kodath may inspire the orcs and their brethren to reassess their situation.

This could lead to very interesting secret alliances and schemes to keep Kodath principles out of Freeport. New schools dedicated to teaching the *Taopar* may be targets of arson, Kodath ships may see an increase in piracy, and assassinations of prominent Freeporters may be blamed on the newcomers. Alternatively, Kodath-led orcs and half-orcs may overtly war with Draegar's hobgoblins, leading to a vicious gang war that could spill into the other districts.

PLAYER HANDOUTS

Mr. Kale,

I should like a word with you this evening regarding a matter of some importance. I know that you are about to embark on a journey and this concerns our mutual missing friend at the Institute. Please meet me at the Pug's Mug at seven o'clock. I shall be alone and expect the same consideration. I shan't be hard to find there, as my signature is my attire.

*Sincerely,
The Lady in Black*

CHARACTERS, CREATURES, & RELICS

This section includes descriptions and statistics of the narrator characters, vessels, creatures, and relics contained in this adventure.

NARRATOR CHARACTERS

This section includes information on narrator characters and vessels. For convenience, narrator characters are grouped with their vessels, followed by characters unaffiliated with sea vessels.

THE AKINAKA

The *Akinaka* (or “Dagger”) is a schooner of Kizmirian design. Technically, it is the *Akinaka II*, as Captain Banu scrapped her original vessel after it had sustained so much damage that patchwork repairs weren’t enough to keep it sea-worthy for long. This second vessel looks much like the first, and most of Banu’s adversaries believe it to be the same vessel.

The *Akinaka* has eight Titan GG swivel guns mounted on its rails; two on the bow, four on the main deck, and two on the aft. These guns are normally used to dissuade boarding actions by shooting a wide spread of lead pellets. The swivel guns are generally only used prior to the *Akinaka* crewmen boarding the other ship, as the shot from a swivel gun does not discriminate between friend and foe.

One particularly interesting feature of the *Akinaka* is the presence of several hookahs. These long-stemmed water-pipes have four hoses for

social smoking. The drug of choice is normally snakeweed, although Captain Banu keeps a small quantity of more exotic drugs on hand for special occasions. Captain Banu never partakes in pipe smoking with the crew; she has her own two-person hookah in her quarter reserved for her ‘special guests’.

AKINAKA MAP KEY

1. BOW

When not in the chapel, Melita can usually be found here. Captain Banu also uses this area when she wants to make a speech to the crew (as she is usually aft, her presence here implies that she wants the crew’s attention).

2. CHAPEL

This area of the ship is dedicated to the God of the Sea. A small altar is nailed to the floor and hanging nets display various artifacts from the sea. There are also two lockers in here. One stores the hookahs and the emergency gunpowder supply, while the other contains Melita’s personal and religious items.

3. MAIN DECK

This is where most of the action takes place on board. Four swivel guns and the ballista are mounted on this deck.

4. BANU’S QUARTERS

This is where Captain Banu makes her bed. As per her culture, the room is richly adorned with towels, rugs, blankets, and pillows which must be replaced on a fairly regular basis due to dampness. In addition to the numerous trinkets that she’s gathered over the years, Captain Banu also keeps her hookah and her box of *lokum* in her quarters. Her most prized possession, a chessboard with gold and silver playing pieces (value 25L in Freeport currency).

5. GUEST QUARTERS

This section of the vessel is the guest quarters by default. Originally the First Mate’s quarters, Melita had no use for it. It was next offered to Vallon, but he preferred to sleep with the crew. Currently, it’s unoccupied and acts as extra storage. If the heroes are not part of the crew and made arrangements for comfortable quarters, then they are housed here.

6. AFT DECK

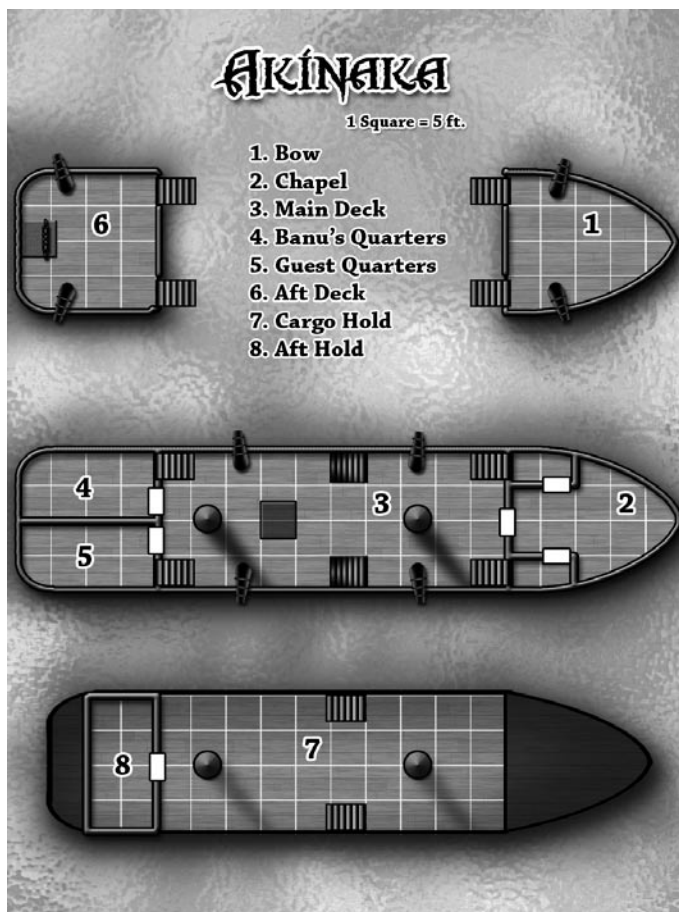
This is where the steering wheel is located. The aft deck also contains two swivel guns that can be turned to protect the deck. Captain Banu prefers to steer the ship herself and as such can usually be found here.

7. CARGO HOLD

This is where the crew sleeps and the cargo is stored. This is where the heroes are housed by default.

8. AFT HOLD

This is where most of the gunpowder, fresh water, and wine are stored.



FIREARMS

Firearms are in their infancy in the World of Freeport (although they are far more technologically advanced in the decade or so of their development than in our own world history) and several pirates have started using them. Full descriptions of firearms are given in the *True20 Freeport Companion*. For purposes of this adventure, only the Privateer FP pistol and the Titan GG swivel gun are used.

It takes 3 rounds to reload a firearm. If a character ever rolls a natural one when using a firearm, then the firearm is considered jammed and takes another 3 rounds to clear (the more robust Firearm Misfires chart from the *True20 Freeport Companion* may be substituted if available).

If you aren't using firearms in your campaign, simply substitute other ranged weapons (such as a heavy crossbow) and replace Firearms Training with another feat.



CAPTAIN'S PRIVATEER

The captain's privateer is a pistol that has two barrels in an over-and-under design. Both barrels can be loaded at the same time. Once the pistol has been fired, the wielder can take a move action to rotate the barrels and fire the second shot. It takes 6 full rounds to reload the pistol, although the wielder can choose to reload only one barrel in the usual 3 rounds.

TABLE 6.1 FIREARMS

WEAPON	DAMAGE	CRITICAL	DAMAGE DESCRIPTOR	RANGE INCREMENT	SIZE	COST	WEIGHT
Privateer FP	+4	20/+4	Ballistic	30 ft.	Small	400 L	4 lb.
Titan GG	+6	20/+3	Ballistic	Special	Large	1500 L	12 lb.
Captain's Privateer	+6	20/+4	Ballistic	30 ft.	Small	1000 L	5 lb.

IRYANA BANU (REP +1)

Type: 6th Level Humanoid (Azhar Warrior 6)

Size: Medium

Speed: 30 ft.

Abilities: Str +3, Dex +4, Con +1, Int +2, Wis +2, Cha +3

Skills: Acrobatics 8 (+11)*, Bluff 8 (+11), Climb 3 (+5)*, Diplomacy 8 (+11), Intimidate 7 (+11), Knowledge (tactics) 6 (+8), Notice 4 (+6), Profession (pilot) 6, Sense Motive 4 (+7), Swim 4 (+5)*

Feats: Armor Proficiency (light), Attack Focus (scimitar), Attractive, Darkvision, Elemental Resistance (fire), Firearms Training, Improved Initiative, Psychic Shield (6th level), Two Weapon Defense, Two Weapon Fighting, Weapon Training, Whirlwind Attack**

Traits: Azhar Background traits, Determination

Combat: Attack +11 (+6 base, +4 Dex, +1 magic), Damage +6 (scimitar of duplication, 18-20/+3), Defense Dodge/Parry +10/+9 (+6 base, +4 Dex/+3 Str), Initiative +8; Conviction 5

Saving Throws: Toughness +2 (+1 Con, +1 leather), Fortitude +6 (+5 base, +1 Con), Reflex +6 (+2 base, +4 Dex), Will +4 (+2 base, +2 Wis)

*Skills adjusted for armor check penalty.

Cold Vulnerability: Azhar suffer +3 to the Difficulty of saving throws against cold-based attacks (including Toughness saves)

****Whirlwind Attack:** If you do not move more than 5 ft. before you attack, you can choose to make one melee attack against each opponent within reach. Each attack made in this manner suffers a cumulative -1 penalty, so the modifiers on each attack would be -1 on the first attack, -2 on the second, -3 on the third, and so on. When you use the Whirlwind Attack feat in a round, you cannot use other feats, abilities, or supernatural effects like heroic surge or Cleave that can give you extra attacks in the same round.

Equipment: Leather armor, Scimitar of Duplication, various knives, captain's privateer pistol.

"Careful, laddie. She may favor you tonight, but you're a passing fancy. The Captain is obsessed with her vengeance first and foremost. Believe me, I know of what I speak."

—VALLON

Captain Iryana Banu is not native to Freeport or to the Continent. She comes from the same continent that sports the city of Mazin, southwest of the Serpent's Teeth. She was the daughter of a sea merchant that was forced into piracy when the new Shah of her homeland imposed brutal taxes on shipping due to politics. Captain Banu became a pirate after her father's smuggling was discovered and he was put to death. She has not seen her homeland in six years, preferring to prey on the ships between her homeland and the Continent and using Freeport and Mazin to sell her ill-gotten booty.

Captain Banu is a slim azhar with long curly black hair and copper skin. She has a few light facial scars and is not considered particularly attractive amongst her own people, but her exotic appearance adds to her appeal amongst other races. She usually keeps her hair tucked away beneath a turban and tends to wear loose-fitting clothes. She goes barefoot aboard the *Akinaka*, but wears slippers when disembarking. One item Captain Banu is never without is her silver necklace, upon which hangs a symbol of the God of Luck.

The captain has a pleasant demeanor and an ever-present smile, but she has the eyes of a predator. She is polite to a fault, whether during witty banter or a duel to the death. She is a passionate lover, but fears long-term attachments.



The Captain enjoys *shantaj*, or chess, against good opponents. She also has a fondness for *lokum*, a confection that resembles a cube of pink jelly. Very few confectioners in Freeport know how to make it.

If expecting trouble, Captain Banu dons leather armor. She prefers to use her magical pearl-handled scimitar in combat. While considered little more than a parlor trick amongst land-lubbers, the scimitar's ability to duplicate itself enables her to fight efficiently while aboard a ship.

MELITA TANITH (REP +2)

Type: 5th Level Humanoid (Half-elf Adept 5)
Size: Medium
Speed: 30 ft.
Abilities: Str +1, Dex +1, Con +0, Int +2, Wis +3, Cha +0
Skills: Acrobatics 3 (+4), Concentration 3 (+6), Craft 2 (+4), Diplomacy 0 (+2), Gather Information 0 (+2), Knowledge (supernatural) 2 (+4), Knowledge (theology & philosophy) 2 (+4), Language (Common) 1, Medicine 2 (+5), Notice 0 (+5), Profession (pilot) 5 (+8), Search 0 (+4), Survival 4, Swim 5 (+6)
Feats: Imbue Item, Power x5, Night Vision, Talented (Diplomacy and Gather Information), Talented (Notice and Search), Widen Power
Traits: Half-elf Background traits, Powers (rank 8, bonus +11, Wis, save Difficulty 16, Cure, Elemental Blast, Nature Reading, Second Sight, Water Breathing, Water Shaping)
Combat: Attack +3 (+2 base, +1 Dex), Damage +1 (hook, crit 20/3), Defense Dodge/Parry +3/+3 (+2 base, +1 Dex/+1 Str), Initiative +1; Conviction 5
Saving Throws: Toughness +0, Fortitude +1 (+1 base), Reflex +2 (+1 base, +1 Dex), Will +7 (+4 base, +3 Wis)
Equipment: Hook, dagger, various trinkets. Melita also carries a number of charms. She usually has small packets of seaweed that, when chewed, act as a single use of Cure (power check of 10) and dried tuna gills that, when placed against the neck, magically transform into usable gills, granting the wearer 10 charges of Water Breathing (power check equal to 10 + hero's level). The wearer can peel the gills off at any time and Melita can re-enchant it later. Melita has four sets of gills and usually keeps 10 seaweed packets at any given time.

“Don't let the freak show distract you, mate. When the God of Luck turns his back on us, you'll be thankful that the sea-witch is on our side.”

—VALLON

In addition to being the First Mate, Melita Tanith is also a sea-witch, a priest that worships the God of the Sea. Melita has a habit of holding conversations with the waves, a practice that makes her seem quite mad while aboard ship. Melita is, however, quite perceptive, and she is fiercely loyal to Captain Banu. In addition to being a healer and “magical cannon” aboard the *Akinaka*, Melita acts as the ship's navigator.

Melita is a half-elf, born of a human father and an aquatic elven mother. She keeps her green hair tightly braided in cornrows and her olive skin is clammy to the touch. Melita generally wears as little clothing as possible, wearing an easily-shed cloak only on the coldest days. This is due to her frequent dips in the sea, in which she claims that too much clothing hinders her movements.



VALLON (REP +1)

Type: 4th Level Humanoid (Human Warrior 4)
Size: Medium
Speed: 30 ft.
Abilities: Str +4, Dex +2, Con +3, Int +0, Wis +1, Cha +2
Skills: Acrobatics 6 (+8), Intimidate 7 (+9), Knowledge (tactics) 5 (+5), Notice 5 (+6), Profession (sailor) 5 (+6), Swim 4 (+5)
Feats: Attack Focus (cutlass), Attack Focus (firearms), Attack Specialization (cutlass), Attack Specialization (firearms), Firearms Training, Improved Initiative, Lightning Reflexes, Weapon Training
Traits: Human Background traits
Combat: Attack +6 (+4 base, +2 Dex), Damage +7 (cutlass), Defense Dodge/Parry +6/+8 (+4 base, +2 Dex/+4 Str), Initiative +6; Conviction 4
Saving Throws: Toughness +3 (+3 Con), Fortitude +7 (+4 base, +3 Con), Reflex +3 (+1 base, +2 Dex), Will +2 (+1 base, +1 Wis)
Equipment: Four pistols, cutlass, dagger

“He may not have been born with efreeti blood, but there's more fire in his veins than most azhar I know.”

—IRYANA BANU

Vallon is the bosun of the *Akinaka*. Unlike most of the crew, Vallon (he claims no last name) is from the Continent. He claims to be from the Ivory Ports, but in truth he is from Hexworth. Accused of a plot against the Empress, Vallon (not his real name) escaped to Freeport. He'd served aboard a number of vessels before he met Captain Banu and joined her crew. Originally a romantic partner, Vallon has since become one of the Captain's closest friends.



Vallon is a tall, powerfully built man with a shaved head and red goatee. As a testament to his Continental origins he wears traditional “Freeport pirate” garb as opposed to the loose-fitting attire of his mates. Vallon keeps three pistols tucked into a strap when expecting trouble, but generally keeps a cutlass and a knife with him at all times. He is often called “dwarf-blooded” due to his large and frequent mood swings.

AKINAKA CREWMAN (MINION)

Type: 3rd Level Humanoid (Human Ordinary 1/Warrior 2)
Size: Medium
Speed: 30 ft.
Abilities: Str +1, Dex +1, Con +1, Int +0, Wis +0, Cha -1
Skills: Acrobatics 5 (+5)*, Climb 5 (+5)*, Notice 4 (+4), Profession (sailor) 5 (+6), Swim 4 (+3)*
Feats: Armor Proficiency (light), Attack Focus (cutlass), Firearms Training, Quick Draw, Weapon Training
Traits: Determination, Human Racial Background traits
Combat: Attack +3 (+2 base, +1 Dex) (+4 with cutlass), Damage +5 (cutlass, crit. 20/+4), Defense Dodge/Parry +3/+3 (+2 base, +1 Dex/+1 Str), Initiative +1
Saving Throws: Toughness +2 (+1 Con, +1 leather), Fortitude +4 (+3 base, +1 Con), Reflex +2 (+1 base, +1 Dex), Will +1 (+1 base)
Equipment: Leather armor, light crossbow, cutlass, daggers

*Skills adjusted for armor check penalty.

The *Akinaka* carries a crew of 40 in addition to the Narrator characters on the previous pages. Most of these pirates, like her captain, are also from the southlands. A sizeable minority are Kizmirian, leaving only a handful of the crewmen from the rest of the Continent. While Captain Banu does not discriminate based on gender, only four of her crewmen (besides Melita and herself) are female.

THE BLOODY LACEDON

An Ivory Port vessel of Rolland architectural design, the *Bloody Lacedon* was formerly known as the *Fearless Lady*. The sloop was renamed after a particularly vicious aquatic ghoulish attack during a severe storm that decimated the crew and sent the survivors locking themselves in below. Only Captain Raston, who'd taken the wheel, refused to accompany them. Instead, he spun the wheel into the storm, drew his cutlass and dagger, and threw himself onto the deck against the surprised ghoulish. During the fierce melee that followed, the ghoulish managed to slash Raston's face with its claws before the enraged captain slit its throat. He then calmly walked around the deck and killed all of his wounded crew before throwing their bodies overboard.

The captain was lucky to have avoided getting ghoulish fever, but something about him had changed. Prior to the ghoulish attack, most merchants knew that they'd be treated well if they surrendered to Captain Raston without a fight. Afterwards, all bets were off. Acting as if the attack were almost a rite of passage, Captain Raston, or "Ghoulish Face" as he was now called, renamed the ship the *Bloody Lacedon*. His new crew has a reputation for ruthlessness and most merchant vessels attempt to flee at all costs when they see the *Lacedon* approach. The *Bloody Lacedon* boasts six swivel-mounted guns.

BLOODY LACEDON KEY

1. MAIN DECK

All six guns are mounted on this deck. The decayed skeletal remnants of the *Lacedon* that marked Ghoulish Face are still tied to the bow.

2. FIRST MATE'S QUARTERS

This is Oswald's quarters. It looks more like a dungeon than a sleeping area, filled with manacles, chains, and other bondage/torture devices. In his previous job, Oswald was trained as an interrogator and he takes pride in his work. The worst punishment any member of the crew can receive is a night in the First Mate's Quarters (more than one crewman shot or stabbed himself to death rather than face that punishment).

3. CAPTAIN'S QUARTERS

This is Ghoulish Face's quarters. It is actually rather well furnished, as Ghoulish Face considers himself a "gentleman of the sea" (a rather ruthless one, but a gentleman still). He is surprisingly kind to female captives, allowing them to sleep in his quarters without forcing them to do anything against their will. Ghoulish Face has a rather extensive collection of goblets, plates, and utensils that were destined for Continental aristocrats.

4. THE AFT

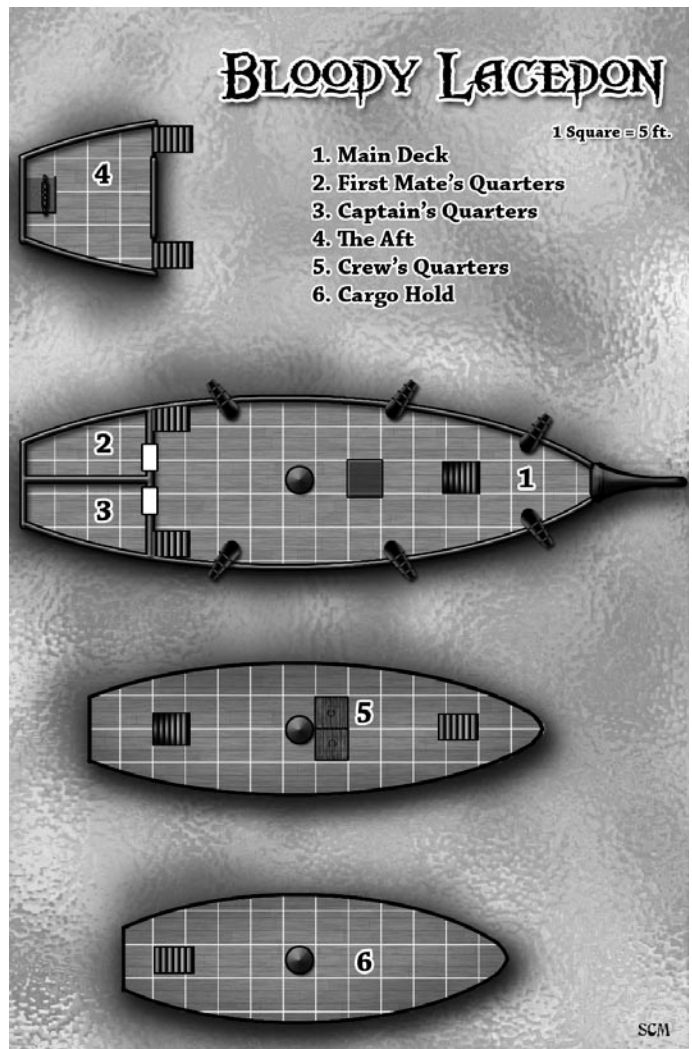
This is where Ghoulish Face steers the ship. Both he and Oswald are usually here, although Oswald takes to the main deck if a boarding action is imminent.

5. CREW'S QUARTERS

This is the crew's quarters. Gunpowder and shot is kept here as well for easy access.

6. CARGO HOLD

This is where Ghoulish Face keeps his booty. During this adventure, it is relatively empty except for food and water stores.



THOMAS "GHOULISH FACE" RASTON (REP +1)

Type: 5th Level Humanoid (Human Warrior 5)

Size: Medium

Speed: 30 ft.

Abilities: Str +1, Dex +3, Con +2, Int +2, Wis +1, Cha +4

Skills: Acrobatics 8 (+10)*, Bluff 7 (+11), Intimidate 7 (+11), Knowledge (tactics) 8 (+10), Notice 4 (+5), Profession (pilot) 4 (+5), Profession (sailor) 4 (+5), Sense Motive 6 (+7), Swim 4 (+3)*

Feats: Armor Proficiency (light), Attack Focus (cutlass), Attack Focus (pistol), Attack Specialization (cutlass), Firearms Training, Improved Initiative, Taunt, Two-Weapon Fighting, Weapon Training

Traits: Determination, Human Background traits

Combat: Attack +8 (+5 base, +3 Dex), Damage +5 (cutlass, crit 19-20/+3), +4 (pistol, crit 20/+4), Defense Dodge/Parry +8/+6 (+5 base, +3 Dex/+1 Str), Initiative +7; Conviction 5

Saving Throws: Toughness +3 (+2 Con, +1 leather), Fortitude +6 (+4 base, +2 Con), Reflex +4 (+1 base, +3 Dex), Will +2 (+1 base, +1 Wis)

Equipment: Leather armor, captain's privateer, cutlass, dagger.

*Skills adjusted for armor check penalty.

"Steer clear of Ghoulish Face. He's insane."

—CAPTAIN SCARBELLY

Thomas "Ghoulish Face" Raston is one of the scariest pirates in the Serpent's Teeth, and that's saying something. He has a reputation for

DIVERSE CREWS

The crew descriptions only give statistics for a crewman of the dominant race/background on board. In most situations, the statistics can be used for members of a different background with little, if any, adjustment. Just use common sense.

his ruthlessness and his unorthodox tactics (unorthodox even by Freeport standards). While Ghoul Face Raston has a cadaverous appearance that is not the origin of his nickname. He has four clawed scars going down the length of his face from a one-on-one battle with a lacedon. Raston won the fight and paid handsomely for a priest to remove the ghoul fever. He lashed the lacedon's body to the front of his ship, which he renamed the *Bloody Lacedon*. Today, most of the flesh of the lacedon has rotted away, leaving only a crusted skeleton.



Captain Raston is interested in the Brass Cipher. He has an indecipherable treasure map that he believes leads to the greatest treasure trove ever hidden by a pirate, but he needs the Brass Cipher to decode it. Ghoul Face learned of the discovery of the Brass Cipher from the Lobstermen and has decided to persuade Tristan Kale to sell it to him.

Ghoul Face Raston is a tall, lanky man built from skin and bones. He has rusty, thin, hair and sunken eyes that make him appear corpse-like. Four jagged scars streak his face. Ghoul Face considers himself a gentleman of sorts and wears well-made, if worn clothes. A long burgundy coat that hangs off his bony shoulders and he keeps his long stringy hair pulled back in a tail.

OSWALD GREENTOOOTH (REP +0)

Type: 3rd Level Humanoid (Hobgoblin Warrior 3)
Size: Medium
Speed: 30 ft.
Abilities: Str +2, Dex +1, Con +3, Int +1, Wis +0, Cha +1
Skills: Acrobatics 6 (+5)*, Intimidate 6 (+7), Notice 6 (+8), Stealth 6 (+7)*, Swim 6 (+4)*
Feats: Armor Proficiency (light), Improved Disarm, Improved Trip, Exotic Weapon Proficiency (whip), Firearms Proficiency, Night Vision, Talented (Notice and Stealth), Two-Weapon Fighting, Weapon Training
Traits: Determination, Hobgoblin Background traits
Combat: Attack +4 (+3 base, +1 Dex), Damage +5 (battle axe, crit 20/+4), or +2 (whip, crit 20/+3), Defense Dodge/Parry +4/+5 (+3 base, +1 Dex/+2 Str), Initiative +1; Conviction 3
Saving Throws: Toughness +5 (+3 Con, +2 studded leather), Fortitude +6 (+3 base, +3 Con), Reflex +2 (+1 base, +1 Dex), Will +1 (+1 base)
Equipment: Studded leather armor, battle axe, whip, 3 pistols.

*Skills adjusted for armor check penalty.

Oswald Greentooth is the *Bloody Lacedon's* First Mate. Originally part of Draegar Redblade's company, Oswald had his fortune read by an orc soothsayer, who told him that his fortune lay in the sea. Chance brought him to Ghoul Face as the captain was looking for a new First Mate. Ghoul Face hired him and so far the arrangement has been a good one. Oswald has (literally) whipped the crew into shape and is often at the forefront of boarding actions.

Oswald is a hobgoblin male with dark red hair and red-orange skin. His left incisor, pulled out during an orcish torture session (Oswald is missing a finger on his left hand from the same incident) has been replaced with a jade replica. He is devoted to Ghoul Face, who he considers the bravest human that he has ever met.



In combat, Oswald enjoys using his whip to disarm or trip opponents and then follow it with a blow from his battle axe. While he carries three pistols across his chest, he rarely uses them.

BLOODY LACEDON CREWMAN (MINION)

Type: 1st Level Humanoid (Human Warrior 1)
Size: Medium
Speed: 30 ft.
Abilities: Str +1, Dex +1, Con +1, Int +0, Wis -1, Cha +0
Skills: Acrobatics 4 (+5), Climb 4 (+5), Intimidate 4 (+4), Profession (sailor) 4 (+3), Swim 4 (+5)
Feats: Attack Focus (cutlass), Cleave, Lightning Reflexes, Tough, Weapon Training
Traits: Determination, Human Background traits
Combat: Attack +3 (+1 base, +1 Dex, +1 feat), Damage +4 (cutlass, crit 19-20/+3), Defense Dodge/Parry +2/+2 (+1 base, +1 Dex/+1 Str), Initiative +1
Traits: Human Racial Background traits
Saving Throws: Toughness +2 (+1 Con, +1 feat), Fortitude +3 (+2 base, +1 Con), Reflex +3 (+1 Dex, +2 Lightning Reflexes), Will -1 (-1 Wis)

The 40-man crew of the *Bloody Lacedon* are a motley bunch and many are half-insane (a popular Freeport tavern joke finishes with "and the rest are totally insane"). This makes them dangerously unpredictable in combat. While they appear disorganized, the crew has a healthy respect for Ghoul Face and follow his orders. Those that refuse are often treated to creatively injurious punishments for their disobedience.

THE SEA WOLF

The *Sea Wolf* is an interesting pirate vessel, if indeed it can be considered one. The *Sea Wolf* is actually a long ship that has been heavily modified with bits and pieces of other vessels. While still primarily rowed, the *Sea Wolf* is capable of sailing under its own power.

Unlike most pirate ships, the *Sea Wolf* does not directly attack merchant vessels; instead, it waits until a battle is finished and swoops in to collect the scraps. Its crew is more akin to scavengers, looting what remains inside sunken vessels or with the flotsam. The *Sea Wolf* harbors a dark secret that threatens anyone unfortunate enough to be hanging on to floating debris for survival: the leaders of the *Sea Wolf* are were-sharks and hungry for fresh meat.

The crew of the *Sea Wolf* worships the Scavenger, a demi-god that has aspects of the God of the Sea and the God of Death. They believe that anything left over from a sea battle is a gift for them to use in the Scavenger's name. Thus, the *Sea Wolf* tends to prowl well-traveled sea lanes, although recently it has noticed a number of ships veering from the established lanes toward some unknown location. Currently, the *Sea Wolf* is following the *Zhe'Tok*.

Due to the nature of its masters, the *Sea Wolf* could have many interesting items in its hold. Should the heroes have a chance to search

through it, you could leave a lot of interesting artifacts laying around that have significance in your campaign. Perhaps there are clues to another unknown land, or perhaps a stolen document mentions an unfinished mission.

SEA WOLF MAP KEY

1. MAIN DECK

The main deck is the life blood of the *Sea Wolf*. The crew works and sleeps on the main deck to “be closer to the God of the Sea.” Father Gad sees the vessel as a temple as much as a ship, so an altar to the God of the Sea has been nailed to the front of the vessel, where Father Gad can preach while the faithful rows to his rhythm.

2. CARGO HOLD

This deck contains a large amount of debris from sunken vessels, much of it barnacle-encrusted. Still, it’s possible that a discerning eye might find something of value amidst the junk.

FATHER GAD (REP +1)

Type: 5th Level Humanoid (Augmented, Human, Shapechanger; Animal 3/Adept 2)

Size: Medium

Speed: 30 ft; swim 40 ft

Abilities: Str +0, Dex +1, Con +1, Int +2, Wis +2, Cha +3

Skills: Acrobatics 4 (+5), Intimidate 3 (+6), Knowledge (supernatural) 2 (+4), Notice 4 (+6), Search 4 (+6), Sense Motive 4 (+6), Swim 4 (+4)

Feats: Improved Initiative, Lightning Reflexes, Power, Rage, Weapon Training

Traits: Alternate Form, Amphibious, Blindsight, Blood Rage, Human Background Traits, Lycanthropic Empathy, Power (rank 5, bonus +7, Wis, save Difficulty 13, Mind Touch, Sleep), Scent, The Talent

Combat: Attack +2 (+2 base), Damage +3 (trident, crit 20/+4), Defense Dodge/Parry +3/+2 (+2 base, +1 Dex), Initiative +5

Saving Throws: Toughness +3 (+1 Con, +2 natural), Fortitude +4 (+3 base, +1 Con), Reflex +6 (+3 base, +1 Dex, +2 Lightning Reflexes), Will +3 (+2 base, +1 Wis)

Blood Rage: If a wereshark sees blood then it automatically enters a rage, focused on attacking any wounded person in range. A wereshark can attempt to resist this effect by making a Difficulty 15 Will save.

Alternate Form: A wereshark can assume a bipedal hybrid form or the form of a shark. In these alternate forms the wereshark’s abilities become Str +2, Dex +3, and Con +2. Furthermore the wereshark gains a natural bite attack and its speed increases by 10 feet in hybrid form. It gains a swim speed of 60 ft in shark form but can no longer move on land. The “Feats”, “Traits”, “Combat” and “Saving Throws” lines of the wereshark’s stat block now read like this:

Feats: Attack Focus (net), Improved Initiative, Lightning Reflexes, Rage, Weapons Training

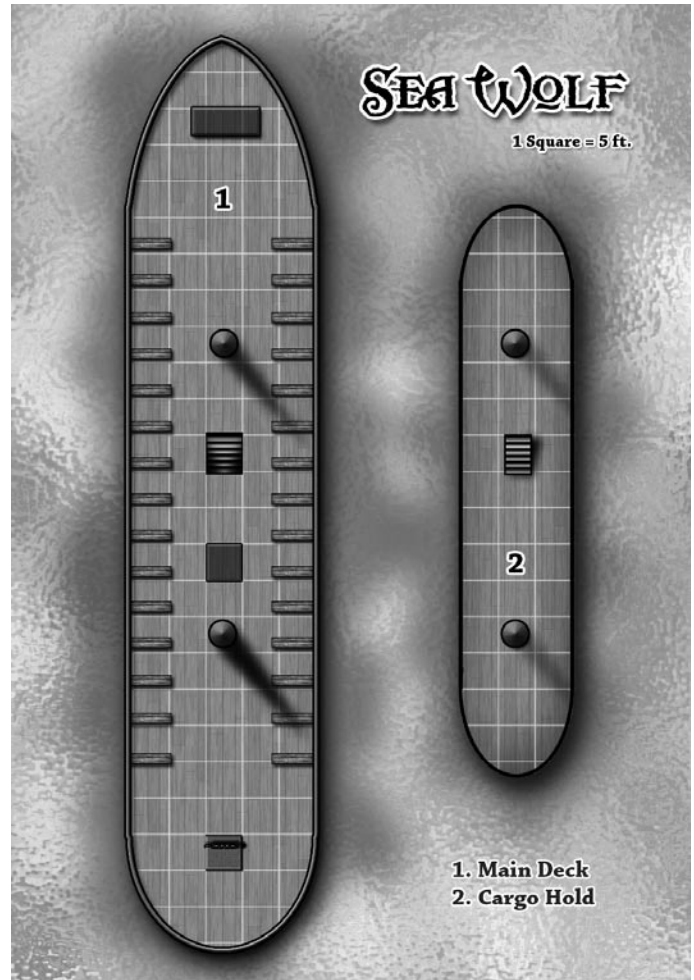
Traits: Alternate Form, Amphibious, Blindsight, Blood Rage, Human Background Traits, Lycanthropic Empathy, Scent

Combat: Attack +6 (+3 base, Dex +3) (+7 with net), Damage +6 (trident, crit 20/+4), +3 (bite), Defense Dodge/Parry +5/+7 (+3 base, +2 Str/+3 Dex), Initiative +7

Saving Throws: Toughness +4 (+2 Con, +2 natural), Fortitude +5 (+3 base, +2 Con), Reflex +8 (+3 base, +3 Dex, +2 Lightning Reflexes), Will +1 (+2 base, +1 Wis)

“Eating me will be a religious experience?”

—ANONYMOUS VICTIM



Father Gad is the captain and high priest of the *Sea Wolf*. As a priest of the Scavenger, Gad has shed his old life and is dedicated to leading his “school” in worship. Gad sees the sudden pull of ships from regular shipping lanes as divine favor and he is eager to reap the rewards. So far, the *Zhe'Tok* has given him plenty for which to give thanks to the Scavenger.



In human form, Father Gad is a scrawny, middle-aged man with long stringy hair and wild eyes. In his were-forms, however, Father Gad is a fearsome opponent. He uses his Sleep power to incapacitate prey and then nets any that don’t succumb. He’ll then rush into combat in hybrid form, using his trident and biting any that foolishly try grappling with him.

SEA WOLF CREWMAN (MINION)

Type: 1st Level Humanoid (Human Ordinary 1)

Size: Medium

Speed: 30 ft.

Abilities: Str +1, Dex +0, Con +0, Int +0, Wis -1, Cha +0

Skills: Profession (sailor) 4 (+3), Notice 4 (+3), Search 4 (+4), Swim 4 (+5)

Combat: Attack +0, Damage +4 (spear, crit 19-20/+4), Defense Dodge/Parry +0/+1 (+1 Str), Initiative +0

Saving Throws: Toughness +0, Fortitude +0, Reflex +0, Will -1 (-1 Wis)

THE KODATH

The Kodath are half-orcs, although they've been a distinct cultural entity for so long that they no longer consider themselves a composite race. Unlike their brutish kin, the Kodath are a lawful people, often quoting from the *Taopar* ("Ordered Path"), a way of life written by the warrior-philosopher Kai'Doon Rao. While savage fighters, Kodath warriors are honorable opponents.

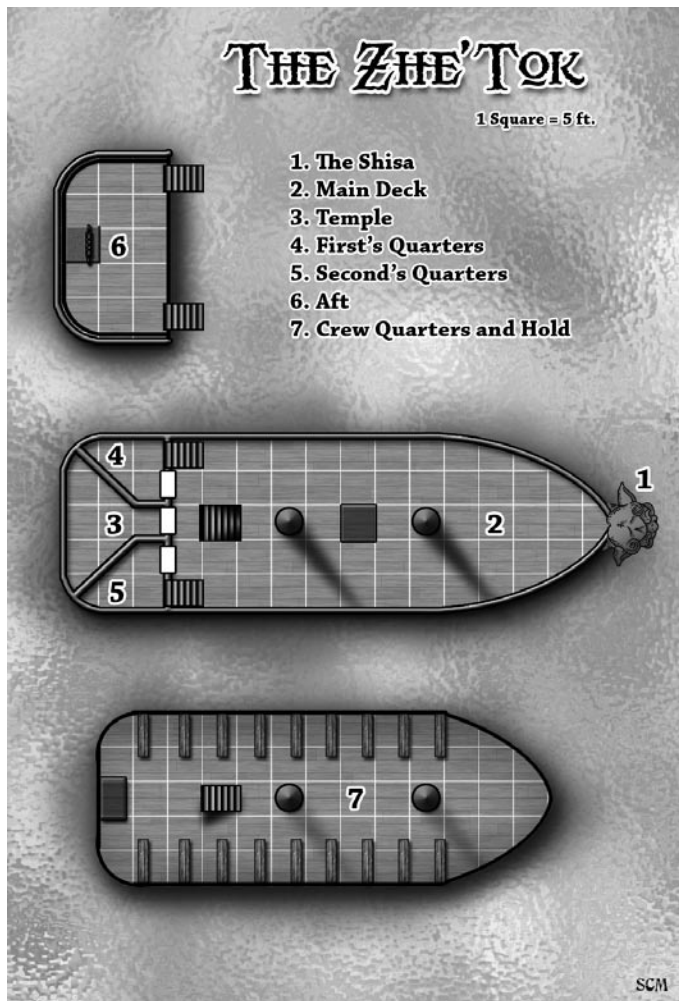
As proponents of law, the Kodath respect their clan, family, and themselves, in that order. This is reflected in their names; clan first, followed by family and personal names. Thus, Kai'Doon Rao would simply be known as Rao amongst friends and family, Doon Rao amongst his fellow clansmen, and Kai'Doon Rao to everyone else (Kai'Doon Rao was actually called "Rao the Great" during his lifetime, as it was his own teachings that established the current model).

In *True20* terms, the Kodath are mechanically no different from their Freeport cousins. Use the half-orc background for Kodath. If you have *True20 Worlds of Adventure* then most Kodath would be of the samurai background and outfitted accordingly. Kodath arms and armor tend to reflect East Asian (especially Japanese) designs, although they tend to have a fiercer style (serrated blades, horned helmets, etc).

The Kodath have no experience with gunpowder and are quite surprised to see guns in action. Unfortunately, they have a tendency to see such items as "demonic" at first, although a quick display is all that is necessary to show a Kodath that it is simply an advanced weapon.

The vast majority of the *Sea Wolf's* crew is human, although they all seek to be blessed with lycanthropy as a reward for their dedication. As followers of the Scavenger, all crewmen shave their heads and file their teeth into points. They follow the commands of Father Gad (and, in his absence, the other were-sharks) to the letter, even if they are ordered to their deaths. Fortunately for them, as scavengers, the *Sea Wolf* is more likely to withdraw from battle than fight.

In addition to the normal 30-man crew, two members of the *Sea Wolf* are, like Father Gad, were-sharks. These are Brother Dane, who normally keeps an eye on the *Zhe'Tok* in shark form, and Sister Aine, the ship's bosun. These two use the regular were-shark rules in the **Creatures** section.



THE ZHE'TOK

The *Zhe'Tok* (or "Honor's Fist" in the Kodath tongue) is a vessel that hails from a land beyond the Lost Isle. Unlike the other vessels encountered in this adventure, the *Zhe'Tok* is not a pirate ship. It is, in fact, a pirate-hunting ship. That said the *Zhe-Tok*, with its ornate design and fearsome *shisa* (lion-wolf) head on the bow, appears to most Freeporter eyes to be a pirate vessel.

Until recently, the *Zhe'Tok* was commanded by Tor'Shek Vee. It was to Vee that the clockwork avatar appeared and led him towards the Lost Isle. During a conversation with his second, Vai'Jor Thane, Vee revealed what he would do with the treasure that they were about to discover. Thane was horrified, claiming that such a prize would grant too much power to one man, the antithesis of the way of *Taopar*. An argument ensued, leading to a blood challenge.

The clockwork avatar tried to intervene, but as an agent of law could not interfere. In addition, Thane argued that, should he win, the clockwork avatar had to leave the *Zhe'Tok* forever and neither it or any of its kin could attack the crew of the *Zhe'Tok*. The clockwork avatar agreed, knowing that Vee was the stronger fighter.

As the two fought, Thane continued to press his case even as he was losing. Vee began to understand the wisdom of his second's words, realizing that he had allowed his own ambition to cloud his judgment. At the end, when it looked as though Thane was about to yield, Vee suddenly pulled his short sword and turned it toward himself. He declared Thane to be the wise one and plunged his blade into his heart.

Thane's first act as captain was to banish the clockwork avatar from the ship. His second act was to give Vee a proper funeral. Then, to his crew's surprise, Thane announced that they would continue to the Lost Isle. Instead of taking the treasure, however, they would protect it from others seduced by agents of this "law without justice."

The *Zhe'Tok* has one great advantage: due to the result of the blood challenge, no clockwork avatars on other vessels can strike against them. They must remain neutral in the battle.

ZHE'TOK MAP KEY

1. THE SHISA

The *shisa* is a lion-wolf like animal native to the Kodath's land. Its fearsome head has been ornately sculpted and carved into the front of the vessel.

2. MAIN DECK

This deck is used primarily for sailing and running martial drills.

3. TEMPLE

This room is dedicated for private reflection on the *Taopar*. Even when not in use, the intense scent of incense lingers in the room. Three copies of the *Taopar* are available for reading. Pan'Lo Skree can often be found here and his meager belongings are kept in a small, ornate box.

4. FIRST'S QUARTERS

This is the First's (captain's) quarters. It was the Second's quarters, but when Vai'Jor Thane took over he simply renamed it. All of Thane's belongings, including his ornate full armor suit, can be found here.

5. SECOND'S QUARTERS

This is where the new second, Gar'Zhen Kord, makes his home. Recently promoted, Kord's quarters are very Spartan; Kord has not gotten used to having his own quarters yet.

6. AFT

This is where the ship is steered. Kord often handles this duty, as Vai'Jor Thane prefers to remain below, lecturing the crew on the *Taopar* as they row.

7. CREW QUARTERS AND HOLD

This is where the crew sleep and row to keep the *Zhe'Tok* moving. There is a small hold in the front of the ship, but as the *Zhe'Tok* is not a pirate vessel there is little need for a great deal of space. Heavy armor takes up most of the cargo space. The chair in the rear is where the First or Second reads inspirational passages from the *Taopar* to motivate the crew.

VAI'JOR THANE (REP +1)

Type: 5th Level Humanoid (Half-orc Warrior 5)
Size: Medium
Speed: 30 ft.
Abilities: Str +4, Dex +3, Con +2, Int +1, Wis +1, Cha +2
Skills: Acrobatics 7 (+8)*, Diplomacy 8 (+10), Intimidate 8 (+10), Profession (sailor) 7 (+8), Sense Motive 7 (+8), Swim 7 (+7)*
Feats: Armor Proficiency (light), Armor Proficiency (heavy), Attack Focus (bastard sword), Attack Specialization (bastard sword), Cleave, Exotic Weapon Training (bastard sword), Improved Initiative, Night Vision, Weapon Break, Weapon Training
Traits: Kodath Background traits, Determination
Combat: Attack +8 (+5 base, +3 Dex) (+10 with mwk bastard sword), Damage +9 (bastard sword, crit 19-20/+3), Defense Dodge/Parry +8/+9 (+5 base, +3 Dex/+4 Str), Initiative +7; Conviction 5
Saving Throws: Toughness +4 (+2 Con, +2 studded leather), Fortitude +6 (+4 base, +2 Con), Reflex +4 (+1 base, +3 Dex), Will +2 (+1 base, +1 Wis)
Equipment: Studded Leather armor, masterwork bastard sword, masterwork short sword

*Skills adjusted for armor check penalty.

"It is said that Vai'Jor Thane is better with his words than with his sword. If you cross swords with him, you'd best regard his words very highly."

—GAR'ZHEN KORD, THANE'S SECOND

Vai'Jor Thane is the "First", or Captain, of the *Zhe'Tok*. Currently, his mission is to protect the treasure from being exploited by others. Toward that end, he's ordered the ship to circle the island and aggressively defend it from any other vessel. Thane has a strong sense of honor and normally warns his opponent before attacking, offering them a chance to turn and leave. All bets are off if they attack first, however.

Vai'Jor Thane is a tall, powerfully built half-orc. He wears his hair in the braids common amongst the Kodath, and his eyes project a keen intellect. While he owns a suit of plate armor, Thane prefers studded leather while fighting at sea. He carries the two curved, serrated blades (treat as a bastard sword and a short sword; if you have *True20 Worlds of Adventure*, use the katana and wakizashi instead). As Kodath are half-orcs and have yet to discover firearms, they get Exotic Weapon Training (bastard sword or katana) and 3 feats as a first level Warrior.



PAN'LO SKREE (REP +1)

Type: 4th Level Humanoid (Half-orc Adept 4)
Size: Medium
Speed: 30 ft.
Abilities: Str +1, Dex +2, Con +0, Int +3, Wis +2, Cha +0
Skills: Acrobatics 6 (+8), Concentration 7 (+10), Diplomacy 6 (+6), Knowledge (physical sciences) 6 (+9), Knowledge (supernatural) 7 (+10), Medicine 6 (+8), Notice 6 (+8), Sense Motive 6 (+8)
Feats: Mind over Body, Night Vision, Power x4, Weapon Training
Traits: Kodath Background traits, Power (rank 7, bonus +10, Int, save Difficulty 15, Cure, Elemental Blast, Elemental Resistance, Enhance Other, Truth-Reading, Wind Shaping), The Talent
Combat: Attack +4 (+2 base, +2 Dex), Damage +2 (punching dagger), Defense Dodge/Parry +4/+3 (+2 base, +2 Dex/+1 Str), Initiative +2; Conviction 4
Saving Throws: Toughness +0 (+0 Con), Fortitude +3 (+1 base, +2 Wis), Reflex +3 (+1 base, +2 Dex), Will +6 (+4 base, +2 Wis)
Equipment: Robe, punching dagger.

Pan'Lo Skree is an onmyōji (see *True20 Worlds of Adventure*), an elemental practitioner. In a sense, Skree is akin to a sea-witch, although he studies the ocean as an elemental force rather than the playground of the Sea God. A believer in balance, Skree supported Thane's challenge and now counsels Thane as he did Vee.

A wizened half-orc, Skree is not as strong as the other Kodath nor does he wear armor. He prefers to use his spells in combat, although he keeps a punching dagger if forced into melee.

ZHE'TOK CREWMAN (MINION)

Type: 2nd Level Humanoid (Half-orc Warrior 2)
Size: Medium
Speed: 30 ft.
Abilities: Str +2, Dex +1, Con +1, Int -1, Wis +0, Cha -1
Skills: Acrobatics 4 (+3)*, Intimidate 5 (+4), Profession (sailor) 5 (+5), Swim 5 (+3)*
Feats: Armor Proficiency (light), Armor Proficiency (heavy), Attack Focus (bastard sword), Cleave, Exotic Weapon Training (bastard sword), Night Vision, Weapon Training
Traits: Determination
Combat: Attack +3 (+2 base, +1 Dex)(+4 with bastard sword, Damage +6 (bastard sword, crit 19-20/+3), Defense Dodge/Parry +3/+4 (+2 base, +1 Dex/+2 Str), Initiative +1; Conviction 3
Saving Throws: Toughness +3 (+1 Con, +2 studded leather), Fortitude +4 (+3 base, +1 Con), Reflex +1 (+1 Dex), Will +0
Equipment: Studded leather, bastard sword, short sword, heavy crossbow, 20 bolts

*Skills adjusted for armor check penalty.

The 50 (there were 60; 10 have fallen in combat) crewmen of the *Zhe'Tok* are uniformly Kodath and adherents to the warrior's code of the *Taopar*. While warriors, the crewmen genuinely wear studded leather garments on ship that are easily shed if the crewman finds himself in the sea. Full armor is packed below and generally only worn if the crewmen are going ashore.

As disciplined warriors, the crewmen wield weapons that fit their purpose. When boarding, those crossing over carry swords, leaving a line of spearmen behind them to fend off a counter boarding action. The remaining crewmen wield bows to pick off ranged combatants or other hard to reach opponents.

THE LONG KNIVES

The Long Knives are a criminal band known throughout Freeport for their distinctive weapon, a finely crafted long knife of Rolland design (statistically identical to a masterwork "short sword). They are very effective burglars. No one is quite certain how many members of the group there are or even who their leader is (the Long Knives tend to work through intermediaries), which help give them a mystical presence.

One reason for the Long Knives' effectiveness is that they only allow members with Darkvision or Night Vision. Normally, Long Knives are thieves and not murderers, although they won't hesitate to kill if threatened.

ARIANNA LIGHTFEATHER (REP +2)

Type: 5 Level Humanoid (Elf Adept 2/Expert 3)
Size: Medium
Speed: 30 ft.
Abilities: Str -1, Dex +4, Con +1, Int +2, Wis +1, Cha +4
Skills: Bluff 6 (+10), Climb 6 (+4)*, Concentration 4 (+6), Diplomacy 6 (+10), Gather Information 6 (+10), Knowledge (streetwise) 2 (+4), Knowledge (supernatural) 4 (+6), Language 4, Notice 6 (+7), Sleight of Hand 6 (+9)*, Search 2 (+6), Stealth 6 (+9)*
Feats: Attractive, Fascinate (Bluff), Improved Initiative, Night Vision, Power x 4, Subtle Power, Talented (Notice and Search), Weapon Training
Traits: Power (rank 5, bonus +9 (+12 for Heart Shaping), Cha, save Difficulty 15 (17 for Heart Shaping), Blink, Heart Shaping, Psychic Shield, Sense Minds), The Talent
Combat: Attack +7 (+3 base, +4 Dex) (+8 with mwk short sword), Damage +1 (mwk short sword, crit 19-20/+3), Defense Dodge/Parry +7/+2 (+3 base, +4 Dex/-1 Str), Initiative +8; Conviction 5
Saving Throws: Toughness +2 (+1 Con, +1 leather), Fortitude +2 (+1 base, +1 Con), Reflex +7 (+3 base, +4 Dex), Will +3 (+2 base, +1 Wis)
Equipment: Leather armor, masterwork short sword, knife, light crossbow.

*Skills adjusted for armor check penalty.

"She's quite exquisite on the tightrope and trapeze. Such a waste; she could put those talents to much better use."

—FINN

Arianna Lightfeather is a popular performer in Freeport, dazzling drunken pirate audiences with her dangerous acrobatic skills. Few realize that she is also a burglar and a ranking member of the Long Knives. Arianna



is a beautiful elf who flaunts convention with a close-cropped hairstyle. Now close to three hundred years old, Arianna views burglary as an art form, honed after several decades of practice.

Arianna is aware of her charms and uses them (along with Heart Shaping) to her advantage. She usually uses her Subtle Powers talent to keep the use of her powers undetectable. She is more of a manipulator than a fighter and prefers to let her companions do the fighting while she makes her escape.

LONG KNIFE BURGLAR (MINION)

Type: 2nd Level Humanoid (Half-elf Expert 2)
Size: Medium
Speed: 30 ft.
Abilities: Str +0, Dex +1, Con +0, Int +0, Wis +1, Cha +0
Skills: Acrobatics 5 (+5)*, Climb 5 (+4)*, Disguise 5 (+5), Escape Artist 5 (+5)*, Notice 5 (+8), Search 5 (+7), Sleight of Hand 5 (+5)*, Stealth 5 (+5)*
Feats: Attack Focus (short sword), Armor Training (light), Night Vision, Sneak Attack, Talented (Diplomacy and Gather Information), Talented (Notice and Search), Weapon Training
Traits: Expertise
Combat: Attack +2 (+1 base, +1 Dex) (+4 with mwk short sword), Damage +2 (short sword, crit 19-20/+3), Defense Dodge/Parry +1/+0 (+1 base, +1 Dex), Initiative +1
Saving Throws: Toughness +1 (+1 leather armor), Fortitude +0, Reflex +4 (+3 base, +1 Dex), Will +1 (+1 Wis)
Equipment: Leather armor, masterwork short sword, knife, light crossbow.

*Skills adjusted for armor check penalty.

The preceding stat block can be used for all Long Knives met in this adventure (you can vary the race if you wish).

THE GUARDIANS OF THE LOST ISLE

The Kahu of Mokulilo have been guarding the prison of the Clockwork Man for centuries. Cut off from the rest of the world and deprived of precious mineral resources, the Kahu have devolved into a very primitive lifestyle. That said it would be a mistake to consider them a simple people, as the Kahu take their duty very seriously and have access to magical powers.

The Kahu are a nationality, not a race, and representatives of all common races are found amongst them. Due to the chaotic nature of the island, most of the Kahu bear some distinctive physical mark. Normally, this mark is minor, such as an enlarged birthmark, different colored eyes, or a distinctive hair color (in the past, these marks were much more distinctive and the worst "mutations" were sent into the jungle).

ALAKAI (REP +2)

Type: 4th Level Humanoid (Half-elf Adept 4)
Size: Medium
Speed: 30 ft.
Abilities: Str +0, Dex +0, Con +0, Int +2, Wis +3, Cha +2
Skills: Concentration 7 (+9), Diplomacy 7 (+11), Knowledge (supernatural) 7 (+9), Notice 7 (+12), Profession (chieftain) 7 (+10), Swim 7 (+7)
Feats: Mind Over Body, Night Vision, Power x5, Talented (Diplomacy and Gather Information), Talented (Notice and Search), Widen Power
Traits: Power (rank 7, bonus +10, Wis, save Difficulty 15, Combat Sense, Elemental Aura, Elemental Blast, Elemental Resistance, Fire Shaping), The Talent

Combat: Attack +2 (+2 base), Damage +1 (dagger, crit. 19-20/+3), Defense Dodge/Parry +2/+2 (+2 base), Initiative +0; Conviction 4
Saving Throws: Toughness +0, Fortitude +4 (+1 base, +3 Wis), Reflex +1 (+1 base), Will +7 (+4 base, +3 Wis)

“He’s very stoic; even in the face of everything collapsing around him Alakai continues his duty as he and his ancestors have always done. I admire him.”

—ROSABELLE VALDUCCI



Alakai is the Kahulani, or Chieftain, of the Kahu. He is very devout and believes that he and his people are keeping the world safe from a powerful evil. While he is stressed about the loss of the obsidian shard, he does whatever is necessary to keep the prison functional.

Alakai is a strong half-elf. His chaotic mark is a pronounced brow line, which aids in his role as the avatar of the Shrouded Savior. Like all Kahu, his skin is deeply tanned from a lifetime in the hot tropical sun.

KAIHUNA (REP +1)

Type: 2nd Level Humanoid (Human Adept 2)
Size: Medium
Speed: 30 ft.
Abilities: Str +0, Dex +1, Con +0, Int +0, Wis +2, Cha +0
Skills: Concentration 5 (+5), Diplomacy 4 (+4), Knowledge (supernatural) 4 (+4), Notice 4 (+6), Perform (dance) 4 (+4), Swim 4 (+4)
Feats: Mind Over Body, Power x4
Traits: Power (rank 5, bonus +7, Wis, save Difficulty 13, see below), The Talent
Combat: Attack +2 (+1 base, +1 Dex), Damage +0 (weapon), Defense Dodge/Parry +2/+1 (+1 base, +1 Dex), Initiative +1; Conviction 3
Saving Throws: Toughness +0, Fortitude +2 (+2 Wis), Reflex +1 (+1 Dex), Will +5 (+3 base, +2 Wis)

Powers: Each of the Kaihuna has different powers depending on his or her totem god. These powers are:

Nikulay: Elemental Aura, Elemental Blast, Light Shaping, Plant Shaping

Puala: Cure, Elemental Blast, Elemental Resistance, Fire-Shaping (also, replace Diplomacy with Medicine)

Kikakua: Body Control, Combat Sense, Enhance Ability, Harm

Molulu: Blink, Illusion, Manipulate Object, Suggestion

Hana: Bliss, Heart Reading, Heart Shaping, Mind Touch

The Kaihuna are the priests of the Kahu. There are currently six kaihuna, although each teaches a few students that hope to one day take his or her teacher’s place. The kaihuna are represented as human, but you can feel free to mix up the races according to the needs of your campaign.

KAHU COMMONER (MINION)

Type: 1 Level Humanoid (Human Ordinary 1)
Size: Medium
Speed: 30 ft.

Abilities: Str +0, Dex +1, Con +0, Int +0, Wis +0, Cha +0
Skills: Climb 4 (+4), Perform (dance) 4 (+4), Profession 4 (+4), Survival (jungle) 4 (+4), Swim 4 (+4)
Combat: Attack +1 (+1 Dex), Damage +3 (spear, crit. 19-20/+4), Defense Dodge/Parry +1/+0 (+1 Dex), Initiative +0
Saving Throws: Toughness +0, Fortitude +0, Reflex +1 (+1 Dex), Will +0

The Kahu are a hardy people, accustomed to the rigors of tropical island life as well as keeping an eye out for the unique dangers of the jungle. That said most Kahu specialize in a particular skill that benefits the village. As the Kahu have not had to defend themselves from organized attack in centuries, they are not skilled warriors.

TORYA IRONTOOTH (REP +0)

Type: 3rd Level Humanoid (Half-Orc Ordinary 3)
Size: Medium
Speed: 30 ft.
Abilities: Str +1, Dex +0, Con +1, Int +1, Wis +0, Cha +3
Skills: Bluff 3 (+6), Diplomacy 5 (+8), Gather Information 3 (+6), Intimidate 6 (+9), Knowledge (geography) 3 (+4), Knowledge (history) 3 (+4), Knowledge (local) 5 (+6), Perform (dance) 3 (+6), Sense Motive 3 (+3)
Feats: Night Vision, Weapon Training
Combat: Attack +0 (+0 base, +0 Dex), Damage +4 (sword), Defense Dodge/Parry +0/+1 (+0 base, +0 Dex/+1 Str), Initiative +0
Saving Throws: Toughness +1 (+1 Con), Fortitude +1 (+0 base, +1 Con), Reflex +0 (+1 base, +1 Dex), Will +0 (+0 base, +0 Wis)

“Have you seen the Lady in Black? Beautiful she is, always coming alone to chat with some lucky bloke. I’ve only seen her get angry once and I’ll tell you what, she had a fire in her eyes that would put the fear of the gods into any pirate!”

—HANK THE BARTENDER

“I still feel Torya was handled poorly. It’s not her fault she has orc blood in her veins.”

—NIFUR ROBERTS

Torya spent her youth as a novelty among Freeport’s upper class. It wasn’t until the racist attacks in Scurvytown that Torya realized she was nothing more than a curiosity to her “friends.” She fled to Bloodsalt and helped found a compound for others of her kind.

Once a darling of Freeport society, Torya Irontooth has since turned her attention to running the Irontooth clan in Bloodsalt. She uses her old contacts to improve the lot of her people. Recently, Torya’s learned of the location of the Brass Cipher (which she’d learned about by reading her late half-brother Togar’s notes) and wonders if it can unlock the secrets of some indecipherable codes that she’d come across.

Torya is a half-orc, although she favors her mother’s side so well that she is very beautiful with virtually no orcish features. Despite this, Torya prefers to maintain a low profile when mingling with the society that spurned her, currently using the disguise of “the Lady in Black.” She is always accompanied by half-orc bodyguards that remain just out of sight, ready to spring into action should she require aid.



TORYA'S BODYGUARDS

Type: 2nd Level Humanoid (Half-orc Warrior 2)
Size: Medium
Speed: 30 ft.
Abilities: Str +2, Dex +1, Con +1, Int -1, Wis +2, Cha +0
Skills: Climb 4 (+3)*, Intimidate 6 (+6), Notice 5 (+7), Search 4 (+2)
Feats: Armor Proficiency (light), Armor Proficiency (heavy), Attack Focus (sword), Improved Critical (sword), Improved Initiative, Night Vision, Weapon Training
Traits: Determination
Combat: Attack +3 (+2 base, +1 Dex), Damage +5 (sword, crit 17-20/+3), Defense Dodge/Parry +3/+4 (+2 base, +1 Dex/+2 Str), Initiative +5; Conviction 3
Saving Throws: Toughness +4 (+1 Con, +3 scale mail), Fortitude +4 (+3 base, +1 Con), Reflex +2 (+1 base, +1 Dex), Will +3 (+1 base, +2 Wis)
Equipment: Scale mail, sword, dagger, light crossbow.

*Skill adjusted for armor check penalty.

Torya Irontooth's bodyguards are chosen for their overall perceptiveness as well as strength in combat. They usually keep a few steps behind Torya, although this is more for the benefit of keeping Torya socially accessible than to truly blend into the shadows.

TRISTAN KALE (REP +1)

Type: 2 Level Humanoid (Human Expert 2)
Size: Medium
Speed: 30 ft.
Abilities: Str -1, Dex +0, Con -1, Int +2, Wis +2, Cha +1
Skills: Diplomacy 2 (+3), Knowledge (history) 3 (+7), Knowledge (linguistics) 3 (+8), Knowledge (physical sciences) 3 (+7), Notice 2 (+4), Perform (oratory) 2 (+3), Profession (pilot) 3 (+5), Swim 2 (+1)
Feats: Canny Dodge (Int), Dedicated (Rosabelle), Eidetic Memory, Inspire, Skill Focus (Knowledge [linguistics]), Talented (Knowledge [history] and Knowledge [physical sciences])

Traits: Expertise
Combat: Attack +1 (+1 base, +0 Dex), Damage +0 (weapon), Defense Dodge/Parry +3/+0 (+1 base, +1 Str), Initiative +0; Conviction 3
Saving Throws: Toughness -1 (-1 Con), Fortitude -1 (-1 Con), Reflex +0, Will +5 (+3 base, +2 Wis)

“Tristan? He’s agreeable enough, I guess. Spends all of his time studying Professor Valducci’s research. If you ask me, I think he’s a bit sweet on her.”

—JUSTIN PORTER

Tristan Kale is a senior student at the Freeport Institute and due to take his finals in a few months. He hopes to be a professor at the Institute afterwards, a position that seems likely. Tristan has worked closely with Rosabelle during the last year and has something of a crush on her. Any suggestion to that effect elicits a red-faced denial. The last time he saw her was when he waved goodbye as the *Celestial Maria* left port.



Tristan obviously knows that Rosabelle is a member of the Wizard's Guild but is unaware of her dedication to the Esoteric Order of Starry Wisdom. He truly believes that Rosabelle was simply going on an archaeological expedition and lamented that she didn't choose to take him with her. He was, however, happy that she entrusted him with the Brass Cipher, which he keeps locked in his office.

Tristan is a human of average height and is a bit pudgy around the edges (too much time in the library). His blonde hair is cropped short and he wears spectacles. A product of the Institute, Tristan tends to sound aristocratic when he speaks. In spite of this, Tristan is quite comfortable with Freeport culture and can hold his own in a drinking contest.

NEW SKILL: KNOWLEDGE (LINGUISTICS)

The *True20 Expert's Handbook* includes a new Knowledge category, Linguistics, which is very useful for deciphering old tomes and decoding hidden messages.

Knowledge (linguistics)

The Knowledge (linguistics) skill allows you to decipher conversations and scripts and even encode messages.

Check: The following are uses for the Knowledge (linguistics) skill.

Decipher Script: You can decipher writing in an unfamiliar language or a message written in an incomplete or archaic form. Make a check with Difficulty 20 for the simplest messages, Difficulty 25 for standard texts, and Difficulty 30 or higher for intricate, exotic, or very old writing. If the check succeeds, you understand the general content of a piece of writing about one page long (or the equivalent). If you fail the check, you do not understand the text. If you failed by 5 or more, you draw an incorrect conclusion about the text. The Knowledge (linguistics) check is made secretly by the Narrator, so you can't tell whether your conclusions are true or false.

Encoding a Message: You can create a simple cipher to hide a message's true meaning. Anyone reading the message must make a Knowledge (linguistics) attempt to understand it. Anyone who knows the cipher can read it automatically, even without the Knowledge (linguistics) skill.

Challenges: You can take the following challenges with Knowledge (linguistics):

Decipher Conversation: In return for a -5 penalty to your check, you can attempt to decipher the contents of a conversation in a foreign language. Make a check with Difficulty 20 for the simplest messages, Difficulty 25 for standard ones, and Difficulty 30 or higher for intricate or exotic conversations.

Action: Deciphering the equivalent of one minute of conversation or a single page of script takes one minute (10 consecutive full-round actions).

Try Again: You may attempt a Knowledge (linguistics) check on a page of text once per day. If the check fails, you must wait a day to try again.

Special: You may take 10 on Knowledge (linguistics) checks, but you cannot take 20, because a failed check carries a penalty (you cannot make another check to read the document for 24 hours).

ROSABELLE VALDUCCI (REP +2)

Type: 3rd Level Humanoid (Half-elf Adept 1/Expert 2)
Size: Medium
Speed: 30 ft.
Abilities: Str -1, Dex +1, Con -1, Int +3, Wis +2, Cha +4
Skills: Diplomacy 4 (+8), Gather Information 4 (+8), Knowledge (art) 6 (+9), Knowledge (history) 6 (+11), Knowledge (linguistics) 6 (+12), Knowledge (physical sciences) 6 (+11), Knowledge (supernatural) 6 (+9), Perform (oratory) 4 (+8), Search 4 (+4)
Feats: Attractive, Inspire (competency), Night Vision, Power x2, Skill Focus (Knowledge (linguistics), Talented (Diplomacy and Gather Information), Talented (Knowledge (history) and Knowledge (physical sciences)), Talented (Notice and Search)
Traits: Power (rank 4, bonus +7, Int, save Difficulty 14, Nature Reading, Object Reading), The Talent
Combat: Attack +2 (+1 base, +1 Dex), Damage +1 (quarterstaff, crit. 20/+3), Defense Dodge/Parry +2/+0 (+1 base, +1 Dex/-1 Str), Initiative +1; Conviction 4
Saving Throws: Toughness -1 (-1 Con), Fortitude -1 (-1 Con), Reflex +1 (+1 Dex), Will +7 (+5 base, +2 Wis)

“How can you be so certain that the Azoth Stone is that far away? All of our other research indicates that it is resting near here! But, if you’re correct...”

—TARMON

Rosabelle is a raven-haired half-elven woman who is beautiful in spite of her attempts to downplay it; she is just as fetching in expedition clothes and spectacles as in a ball gown. When she speaks, she often slips into “lecture mode,” offering elaborate explanations for even obvious observations. While highly inquisitive, Rosabelle has a bit of self-righteousness about her that can be off-putting for those that do not share her views.



CREATURES

The following creatures are either found in other *True20* products or are unique to this adventure. Creatures not listed here are found in **Chapter Eight: Adversaries** of *True20 Adventure Roleplaying*.

ASSASSIN VINE

Type: 4th Level Plant
Size: Large
Speed: 5 ft.
Abilities: Str +5, Dex +0, Con +3, Int —, Wis +1, Cha -1
Skills: —
Feats: Improved Grab^B, Night Vision^B
Traits: Blindsight 30 ft., Camouflage, Constrict, Entangle, Immunity to Electricity, Plant Traits, Resistance to Cold 4 and Fire 4
Combat: Attack +2 (-1 size, +3 base), Damage +7 (slam or grapple), Defense Dodge/Parry +2/— (-1 size, +3 base), Initiative +0
Saving Throws: Toughness +8 (+2 size, +3 Con, +3 natural), Fortitude +7 (+4 base, +3 Con), Reflex +1 (+1 base), Will +2 (+1 base, +1 Wis)

Blindsight: Assassin vines have no visual organs but can ascertain all foes within 30 feet using sound, scent and vibration.

Camouflage: Since an assassin vine looks like a normal plant when at rest, it takes a Difficulty 20 Knowledge (life sciences), Notice, or Survival check to notice it before it attacks.

Entangle: An assassin vine can animate plants within 30 feet of itself as a free action to entangle its opponents. The effect lasts until the vine dies or decides to end it (also a free action). The ability is otherwise similar to the entangling effect described in the plant growth effect of the Plant Shaping supernatural power (rank 7, Wis, save Difficulty 13, Plant Shaping +8).

The assassin vine is a semi-mobile plant that collects its own grisly fertilizer by grabbing and crushing animals and depositing the carcasses near its roots. A mature plant consists of a main vine, about 20 feet long. Smaller vines up to 5 feet long branch off from the main vine about every 6 inches. These small vines bear clusters of leaves, and in late summer they produce bunches of small fruits that resemble wild grapes. The fruit is tough and has a hearty but bitter flavor. Assassin vine berries make a heady wine. An assassin vine can move about, albeit very slowly, but usually stays put unless it needs to seek prey in

a new vicinity. A subterranean version of the assassin vine grows near hot springs, volcanic vents, and other sources of thermal energy. These plants have thin, wiry stems and gray leaves shot through with silver, brown, and white veins so that they resemble mineral deposits. An assassin vine growing underground usually generates enough ofal to support a thriving colony of mushrooms and other fungi, which spring up around the plant and help conceal it.

An assassin vine uses simple tactics: It lies still until prey comes within reach, and then attacks. It uses its entangle ability both to catch prey and to deter counterattacks.

CECAELIA

Type: 2nd Level Humanoid (aquatic)
Size: Medium
Speed: fly 40 ft.
Abilities: Str +2, Dex +1, Con +0, Int +0, Wis +0, Cha +2
Skills: Swim 5 (+7), Survival (aquatic) 5 (+5)
Feats: Power x1
Traits: Darkvision, Power (rank 2, bonus +4, Cha, save Difficulty 11, Mind Touch, Tentacle, Water-Breathing
Combat: Attack +3 (+2 base, +1 Dex), Damage +2 (touch), Defense Dodge/Parry +3/+4 (+2 base, +1 Dex/+2 Str), Initiative +1
Saving Throws: Toughness +0, Fortitude +0, Reflex +4 (+3 base, +1 Dex), Will +3 (+3 base)

Alien Mind: A cecaelia comes from “somewhere else,” and thus humanoid minds are difficult to manipulate. Cecaelia must make physical contact with a humanoid in order to get the Present condition for Familiarity.

Ink Cloud: A cecaelia can emit a cloud of jet-black ink 15 feet high by 15 feet wide by 15 feet long once per minute as a free action. The cloud provides total concealment. All vision within the cloud is obscured.

A cecaelia is an aquatic creature with the upper body of a humanoid and the lower body and tentacles of an octopus. Cecaelia lack vocal cords and speak to each other through a form of telepathy. This telepathic communication can only be used on other creatures that the cecaelia touches with its tentacles. The tentacles secrete an oil that, once the target is sufficiently coated, allows the cecaelia to speak with him.



Unfortunately, this attempt at communication is often misconstrued as an attempt to strangle or violate the target. Legends warn of the cecaelia's seduction attempts that drag unsuspecting men to their deaths. Unfortunately, cecaelia are too rarely encountered for this legend to be overturned. If a cecaelia expects a conflict, he or she uses simple weapons made of coral, shells, or scavenged wood and metal.

It's unknown where cecaelia come from, although a few scholars believe that they come from a world where psychic abilities are more common. Others believe that they were created as servants for a sea witch or demigod.

CLOCKWORK AVATAR

Type: 5th Level Construct
Size: Medium
Speed: 30 ft.
Abilities: Str +5, Dex +2, Con —, Int +0, Wis +0, Cha +0
Skills: None
Feats: Night Vision
Traits: Construct traits, Immune to Will Saves
Combat: Attack +5 (+3 base, +2 Dex), Damage +5 (touch), Defense Dodge/Parry +5/+8 (+3 base, +2 Dex/ +5 Str), Initiative +0
Saving Throws: Toughness +6 (+5 armor, +1 construct), Fortitude —, Reflex +3 (+1 base, +2 Dex), Will —

Avatar: The clockwork avatar is a part of the Clockwork Man. The Clockwork Man can use any supernatural power through it at 5 ranks, bonus +8. The clockwork avatar may also speak any language and use any skill with a +10 bonus.

The clockwork avatar is a medium-sized replica of the Clockwork Man. Vaguely humanoid in shape; it is actually a construct of gears, springs, and other mechanical parts. While it resembles a golem, the parts of the clockwork avatar actually do work together in a logical

fashion (as fitting for the embodiment of Law). The avatar usually wears a porcelain mask that gives it a humanoid, if frozen, face. The clockwork avatar can speak, although it has a grating, monotone voice. The clockwork avatar is not very good at stealth given its constantly whirring and clicking parts, but its invulnerability usually compensates for this.

Clockwork avatars encountered in this adventure are significantly weaker than normal, given the state of the Clockwork Man's imprisonment.

CLOCKWORK SCORPION

Type: 5th Level Construct
Size: Large
Speed: 50 ft.
Abilities: Str +8, Dex +5, Con —, Int —, Wis +0, Cha -5
Skills: Climb 0 (+12), Notice 0 (+4), Stealth 0 (+4)
Feats: Night Vision
Traits: Breath Weapon 4 (fire, save Difficulty 13), Construct Traits, Damage Reduction 2/bludgeoning, Darkvision (60 feet), Death Throes, Possessed, Supernatural Immunity
Combat: Attack +7 (-1 size, +3 base, +5 Dex), Damage +10 (claws or grapple), Defense Dodge/Parry +7/— (-1 size, +3 base, +5 Dex), Initiative -1
Saving Throws: Toughness +8 (+2 size, +6 natural), Fortitude —, Reflex +6 (+1 base, +5 Dex), Will +1 (+1 base)

Breath Weapon: The clockwork scorpion's "breath weapon" is actually built into the stinger. The stinger can emit an elemental blast of pure fire that affects a 15 ft radius. Heroes within the area can make a Reflex save for half damage.

Possessed: While having no intelligence of its own, the clockwork scorpion is an extension of the Clockwork Man. The Clockwork Man guides its actions. If the clockwork scorpion is separated from the influence of the Clockwork Man for any reason (such as a Ward power), then the clockwork scorpion acts on its last direction. If the Clockwork Man has not regained control in 5 rounds, then the clockwork scorpion crumbles away. For more information, see **The Clockwork Man** sidebar.

The clockwork scorpion is designed as an offensive weapon against a party of heroes. It appears to be a large mechanical scorpion, with turning gears, moving pistons, and wound springs. Its tail is actually a turret for a tube that belches flame.

The clockwork scorpion uses its elemental blast and claws to clear obstacles as it pursues its prey. In combat, the clockwork scorpion prefers to use its elemental blast against ranged opponents and its claws in melee.

CLOCKWORK SPIDER

Type: 4th Level construct
Size: Large
Speed: 30 ft, climb 20 ft, swim 30 ft
Abilities: Str +4, Dex +4, Con —, Int —, Wis +0, Cha -5
Skills: Climb 0 (+13), Jump 0 (+4), Notice 0 (+4), Stealth 0 (+4)
Feats: Night Vision
Traits: Construct Traits, Damage Reduction 2/bludgeoning, Darkvision (60 ft), Death Throes, Drill, Possessed, Supernatural Immunity
Combat: Attack +6 (-1 size, +3 base, +4 Dex), Damage +7 (leg), Defense Dodge/Parry +6/— (-1 size, +3 base, +4 Dex), Initiative +4
Saving Throws: Toughness +8 (+2 size, +6 natural), Fortitude —, Reflex +5 (+1 base, +4 Dex), Will +1 (+1 base)

Drill: The clockwork spider has a drill built into the bottom of its torso that can bore into wood. When using the drill, the clockwork spider cannot make any other attacks. The drill causes +8 damage against the ship's Toughness. If the ship is reduced to Dying, it begins to sink. Due to the precision required to use it, the drill cannot be used against living targets.

Possessed: While having no intelligence of its own, the clockwork spider is an extension of the Clockwork Man. The Clockwork Man guides its actions. If the clockwork spider is separated from the influence of the Clockwork Man for any reason (such as a Ward power), then the clockwork spider acts on its last direction. If the Clockwork Man has not regained control in 5 rounds, then the clockwork spider crumbles away. For more information, see **The Clockwork Man** sidebar.

The clockwork spider is created by the Clockwork Man for one purpose: to destroy the *Akinaka*. Unlike the clockwork avatar, the clockwork spider does not speak. It resembles a large spider and has a giant drill built into the underside of its body.

The clockwork spider has other weapons as well. It uses four of its legs for positioning, leaving four appendages to slice at attackers. These appendages have a greater reach than normal (noted in the stat block). In addition, the clockwork spider can emit a powerful acid from its mouth.

The clockwork spider's tactics are simple. It latches onto the ship underwater and presses against the hull, letting the drill bore holes into it. The clockwork spider uses its other appendages and weapons against anyone that attacks it.

CROCODILE

Type: 3rd Level Animal

Size: Large

Speed: 20 ft., swim 30 ft.

Abilities: Str +4, Dex +1, Con +3, Int -5, Wis +1, Cha -4

Skills: Notice 4 (+5), Stealth 6 (+6)*, Swim 0 (+12)

Feats: Improved Grab^B, Night Vision^B, Skill Focus (Stealth), Skill Training

Traits: Death Roll, Hold Breath

Combat: Attack +2 (-1 size, +2 base, +1 Dex), Damage +7 (bite) or +9 (tail slap), Defense Dodge/Parry +2/— (-1 size, +2 base, +1 Dex), Initiative +1

Saving Throws: Toughness +5 (+3 Con, +2 natural), Fortitude +6 (+3 base, +3 Con), Reflex +4 (+3 base, +1 Dex), Will +2 (+1 base, +1 Wis)

Death Roll: When a crocodile wins a grapple check with its improved grab feat, it establishes a hold on the opponent and can begin a death roll attack on its turn the following round. A death roll is a full round action that does +9 damage to the grappled victim. Because of the strength of its jaws and the lack of leverage the victim has during the roll, the crocodile gets a +4 bonus to maintain the grapple. A crocodile's grapple attack bonus is +10.

Hold Breath: A crocodile can hold its breath for a number of rounds equal 40 plus 8 x its Constitution before it risks drowning. (The sample crocodile can hold its breath for 64 rounds).

Skills: A crocodile has a +8 racial bonus on any Swim check to perform some special action or avoid a hazard. It can always choose to take 10 on a Swim check, even if distracted or endangered. It can use the run action while swimming, provided it swims in a straight line. *A crocodile gains a +4 racial bonus on Stealth checks when in the water. Further, a crocodile can lie motionless in the water with only its eyes and nostrils showing, gaining a +10 cover bonus on Stealth checks.

THE CLOCKWORK MAN



As an embodiment of Law, the Clockwork Man is far beyond the capability of the heroes to defeat. Accordingly, the heroes should never confront the Clockwork Man directly. Still, there are situations when the heroes may come into contact with the Clockwork Man indirectly, such as when facing his clockwork extensions.

The chaos matrix can normally bind the Clockwork Man, but with the removal of the fifth obsidian shard the Clockwork Man has been able to sporadically influence the world outside his prison. The connection, however, is tenuous. When the Clockwork Man creates something on Mokulilo (such as the clockwork scorpion), he needs to expend a lot of effort. If a hero uses a Ward or Severance power, then the Clockwork Man adds +15 to his roll to overcome the power. If he fails, then the Clockwork Man's bonus is reduced by 3 for each additional attempt. After 5 rounds, the clockwork extension crumbles into gears and springs.

Outside of Mokulilo, the chaos prison has less of an effect on the Clockwork Man's extensions. The Clockwork Man's bonus remains at +15, no matter how many attempts he makes to overcome the power.

Island crocodiles are an offshoot of normal crocodiles. Adapted to life of constant peril, these crocodiles attack when hungry or threatened (rowing through their area of swamp or walking through their favorite land areas counts as "threatened").

Crocodiles normally hunt in groups and fight until Wounded. If a crocodile is ever Disabled or worse, his companions take advantage and eat him rather than continue to fight the original prey. Wounded crocodiles attempt to flee to the safety of the nearest body of water, although they respond if the attacks continue.

CRAB, MONSTROUS

Type: 5th Level Vermin (Aquatic)
Size: Large
Speed: 40 ft., swim 30 ft.
Abilities: Str +4, Dex +0, Con +2, Int —, Wis +0, Cha -4
Skills: Climb 0 (+12), Notice 0 (+4), Stealth 0 (+0), Swim 0 (+12)
Feats: Improved Grab^b
Traits: Constrict, Darkvision 60 ft., Mindless, Tremorsense 60 ft., Vermin Traits
Combat: Attack +2 (-1 size, +3 base, +0 Dex), Damage +7 (claw), Defense Dodge/Parry +2/— (-1 size, +3 base, +0 Dex), Initiative +0
Saving Throws: Toughness +7 (+2 size, +2 Con, +3 natural), Fortitude +6 (+4 base, +2 Con), Reflex +1 (+1 base, +0 Dex), Will +1 (+1 base, +0 Wis)

Normal crabs are scavengers and their larger cousins are usually no different. The large monstrous crabs in this adventure, however, are unusually territorial and intelligent. They lay in wait for a ship to get close to their island and unload their fleshy victims before they attack. One crab destroys the small boat that the humanoids rowed in on while the others corral and kill their prey.

LAKE MONSTER

Type: 6th Level Animal
Size: Huge
Speed: 20 ft.; swim 50 ft.
Abilities: Str +8, Dex 0, Con +4, Int -4, Wis +1, Cha -1
Skills: Notice 5 (+6), Stealth 0 (-4), Swim 0 (+16)
Feats: Night Vision
Traits: Amphibious, Scent



Combat: Attack +2 (+4 base, -2 size), Damage +10 (bite), Defense Dodge/Parry +2/+10 (-2 size, +4 base, +8 Str), Initiative +0
Saving Throws: Toughness +9 (+4 Con, +4 size, +1 natural), Fortitude +9 (+5 base, +4 Con), Reflex +5 (+5 base), Will +3 (+2 base, +1 Wis)

Skills: The Lake Monster has a +8 racial bonus on any Swim check to perform some special action or avoid a hazard. It can always choose to take 10 on a Swim check, even if distracted or endangered. It can use the run action while swimming, provided it swims in a straight line.

The Lake Monster is a huge creature that lives in Lokopele. While it resembles a long-necked reptile, the Lake Monster is actually an amphibian. It is capable of ground movement (the Kahu theorize that it came from the sea and returns there to spawn), but it prefers to remain within the lake. The Lake Monster is 30 ft. long and weighs about 4,000 pounds.

The Lake Monster is extremely territorial and attacks anything that disturbs the lake. While it normally feeds on the fish that swim up to the lake, it is carnivorous and consumes land animals and humanoids.

LAVA STATUE

Type: 3rd Level Construct (earth)
Size: Large
Speed: 30 ft.
Abilities: Str +4, Dex +0, Con —, Int -4, Wis +0, Cha -4
Skills: None
Feats: None
Traits: Construct traits
Combat: Attack +1 (-1 size, +2 base), Damage +7 (sword), Defense Dodge/Parry +2/+6 (+2 base, +4 Str), Initiative +0
Saving Throws: Toughness +8 (+2 size, +1 construct, +5 natural), Fortitude —, Reflex +0 (+1 base, +0 Dex), Will +0 (+1 base, +0 Wis)

The lava statue is a chaos construct created from lava and stone. It resembles a crude 8 foot tall humanoid made from bits and pieces of rock held together by semi-solid lava. It wields a sword made from the same material.

Within the context of this adventure, lava statues are programmed to kill any intruders into their maze. Also, each lava statue is keyed to a particular hero. Hitting the lava statue does damage to the keyed hero and vice versa. When only one hero remains, the last lava monster crumbles to dust.

LYCANTHROPE, WERESHARK

FULLY ADVANCED (ANIMAL 3/WARRIOR 1)

Type: 4th Level Humanoid (Augmented, Human, Shapechanger)
Size: Medium
Speed: 30 ft; swim 40 ft
Abilities: Str +1, Dex +0, Con +1, Int -1, Wis +1, Cha -1
Skills: Acrobatics 4 (+4), Intimidate 3 (+2), Notice 4 (+4), Search 4 (+3), Swim 4 (+5)
Feats: Attack Focus (net), Improved Initiative, Lightning Reflexes, Rage, Weapons Training
Traits: Alternate Form, Amphibious, Blindsight, Blood Rage, Determination, Human Background Traits, Lycanthropic Empathy, Scent
Combat: Attack +3 (+3 base) (+4 with net), Damage +4 (trident, crit 20/+4), Defense Dodge/Parry +3/+4 (+3 base, +1 Str), Initiative +4
Saving Throws: Toughness +3 (+1 Con, +2 natural), Fortitude +6 (+5 base, +1 Con), Reflex +5 (+3 base, +2 Lightning Reflexes), Will +1 (+1 Wis)

Blood Rage: If a wereshark sees blood then it automatically enters a rage, focused on attacking any wounded person in range. A wereshark can attempt to resist this effect by making a Difficulty 15 Will save.

Alternate Form: A wereshark can assume a bipedal hybrid form or the form of a shark. In these alternate forms the wereshark's abilities become Str +2, Dex +3, and Con +2. Furthermore the wereshark gains a natural bite attack and its speed increases by 10 feet in hybrid form. It gains a swim speed of 60 ft in shark form but can no longer move on land. The "Feats", "Traits", "Combat" and "Saving Throws" lines of the wereshark's stat block now read like this:

Feats: Attack Focus (net), Improved Initiative, Lightning Reflexes, Rage, Weapons Training

Traits: Alternate Form, Amphibious, Blindsight, Blood Rage, Determination, Human Background Traits, Lycanthropic Empathy, Scent

Combat: Attack +6 (+3 base, Dex +3) (+7 with net), Damage +6 (trident, crit 20/+4), +4 (bite), Defense Dodge/Parry +5/+7 (+3 base, +2 Str/+3 Dex), Initiative +7

Saving Throws: Toughness +4 (+2 Con, +2 natural), Fortitude +7 (+5 base, +2 Con), Reflex +8 (+3 base, +3 Dex, +2 Lightning Reflexes), Will +1 (+1 Wis)

Weresharks in humanoid form tend to be hairless and have pointed teeth. They are constantly in motion, even when seated or asleep (weresharks make poor bed partners, as they constantly toss and turn). Weresharks prefer to wear clothing and items salvaged from the deep.

While fearsome in appearance, weresharks are scavengers and prefer to sift through discarded scraps than fight a determined enemy. They prefer to net live prey and then use their tridents to finish them off. The net is also useful for lugging large salvage back to their lair (or ship).



MOKULILO MONKEY

Type: 1st Level Animal

Size: Tiny

Speed: 30 ft., climb 30 ft.

Abilities: Str -4, Dex +2, Con +0, Int -3, Wis +1, Cha -3

Skills: Acrobatics 0 (+10), Climb 0 (+10), Notice 4 (+5), Sleight of Hand 4 (+6), Stealth 0 (+10)

Feats: Night Vision, Skill Training (Sleight of Hand)

Traits: —

Combat: Attack +4 (+2 size, +0 base, +2 Dex), Damage -4 (bite), Defense Dodge/Parry +4/— (+2 size, +2 Dex), Initiative +2

Saving Throws: Toughness -2 (-2 size), Fortitude +2 (+2 base), Reflex +4 (+2 base, +2 Dex), Will +1 (+0 base, +1 Wis)

Skills: Mokulilo Monkeys have a +8 racial bonus on Acrobatics and Climb checks. They can always choose to take 10 on Climb checks, even if rushed or threatened. They use their Dexterity modifier instead of their Strength modifier for Climb checks.

The chaos-tainted monkeys of Mokulilo are slightly more intelligent than their cousins. Curious creatures, Mokulilo monkeys enjoy stealing any item that catches their fancy, play with it a bit, and then discard it. Mokulilo monkeys only use their Sleight of Hand to snatch items.

RAT, DOUBLING

Type: 1st-level animal

Size: Tiny

Speed: 15 ft., climb 15 ft., swim 15 ft.

Abilities: Str -4, Dex +2, Con +0, Int -4, Wis +1, Cha -4

Skills: Acrobatics 0 (+10), Climb 2 (+12), Stealth 2 (+16), Swim 0 (+10)

Feats: Evasion, Night Vision

Traits: Doubling, Scent

Combat: Attack +4 (+2 Dex, +2 size), Damage -4 (unarmed), Defense +4 (+2 Dex, +2 size), Initiative +2

Saving Throws: Toughness -2, Fortitude +2, Reflex +4, Will +1

Skills: Doubling rats have a +4 racial bonus on Stealth checks, and a +8 racial bonus on Acrobatics, Climb, and Swim checks. A doubling rat can always choose to take 10 on Climb checks, even if rushed or threatened. A doubling rat uses its Dexterity modifier instead of its Strength modifier for Climb and Swim checks. A doubling rat has a +8 racial bonus on any Swim check to perform some special action or avoid a hazard. It can always choose to take 10 on a Swim check, even if distracted or endangered. It can use the run action while swimming, provided it swims in a straight line.

Doubling: As long as the doubling rat has enough food to eat its own weight, it spontaneously reproduces another rat of identical size overnight.

A doubling rat is a normal rat with one peculiar feature; when its belly is full, it asexually reproduces another fully grown rat. Thus, assuming that there is enough food, one rat becomes two overnight, four the next night, and eight the night after that. In most other aspects, the doubling rat is equivalent to a regular rat.

No one knows how the doubling rat came into existence. Magical mishap is the most common explanation, although some believe it to be the result of a curse or an extra-planar creature.

SNAKE, LARGE CONSTRICTOR

Type: 5th Level Animal

Size: Large

Speed: 30 ft, climb 30 ft.

Abilities: Str +7, Dex +2, Con +3, Int -5, Wis +1, Cha -4

Skills: Climb 6 (+17), Notice 0 (+5), Stealth 0 (+7), Swim +4 (+15)

Feats: Tough 2, Improved Grab

Traits: Scent

Combat: Attack +5 (+3 base, +2 Dex), Damage +5 (bite or constriction), Defense +3 (+2 Dex, +1 natural), Initiative +2

Saving Throws: Toughness +6 (+2 size, +3 Con, natural armor +1), Fortitude +7 (+4 base, +3 Con), Reflex +6 (+4 base, +2 Dex), Will +2 (+1 base, +1 Wis)

Skills: Snakes have a +4 bonus on Notice and Stealth checks. A snake can always choose to take 10 on Climb checks, even if rushed or threatened. A snake uses its Dexterity modifier instead of its Strength modifier for Climb and Swim checks.

The large constrictor snake is a larger and more aggressive version of the constrictor snake. It is a solitary hunter and prefers to snatch prey and pull it up into the trees, where it may be crushed and devoured with minimal interference. While generally an animal-hunter, large constrictor snakes are known to eat Caliban and other humanoids when available.

SWARM, CRAB

Type: 5th Level Vermin (Swarm)

Size: Diminutive

Speed: 15 ft., swim 15 ft.

Abilities: Str -4, Dex +0, Con +2, Int —, Wis +0, Cha -4

Skills: Climb 0 (+4), Notice 0 (+4), Stealth 0 (+12), Swim 0 (+8)

Traits: Darkvision 60 ft., Distraction, Immune to Weapon Damage, Mindless, Swarm Traits, Tremorsense 60 ft., Vermin Traits

Combat: Swarm, Damage +2, Defense Dodge/Parry +7/— (+4 size, +3 base, +0 Dex), Initiative +0

Saving Throws: Toughness -1 (-4 size, +2 Con, +1 natural), Fortitude +5 (+3 base, +2 Con), Reflex +1 (+1 base, +0 Dex), Will +1 (+1 base, +0 Wis)

Distraction: Any living creature that begins its turn with a crab swarm in its space must succeed on a Difficulty 13 Fortitude save or be nauseated for 1 round. The save Difficulty is Constitution-based.

Skills: Crab swarms gain a +8 bonus on Swim checks and may use their Dexterity in place of Strength when making Swim checks. A crab swarm may always take 10 on Swim checks, even if rushed or threatened. They may use the run action while swimming, provided they move in a straight line. In addition, a crab swarm gains a +8 bonus on Climb checks and a +4 bonus on Notice checks.

It is unusual for crabs to come together in a swarm, but a few species in the waters around Freeport are prone to this behavior. Crab swarms are often found nesting in shipwrecks; anyone who comes to investigate the fallen vessel is quickly stripped to bones by hundreds of vicious claws.

SWARM, FIRE BAT

Size: Diminutive 3rd Level Animal (Swarm)

Speed: 5 ft., fly 40 ft. (good)

Abilities: Str -4, Dex +2, Con +0, Int -4, Wis +2, Cha -3

Skills: Notice 6 (+15)

Feats: Lightning Reflexes, Night Vision^B, Skill Focus (Notice)

Traits: Distraction, Elemental Resistance (Fire +3), Half Damage from Slashing and Piercing, Swarm Traits, Wounding

Combat: Swarm, Damage +2, Defense Dodge/Parry +8/— (+4 size, +2 base, +2 Dex), Initiative +2

Saving Throws: Toughness -3 (-3 size), Fortitude +3 (+3 base), Reflex +7 (+3 base, +2 Dex, +2 Lightning Reflexes), Will +3 (+1 base, +2 Wis)

Distraction: Any living creature that begins its turn with a swarm in its space must succeed on a Difficulty 11 Fortitude save or be nauseated for 1 round. The save Difficulty is Constitution-based.

Wounding: Any living creature damaged by a fire bat swarm continues to bleed, taking +1 damage each round thereafter. Multiple wounds do not result in cumulative bleeding loss. The bleeding can be stopped by a Difficulty 10 Medicine check or the application of the Cure supernatural power.

Elemental Resistance: Fire bat swarms receive a bonus on all saving throws against harm from fire equal to its level and suffer only nonlethal damage from fire.

Fire bats are adapted to life within extremely hot conditions, such as a volcano. They can see normally and do not use sonar to “see” like other bats. While not necessarily nocturnal creatures, fire bats do not like to stray from hot sources for long.

WASP, GIANT PARASITIC

Type: 3rd Level Vermin

Size: Medium

Speed: 20 ft., fly 60 ft. (good)

Abilities: Str +1, Dex +2, Con +1, Int —, Wis +1, Cha +0

Skills: Notice 0 (+9), Survival 0 (+1)*

Feats: —

Traits: Darkvision 60 ft., Implant, Paralysis, Scent, Vermin Traits

Combat: Attack +4 (+2 base, +2 Dex), Damage +3 plus paralysis and implant (sting), Defense Dodge/Parry +4/— (+2 base, +2 Dex), Initiative +2

Saving Throws: Toughness +3 (+1 Con, +2 natural), Fortitude +4 (+3 base, +1 Con), Reflex +3 (+1 base, +2 Dex), Will +2 (+1 base, +1 Wis)

Implant: When a giant parasitic wasp damages a creature with its sting attack, it can lay an egg inside the creature. The young larva emerges from the egg about 5 days later, literally devouring the host from inside. The host takes 1 point of Constitution damage per day for three days, at which point a fully grown adult parasitic wasp emerges, dealing an additional 2 points of Constitution damage to the host. A successful use of the Cure Disease supernatural power rids a victim of the egg, as does a Difficulty 25 Medicine check. If the check fails, the healer can try again, but each attempt (successful or not) deals +2 damage to the patient.

Paralysis: Sting; Fortitude Difficulty 12 resists; paralyzed for 5-7 days. The victim gains a new saving throw after three days to end the effect early. This form of paralysis is caused by a toxin, and subject to the Cure Poison supernatural power. The save Difficulty is Constitution-based.

Skills: Giant parasitic wasps have a +8 racial bonus on Notice checks. *They also have a +4 racial bonus on Survival checks to orient themselves.

Giant parasitic wasps attack Small, Medium and Large creatures in an attempt to implant them with their eggs. They take dead or incapacitated opponents back to their lairs as food for their larval young.

RELICS

The supernatural items found in this adventure are detailed in this section. These relics are priceless and could fetch a high price on the Freeport market. The Brass Cipher is especially in demand.

BRASS CIPHER

This tiny cylindrical brass object has eight wheels of twelve runes built into it. It has a finger-sized opening at one end and a sharp point on the other.

Benefits: When using this device an owner can code anything he writes so that only he can read it without great difficulty. The bearer of the Brass Cipher can also read anything previously coded by the cipher if he knows the previous owner's code and points the non-sharp end at the writing.

The owner creates his personal code by aligning a column of numbers to a small indentation at the top and bottom of the Brass Cipher. The owner sets the code by placing his finger into the top hole of the Brass Cipher and saying "mark." The Brass Cipher instantly draws a small amount of blood that flows down the appropriate sequence, forever linking the owner with that sequence. From that point on, whenever the owner is holding the cipher and says "conceal," anything that he writes with the cipher is concealed with an almost unbreakable code. The tip of the cipher anticipates the user's needs; it can write in ink or chalk, or can even burn or chisel codes into other materials. The Brass Cipher never runs dry. It takes a Difficulty 35 Knowledge (linguistics) check to decode something encrypted with the Brass Cipher.

The owner can always read his own notes coded by the cipher whether he has the Brass Cipher or not, anyone can decode a ciphered message by pointing the Brass Cipher at it and properly aligning the numbers. The new owner must point the end of the Brass Cipher with the finger hole at the codes being read (the general direction is okay; pointing at a large wall deciphers everything written on that wall. Eight rows of twelve runes (the ancient counting system of the cipher's creator used a Base-12 system) may seem daunting to decode, but a new owner has two things working in his favor. First, because the cipher uses unfamiliar numbers, most owners kept a copy (or copies) of their personal code. Second, the use of the Object Reading power can also uncover the proper sequences as well as identify the previous owners.

OBSIDIAN SHARD

This dagger-sized black rock has runes written upon it. The runes have a faint red glow.

Benefit: The obsidian shard is one of the five shards that keep the Clockwork Man imprisoned. The shard can be activated to destroy a clockwork avatar or clockwork spider. First, it must be blooded by four hurt results (or one wounded) result. If the blooded shard touches the clockwork opponent, then the opponent is instantly destroyed, collapsing in a pile of gears and springs. The obsidian shard loses its blooded condition after 10 rounds.



If you decide that this shard is part of the Wanderer or similar being (see the **Concluding the Adventure** section), then there may be other secrets embedded in the shard. A full sacrifice (killing the victim) would be necessary to acquire information from the shard.

SCIMITAR OF DUPLICATION

This well-made scimitar has a beautifully carved pearl grip and strange writing carved up one side of the blade. The accompanying scabbard is ornately decorated and has its own, different writing on it.

Benefit: This scimitar instantly turns into two identical scimitars when the word on the blade is uttered. The word on the scabbard reunites them. The scimitars also grant a +1 attack and damage bonus.

The scimitar has *tau'amayni* ("twins") carved in Captain Banu's home script on its side. When this is uttered, a second, identical scimitar immediately appears in the owner's free hand (if no hand is free then the power does not activate). When the word *alif* ("one"), which is embroidered on the scabbard, is uttered, the two swords become one again in owner's primary hand. Both swords must be held for this to work.

MOLLY QUICKBLADE

“Molly Quickblade? I'd love to have her on my ship, though I'd rather she put her demons to rest first. An Arcane Blade with a chip on her shoulder is a powder keg waiting to explode. When it does, you don't want to be anywhere nearby.”

—LARIA SYRTIS

Moliana Carinael was a promising young noblewoman that had earned admission into the prestigious Arcane Blade Academy in Dragonmont. After completing her basic courses, however, Moliana committed the greatest crime that she could in her family's eyes: she fell in love with a human pirate. Forced to choose between love and family, Moliana chose the latter. Unfortunately, her husband's life was short-lived, but rather than return to her family Moliana decided to make a new life for herself in Freeport. She took her new surname from her husband's nickname.

At 55 years old, Molly is still a rather young elf. While considered attractive by human standards, Molly is plain for her race, and she's lost her cheerful spark with the loss of her family and her husband. The only time Molly is truly happy anymore is in combat, where the early discipline of her youth is oddly soothing in the heat of battle.



MOLLY QUICKBLADE

3RD-LEVEL HUMANOID (ELF ADEPT 1/WARRIOR 2)

Size: Medium
Speed: 30 ft.
Abilities: Str +0, Dex +3, Con +0, Int +0, Wis +3, Cha +0
Skills: Acrobatics 4 (+5)*, Diplomacy 4 (+4), Notice 4 (+9), Search 4 (+6), Sense Motive 4 (+7), Swim 4 (+0)*
Feats: Armor Proficiency (light), Night Vision, Talented (Notice and Search), Two Weapon Attack, Weapon Training
Traits: Powers (rank 4, bonus +7, Wis (+9 for combat sense), save Difficulty 14 (15 for combat sense); Blink, Combat Sense**, Enhance Ability), The Talent
Combat: Attack +5 (+2 base, +3 Dex), Damage +3 (cutlass, crit 20/+4), Defense Dodge/Parry +5/+2 (+2 base, +3 Dex), Initiative +3; Conviction 4
Saving Throws: Toughness +2 (+2 studded leather), Fortitude +3 (+3 base), Reflex +3 (+3 Dex), Will +2 (+2 base)
Equipment: Traveler's outfit, studded leather armor, cutlass, dagger, throwing axe, light crossbow, 20 bolts, backpack, bedroll, waterskin, 58 L 9 s

*Skills adjusted for armor check penalty.

**Combat Sense is her favored feat, and therefore uses her total levels in place of her adept levels.

SPIRIDON THE WANDERER

“Spiridon? Yes, I've met him; very interesting fellow. He's here in Freeport? No, I met him when he came to my island years ago.”

—BILL SANGAPULATELE

Spiridon embarked on his current vocation late in life. If asked about his past before his dedication to the God of Roads, Spiridon will simply reply that it is the destination that is more important. Of course, if asked about his destination, Spiridon will simply reply that he doesn't know, and that's what makes the journey so exciting. Currently, he's happy to accept any adventure that promises excitement.



As a priest of the God of Roads, Spiridon is constantly traveling. He prefers to travel light, using his talents and willingness to work to support his meager needs. Spiridon's eclectic style of dress suggests that he's been to many destinations, and his odd speech makes it difficult to ascertain his land of origin.

SPIRIDON THE WANDERER

3RD-LEVEL HUMANOID (HUMAN ADEPT 3)

Size: Medium
Speed: 30 ft.
Abilities: Str -1, Dex +1, Con -1, Int +2, Wis +4, Cha +1
Skills: Concentration 5 (+7), Handle Animal 5 (+6), Knowledge (life sciences) 5 (+7), Knowledge (supernatural) 5 (+7), Notice 5 (+9), Sense Motive 5 (+9), Survival 5 (+9), Swim 5 (+4)
Feats: Mind over Body, Track
Traits: Powers (rank 6, bonus +10, Wis, save Difficulty 17; Cure, Elemental Blast, Elemental Weapon, Nature Reading, Wind Shaping), The Talent
Combat: Attack +2 (+1 base, +1 Dex), Damage +1 (quarterstaff, crit 20/+3) (+3 with Elemental Weapon) or +3 elemental blast, Defense Dodge/Parry +2/+0 (+1 base, +1 Dex/-1 Str), Initiative +1; Conviction 4
Saving Throws: Toughness -1 (-1 Con), Fortitude +5 (+1 base, +4 Wis), Reflex +2 (+1 base, +1 Dex), Will +7 (+3 base, +4 Wis)
Equipment: Traveler's outfit, backpack, bedroll, dagger, hooded lantern, oil flask, quarterstaff, religious icon, waterskin, 135 L 8 s

GRIMWADE STEELE

"I've never met a dwarf that took to the sea like Grimwade. I pity the pirate that crossed him."

—ALFHILD

Grimwade hails from the Ironhome Mountains. A fierce warrior, Grimwade has left the tunnels of Vorizar on a quest to find the pirate that murdered his brother, a jewel merchant that lived in the Ivory Ports. Grimwade knows very little about the pirate, just scraps of information given to him by his brother's employees. Still, Grimwade is stubborn even by dwarvish standards, and Freeport is the best place to find a pirate. While he waits, Grimwade sells his skill as a warrior (and sometimes as a craftsman) to make ends meet.



Grimwade is an imposing figure, with a shorn scalp and his beard tied into long braids. He lost an eye in what he considers to be his "introduction to Freeport" ten years ago. When not adventuring, Grimwade can be found drinking his pay in a local watering hole, toasting the memory of his brother and swearing vengeance on the pirate that killed him.

GRIMWADE STEELE

3RD-LEVEL HUMANOID (DWARF WARRIOR 3)

Size: Medium

Speed: 30 ft.

Abilities: Str +3, Dex +2, Con +2, Int +0, Wis +1, Cha -2

Skills: Acrobatics 2 (-1)*, Climb 4 (+2)*, Craft (structural) 4 (+4), Notice 6 (+7), Search 6 (+6), Swim 2 (-3)

Feats: All-out Attack, Armor Proficiency (light), Armor Proficiency (heavy), Attack Focus (warhammer), Great Fortitude, Iron Will, Night Vision, Shield Training, Talented (Craft and Search, only involving Stonework), Weapon Training

Traits: Determination

Combat: Attack +5 (+3 base, +2 Dex) (+6 with warhammer), Damage +6 (warhammer, crit 20/+4), Defense Dodge/Parry +7/+8 (+3 base, +2 Dex/+3 Str, +2 shield), Initiative +2; Conviction 4

Saving Throws: Toughness +5 (+2 Con, +3 chainmail), Fortitude +7 (+3 base, +2 Con, +2 Great Fortitude), Reflex +3 (+1 base, +2 Dex), Will +4 (+1 base, +1 Wis, +2 Iron Will)

Equipment: Traveler's outfit, chainmail armor, medium shield, miner's pick, warhammer, sack, shovel, waterskin, 26 L 4 s

*Skills adjusted for armor check penalty.

MAD PETE WILLOWBROOK

"It's rare that Finn would pass up a fellow halfling with such promise; for once I find myself in complete agreement with him."

—MISTER WEDNESDAY

A native Freeporter, Pete Willowbrook gets his nickname for taking dangerous risks for little reward. In truth, Mad Pete cares little about money; he's all about the challenge. If it weren't for the likelihood that Mad Pete will get himself killed trying to steal the Sea Lord's brooch or Captain Scarbelly's peg leg, Finn probably would've hired him by now. As it stands, Mad Pete usually finds work with those that haven't known him for very long.



Mad Pete cuts a dashing figure for a halfling with a face more handsome than cherubic. He is constantly playing with his masterwork knives and he has a number of stories for each one, which he rattle on for hours about unless stopped. No matter what the danger or the chances of survival, Mad Pete will face it with a devilish smile.

MAD PETE WILLOWBROOK

3RD-LEVEL HUMANOID (HALFLING EXPERT 3)

Size: Medium

Speed: 30 ft.

Abilities: Str -2, Dex +3, Con +0, Int +3, Wis +1, Cha +1

Skills: Acrobatics 6 (+7)*, Climb 6 (+4)*, Disable Device 6 (+9), Disguise 5 (+6), Escape Artist 5 (+6)*, Jump 4 (+2)*, Knowledge (streetwise) 5 (+8), Notice 6 (+9), Search 6 (+9), Sleight of Hand 6 (+7)*, Stealth 6 (+13)*, Swim 5 (-1)*

Feats: Armor Proficiency (light), Attack Focus (dagger), Improved Initiative, Lucky, Sneak Attack, Talented (Climb and Jump), Talented (Notice and Stealth), Two-Weapon Fighting, Weapon Training

Traits: Expertise

Combat: Attack +6 (+1 size, +2 base, +3 Dex) (+8 with mwk dagger), Damage -1 (dagger, crit 19-20/+3), Defense Dodge/Parry +6/+1 (+1 size, +2 base, +3 Dex/-2 Str), Initiative +7; Conviction 4

Saving Throws: Toughness +1 (-1 size, +2 studded leather), Fortitude +2 (+1 base, +1 Cha), Reflex +7 (+3 base, +3 Dex, +1 Cha), Will +3 (+1 base, +1 Wis, +1 Cha)

Equipment: Studded leather, bolas, light crossbow (20 bolts), 5 masterwork daggers, tool kits (disable device, disguise), backpack, bedroll, 4 belt pouches, crowbar, silk rope (50 ft), waterskin, 42 L 8 s

*Skills adjusted for armor check penalty.

THE OLD CITY

- 1 - SEA LORD'S PALACE
- 2 - GUARDSMEN FACILITIES
- 3 - THE COURTS
- 4 - THE TOMBS
- 5 - THE MAROULS MOON
- 6 - THE BATHS
- 7 - ARGYLE MCGILL'S GURIO SHOP
- 8 - THE WIZARDS' GUILD
- 9 - THE HOUSE OF SERENITY
- 10 - THE KEELHAUL
- 11 - THE BLACK ROSE
- 12 - DEMLFISH
- 13 - THE WIZARD'S POUCH
- 14 - GREGOR'S BREWERY
- 15 - SUNKEN TREASURES
- 16 - TIRWIN'S FINE CLOTHING
- 17 - THE MATCHLOCK
- 18 - MICKEY'S PLEASURES
- 19 - THE GENTLEMAN'S GLOB

THE MERCHANT DISTRICT

- 1 - THE PLAZA OF GOLD
- 2 - THE MARINA
- 3 - THE MERCHANTS' GUILDHOUSE
- 4 - THE GILT GLOB
- 5 - THE LAST RESORT
- 6 - THE FREEPORT OPERA HOUSE
- 7 - MAURICE'S
- 8 - MAEOGAN MANOR
- 9 - THE JEWELERS' AND GEMCUTTERS' GUILD
- 10 - SALON DU MASQUE
- 11 - THE LAST PORT

THE TEMPLE DISTRICT

- 1 - FOOL'S MARKET
- 2 - TEMPLE OF THE GOD OF KNOWLEDGE
- 3 - TEMPLE OF THE GOD OF WAR
- 4 - TEMPLE OF THE GOD OF THE SEA
- 5 - GODSHOP
- 6 - TEMPLE OF THE GOD OF PIRATES
- 7 - TEMPLE OF DEATH
- 8 - SHRINE OF THE MAGIC GOD
- 9 - GOD OF ROADS
- 10 - GOD OF STRENGTH

WATCH PRECINCTS

P - PRECINCT HOUSE



THE WAREHOUSE DISTRICT

- 1 - THE VAULT
- 2 - THE BLOCK AND TACKLE
- 3 - MUNICIPAL AUCTION HOUSE
- 4 - THE OFFICE OF PUBLIC RECORDS
- 5 - FRELAND SHIPYARD
- 6 - FREEPORT PILOTS' GUILD
- 7 - CROCKER'S BRICK AND MORTAR
- 8 - FREEPORT ORPHANAGE

THE DOCKS

- | | |
|------------------------------|----------------------|
| 1 - THE LONGSHOREMEN'S UNION | 12 - THE LOST LASS |
| 2 - THE SEASIDE MARKET | 13 - CRACKED POT |
| 3 - THE BLACK GULL | 14 - KERGEN'S KRADLE |
| 4 - THE RUSTY HOOK | 15 - THE DOXIES LAP |
| 5 - SOCIETY OF LOBSTERMEN | 16 - THE BILGE RAT |
| 6 - THE SHIPPING NEWS | 17 - URIAN'S FORGE |
| 7 - THE ONE RING | 18 - THE HIDDEN HIDE |
| 8 - THE BROKEN MUG | 19 - ROSE ALLEY |
| 9 - THE DIVING FIN | 20 - BLISS |
| 10 - THE STAR OF THE SEA | 21 - EPPLES |
| 11 - THE DENTED HELM | 22 - THE HONEY POT |



feet 0 50 100 250 500

TO CABBAGE CRACK

THE EASTERN DISTRICT

- 1 - CHAMBERS ASYLUM
- 2 - FIELD OF HONOR
- 3 - THE GOLDEN PILLAR SOCIETY
- 4 - THE HALFLING BENEVOLENT SOCIETY
- 5 - HELLHOUND SOCIAL CLUB
- 6 - KAFE ILKIN
- 7 - STREBECK'S BEER HALL
- 8 - THE GOARG COMPANY
- 9 - PETE'S
- 10 - SEACAT'S FOLLY
- 11 - THE SEA LADY'S LUCK
- 12 - GENTLEMAN JOHN'S
- 13 - ASSAD'S SMOKE SHOP
- 14 - ALCHEMICAL ODDITIES
- 15 - EDGAR'S APPAREL
- 16 - THE STORE
- 17 - GORBEN'S SWORDS
- 18 - THE TURTLE'S SHELL
- 19 - HERBERT'S PATON
- 20 - THE DEVIL'S LUCK
- 21 - ALICE'S HOUSE
- 22 - THE OLD STAGE

DRAC'S END

- 1 - TENT TOON
- 2 - THE PLOON'S SHOP
- 3 - THE FREEPORT INSTITUTE
- 4 - THE GLUSTER
- 5 - THE INDECIPHERABLE SCROLL
- 6 - TRANQUIL SHARK
- PROTECTION AGENCY
- 7 - FANG AND GLAW
- 8 - BELLE'S DWELL
- 9 - THE GROG POT
- 10 - THE MERMAID
- 11 - THE SCHOLAR'S QUILL
- 12 - THE SWORD AND ANCHOR
- 13 - FINNEGAN'S BOOKS
- 14 - TRACHEROUS PLOTS
- 15 - DEAD POETS
- 16 - MELTED POT
- 17 - THE LUCKY LADY

BLOODSALT

- 1 - THE RECLAMATION PROJECT COMPOUND
- 2 - REDBLADE BARRACKS
- 3 - KROM'S THROAT
- 4 - IRONTOTH ENCLAVE
- 5 - GITCH'S TOGER



SCURVYTOWN

- 1 - DREADING STREET
- 2 - THE DEAD PELICAN
- 3 - OTTO'S BLADES & BALDRICKS
- 4 - THE FREEPORT FISHERY & MARKET
- 5 - THE MOUTH OF HELL
- 6 - THE GHUMHOUSE
- 7 - THE OLD WHORE
- 8 - FISH STEW
- 9 - DREAD'S PLACE
- 10 - HEAVE HO
- 11 - RAZOR'S EDGE
- 12 - KILL SHOP
- 13 - PLUNDER
- 14 - JEFFERS GOODS
- 15 - THE GRUNT
- 16 - HORUS'S LEAP
- 17 - THE JUNK STORE
- 18 - BLOOD DEN

FREEPORT

THE CITY OF ADVENTURE

OPEN GAME LICENSE Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc (“Wizards”). All Rights Reserved.

1. Definitions: (a) “Contributors” means the copyright and/or trademark owners who have contributed Open Game Content; (b) “Derivative Material” means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) “Distribute” means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) “Open Game Content” means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) “Product Identity” means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) “Trademark” means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) “Use”, “Used” or “Using” means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) “You” or “Your” means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder’s name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another,

independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. COPYRIGHT NOTICE

Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc.
System Reference Document Copyright 2000-2003, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, Andy Collins, David Noonan, Rich Redman, Bruce R. Cordell, based on original material by E. Gary Gygax and Dave Arneson.
Modern System Reference Document Copyright 2002, Wizards of the Coast, Inc. Authors Bill Slavicsek, Jeff Grubb, Rich Redman, Charles Ryan, based on material by Jonathan Tweet, Monte Cook, Skip Williams, Richard Baker, Peter Adkison, Bruce R. Cordell, John Tynes, Andy Collins, and JD Wiker.
Death in Freeport Revised, Copyright 2000–2004, Green Ronin Publishing, LLC; Author Chris Pramas.
Falthar’s Curios, Copyright 2000, Green Ronin Publishing, LLC; Author Chris Pramas.
Fading Suns: d20 Copyright © 2001 Holistic Design, Inc.
Focus on Freeport #7: The Jade Serpent of Yig, Copyright 2001, Green Ronin Publishing, LLC; Author William Simoni.
Madness in Freeport Revised, Copyright 2001–2004, Green Ronin Publishing, LLC; Author William Simoni.
Rokugan, Copyright 2001 AEG
Terror in Freeport Revised, Copyright 2001–2004, Green Ronin Publishing, LLC; Author Robert J. Toth.
The Assassin’s Handbook, Copyright 2001, Green Ronin Publishing, LLC; Authors Wolfgang Baur and David “Zeb” Cook.
Galactic Races, Copyright 2001, Fantasy Flight Games.
Legions of Hell, Copyright 2001, Green Ronin Publishing; Author Chris Pramas.
Seas of Blood, Copyright © Mongoose Publishing.
The Quintessential Fighter, Copyright 2001 Mongoose Publishing
Armies of the Abyss, Copyright 2002, Green Ronin Publishing, LLC; Authors Erik Mona and Chris Pramas.
The Assassin’s Handbook, Copyright 2002, Green Ronin Publishing, LLC; Authors Wolfgang Baur and David “Zeb” Cook.
Book of the Righteous, Copyright 2002, Aaron Loeb.
Freeport: The City of Adventure, Copyright 2002, Green Ronin Publishing, LLC.; Authors Chris Pramas, Matt Forbeck, et al.

Monster's Handbook, Copyright 2002, Fantasy Flight Publishing, Inc.

Mutants & Masterminds Copyright 2002, Green Ronin Publishing, LLC.

Salon du Masque, Copyright 2002, Green Ronin Publishing, LLC; Author Chris Pramas.

Silver Age Sentinels d20, Copyright 2002, Guardians of Order, Inc.; Authors Stephen Kenson, Mark C. Mackinnon, Jeff Mackintosh, Jesse Scoble.

Spycraft Copyright 2002, Alderac Entertainment Group.

Spycraft Espionage Handbook, Copyright 2002, Alderac Entertainment Group, Inc.; Authors Patrick Kapera and Kevin Wilson.

Spycraft Modern Arms Guide, Copyright 2002, Alderac Entertainment Group, Inc.; Authors Chad Brunner, Tim D'Allard, Rob Drake, Michael Fish, Scott Gearin, Owen Hershey, Patrick Kapera, Michael Petrovich, Jim Wardrip, Stephen Wilcoxon.

Tome of Horrors, Copyright 2002, Necromancer Games., Inc.; Author Scott Greene, based on original material by Gary Gygax.

Ultramodern Firearms, Copyright 2002, Green Ronin Publishing; Author Charles McManus Ryan.

Wrath & Rage, Copyright 2002, Green Ronin Publishing; Author Jim Bishop.

Aasimar & Tiesing: A Guidebook to the Planetouched, Copyright 2003, Green Ronin Publishing; Author Robert J. Schwalb.

The Avatar's Handbook, Copyright 2003, Green Ronin Publishing; Authors Jesse Decker and Chris Tomasson.

Bastards & Bloodlines, Copyright 2003, Green Ronin Publishing, Author Owen K.C. Stephens

Black Sails Over Freeport, Copyright 2003, Green Ronin Publishing, LLC; Authors Brian E. Kirby, Robert Lawson, William Simoni, and Robert J. Toth.

The Book of Fiends, Copyright 2003, Green Ronin Publishing; Authors Aaron Loeb, Erik Mona, Chris Pramas, and Robert J. Schwalb.

Challenging Challenge Ratings: Immortal's Handbook, Copyright 2003, Craig Cochrane.

Conan The Roleplaying Game, Copyright 2003 Conan Properties International LCC; Authorized Publisher Mongoose Publishing Ltd; Author Ian Sturrock.

CORE Explanatory Notice, Copyright 2003, Benjamin R. Durbin

Crime and Punishment, Copyright 2003, Author Keith Baker

Crooks!, Copyright 2003, Green Ronin Publishing; Authors Sean Glenn, Kyle Hunter, and Erik Mona.

Cry Havoc, Copyright 2003, Skip Williams. All rights reserved.

Darwin's World 2nd Edition, Copyright 2003, RPG Objects; Authors Dominic Covey and Chris Davis.

Grim Tales, Cyberware game mechanics; Copyright 2003, Benjamin R. Durbin, published by Bad Axe Games, LCC.

Grim Tales, Firearms game mechanics; Copyright 2003, Benjamin R. Durbin, published by Bad Axe Games, LCC.

Grim Tales, Horror game mechanics; Copyright 2003, Benjamin R. Durbin, published by Bad Axe Games, LCC.

Grim Tales, Spellcasting game mechanics; Copyright 2003, Benjamin R. Durbin, published by Bad Axe Games, LCC.

Grim Tales, Vehicle game mechanics; Copyright 2003, Benjamin R. Durbin, published by Bad Axe Games, LCC.

Immortals Handbook, Copyright 2003, Craig Cochrane.

Modern Player's Companion, Copyright 2003, The Game Mechanics, Inc; Author: Stan!

Monsters of the Mind, Copyright 2003, Green Ronin Publishing, LLC; Authors Kevin Brennan, James Maliszewski, Morgan Peer, and Tracey Peer.

Monte Cook's: Arcana Unearthed, Copyright 2003, Monte J. Cook. All rights reserved.

Possessors: Children of the Outer Gods, Copyright 2003, Philip Reed and Christopher Shy, www.philipjreed.com and www.studioronin.com.

Skull & Bones © 2003, Green Ronin Publishing, LLC; Authors Ian Sturrock, T.S. Luikart, and Gareth-Michael Skarka.

Spycraft Faceman/Snoop Class Guide, Copyright 2003, Alderac Entertainment Group, Inc.; Authors Alexander Flagg, Clayton A. Oliver.

Spycraft Fixer/Pointman Class Guide, Copyright 2003, Alderac Entertainment Group, Inc.; Authors Scott Gearin.

Spycraft Soldier/Wheelman Class Guide, Copyright 2003, Alderac Entertainment Group, Inc.; Authors Chad Brunner, Shawn Carman, B. D. Flory, Scott Gearin, Patrick Kapera.

Swords of Our Fathers Copyright 2003, The Game Mechanics.

Design Parameters: Immortal's Handbook, Copyright 2003, Craig Cochrane.

A Magical Medieval Society: Western Europe, Copyright 2003, Expeditious Retreat Press; Authors Suzi Yee and Joseph Browning.

Tales of Freeport, Copyright 2003, Green Ronin Publishing, LLC; Author Graeme Davis.

The Unholy Warrior's Handbook, Copyright 2003, Green Ronin Publishing; Author Robert J. Schwalb.

Advanced Player's Guide, Copyright 2004, White Wolf Publishing, Inc.

Algernon Files, Copyright 2004, Blackwyrn Games; Authors Aaron Sullivan and Dave Mattingly.

Creatures of Freeport, Copyright 2004, Green Ronin Publishing, LLC; Authors Graeme Davis and Keith Baker.

Grim Tales, Copyright 2004, Benjamin R. Durbin, published by Bad Axe Games, LCC.

Mutants & Masterminds Annual #1, Copyright 2004, Green Ronin Publishing, LLC; Editor Erik Mona.

Relics and Rituals: Excalibur, Copyright 2004, White Wolf Publishing, Inc.

Spycraft Mastermind Guide, Copyright 2004, Alderac Entertainment Group, Inc.; Steve Crow, Alexander Flagg, B. D. Flory, Clayton A. Oliver.

Spycraft U.S. Militaries Guide, Copyright 2004, Alderac Entertainment Group, Inc.; Authors Dave McAlister, Clayton A. Oliver, Patrick Kapera.

The Psychic's Handbook, Copyright 2004, Green Ronin Publishing, LLC; Author Steve Kenson.

Unearthed Arcana Copyright 2004, Wizards of the Coast, Inc.; Andy Collins, Jesse Decker, David Noonan, Rich Redman

Advanced Player's Manual, Copyright 2005, Green Ronin Publishing; Author Skip Williams.

Blue Rose, Copyright 2005, Green Ronin Publishing; Authors Jeremy Crawford, Dawn Elliot, Steve Kenson, Alejandro Melchoir, and John Snead.

Blue Rose Companion, Copyright 2005, Green Ronin Publishing; Editor Jeremy Crawford.

Dungeon Crawl Classics #20: Shadows in Freeport by Robert J. Schwalb, Copyright 2005 Goodman Games (contact info@goodman-games.com, or see www.goodman-games.com)

The Freeport Trilogy, Copyright 2005, Green Ronin Publishing, LLC; Authors Chris Pramas, William Simoni, and Robert J. Toth.

Gimmick's Guide to Gadgets, Copyright 2005, Green Ronin Publishing; Author Mike Mearls.

Hot Pursuit, Copyright 2005, Corey Reid, published by Adamant Entertainment, Inc.

Monte Cook Presents: Iron Heroes, Copyright 2005, Monte J. Cook. All rights reserved.

Mythic Heroes, Copyright 2005, Benjamin R. Durbin, published by Bad Axe Games, LLC.

Mutants & Masterminds, Second Edition, Copyright 2005, Green Ronin Publishing; Author Steve Kenson.

The Seven Saxons, by Benjamin R. Durbin and Ryan Smalley, Copyright 2005, Bad Axe Games, LLC.

Spycraft, Copyright 2005, Alderac Entertainment Group.

True20 Adventure Roleplaying, Copyright 2005, Green Ronin Publishing, LLC; Author Steve Kenson.

Borrowed Time, Copyright 2006, Golden Elm Media; Authors Bruce Baugh and David Bolack.

Caliphate Nights, Copyright 2006, Paradigm Concepts; Author Aaron Intante-Levy.

Lux Aeternum, Copyright 2006, BlackWyrn Games; Author Ryan Wolfe with Dave Mattingly, Aaron Sullivan, and Derrick Thomas.

The Mastermind's Manual, Copyright 2006, Green Ronin Publishing; Author Steve Kenson.

Mecha vs. Kaiju, Copyright 2006, Big Finger Games; Author Johnathan Wright.

Tales of the Caliphate Nights, Copyright 2006, Paradigm Concepts, Inc., Author Aaron Infante-Levy

True20 Bestiary, Copyright 2006, Green Ronin Publishing; Author Matthew E. Kaiser.

True20 Freeport Companion, Copyright 2007, Green Ronin Publishing, LLC.; Authors Steve Kenson and Robert J. Schwalb.

True20 Freeport: The Lost Island, Copyright 2009, Green Ronin Publishing, LLC; Author Walt Ciechanowski.