



Advanced Dungeons & Dragons®

Official Competition Adventure

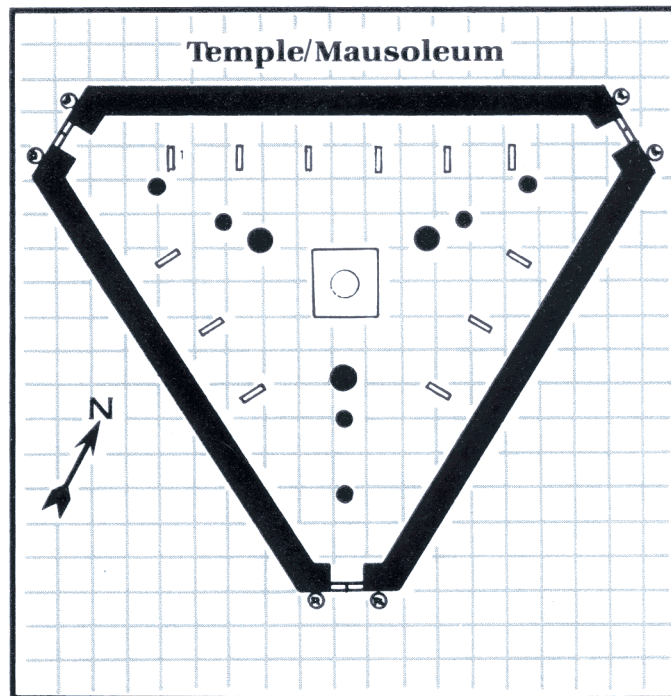
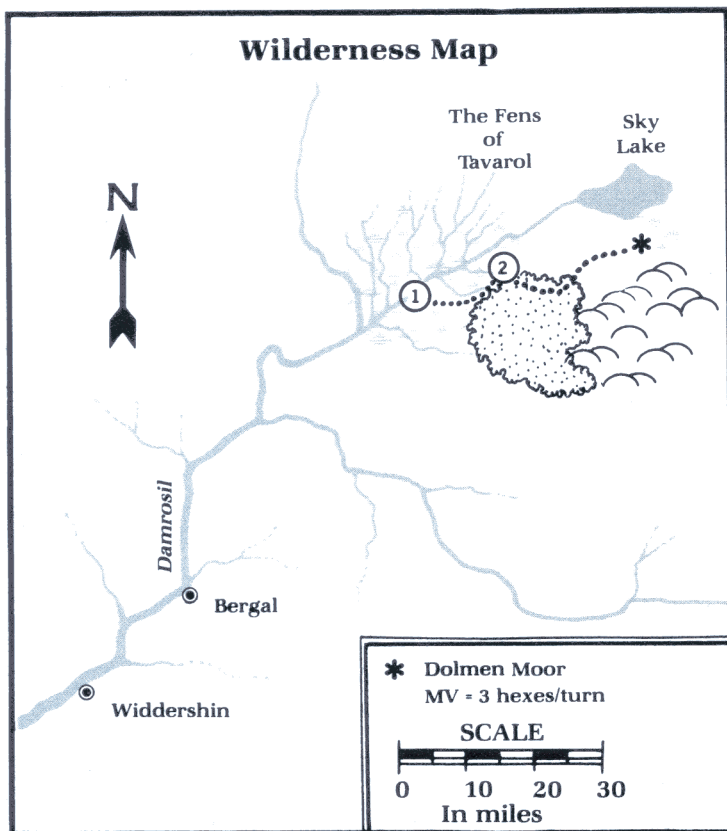
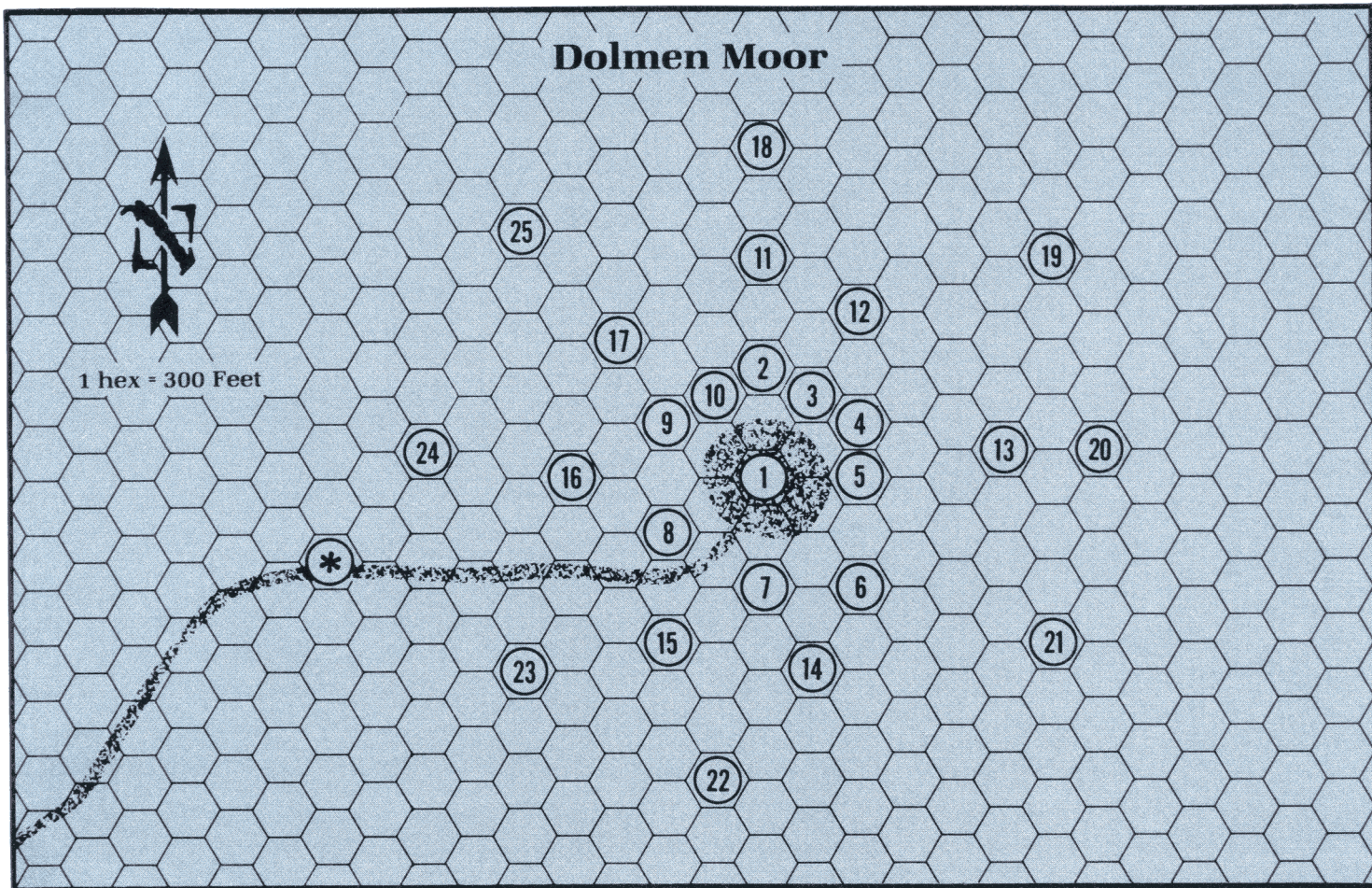
The Bane of Llywelyn

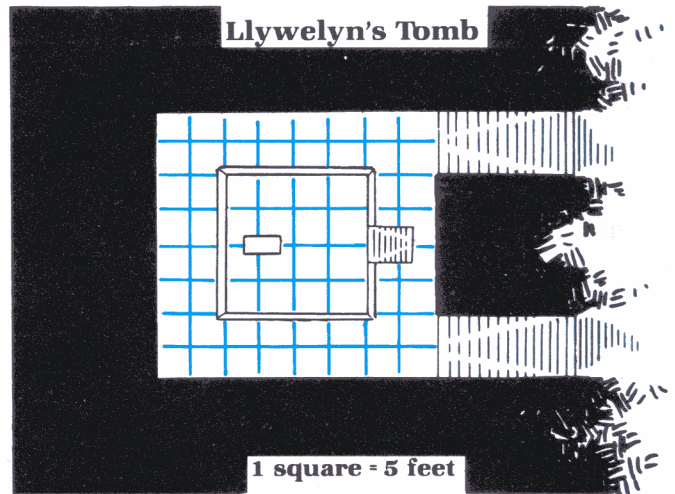
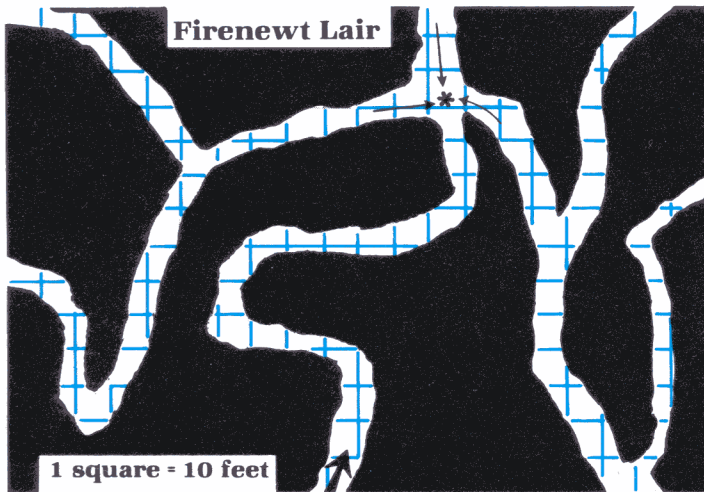
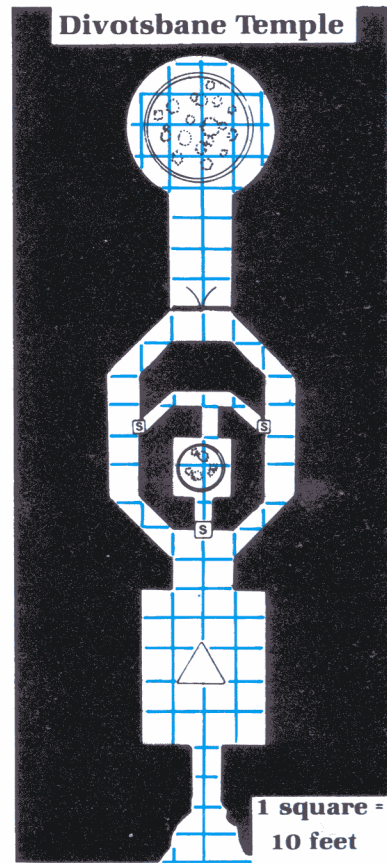
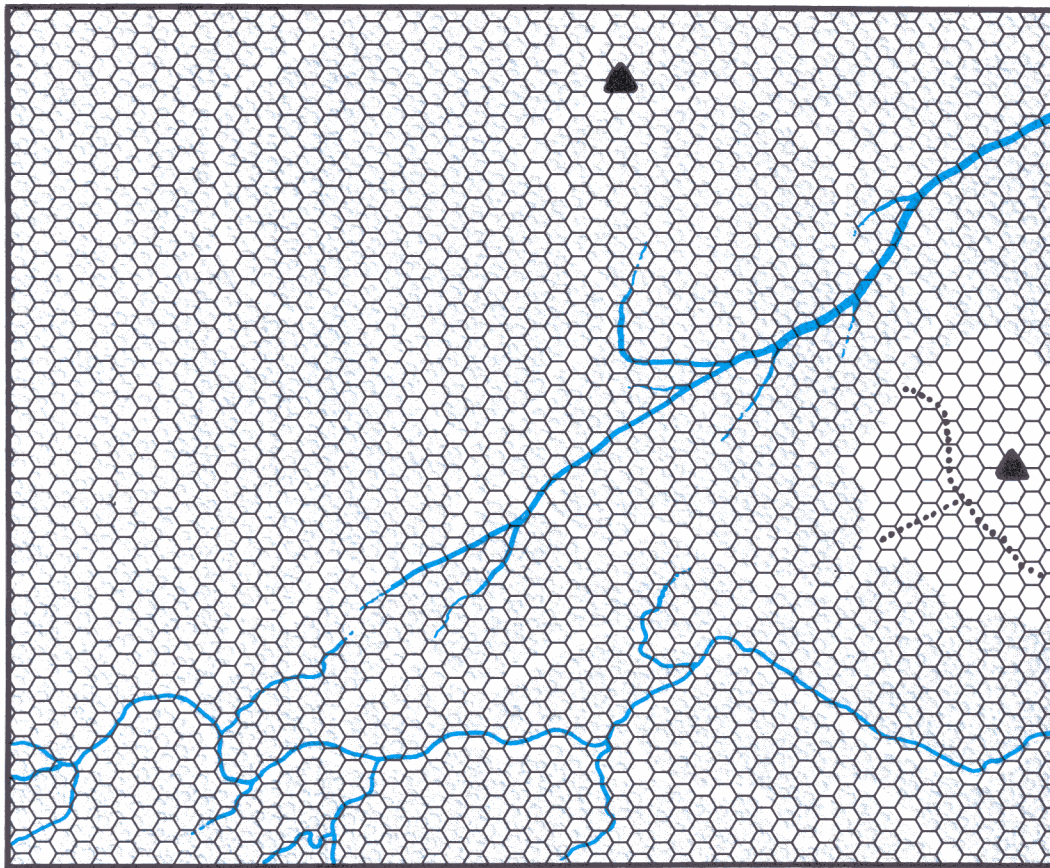
Bob Blake



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DOUBLE DOOR



FOREST



RIVER



SECRET DOOR



HILLS



PYRAMID



CATAFALQUE



JUNGLE



PATH



PILLAR



SWAMP



TOWN



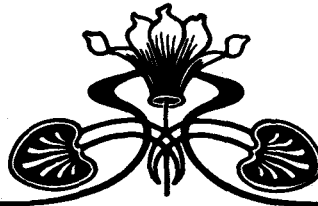
GUARD

Adventure for Characters Levels 4-7

Advanced Dungeons & Dragons®

Official Competition Adventure The Bane of Llywelyn

Bob Blake



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Introduction

This adventure contains four tournament adventures that were originally run at the GEN CON® XVI Convention. They are the last half of an eight part epic adventure. These scenarios can be run separately or together, in either a tournament or a campaign setting. The Dungeon Master (DM) should read each adventure thoroughly before running it for the players.

The encounters in these adventures were designed for a balanced team of 10 characters, levels 4-7. Each encounter has boxed information to be read to the players and unboxed DM notes describing how to run it. Some encounters have a *Tournament Notes* section with special instructions for tournament play. The characters used in the tournament have been included in the adventure.

In this adventure, the following abbreviations are used:

AC = Armor Class	THACO = To Hit AC0
MV = Move	Dmg = Damage
HD = Hit Dice	SA = Special Attacks
hp = hit points	SD = Special Defenses
#AT = Number of Attacks	MR = Magic Resistance
F = Fighter	S = Strength
M = Magic-user	Int = Intelligence
I = Illusionist	W = Wisdom
C = Cleric	Dex = Dexterity
D = Druid	Con = Constitution
T = Thief	Ch = Charisma

This adventure contains the fifth through eighth adventures in the epic *Prophecy of Brie*. *The Riddle of Dolmen Moor* is a wilderness trip to the ancient burial ground of Pellham's kings. The characters must use the ancient poem of the "Lineage of Kings" to deduce which tomb is Llywelyn's. However, they discover the tomb is sealed by powerful wards. *The Incants of Ishcabele* is an excursion into the deserted tower of the wizard who set the wards to find a set of parchments (the Incants) that explain how to remove them.

Llywelyn's Tomb covers the initial penetration into the lost king's tomb, in which the party must deal with some unusual guardians while solving the puzzle of how to precede further. *And the Gods Will Have Their Way...* begins with a disastrous intervention by the Celtic gods and ends with the party traveling to another plane in a last ditch effort to bring the Prophecy of Brie to a successful conclusion.



TOURNAMENT PLAY

The recommended playing time is three hours per adventure. As originally run, achieving the goal was the primary victory condition, with the number of successful encounters secondary. Casualties, then expenditure of resources (spells, items, and so on), were used as tie-breakers. The tournament also has various conventions, which follow:

1. Players use precreated characters. Characteristics, equipment, allowed spells, and magical items are listed. *Players may not add to or change this list.*
2. Players may use only the *Players Handbook* during play. However, all personal magical items that the characters start with are known and completely understood by the owners. The DM should brief characters on the capabilities of their magical items if requested.
3. There are no wandering monsters in tournament play. The random monster tables included here are for campaign play only.
4. Monsters fight to the best of their ability unless the tournament notes specify otherwise; such monsters neither check morale nor flee unless noted. Monsters are fully aware of the capabilities of their weapons, magical items, and spells, and use these to advantage.
5. Note that tournament characters do not advance in level between rounds. The pacing of the adventures is such that no time for training is available between the scenarios.

RANDOM ENCOUNTERS

Random encounters occur only in campaign play. The DM rolls for encounters in the morning and evening, with a 1 on 1d20 indicating an encounter.

Damrosil River Encounters	
Die Roll	Encounter
1-2	1-4 stags, watering with herd at the river's edge with 4-8 herd members each
3	1-12 wild boars
4	5-20 giant frogs
5	1-6 giant pike
6	1-3 black bears
7	1 giant snapping turtle
8	4-7 NPCs, adventuring party
(1d4 + 3)	

Each character in the NPC party is of 4th to 6th (1d4 + 2) level. At least one magic-user and one cleric are in the group. NPC parties can be found either on the water or traveling along the river's edge, probably opposite the party's direction of travel.

Kingsway Road Encounters	
Die Roll	Encounter
1	1-6 brown bears
2	2-20 ogres
3	5-20 pixies
4	2-8 satyrs
5	1-2 giant stags
6	3-30 stirges
7	2-20 sylvan elves
8	1-12 trolls

Scenario 5: The Riddle of Dolmen Moor

PLAYERS' BACKGROUND

Two hundred years *ago* the people of the kingdom of Pellham rose in revolt against the oppressive monarchy of King Alendus II. Mobs surged through the streets of the capital city of Widdershin, forced their way into the palace, and ransacked it. Everything of monetary value was carried away and all else burned.

The monarchy was replaced by a council, which is currently headed by the seneschal Gwydion. However, that the council is now floundering is no secret, and this has resulted in a groundswell of popular opinion for the return of the monarchy. A strong individual is needed now to pull things back together, but there is one big problem: who will be king? Certainly not Gwydion nor any of the council!

Perhaps the answer lies in a packet received from a religious sect known as the Brothers of Brie. Several old manuscripts were enclosed, the most important of which is the following prophecy:

WITH SIX HANDS OF LORING THE LOST UPON THE WHEEL OF TIME, AT THE MOMENT BAZEL MOUNTS HIS CHARIOT TO DO BATTLE WITH THE SEVEN DAUGHTERS, THE DEAD KING SHALL RISE TO SEIZE THE TRIAD WITH HANDS THAT CANNOT GRASP AND EYES THAT CANNOT SEE. ALL WARDS BROKEN AND THE MYSTIC BARRIERS PIERCED WITH MATING SWORDS, THREE SAINTS AND SINNERS WILL STRUGGLE IN THE DUST, BOTH AND NEITHER TO TRIUMPH. AND WHILE THE SUNDERED EARTH SPEWS FORTH THE DREGS OF CENTURIES, A NEW ORDER SHALL COME UPON THE LAND.

Only three elements of the prophecy have any meaning in this day and age. "Loring" was the twelfth king of Pellham. "Bazel" and "The Seven Daughters" are constellations that periodically move toward one another as if going to battle.

Most intriguing to be sure, but which dead king? With the looting of the palace all those years ago, not even the proper lineage of the dynasties is remembered.

But there is one king still held in reverence by one and all, Llywelyn the Just. Llywelyn! Of course! The Prophecy is ancient, probably written about the time of the founding of Pellham. Its authenticity is unquestionable, but is this the time of its fulfilment?

The task was to determine if indeed it was time for the return of Llywelyn. In Loring's Wood, the discovery of the Wheel of Time proved that the time of the prophecy was at hand. Then the Brothers of Brie, deciding that "mystic barriers pierced with mating swords" referred to locks and keys, arranged for the purchase of nine antiquated keys from Lord Krell the Robber Baron. The keys were recovered, and Krell's reputation proved well-earned.

Llywelyn's kingly trappings were not buried with him, for an accident to his funeral barge had lost his baldric, sceptre, and crowned helm. The sceptre was later sold by a bugbear chieftain, providing a clue to the location of the other items. The bugbear colony in the Eyes of Berta cave complex was invaded and the baldric and helm rescued.

The elixir needed to return King Llywelyn from the Isles of the Dead could be retrieved only from the legendary wizard, Caer. A perilous journey up the river Damrosil led to Caer's mountain retreat, and answers to his cunning riddles won the needed elixir.

The prophecy will soon be fulfilled. All the necessary preparations have been made. All that remains is to find the tomb of King Llywelyn. The search begins at Dolmen Moor, the resting place of Pellham's kings. Many kings are buried there, each in a separate mound. However, the destruction of most of the royal archives and the span of time involved has erased memory of all but a few of the past kings, let alone the exact location of their final resting places.

You will journey north up the Damrosil River, leaving it when you come to the Kingsway, an ancient road that runs from the Fens of Taravol to Dolmen Moor. There, you must find which mound holds the mortal remains of Llywelyn. But beware, for Dolmen Moor is haunted by the spirits of the dead by night.

Campaign Note: Suggested compensation for this part of the quest is 500 gp (and XP) per character level. The Council of Widdershin is not going to be happy if the characters loot the tombs of the ancient kings!

DM INFORMATION

The adventure begins as the characters, rowing in small boats up the Damrosil, approach the Fens of Tavoral. They have two boats with four oars each, and divide five to a boat.

THE DAMROSIL RIVER

1. THE MINSTREL OF THE FENS

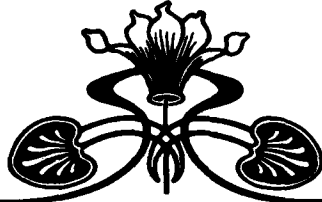
The trip up the Damrosil has been uneventful. The river becomes wider and more sluggish as it enters the fens. A myriad of small islands dot the water and the unmistakable odor of swamp-land hangs upon the air. The vegetation is profuse, overhanging the banks to such an extent that at times no more than a boat-width of open water remains. For some time now, the sound of a lone voice singing in this wilderness has become louder, as if you've been going toward it.

The voice sounds human, though the words cannot be made out. One of the party thinks he hears the name "Llywelyn."

As you push through a wall of vines, the singer is suddenly revealed. A bare-footed old man sits cross-legged on a grass-covered hummock in the middle of a wide pool. His face is clean shaven, but his thin, silver hair, straggling from beneath a black leather cap, has grown to waist-length and is uncombed. His threadbare clothing, apparently purple when new, is of a style long out of fashion. He strums a lute of exquisite tone and workmanship.

Near the hump of dry land, a small, red, smooth-skinned arm and hand are thrust up through the surface of the pool, shaking a tambourine in rhythm with the singer. Nearby, a blue cap with a yellow feather floats on the water's surface. As the song comes to a break, the minstrel looks at you with haunted eyes and begins again.

This is Loring the Lost.



Loring the Lost: AC 0; MV 0; F/T/B 7/7/8; hp special; #AT special

The characters do not recognize him. The purpose of this encounter is to expose the characters to "The Lineage of Kings" (see Player Handout). Loring does not respond to the party in any way, but sings and plays his lute. The party has six rounds for action. When Loring reaches the seventh verse, all characters must save vs. paralysis or be paralyzed. Any characters who tried to block their ears get a +2 bonus. Other methods of avoiding paralysis are detailed below. A bard or magic-user recognizes the red arm as that of an imp.

The lute's tones pierce every fiber of your bodies, and you are now able to hear the singer's words clearly and distinctly.

If the party rows away immediately (at least two rowers per boat), they escape this encounter, but do not get the poem. The poem provides vital clues once the party reaches Dolmen Moor. The players receive the poem at the end of the encounter, providing they have heard all of it at least once.

The party's boats have stopped 30 feet away from the hummock (about one round's movement). At the end of the song, the paralysis disappears and Loring begins the song for a second time. With the second singing of the poem, imps pop out of the water at the rate of one per verse until the gate to Acheron is closed. They taunt and pester the party, then swarm to the attack. The party has six rounds to act, for when Loring reaches the seventh verse, he says his name for the third time, and the characters must again save vs. paralyzation. Those failing are paralyzed until the end of the second singing of the poem (16 rounds). If the party rows away immediately after the first singing, the imps do not pursue.

If the party decides to fight the imps, two imps attack each character who actively defends; any imps left over try to kidnap paralyzed characters.

Imps (1-16): AC 2; MV 6"/18"; HD 2 + 2; hp 12 each; #AT 1; THACO 16; Dmg 1-4; SA *detect good, detect magic, invisibility, suggestion*; SD poison, regenerate 1 hp per round, need silver or magical weapons to hit, immune to cold, fire and electrical attacks, save vs. spells as 7 HD; MR 25% They will not use their tails.

Each round one imp (if available) lands on each paralyzed character. When three imps

have landed on a character, the character is flown into the water (and off to Acheron). An attack against kidnapping imps forces all of them off the intended victim, so it is another three rounds before the rescued character can be carried off again. The imps do not use their tails nor try to overturn the boats.

The third time Loring begins to sing, the party has six more rounds of action before all must save vs. paralyzation. If the encounter goes this long, the party will be fighting 22 imps! Their best hope at this time is to shut down the gate to Acheron.

Avoiding Paralysis: Loring is immortal, and immune to physical attacks. He can be asked or ordered to stop singing, but ignores any such pleas or demands unless his name, Loring the Lost, is used. He continues to strum the melody on the lute in any case, which maintains a gate to Acheron. The lute projects a magical field that protects it and its player against *charm person, magic missile, fireball, hold person, silence 15'r.* and *lightning bolt* spells. Casting a *silence* spell on the party will work, but absolutely no verbal communication or coordination should be allowed.

A *silence* spell or physically blocking the ears avoids paralysis, but also prevents the characters from hearing the poem. They may not receive a copy of the poem if they do not hear all parts of it at least once.

Closing the Gate: Loring's playing can be stopped with a *web* spell (which does not halt his singing), or a physical attack to smash the lute or cut its strings (treat it as AC 0 vs. physical attacks). A *warp wood* on the lute or *heat metal* on its strings also works. If the playing stops, the arm with the tambourine goes back into the water, leaving only those imps who had passed through for the party to deal with. Attacks on the arm itself have no effect.

If a party successfully closes the gate, Loring speaks. He thanks them and reveals a secret sign that will get them past the satyrs in the next encounter without fighting (a circle of willow tied to a staff). He then has a seizure and begins singing once more. There is nothing the party can do to help him.

Loring the Lost was the twelfth king of Pellham. He had little chance of ascending the throne, being the fourth son of the third wife of Agneus Expander, and spent much of his youth and young manhood as a wandering minstrel. Two ambitions drove him; to become king and to become immortal,

and, with the aid of imps from Acheron, he slew eight nobles ahead of him in line of succession to gain the throne. His reign, however, lasted but a few days. The imps tormented him with maddening dreams until he fled to seek the Wheel of Time. He has since realized immortality, on Arawn's terms.

After his encounter with the mad druid Eveyd (see C4), Loring drank of the Waters of Forgetfulness in Loring's Wood. He was eventually drawn to this little island in the Fens of Taravol 285 years ago, commanded by Arawn to forever play his magical lute and sing the same song. The lute keeps a gate open to Acheron, and the song causes paralysis in the listener. The paralysis occurs every third time Loring sings his own name. A character calling Loring by name momentarily halts his singing, thereby temporarily avoiding paralysis.

2. THE WOODLAND PIPES

If the characters closed the gate to Acheron and made the secret sign, they do not encounter the satyrs here. The party may continue on to Dolmen Moor without further difficulty.

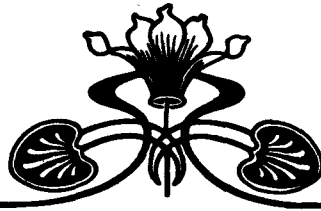
The players may now receive a copy of "The Lineage of Kings" only if, as a group, they had heard Loring sing all parts of the song at least once.

Shortly after the encounter with the Mad Minstrel of the Fens, the ancient paving stones of the Kingsway are seen rising out of the mud on the southern shore, leading off to the east. The road enters an unremarkable forest and, while the trees are dense, the looming bulk of a plateau, Dolmen Moor, can be seen in the distance.

Walking is pleasant, the normal forest sounds seeming to lift one's spirits and speed the journey. Even the sound of some large-bodied animal (probably a deer or maybe an elk) is welcomed and unthreatening. The sweet and soothing melody of a shepherd's pipes kindles a desire to remain here forever.

The piping is from a band of eight satyrs who inhabit this area of the forest.

Satyrs (8): AC 5; MV 18"; HD 5; hp 17, 18, 20, 21, 23, 23, 26, 30; #AT 1; THACO 15; Dmg 2-8; SA *charm, sleep* or *cause fear* with pipes; MR 50%



There is one piper, and his music is to *charm*. Anyone failing the saving throw vs. spells wanders off toward the piping unless physically prevented from doing so. Two of the satyrs wait to take the charmed characters to the lair, the other five satyrs have melee with anyone not charmed until all potential captives have been taken, then they break off the engagement and flee. The *Satyrs' Lair* encounter is played only if the player characters pursue.

Tournament Note: A *dispel* automatically frees charmed characters in its area of effect.

The Satyrs' Lair

The party may follow the trail of the satyrs and attempt to rescue any enspelled characters or simply continue on to Dolmen Moor. Following the fleeing creatures to their lair is easy enough, though the satyrs fight to the death to protect it. Shortly after the party begins pursuit, they hear the urgent blasts of a hunting horn. The trail leads northeast into the woods to a cave, the mouth of which is 30 feet above ground level. A heavy growth of trees and brush surrounds a small clearing before the cave, and to either side of the entrance are mounds of rocks and boulders on the slope.

Six more satyrs are in the cave guarding the captives; the survivors of the eight originally encountered are divided equally on the slopes to either side of the cave.

Satyrs (6): AC 5 or 1; MV 18"; HD 5; hp 14, 15, 17, 19, 20, 20; #AT 1; THACO 15; Dmg 2-8; MR 50%

The rocks, boulders and trees provide them 50% cover, thus raising their armor class to 1. They hurl spears (1-6 points) and small rocks (1-4 points) if the characters approach within range, but do not come out to melee. Those in the caves throw spears. The cave is small, so if a *fireball* is thrown into the cave, any captive characters within take damage as well.

On the third melee round, three centaurs summoned by the horn will charge from the woods.

Centaur (3): AC 5; MV 18"; HD 4; hp 16, 18, 22; #AT 2; THACO 15; Dmg 1-8/1-6

Each fights until he takes half or more damage, then flees.

Once the centaurs and satyrs are defeated, the lair may be searched. Inside are the captives, unharmed by the satyrs, and a *scroll of protection from undead* (all).

DOLMEN MOOR

The Undead Army: This special encounter occurs on the fifteenth turn the party is on Dolmen Moor. Keep track of game turns to that point, run the encounter, then continue with the adventure. There are no other wandering monsters on Dolmen Moor itself.

The plateau of Dolmen Moor rises 200 feet above the surrounding countryside. The only road to it is the Kingsway, which reaches the top through a series of switchbacks. The top is relatively flat, characterized by a number of man-made mounds.

From ground level these mounds look to be scattered about in a random fashion, though as can be seen on the map, the mounds are actually arranged in concentric circles around a central temple. This is obvious only if the party conducts an aerial reconnaissance—give the players the Dolmen Moor player's map only if they do so.

Pelcolb the Pious, fifth king of Pellham, hit upon this formalized burial scheme. He caused the construction of the central temple/mausoleum to house the remains of the dead kings of the dynasty then in power. When the dynasty changed, the old line was removed and buried in mounds in a circle around the temple, which now was to house those of the new dynasty. This pattern continued, resulting in the present layout.

The first mounds were simple affairs, but, as the centuries passed, the new mounds became larger and more opulent. They may be classified in three types:

Type III (outer circle): These are the largest mounds, some even planted with trees that have grown into sizable copses. All have at least two chambers, some with underground levels. The doorways are ornately carved, most with carvings dedicated to the dead king within.

Type II (middle circle): These mounds are larger, most single-chambered but some with two. All are lined with stone instead of logs, though the covering is the same. The doorways of many are inscribed stone slabs.

Type I (inner circle): These are small, single chambered mounds, lined with logs and covered with stones and a layer of earth. The doorways are wooden, with an inscribed stone lintel.

All tombs are marked with the heraldic devices of the kings, but time and the destruction of the royal records will prevent the characters from recognizing the tomb of any specific king. The device of each king is a variation of an eagle over crossed swords.

The characters are seeking the tomb of Llywelyn among all these mounds, and, if they use Loring's song, may do so easily enough. The first king in each dynasty is buried in a mound directly north of the central temple, the rest of the dynasty interred in the same circle in a clockwise fashion.

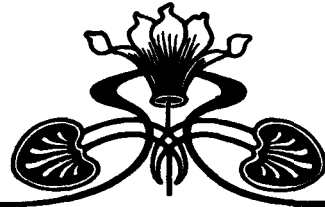
Llywelyn was the third king of the third dynasty, thus his tomb is the third mound in the third circle, counting from the north. If the party has figured things out, they may make a few simple tests to verify the scheme based on the song, for many of the statements about the past kings hold true for their present condition. For example, Loring said that Ciron the Hearty drinks in death still, and, on entering his tomb, they find him entombed in a large cask of ale, and so on.

Except where otherwise noted, the characters must actually enter a burial mound to have an encounter; remember to shift to indoor movement and ranges when the characters enter the mounds. The denizen of a mound generally does not attack until the party enters its mound, nor does it pursue unless stated otherwise in the encounter key. If the party does not complete their investigation in time, they are attacked by the Undead Army of Dolmen Moor. The party arrives about two hours before dark. The Undead Army arrives in 15 turns.

KEY TO THE BURIAL MOUNDS

1. Central Temple. The limestone building is an equilateral triangle, 150 feet long per side. Each point is truncated to form a 30-foot-long wall. These walls contain double doors constructed of bronze; each door panel being 5 feet wide and 15 feet high. Flanking each set of double doors is a pair of pink granite statues, 8 feet tall, of armored dwarven warriors.

The statues, similar to caryatid columns, were a late addition to the structure by Blaine to protect those lying within. They come to life to attack any would-be grave robbers. A long-forgotten dwarven phrase would prevent their attack, allowing the temple to be safely entered.



The statues animate if any character comes within 20 feet of the door they guard, shrinking to dwarf size and taking on a fleshy appearance when activated.

Statues (8): AC 3; MV 6"; HD 5; hp 25 each; #AT 1; THACO 15; Dmg 1-12; SD half damage from normal weapons, no magical weapon bonus damage, 25% chance of weapon breakage -5% per plus for magical weapons

They move to stand before the portal to prevent entrance. If destroyed, they turn to stone; if the intruders perish or withdraw, they return to their former condition.

The interior of the temple is of smooth, finished stone work. Inset panels, carved in bas-relief, are placed around the walls, separated by the remains of tapestries. These are dedicated to Alendus Crebus, Pelcolb the Pious, Lascron, and Llywelyn.

Inside are a central altar and 12 granite sarcophagi. Each sarcophagus has a flat granite top, inscribed with the name of the deceased within. Empty ones have no inscriptions. All are empty except for 1, 2, and 3. They contain the remains of Kolm the Quick, Cemor the Valiant, and Blaine (respectively). Piled unceremoniously at the foot of 4 is the jumbled skeleton of Alendus II, the last king and the tyrant overthrown by the people.

Sarcophagus 1 contains a necklace of 5,000 gp value, 2 contains a matched set of bracelets of 4,000 gp value and a *long sword* +2, and 3, a velvet sack of 1,000 ancient gold coins and a *hammer* +3, *dwarven thrower*. It is unlikely that the characters will desecrate the tombs by taking these items; if they do, take note of this action.

The Inner Circle

2. Alendus Crebus. The mound is very old, as all are in the first circle. A doorway on the south side bears an inscription in the common tongue that says "Alendus Crebus, the Great and Glorious Founder of Pellham." If the party desires to enter they find a simple coffin that holds the bones of the king, along with a sword and mace. A shield lies atop the coffin.

3. Ciron the Hearty. The doorway is uninscribed. Opening the door reveals a circular interior with a large, sealed oaken cask coated with pitch. The air is very stale and scented with hops. Opening the cask reveals a corpse floating in ale with a smile on his face.

4. Fenton the Foolish. This door is jammed badly, such that attempts to open it are at -1 to the normal die roll. If the coffin is opened, the skeleton of Fenton, attired in a jester's costume, is found within.

5. Heimwell the Haughty. The stone slab door is slightly ajar. Inside is a lidless stone sarcophagus. Heimwell is now a ghost that returns here to its material body's final resting place.

Heimwell (ghost): AC 0 (8); MV 9"; HD 10; hp 40; #AT 1; THACO 10; Dmg age 10-40 years; SA magic jar; SD need silver or magical weapons to hit

Heimwell does not use his *magic jar* ability in this encounter.

6. Pelcolb the Pious. His mound mimics the shape of the temple in honor of his establishment of that structure. The interior is white-washed, and symbols of all the Celtic gods abound.

7. Voltar the Victorious. The interior of Voltar's tomb is an aberration of Type I construction, in that it is totally lined with paving stones, in honor of Voltar's initiation of the Kingsway.

8. Royberno the Bloody. The tomb is tightly sealed, but may be opened. A sickly sweet smell emanates from the stained earthen floor. A moaning sound, coupled with blood dripping from the ceiling, begins if any living creature remains in the tomb for more than three melee rounds. There is no encounter here.

9. Tornum the Terrible. This unfortunate son of Royberno has become a skeleton warrior.

Royberno (skeleton warrior): AC 2; MV 6"; HD 9+4; hp 50; #AT 1 at +3; THACO 10; Dmg 1-10; SD cause fear in creatures of 5 dice or less; MR 90%

Magically bound to remain in his tomb, the opening of the door releases him. He does not pursue into the sunlight.

10. Lascron the Last. Standing within 10 feet of the door of the tomb gives a feeling of well-being. The interior is very plain, and the good feeling is much stronger. Characters entering this mound are *blessed* (as the clerical spell) through their next encounter. This effect can only be had once by each character.

The Middle Circle

11. Karnac the Cairnlord. His name is inscribed on the door. This mound is very unstable. Any who enter and tamper with the coffin within causes a collapse, taking 3-30 (3d10) points of damage.

12. Agneus Expander. The doorway is collapsed, but climbing to the top of the mound shows that the roof has been blasted away. Inside the tomb of the "lover of horses" is a nightmare.

Nightmare: AC -4; MV 15"/36"; HD 6+6; hp 44; #AT 3; THACO 13; Dmg 2-8/4-10 (2d4+2)/4-10 (2d4+2); SD opponents save vs. spells or attack at -2 to hit and damage.

13. Loring the Lost. While the outside of the mound is very weathered, the interior is oddly clean and dust free. A stone sarcophagus, its lid leaning against one side, has the appearance that the stone cutters have just left it. Obviously, this tomb has never been used.

14. Marcus the Marshal. Outside, above the door, are four deep depressions in the soil above the door, arranged in a diamond shape. These were the positions of the four stones mentioned in Loring's song, but the Galeb duhr at mound 20 has removed them. The interior of the mound is unremarkable.

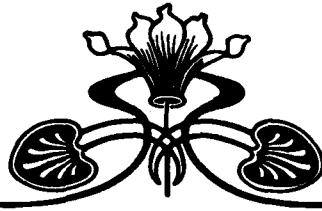
15. Suradel the Scholar. Suradel was the first king to dabble in the black arts, thus the references to his being a scholar and the first of the Witchkings. Unknown to his subjects, Suradel was cursed with vampirism before his death.

The tomb's door is closed, but opens very easily. The coffin inside is a simple wooden box, the lid of which is unlatched. Upon opening it, the vampire attempts to charm the nearest target.

Vampire: AC 1; MV 12"/18"; HD 8+3; hp 35; #AT 1; THACO 12; Dmg 1-6+4; SA *energy drain*, *charm* (save at -2); SD +1 or better weapons to hit; SD regenerate 3 hp per round, assume *gaseous form*, *sleep*, *hold* and *charm* spells have no effect

Suradel assumes *gaseous form* to get out of the coffin, then rematerializes and attacks.

16. Argunth Elf-friend. Loring did not mention which elves Argunth dealt with; unfortunately they were drow. There are ten drow in the tomb, which is a secret gateway to one of their underground cities.



Drow (10): AC 4; MV 12"; F2; hp 9 each; #AT 2 (one at +1); THACO 20; Dmg 1-4 (dagger) or 1-6 (short sword) or 1-3 + save vs. poison at -4 (crossbow); SA *dancing lights, faerie fire, darkness*; SD +2 to all saves; MR 50%

17. Rikar the Roarer. The seal on this tomb is still intact; even grave robbers respect Rikar, a gifted king slain early in his reign. Inside are two sarcophagi, one for Rikar and the other containing the skeleton of the Lady Lara, Rikar's wife who died of grief over the death of her lord.

The Outer Circle

18. Lightmal the Dark. The stone door lies flat on the ground and the interior is inky black. Inside Lightmal is assuredly "awake for all time," as he is a spectre.

Lightmal (spectre): AC 2; MV 15 "/30"; HD 7 + 3; hp 35; #AT 1; THACO 13; D 1-8; SA energy drain; SD +1 or better weapons to hit, unaffected by *sleep, charm, hold* or cold-based spells

19. Dalenial the Light. Dalenial was as good as his father Lightmal was evil. On his deathbed Lightmal cursed Dalenial, and though the latter succeeded his father to the throne, his father's curse withered him and his reign was short. The coffin holds only dust, rather than the bones found elsewhere, but if a handful of it is thrown at Lightmal, the spectre is blasted from this plane. Anyone tampering with the dust must save vs. spells or receive the appropriate *suggestion* (how to use the dust).

20. Llywelyn the Just. This tomb is the party's goal. The only unusual exterior feature of this tomb is the group of large boulders atop the mound. One of these is a Galeb duhr.

Galeb duhr: AC -2; MV 6"; HD 9; hp 42; #AT 2; THACO 12; Dmg 3-18; SA cast *move earth, passwall, wall of stone, stone shape* or *transmute rock to mud* once per round as L20 magic user, *animate boulders*; SD unharmed by lightning or normal fire, save at +4 vs. magical fire; takes double damage from cold-based attacks and saves at -4 vs. cold attacks

It takes great umbrage at anyone invading its territory. The Galeb duhr attacks by animating the boulders atop the mound to roll down on the party. One boulder is animated per round.

Boulder: AC -2; MV 3"; HD 9; hp 35 each; #AT 1; THACO 12; Dmg 4d6

After two such attacks, the Galeb duhr moves in itself. The Galeb duhr does not bother to use its spells here or animate boulders for melee.

Once this creature is dealt with, the party may approach the tomb. Anyone touching the doorway takes 10 points of electrical damage and the following phrase appears on the stone, "Beware the Wards of Ishcabeble!" The wards extend to the walls of the mound and underground as well; they cannot be breached at this time.

Tournament Note: The bard, or the character with the highest intelligence, remembers the mage Ishcabeble (see next scenario), and the round ends.

21. Logar the Loved. The tomb is unremarkable except for a shepherd's crook incised into the door. This is a clue, taken from the Lineage, to aid in orienting the party.

22. Damocles the Wizard. He is named second of the Witchkings for his interest in magic, not always for the cause of good. Any character of good alignment examining this tomb can almost smell the evilness. Damocles attempted to become a lich and failed. The coffin holds his skeletal remains, draped in robes marked with arcane symbols. The coffin itself is crudely painted with similar markings.

23. Rotkoddam the Strong. The mound's portal stands open, and broken rocks (one resembling a rabbit) litter the ground before it. A strong, musky odor comes from the mound. Rotkoddam's tomb is now the lair of a gorgon.

Gorgon: AC 2; MV 12"; HD 8; hp 40; #AT 1; THACO 12; Dmg 2-12; SA breath turns to stone

It attacks if anyone comes within 20 feet of the doorway.

24. Claudius the Cautious. Claudius was a prudent, if not paranoid, ruler and his burial specifications reflect it. He is entombed within a coffin within a coffin within a coffin, and so on. Ten boxes must be opened to find his remains.

25. Dacquiri the Witchking. Dacquiri carried his studies of magic to an extremely high level. However, he and Ishcabeble destroyed each other, so this tomb is empty.

THE UNDEAD ARMY

Once a day an army invades Dolmen Moor. It is composed of the following:

Headless horseman wraith: AC 4; MV 15"; HD 5 + 3; hp 28; #AT 1; THACO 15; Dmg 1-6; SA *energy drain*; SD silver or magic weapons to hit, immune to *sleep, charm, hold*, and cold-based spells

Ghouls (8): AC 6; MV 9"; HD 2; hp 8 each; #AT 3; THACO 16; Dmg 1-3/1-3/1-6; SA paralyzation; SD immune to *sleep* and *charm* spells

Zombies (18): AC 8; MV 6"; HD 2; hp 7 each; #AT 1; THACO 16; Dmg 1-8; SD immune to *sleep, charm, hold*, and cold-based spells

Skeletons (24): AC 7; MV 12"; HD 1; hp 4 each; #AT 1; THACO 19; Dmg 1-6; SD take half damage from sharp and/or edged weapons, immune to *sleep, charm, hold*, and cold-based spells

The wraith is mounted on a heavy war horse.

War horse: AC 2 (barded); MV 15"; HD 3 + 3; hp 18; #AT 3; THACO 16; Dmg 1-8/1-8/1-3

The wraith is headless, hence its name. The Headless Horseman of Dolmen Moor. Living beings are its prey, for it may not go to Arawn's hall without a head. The ghouls, zombies and skeletons are commanded by the wraith, so they cannot be turned unless the wraith is. For tournament play, an attempt by Jenelle turns the wraith. The following go with it: 6 ghouls, 8 zombies, and 12 skeletons, turned or disintegrated. Those remaining are subject to further attempts. The Undead will not pursue into a mound.

Scenario 6: The Incants of Ishcabeble

PLAYERS' BACKGROUND

The wards the great wizard Ishcabeble placed must be lifted before the tomb can be entered, and you are now charged with recovering the Incants of Ishcabeble to aid this end. So many of the situations that you have had to deal with have been hampered by the lack of knowledge of Pellham's past, but Ishcabeble is not such a shadowy figure. A wizard of undoubtedly immense power, he is best remembered for his good humor and a penchant for puns and practical jokes. Indeed, his death at the hands of King Dacquiri was the result of a jest at the expense of his majesty, who had no sense of humor. Note that Dacquiri and several members of his court accompanied Ishcabeble to Arawn's Island, for the wizard, faced with extinction, shattered his staff. The resultant explosion is still remembered in folklore as "Ishcabeble's Last Laugh," and one is said to "beble" if one manages to avenge his own death.

Ishcabeble lived at the top of a tall tower about 100 miles northeast of Widdershin in hilly country overlooking the river Damrosil. Ishcabeble valued his privacy, the tower was constructed to prevent uninvited guests from disturbing him. A series of tests had to be passed to reach the top; Ishcabeble figured that anyone smart and strong enough to run this gauntlet was worth talking to. It is not known if the magic still works, but you will find out soon enough. Once at the top of the tower, the Incants (written on parchment) should be easy to find.

Tournament Note: Prior to setting out, Jenelle has cast *continual light* on a small gem.

DM INTRODUCTION

The tower is a puzzle in itself, and must be solved if the party would arrive at the top without undue damage and loss of time. The door in the base is the only entrance. On Levels Two through Seven, each floor has four color-coded doors. The party must locate and open the correct door on each floor to find the key to the next level.

The mosaic design on the floor of the first level is the party's best clue. If the six-pointed star is viewed as two overlapping triangles (the points of one being colored red, green, and black and the points of the other being brown, purple, and yellow) the

proper door is the odd color out. For example, on Level Two the doors are purple, brown, red, and yellow. The party must complete the encounter behind the red door before going to Level Three. The encounters behind the other doors waste their time and strength.

The Light Beam: Levels Three through Eight are accessed by a magical light beam. When the gem of the proper color is inserted into the stone collar of the beam, the beam's color changes to that of the gem, and the character can rise to the next level by stepping into the beam. Likewise, the character may descend by thinking "DOWN" or its equivalent.

Doors: On Levels Two through Eight, all doors open easily. The spaces beyond them are extra-dimensional. When a door is opened, the view beyond is blurred such that no details are visible. Spells cannot be cast through the barrier, nor does sound pass the barrier in either direction. Thus, stepping over the threshold is the only way to find out what lies beyond. A slight tingling is felt when stepping through, though no damage is taken nor are there any after-effects. Unless otherwise stated, all extra-dimensional rooms are 50-foot cubes.

As was previously mentioned, the doors on each level are color-coded. Only the correct room is described for each level. If the wrong door is selected, one of the *Extra Encounters* at the end of this section is used instead. The party faces the first encounter on the list upon entering their first incorrect choice, the second encounter for their second mistake, and so on. There are only 10 such encounters because the players will probably be out of time before they reach the end of the list. (For campaign play, repeat the list or make up something suitable.)

The gems from the correct rooms are magical, the gems from the incorrect rooms are not. The latter does not function in any of Ishcabeble's magical beams or teleporters.

Tournament Note: In each hostile encounter, the party has one chance to use missiles, wands, and so on before the monsters can close for melee unless specifically stated otherwise.

The characters should not be allowed to regain spells during this adventure.

Campaign Note: At midnight each night, the tower resets. The magical gems disap-

pear back to their respective rooms and all guardians are replaced. Non-magical gems are worth 500 gp each.

TOWER EXTERIOR AND LEVEL ONE

The journey upstream from Widdershin is dull and monotonous, and Ishcabeble's Tower is easily found, sitting on a hill overlooking the river. The only excitement was the brief sighting of a party of bugbears near the river some miles back, though there is no sign of them now.

The tower is octagonal, about 30 feet per side, and rises to a height of at least 120 feet above the hilltop. It is constructed of close-fitted, mortared stone. The workmanship is masterful, its like seldom seen nowadays except in homes of the extraordinarily wealthy, like the members of the council. The base of the tower is an unbroken expanse of stone, except for a single ironbound door in the south face.

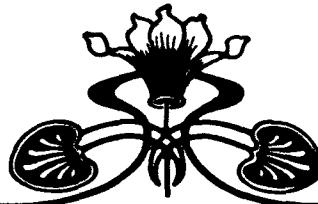
This door is the only entrance. It is not trapped, and opens easily despite indications that no one has entered in many years. The tower is warded against magical penetration (*dimension door* and *blink*, for example). Characters trying these methods of entry receive 2-12 points of damage and are stunned for 1-4 rounds at the point of departure. As soon as anyone enters, proceed below.

The door swings easily inward and barely halts its movement when a column of flame erupts from the floor just inside the portal. A huge head, encased in flame, thunders:

**If you seek me on the stair
You must find one that isn't there.
Woe will find you linked by threes;
Twice three alone will lead to me.**

Then it disappears along with the flames.

The ground floor is dominated by a huge, circular stone stairway upward, 30 feet in diameter. Surrounding it is an elegant mosaic of a six-pointed star, blue outline on a white background, and covering nearly the entire floor. At each point of the star is a circle of color; starting with the one immediately facing the door and going counterclockwise they are black, purple, green, brown, red, and yellow. The points are joined by a faint blue line.



Repeat the poem on request. The colors of the mosaic are given out of the order that is required, forcing the players to solve the puzzle. A clever party might deduce that the lines joining the points gives the star the appearance of a large gem, a clue that gems are what the party is looking for.

LEVEL TWO

The stairway ends at the second floor. The flooring here is plain stone, and in place of the stairs, a beam of white light three feet across projects from the floor upward through a three-foot-diameter hole in the ceiling. Encircling this beam at waist-height, without visible means of support, is a stone ring, solid except for a two-foot-wide gap in the south side. To the left of this opening a one-inch-diameter hole has been incised into the ring, looking like a faceted gem carved in "reverse relief." In each of the diagonal walls of the room is a door. Each door has a translucent six-sided star inset in it at eye level. The stars are colored: northwest—brown, northeast—purple, southeast—red, and southwest—yellow.

Nothing can enter the beam of light until the proper gem is inserted into the stone ring. To proceed to Level Three, the party needs a *red* gem, which can be obtained by going through the door with the red star (3).

ROOM 3: In the center of the room is a glass-topped pedestal enclosing a large ruby. Standing around the pedestal are three salamanders.

Salamanders (3): AC 5/3; MV 9"; HD 7 + 7; hp 35, 40, 44; #AT 2; THACO 12; Dmg 1-6/2-12; SA 1-6 heat causes 1-6 points additional damage per attack; SD +1 or better to hit, immune to fire, sleep, charm, and hold

They are the guardians of the ruby, and immediately attack.

If the party enters an incorrect room (in this case 1, 2, or 4), turn to the *Extra Encounters* section and use the first encounter. If they enter more than one incorrect room, use the extra encounters in the order listed.

The ruby precisely fits the hole in the floating stone ring, and when it is inserted the light changes from white to vivid red. The gem falls out of the hole and can be taken with the party. Anyone who steps into the red beam levitates to the next level.

As characters reach Level Three, their upward progress stops, and they have no alternative but to step out of the beam onto the new level. The beam remains red until the next gem is inserted. Otherwise, the descriptions remain the same from here on; the only differences are the colors of the beam and door stars, the gem required, and the encounter that yields the gem.

LEVEL THREE

The door stars are: northwest—black, northeast—green, southeast—purple, southwest—red. The beam is red. A purple gem is needed to ascend to Level Four. The gem can be obtained in the encounter behind the purple door (3).

ROOM 3: The party enters a 30-foot-square room with a 20-foot-high ceiling. A table three feet wide and five feet long stands against the east wall, and on the table is an oil lamp. The lamp is one foot long from tip to handle, and six inches high. The oil reservoir is attached to a short pedestal. The lamp is not lit.

The lamp is magical, and contains a djinni.

Djinni: AC 4; MV 9"/24"; HD 7 + 3; hp 40; #AT 1; THACO 13; Dmg 2-16; SA whirlwind for 2-12 points of damage

If the lamp is rubbed, the djinni appears and says that he will grant the party one wish within his power. All the party has to do is ask him to create a purple gem. The djinni

cannot aid them more than this, though he may aid them less if they are careless. The party should agree on the wish before the djinni acts.

The request must be carefully worded. For example, if someone says, "Make me a purple gem," the djinni transforms that character into the gem. After the djinni has obeyed one command, he withdraws into the lamp.

When the purple gem is inserted, the light beam changes to purple and the party can proceed to Level Four.

LEVEL FOUR

The door star colors are: northwest—black, northeast—brown, southeast—purple, southwest—yellow. The party needs a black gem to proceed to Level Five. The gem can be obtained behind door 1; the light beam turns black.

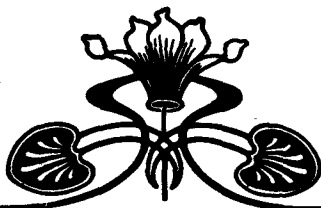
ROOM 1: The room is 30 feet square. In the middle of the room, a normal-sized black cat lies on a cushion. A black sapphire hangs on a collar around its neck. The cat growls menacingly if approached and if pressed, grows to panther size and attacks.

The cat is a guardian familiar.

Guardian familiar: AC 0; MV 26"; HD 9; hp 49; #AT 3; THACO 12; Dmg 1-6 + 8/1-4 + 8/1-4 + 8; MR 80%

This cat is living the last of its nine lives. If it is killed, it is not reborn.





LEVEL FIVE

The door star colors are: northwest—black, northeast—brown, southeast—green, southwest—red. The party needs a brown gem, which can be obtained behind door 2; the light beam turns brown.

ROOM 2: The room is 40 feet square and 20 feet high. The floor and ceiling have dish-shaped curves, 30 feet in diameter. The floor is curved upward; the ceiling is curved downward. The room holds two brown tiger-eye gems. One gem floats in mid-air six inches above the center of the curved floor; the other floats six inches below the center of the curved ceiling.

The two "gems" are actually reflections caused by the two large parabolic mirrors in the ceiling, as well as a small parabolic mirror set into the floor. The real gem is magically suspended in mid-air between the two ceiling mirrors. The reflections are unsolid; objects can pass through them. The mirrors are unbreakable.

If a character tries to grasp the reflection above the floor, he is able to see the curved mirror in the floor. If that character then looks straight up, he sees a small hole in the ceiling, through which the real gem can be seen. A character must stand directly beneath the hole in the ceiling to see the real gem; from all other angles only the upper reflection can be seen.

If a character gets to the ceiling and reaches through the hole, the gem can be easily removed.

LEVEL SIX

The door stars are: northwest—brown, northeast—green, southeast—purple, southwest—yellow. The green gem the party needs is behind door 2; the light beam turns green.

ROOM 2: The party is greeted by a forest setting. After they have gone a short distance, they find a glum-looking leprechaun sitting on a mossy boulder. If questioned about his sadness, he says that the king of the leprechauns is ill and needs a potion of *healing*. He tells the party of a fine emerald they may have in exchange for the potion. If the party doesn't have a potion (or pretends not to), the leprechaun helps them anyway.

The leprechaun leads the party on a short walk through the woods, where they find a strange box, 30 feet square and 10 feet high. The bottom, top, and two sides are of solid, impenetrable metal. The other two faces are

red and violet and are directly opposite each other. The leprechaun says the emerald lies within "*Ishcabble's Rainbow*."

These are *prismatic bands* within a metal enclosure. There are seven bands of color within the box. Each band is approximately four feet thick and functions as in the *prismatic sphere* spell.

Prismatic Barrier Effects

Color	Negated by	Effect (if not negated)
red	<i>Cone of Cold</i>	10 points of damage
orange	<i>Gust of Wind</i>	20 points of damage
yellow	<i>Disintegrate</i>	40 points of damage
green	<i>Passwall</i>	Death
blue	<i>Magic Missile</i>	Petrification
indigo	<i>Continual Light</i> **	Insanity
violet	<i>Dispel Magic</i>	Diminutized*

*Any character diminutized will be 6 real inches tall and all attacks (melee or magical) will be one-sixth as powerful. This effect will end when the party reaches Level Eight, and affected characters will return to their previous size and abilities.

**Including the *continual light* gem carried by Jenelle.

The appropriate saving throws apply to the effects of the green, blue, indigo, and violet bands. For additional information, see the description of the *prismatic sphere* spell.

None of the walls can be pierced by weapons, etc., except the green, and no wall can be seen until the one before it is stepped through or negated. Once the emerald is removed from the green wall, all walls not negated vanish.

The emerald sits atop a pedestal in the center of the green wall. Note that only three walls need to be brought down to reach the green, and that a spear with a helmet attached or some other reasonable contrivance can be used to knock the gem from the pedestal and drag it out of the green wall.

LEVEL SEVEN

The door stars are northwest—black, northeast—green, southeast—red, and southwest—yellow. The beam remains green. A yellow gem (behind door 4) is required from this level to ascend to Level Eight and the beam turns yellow.

ROOM 4: The room is 30 feet in diameter and filled with murky water two feet deep. The characters stand on a 10x10' ledge. In the center of this pool stands a flesh golem with a topaz in his navel.

Flesh golem AC 9; MV 9"; HD 9; hp 40; #AT 2; THACO 12; Dmg 2d8/2d8; SD +1 or better weapons to hit, electrical attacks restore hit points

Unseen in the water are 25 electric eels.

Electric eels (25) AC 9; MV 12"; HD 2; hp 8 each; #AT 1; THACO 16; Dmg 1-3; SA electric jolt; SD immune to electrical attacks

Five discharge every other melee round, healing the golem of 5 points of damage and doing 20 points of damage to anyone standing in the pool (which is the only way to melee the golem if magical flight is not available).

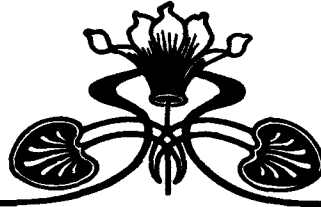
LEVEL EIGHT

The yellow beam of light does not extend above the floor on this level, the floating stone ring is absent, and the ceiling has no openings. The area is the same size as previous floors of the tower, with smooth stone surfaces throughout. To the east and west are ornate wooden doors, deeply carved with flowing geometric designs of exquisite beauty.

Room 1: Ishcabble's Bedroom

The floor is highly polished and silvery in color. Directly in front of the door lies a multi-colored carpet of wondrous weave. In the center of the floor sits a wheel-shaped fixture, five feet in diameter with eight lamps equally spaced about its rim.

To the left and 20 feet above (on the ceiling) is a combination lamp/table sitting next to an overstuffed chair. The left wall to the far corner is covered by three cabinets; from their carved tops it is apparent that they are upside down. On the ceiling, butted against the far wall is a large, four-poster bed, again upside down. The headboard is a bookcase, filled with bound volumes. Flanking the head of the bed are two nightstands, each with a lamp. These, too, are upside down.



The right wall at the ceiling is lined with inverted cabinets, the center one having transparent glass doors.

The furniture on the ceiling is not bolted to it; rather, a finial on one of the bedposts is a reverse gravity device with a 12-foot vertical range. Thus the carpet and lamp wheel on the floor, as well as anyone less than eight feet tall, are unaffected. Anyone jumping or climbing so that any part of his body enters the area affect of the finial falls to the ceiling for 1-6 points of damage. The best way down is to climb one of the cabinets. Once the character's feet pass the 12-foot-mark, he falls to the floor, though without damage.

There are no magical items in this room except the finial, which cannot be removed. The cabinets on the south wall contain ordinary clothing (robes, cloaks, tunics, undergarments, etc.), while those on the north wall hold various mundane weapons (daggers and quarterstaves). The glass-doored cabinet houses Ishcabeble's handsome collection of cameos and bottles of rare spirits. Some of the brandies are 600 years old. These may be drunk without ill effects, and the imbiber should be told that the beverage far surpasses any he or she has previously had in regards to smoothness and palatability. The overall impression the players should receive is that Ishcabeble was affluent and most appreciative of fine works of art.

The only other feature of note is the bookcase/headboard of the bed. The volumes comprise the most complete collection of joke books ever seen, as well as tome after tome of puns, riddles, practical jokes and limericks.

Room 2: Ishcabeble's Study

This room has the appearance of a well-appointed parlor. Stone walls have been covered with elegant wood paneling, and the floor carpeted wall-to-wall with a thick, spongy sky blue carpet. Lighting is provided by six opaque white panels in the ceiling eight feet above. Many paintings hang on the walls, all of good quality and depicting a diverse selection of themes. Immediately to the left is an L-shaped bar, and to the right is an open book and quill pen supported by a lectern. Near this lectern, jutting from the right wall, is a large fireplace.

Offset back from the center of the room is an arrangement of comfortable upholstered furniture set in a C-shaped pattern. In the center of the "C" is a tray, holding a samovar, a glass bottle and six cups, on a low wooden table. A collection of twelve, life-sized statues occupy the far right corner.

The book on the lectern is a magical item. If any of the characters talk, the quill records the conversation automatically. A special command word is required for anyone to leaf back through the book to read previous entries.

The furniture and table are of the ordinary sort, though Ishcabeble, as a practical joke, placed whoopee cushions under several of the cushions; allow a 50% chance for anyone sitting on the sofas to hit a whoopee cushion. The tray and the items on it are immovable, though if anyone says "Care for some coffee?" or words to that effect, the samovar and bottle, which contains fine whiskey, levitate and mix piping hot irish coffee into the cups until all are filled or told to stop. The magic and coffee have no ill effects.

The bar is well stocked with quality spirits, though not as good as Ishcabeble's private stock in his bedroom. No ill effects are experienced if any are drunk in moderation. In a cabinet behind the bar are five metal containers with close-fitting metal lids that contain springy snakes; no damage if any are opened. They are here simply because Ishcabeble was a practical joker. On a shelf in the cabinet are four dribble glasses.

The statuary is unbelievably life-like, carved with such skill that it is easily imagined they could talk and move at any moment. Six represent musicians and hold the following instruments, all sculpted in fine detail: lute, harp, flute, rebec, drum and tambourine. The remaining six appear to be dancers, three male and three female. Upon command (any phrase requesting music will do) the musicians play and the dancers dance with style and grace. If desired, the animated statues dance with a player character. Any type of music (suitable to the milieu) is played upon request. The characters suffer no ill effects from these magics.

The fireplace is loaded with fresh wood and burns on command. In addition, it cleans itself of ashes and produces more fuel as required.

Read the following when any character moves to the east end of the bar or the north side of the sofas.

On the floor in the left corner is a four-foot-diameter six-pointed star, of the same design as the huge one on the ground floor of the tower. At each point is a small indentation.

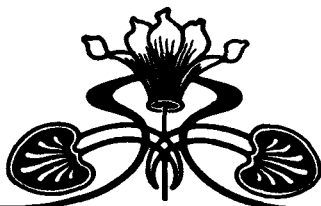
The indentations are the same size and carving as those in the floating stone rings in the center of the tower. The characters should have the six magical gems they recovered in getting to the top. Placing these in the holes in the pattern activates a teleporter to Ishcabeble's laboratory.

When the first gem is placed the pattern lights. The teleporter is fully activated when all gems are in place. Once activated, one person at a time may teleport. All party members may go, if desired. The final order of the stones is crucial, and must be red, brown, green, purple, black, and yellow. The order may start at any point or with any gem, but if the exact order is not observed, characters using the pattern are teleported to a sealed room that glows an angry red and contains the next *Extra Encounter*. They are immediately teleported back to the study at the end of the encounter, the pattern is unlit, and the gems are dislodged.

Room 3: Ishcabeble's Laboratory

Unadorned stone walls enclose the 30' x50' area. The middle portion of the room is dominated by two eight-foot-square work tables, covered with scraps of parchment, books and scrolls, a 10-foot-diameter fire pit, a barrel, and a lectern similar to that in the parlor. To your left and down the east wall are floor-to-ceiling shelves crammed with books, scrolls, glassware and glass jars. Another set of shelves, 18 feet long, is set in the far right corner. Centered on the west wall is a work bench, and in the near right corner is a rude cot and stool. Near the stool is another pattern like the one in the study.

The two tables hold nothing remarkable, just the clutter of an interrupted experiment. The fire pit shows signs of use, but contains nothing but cold ashes; the barrel contains sand used to smother an out-of-control fire. The lectern is of the same type as that in the parlor.



The North and East Shelves: The books and scrolls on the shelving on the north and east walls are not magical, rather reference materials and old correspondence and notes in utter disorganization. The glassware includes alembics, retorts, beakers, and so on, and the glass jars contain various powders, roots and liquids (now dried out).

The Workbench: The workbench is likewise a cluttered mess, though three books of puns lie amid the piles of torn and crumpled parchment. The cot and stool are of the ordinary type; Ishcabble catnapped in his laboratory when wrestling with a knotty problem. The pattern is a teleporter to the study.

The South Shelves: The shelves on the south wall hold what the party is searching for. The star marks the location of eight metal cylinders, each marked in flowing script "Ishcabubble." They are sealed with screw-on lids. Inside each is a rolled parchment, and together the eight sheets comprise the Incants of Ishcabble; where else would this punster wizard keep them but "In Cans of Ishcabubble?"

Searching the shelves: Each turn the party spends searching yields something, though mostly items of no interest. The books and scrolls on the shelves and tables could be atlases, old correspondence and alchemical formulas. The powders, roots and liquids could be items like sulfur, salt, arsenate of lead, dried leaves, aromatics, and sundry extracts, elixirs, tinctures and solutions. None are harmful by themselves, but if a character desires to ingest several different items, follow the guidelines on potion miscibility to determine the effect.

The Incants are found on the sixth character/turn the party spends searching the shelves on the south wall. That is, one character searching for six turns, three searching for two turns, or any combination that adds up to six or more. No more than three characters can search these shelves at the same time.

EXTRA ENCOUNTERS

The following encounters are to be used only if the party opens one or more incorrect doors on any level or incorrectly places the gems in the teleporter in the study. They are to be taken in order: the first encounter for the first incorrect choice, the second encounter for the second mistake, and so on. Each of them is guarding a gem of a

color matching that of the colored star on the door that was opened. Determine the gem according to which door and level is involved.

These gems cannot be used on subsequent levels, even though the color is correct. For example, a yellow gem from Level Two, Four, or Six does not satisfy the requirement for Level Seven; the characters must get the magical gem from the flesh golem on Level Seven.

THE ENCOUNTERS

1. One guardian familiar with one extra life.

Guardian familiar: AC 2; MV 24"; HD 7; hp 40; #AT 3; THACO 13; Dmg 1-6 + 6/1-4 + 6/1-4 + 6; MR 80%

For example, it fights once as a 7 die monster then immediately returns to fight as an 8 die. The gem hangs from around its neck. It looks exactly like a black cat and does not attack unless the party tries for the gem.

2. The room entered is 30 feet square, all surfaces being of smooth stone. After all have entered, an enormous stone block 20 feet square with the lettering "16 T" on its sides hurtles from the ceiling, striking as many characters as possible (save vs. spells modified by dexterity, if applicable). The bottom of the block is actually papier-mache, so those hit take but 1-6 points of damage, but now they are caught inside the hollow block. The sides and top are very tough and heavy, making it impossible for those inside to cut their way out or those outside to rescue them.

In the center of the floor is a secret panel over a shallow hole. Once opened, those entrapped find a gem. Upon lifting the gem from the hole, the inside of the block is teleported back to the central area (same level). Those who weren't trapped may return to the central area by simply walking back through the door.

3. One guardian familiar with two extra lives. The gem hangs from its neck.

Guardian familiar: AC 4; MV 22"; HD 6; hp 36; #AT 3; THACO 13; Dmg 1-6 + 5/1-4 + 5/1-4 + 5; MR 80%

4. Four fire drakes sit upon the raised edge of a dry stone pool 15 feet in diameter, in the center of which is the gem.

Fire drakes (4): AC 5; MV 6"/18"; HD 4; hp 12, 14, 16, 18; #AT 1; THACO 15; Dmg 2d4; SA breath weapon (5) for 2d8 each

5. One guardian familiar with three extra lives. The gem hangs from its neck.

Guardian familiar: AC 4; MV 20"; HD 5; hp 28; #AT 3; THACO 15; Dmg 1-6 + 4/1-4 + 4/1-4 + 4; MR 80%

6. The party enters a large, well-lit, ice cavern. The air is chill, and there are many huge icicles hanging from the ceiling. The sound of water dripping into many small pools is quite evident. The floor is slippery due to this water dripping onto the ice floor. Sixty feet away a gem can be seen lying in one of the pools.

There are 18 ice piercers on the cavern ceiling, 12 two-die and six three-die above the route that must be taken to get to the gem.

Ice piercers (12): AC 3; MV 1"; HD 2; hp 9 each; #AT 1; THACO 16; Dmg 2d6

Ice piercers (6): AC 3; MV 1"; HD 3; hp 13 each; #AT 1; THACO 16; Dmg 3d6

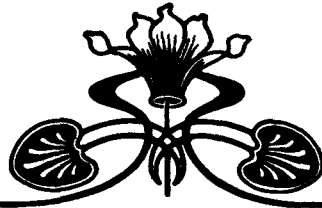
Tournament Note: The piercers attack in waves of 6 (two 3 HD and four 2 HD): half-way to the gem, at the gem, and halfway back, but no more than three to a single character. Running characters must roll lower than their dexterity on 1d20 or slip and become a prone target for the next wave. Each time the ceiling is blasted with lightning or fire, the next wave is dislodged and misses. Particularly intelligent moves (like using the slippery floor to slide through the danger zone quickly) should give an armor class adjustment. A prone character's AC does not include shield or dexterity bonuses. The AC bonus for intelligent moves is +2.

7. One guardian familiar with four extra lives. The gem hangs from its neck.

Guardian familiar: AC 5; MV 18"; HD 4; hp 23; #AT 3; THACO 15; Dmg 1-6 + 3/1-4 + 3/1-4 + 3; MR 80%

8. The area is a 60-foot-square room with a 30-foot-high ceiling. Facing the party is a 10-foot-wide stairway leading up to a portico flanked by four corinthian columns. All the stonework is of white marble. Seated upon a throne within the portico is a man of noble visage, dressed in a white garment, trimmed with purple, a portion of which is draped over his left arm, leaving the right bare. His head is crowned with a laurel wreath, and his right hand is adorned with a ring set with a large gem.

The man is a green slaad.



Green slaad: AC 3; MV 9"; HD 9 + 3; hp 47; #AT 3; THACO 12; Dmg 2d8/1-6 + 2/1-6 + 2; SA *polymorph self, telekinetic* (1,250 gp weight), *cause fear, continual darkness 15' r., ESP, detect invisible, locate object and produce flame*; SD +1 or better weapon to hit

It is using its *polymorph self* ability to appear as a human or, in this case, a caesar slaad. The slaad does not use its *delayed blast fireball* spell nor *gate* ability.

9. One guardian familiar with five extra lives. The gem hangs around its neck.

Guardian familiar: AC 6; MV 16"; HD 3; hp 19; #AT 3; THACO 16; 1-6 + 2/1-4 + 2/1-4 + 2; MR 80%

10. One ordinary black cat. The gem hangs from its neck.

Cat: AC 7; MV 12"; HD 1/2; hp 2; #AT 2; THACO 20(2); Dmg 1-2/1-2

THE LINEAGE OF KINGS

I sing for you now of the lineage of kings,
Of Pellham's mighty and doddering
Fools that japed and when all were done
Proved worthless at best, all save one.

Alendus Crebus, first of the kings,
First of nine by his conquerings.
Ciron the Hearty, lover of ale,
Son of Crebus, he drinks in death still.

Fenton the Foolish, moron well-named,
Glutton of mutton, third fool of the famed.
Heimwell the Haughty, brother of Ciron,
The fourth he became by the slaying of
Fenton.

Pelcolb the Pious, bastard of Fenton,
First built the Temple, fifth one gone in.
Voltar the Victorious, paver of Kingsway,
Grandson of Crebus, so they all say.

Royberno the Bloody, bastard of Voltar,
Grim destroyer of clansmen, seventh so far.
Tornum the Terrible, tormentor of souls,
Grim as his father, may eight bake in coals.

Lascron the Last, ninth of the nine,
Father to no man, last of the line.
Karnac the Cairnlord, usurper maligned,
Lascron's cousin, moved the first nine.

Agneus Expander, true lover of horses,
Sibling of Karnac, nine bairns were of
course his.
Loring the Lost, foul slayer of eight,
Third of the kings, but a victim of fate.

Loring the Lost, known for his songs,
Plays minstrel to devils, as cursed by his
wrongs.
Marcus the Marshal, of this line is fourth,
Four stones mark his cairn, pink ones, of
course.

Suradel the Scholar, first of the Witchkings,
Son of the bard who foresaw many things.
Argunth Elf-friend, of this line is sixth.
Feared slayer of orc hosts whom none trifled
with.

Rikar the Roarer, seventh of seven,
Slain young in battle, first one to heaven.
Lightmal the Dark, first of his line.
Cousin of Rikar, awake for all time.

Dalenial the Light, Black Lightmal's spawn.
Cursed by his father, he's withered and
gone.

Llywelyn the Just, slain at his dinner.
Gem of all kings, he was no sinner.

Logar the Loved, a shepherd in youth,
Llywelyn's son grew ancient in truth.
Damocles the Wizard, grandson of
Llywelyn,
Second Witchking, for whom Time was the
villain.

Rotkoddam the Strong, sixth of the line,
Lead his troops into battle, lead from
behind.

Claudius the Cautious, Rot's son and heir.
Died in his sleep, though none seemed to
care.

Dacquiri the Witchking, eighth of the nine,
Slew Ishcabeble, died the same time.
Kolm the Quick, first of the four.
Fought without weapons, died at the door.

Cemor the Valiant, kept up the bard's quest,
Tried as he might, but came in second best.
Dwarven Blaine Shortshanks for Cemor
went on.
Third quester and king was merely Time's
pawn.

Alendus the Second, rogue liar and cheat,
Destroyed the kingdom that lies at our feet.
Two hundred years have passed us hence,
And foolish rhymes sometimes make sense.

That is the lineage of Pellham's kings,
Fools, knaves and charlatans, blackguards
and thieves.

But the price of the telling's an awful
demand.

Hark to the wage the fiddler commands!

For now it is finished, my song is complete,
Your binding has ended, but you must be
flee't,

For the third time you hear the name of me,
The third time is when they will come for
thee.

Scenario 7: Llywelyn's Tomb

PLAYER'S INTRODUCTION

The fulfillment of the Prophecy is imminent. The set of nine keys; Llywelyn's baldric, helm, and scepter; the *Elixir of Life*; a copy of the *Lineage of Kings*; and the *Incants of Ishcabable* are now nestled securely in an oaken chest. Before you looms the burial mound of Llywelyn the Just, and your first task is to lift the wards placed on the door by the wizard Ishcabable. What dangers lie beyond, if any, are unknown to you, though the Brothers of Brie did tell you that this tomb was likely to be of two levels, and the king would be interred companionless on the lower. Finding the sarcophagus that holds Llywelyn's remains is your objective.

DM'S INTRODUCTION

The party is to find Llywelyn's body by entering the tomb and descending to the second level. The scenario is over when this is accomplished; happenings on the second level are covered in the next scenario. The first obstacle is the warding placed by the wizard Ishcabable that guards the tomb itself. This is easily removed by reading the

Incants of Ishcabable (previously recovered by the party).

Once the wards are removed, a locking mechanism is revealed. The set of nine keys (obtained in an earlier adventure) must be used to gain actual entry. Thievery skills will not work.

Once the party is inside, they must deal with stone golems (and a hidden iron golem) and open either of the gates before descending to the level below.

It may seem that the tomb of Good King Llywelyn is crawling with all sorts of unsavory undead. Grellyn, Llywelyn's good friend and co-ruler, was backed by an evil element in Pellham in an aborted attempt to seize the throne. Llywelyn and Grellyn died within the same hour, and Grellyn's backers were galled that Llywelyn received the traditional burial honors. Before Ishcabable set the wards on the tomb, evil priests, in a spiteful act, entered it and summoned the *Master Bloody Bones*. This creature's evilness attracted the undead hordes.

A key factor in this scenario is the difficulty the clerics experience in trying to turn undead. The tomb is an evil area, with a penalty of -1 to all attempts to turn undead creatures; this penalty cannot be changed by any act of cleansing or purification. In

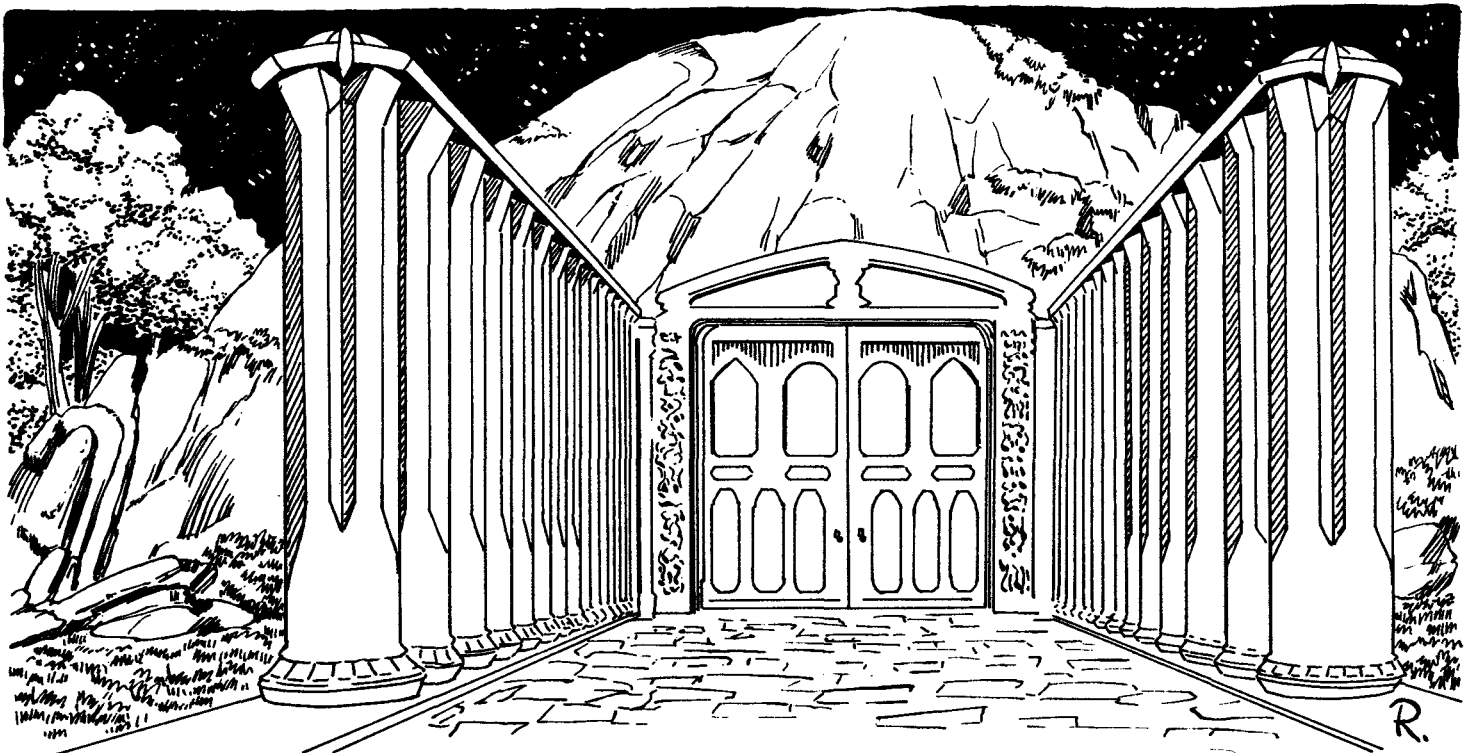
addition there are *bloody bones*, new monsters that can further reduce a cleric's turning ability. Although specific tournament tables detailing the exact numbers of undead turned by the tournament clerics are given later, these are based on the *Extrapolated Matrix*.

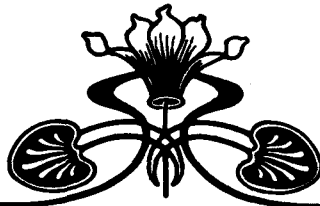
To use this table, roll the normal turning attempt and subtract all modifiers (for area and *bloody bones*, a new monster). Compare the adjusted roll to the matrix; note that adjustments may bring a roll below zero. A result greater than or equal to the number on the matrix means the undead are turned, **D** means they are destroyed, and **D*** means 6 + d6 undead are destroyed.

Optional: If two or more clerics simultaneously turn the same types of undead in the same group there will be some overlap. Subtract 1-4 from total turned/destroyed if two clerics' attempts overlap. If three clerics, subtract 1-6; if four, 1-8; if five, 1-10; if six or more 1-12. For tournament purposes, the clerics will not overlap.

Casting Fireballs into the Mausoleums

The mausoleums each have a volume of 24,000 cubic feet (60'x40'x10'), so there





Extrapolated Matrix for Clerics Affecting Undead

Level of Cleric Attempting to Turn

Type of Undead	1	2	3	4	5	6	7	8	9-13	14 +
Skeleton	10	7	4	-2	-5	-8D	-11D	-14D*	-17D*	-23D*
Zombie	13	10	7	1	-2	-5D	-8D	-11D	-14D*	-20D*
Ghoul	16	13	10	4	1	-2	-5D	-8D	-11D	-17D*
Shadow	19	16	13	7	4	1	-2	-5D	-8D	-14D*
Wight	20	19	16	10	7	4	1	-2	-5D	-11D
Ghast	—	20	19	13	10	7	4	1	-2	-8D
Wraith	—	—	20	16	13	10	7	4	1	-5D
Mummy	—	—	—	20	16	13	10	7	4	-2
Spectre	—	—	—	—	20	16	13	10	7	1
Vampire	—	—	—	—	—	20	16	13	10	4
Ghost	—	—	—	—	—	—	20	16	13	7
Lich	—	—	—	—	—	—	—	19	16	10
Special	—	—	—	—	—	—	—	20	19	13

will be some degree of "blow back," depending on the target point of the fireball within the mausoleum.

Anyone standing within the area takes damage from the fireball. If the entire mausoleum is not filled by the fireball, a number of undead proportionate to the percentage of the area not affected escape its effects. For example, if there are 24 skeletons and 12 ghouls inside and only half the mausoleum is affected by a fireball, then 12 skeletons and 6 ghouls are unaffected.

The doors cannot be held closed after the fireball (spell or missile) has been cast inside; anyone attempting to do so is hurled backward six squares by the force of the blast, parallel to the walls of the tomb area, taking 1-6 points of damage and possibly (rolling greater than dexterity on 1d20) falling into a ghoulish pit.

The Bloody Bones

The scenario features a new monster: the *bloody bones*. This evil team consists of a "master" that cannot leave its lair and telepathically linked "minions" that are highly mobile. For the most part, the minions stay in the secondary mausoleums and only marshal their forces against those who directly disturb them. They flee the round after they are wounded in melee, provided their undead forces have been largely neutralized. The master redistributes them such that each mausoleum has at least two. The excess return to room 10 for two turns, then are dispatched back to their mausoleums to rally any remaining undead. The master

does not risk any of them unnecessarily, and tries to defeat the party with lesser undead if possible. In no case should you set up a mass assault on the party from all quarters in a tournament situation.

Tournament Undead Turns

Hordes of undead must be dealt with in this adventure, but the success or failure of a team should not hinge on one *turning* die roll. To standardize the outcome for tournament purposes, the following tables are used. They take into account the evilness of the area as well as the strength of the master bloody bones and its minions:

Effect of Evil Area plus Master and 5 or 6 minions

	Level of Cleric					
	1	2	3	4	5	6
Skeleton	—	—	2	2	4	4D
Zombie	—	—	—	2	2	4D
Ghoul	—	—	—	1	2	2
Wight	—	—	—	—	—	1
Ghast	—	—	—	—	—	—

Effect of Evil Area plus Master and 3 or 4 minions

	Level of Cleric					
	1	2	3	4	5	6
Skeleton	—	—	2	4	4	6D
Zombie	—	—	—	2	4	4D
Ghoul	—	—	—	2	3	3
Wight	—	—	—	—	—	2
Ghast	—	—	—	—	—	—

Effect of Evil Area plus Master and 1 or 2 minions

	Level of Cleric					
	1	2	3	4	5	6
Skeleton	—	—	2	4	4	6D
Zombie	—	—	—	2	4	4D
Ghoul	—	—	—	2	2	4
Wight	—	—	—	—	—	2
Ghast	—	—	—	—	—	—

Effect of Evil Area Only, or Area plus Master

	Level of Cleric					
	1	2	3	4	5	6
Skeleton	—	2	4	4	6	6D
Zombie	—	—	2	4	4	6D
Ghoul	—	—	—	2	4	4
Wight	—	—	—	—	2	2
Ghast	—	—	—	—	—	2

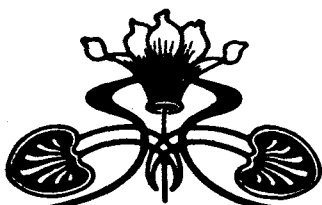
The tables indicate the effectiveness of clerics up to 6th level, against types as well as numbers turned or disintegrated (D), relative to the strength of the negative influence of the area itself and the number of minions. In play, all the cleric(s) need do is state he is attempting to turn. The DM consults the table appropriate to the prevailing situation and turns (or disintegrates) the indicated numbers. If more than one cleric is operating, add the results of the turning attempts: e.g., a 4th and a 6th level cleric turning undead on the first table would turn eight skeletons, six zombies, three ghouls, one wight and no ghouls.

If undead of the affected types are still present at the start of the next round, the cleric(s) may make successive attempts each round. In an enclosed area that the undead cannot actually leave (like the mausoleums), they move as far away from the cleric(s) as possible. If subsequently engaged in melee with the cleric(s), they attack to defend themselves, and if another character approaches within melee range they initiate the attack.

The Outer Door

The wards are easily removed by reading the Incants of Ishcabele. As their power fades, a design appears in fine, silvery lines on the plain stone that seals the tomb; give the players *Players' Handout 1*.

The characters must use the nine keys in the proper order to unlock the door. Starting at the bottom hole and working along the hypotenuse of the inverted triangle (fin).



a gold key is inserted in the first hole and turned clockwise once. The hole and the key disappear. The second gold key is put in the fourth hole and turned clockwise four times, and the third gold key is inserted into the seventh hole and turned seven times. Then an iron key is placed in the second hole and turned twice, another in the fifth hole and turned five times, etc. If multiple turns are required, each turn will produce a loud click, with the key and hole disappearing on the last turn.

Each time the procedure is correctly followed (correct key in the order, correct hole, correct number of turns), the holes and the key used disappear. On keys requiring more than one turn (all but the first), none of the holes disappear until the final turn. If the correct key in the order is inserted but not turned, any other key inserted, even if the next one in the order, will result in an electrical shock.

If the characters perform any of the actions incorrectly, the character handling the key receives 4 points of electrical damage. The keys may only be turned by hand.

The doors open into a 20-foot-wide corridor. Daylight flooding into the corridor reveals the west wall, defaced by a crude mural depicting Llywelyn and another kingly figure joined by a white smear. On the east wall, near large double doors at the corridor's end 50 feet away, lies the rubble of a broken statue, apparently toppled from a carved granite throne. In its place sprawls a crude caricature of a man, stuffed with straw, robed in chintz, and crowned with a paper coronet.

These are clues for the party that perhaps Llywelyn was not liked by everyone. The other figure in the mural and the straw king represent Grellyn, the totally unknown co-ruler during Llywelyn's reign. Grellyn is fully explained in the final scenario. The doors open easily into the tomb proper.

There is no illumination in this area, so pay close attention when describing what the party can see, considering how large an area can be illuminated with torches or various light spells. Read the section on *Ghoul Pits* before play starts. When the characters come with the circle of activation for the golems, see area 5.

Ghoul Pits: The circles on the map denote ghoulish pits, each 8 feet across, 10 feet deep, and containing two ghouls.

Ghouls (2): AC 6; MV 9"; HD 2; hp 9, 9; #AT 3; THACO 16; Dmg 1-3/1-3/1-6; SA paralysis; SD immune to sleep and charm

These pits are covered by an illusory floor indistinguishable from the rest of the stone paving, though a *detect magic* or *detect illusion* will reveal the pits, and once broken by physical touch the coverings are gone. For tournament purposes, when the characters near their first pit, one character from the front rank falls in, unless suitable precautions are being taken. Drop the characters into additional pits only if they fail to take adequate precautions. Such a fall causes 1-6 points of damage and puts the character right next to the ghouls.

The Tunnels: The dashed lines connecting the pits are an underground tunnel network, the tunnels being 5 feet wide and 6 feet high. If the characters make a major effort through the tunnels, the ghouls under each pit will move toward them at their full movement rate. The master *bloody bones* summons four ghouls (one from each mausoleum) into the pits as well. Movement and combat must be in single file. Weapons requiring a space of more than 5 feet cannot be used in the tunnels (no tournament characters have such weapons).

THE MAUSOLEUMS (Areas 1-4)

The mausoleums are similarly constructed. There are 10-foot-high double doors opening outward, each panel being 5 feet wide. Thus the opening is 10 feet wide when both are opened. Inside are two rows of six carved stone platforms, each supporting the shrouded remains of the dead. These platforms are hollow, and may be opened by shifting the stone slab upon which the dead lie. Each mausoleum is that of a different family, all important to King Llywelyn during his reign.

Each is occupied by a large group of mixed undead, as well as minions of the *master bloody bones*. The undead are milling randomly about the area, but the minions are placed specifically on indicated platforms in each area. Certain platforms contain treasure and magical items, but one of the *bloody bones* in two of the mausoleums is standing atop an item that proves very helpful to the party. While the undead move to start melee, the minions stay stationary, even if attacked.

Skeletons (24): AC 7; MV 12"; HD 1; hp 5 each; #AT 1; THACO 19; Dmg 1-6; SD half damage from edged weapons, immune to *sleep*, *charm*, and cold-based spells

Zombies (24): AC 8; MV 6"; HD 2; hp 9 each; #AT 1; THACO 16; Dmg 1-8

Ghouls (18): AC 6; MV 9"; HD 2; hp 9 each; #AT 3; THACO 16; Dmg 1-3/1-3/1-6; SA paralysis; SD immune to *sleep* and *charm*

Wights (3): AC 5; MV 12"; HD 4 + 3; hp 16, 21, 24; #AT 1; THACO 15; Dmg 1-4; SA energy drain; SD immune to *sleep*, *charm*, and cold-based spells, need magic or silver weapons to hit

Ghosts (3): AC 4; MV 15"; HD 4; hp 15, 18, 25; #AT 3; THACO 15; Dmg 1-4/1-4/1-8; SA save vs. poison or attack at -2, paralysis; SD immune to sleep and charm

The undead move to attack when the doors are opened. There is no surprise for them or the party under any circumstances. Two ghouls and two wights are up front. The second rank is composed of the remaining ghouls and wights and ghouls. The skeletons and zombies are milling behind them, and occasionally a few work themselves to the front, just for variety. When a ghouls or wight is slain, the one in the second rank steps in to take its place.

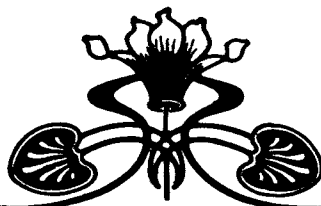
Turned undead move to the back of the mausoleum, but the minions must be attacked to remove them as they are unaffected by turning attempts.

KEY TO THE TOMB

1. Mausoleum of Clan Morinal. Morinal was Baron of Morganth, a forested area of Pellham now totally felled and cleared for farm land. In this area are the standard undead and two *bloody bones* minions, one atop platform #4 and the other on platform #7.

Bloody bones minions: AC 4; MV 12"; HD 3; hp 24 each; #AT 1; THACO 16; Dmg 1-6; edged weapons do half damage, immune to sleep and charm; MR 5%

Platforms #1, #3, #4, #5, #9, #10, #11 and #12 are empty. Platform #2 contains 6,000 sp and a *battle axe* +2, #6 a jeweled chalice worth 1,000 gp, #7 an alabaster wand that deactivates the southernmost stone golem (see 5), and #8 a quiver of 6 *arrows* +3.



2. Mausoleum of Clan Taravol. Lord Taravol was Baron of Camelard, a southern province of Pellham lost to neighboring Forlard in the Battle of Camden's Ditch during the reign of King Damocles. The undead occupants are the same as in mausoleum 1, and a *bloody bones* minion stands on platform #8.

Platforms #1, #2, #3, #6, #7, #9, #10, and #11 are empty. Platform #4 contains two necklaces worth 500 gp each, #5 a bejeweled sword scabbard worth 600 gp, #8 a *long sword* +2, and #12 a coffer containing 50 pieces of electrum.

3. Mausoleum of Clan Rupp. Sir Rupp the Merciful was Llywelyn's Earl of the Eastern Marches. The family had a distant relationship to the royal line and was subsequently exterminated during the reign of Rotkodam the Strong to prevent any claim to the throne by the Rups. The undead mix is the same as in mausoleum 1, and there is one minion standing on platform #6.

All platforms but #10 are empty, and it contains 1,000 gold pieces and a *footman's mace* +2.

4. Mausoleum of Clan Gisteng. Lord Gisteng was Earl of the Lakes, the northern province of Pellham. The undead mix is the

same as mausoleum 1, and there are two minions here, one on platform #6 and the other on #9.

Platforms #3, #4, #5, #7, #8, #10, #11 and #12 are empty. Platform #1 contains a *broad sword* +3, #2 a set of armbands worth 200 gp, #6 an alabaster wand that deactivates the northernmost stone golem (see 5), #9 a cask of 1,500 gold pieces and a *footman's flail* +2.

THE CENTRAL MAUSOLEUM (Area 5)

5. Central Mausoleum. Read the following when someone faces the west end of the central mausoleum.

This end of the enclosed building is 40 feet wide. On either end is a heavy metal gate. Standing in front of each gate is a stone statue. Behind each gate, a stairway leading down can be faintly seen. On the wall between the two is a carving of a skeleton, clad in a cowed robe and holding a wand in its left hand, standing at the base of a cylinder.

This stone building reaches to the ceiling (20 feet high). It houses the staircases that descend to the second level. The carving is of the *master bloody bones* standing at the

bottom of a pit. The carving is to scale, so if the players have seen a minion and know how deep the pits are, they can determine that this skeleton is larger than normal.

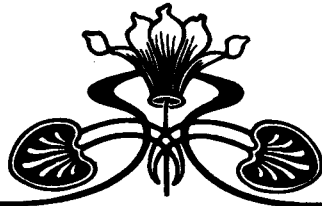
Two stone golems guard the locked gates, one standing immediately before each.

Stone golems (2): AC 5; MV 6"; HD 14; hp 60 each; #AT 1; THACO 8; Dmg 3d8; SA cast *slow* spell every other round; SD +2 or better weapons to hit, immune to all spells except *transmute rock to mud* (and its reverse) and *stone to flesh*

The dashed circles demarcate the area within which the golems move. Any character stepping over the boundary causes the nearest golem to move toward him. The golems do not cross the boundary, and if someone attempts to slip behind him and open the gate, the golem turns and moves to attack him. When all characters have left the marked area, the activated golem returns to its original station. The party must get by the golems in order to descend to the second level.

The gates are a heavy metal that cannot be bent, and the locks are pickproof and buried deep within the stone such that damaging spells do them no harm. The key to opening the lock is the right hand from the





stone golem guarding that particular gate. The gates are triple locked—if a *knock* spell is cast upon one, its golem moves to it and relocks it. An examination of the gate reveals a hole that is flat on the lower edge with five rounded ridges on the upper edge. It fits the proper golem's right hand.

An iron golem is hidden behind a secret door between the two stone golems.

Iron golem: AC 3, MV 6"; HD 18; hp 80; #AT 1; THACO 7; Dmg 4dl0; SA breathe poison gas every seven rounds; SD need +3 or better weapons to hit, magical fire repairs damage

For tournament purposes this door is undetectable by the characters. It appears when the stone golem guarding either gate is destroyed or deactivated with a wand. It does not leave the bounded area. The carving on the wall is the party's clue to look in the pits for the deactivation wand for the iron golem.

Deactivating the Golems: The golems may be deactivated with the wands in areas 1, 4, and 10. The wand must be pointed at the golem and the command word spoken. The command word is inscribed on the wand itself. The golem may be reactivated the same way, by pointing the wand and speaking the command word. The actions and orders of the golems may not be changed, they may only be turned on or off. Note that using the wrong wand on a golem has no effect.

THE SARCOPHAGI (Areas 6-9)

6. Sarcophagus of Lord Morinal. Lying supine atop this stone box is a metal statue of a fighter clad in chain mail and armed with a two-handed sword. The end of the box facing the center of the room is inscribed in common tongue "Lord Morinal, Baron of Morganth."

The stone lid may be shifted aside to reveal the coffin inside. Nothing of value lies within the sarcophagus. The statue is magical, in that it can be animated by a phylactery found in area 10.

7. Sarcophagus of Lord Rupp. Lying on this stone box is the metal statue of a fighter armed with a military pick. The inscription reads "Lord Rupp, Earl of the Eastern Marches and Loyal Vassal of Llywelyn the Just." This statue may also be activated with a phylactery from room 10.

8. Sarcophagus of Lady Arian. The statue on this stone sarcophagus is of a comely

female, unarmed. The inscription on the end of the sarcophagus reads "Lady Arian, Great-Granddaughter of Suradel and Beloved Wife of Lord Rupp." Her statue may be activated by a phylactery from room 10 as well.

The coffin rests upon a false bottom of the sarcophagus, which can be easily located if checked for. Removing this bottom reveals a tunnel by which the ghouls pits or room 10 can be entered.

9. Sarcophagus of Lord Gisteng. The statue is armed with a battle axe, and the inscription says "Lord Gisteng, Earl of the Lakes and Son-in-law of Llywelyn." Interred with the coffin is a hardened leather case that contains eight crystal cups, valued at 10,000 gp. As with the previous three statues, this one may be activated as well.

THE LAIR OF THE MASTER (Area 10)

10. Lair of the Master Bloody Bones. This area can only be reached through the tunnel network. The ceiling is 15 feet high, and the *master bloody bones* sits upon an ancient wooden throne.

Master bloody bones: AC 2; MV 12"; HD special; hp special; #AT 1; D 2d6; SD immune to *sleep* and *charm*, edged weapons do half damage; MR 10%

Its hit dice and hit points must be determined according to the prevailing condition of his minions:

The master cannot leave room 10, but it certainly fights. It summons all the remaining ghouls (and possibly some minions as well). Beneath the seat of the throne is a compartment that contains a leather pouch, protected by a *glyph of warding*. If detected, either cleric may identify the glyph as one causing electrical damage. The glyph may be bypassed by uttering the name of the glyph (assume this knowledge for tournament play), or removed with a *dispel*.

If not bypassed, anyone touching the pouch takes 24 points of electrical damage (save vs. spell for half damage). Inside the pouch are an iron wand that deactivates the iron golem (see 5), and four parchment strips. The writing on the strips is magical, except for one word in the common tongue on each: Morinal, Rupp, Arian, and Gisteng.

The parchment strips are phylacteries that animate the statues lying on the sarcophagi in the main tomb area. This is done by simply tying the appropriate parchment to the right wrist of the statue. The names must match, of course; or nothing happens. A *read magic* spell reveals the proper procedures.

All the animated statues are immune to paralyzation and energy draining (ideal for fighting undead), poison, and all types of fire attacks. Once activated, each statue (except Arian) follows the party's directions; Arian follows directions only if it suits her purpose (see below). If ordered into the ghouls pits they fall and are ruined. If sent into combat with the golems, a "to hit" score of 14 for a stone golem or 12 for the iron golem irrevocably batters the statue into uselessness.

Morinal: AC 1; MV 6"; HD 6; hp 25; #AT 3/2; THACO 12; Dmg 1-10 + 2 (vs. man-size) or 3d6 (vs. large); fights as a 9th level fighter

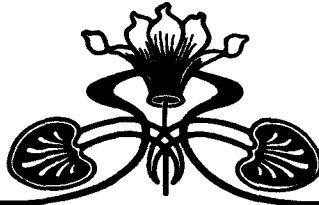
Rupp: AC 1; MV 6"; HD 6; hp 25; #AT 3/2; THACO 14; Dmg 1-6 + 3 (vs. man-size) or 2d4 + 2 (vs. large); fights as an 8th level fighter

Arian: AC 1; MV 6"; HD 6; hp 25; #AT 1; THACO 19; Dmg 1-4 (dagger); fights as a 9th level magic-user

First level spells: *affect normal fires*, *light*, *push*, *shocking grasp*

Second level spells: *darkness 15' radius*, *stinking cloud*, *web*

Number of Minions	Master's Hit Dice	Master's Hit Points	Minion Locations
0	5	30	two in mausoleum 1
1	6	38	one in mausoleum 2
2	7	46	
3	8	54	one in mausoleum 3
4	9	62	
5	10	70	two in mausoleum 4
6	11	78	



Third level spells: *fireball*, *hold person*, *slow*

Fourth level spells: *dimension door*, *minor globe of invulnerability*

Fifth level spell: *transmute mud to rock*

This statue becomes a sorceress. She uses her spells to the detriment of the party, if activated (remember, she's the great-granddaughter of Suradel the Witchking). Her powers are best used if the party combats the golems, such as *light* cast into a fighter's eyes to blind him and reduce his chance to hit, *push* to cause someone to stumble and fall, thus reducing his armor class, *web* to incapacitate someone, thus giving the golems an easy target, *hold or slow* on a character, *fireball* into melee to heal the iron golem while simultaneously damaging the party, *transmute mud to rock* to heal a stone golem of all damage sustained, etc.

She attempts to not make her spell casting obvious, preferring to remain motionless in the background, hoping that the party thinks her useless and forgets about her. If the opportunity presents itself to seriously hamper the party through a series of spells, she casts *minor globe of invulnerability* fast to protect herself.

BLOODY BONES

Master Bloody Bones

Frequency: Rare
 No. Appearing: 1
 Armor Class: 2
 Move: 12"
 Hit Dice: 5-11
 % in Lair: 100%
 Treasure Type: Nil
 No. of Attacks: 1
 Damage/Attack: 2-12
 Special Attacks: Nil
 Special Defenses: See below
 Magic Resistance: 10%
 Intelligence: Very
 Alignment: Lawful evil
 Size: L(8')
 Level/X.P. Value: VI/350 + 6/hit point to VIII/2,850 + 16/hit point

Bloody Bones Minion

Frequency: Rare
 No. Appearing: 1-6
 Armor Class: 4
 Move: 12"
 Hit Dice: 3
 % in Lair: 100%
 Treasure Type: Nil
 No. of Attacks: 1
 Damage/Attack: 1-6
 Special Attacks: Nil
 Special Defenses: See below
 Magic Resistance: 5%
 Intelligence: Normal
 Alignment: Lawful evil
 Size: M(5'-6')
 Level/X.P. Value: IV/125 + 4/hit point

Bloody bones are summoned from the Nine Hells by evil clerics to aid in the protection of evil shrines from the depredations of good clerics. The summoning results in the appearance of a master and from one to six minions. The master has the ability to draw all undead within a 20 mile radius to its service. Once installed in an evil area, the bloody bones exert influence on any undead therein, resulting in a negative modifier applied to a cleric's attempt to turn undead. This modifier is additive to any other penalty for the evil shrine or temple. The strength of this effect and the number of hit dice the master has depends on the number of minions:

Number of Minions	Turn Undead Modifier	Bonus to Master's HD
0	-2	0
1	-3	+1
2	-3	+2
3	-4	+3
4	-4	+4
5	-5	+5
6	-5	+6

In addition to the modifier, the number of undead turned or disintegrated, if any, is reduced by 1-4.

Control of undead can be done by the master itself or any of its minions. Only one need be in the presence of the undead being controlled for the modifier to be applied, but if none are in the same area as the undead, turn attempts may be made normally. A telepathic link with its minions allows the master to send a minion where it is needed. The minions may *dimension door*

at will as an 8th level magic-user (up to 24") to move within the area, but the master must remain in the area it was originally summoned to.

The master loses hit dice and hit points when its minions are slain, one die and one third the hit points the minion had for each one slain. Thus an 11 die master who loses a minion of 24 hit points will become a 10 die monster and lose eight hit points. If the master is slain, any surviving minions are gated back to the Nine Hells. Note that reductions due to loss of minions are taken against the master's *original* hit point losses from destroyed minions exceed 30. It will lose levels as the minions are destroyed, however.

These monsters are skeletal, thus edged weapons do half damage.

Description: Bloody bones appear as human skeletons clad in fine textured, heavy robes of a black, charcoal grey or dark brown color. The bones are a deep red from the blood that flows through them. The eye sockets are jet black, but *bloody bones* are quite capable of sight.

Scenario 8: ...and the Gods Will have Their Way

DM INTRODUCTION

This adventure resolves the Prophecy of Brie, and the history of Llywelyn may be discovered. This background information should be carefully studied—you must know what is going on to run the end of the adventure properly.

Llywelyn had a co-ruler, Grellyn. They were life-long friends, with an unusually intense and close relationship. Llywelyn and Grellyn shared a soul, though neither of them realized this fact. Thus, years later, when Grellyn had Llywelyn poisoned in an attempted coup, Grellyn died as well.

Their split soul was the accidental result of the efforts of King Dacquiri to protect his daughter, Ardel. Heretofore, succession to the kingship was limited to the nearest male heir, but Dacquiri was intent that Ardel would sit the throne of Pellham after him. He, adept in magic, thought to place Ardel on another plane until the situation had cooled, then bring her back to succeed him as the first queen in Pellham's history.

Dacquiri's planar travel attempt worked, though he and Ardel were caught in a time loop that took them back to the hour of birth of Llywelyn before Dacquiri was able to break free. This aberration in Time caused the split soul of Llywelyn and Grellyn.

The wizard Ishcabeble and King Dacquiri were often at cross-purposes, and unfortunately the matter came to a head shortly after Ardel was placed in the parallel world. As recounted in *Ishcabeble's Tower*, Ishcabeble slew King Dacquiri, stranding Ardel forever on the other plane.

Grellyn, born at the same time as Llywelyn, though some distance away, received the other part of the soul. The two met when they were young men, serving Pellham and having the usual heroic adventures. Their closeness made it natural that Grellyn should play a major part in ruling the kingdom, though by tradition only the king could actually rule. Grellyn's public responsibility was command of the army, though Llywelyn allowed him certain covert powers that whetted his appetite for more and subsequently led to their mutual demise.

Diancecht, Physician of the Gods, was intensely interested in the split soul phenomenon and tried to retrieve it upon Llywelyn's and Grellyn's death, but Arawn beat him to it, the only time such a thing had ever happened. But Diancecht devised a plan that would gain him this soul, even

though he had to wait centuries for its fruition.

Before Llywelyn's burial, Diancecht visited the body and removed a dollop of flesh from an old sword wound on Llywelyn's left forearm, which was covered by the burial shroud. He entrusted the flesh to Oghma's care, requesting him to keep it safe until such time as it was needed.

Diancecht caused the prophecy to be written through divine inspiration, seeing to it that it was preserved through the centuries and eventually came to light at this period of time. Six months ago, he instructed Oghma to make a clone from the piece of flesh in his possession and place it on the same plane as Ardel. On the parallel plane, Ardel is queen of one part of a split-tribe of amazons, the clone (called Marna) is queen of the other, in fulfillment of another prophecy. This strange course of events is explained more fully later.

Read "The Lineage of the Kings" thoroughly. Notice that Dacquiri is referred to as "...the eighth of nine," then the next couplet identifies Kolm as "...the first of four." Obviously the dynasty changed, though it alludes to a ninth ruler who never reached the throne. This, of course, is Ardel.

About the prophecy. "With six hands of Loring the Lost upon the Wheel of Time, at the moment Bazel mounts his chariot to do battle with the Seven Daughters..." refers to the astronomical time that the prophecy will be fulfilled. This was accomplished in the first scenario. "...The dead king shall rise to seize the Triad with hands that cannot grasp and eyes that cannot see..." refers to the fact that Llywelyn is not in the coffin, but hidden (as is explained shortly). "All wards broken..." refers to the guardian wards Ishcabeble placed on the tomb.

The incants to lift the wards were recovered in scenario six and the wards lifted in number seven. "...The mystic barriers pierced with mating swords..." are the magical locks on the door of the tomb and their keys. The keys were recovered in scenario two and the locks opened in number seven. "...Three saints and sinners will struggle in the dust, both and neither to triumph..." is an event that occurs in this scenario. "...And while the sundered earth spews forth the dregs of centuries, a new order shall come upon the land..." refers to an erupting volcano on the parallel plane that is the gate back to the home plane, and the end of this adventure.

Since a mortal caused the problem in the first place by stranding (inadvertently) a

mortal in a parallel world, mortals must rectify the situation by removing her. Diancecht and other gods provide indirect aid, but the characters must think things through for themselves, for the most part.

As previously mentioned, Llywelyn's clone (hereafter referred to only as Marna) is on the same parallel world as Ardel. After the first part of this scenario, the party may feel that Llywelyn is forever lost, but this is not the case. All information they receive from Diancecht points to Ardel as the ruler they must bring back, but the existence of Marna makes it possible for Llywelyn to be returned to the throne, thus realizing the initial goal. The parallel world is detailed later, but you should be aware that Marna is a woman, and the party is required to puzzle her role out through clues they are given and identify "her" as Llywelyn. A complete success can be achieved by bringing both Ardel and Llywelyn back to their home plane and presenting Llywelyn as the king reborn.

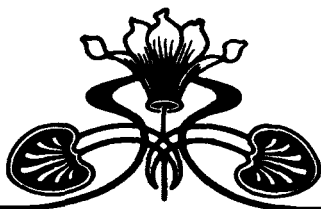
Campaign Note: In the Pillars of Nimra encounter, it is important that the party have three characters of the clerical or druid classes. If not, use characters of LG, NG, CG, and N alignments in that order, adding NPCs to the action if necessary.

PLAYER INTRODUCTION

At last you have entered the tomb of Llywelyn, whom you seek to place upon the throne of Pellham. With the golems, undead, and the strange bloody skeletons vanquished, the way is clear to descend to the lower level of the tomb. The stairway drops steeply to a depth 40 feet below the upper level, and opens to a 40 foot cubic chamber. In the center sits a 10-foot high timber catafalque, its cloth draperies long ago rotted in the stale, dank atmosphere of the tomb. Access to the top is provided by a broad, wooden stairway of stout timbers.

The chamber walls are smooth stone, decorated with painted wooden plaques that may have depicted events from King Llywelyn's reign, though the paint has flaked so badly that verification is impossible.

Read the following only when the party ascends the catafalque's stairs.



The coffin atop the catafalque is of smooth, flawless marble. No effigy reposes on its lid, though a crown engraved in its east end signifies the head of the coffin, and that of the body inside. Each side and end is sealed with a wax emblem bearing the crossed sword and eagle insignia of the ancient kings.

The seals can be easily broken and the coffin's lid removed.

The ancient bones of the king, wrapped in a seamless linen shroud, lie in repose on purple silk cushions. The signet ring, bearing the same design as the wax seals, is still worn on the right hand, and a necklace of fine wrought gold graces the neck. A plain gold circlet still crowns the sparsely-haired skull. Aside from these items, the skeleton and the rest of the coffin is unadorned.

These are the remains of Grellyn, not Llywelyn. Grellyn's followers entered the tomb before it was sealed and placed Grellyn's body in the coffin, in the belief that Grellyn should have been king in life, but since he was not he should lie like a king in death. They put Llywelyn inside the catafalque. There is no way for the party to tell that the remains in the coffin are not those of Llywelyn.

The party has with them Llywelyn's symbols of sovereignty (the Triad—Llywelyn's baldric, helm, and scepter) and the *Elixir of Life* from adventure C4, *To Find a King*. The elixir should be poured over the skeleton, while the remaining items are held in readiness for the lost king to assume. Coach the players on these procedures if necessary; there is no need for them to waste a lot of time trying to fathom exactly what must be done.

The magic of the elixir is potent, for the ancient bones are clad once again in living flesh. The dead eyes open, gazing blankly upwards for a time. Then the king sits up in the coffin and beckons to you to lend him a hand.

Simultaneously, a cry for help and a pounding noise breaks the tense silence. The cry and pounding are repeated. They come from inside the catafalque.

Grellyn is rather dazed by the whole experience and does not interfere with an attempt to break into the catafalque. This can be easily done by prying loose a few of the timbers. Llywelyn makes his own exit if the party chooses not to help. This is the part of the prophecy referring to "...the dead king will rise and seize the Triad with hands that cannot grasp and eyes that cannot see," as he physically cannot reach the items and is enclosed in the darkness of the catafalque. On his rescue, Llywelyn climbs to the top of the structure to stand beside Grellyn.

Two beings stand beside the now empty coffin, both gazing dazedly at you and one another. He who until recently lay inside the catafalque identifies himself as Llywelyn, and the other as Grellyn. The shock of resurrection makes further questioning pointless for the moment.

Both men are tall of stature and robust in their new life. They appear to be about 35 to 40 years of age. Although they are by no means identical, they share reddish hair, blue eyes, and even a small mole on the right hand. While facially dissimilar, they radiate the impression that they belong together. Strangely, Llywelyn bears a bleeding wound on his left forearm, perhaps the result of his striking the rough timbers when he emerged.

As you watch and wait, both normal and magical light sources dim, and a low rumbling noise emanates from the surrounding stone and earth. Llywelyn, eyes blank as if staring into the Void says, "Diancecht ward us! He comes! He comes!"

A tall humanoid form coalesces from the stone floor. He is a man of seven feet in height, clad in breeches, boots, tunic, and hooded cloak, all in black. His face is deathly pale, a drooping mustache decorating his otherwise hairless face. But his eyes reveal his true identity; it is impossible to deny that you are in the presence of Arawn, The Dark One, God of the Dead. He strides atop the catafalque, standing on Llywelyn's left. Grellyn seems frozen on Llywelyn's right. Arawn surveys all with a haughty, arrogant glare.

The tinkling of many bells can now be dimly heard, as if far in the distance. It grows louder as a glow appears near the ceiling overhead. In the glow appears a young, handsome man. His body glows with vibrant good health as he slowly

floats down to stand beside you on the catafalque, facing Arawn. Though none of you have seen this being before, an inner voice identifies him as Diancecht, Physician of the Gods. A faint smile graces his face, though he says nothing to you nor his brother deity.

Arawn fixes his penetrating gaze on the nearest cleric and, in a voice cold and final as the grave, demands, "Mortal, explain your meddling. By what power and for what purpose do you recall souls from my domain? Answer me now!"

Refer to the detail map to see how the NPCs are placed; 'D' is Diancecht, 'A' is Arawn, 'L' is Llywelyn, and 'G' is Grellyn. This arrangement cannot be altered. Someone in the party should offer an explanation of their quest in as much detail as possible. It is of the utmost importance that Llywelyn hears that he is being brought back to rule once again. You, playing Arawn, should ask questions as necessary so the entire story is told. If a character chooses to lie to Arawn, the god knows and you may use his *death* spell ability only in this instance. A saving throw is applicable. Once the whole story is out, proceed with the following.

Llywelyn has listened in dumb amazement to the tale of the quest, and casting a smoking glance at you and Diancecht, begins to speak:

Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

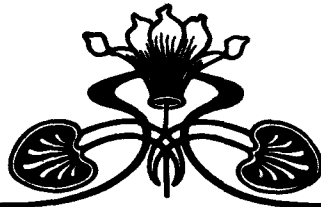
In the fell clutch of circumstance
I have not winced or cried aloud.
Under the bludgeoning of chance
My head is bloody, but unbowed.

Beyond this place of wrath and
tears
Looms but the Horror of the
shade,
And yet the menace of the years
Finds and will find me unafraid.

It matters not how strait the gate.
How charged with punishments
the scroll,

I am the master of my fate:
I am the captain of my soul.*

(*see Credits)



Upon finishing his speech, Llywelyn grabs Arawn's club with lightning speed and smites Grellyn a mortal blow to the head. Then he staggers, and sinks lifeless to the floor of the catafalque.

Diancecht planted the speech in Llywelyn's mind, more for dramatic effect than anything else, and also the revelation that he could free himself from further such attempts by killing Grellyn (and himself). With Grellyn's head destroyed, even Diancecht is powerless to raise him, and if Grellyn cannot be resurrected, neither can Llywelyn.

Arawn smiles. Casting a triumphant glance at Diancecht, and one of contempt on foolish mortals, he swirls his cloak about him in a flourish and, with a deep laugh in that dead voice, he sinks through the floor to greet the arrival of the souls that even now are traveling toward his island kingdom.

Diancecht sighs as he examines the corpses. "Grim tidings, these, for the lack of this head prevents me from bringing either back to life. Unknown to you, Llywelyn and Grellyn shared a split soul, thus the life of one depended on the other. The crude mural in the entrance to this tomb was drawn by someone who was aware of this, though it was a closely held secret in Llywelyn's time and such knowledge followed him to the grave. Alas, Llywelyn's blow has now rendered my arts useless."

"But all is not lost. You have in your possession a clue that will allow you to complete your quest, to some degree. Think you hard on what you know."

Diancecht wants the party to notice the missing ruler in "The Lineage of the Kings." If they haven't gotten it in five (real) minutes he says,

"Look to The Lineage of the Kings' for help."

If they still haven't picked up on it after another five (real) minutes he says,

"The answer lies with Dacquiri."

If they haven't picked out the missing ruler after another five minutes, Diancecht shakes his head and explains it.

"Dacquiri the Witchking is numbered as the eighth of nine kings, yet the very next ruler is Kolm the Quick, the first of four. Where is the ninth ruler? Dacquiri had no male heir, but he did have a daughter, Ardel. Succession was traditionally limited to males only, but Dacquiri was intent that Ardel would be the first Queen of Pellham. Fearing for her life, he used his magic to transport her to another plane of existence for safekeeping until the time her succession would be allowed by law."

"But Dacquiri's magic was flawed and he and Ardel went back in Time before reaching their destination. The loop was broken at the instant of Llywelyn's and Grellyn's births, the aberration causing a soul to split and be shared between them."

"Dacquiri never saw Ardel again, for his old enmity with the wizard Ishcabele culminated in their mutual deaths, and Ardel was forever stranded on another world."

"I counsel you to seek Ardel, for she yet lives. A witch of great power is she, and has managed to maintain her youth and beauty. My powers there are dross, but I can aid you on your way if you are willing. I will transport you all to the Pillars of Nimra, where lies a Gate through which one may enter other worlds. I entrust to you this piece of rock; hurl it through the gate to set your destination, then step through to continue the quest. Seek the light. Your gods are ever with you."

Diancecht has tricked Arawn. The dual soul has gone, not to the Isle of the Dead, but to a clone of Llywelyn that Diancecht has concealed on the parallel plane. At this point the ultimate resolution of their game rests with the characters, but if Diancecht's plans work out, Llywelyn and Ardel are recovered, marry, and found a new dynasty for Pellham.

THE PILLARS OF NIMRA

The rock is a fist-sized lump of pumice. As you ready yourselves, Diancecht closes his eyes, spreads his arms and mutters an arcane phrase. A feeling of weightlessness descends on you, your vision obscured by whirling, swirling colors. Regaining stability, you find yourselves in a dusty cleft, at the end of which are two massive pillars, each 30 feet in diameter and at least 100 feet tall, spaced 40 feet apart. Between them is a scintillating curtain of colors.

The transport has caused no ill effects for most, but the three clerics are suffused with a white glow.

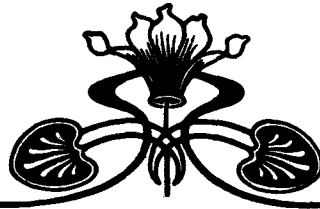
The dull ring of metal on stone brings the realization that something is nearby. A gold coin lies on the rocks before the gate, and a vision straight from the pit of Hell steps through the magical curtain; three seven foot monstrosities of scaly orange hide, barbed hands, and tails.

The gate works by throwing some item that originated on the destination plane through the gate, then stepping through. The coin the barbed devils pitched through the gate is of a mint familiar to the characters, if they think to look at it.

Barbed devils: AC 0; MV 12"; HD 8; hp 38 each; #AT 3; THACO 12; Dmg 2d4/2d4/3d4; SA *fear* (as wand) from *melee blow*, *pyrotechnics*, *produce flame*, *hold person*, and *summon* another barbed devil (30%); MR 35%

The barbed devils each attack a cleric if possible, but their illuminated visages cause the devils to attack at -2 and render their *fear* and *hold person* abilities inactive against the clerics, though normally effective against the others.

This encounter references "Three saints and sinners struggle in the dust, both and neither to triumph..." When a devil hits a cleric, it is blown back to its home plane, the cleric is rendered unconscious, and that cleric's glow disappears. Thus both win and lose, in that the devils are displaced, but not vanquished, and the party loses the direct protection of Diancecht. After the fight, the unconscious clerics recover quickly. If the party bypasses the devils, the clerical glow disappears on the new plane.



Once the characters are ready, the piece of pumice must be thrown through the curtain. The gate's destination is now set, and the party may pass through without ill effect. Once through, the clerics' illumination is gone, and the party finds the pumice lying on the ground on the other side.

THE PARALLEL PLANE

The plot thickens, as it were. The players gain several clues in the encounters detailed hereafter; their job is to put them all together and realize that not only can Ardel be returned to the prime material, but that Marna can as well, thus fulfilling their initial objective. Most things point to Ardel, so it takes a sharp group to discern that there is more here than meets the eye.

The party appears on the jungle trail at encounter area 1. All clear hexes on the map represent thick tropical jungle, with the exception of the area to the east, which is a plain covered with volcanic ash. Divot's Ditch is a deep volcanic fissure 200 feet across and at least that deep. It is meant to be difficult, if not impossible, to cross. Note that there is no bridge over the fissure on the path between encounters 4a and 8.

The thickness of the jungle growth is such that it is impossible to see more than 20 yards. Thus the party does not know what lies in the next hex until they enter it. From the top of a tree they can see the landmarks and close details of one hex in all directions. They cannot see the ferryman until they enter his hex (encounter 2).

Movement rate on a path is 10 hexes a day. In the jungle, this becomes 5 hexes per day. If moving through trackless jungle, they have one encounter for every 5 jungle hexes they enter. The hex count is to be cumulative: if they move 3 hexes through the jungle to a path, then move on a path for 20 hexes, then back into the jungle, they have an encounter in the second jungle hex they enter. Consult the *Extra Encounters Section*, using the encounters in order as required. If the party is moving on a path, the extra encounters are not used.

Jungle Encounters

1. 2 Rhinoceros beetles: AC 2; MV 6"; HD 12; hp 35, 35; #AT 2; THACO 9; Dmg 3d8/2d8

2. 2 Cockatrices: AC 6; MV 6"/18"; HD 5; hp 22, 24; #AT 1; THACO 16; Dmg 1-3 + touch will turn to stone

3. 2 Giant scorpions: AC 3; MV 15"; HD 5 + 5; hp 24, 32; #AT 3; THACO 13; Dmg 1-10/1-10/1-4 + poison

4. 3 Su-monsters: AC 6; MV 9"; HD 5 + 5; hp 24, 28, 31; #AT 5; THACO 13; Dmg 1-4(x4)/2d4

These creatures will not use their psionic abilities, however they will hang by their tails from trees to use all 5 attacks.

5. 2 Tiger flies, male: AC 4; MV 6"/18"; HD 6; hp 27, 27; #AT 2 or 1; THACO 13; Dmg 1-8/1-8 or 4d6 + poison

The sting attack follows a round in which both forelimbs attack to grasp (no damage), and strikes automatically each round thereafter. The sting can be used eight times per day. One fly will use each attack mode.

6. Shambling mound: AC 0; MV 6"; HD 10; hp 47; #AT 2; THACO 10; Dmg 2d8/2d8; SA suffocation; SD immune to fire, half damage from weapons, half or no damage from cold, lightning adds 1 die

If both the creature's attacks hit the same target, the victim is entangled and will be suffocated in 2-8 melee rounds unless the mound is killed.

7. 2 Minotaur lizards: AC 5; MV 6"; HD 8; hp 36, 38; #AT 3; THACO 12; Dmg 2d6/2d6/3d6; SA surprise on 1-4, gripping bite

A roll of 20 for the bite indicates the lizard has seized its prey. The victim is helpless and takes the bite damage each round until it or the lizard is dead.

8. 2 Phororhacos: AC 6; MV 15" (+1" jump); HD 7 + 7; hp 42, 38; #AT 3; THACO 12; Dmg 1-4/1-4/2-12

When it jumps, as it will always do on its initial attack, the claw damage of this large flightless bird is doubled (2-8/2-8).

WILDERNESS ENCOUNTER KEY

1. THE JUNGLE TRAILS

You are on a jungle trail. The gate has left you on the banks of a tropical river, the wild, dense jungle growth rampant all about. It's hot, very hot and humid, and a visceral rumbling washes through the earth beneath your feet. Huge trees arch above, blocking out the sun. Many trees lean over the river. There is no trace of a gate here, making it impossible to return the way you came.

In the jungle's gloom, two trails can be discerned, one on this side of the river following its course both up and downstream and another leading from the far bank deeper into the jungle to the north. The river is about 200 feet wide.

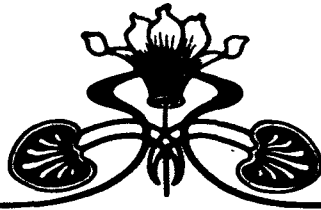
Read the following only if someone decides to climb a tree to get a look around. Such climbing may be done at no risk of falling.

From this lofty vantage point, a faint wisp of smoke can be seen, rising lazily to the west. Across the river, far to the northwest, squats a rude stone tower on a low hill. Directly northward looms a volcano, its smoking crater rising high above the intervening jungle, and another volcano lies to the east-northeast, apparently inactive.

Continue with the description:

As you pause to adjust to the extreme conditions here and decide what to do next, a sudden gust of wind sways the tops of the trees around you. A primal cry shatters the oppressive stillness as a gigantic winged reptile skims the roof of the jungle canopy, its leathery wings carrying it relentlessly to the northeast. It has not seen you.

The reptile is a pteranodon and does not attack; it is here to give the party some idea of the creatures they will encounter. The party must decide whether to cross the river here or follow the path along



the river. Proceed to encounter 1a if they choose to cross the river here (or anywhere except via the ferryman at 2), encounter 2 if they proceed along the path to the west, or encounter 3 if they walk the path to the east. Of course, the party must go far enough to enter the hex containing the encounter in the latter two options.

1a. RIVER CROSSING

The river looks about 200 feet wide. The water is clouded with silt, and the bottom cannot be seen. From the look of the current and a few protruding boulders, you estimate the water to be no more than 3 or 4 feet deep. Tall trees laden with vines arch out over the water, cutting the distance to be crossed to not more than 100 feet if the vines are used.

This description applies to any point on the river the characters choose to cross other than the ferry, though the trail leading into the jungle on the far bank only occurs at encounter 1a. The water is waist-deep, but each person wading across is attacked by a school of piranhas. It takes 3 rounds to cross the river, and the damage done by the school is 1 point of damage for each armor class the victim has (rear armor, no dexterity bonus). Thus a character in AC 5 takes 5 points of damage each round he or she is in the river.

These piranhas are amphibious, and follow characters onto the land. The characters take another round of damage as they discover the piranha are amphibious, but thereafter can easily outdistance them by running. The piranhas do not pursue more than 60 feet from the water.

Swinging on vines is a better alternative, though each player has a 50% chance of grabbing a viper vine.

Viper vine: AC 8; MV 3"; HD 4; hp 17; #AT 1; THACO 15; Dmg 1-4; SA poison

Tournament Note: For tournament purposes, every second vine touched is a viper vine, and because of the tangle of foliage it is not possible to swing a normal vine back across the river to help the remaining characters.

2. THE FERRYMAN

Around a wide bend in the river, you find a campfire in a clearing by the bank of the river. A middle aged man, clad only in a loincloth in deference to the oppressive heat, stoops over a raft pulled up on the bank, repairing the lashings on the logs. Across the river is a trail northward.

"Strangers—for strangers you are, by the mode of your dress—I bid you welcome. The ways of this land are quick and violent, for dangerous beasts roam the jungles and this river itself holds terrors unimaginable. If crossing it is your desire, I am your servant, but be warned that all the land north of this flood is the war ground of amazons."

This man is Oghma, God of Knowledge, and is here to aid the party. In his role as ferryman, he takes the party across the river for whatever is offered him in return. He also answers questions, but only the following information can be gained from him:

1. The river is named Silvertide.
2. There are many paths through the jungle, but one must find his own way.
3. There is another volcano to the east, the area around it is uninhabited.
4. To the south lies trackless jungle.
5. The local deity is Divot, goddess of the volcano.
6. There was once only one tribe of amazons, but it split after the arrival of a new queen.
7. The queen of the "old" tribe lives in a village near the base of a volcano to the north, and is rumored to have witch-like powers.
8. The old queen has been here for more than two hundred years.
9. The new queen is said to be but six months old, yet is fully a woman, and lives in a rude stone tower to the west of the same volcano.
10. The tower was built by the new queen after the tribe split.
11. The tribes can be told apart in that the new tribe rides winged reptiles and wields metal weapons.

If, after crossing the river, the party decides to ignore the trail and strike off due north through the jungle (straight for

the tower), give them two encounters from the *Extra Encounter List*, then encounter 6. It is imperative that they meet Ardel before Marna.

3. THE FORGOTTEN TEMPLE

This is a time-waster that does not advance the quest. To be here indicates the party has failed to see the campfire smoke, or has ignored it.

The barely passable jungle path divides, one branch heading due north and the other southeast, as if split by the massive bulk of the ruins hunkered in the gloomy jungle ahead. Wild foliage partially obscures the stone building, a ziggurat (step-pyramid) 100 feet on a side at its base and four levels high—each level 10 feet high and inset 10 feet. A black gap 6 feet by 8 feet provides entrance into the lowest level.

If the players desire to investigate this structure, continue below.

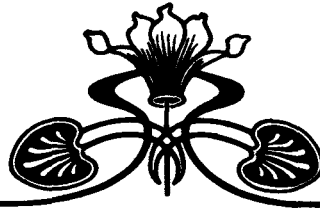
The base of the pyramid is highly carved in decorative swirls and spirals, similar to the artwork of your own history. The angry chatter of baboons in the trees around you increases as you approach the ziggurat.

There are 20 baboons of this tribe of 40 that will fight.

Baboons (20): AC 7; MV 12"; HD 1 + 1; hp 7 each; #AT 1; THACO 18; Dmg 1-4

Five of the 20 are large males that do 2-5 (1d4 + 1) points of damage. They do not attack unless the party enters the ziggurat, and then only when they come out. If the players choose to enter, continue below.

The interior of the pyramid is plain, the steps on the outside providing a corbelled roof for the inside. Near the eastern wall is a statue of a huge feline creature with overgrown incisors.



The statue is a sabre-tooth tiger. If the characters spend one turn inside the temple, they encounter a real sabre-tooth tiger three rounds after leaving the temple.

Sabre-tooth tiger: AC 6; MV 12"; HD 7+2; hp 40; #AT 3 (bite at +2); THACO 13; Dmg 1d4+1/1d4+1/2d6; SA rear claws for 2d4/2d4

The baboons attack immediately when the party leaves the temple, but flee when the tiger appears. If the party spends two or more turns in the temple, there are two tigers (the second is exactly the same as the first).

4. THE FIRENEWTS

Another time-waster. The players have either failed to gain information about the area from the ferryman, or have ignored his advice.

The air seems hotter here, even the ground is hot and uncomfortable to tread, as each step carries you closer to the volcano. The vegetation looks blasted, a broad, ash-covered plain stretching to the base of cone. To your left, at a distance of 100 yards, approaches a band of six reptilian riders on bipedal mounts.

The creatures are a hunting party of elite firenewt warriors armed with stone battle axes, mounted on giant striders. They attack without hesitation. If the characters flee, the hunters give chase, overtaking the party in four turns.

Elite firenewts (6): AC 3; MV 9"; HD 3+3; hp 20; #AT 1; THACO 15; Dmg 1-8; SA breathe fire; SD +3 bonus vs. fire-based attacks; one breath attack can be used per turn: range 5', damage 1-6 against one target only, save vs. breath for half; fire-based attacks against them are -1 point of damage per attack die

Giant striders (6): AC 4; MV 15"; HD 2; hp 20; #AT 1; THACO 16, (12 for fireball); Dmg 1-8 or 1-10, fireball 1-6; SA fireball; SD +2 on saves, immune to fire, flame cures damage; these can cast two fireballs per hour, range 50', radius 10'

Encounter 4a is a continuation, used only if the players wish to enter the volcano.

4a. FIRENEWT LAIR

The remainder of the firenewt colony lives in the fissures of the volcano, detailed as follows:

Warriors (20): AC 5; MV 9"; HD 2+2; hp 10 each; #AT 1; THACO 16; Dmg 1-6 (stone pikes); SA breathe fire; SD +3 bonus vs. fire-based attacks

Elite warriors (6): AC 3; MV 9"; HD 3+3; hp 20; #AT 1; THACO 15; Dmg 1-8; SA breathe fire; SD +3 bonus vs. fire-based attacks; two of these act as leaders for the 20 warriors; the other four form the guard for the firenewt overlord

Overlord: AC 3; MV 9"; HD 4+4; hp 30; #AT 1; THACO 15; Dmg 1-8 (stone broad sword); SA breathe fire; SD +3 bonus vs. fire-based attacks

Priests (2): AC 5; MV 9"; HD 3+3; hp 15, 17; #AT 1; THACO 15; Dmg 1d6+1 (stone mace); SA breathe fire, spells; SD +3 bonus vs. fire-based attacks; both can cast the following once per day: *faerie fire*, *produce flame*, *heat metal*, *pyrotechnics*, *animal friendship*, and *predict weather*.

Giant striders (15): AC 4; MV 15"; HD 2; hp 9 each; #AT 1; THACO 16, (12 for fireball); Dmg 1-8 or 1-10, fireball 1-6; SA fireball; SD +2 on saves, immune to fire, flame cures damage; two fireballs per hour can be thrown: range 50', radius 10'

A group of 10 warriors, 1 elite and 1 priest meet the characters at the entrance. If the party persists in entering, they may advance to the four-way, where they are attacked from three sides by the remaining firenewts. There is nothing here for the characters except a long, time-consuming melee.

5. DIVOT'S DITCH

The path is easy to walk. Although you have heard thrashings in the bush and many cries and bellowings of great beasts, nothing has molested

a ledge about 25 feet below the rim. The antrod

you. For the past eight miles, the track has followed the edge of a monstrous crack in the earth, averaging 200 feet in width. Its depth is anyone's guess, as the bottom is shrouded in noisome, sulfurous clouds of steam and gas. The sides of the fissure are rough, with many ledges and other protruberances. Periodically the earth shakes, like a gong hammered by the gods themselves. The past half hour has been punctuated by the sounds of a tremendous battle occurring somewhere ahead, now quite near.

The characters have little choice but to go on. However, they should have some idea of what is happening, and can make whatever preparations they deem prudent at this point. Continue when they are ready.

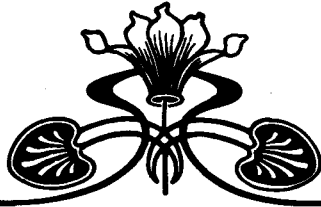
In the middle of the path the following scene unfolds. A bipedal lizard about 30 feet long and 12 feet tall stands in triumph over the carcass of an armor-plated beast, the scars of battle plain on each. The victor, sniffing the air, suddenly turns in your direction, bellows, tears a great mawful of flesh from its victim, and plunges towards you, blood dripping from its jaws.

The antrodemus is intent on dessert and pursues the characters. Only the monk can outrun it.

Antrodemus: AC 5; MV 15"; HD 15; hp 60 (out of 80); #AT 3; THACO 8; Dmg 1d4/1d4/6d4

Exactly what happens depends on the characters' reactions. The dinosaur can be blown away with a tremendous volley of magic, but this depletes precious resources. The party can split up and run into the jungle, but they assuredly become separated and suffer a one-day delay while regrouping.

The best way for the party to handle this is to use the monk as bait, running back down the path while the rest stay together and hide in the jungle until the brute is gone. Berta can then allow the beast to close a little while she heads straight for Divot's Ditch. At the edge she can do a slight tumble and use her ability to slow her fall; she'll land on a ledge about 25 feet below the rim. The antrodemus follows her and falls to its death.



6. THE WARRIOR-QUEENS

This is perhaps the most vital encounter of all, for the characters meet both Ardel and Marna.

The trail has lead in a north northwest direction all day, the smoking cone of a volcano being visible some distance to the northeast. It is near dusk when 20 dark-haired young women, clad in short-skirted hunting clothes, step onto the path, barring your way. Half of them hold drawn bows, the stone-tipped arrows trained in your direction, while the other half hold heavy, curved sticks in a ready throwing position. They pause.

The women are amazons. The characters should not attack, but run the melee if they do.

Amazons (20): AC 7; MV 12"; F1; hp 5 each; #AT 1 (at +1); THACO 20; Dmg 1-6 (arrow) or 1d6 + 2 (boomerang)

If the characters do not attack, proceed below.

A blonde woman steps from the jungle thicket to stand in front of the other women. Her clothing does not distinguish her from the others, but her regal mein brands her a person of some importance. She stares tight-lipped at the men, then directs her glance to Silevran.

"The peace of Divot be with you, fair one. Your presence troubles me, for your race is strangely familiar, as are your dress and weapons. But I sense you mean no harm, and your male serfs will be a welcome addition to my village. But you are in danger here, for we go to raid Marna's rebel village. Though small, her band is mighty, and invincible unless totally surprised. Are you with us?"

She is Ardel.

Ardel: AC 6; MV 12"; F9/MU8; hp 32; #AT 3/2; THACO 12; Dmg 1-6 (staff) or 1d6 + 2 (boomerang)

First level spells: *burning hands, charm person, detect magic, shield*

Second level spells: *mirror image, ray of enfeeblement, web*

Third level spells: *fireball, haste, hold person*

Fourth level spells: *fear, wall of fire*

Ardel admits her identity under questioning. Also, the men in the party should quickly adopt subservient roles. Hereafter, in the presence of amazons, any attempt at male dominance is punishable by death. The men in this society are little better than slaves, though the women are practical enough to allow them to fight in an emergency.

Joining Ardel's band is really academic, but the offer is made to put the party at ease. No combat is initiated by the amazons, though they certainly fight if attacked.

Suddenly, the growing dusk is made darker by shadows cast by gigantic wings. Forty winged reptiles, each ridden by a warrior maiden, have glided silently to the attack. The leader is a stauisque woman, crowned with a magnificent headdress of bright feathers and consumed by battle lust as she commands her mount to dive. The fresh pink of new scar tissue gleams hotly in the fading rays of the sun from a wound on her left arm as the plummeting creature pulls out of its mad rush. A wicked-looking throwing stick is held poised for release in her right hand as the whistling wind of her attack straightens her auburn tresses behind her. A metal long sword hangs from her belt; her other warriors are equipped with short swords in addition to their curved throwing sticks.

The weapon is hurled, the deadly whirring of its flight marking its location as the increasing darkness makes visual sighting difficult. The aim was true, for Ardel cries in pain as the wicked weapon strikes her skull and she collapses, unconscious, to the jungle floor.

The remaining warriors throw as well, some striking with effect but others missing. Miraculously, the latter finish their flight by magically flying upwards into the air, to be caught by the maidens who threw them. The formation is some distance away, wheeling to come back for another attack.

The second-in-command stoops over Ardel and quickly gives orders for a retreat. Turning to you she says, "We are undone, and Queen Marna returns to the attack. She gives no quarter to any of our people, and these circumstances place you in our company. Follow us if

you would live to see the morrow." She turns without waiting for a response and orders four women to carry their fallen leader. The amazons melt into the rank vegetation.

The scar on the left arm and the fact that these amazons are armed with technologically superior weapons are clues that Marna is more than she appears. If the party chooses to remain here, Marna's troops attack repeatedly, eventually landing to melee. The party is doomed in such a case. Marna herself flies off to the west with five of her warriors after her first attack. For tournament purposes, she cannot be shot down. The characters are only to see Marna in this encounter, not talk with her.

It is most likely that the party will follow the fleeing amazons; if so, read the next paragraph, then proceed with encounter 8. If the characters choose to fight, skip the next two paragraphs and run the melee.

As you turn to follow Ardel's band, something lying in the path catches your eye. It is a crude medallion, fashioned from pottery and still bearing a broken loop of twisted grass. The obverse is engraved with two crossed stone-tipped spears with one of the winged creatures hovering over the juncture. The reverse is smooth and unadorned.

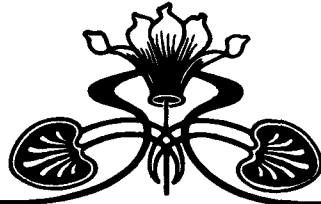
This is Marna's seal, and any of Ardel's amazons can identify it as belonging to Queen Marna. The players must note its similarity to the crossed-sword-and-eagle insignia of the ancient kings of Pellham described at the beginning of this scenario on their own!

Marna's Attack Force

Amazons (40): AC 7; MV 12"; F3; hp 14 each; #AT 1; Dmg 1d6 + 2 (boomerang) or 1-6 (short sword); each carries a metal sword and four boomerangs; after four boomerang attacks they will land and melee

Pteranodon (40): AC 7; MV 3"/15"; HD 3 + 3; hp 15 each; #AT 1; THACO 15; Dmg 2d4; they will engage in melee

Marna: AC 5; MV 12"; F10; hp 65; #AT 3/2 at +1; THACO 12; Dmg 1d6 + 5 (boomerang) or 1d8 + 3 (long sword)



7. THE WARRIOR-QUEENS

This is the same as encounter 6, just in a different location. Refer to encounter 6 for details.

After a good march (depending on where the previous encounter takes place) the characters come to Ardel's village. On the march, Ardel is kept from them by the other amazons. Ardel is the ruler of 200-300 fighting amazons and their families. Marna has taken about 100 of the best fighters and their families westward, after she emerged from the volcano temple, Divotsbane, about six months ago.

8. ARDEL'S VILLAGE

A haphazard scattering of grass huts marks Queen Ardel's village, and she is taken to the largest of these to be tended by healers. Her second directs you to be taken to a vacant hut, food and drink being served you by slack-faced male slaves.

Left on your own for a while, there is an opportunity to observe the village. There is minimal cultivation in the form of small garden plots; the amazons

derive their sustenance from hunting and gathering from the wilds. There appears to be little order to village life, though any men seen are all slaves. The amazons bow in obeisance whenever they pass Ardel's hut. The volcano is about a mile north of the village.

Several hours pass. A lithe young woman enters your hut and says that the queen has recovered and desires your attendance.

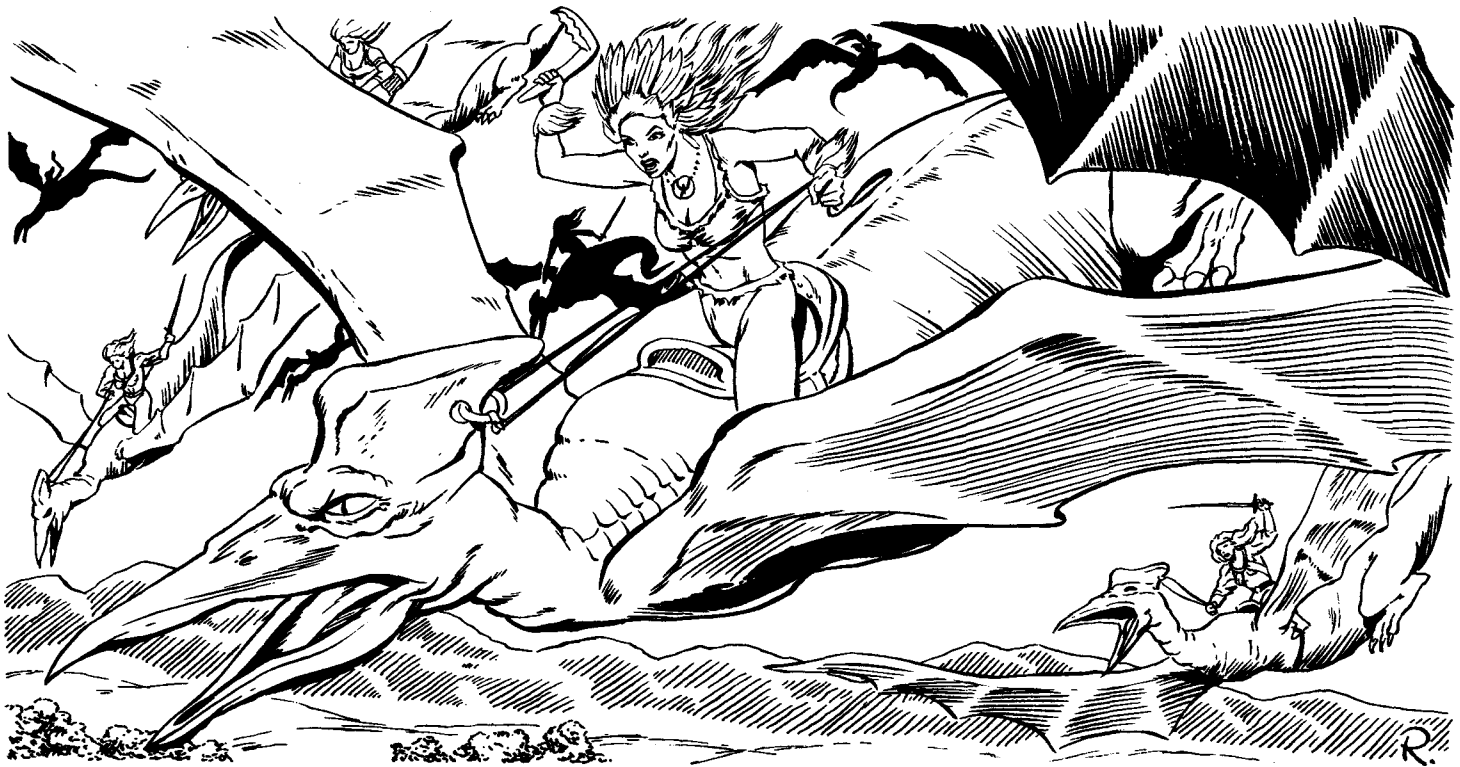
The conversation with Ardel depends, for the most part, on questions the characters ask. They will probably identify themselves as travelers from her home plane, explaining what they know of her and her father, King Dacquiri, and also that they have come to bring her home to rule from the throne of Pellham. She gives them the following information in response to their questions:

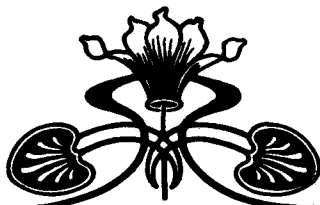
1. She has magical powers, and has used them to rule these women after disposing of their old queen.
2. Time apparently has little meaning here, for neither she nor the others have aged.

3. She has learned to fight out of necessity, though she uses her magic as necessary to maintain her position of power.
4. When Marna came, only six months ago, Ardel fought to hold the tribe together, preferring the old ways to the new advancements in warfare proposed by Marna.

Concerning Marna:

5. Marna appeared in the temple in Divotsbane, the volcano that looms over the village. The priestess in the temple said that the goddess appeared to her in a vision and foretold the coming of her daughter, and that though she was a woman, she was a mere babe of six months.
6. She brought with her metal weapons, heretofore unknown, and preached against Ardel and the old ways.
7. Many amazons were swayed by her speech, and eventually an open rift split the tribe. Marna and her new followers, 100 amazons possessed of great fighting skill, moved west.
8. Their settlement is marked by a stone structure, totally unknown in this area.





If the party explains their quest, Ardel agrees to go with them, as she is tired of this conflict and ready to go home. Since no one has any idea of how to get back, she suggests they go to the temple and ask guidance from the goddess Divot. Proceed to encounter 9 (see temple map).

If the characters choose not to reveal their purpose, the women are adopted into the tribe and the men stripped of all their possessions and penned in with the other slaves. Escape from this sad state of affairs is possible, though the characters are now truly alone in a hostile land and are attacked on sight by both tribes of amazons, not to mention the prehistoric jungle denizens.

9. DIVOTSBANE THE TEMPLE

Divot's temple in this volcano is the end of the adventure. Though the characters must get Llywelyn/Mama from encounter 10 to totally complete their objective, they may decide to leave now with Ardel only. The pumice given them by Diancecht matches that in this volcano. At the rear of the temple is another gate, suspended over the bubbling magma of a lava pit. There the party gains their last clue, if they pay heed to it. Ardel has never been beyond the first chamber of the temple.

9a. THE HIGH PRIESTESS

Ardel has lead you to an adorned opening in the side of the volcano's cone. Surrounded by massive hardened lava flows, it is apparent that the molten rock split above the entrance, by nature or by divine intent, garlanding the doorway with solid rock. The natural flow has been crudely worked so that a huge, roughly humanoid head rises above the entrance, and the creature's massive arms embrace the opening.

A short passage bores straight into the volcano's cone, opening into a 40-by-50 foot chamber. The heat is very oppressive, the area being redly lit by ribbons of lava somehow contained in the walls. A 20 foot wide opening on the far side points deeper towards the volcano's heart.

In the center of this chamber is a triangular shaped altar, carved from solidified lava, its peak pointing towards the far opening. At this peak stands a woman, wearing a loincloth of red fabric and a medallion about her neck that

mimics the shape of the altar. "Ardel, queen and mother of Divot's children, why have you committed sacrilege by bringing outsiders to this place?"

Ardel answers, "I and these wanderers from a far place seek guidance from the great god. I seek to commune with her in the holy-of-holies. Let us pass."

A grim look on her face, the priestess thrusts forth her arms, palms towards you in a gesture of impudence. "I forbid it! None shall pass!" She strikes the altar with the flat of her right palm, and bursts into a writhing column of white hot flame, looking for all the world like a fire elemental.

Priestess: AC 10; MV 12"; C9; hp 50; #AT none; S 12, Int 11, W 18, Dex 10, Con 9, Ch 14

First level spells: *bless*, *command* (x3), *cure light wounds*, *sanctuary*

Second level spells: *augury*, *chant*, *hold person* (x2), *know alignment*, *resist fire*

Third level spells: *cure disease*, *dispel magic*, *glyph of warding*, *prayer*

Fourth level spells: *cure serious wounds*, *divination*, *tongues* (reversed)

Fifth level spells: *true seeing*

She is totally protected from immolation, the "writhing flames" being her arms as she makes spell casting gestures. The effect lasts six rounds. She casts a *tongues* spell (reversed) on the first round, thus preventing communication between characters for 10 rounds, then *command* (to "flee") on each of the next three rounds at random targets (except Ardel). She automatically makes all her saving throws during this period. She then attempts a *hold person* spell on each of the next two rounds (on three targets per round, but not on Ardel). On round seven, Ardel casts a *hold person* (see encounter 6 for her spell capabilities) on the priestess, who fails her save.

Note: The reversed *tongues* will not interfere with spells involving communication—*command*, *suggestion*, *message*, etc., nor with spell verbal components. It will cancel the bard's *charm* and *suggestion* abilities, as these are not spells per se.

The 20-foot-square area north of the chamber has been magically trapped with a pearl from a *necklace of missiles* (5 HD) and fire *glyph* (18 points of damage). Stepping

into the glyphed area without saying the glyph's name sets it off, which also sets the pearl. For tournament purposes, the fireball does 20 points of damage, half if the saving throw is made. Note that whoever sets off the glyph takes damage from both.

If the party insists that Ardel go first, she gives the salutation "Hail Divot, Goddess of Fire," which contains the glyph's name. If this is repeated by each party member in turn as they enter the glyphed area, they do not set off this trap. Ardel knows nothing of this glyph; she is acting from habit and is quite surprised if the trap goes off! If someone uses *find traps*, thus revealing the glyph, Ardel can identify it if she is asked. For tournament purposes, a *dispel* spell removes the glyph.

9b. THE HALLS OF FIRE

These two corridors each contain three trigger plates, any one of which activates a trap. The trap causes two *walls of fire* to appear and move slowly toward one another, trapping all in between. The starting positions of the walls are designated on the map as FW1 and FW2, and are not flaming until a plate is depressed, of course. FW1 moves north and FW2 moves south until they meet, causing 9-19 (2d6 + 7) points of damage per wall. The movement rate is 1' per turn (10 feet per round), and they extinguish one melee round after they meet.

Tournament Note: For tournament play, *dispel magic* drops a wall (in such a case the wall continues to move until another *wall of fire* is contacted, thus it is possible to have one one constantly circling the octagonal area if only one wall remains of the four), and the secret doors are automatically found if the proper location is searched.

9c. THE STONE KEY

The circular area is a lava pit. Hanging from the 10-foot-high ceiling above the pit is a stone key, needed to unlock the door at 9d. It is not directly over the center, being five feet in from the west side and five feet above the lava. Any object touching the hanging key summons a fire elemental from the molten rock.

Fire elemental: AC 2; MV 12"; HD 12; hp 50; #AT 1; THACO 9; Dmg 3d8; SA + 2 or better weapons to hit

A *find traps* spell indicates that the key itself is trapped.



The key can be had by grasping and cutting its suspending cord without touching the key itself. Once removed from the cord, the key cannot summon an elemental and no longer appears trapped to the caster of a *find traps* spell.

9d. THE STONE DOORS

Heavy stone doors block further progress here, and are unopenable except by the key in 9c or a *knock* spell. In addition, there are three more trigger plates here, any one of which cause both FW2s to move through this area toward one another.

9e. THE SECOND PROPHECY

The wide chamber opens into the holy-of-holies (9f). In the center of the floor is an engraved stone plaque which reads (see *Player Handout* for the plaque):

From the fires of the past a new queen shall be born, from grave to grave in six months' time. The new is older than the old has been for time untold, and sunders old, the Mother rent in twain. The past shall be lost, but no future gained, for He and She shall perish in Divot's hot embrace as Her wrath devours all.

The new queen is, of course, Llywelyn/Marna, "...from grave to grave in six months time..." refers to the growth of the clone, the first grave being Llywelyn's and the last being his exit from this plane via (hopefully) the gate in 9f. "The old" is Ardel, and Llywelyn is indeed older than she, having been long dead before she was born. "...Sunders old, the Mother rent in twain..." means the one tribe (Mother) shall be split by the new queen. "The past shall be lost..." refers to Ardel's leaving, "...but no future gained..." means that the new queen does not assume control. "He and She" are Llywelyn and Ardel, "...perish in Divot's hot embrace..." describes what it will look like when they leap through the gate over the lava pit in 9f. "...as His wrath devours all..." means that there will be a volcanic eruption when the gate is used.

9f. THE FINAL GATE

The circular room is dominated by a huge lava pit, over which flashes the scintillating colors of the interplanar gate, just as at the Pillars of Nimra. The gate destination can be set by throwing any item through that

originates on the home plane; thus, in this case, a character's body serves the purpose. It is a 10-foot broad jump to the gate, though in the tournament anyone who jumps makes the gate and does not fall into the lava. As soon as the gate destination is fixed, the volcano begins to erupt: ground shaking, magma spurting, rocks falling, etc.

10. MARNA'S TOWER

The party has the opportunity to face Marna in this final encounter if they have deduced that Marna is Llywelyn, have a strong hunch, but no proof, that Marna is Llywelyn, or decide that, since Marna is an important NPC, they will take her along. Oghma has blanked the clone's memory of Llywelyn's life, mainly to protect it on this plane. The party must reawaken these memories to return with Marna/Llywelyn.

Once met by the guards, the party is escorted to the tower and an audience with Marna, who demands they tell her why they are here. Then it is up to the party to explain, for they are in peril of their lives if they haven't a good reason for being here.

As you approach Marna's tower, a dozen of Marna's amazons step onto the path from the surrounding jungle. They look like they are expecting you, and motion you in the direction of Marna's village. The village contains about 30 grass huts like those in Ardel's settlement, but your escorts ignore them and lead you to the tower. It is not very imposing, simply a roughly circular tower of undressed, unmortared granite and lava.

The tower is 30 feet in diameter and 30 feet high. Atop the roof is a primitive catapult, a war engine with which you are familiar. The guards lead you to a hide-covered gap in the side of the tower.

The party is ordered to turn over their weapons before being admitted to the tower. The amazons recognize only obvious melee or missile weapons as dangerous (also the bard's instrument if she has used it against them). Armed combat at this point is fatal, as up to 80 amazons and their mounts can come to the aid of Marna.

The interior is very plain, implements of war much in evidence. Now that they can be seen close up, the metal weapons

are of a style familiar to you, though of antique design.

Marna is seated in a chair formed of the tusks of some great beast. She is simply clad in hunting leathers, her sword leaning against the side of the chair. Her magnificent headdress/crown of bright feathers makes her appear very tall, even though she is seated.

"Confederates of Ardel," she says, expectorating as if the very name is distasteful, "you risk much coming here. You may leave here now in safety, or state your purpose quickly, for I will waste little time on you."

Marna/Llywelyn wears a *headdress of disguise*, which creates the appearance of a woman. It, of course, is magical, but if someone attempts to cast *detect magic* before convincing Marna that she is someone else, that character is struck immediately by a guard, disrupting the spell. The party may note that Marna has auburn hair and blue eyes. If the players specifically ask if she has a small mole on her right hand, they see one. These are clues that Marna has strong links to Llywelyn.

The party has this one chance to back out. If they choose to do so, Marna lets them leave peaceably. If they decide to stay, Marna summons her guard and everyone goes to the roof of the tower. A character is selected at random, tied, and placed in the bowl of the catapult arm.

The tower roof is made of lashed logs, the cracks stuffed with grass to keep out the rain. Behind the tower is a clear space, bordered by tall trees that serve as rookeries for the winged creatures the amazons ride. The reptiles appear agitated with excitement and anticipation at the appearance of humans on the tower, and several take to the air and begin circling.

"You are brave, and now that bravery will be tested. If I am displeased by what you say, you will be flung into the air, to be snatched by yon pteranodons, for such is how we train and reward them for their alacrity. You may begin."

Any statements that do not serve as convincing Marna that she is Llywelyn result in the character being the clay pigeon in this

From the fires of the past, a new queen shall be born, from grave to grave in six months' time. The new is older than the old has been for time untold and sunders old, the Mother rent in twain. The past shall be lost, but no future gained, for He and She shall perish in Vivot's hot embrace as Her wrath devours all.

THE LINEAGE OF KINGS

I sing for you now of the lineage of kings,
Of Pellham's mighty and doddering
Fools that japed and when all were done
Proved worthless at best, all save one.

Alendus Crebus, first of the kings,
First of nine by his conquerings.
Ciron the Hearty, lover of ale,
Son of Crebus, he drinks in death still.

Fenton the Foolish, moron well-named,
Glutton of mutton, third fool of the famed.
Heimwell the Haughty, brother of Ciron,
The fourth he became by the slaying of
Fenton.

Pelcolb the Pious, bastard of Fenton,
First built the Temple, fifth one gone in.
Voltar the Victorious, paver of Kingsway,
Grandson of Crebus, so they all say.

Royberno the Bloody, bastard of Voltar,
Grim destroyer of clansmen, seventh so far.
Tornum the Terrible, tormentor of souls,
Grim as his father, may eight bake in coals.

Lascron the Last, ninth of the nine,
Father to no man, last of the line.
Karnac the Cairnlord, usurper maligned,
Lascron's cousin, moved the first nine.

Agneus Expander, true lover of horses,
Sibling of Karnac, nine bairns were of
course his.

Loring the Lost, foul slayer of eight,
Third of the kings, but a victim of fate.

Loring the Lost, known for his songs,
Plays minstrel to devils, as cursed by his
wrongs.

Marcus the Marshal, of this line is fourth,
Four stones mark his cairn, pink ones, of
course.

Suradel the Scholar, first of the Witchkings,
Son of the bard who foresaw many things.
Argunth Elf-friend, of this line is sixth,
Feared slayer of orc hosts whom none trifled
with.

Rikar the Roarer, seventh of seven,
Slain young in battle, first one to heaven.
Lightmal the Dark, first of his line,
Cousin of Rikar, awake for all time.

Dalenial the Light, Black Lightmal's spawn.
Cursed by his father, he's withered and
gone.

Llywelyn the Just, slain at his dinner,
Gem of all kings, he was no sinner.

Logar the Loved, a shepherd in youth,
Llywelyn's sort grew ancient in truth.
Damocles the Wizard, grandson of
Llywelyn,
Second Witchking, for whom Time was the
villain.

Rotkoddam the Strong, sixth of the line,
Lead his troops into battle, lead from
behind.

Claudius the Cautious, Rot's son and heir,
Died in his sleep, though none seemed to
care.

Dacquiri the Witchking, eighth of the nine,
Slew Ishcabeble, died the same time.
Kolm the Quick, first of the four,
Fought without weapons, died at the door.

Cemor the Valiant, kept up the bard's quest,
Tried as he might, but came in second best.
Dwarven Blaine Shortshanks for Cemor
went on,
Third quester and king was merely Time's
pawn.

Alendus the Second, rogue liar and cheat,
Destroyed the kingdom that lies at our feet.
Two hundred years have passed us hence,
And foolish rhymes sometimes make sense.

That is the lineage of Pellham's kings,
Fools, knaves and charlatans, blackguards
and thieves.

But the price of the telling's an awful
demand.

Hark to the wage the fiddler commands!

For now it is finished, my song is complete,
Your binding has ended, but you must be
fleet,

For the third time you hear the name of me,
The third time is when they will come for
thee.



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The Bane of Llywelyn

Bob Blake

Excitement and unrest grip the land of Pellham. Two hundred years ago, the royal line of kings was deposed and replaced by a High Council. The current council is well-meaning but hopelessly incompetent. Everyone agrees that a drastic change is needed for the kingdom to survive.

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