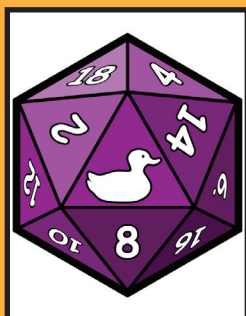


FAERIE TALES FROM UNLIT SHORES

PRINCE CHARMING, REANIMATOR



Daniel J. Bishop



COMPATIBLE WITH
**DCC
RPG**

Prince Charming, Reanimator

A 0-level funnel for the Dungeon Crawl Classics game.

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Playtesters: Thomas M. Boxall, Perry Fehr, Mark Gedak, Patrick Kossmann, Kent Little. (16, 0th level characters entered only Whitey the Blacksmith, Elrond Tapps the Cobbler, and Mouse Concave the Guild Beggar made it out alive. They are now warriors, elves, and rogues respectively).

With many thanks to H.P. Lovecraft, who taught us to fear the dead, and to Charles Perrault, Joseph Jacobs, Jacob and Wilhelm Grimm, and all others who collected, wrote, and illustrated the fairy tales that influenced me as a child and adult. Their inspiration will always be felt.

Introduction

This product comes about due to the confluence of several factors.

First, I had planned to do a series of fairy tale-based adventures for the Dungeon Crawl Classics RPG, titled *Faerie Tales from Unlit Shores*. The idea was to combine classic fairy tales with one or more strong Appendix N influences, to create something that accentuated the folkloric (and often dark) fey elements of the original tale and the adventurous energy of Appendix N fiction.

Second, my good friend Raechel Henderson, who was the first person to ever pay me for a piece of writing, had a Kickstarter project that was moving slowly. I asked my readers to help spread the word about Raechel's project, in return for which I would write a free adventure. The adventure you are now reading is that free adventure. Her project, *Spellbound and Spindles*, is related to fairy tales too, making this a perfect tribute to those who contributed either with dollars or links. More information on her project can be found

at <http://eggplantproductions.com/spellbound-and-spindles/>.

Finally, Mark Gedak of Purple Duck Games not only agreed to publish the follow up series of fairy tale-based adventures, but also to publish the free adventure professionally. You will be seeing at least five more adventures in this series, creating a full arc from 0-level to level 5. If they are popular, I (or others working with Purple Duck Games) might do more.

I hope you like them.

Purple Duck Note: The **Dungeon Crawl Classics Core Rulebook** assumes that XP are gained after each significant encounter, and that characters are able to gain levels as soon as the requisite XP have been attained. This adventure assumes the same. If your adventurers have not reached 1st level by the adventure's climax, they may not survive.

Although there are several magical treasures in this adventure, many of them have either limited uses or drawbacks. It is hoped that these special items will help to shape their owner's career right from the start.

Fairy Tales and Appendix N

Combining fairy tales and folklore with rousing adventure is nothing new to those familiar with Appendix N. J.R.R. Tolkien's *The Hobbit* will spring immediately to mind, and this author heartily recommends the good Professor's essay, *On Fairy-Stories*, which can be found in *The Tolkien Reader*.

But Professor Tolkien is hardly alone. Poul Anderson's *The Broken Sword* and *The Mermaid's Children* have strong fairy tale elements. One cannot read the fantasy works of Lord Dunsany without picking up the fairy tale influence, and this went on to influence other writers, such as H. P. Lovecraft. Andre Norton has written several novels with strong fairy tale influences. I recommend *Dread Companion* for an unusual twist – the fairy tale elements are packaged as part of a science fiction story! Fletcher Pratt and L. Sprague de Camp's *Land of Unreason* is likewise influenced. Manly Wade Wellman's *Silver John* stories are steeped in Appalachian folklore. Lin Carter's *Terra Magica* series (four novels in all) assumes that fairy tales are real histories, and the places and people mentioned therein are likewise real.

Background & Adventure Start

Prince Hubert Charming, son of the Baron of Westlake, and heir to Westlake Manor, is well known as a cold man, whose watery blue eyes seem to betray no emotion at all. Yet he is a great lover of beauty, as all his wives have proven. The first he found working in the cinders of a woodsman's cottage. Some say that the girl's jealous stepsisters threw her down a well to prevent her from becoming the young prince's bride, but even death did not bar Prince Charming, and she enchanted everyone at the wedding. Her stepsisters were placed in spiked barrels filled with hot coals and dragged through the town until they themselves died.

Whatever process Prince Charming used to revive his bride, it did not last forever. All too soon, the Princess Ella took ill and died.

Charming then found another bride, and there was no doubt in this case that she was dead. She was entombed in a glass coffin guarded by half a dozen or so dwarves. Yet, when Prince Charming injected his magic elixir and kissed her upon the lips, her eyelids fluttered open and she breathed again! The story was told that the new Princess had been in but a deep coma, a sham of death, until a poisoned apple was dislodged by the Prince's kiss. But folk began to whisper in dread, and none were surprised when it was announced that Princess Snow, like Princess Ella, succumbed to a fatal illness after only a few years of marital bliss.

In all kingdoms there are tales, and in the Barony of Westlake, it is said that the Grimmswood hides the ruins of a long-lost realm. The daughter of its final king, cursed by a malevolent faerie, pricked her finger on a spindle upon her sixteenth birthday, in the blossom of her youth, and died. With her death, the kingdom went to ruin. Few now dare to go far into the Grimmswood, although the riches of the lost kingdom are said to lie unclaimed within. Fear of dark fey magic and even greater evils keep men out.

Or they did so until now. For Prince Hubert Charming of Westlake has determined that the long-dead Princess Beauty is only cursed to sleep away the aeons, and he will have her for his bride. His men rounded up a stable of "volunteers" at the beginning of one early autumn morning, and here you are, with what makeshift arms and equipment you had upon you when you were "volunteered".

Your mission, the Prince's Bailiff explains, is to enter the ruined castle, find the place where the "Sleeping" Beauty lies, and bring her forth for Prince Charming to restore with a

kiss. Those who choose not to go upon this quest must take their chances with the Prince's Guard, twenty men strong, and be declared outlaw. Those who choose to hazard their lives within the ruined castle may keep what they find, apart from the sleeping princess, but dare not leave without her.

Prince Charming does not deign to answer questions from the peasant mob; such questions are left to his Bailiff. If any PC happens to be of standing, though, he will speak to that individual. Indeed, such an individual will be assumed to be the leader of the group so far as the Prince and his men are concerned.

Requests for armor or better weapons are met with derisive laughter. The group is meant to determine what dangers lie within. If they should not succeed, their betters will follow. Indeed, the peasant mob is not supposed to survive at all. Even if they win clear, both Prince and Bailiff know that they are intended to die here in the forest. Already, there are too many whispers about the Prince's brides among the peasantry. They will be called heroes in the village, and their families will be given a few copper coins and exemption for a time from the obligation they owe their lords, and then all will be as it was, save that Prince Charming and Princess Beauty shall wed.

Prince Charming: Init +4; Atk longsword +4 melee (1d8); AC 10; HD 3d6; hp 14; MV 30'; Act 1d20; SV Fort +1, Ref +3, Will +3; AL N.

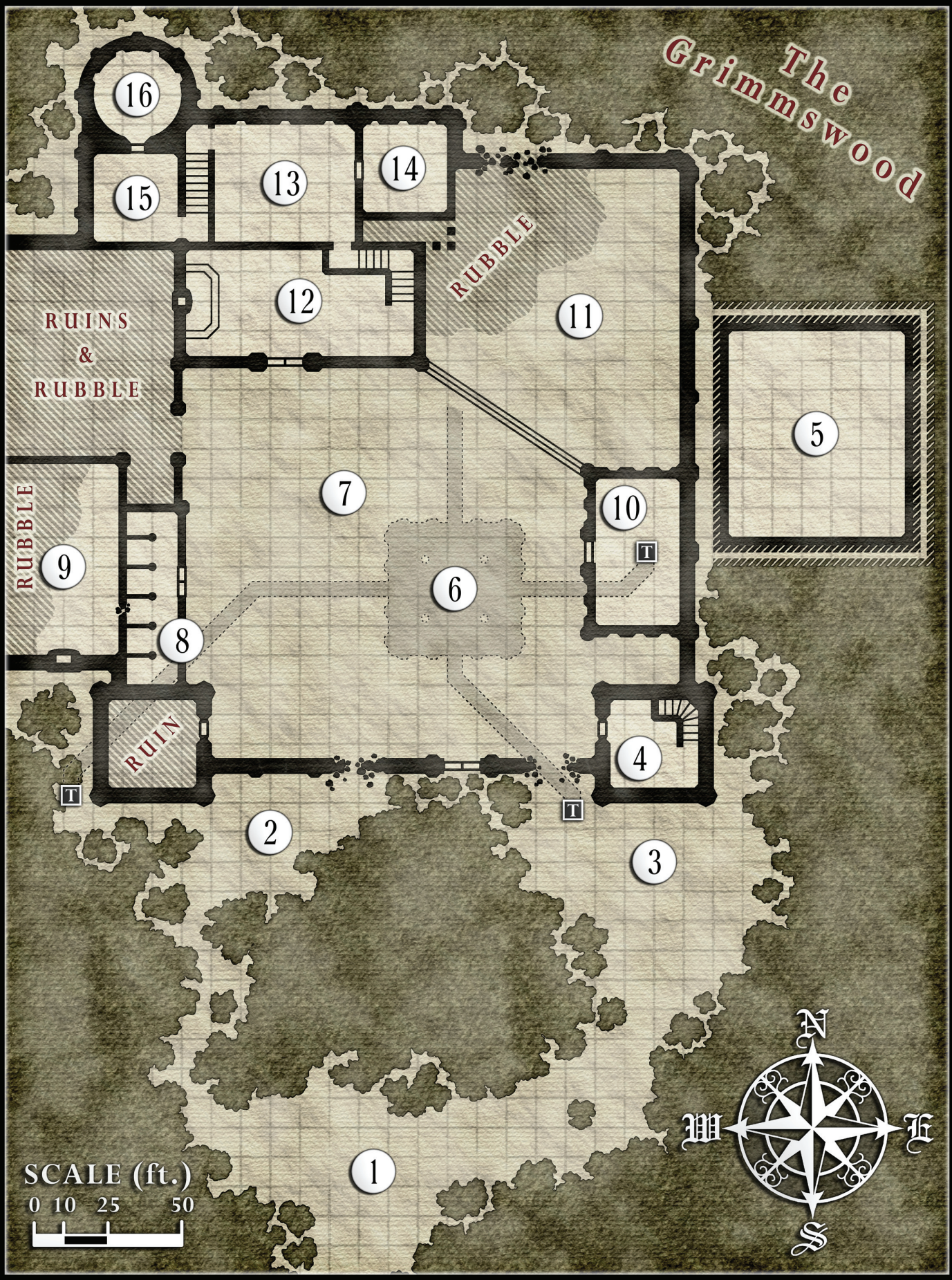
Bailiff: Init +4; Atk short sword +4 melee (1d6) or spear +4 melee (1d8); AC 15; HD 2d8; hp 9; MV 25'; Act 1d20; SV Fort +3, Ref +3, Will +1; AL L. Chainmail.

Horses (2): Init +1; Atk hoof +2 melee (1d4+2); AC 14; HD 3d8; hp 13 each; MV 60'; Act 1d20; SV Fort +4, Ref +3, Will +1; AL N.

Men-At-Arms (20): Init +0; Atk short sword +1 melee (1d6) or crossbow +1 ranged (1d6); AC 13; HD 1d8; hp 1, 7, 3, 5, 2, 1, 3, 1, 5, 8, 2, 1, 7, 4, 8, 7, 6, 3, 8; 1 MV 30'; Act 1d20; SV Fort +1, Ref +1, Will +0; AL L. Stud-ded leather armor, 6 crossbow bolts.

Only Prince Charming and the Bailiff are mounted. If the PCs should attempt to fight it out, the Prince and the Bailiff will back away to allow the men-at-arms to deal with the characters.

The Grimmswood



SCALE (ft.)
0 10 25 50



HOPYAH
TUNNELS

AREA 6 THE TOMB

SCALE
1 square = 5 ft.

TO AREA 2

TO AREA 10

TO AREA 3

What if the PCs attack Prince Charming?

If the PCs attack Prince Charming, the men-at-arms, bailiff, and prince defend themselves. Those who foolishly surrender are trussed up and then hung from an overhanging limb, one by one. Prince Charming then returns to the village to drum up a new peasant levy.

If it looks like the PCs will win, the prince seeks to escape at the last, leaving his men behind to cover his retreat. The PCs are then declared Outlaw, even if they manage to kill the prince, and their adventures become somewhat different than they would otherwise have been. In any event, they should realize that they cannot simply return to their village.

Finally, those PCs who refuse to obey the prince and enter the castle have a stout limb pointed out to them. "You can take your chances within the ruined pile, or dance for our amusement," the bailiff says. He means it. The funnel is all about PC attrition, and attrition through the hangman is as much a way to go as through monsters and traps. There is less treasure, however, and the other PCs do not get to pick through the characters' belongings.

tracks go into the wider passage to the right, but do return. Close examination (and a DC 15 Intelligence check) shows the signs of one set of prints coming back this way. Prince Charming made an attempt to enter this region himself with a half dozen men-at-arms. Only the Prince survived; the remains of the men-at-arms are in **Area 3**.

Characters who take the narrow way must make a DC 10 Luck check. Those who fail are scratched by thorns. A DC 10 Fort save is required in this case. Take note who fails, but they feel nothing adverse until they reach **Area 13**.

Characters can attempt to push through the undergrowth without following a path. A character can make 10 feet per round, but is scratched multiple times, and must make a DC 15 Fort save per 10 feet so travelled (see **Area 13** for the consequences of failure).

2. Roses Red: *The narrow path pushes into a clearing before a broken stone wall. Large red roses grow in clusters around the gap in the wall and the rubble of fallen stones. The gap is about five feet wide, and choked with fallen stone, but it widens higher up the wall, and you should be able to scramble over the top into whatever lies beyond. The fragrant smell of roses fills the clearing, and the drone of bees, attracted to the flowers, breaks the stillness. Somewhere in the distance you hear the harsh cawing of a raven.*

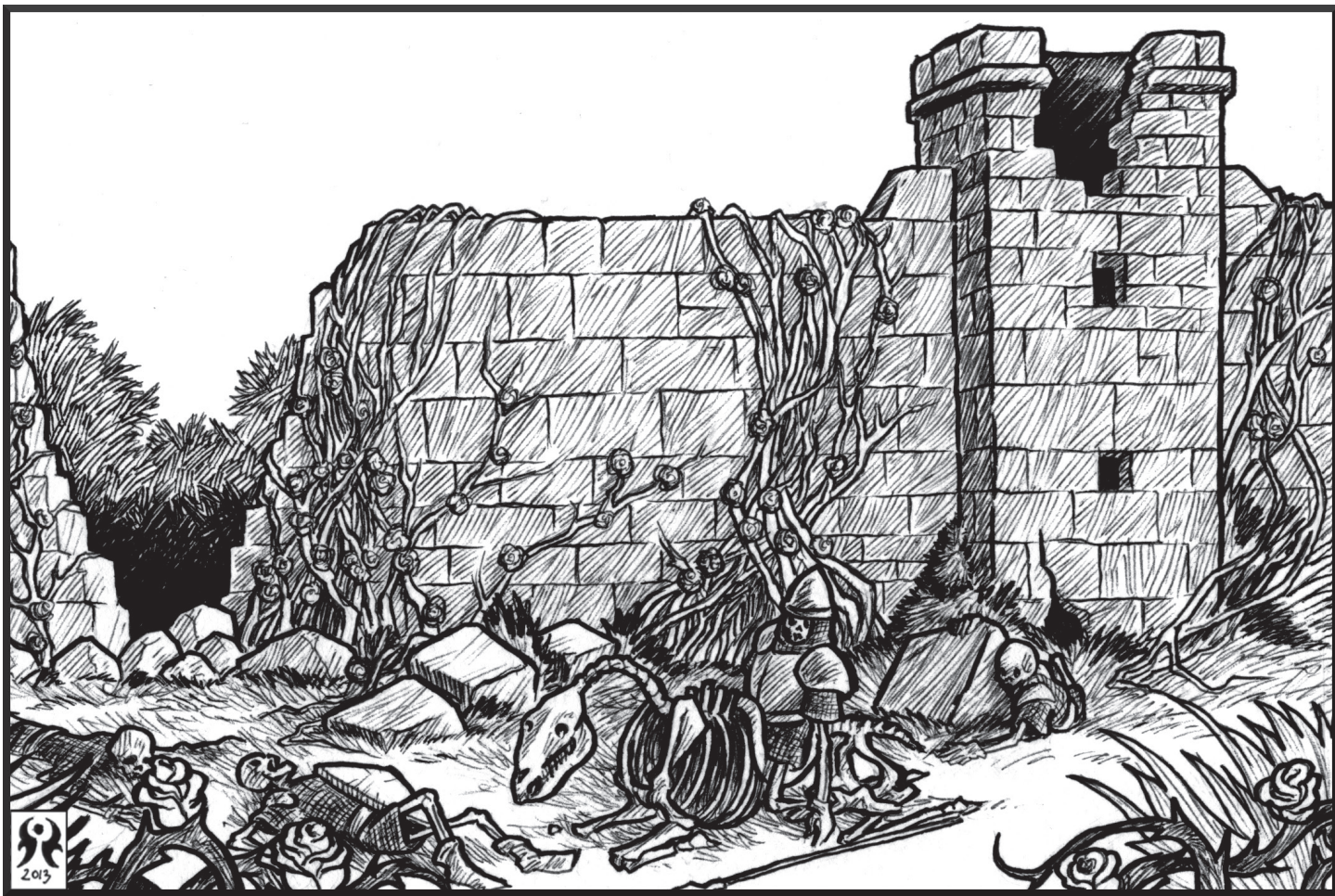
Characters can scramble through the gap into the courtyard (**Area 7**) with very little difficulty, although there is only room for one character to go at a time, and the character must climb halfway through the gap before he can see into **Area 7**. Only one character can pass through the gap in a round, and he arrives unable to take any other action until the next round.

Characters who examine the wall more closely discover, at the far left of the clearing, beneath another heavy growth of red roses, is a small wooden door, slightly ajar, which opens outward toward the characters. There is just enough room to open it far enough to allow characters to slip in one at a time. A narrow dark stair descends into the ground, and then enters a 5' wide tunnel 8' high, heading to the northeast. This leads 300' to **Area 6**. The tunnel has not been used in many, many years, and is thick with cobwebs and dust. Reddish spiders, the size of large grapes, inhabit the webs near the entrance, but they are harmless.

Encounter Areas

1. The Castle in the Woods: *Before you is an avenue of overgrown and tangled forest, thick with thorny vines. Rising from it, you can see an ancient castle, now little more than a tumble of fallen stones. What remains of towers and walls are hard to make out clearly, so deep is the growth of forest and vines, but it is obvious that the castle has been hidden here in the Grimmswood for many generations of men. Before you there are two passages through the undergrowth. That to your left is narrow, but that to the right is much wider and shows signs of recent use.*

Examination of the clearing shows signs of hoof-prints in the clearing, and of many booted feet. The booted



3. Thorns and Bones: *The wide trail leads into a large clearing, filled with tumbled ruined stones and the bones of men and horses. Before you is a great ruined wall, draped by enormous tangled vines. A gap in the wall, some 10 feet wide, is to the west. To the east, an ancient tower stands, which can be entered through a narrow crack – anyone larger than a halfling would need to enter on hands and knees to go this way. The thorny vines tangle in and among the bones and rocks, with red roses blooming over all.*

The skeletons – horses and men – are the remains of those soldiers and knights who went with Prince Charming on his earlier expedition. Although they are now bare of flesh, they are recent skeletons, those of about two dozen men and half a dozen horses. They seem to have made it fully into the clearing before disaster struck – one of the skeletal men is, indeed, partly within the gap to **Area 7**.

The characters are likewise safe until one of them attempts the gap. If this occurs, dozens of serpentine vines shoot out from the forest, from the bones, and from the rocks, each with long black thorns dripping a reddish-black ichor. Every round, each character suffers two

attacks with a +2 bonus to hit, with success causing 1 point of damage from strangulation and/or squeezing, and requiring a DC 10 Fort save to avoid taking 1d3 damage from the plant's acidic venom (this also destroys cloth and leather worn, including leather armor). A previously hit character must be hit again to be damaged; although the vines wrap around characters, they can be pulled away easily enough, and do not automatically gain a damaging purchase each round.

A character slain by this method collapses into a heap of bones, his flesh and blood melted away. The vines are AC 12, and can be severed by even a single point of damage from a cutting weapon, but their numbers are effectively infinite. A large enough fire might deter them for a few rounds; otherwise, characters can try to escape through the gap into **Area 7**, through the narrow gap into **Area 4** (requiring a DC 10 Reflex save, and only one character can attempt this each round), through the trap door that leads to **Area 6** (if it has been discovered) or back to **Area 1**. In the event of a TPK (total party kill), Prince Charming determines from the sound of screams that the PCs have met their fate, waits an hour or so for stragglers to emerge (who are relentlessly sent

back to their task), and then rounds up more peasants.

Until a character attempts to examine the gap to **Area 7**, though, this area can be otherwise searched, uncovering twelve short swords, a helmet, and 1d5 items of miscellaneous equipment (*core rulebook*, page 73). A longsword can be found wedged into the gap, but searching this area causes the vines to attack as described above.

An elf, or a character that makes a DC 15 Luck check, may also discover the trapdoor leading to **Area 6**. This trapdoor is covered under vines and earth, and is probably found by the hollow sound it makes. Removing the dirt shows an iron ring on a wooden door. Beyond, the remains of a wooden ladder lead downward 20 feet to a tunnel dark headed mainly northward to **Area 6**. The tunnel is a mere 3 feet wide by 7 feet tall, shored with occasional timber beams. The ladder is sound enough to use, but a character with a Luck of 6 or less who uses the ladder must make a DC 10 Reflex save or fall, taking 1 point of damage in so doing. If this doesn't kill him, he recovers the damage with a DC 10 Fort save in 1 round. Otherwise, it is actual damage.

4. Lower Tower Chamber: The door to this chamber from **Area 7** is barred from within, requiring a DC 20 Strength check to open. The door opens inward to the tower, so no hinges are upon that side, and the bar slides into a slot to prevent it from being easily slid upwards by a piece of thin metal. The description assumes that the characters enter through the crack in the south wall, although this need not be the case.

Beyond the narrow crack the dark base of the tower, some 30 feet across, with a ceiling of oak perhaps 12 feet overhead. Stairs wind counterclockwise around the interior of the square tower, beginning midway on the wall to your right, leading to an upper floor. Near the crack in the wall, the flags of the floor are humped with earth, fallen leaves, thick roots, and ancient bones. Otherwise, the floor is bare. The steps lead to a trapdoor in the ceiling.

Those who search the area of debris near the crack discover that one finger ring still wears a dark onyx ring worth 5 gp. Going up the stairs and through the trapdoor leads to **Area 5** the first time characters do so; thereafter it leads to the half-collapsed ruin of an upper tower.

5. The Laboratory of Doctor Chapman: *Beyond the trapdoor is a large room, as large as 60 feet by 70, which has a vaulted ceiling almost 25 feet high. It is filled with strange objects and fabulous creatures stuffed and hanging from the ceiling or mounted on the wall. Shelves contain a multitude of scrolls and thick books. Bubbling retorts, alembics, and other alchemical equipment fill several worktables. The smell of sulfur and other strange chemical scents assault your nostrils.*

Although it may not be immediately obvious to the players, there is no obvious exit from this place. Once all the PCs have passed through the trapdoor, it disappears as soon as their attention is distracted from it. This is the laboratory of Doctor Chapman, the court wizard of Lord Duke Moreland, who ruled here before the faerie curse turned the castle into a ruin. It exists in an extradimensional space, access to which is controlled by the ghost of Doctor Chapman.

Characters searching this area may discover all manner of unusual things. The numbered list (d12), below, is only a sampling of what may be found in this chamber – judges are encouraged to add their own special touches. Remember that nothing can be taken from here without Doctor Chapman's permission, so the most outlandish things can be included without fear of unbalancing your campaign.

1. The stuffed form of a six-foot-long crocodile, hanging from the ceiling. Its glass eyes appear to follow the adventurers.
2. A green bottle containing a three-headed imp. The imp implores to be released, and can reach its long, spindly arms from the bottle, pinching or snatching hair as appropriate. Combat statistics are supplied below, if the PCs are foolish enough to release it. While two of its heads bite, the third insults the PCs. [**Bottle imp:** Init +3; Atk bite –1 melee (1); AC 15; HD 1d5; hp 3; MV 20' or fly 40'; Act 2d20; SV Fort –2, Ref +4, Will +2; AL C.]
3. An ornate mirror hanging on a wall. The spirit trapped in the mirror can show whatever it likes, including distorted images of the characters, and can speak if it so desires. It knows many things, and can offer the characters good advice (if it so chooses), but seeks mostly to goad characters into stealing the mirror from this room and then breaking it. If broken in this room, it is repaired automatically when Doctor Chapman appears. If broken outside of this

room, the spirit is released. Unless the judge decides otherwise, Doctor Chapman will not let the mirror leave the room.

4. A collection of glass bottles, each containing numerous frogs pickled at various stages of their lives, from egg through tadpole to adult frogs. Each bottle contains specimens all at the same stage of development.
5. A complete collection of Black Sabbath vinyl albums in worn cardboard jackets, including albums which do not exist in our world, such as *Black Sabbath Live at the Courts of Chaos* and *Shadows of Nyarlathotep*. No obvious means to play the recordings exist.
6. A spindle-shaped lavender stone which, if held and released without being set down on another surface, immediately begins to orbit around the character's head. Every few minutes, another stone appears. It takes an action to capture and remove a stone. Eventually, there are enough stones to obscure vision, and it will take a long time to remove them. These stones perform no other function.
7. A great book on an ornate wooden lectern. A character examining it closely must succeed on a DC 13 Intelligence check – using a d20 if her background denotes a possible understanding of the occult, or a d10 otherwise. If the character succeeds in the check, he learns the 1st level wizard spell, *flaming hands*. Note that the character need not be a wizard to learn or cast this spell; 0-level characters, and other characters who are neither wizards nor elves cast the spell using 1d10 for the spell check. A character who becomes a wizard or elf gains this spell as a bonus spell beyond the normal allotment. Any number of characters can learn the spell, but if any fail the check, the book slams shut and no power the PCs possess can open it again. Worse, a broom in the workshop animates and attacks the presumptuous PC to the exclusion of all others; if the PC is slain, it attacks only those who have attacked it. If all of these are slain, it ceases to be animated. [**Animated broom:** Init +4; Atk swat +2 melee (1d2); AC 13; HD 2d6; hp 7; MV fly 40'; Act 1d20; SP immune to critical hits; SV Fort +4, Ref +6, Will +8; AL N.]
8. A glass egg that shows within it a scene of a wind-blasted red desert of Mars. If the judge's campaign includes life on that orb, he may have something wander by within the image.
9. A shriveled-up monkey's paw with only three fingers, clenched into a fist. It is in an unbreakable case of what appears to be smoky glass. Etched onto the

outside of the case are the words "Dangerous is this cursed thing/All fair turns foul with your wishing" in an ancient form of the common tongue (Int DC 10 to decipher).

10. Various alembics and flasks of bubbling colored liquids, some over burners and others apparently bubbling though chill to the touch. Any who drinks from these draughts must make a DC 10 Luck check. If that check fails, the character must make a DC 15 Fort save or die. His flesh turns an unusual color, whether the save is made or not. Roll 1d7: (1) vermilion, (2) orange, (3) bright yellow, (4) chartreuse, (5) cerulean blue, (6) indigo, or (7) mauve. If the save is made, the color change lasts only 1d7 days.
11. A thin cloak hangs over a high-backed chair. Any who wears it is invisible for as long as it is worn, but it is only large enough for one being to wear. If the judge allows the cloak outside this chamber, each time the character encounters a new type of creature, roll 1d7. If the roll comes up "7", the cloak has no effect on that type of creature.
12. A bone flute that can play itself. It begins playing when anyone attempts to play it or commands it to play. Unfortunately, it is not nearly so easy to stop, requiring a blood sacrifice equal to 1 point of spell-burn to do so. Once the flute begins to play, the knowledge of how to stop it becomes immediately apparent to the character, as though the instructions are included in the music. The flute follows whoever activated it around until it is stopped. The sacrifice need not come from the same character that activated it.

At some point (when the judge deems that exploring the room is close to being played out), the ghost of Doctor Chapman appears. "Good day, and welcome to my humble laboratory. I am Doctor Chapman, Court Wizard of Sefton Castle, Deceased. I should warn you I do not look upon thieves and liars kindly, but you will otherwise find me amicably disposed." He will then ask them about who they are, and what they are doing here. Doctor Chapman initially looks much as he did in life – a tall, stoop-shouldered man wearing half-moon spectacles and yellow-white robes. Over the course of the conversation, he slowly changes, his skin gradually becoming bluish-white, and his features appearing half eaten away as if by some unknown malady.

Doctor Chapman has complete control over how and when his domicile appears – there are no doors unless the ghost wills there to be, and then these doors can exit to anywhere in the castle. If the judge wants this encounter to occur, but the PCs do not examine **Area 4**, he is encouraged to open another portal anywhere to the Doctor's laboratory. Likewise, when the characters leave, the default is to have a door appear that opens into **Area 7** from one of the ruined areas to the northwest, but the judge may alter this to his liking. Likewise, if the PCs attempt to enter the laboratory again through the trapdoor in **Area 4**, they discover only the shell of a ruined tower, occupied only by owls.

Doctor Chapman can warn the PCs about Prince Charming: “He will seek to slay you once you have accomplished your task. But fear not! This lordling does not understand the full measure of the curse upon our Beauty, to his undoing. When you return, obey what orders you are given, and no harm shall befall you.”

Doctor Chapman certainly knows the story of the Sleeping Beauty, how a wicked faerie cursed Beauty to die upon her 16th birthday, having pricked her finger upon a spindle, and how a kinder faerie ordained that she would not die exactly, but would sleep for 100 years until awakened by a prince. When Beauty is awakened, so too will all who sleep within the castle be awakened.

Doctor Chapman also has three gifts that he can give the adventurers. Each gift is given to a single character, with the admonition that it may not be given away, “for it will work for no other so long as you shall live.” These are a plain wooden *holy symbol of Justicia* that adds +2 to clerical spell checks three times each day, an orange-sized *golden orb* that will answer three yes-or-no questions each day and can be used by a wizard or elf to gain a +2 bonus to a single spell check once each day, and a *bronze buckler* embossed with an upraised hand which can negate one critical hit against its user each day.

These items do not go PCs chosen by the players, but rather to individuals selected by Doctor Chapman. The judge is encouraged to make interesting choices, rather than simply selecting which PC is best suited for each gift. Now is the chance to encourage having an intelligent warrior, or a wizard with a magical buckler. Of course, the other PCs may simply slaughter those chosen to redistribute the gifts as they choose. The holy symbol, however, will not benefit the murderers; any spell check



made by the wielder (using the symbol or not) to benefit such miscreants has instead the opposite effect upon them and increases disapproval by 2.

When Doctor Chapman does make a portal appear, he will warn the PCs again if anything has been taken from his laboratory without his permission: “I bid you farewell, and the blessings of the gods. But I warn you again that I do not tolerate thieves and liars.” If whatever has been taken is now returned, all is well. If not, when a character carrying a stolen item passes through the portal, he is instantly set aflame, and the magic of the portal pushes him back into the laboratory (Will DC 15 resists the push, but not the flames). The thief takes only 1d3 damage immediately, but takes 1d6 damage per round thereafter until a DC 10 Reflex save succeeds. Even then, however, unless the character divests himself of the stolen property immediately and runs for the portal, he will probably have to deal with the wrath of Doctor Chapman.

Ghost of Doctor Chapman: Init +2; Atk paralyzing touch +6 melee (1d4 hours, Fort DC 12 resists); AC 10; HD 2d12; hp 22; MV fly 40'; Act 1d20; SP un-dead traits, immune to non-magical weapons, control of extradimensional space, paralyzing touch; SV Fort +2, Ref +4, Will +6; AL N.

6. Tomb: *The tunnel leads into a low, dusty chamber some 50 feet square, its ceiling held aloft by pillars. Square niches cut into the walls hold the moldering bones of the dead – this was clearly a tomb used by the inhabitants of the castle, for hundreds have been buried here. A tunnel enters the room from each of the cardinal points.*

Searching the tombs uncovers 4d4 pieces of jewelry, each worth 3d5 gp. In addition, the characters are able to find one rusty but serviceable shield, as well as the short sword *Hale-Warden*, which was buried here with its owner long ago, and still gleams within its rotting scabbard. This is a Lawful +1 short sword which was created to defend the world against the incursion of Chaos. It can detect the presence of Chaotic creatures within 40', so that such beings can never surprise its wielder.

The eastern passage leads to **Area 10**, the western to **Area 2**. The southern passage leads to **Area 3**. The northern passage is choked and partially collapsed after about 40 feet, and the tunnels beyond are now the domain of the hobyahs. The hobyahs are fey goblin-like things, a quarter the size of men, and seemingly a mixture of humanoids and black fish. They can see in the dark, can worm through the narrowest openings, and can curl themselves into balls to “run”. Once the characters examine the tomb, they will be pursued by a party of six hobyahs as they pass through one of the narrow tunnels. Because of the narrowness of the tunnel, only the rearmost standing PC can fight effectively, but the slippery nature of the hobyahs allows two to attack in the confined space.

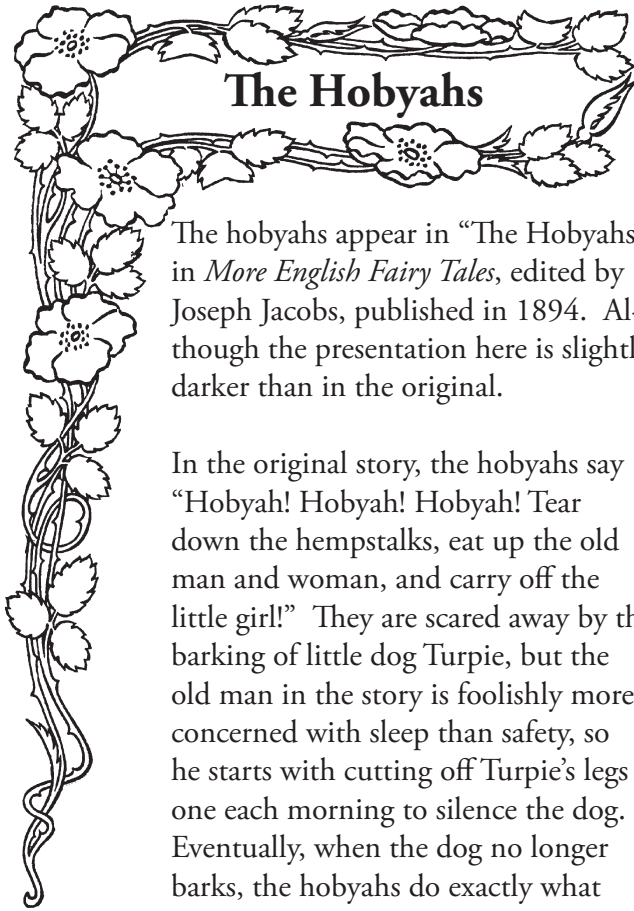
Hobyahs (6): Init +0; Atk bite –1 melee (1d3); AC 8; HD 1d3; hp 2 each; MV 20' or roll 40'; Act 1d20; SP infravision 60', afraid of barking dogs; SV Fort –4, Ref –2, Will –2; AL C.

If the PCs have one or more dogs with them, the animals will begin to bark as soon as they scent the hobyahs. Outside the tunnels, this keeps the hobyahs at bay; inside the tunnels it does not. In game terms, outside their tunnels the hobyahs must make a DC 10 Will save (one for the entire group) each round to attack a group with barking dogs. For each dog beyond the first, there is a –2 modifier to this save. If the save is failed, the hobyahs either cannot attack or must flee.

On the other hand, continually barking dogs prevent the PCs from surprising anything. There is therefore a chance that the players will make the same decision as the old man in the story. The dogs can scent the hobyahs before they are visible to the PCs, so it may seem that they are barking at nothing. The odds are good that a dog released to track the hobyahs in their tunnels will never be seen again – assume a 6 in 7 chance that the PCs hear echoing barking, remote screaming, a sudden yelp, and then silence. Otherwise, the same, but the dog returns carrying a dead hobyah (if the dog is large enough to do so; a smaller dog might have a dead hobyah part).

The hobyahs are relatively weak opponents, but the judge can spice up any area in the castle by having hobyahs appear if the PCs linger too long.





The Hobyahs

The hobyahs appear in “The Hobyahs” in *More English Fairy Tales*, edited by Joseph Jacobs, published in 1894. Although the presentation here is slightly darker than in the original.

In the original story, the hobyahs say “Hobyah! Hobyah! Hobyah! Tear down the hempstalks, eat up the old man and woman, and carry off the little girl!” They are scared away by the barking of little dog Turpie, but the old man in the story is foolishly more concerned with sleep than safety, so he starts with cutting off Turpie’s legs one each morning to silence the dog. Eventually, when the dog no longer barks, the hobyahs do exactly what they threatened to do.

7. Courtyard: *This is an enormous area filled with cracked paving stones, what was once the main courtyard of this castle. To the south can be seen the great doors that once protected the barbican, now hanging askew, but so thick with vines and vegetation that they are less passable than when they once guarded the castle entrance. Various doors, to outbuildings or other sections of the castle, can be seen, but many are choked with rubble. Some few others are still intact. To the northeast, a set of steps leads at a 45° angle to what appears to be an upper courtyard. Trees and vines have grown here as well, offering plenty of concealment for hidden enemies. Everywhere is the cloying scent of roses.*

Searching this area uncovers many ancient skeletons – those of dogs, men, women, children, horses, cats, and even the birds and mice which were present when the dark faerie’s curse fell. All seem to have been struck suddenly, and at the same time. Soldiers in long-ruined leather armor still clutch the rotted shaft of halberds whose blades have rusted through. Children lie with a rotted wooden ball (some bright red and yellow paint still clinging to it). Horse skeletons lie with ruined bit, bridle, and saddle.

Any PC searching this area may make a DC 10 Luck check to locate a random item of equipment (using the table of page 73 of the *core rulebook*), and a second DC 15 Luck check to find a piece of jewelry that is still worth 3d5 gp.

There are several “exits” to this area that are not described, because the region beyond has mostly collapsed. If players insist on having their characters attempt to clear doorways blocked with rubble, a DC 15 Luck check is required to avoid further collapse, which in turn forces a DC 15 Reflex save to avoid 1d5 damage from falling debris. This does not clear the passage; instead, the rubble is more firmly wedged in place. A dwarf or a character with an engineering background should know that these places are impassable without weeks of work, more people, and adequate tools (including scaffolding). However, if the judge desires to expand the adventure (including the possibility of having the PCs return here after they are established adventurers), any one of these areas can be opened and developed for exploration.

8. Stables: *Ruined double doors, sagging on their hinges, give way to an ancient stable which still smells of straw and horse manure, although the occupants are long gone. You can see a line of stalls in great disrepair, with names carved above each stall indicating a former occupant – Champion, Hero, Myrmidon, Princess, Misty, and Lady Love. The brick and stone walls of the building are riddled with cracks and holes. The east wall contains the rotted leather remains of saddles, bridles, and reins.*

Any dog with the party will bark loudly within this area. A hole in Princess’ stall is large enough to crawl through – a halfling can pass with merely ducking his head – leading into **Area 9**. Although the other cracks and holes are not large enough for even a halfling to move through comfortably, they are hobyah tunnels. If a party does not have a dog, or silences what dogs they do have, 8 hobyahs will attack when they return this way from **Area 9**. If only part of a group goes into **Area 9**, the hobyahs will attack while the party is split. It takes 1 full round for a character to crawl between each area (although a halfling can do so as his move), and only one character may do so at a time.

Searching through this area can uncover many mundane (and rusted) iron horseshoes as well as an old farrier’s hammer (1d4 damage) and an iron anvil in the southeast corner. In one stall, a wooden hayfork has survived the

passage of the decades. Not as good as a pitchfork, it still does 1d6 damage. On a natural roll of “1”, the shaft breaks.

Hobyahs (8): Init +0; Atk bite –1 melee (1d3); AC 8; HD 1d3; hp 2 each; MV 20' or roll 40'; Act 1d20; SP infravision 60', afraid of barking dogs; SV Fort –4, Ref –2, Will –2; AL C.

9. Ruined Kitchen: The first character crawling through this hole will be attacked by a vile drop-crawler. Unless the character looks up as he traverses the space, the drop-crawler automatically gains surprise.

Beyond the hole you can see another stone room, which is partially collapsed. It was obviously once a kitchen, based on the wide fireplace and high chimney, the scarred oaken table – so thick it still stands although much of the roof has collapsed – and the scattering of rusted iron pots, pans, and similar instruments. Whatever ancient entrance was used here has long ago fallen, and it looks as though attempting to exit through the ceiling would cause another general collapse of half-fallen beams. Leaves have drifted in here over the decades, creating a thick drift and forming enough soil to allow growing plants to gain a foothold.

A vile drop-crawler is a horrid mixture of giant centipede, spider, and squid, with a flabby goggle-eyed head, beak-like mouth, eight large principle legs, and a long many-legged body extending beyond its head. The principle legs are all much larger than the many legs of its body. Extending from its head are two long tentacles amply supplied with hooked suckers. The whole thing is twice as long as a man, but can squeeze through narrow openings. This one came in through the chimney.

The drop-crawler initially attacks by using its tentacles, seeking to grab an opponent and drag it upward to bite on the next round. A DC 10 Strength or Agility check breaks free, but one check is required for each tentacle. A tentacle can reach 10 feet, and draws back its entire length as part of a successful attack (Strength DC 20 can resist if the character is not surprised).

The drop-crawler gains a +2 bonus to bite targets held by its tentacles. Its bite is poisonous (Fort DC 10 or die). If it drops from the wall, it gains 2 additional Action Dice, which are typically used to make stabbing attacks with its principle legs.

Replacement Characters

What happens if a player runs out of 0-level funnel characters? Any place the judge desires, there can be a group of ancient visitors to the castle, who have only partially fallen under the dark faerie spell. These visitors are merely asleep, and have been so for ages, protected by enchantments until the PCs come across them. As visitors to the castle, they may have recollections that help piece together the story of “Sleeping Beauty” (if any of the players are unfamiliar with it!), but they don't have any “insider information” about the now-ruined castle – unless the judge wants them to.



Vile Drop-Crawler: Init +3; Atk tentacle +2 melee (1d3) or bite -1 melee (1d4 plus poison) or principle leg +0 melee (1d3); AC 14; HD 3d6+3; hp 16; MV 30' or climb 20'; Act 2d20; SP low-light vision, poison, extra Attack Dice; SV Fort -2, Ref +3, Will +0; AL N.

2d5 rusted iron pans and 3d4 rusted iron pots can be recovered, which can be used as weapons or helmets by desperate characters. Many ancient knives and cleavers can be found, but they are dull and brittle with rust. An iron turning spit is still sound enough to do 1d6 damage. A character who searches the chimney gains a Luck check (1d20 roll equal to or below Luck) to discover a loose stone - a rotting leather sack containing 120 sp and 15 gp is behind it. Many ancient bones are here, the remains of cooks and pot-boys.

Attempting to climb to the ceiling is indeed likely to cause a general collapse - a DC 20 Luck check avoids. This collapse does 2d4 damage to every character in **Area 9** (Ref DC 10 for half) as beams and stones fall into the chamber. Characters hugging the walls save for no damage instead of half damage.

10. Chapel of Justicia: This area is obviously a chapel even from the outside, with high stained glass windows showing passages in the lives of saints consecrated by Justicia and miracles performed by the goddess. The holy sign of Justicia (the scales of justice surmounting a longsword, all within the fires of the Restoring Flame) is carved upon the door. The door opens easily to any Lawful creature, but any creature who passes herein with an unconfessed crime or evil act weighing upon his conscience (or lacking the conscience for such weight) is burned by divine flame for 2d3 damage and repulsed from the door (no save). A character who survives this, and confesses his sins before passing the door, is not harmed a second time. However, depending upon the severity of his sins, the judge may have the character hear a calm woman's voice speaking in his mind, demanding some form of penance be done to atone.

Beyond the doors is a stone chapel, whose pews have fallen into disrepair. A large stone statue of Justicia, goddess of mercy and justice, stands across from the door, one hand holding aloft the scales of justice, and the other an un-sheathed longsword. Her clear, cool gaze seems to regard you with actual sight. She wears no helm. The entire area is lit by light coming in from the stained glass windows north, south, and west. The place has a wholesome feel to it, as if

evil things are not welcome here.

Characters able to pass the door can rest here without fear. Any character who prays here to Justicia for aid will gain a boon, once only. For each such character, roll 1d5:

D5	Result
1	The character gains a permanent +1 bonus to Luck.
2	The character gains a permanent +1 bonus to his lowest ability score.
3	The character is healed 1d3 points of damage.
4	The character gains a permanent +1 bonus to his highest ability score (maximum 18; if the highest ability score is 18, raise the second highest).
5	Roll on Table 1-2 on page 19 of the core rulebook; the character gains a permanent +1 bonus to the lucky roll indicated.

A character who has prayed here, and then becomes a cleric of Justicia, will gain a +1 bonus to spell checks, usable three times each day. The player should not be informed of this bonus unless the option to honor Justicia is made. A character who prayed here, and then becomes a cleric of a Chaotic deity, will hear a rumble of thunder in the sky; at this point he will be *blighted* by Justicia (taking a permanent -1 penalty to every ability score) unless his new god protects him. The Chaotic cleric must roll a spell check. If the result is 10 or less, he is fully blighted. If it is 11-15, he is only partially blighted (taking a penalty only to 1d3 randomly determined ability scores). A result of 16 or more indicates that the Chaotic cleric is fully protected by his god, and suffers no harm.

11. Upper Courtyard: *Broad stone steps, now smoothed by fallen leaves, lead up into another courtyard. The entire northwest corner of the courtyard is a ruined pile of rubble, some 60 feet high, beyond which can be seen the gigantic trees of the Grimmswood forest, some of which are so large that two men together cannot put their arms around the trunk. Where they stand, the walls are 40 feet high, although they are riddled with small holes, like those of large rats. A few bones and skeletons can be seen strewn across the grassy lawn.*

Dogs will bark incessantly at and while in this area. Passages in the walls and in the rubble pile itself lead down

into the hobyah tunnels. Characters entering this area do so at their peril, for here the greatest of the hobyahs are encountered, and they are not so fearful of dogs that they will not attack. (Barking dogs do, however, reduce all of their attack rolls by –2, and there is a 50% chance that any attack against a character with a dog is made against the dog instead).

The hobyahs wait until at least one character has reached the rough center of the area before emerging. They will pursue characters until slain.

Greater hobyahs (13): Init +2; Atk bite +1 melee (1d3); AC 10; HD 1d6; hp 4 each; MV 20' or roll 40'; Act 1d20; SP infravision 60', afraid of barking dogs; SV Fort –3, Ref –1, Will +0; AL C.

Characters who try to climb the mass of rubble must succeed in rolling equal to or under their Luck score on 1d20 to avoid shifting stone causing them 1d3 damage. A DC 5 Reflex save is also required to avoid pinning a leg (1 Agility damage, and 1 action required to free). These checks can be required once for each character, or once each time characters try to move upon the rubble. Dwarves or characters with engineering backgrounds will perceive this danger clearly.

If the judge chooses, characters can escape the castle in this way, going further into the Grimmswood to take up lives as outlaws. After waiting a suitable amount of time, Prince Charming “recruits” other peasant levies and tries again. The PCs can hear about the conclusion of this adventure later, possibly by some poor woodcutter, and the judge can continue the adventure with *FT1: Creeping Beauties of the Wood* if he so desires (see **Concluding the Adventure**, below). Note that the hobyahs can move across the rubble without shifting it.

12. Great Hall: The double doors to this area hang on sagging hinges, so that any attempt to open the door causes them to fall with a resounding crash that echoes loudly and causes a flight of ravens to emerge cawing from the forest.

Beyond the doors you can see what was once a great hall – fully 80 feet wide and 40 feet deep, its height a good 20 feet, with heavy stained oaken rafters 20 feet above the flagstone floor. The high seat was to the west, with three chairs set to the right and left of it upon a foot-high dais. Behind this seat is the large fireplace that once warmed the hall.

Various tables and benches line the hall, and ancient rushes, bones, and platters can still be seen here and there in the corners. Clearly, there was a feast ongoing when the curse fell upon this castle, for moldering skeletons sit on many of the benches, and there are five skeletons upon the dais – one is even in the great seat. However, among the skeletons are five maidens who seem merely asleep – their garments are of ancient style, but they are still fair of form and face. A wooden stairway leads to a balcony to the northeast and an obvious doorway 12 feet or so above the floor of this room.

If the players need extra characters, this is an excellent place to have sleeping visitors be found (see the sidebar on page 13 for details). Characters can scrounge among the tables for spare equipment, making 3d10 rolls on table 3-4 (page 73 of the *core rulebook*). In addition, they can discover 1d5 short swords in usable condition, and 1d3 longswords. The skeleton in the high seat still wears a silver signet ring worth 25 gp, and has a gold chain about his neck worth 55 gp.

The five maidens are not human; they are faerie thralls who remain here to guard the Sleeping Beauty until the time for her to awake is nigh. That time is now. When the PCs attempt to awaken them, or more toward the stairs to **Area 13**, they arise. Each faerie maiden speaks once, performs an action, and then vanishes. This is another chance for the judge to influence how the PCs develop – the maidens give their treasures to specific PCs as chosen most apt by the judge. In this case, however, the players are free to rearrange these items however they so choose.

Maiden Description	Speech	Action
Fair-haired in a green dress	“For 100 years has Beauty slept.”	Makes a gesture of benediction that heals all within 100' of 1d3 damage.
Dark-skinned and haired in a blue dress	“When she arises, so too shall all who sleep in this castle.”	Pantomimes many arising with the fingers of both hands.

Red-haired in riding clothes	“This is the <i>Sword of Truth</i> , which cuts all lies and falsehoods.”	Presents a longsword to one PC, preferably one who is a proven fighter.
Dark-haired and foreign in a brilliant red dress patterned with twining gold dragons	“This is the <i>Shield of Truth</i> , which alone protects against the piercing thorns.”	Presents a shield to the PC with the lowest AC.
Dark-haired in a yellow dress	“This is the <i>Mirror of Truth</i> , whose reflections pierce illusion, but beware, for not all truth is good to know.”	Presents a looking glass to one PC, preferably an elf or a Chaotic wizard candidate.

The *Sword of Truth* is a Lawful +1 longsword which can communicate via empathy and has a 9 Intelligence. It is a bane of plant creatures, adding an extra +1 to attack rolls and damage against them. Its special purpose is to uncover the truth, and to that end its wielder can never lie, nor can any other creature within 100’ of the bared blade. It can shed light in a 20’ radius when bared, at will, and can ignite in flame 3/day for 6 rounds (+1d6 damage, Ref DC 6 or be ignited). Forcing the blade to ignite against a non-plant creature target, or to not ignite against a plant creature, requires a DC 15 Will save. If the wielder does not attack a known plant creature, the blade requires a DC 15 Will save to next draw it from its sheath, and if this is failed the blade cannot be drawn for 1d3 days, even if it changes wielders.

The *Shield of Truth* is a Neutral item with an Intelligence of 9. It grants a total +3 bonus to AC, and the wielder is immune to the effects of plant-based poisons so long as the poison is received while the shield is being used. The shield has a face on it like a lion, and should any attempt to dissemble within its sight and hearing, the lion’s face loudly contradicts the character, and speaks the truth. Note that the wielder is not normally in both the face’s sight and hearing.

The *Mirror of Truth* reveals all illusions reflected by it, including revealing invisible creatures. It is a Chaotic item powered by a chained demon, which can answer questions. It can offer tricky answers, but the answers are always true.

When obtained by a new owner, it is required to let them know that it can be asked three questions, but if asked a fourth by the same owner, it is freed and the mirror will shatter. The demon’s name is Palmonides. It is able to speak without being asked, as it desires, but is unable to lie. When a being asks the question that frees Palmonides, not only will the demon answer truthfully and well, but the question gains +1 Luck. If the questioner is in dire peril at the time the question is asked, the demon transports the questioner (and *only* the questioner) 1d4 miles in a random direction (but always to a relatively safe location), whether the questioner wills it or not, before bidding farewell. The judge is encouraged to keep strict track of questions; anything that could be considered a question is one. The demon announces the questions used; i.e., “That is your first question”, “That is another question,” “Ah! Your third question; the next shall free me! Ask that I may answer!”

Finally, whenever a character looks into the mirror – to ask questions or to determine the true nature of things – there is a 1% cumulative chance that the character sees something unspeakable that affects his reason. The character loses 1d3 points of Personality and must make a Will save (DC 10) or lose 1 point of Intelligence as well. However, the sight grants the user insight into the magical nature of the universe, allowing her a chance to know enough about a random spell of the highest potential level she can learn that she could subsequently attempt to learn the spell using the normal rules (see pages 314-315 of the *core rulebook*).

13. The Rose Dragon: *Beyond the doorway you can see a room 50 feet wide, extending to the west, and 40 feet deep. The room is lit by high and narrow arched windows in the far wall, showing the forest beyond. There is a door in the right wall, and an archway passing outward to the left. Beneath the windows is a mound of cut roses, red and white, mounded three feet high! The scent from the roses is fresh and strong.*

Anyone scratched by thorns who failed her save (see **Area 1**) feels suddenly weak, taking a –1d penalty on the dice chain to Initiative and damage rolls in this chamber.

The mound of roses is actually a horse-sized dragon, lying on its side, which appears to be composed entirely of roses. It can be seen clearly in the *Mirror of Truth* for what it is – a dragon made of thorns, brambles, and flowers. It can breathe a 20'-radius cloud of gas that causes sleep once each day (Fort DC 14 or fall asleep for 1d6 hours; the wielder of the *Shield of Truth* is immune). Its thorny tail is poisonous (Fort DC 10 or 1d6 damage; the wielder of the *Shield of Truth* is immune). When uncovered, it will attempt to charm foes with its speech (Will DC 15 negates), but if the *Sword of Truth* is drawn, this charm fails automatically, and it never affects the *Sword of Truth's* wielder, even if the sword is not drawn.

The Rose Dragon is a plant creature, and can regrow or rearrange its parts to negate any special effects caused by critical hits by spending 1 Action Die to do so. The exception to this is critical hits caused by the *Sword of Truth*, which it cannot negate due to the sword's magic.

Note that, although modified from the standard Dungeon Crawl Classics dragon template, the Rose Dragon is a deadly opponent! The judge is strongly encouraged to roll in the open and let the dice fall where they may! Although this might result in a TPK (Total Party Killed), any who manage to defeat the dragon will know that they have done so on their own merit!

The Rose Dragon: Init +4; Atk bite +5 melee (1d8) or claw +5 (1d6) melee or tail slap +5 melee (1d12 plus poison); AC 19; HD 4d12; hp 24; MV 40'; Act 4d20; SP poisonous tail slap, breath weapon, charming speech, plant creature; SV Fort +4, Ref +4, Will +4; AL C. The dragon's typical attacks are two claws, one bite, and a tail slap.

14. The Spinning Wheel: *The door opens upon a square chamber, 30 feet to a side, and 15 feet high. It is lit by three long narrow windows to the north. The chamber is dusty and more than half filled with cobwebs, but you can make out mounds of raw wool, as well as a spinning wheel with spun thread just beginning to fill its spindle.*

This cursed spinning wheel is the object which put Beauty into her current condition, and was the instrument of the malignant faerie curse. Once owned by the malign fey Rumpel Stillskin, it can be used to spin straw into gold at a rate of 1d10 gp value per hour. However, each hour the user must succeed in a Reflex save (DC 15) or prick his finger. In this case, the user must make a DC



10 Fort save. If the save fails, the user dies. If the save succeeds, he merely sleeps for 100 years, and cannot be awakened save by potent magic or divine aid. No god will aid a character twice who is so foolish as to go back to this cursed spinning wheel.

15. Antechamber: *The archway gives way to a 30-foot-square chamber without a floor! The area beyond the archway seems to drop down into infinity, and there is no obvious way to reach the door in the center of the north wall.*

The drop is an illusion, but it is an effective one. Any who steps into the room appears to drop down forever, and takes an immediate 3d4 temporary damage as a result of fear and potential heart failure. A character who survives this is merely unconscious, and can still be revived by his comrades. A character entering the room while attempting to disbelieve the illusion can do so with a DC 10 Will save (his companions still see him fall and hear his screams, as well as hearing whatever else he may

say). Once the illusion is broken for one, all others gain a +4 bonus to their saves. The reflection of the *Mirror of Truth* shows the real floor, obviously, and dispels the illusion entirely for those who see it.

Note that the *Shield of Truth* will also loudly contradict any it hears claim the floor to be a bottomless pit. The *Shield of Truth* does not answer questions, but merely contradict falsehoods, but it is possible for clever players to use this to learn the truth.

The *Sword of Truth* affects only lies, and no one under the influence of the illusion is lying when they say that there is no floor; they believe this to be true.

16. Chamber of the Sleeping Beauty: *Beyond the door is a round chamber, 30 feet in diameter, with many high windows pointing to a peaked ceiling whose apex is at least 35 feet high. Lying on a canopied bed in the middle of this chamber is a young woman, perhaps 16 years old, of great beauty. She appears to be asleep from the steady rise and fall of her breast. Her golden hair spills over the pillow and down onto the floor.*

This is the Sleeping Beauty. The *Mirror of Truth* shows her to be a dry corpse, but the demon of the *Mirror of Truth* will also volunteer that this is the object of the party's quest, and none other. "Bring her gently to the Prince, and your reward is assured."

Concluding the Adventure

Removing the Beauty

The PCs must remove Beauty and carry her remains with them – the work of one strong (15+ Strength) or two average characters. The bedclothes can be used to make a sling should two or more characters be required to carry Beauty. A character carrying the remains cannot have a weapon or shield at the ready, and cannot also carry a staff or similar instrument. Although the characters will not be attacked as they exit the ruin (unless, for example, they darted past the rose dragon at **Area 13** and must confront him again), they need not be told this.

The Charming Prince

You at last return to the clearing where Prince Charming and his men await you. "I congratulate you," says the Prince coolly. "You have succeeded where my soldiers failed.

Bring forward my bride, and lay her there upon the sward, that I may revive her with a kiss. Then stand aside." When this is done, the men-at-arms train their crossbows upon you, and you are ordered by the bailiff to lay down your arms in the presence of your betters. "Fear not," says Prince Charming, "for you have earned this reward at least – that you shall see me awaken and claim Beauty. Then, I am afraid, you must pass on from this world, lest you carry rumors to your village peers."

At this point a general melee may break out. On one hand, the players may have Doctor Chapman's advice to rely on, and the demon Palmonides will certainly freely offer its owner the following advice: "Obedience in this case offers advantage, and ensures your true reward for this day's work. Disobedience may well result in your death, which is otherwise only assured if you attack the Prince's bride to be."

Statistics for the Prince and his men are given at the beginning of this module. If the PCs choose to fight, the men-at-arms get a free attack with their crossbows, and then draw their swords. As this fight will likely become the climax of the adventure, the judge is encouraged to neither ask nor give quarter. In this case, during the battle the body of Beauty mysteriously disappears. If a character is able to track, it appears that the corpse dragged itself into the forest.

The Scream of the Dead

If the characters drop their weapons, or even make no movement toward combat, read or paraphrase the following:

The Prince dismounts and removes a small wooden case from his saddlebags before approaching the still form of Beauty. He removes a syringe from the case, filled with a pale blue liquid...as pale and blue as his own cold eyes. This he injects into Beauty, into the large vein of the neck. After a few moments, the still form begins to breathe more easily.

"So," says the Prince, "the dead can be made to live again." The bailiff and the men-at-arms look distinctly uneasy at this. Ignoring their discomfort, Prince Charmin kneels on the sward, lifts Beauty in his arms, and kisses her full upon the lips.

For a moment, it seems a long and passionate kiss, as Beauty's arms go up and cling to the Prince's back. But

then it is clear that his cheeks are growing sallow – his very form deflating as though an empty balloon. The Prince tries frantically to escape, finally pulling away with a face as gaunt and lined as that of a grandfather. The Beauty gives a piercing scream of hunger, stunning all who hear it, and then rips the Prince’s head clean off his shoulders.

The bailiff screams. The men-at-arms are confused at first, and will not be able to act on the first round. Roll for initiative.

Only PCs which attack the un-dead Beauty are attacked in return, and even then there is a 6 in 10 chance that the Beauty will direct any one of her attacks against the bailiff or a man-at-arms instead. If the PCs simply stand back and do nothing, they will watch Beauty rip the soldiers apart, then hoisting up the Prince’s head she disappears into the woods. As they last see him, the Prince’s eyes are wild, and his mouth open in a silent scream, for his head is still alive.

Should the PCs join in the attack, use the following statistics for Beauty. She is invigorated by Prince Charming’s reanimation serum, and cannot be killed, but can be driven off if she takes damage equal to her hit points. Again, she will take the Prince’s head if she flees.

For each of Beauty’s attacks, roll 1d10. On a roll of 1-6, she attacks the bailiff or a man-at-arms (until all are dead), on a roll of 7-10 she attacks one of the PCs who attacked her. These are fearsome attacks, and the judge is encouraged not to sugar-coat them, especially if he intends to run *FT1: Creeping Beauties of the Woods*, where in a healthy fear of Prince Charming’s ex- or would-be-wives adds to the fun. If Beauty makes a kiss attack, in addition to ability score drain, the target must succeed in a DC 10 Will save or lose 1d6 XP. This does not cause the character to lose levels, but any shortfall must be made up in order to gain additional levels. Ability score drain is 1d3 points of damage to Strength, Agility, or Stamina (roll randomly); this damage heals normally.

Un-dead Beauty: Init +0; Atk claw +3 melee (1d16) or kiss –1 melee (1d3 ability drain plus XP drain); AC 18; HD 8d6+8; hp 42; MV 30’; Act 2d20; SP un-dead traits, kiss attack, cannot be killed; SV Fort +4, Ref +3, Will +4; AL C.

The Tomb-Legions

Once Beauty has gone, the PCs have 2d6 rounds to act before their next challenge arises. They can scavenge weapons and arms from the fallen, search bodies for treasure, etc. Each man-at-arms has 2d4 sp and 3d5 cp. Prince Charming’s gold and ruby ring is worth 120 gp, but will surely lead to unwanted questions. He has 2d7 gp and 3d8 sp in his pouch. His wooden case has three full syringes of *Prince Charming’s Reanimator Serum* remaining.

If injected into a character who is bleeding out, *Prince Charming’s Reanimator Serum* prevents death and the normal ability score loss associated with being reduced to 0 hp, but the character must succeed in a DC 10 Fort save or permanently lose 1 point each of Strength, Agility, and Stamina. If the character has already passed the “bleeding out” stage, and the serum is injected prior to rolling over the character, a DC 15 Fort save must be made to avoid the same result, but the character may attempt two Luck checks to be still alive (and loses 1 Stamina as normal, possibly compounded by a failed Fort save).

Finally, if a character is already dead, he may be injected with *Prince Charming’s Reanimator Serum* to restore him to life. The character automatically loses 1 point each of Strength, Agility, and Stamina, and must succeed in a Luck check as if rolled over. If this Luck check fails, the character is not dead, but is an un-dead horror that immediately attacks the party.

After 2d6 rounds have passed, the PCs begin to hear noises coming from the castle. Each PC seems to hear the words, “When she arises, so too shall all who sleep in this castle.” In 1d6 rounds from this time, 1d3 un-dead horrors arrive from the castle. Most appear as skeletons, but a few many have some flesh yet clinging to them. Every 1d3 rounds thereafter, 1d7 more un-dead horrors arrive, until the PCs vacate the area at their best speed, or until all 120 of them are defeated.

Un-dead horror (120): Init –4; Atk claw +1 melee (1d3) or bite –2 melee (1d5); AC 10; HD 1d8; hp 5 each; MV 20’; Act 1d20; SP un-dead traits, regeneration 1/round (even after reduced to 0 hp, fire or acid prevents); SV Fort +0, Ref –2, Will –2; AL C.

“Now that he is gone and the spell is broken, the actual fear is greater.”

Prince Charming is dead, and the PCs are free to tell the tale however they wish. The un-dead Beauty and the un-dead horrors of the cursed castle make Grimmswood a place of even greater fear. Over time, Beauty is joined by the two ex-wives of Prince Charming, the Cinder Ella, and Snow White. They take their dwelling in the Woodhall, where once Snow White was hidden from a witch by a fellowship of dwarven miners. As their terror spreads, and soon merchants fear to travel the roads to Westlake by night, the Baron must send someone to deal with the menace his son unleashed.

If you enjoyed running this adventure, please consider *FT1: Creeping Beauties of the Woods* (coming soon from Purple Duck Games), as a potential follow-up adventure.

Doctor Chapman as a Patron

One or more PCs may wish to take Doctor Chapman as a patron following the events in this module. Released from the faerie curse by Beauty's awakening, Doctor Chapman becomes more powerful, and can be of great aid to an aspiring wizard or elf. Normally, the ceremony to bond with Doctor Chapman would need to take place in the castle ruins, but for those PCs who have met Doctor Chapman's ghost this is not necessary. Below are the Invoke Patron check results for Doctor Chapman. For more on using Doctor Chapman as a patron, see FT1: *Creeping Beauties of the Woods*.

Invoke Patron check results:

- 12-13 Doctor Chapman hears the character's plea, but can do little to help the character at the time. He can allow the caster to recall one lost spell or send an animated broom to aid the caster for 1d6 + CL rounds (judge's determination). Animated broom: Init +4; Atk swat +2 melee (1d2); AC 13; HD 2d6; hp 7; MV fly 40'; Act 1d20; SP immune to critical hits; SV Fort +4, Ref +6, Will +8; AL N.
- 14-17 A door opens to an extradimensional space. The caster and up to three allies may enter the space, where they can cast spells or otherwise act as normal. At the end of the five minutes, the space expels them and disappears. No time has passed outside.
- 18-19 As 14-17, above, except that the ghost of Doctor Chapman appears to the characters while they are in the extradimensional space, and they can ask questions and advice of him. Doctor Chapman is by no means omniscient, but he is relatively wise, and has a good fund of general and magical knowledge.
- 20-23 The power of Doctor Chapman flows through the character, giving him the equivalent of 10 points of spellburn that must be used within the next hour or be lost.
- 24-27 As 20-23, above, except that the character gains the equivalent of 20 points of spellburn, and has a full day to use them.
- 28-29 Doctor Chapman casts a random 1st level spell through the character, although the character can choose any variables he could choose were he the caster. Reroll if a patron spell, patron bond, or invoke patron are rolled. The spell is cast with a +6 bonus.
- 30-31 Doctor Chapman casts a random 2nd level spell through the character, or the character's choice between 2 random 1st level spells (i.e., two random spells are rolled, and the character chooses which is actually cast). Reroll if a patron spell, patron bond, or invoke patron are rolled. The character can choose any variables he could choose were he the caster. The spell is cast with a +6 bonus if it is 1st level, or a +8 bonus if 2nd level.
- 32+ Doctor Chapman casts a random 3rd level spell through the character, or the character's choice between 2 random 2nd level spells (i.e., two random spells are rolled, and the character chooses which is actually cast), or the 1st level spell of the character's choosing (not including invoke patron, patron bond, or patron spells). Reroll if a patron spell is rolled. The character can choose any variables he could choose were he the caster. The spell is cast with a +6 bonus if it is 1st level, or a +8 bonus if 2nd level, or +10 if 3rd level. The caster suffers no ill effects in the event that the spell check results in a natural "1".

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