



Wicked

FANTASY FACTORY

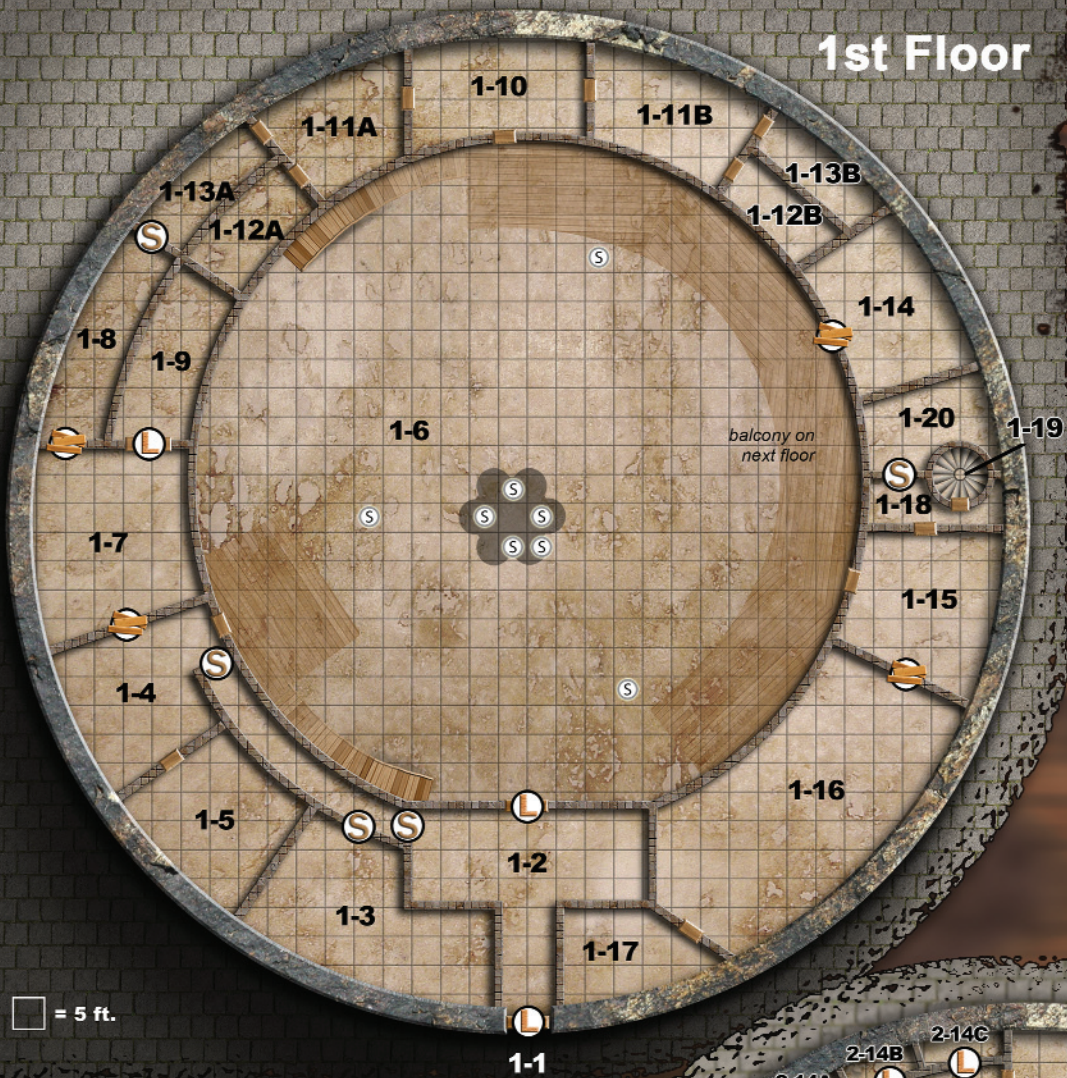
#1

RUMBLE IN THE WIZARD'S TOWER

A LEVEL 1 ADVENTURE



1st Floor

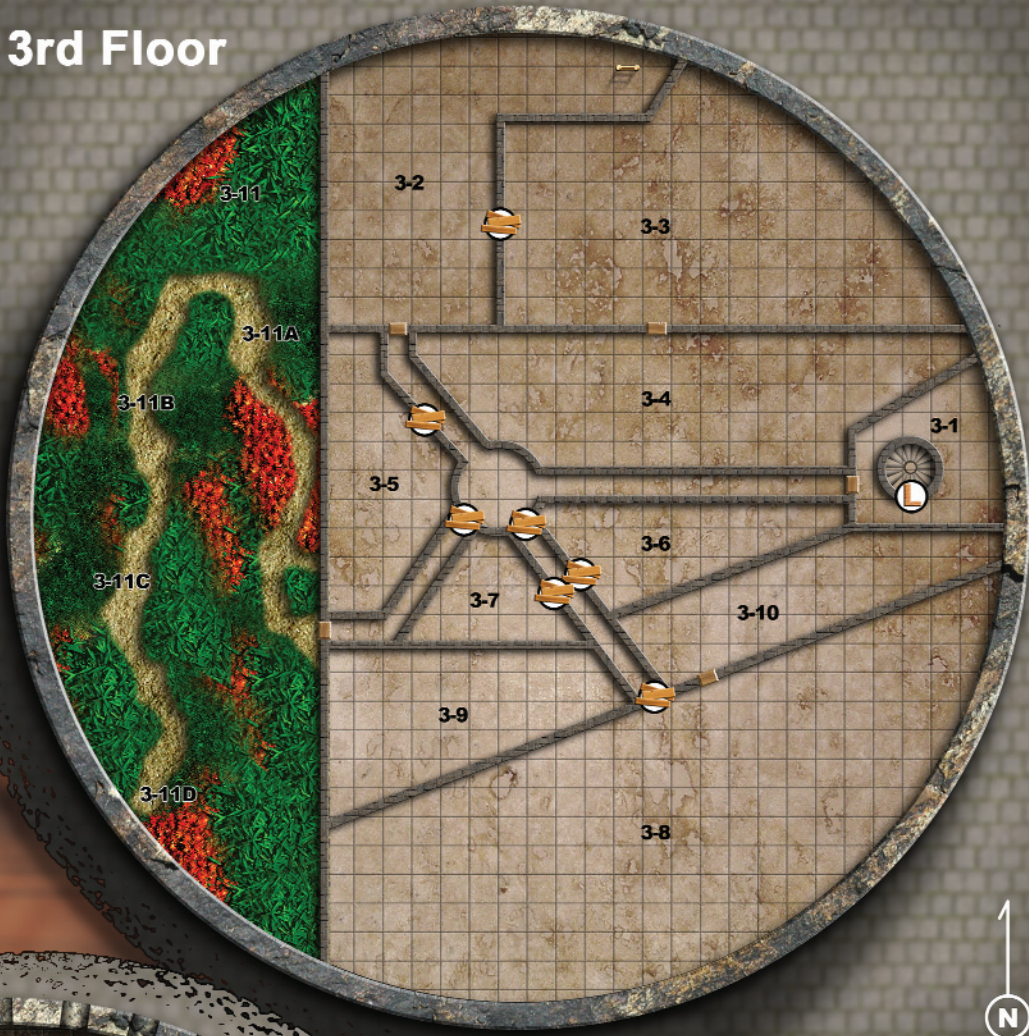


- A** Archer
 - S** Swordsman
 - Boarded-up door
 - S** Secret door
 - L** Locked door
- KEY**

2nd Floor



3rd Floor



- A** Archer
- S** Swordsman
- Boarded-up door
- S** Secret door
- L** Locked door

KEY

4th Floor



□ = 5 ft.



RUMBLE IN THE WIZARD'S TOWER

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RUMBLE IN THE WIZARD'S TOWER

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INTRODUCTION

Your adventures are already exciting. Characters explore dungeons, crush monsters, and score loot. But maybe you want your adventures to be more. Maybe you want adventures that are over-the-top, in-your-face, BADASS THRILL RIDES! Maybe you want adventures that are things of LEGEND! Maybe you want adventures that are WICKED SICK! That's what Wicked Fantasy Factory gives you: axes hacking, spells exploding, and blood spewing. Don't just crawl through dungeons — make them sorry they ever met you!

Rumble in the Wizard's Tower is a Wicked Fantasy Factory adventure for six to eight heroes of 1st level or four heroes of 2nd level; a party of 3rd level heroes will find the adventure an appropriate challenge, as well. The party's total levels should be 8–12. All characters will have a good time in this adventure; the party should include at least one healer (like a cleric) and one or two characters with serious combat potential (fighters, barbarians, paladins, and so forth).

Though it's designed for characters of around 2nd level, you can easily adjust the adventure to challenge heroes of higher or lower level. See the "Adjusting the Challenges" sidebar for ideas.

Adventure Summary: In *Rumble in the Wizard's Tower*, the heroes assault Morricks Tower to stop a calculating warlord from overthrowing the kingdom! They bludgeon the warlord's hired goons and come nose-to-nose with strange creatures and effects left over from the wizard who once called the tower home. Mystic traps and powerful minions — including the warlord's flame-flinging lover and the ghost of his murdered father — also confront the heroes. Finally, the heroes face Warlord Valdeez Morricks on the rainswept rooftop, the silver light from a captured extraplanar being lighting the battlefield. In *Rumble in the Wizard's Tower*, even *time* is juiced up: drawing on the powers of this extraplanar entity, characters enter the fantasy equivalent of *bullet time*!

ADVENTURE BACKGROUND

One year ago, Elton Morricks, a wealthy merchant, embarked on an ambitious quest. He was wealthy to the point where money had lost much of its importance — but he knew he could turn his gold into power. His plan was to use his wealth as a tool to take over the city of Almack, capital of the Kingdom of Sundan (or whatever city and nation you'd care to substitute in your campaign).

Elton was paranoid and careful. He started by purchasing a hulking tower in the city's center. This tower was once home to a powerful wizard, and rumors said that it was haunted — it had stood vacant for decades. Its location was ideal, though, so Elton moved his home there and renamed it Morricks Tower. The tower would be his base of operations, his stronghold, his capital. To ensure no enemies could foil his plans, he added traps and other defenses. He also boarded up sections of the tower where weird wizardly stuff still happened — he would deal with that *later*.

Elton then turned to his son, Valdeez Morricks. Valdeez had trained in the army for a time, and gone out adventuring, crushing monsters, for half a year after that. Elton wanted Valdeez to be his commander-in-chief, and his first duties would be hiring soldiers, training them, and stationing them appropriately in the tower to serve as guards and sentries.

To help his son, Elton poured money into the crafting of two mighty, magic axes for Valdeez. Ever paranoid, Elton added an enchantment so that the axes' magical properties would function only for Valdeez — unless he died.

Elton sank much of the rest of his money into his *real* plan for taking over the city: the capturing of a *ternion*, an extraplanar being related to the control of time. Ternions' exact powers are unknown, but most scholars believe they can execute what they call a "ternion flare." This ability allows the creatures to slow time for specified individuals within a large area, allowing those affected to move with superhuman speed, dodging arrows and landing crushing blows. Elton's plan was to use this power for himself and his soldiers. With time as his weapon, Elton could easily subdue the City Watch, militia, and anyone else who might resist.

Elton captured the ternion. He held it in a magic field atop Morricks Tower.

Elton was working on ways to force the ternion to do his bidding when something happened that he did not expect. He had been careful, trusting no one but his son — but that was a mistake. Valdeez blamed Elton for the death of his mother, who had died ten years ago, while Valdeez was in the army. Valdeez had sworn he would avenge her memory.

So he killed his father while he was asleep one night.

Valdeez then sat at the foot of the bloodstained bed and thought. The soldiers were loyal to him; he was (and is) a good leader. And he now had control of the ternion. Clearly, Valdeez thought, his father, who would kill his own wife, wasn't fit to rule his own household, let alone a city. But Valdeez... he *was*. He took the title "warlord" and set about doing so.

Warlord Valdeez spent the last of his father's money on distractions to get the various power players (i.e., high-level NPCs) out of the city or otherwise distracted so they couldn't stop him. The key way he did this was by capturing Sayanna, the king's newest wife. Sayanna is the princess of the neighboring nation of Davinia (or whatever nation you'd like to substitute in your campaign), and the marriage had secured a long-needed peace between the kingdoms. With Sayanna gone, war threatens to break out again.

Valdeez planted clever hints and used a variety of magic scrolls to mislead the high-level investigators, who are now spread across the kingdom — and beyond — searching for Sayanna. In fact, she's in Morricks Tower with Valdeez. More sinister yet, Valdeez didn't *need* to capture her — she went willingly, hoping that her home nation would grow upset enough to start a war, and she and Valdeez could storm the castle as fighting raged on the front. She and Valdeez are partners and lovers now.

Valdeez is trying to force the ternion to do his bidding. The being is alien, trapped, and suffering, and has little intention of cooperating with its captor. Still, Valdeez will soon succeed by bribing it with its freedom. With all the big guns gone, it's up to a new breed of up-and-coming heroes to stop Valdeez. It's up to *your* heroes.

JUICE UP YOUR GAME!

Wicked Fantasy Factory adventures are like other adventures, but with *XTREME!!* added in big, red, underlined letters. Send your game blasting to the next level with the following (optional) components!

PHAT LEWT!

All WFF adventures have awesome loot scattered throughout, but only one piece of *phat lewt*, somewhere in the adventure — maybe in the boss's stash, maybe in some secret room. This piece of phat lewt is — wait for it — worth at least as much as the rest of the adventure's treasure combined! Yes, that's right: WFF adventures provide *double* the normal amount of treasure compared to your standard adventure, and half that loot is wrapped up in a single item. That means there's at least one crazy-cool piece of loot in each adventure, and it also means that GMs can easily remove the phat lewt if they prefer adventures of a poorer nature.

FINISH HIM!

You chop the monster. It dies. Cool, but how much cooler would it be if you planted a foot on its chest, ripped out its arms, and golf-clubbed it out of the dungeon?

In WFF adventures, heroes have *finishing moves*. Each hero gets to make up his own finishing moves. Here's what you need to know about them:

- ✦ The most important thing about finishing moves is that they are flashy and over-the-top. Think video games in which you dismember, decapitate, and explode your opponent — and seven rib cages clatter from the sky. You want your finishing move to strike terror into your enemies; to make even the staunchest dragon piddle its scales when it sees you tear out its ally's intestines, or incinerate its head with a blast of fire, or plug arrows into — BAM! BAM! BAM! — both eyes and its crotch.
- ✦ A finishing move is a separate sort of attack. It is completely different than your skills, feats, proficiencies, and everything else. It is independent of your weaponry and your specific spells. You can create a finishing move that uses your weapons or spells if you like, of course, but you can also create finishing moves in which you do interesting things without them. (See below for some examples.)
- ✦ When can you use a finishing move? You can attempt a finishing move only once per combat. Other than that, you can attempt it whenever you like, but if it doesn't take out your opponent (i.e., if you fail), you screw it up somehow and probably wish you had just swung your sword in the time-honored tradition.
- ✦ What if you succeed on your finishing move? You destroy your enemy in some gruesome, impressive, and/or awe-inspiring way. And you get bonus XP!
- ✦ How do you know when to use your finishing move? In a WFF adventure, the GM should let you know when an enemy is nearing finishing move range. He should say, "This guy's looking pretty woozy!" or "You could probably bring

the pain to this guy!" or maybe "Finish him!" The general rule of thumb is that the GM should let slip this information when the bad guy is down to about 10% of his hit points. Of course, if you think you can take him out before this point, you're welcome to try your finishing move at any time.

- ✦ Finishing moves work the same way on all monsters, no matter if they're incorporeal, ethereal, or whatever. Even if your finishing move doesn't incorporate a magic weapon, you do not suffer a miss chance against these creatures.

INVENTING YOUR FINISHING MOVE

The first step is to decide what your finishing move looks like. Remember: flashy, gruesome, and over-the-top! Remember that you might have to use it on creatures with various anatomies, so make sure it's versatile, or invent a different one for different creature types (or just variants on your primary move). Also remember that your finishing moves don't have to involve the weapon you normally wield or the spells you normally cast — or, in fact, any weapon or spell at all.

Then, determine whether your finishing move is *melee*, *ranged*, or *magic*. The answer should be obvious, since you've already decided what it looks like.

PERFORMING YOUR FINISHING MOVE

A finishing move is a full-round action that does not provoke attacks of opportunity. To perform it, follow these steps:

1) Select the target. If your finishing move is a melee move, the target must be within your melee reach. If your finishing move is ranged or magic, you must have line of sight to the target, and it must be within 30 feet.

2) Roll a d20. Add the following:

- ✦ If you have a melee finishing move, add your base attack bonus + your Strength bonus. (If you have Weapon Finesse, you can instead add your Dexterity bonus.)
- ✦ If you have a ranged finishing move, add your base attack bonus + your Dexterity bonus. If the target has cover from you or is in melee, your roll takes the appropriate penalties — but Precise Shot and similar feats can help you overcome these, as normal.
- ✦ If you have a magic finishing move, add your (highest) caster level + your key spellcasting ability (Intelligence, Wisdom, or Charisma).

Note that you don't get to add bonuses for magic weapons, Weapon Focus, and so forth on this roll!

3) If your total is greater than or equal to the bad guy's AC, you might take him down! (Note that the bad guy might benefit from cover and/or concealment, however.) Roll a number of d6 equal to half your character level, rounded up. (For example, a 3rd-level hero rolls 2d6. A 10th-level hero rolls 5d6.) If your total is greater than or equal to the number of hit points the target has remaining, your finishing move is successful. Describe it in gory detail!

(Note: Yes, even magic finishing moves must beat the bad guy's AC, primarily because it's just easier if all finishing moves follow the same rules. If the GM wants to change this rule, and replace AC with 11 + the bad guy's Will save bonus, or something, go for it.)

4) If you successfully perform a finishing move, the poor sap is worth an additional +50 XP per Challenge Rating. Congratulations! This bonus XP is divided among the party as normal, primarily to prevent cries of "kill stealer!"

5) If you failed, something goes wrong. The bad guy dodges out of the way, or pulls out of your grip, or you slip on a kidney and make a fool of yourself. Nothing horrible happens, but you pretty much wasted your turn this round.

OTHER FINISHING MOVES

You're welcome to add more than one finishing move to your repertoire or invent them on the fly as your rolls succeed. Be aware, though, that finishing moves are often a signature of a mighty hero, and the masses learn to identify him based on his moves!

FINISHING MOVE EXAMPLES

The following are some examples of finishing moves. You are welcome to use these directly or use them to inspire your own.

- ✦ Rondo, the axe-wielding dwarf barbarian, kicks his opponent in the privates so hard that important parts of his anatomy explode out his head!
- ✦ Laeriel, the elf archer, pins her opponent's feet to the ground with two well-placed arrow shots, and a third mighty shot tears the helpless foe's head from his shoulders!
- ✦ Mathees, the human sorcerer, causes his foe's head to crack open — his brain then floats out and bludgeons the body to pulp!
- ✦ Xanna, the halfling rogue, backflips onto her opponent's shoulders, plunges her daggers into his eyes, then uses them as handles to swing back to the ground!

NO CHEATING!

Do not abuse the finishing move rules! Examples of abuse include:

- ✦ Using finishing moves on creatures that are unconscious or dying.
- ✦ Hitting a creature as lightly as possible ("Hey, sorcerer, want to come over here and hit this guy with a staff for a few rounds?") until you think he's finishable.

- ✦ Using your finishing move on helpless creatures outside of combat. ("Let's tie this guy to a chair, heal him a little bit, then finish him!")
- ✦ Anything else that diminishes the cool, dramatic aspects of finishing moves.

The GM has the right to tell you that finishing moves don't work under these and any other circumstances he decides. If you stop thinking "Finishing moves are cool!" and start thinking "Finishing moves are dumb," it's time to look at what the players are doing with them.

MOOKS

Stupid, dirty little kobolds. Don't you want to just hack your way through hordes of the little buggers? Well, in WFF adventures, you can!



Certain monsters are *mooks*. These are little weenies just begging to be killed. This mook symbol — shown at left — designates mooks.

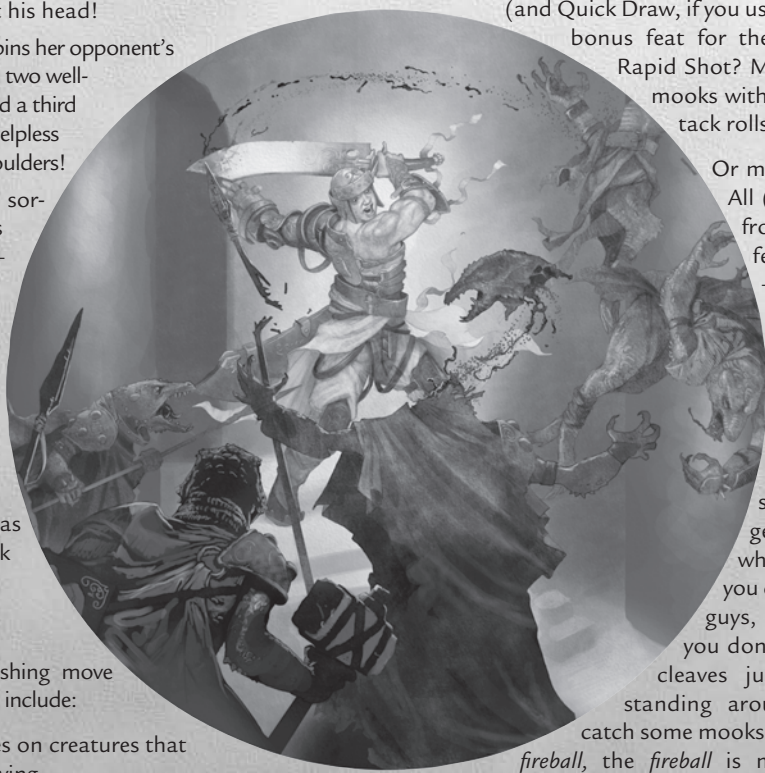
When fighting mooks, *every* character has both the Cleave and Great Cleave feats as bonus feats. What if you already have Cleave? Why, you get a +4 bonus on attack rolls when you cleave. Already have both Cleave and Great Cleave? Have a +4 bonus on cleaving attack rolls *and* damage rolls!

Is ranged combat more your game? As long as you target at least one mook with a ranged attack, you get Rapid Shot (and Quick Draw, if you use thrown weapons) as a bonus feat for the round. Already have Rapid Shot? Make the attacks on the mooks with no penalty on your attack rolls!

Or maybe you prefer spells? All (harmful) spells benefit from the Maximize Spell feat in regard to mooks — so burn up those suckers!

Note that you get Cleave and Rapid Shot only when you drop a mook. If you're fighting a bunch of mooks and some non-mooks, you get the bonuses only when you drop a mook — you can cleave *into* other bad guys, but if you drop them, you don't get additional bonus cleaves just 'cause mooks are standing around. Similarly, if you catch some mooks and non-mooks in your *fireball*, the *fireball* is maximized against the mooks, but not the other guys.

And yes, you are welcome to attempt your finishing move on mooks when they're at full hit points!



The Big Badass

Each WFF adventure also has at least one bad guy who's head and shoulders above everyone else. He's the *big badass*, and it's going to take a lot to bring him down. This symbol designates the big badass.





The big badass gets a free resurrection. When you take him to 0 hit points (even with a finishing move), he picks himself off the floor, roars his defiance, and jumps back up to full hit points. He comes back from anything — even spells like *disintegrate* and *finger of death* — as with the spell *true resurrection*. (He usually returns in some spectacular way — see his character description in each individual adventure for details.) Yikes!

Once you take him out a second time, though, he's gone for real. If you take him out with a finishing move the first time, you force him to use his resurrection, but you don't get any bonus XP. If you FINISH HIM the second time, though, he's worth bonus XP as normal.

E-Z Stat Blocks

You're probably familiar with stat blocks in adventures and other gaming material. They're important, but, more often than not, they're stuffed full of useless information. How often do you need to know a bad guy's Charisma score? *Occasionally*, yes, but not often.

Wicked Fantasy Factory stat blocks are small and streamlined. You could call these E-Z stat blocks. All the information

you are likely to need in an encounter is presented in a few lines. This icon  denotes defensive information, like hit points and AC, while this icon  denotes offensive information like the bad guy's attack bonus and damage. Feats the bad guy can use in combat, like Combat Reflexes and Power Attack, and

other special abilities like breath weapons and damage reduction, are also included. Where possible, all the information you need to use such an ability in combat is provided in parentheses. For example, an entry might read "breath weapon (30-ft. cone, 8d6 fire, DC 18)" or "Combat Reflexes (+3 attacks)."

A more traditional, longer stat block appears beneath the E-Z stat block. Just in case you need to know the bad guy's Charisma score.

Movie Rights

Wicked Fantasy Factory adventures are big and awesome and worthy of becoming summer blockbuster movies. Let's pretend that happened with the adventure that *your* group plays. Before you start the adventure, think about this: Who would play the main bad guys in the movie? Ask your players the same question: Who would play their characters in the movie?

The "actors" upon which you decide don't have to be alive; in fact, they don't have to be actors, or even real people! If players think Genghis Khan would do great in this role, or the Wicked Witch of the West is the perfect fit for a sorcerer character, or Mr. T of 20 years ago is a ringer for someone's fighter, wonderful!

GM's SECTION

GMs are overworked and underpaid. To help you out as much as possible, check out this cool chart of all the encounters in the adventure!

Area: The encounter area.

Pg.: The page on which the encounter begins.

Type: If the encounter likely involves primarily combat (C), a trap (T), a puzzle (P), or roleplaying (R).

Encounter: A brief description of the encounter.

EL: The Encounter Level.

Area	Pg.	Type	Encounter	EL
1-1	7	C	Morrick soldier	1/2
1-2	7	T	Lion Head Trap	1
1-4	9	C	Morrick soldier	1/2
1-6	9	P/C	Morrick swordsmen and archers	varies
1-9	11	P/C	Five-headed hydra	4
1-14	13	C	Medium water elemental	3
1-16	14	T	Flying cutlery	2
1-18	14	C	Elton's ghost	3
1-19	15	C	4 Morrick swordsmen	3
2-1	16	C	Morrick archers	-, 1, or 3
2-4	16	C/R	Ranafall the lantern archon	2
2-6	17	T	Flame trap	2
2-7	18	C	Diger	2
2-8	18	T	Poison needle trap	2
2-11	19	C	Sayanna and bodyguards	4
2-12	20	R	Shazmozell the air mephit	-
3-2	21	C	Owlbear skeleton	2
3-3	21	T	Telekinetic trap	2
3-4	22	P	Magic metal puzzle	-
3-5	22	C	Tiny animated object swarm	3
3-8	22	T	Statue trap	2
3-8	22	P	Portrait puzzle	-
3-8	22	P	Statue puzzle	-
3-9	23	C	Sharks	4
3-11a	24	C	Archer bush	2
3-11b	24	C	8 vampire hummingbirds	2
4-1	25	C	Valdeez, archers, and bodyguards	4

ADJUSTING THE CHALLENGES

Though *Rumble in the Wizard's Tower* is designed for around four heroes of around 2nd level, you can still run the adventure for larger or smaller groups of higher or lower level. To avoid slaughtering them utterly or turning the adventure into a cakewalk, you might want to adjust the adventure a bit. The following suggestions should help.

For Weaker Parties: Consider replacing the hydra in area 1-9 with a dire ape and reducing the number of soldiers in area 1-6 by a third (four archers and eight swordsmen). Change the Medium water elemental in area 1-14 to a Small water elemental. Make Elton's ghost (in area 1-18) a 1st-level (instead of 2nd-level) aristocrat. Remove two soldiers from area 1-19. Make Sayanna (in area 2-11) a 2nd-level (instead of 3rd-level) monk and remove one of her bodyguards. Replace the owlbear skeleton in area 3-2 with a wolf skeleton. The telekinetic trap in area 3-3 deals 1d6 fewer points of damage. Replace the animated object swarm in area 3-5 with two Tiny animated objects. Remove the Large shark from area 3-9. Remove four vampire hummingbirds from area 3-11b. Remove three archers and one bodyguard from area 4-1 and consider reducing Valdeez's Strength by 2 points and making his axes battleaxes or handaxes rather than dwarven waraxes.

For Stronger Parties: Add one level of warrior to all soldiers, swordsmen, archers, and bodyguards. Give the hydra in area 1-9 an additional head or two. Give Elton's ghost (in area 1-18) another level or two of aristocrat and allow him to use his corrupting gaze more often. The needle trap in area 2-8 carries Large monstrous scorpion poison (DC 14, 1d4 Con/1d4 Con). Give Sayanna (in area 2-11) an additional level of monk. Replace the owlbear skeleton in area 3-2 with a troll skeleton. The telekinetic trap in area 3-3 deals 1d6 more points of damage. Add four Hit Dice to the animated object swarm in area 3-5. Make the statue trap in area 3-8 deal damage every round (instead of every other round). Replace the archer bush in area 3-11a with an assassin vine. Make the vampire hummingbirds in area 3-11b much larger and give them the statistics of stirges. Give Valdeez an extra level or two of fighter and raise his Strength to 18.

A HEROIC START

Getting the heroes involved with this adventure requires tipping them off to the threat Valdeez poses in Morricks Tower. The possibilities for doing so are myriad; you might use one of the following, or make up one that's way better for your campaign. The mood is best if it's a dark, stormy night — because, hopefully, the heroes will strike at the tower the same night, and the climactic final confrontation on the rooftop is more memorable if it's dark and stormy! Therefore, no matter what hook you use to draw the heroes into the adventure, it's important to emphasize the immediate nature of the danger: The heroes should act *immediately*, because Valdeez could succeed at any

time. They can dally a little bit — they have enough time to explore the tower a bit on their way up; they just don't have time to leave (to drag Sayanna back to the castle, for instance) or rest for a few hours before getting a move on.

✦ **Let's Try This Thing!** A group of Valdeez's soldiers leaves Morricks Tower to perform an experiment: to see if Valdeez has figured out how to tame the ternion. The soldiers (four of them — the group is EL 3) carry small vials of silver liquid: water that sat for weeks in the ternion's radiance, hopefully creating a connection with the creature. The soldiers are under orders to find a likely-looking group — probably city watchmen, but a band of heroes serves just as well — to try the experiment on. Use the statistics for Morricks swordsmen from area 1-6.

The heroes encounter these guys as they wander the streets. The combat is likely brief, but it's important that the bad guys provide the necessary information. So, they can brag and boast before the fight, or one of them can surrender and spill his guts. Aside from imparting the dire and immediate nature of the threat, the amount of knowledge the soldiers possess is up to you. (Be careful of revealing too much here, but if the heroes need an extra incentive, the soldiers might know about the ternion.)

On the first round, the soldiers throw their vials to the ground. They don't do anything (unless you want them to; see the Ternion Time sidebar in area 4-1 for some possible effects) except shatter uselessly.

This hook is best for parties that enjoy combat. It's also nice because it begins with action, which is always a good thing, and it allows heroes to try out their finishing moves — especially nice if this is their first Wicked Fantasy Factory adventure.

✦ **Help Me, Heroes, You're My Only Hope.** Someone explains the situation to the heroes. This character might be a street urchin who's been hanging around Morricks Tower, a deserter from Valdeez's forces, one of Sayanna's former ladies-in-waiting, a suspicious city watchmen, or any similar character. This NPC knows at least that Valdeez's threat is real and immediate; the rest of her information is up to you. She may have false or misleading information as well, if you want to mess with your players a bit.

This hook is best for players that want to know what their mission is, then go do it, without extraneous monkeying around.

✦ **A Great Job Just Opened Up Down the Street!** The heroes get involved in the adventure by getting involved with Valdeez's forces. They might hear from a friend of a friend that a local noble is paying good coin for people who can handle themselves in a fight. Of course, the characters have to go through a screening process — including interviews by Valdeez himself, who judges their commitment and honesty — before they are allowed in, but canny heroes can bluff their way in.

In this hook, the adventure begins well before area 1-1. It also is liable to progress in a different manner than that depicted below, as the heroes could decide to turn traitor while they are within the building — even when they are near Valdeez. (Though their superiors could assign them to strict patrol duty, with a barracks in a local inn, to prevent this possibility.) In any case, this hook requires a bit more work on your part, but players who enjoy roleplaying and intrigue will enjoy it.

MORRICK TOWER

Morrick Tower is an old stone tower with thick walls. Many interior doors are boarded up, demarcating the areas that Valdeez and Elton have not yet explored (or *have* explored and determined are too dangerous). Many secret doors hide throughout the complex as well (see the Search DC below).

Torches or lanterns light the areas in the tower if Valdeez, Sayanna, and/or their soldiers frequent the areas. A few small torches provide dim light in the secret areas they use (like area 1-20 and the passage leading from area 1-2 to 1-4). Areas the soldiers don't enter — those beyond barricaded doors — are lightless unless noted otherwise.

Ceiling height is 20 feet unless noted otherwise.

Walls and doors have the following statistics unless an area's description notes otherwise. The tower includes a number of large interior windows, as well; most are magically reinforced and have the statistics shown below.

Exterior Walls: 5 ft. thick; hardness 8; hp 180; break DC 40; Climb DC 30 (normally 25, but the rain makes the walls slippery).

Interior Walls: 1 ft. thick; hardness 8; hp 90; break DC 35; Climb DC 20.

Magically-Reinforced Glass Window: 2 in. thick; hardness 15; hp 30; break DC 30; Climb DC 20. The window radiates moderate transmutation magic.

Wooden Door: 1-1/2 in. thick; hardness 5; hp 15; burst DC 16.

Barricaded Wooden Door: 2 in. thick; hardness 6; hp 20; burst DC 23. Characters can pry the boards off the doors with a bit of time (DC 15 Strength check), which reduces the door's statistics to that of a normal wooden door (above).

Stone Secret Door: 4 in. thick; hardness 8; hp 60; burst DC 28; Search DC 20.

TERNION FLARES

At various times throughout the adventure, the ternion, captured on the roof, may flare. When it does, silvery light suffuses the tower for a moment. During a ternion flare, at your discretion, time might slow for certain individuals.

A ternion flare is a good idea when the heroes are having an easy time of it against an enemy who is supposed to be a challenge (like Elton's ghost in area 1-18 or Sayanna in area 2-11). The flare can give the villain a momentary boost. Conversely, if the heroes are getting their butts pounded, you might use a ternion flare to help them out a bit. The ternion might also flare at random times, just to fill the areas with silver light and provide an air of mystery and fantasy.

A character who benefits from a ternion flare operates under the effects of ternion time for 1 round (see the "Ternion Time" sidebar on pg. 26).

LEVEL 1

The adventure begins when the heroes approach Morrick Tower. Hopefully, it's a dark and stormy night. The following areas are keyed to the associated maps. Boxed text is meant to be read aloud or paraphrased to the players.

AREA 1-1: GUARD POINT (EL 1/2)

As the heroes approach the tower, read or paraphrase the following.

Rain sheets down, drenching you and the cobblestones. You round a corner and see an odd sight: Eighty feet above the ground is a glowing, silver dome. The dome is enclosed atop a tower, and a silver light within shines and flickers, sending spectral shapes flowing along the rain-spattered glass. A flash of lightning illuminates the hulking shape of Morrick Tower. It is a fat, round edifice, heaving upward nearly 80 feet, crowned by the silver, glass dome. A pair of solid wooden double doors stands at the front. A lone guard, looking miserable in the weather, huddles against his spear.

The doors here are tougher than interior doors. They are also locked, though the guard has the keys.

Strong Double Doors: 3 in. thick; hardness 6; hp 25; burst DC 25, Open Lock DC 25.

Bad Guy: The guard is at the door mainly to keep away unwanted guests — he is not particularly well-trained, nor does he have any way of contacting his friends inside. He refuses entry to anyone who doesn't provide the pass phrase ("Victory is nigh!"). Characters might bluff their way past the guy, but it's much easier just to pound him to a pulp.



MORRICK SOLDIER: Init +0, Spd 30 ft.; hp 8, AC 13, touch 10, flat-footed 13; Atk/Full Atk +3 melee (1d8+1/x3, longspear); Reach 10 ft. with longspear.

Morrick Soldier, human male War1: CR 1/2; Medium humanoid (human); HD 1d8+4, hp 8; Init +0; Spd 30 ft.; AC 13, touch 10, flat-footed 13; Base Atk +1; Grp +2; Atk/Full Atk +3 melee (1d8+1/x3, longspear); Reach 5 ft. (10 ft. with longspear); ALLE; SV Fort +3, Ref +0, Will +0; Str 13, Dex 11, Con 12, Int 9, Wis 10, Cha 8.

Skills and Feats: Listen +4, Spot +4; Toughness, Weapon Focus (longspear).

Possessions: Longspear, studded leather armor, key to the doors.

AREA 1-2: ENTRYWAY (EL 1)

This T-shaped room is quiet and peaceful compared to the raging storm outside. It is also dank and cold, with only a couple flickering torches providing light. At the far end is a pair of strong, iron-banded doors. A couple feet above the doors is a grilled window, from which comes yellow light and the sounds of people talking.



The heroes can climb up to the window above the door (Climb DC 20) or boost one of their number up (DC 15 Strength check) to look into area 1-6. If they do, read or paraphrase the following.

You look into an enormous round room, awash with yellow light. The room looks like something out of a wealthy merchant's mansion: Red carpet covers the floor, the walls are polished stone, fine wooden staircases lead to overlooking balconies, and wooden doors with gilt decorations ring the room. (A couple doors, though, have grimy planks of wood nailed over them.) The ceiling must be two stories above the floor, and hanging from it on a gold cord is a mammoth, crystal chandelier bedecked with innumerable candles.

People — soldiers — are scattered throughout this room. They wear leather armor and sheathed swords and walk idly about or chat in small groups. A large gang sits cross-legged beneath the chandelier, staring up at the crystal masterpiece and playing dice. A couple keep wary eyes on the door behind which you stand. On the balconies stand other soldiers with strung bows. At least a dozen soldiers are in this room — perhaps more.

Hopefully, the heroes see clearly that kicking down the doors is a *bad idea*. In addition to the small army on the other side, the doors are strong, locked, and trapped.

Strong Double Doors: 3 in. thick; hardness 6; hp 25; Break DC 25.

Trap: The doors have lion heads carved into them at about head level. The lion heads are covered with dust (which a DC 15 Spot check notices). Attempting to open the doors without tapping the lions on their foreheads causes ghostly red lion heads, growling, to stretch from the carvings, bite the intruder, and recede.

Lion Head Trap: CR 1; magic device; touch trigger; automatic reset; Atk +6 melee (1d8, 2 bites); Search DC 17, Disable Device DC 21.

No one who lives in the tower uses these doors; everyone goes through the secret doors. Due to this activity, telltale signs (scuff marks, mud, debris) lead from the outside doors to the secret door; a DC 15 Spot check allows a hero to detect this trail, and the Search DC to find this secret door is 10. A small catch behind one of the torches opens it.

AREA 1-3: DEMON STATUE

This chamber is dark, but the light playing in from the open door hints at a bare stone chamber. Against the wall across from the door is a statue of demonic countenance. It stands tall and slender, with small horns, muscular arms folded over its robes, and a hugely distended mouth. Its lower jaw drops all the way to the statue's base, where it merges with a semicircular trough that rings the statue.

If the heroes proceed into the room with a light source (i.e., they can see the east wall), continue with the following.

In the room's east side is a nook, and in the nook stands a decorative wall — though “decorative” is purely a matter of taste. The wall is covered with faces human, bestial, and demonic (some reminiscent of the statue). The faces grin, grimace, scowl, and scream, each in a different way.

The wizard who once owned this tower brought back both the statue and the wall from an expedition to savage lands. Valdeez and his soldiers have not discovered this room.

A DC 20 Knowledge (religion) check reveals that the statue is of a bloodthirsty, fiery demon; he allegedly granted his power to people who allowed him to drink their blood.

If a living creature touches the statue, read or paraphrase the following.

Orange fire comes to life in the statue's eyes. A voice, speaking Common, echoes from it. “Let me drink your blood, mortals, and I shall reward you.” The eyes burn. They are almost hypnotic.

Characters can sacrifice blood (their own blood, not that of a dead opponent) to the statue by bleeding into the trough. If they do, the blood hisses as if on a griddle, and, in beads, rises along the statue's stretched jaw and into its mouth. The eyes flare brighter as the blood rises.

A hero can choose how many hit points of blood he wishes to sacrifice. After sacrificing blood, the hero feels himself brimming with power, and feels his hands and eyes tingle. He knows instinctively that he can concentrate on these feelings to make something happen — and if he tries it, he finds that he can shoot brief rays of orange fire from his palms, fingers, eyes, or any ob-

ject he holds in his hands. This is a supernatural ability, takes a standard action, provokes attacks of opportunity, and has a maximum range of 30 feet with no range increment. The hero can fire as many rays as he likes, though the ability goes away when the wounds from his blood sacrifice heal.

The rays require ranged touch attacks to hit and they deal fire damage. The amount of damage they deal depends on the amount of blood the hero sacrificed, as shown on the table below.

Hit Points of Blood Sacrificed	Ray Damage	Hit Points of Blood Sacrificed	Ray Damage
1	1	7–8	1d8
2	1d2	9–10	1d10
3	1d3	11–12	2d6
4	1d4	13–18	2d8
5–6	1d6	etc.	

Demon Statue: Hardness 8; hp 35; break DC 25.

Loot: Hidden in the mouth of one of the screaming faces on the wall is a heavy silver key (Search DC 15). The key opens the door to area 1-9. It's also worth 10 gp.

AREA 1-4: GUARD ROOM (EL 1/2)

This room resembles a pleasant sitting room, though it is bare save for carpets on the floor and a single wooden chair. A small, closed glass window sits in the east wall. A gold cord passes diagonally down through a hole below this window and is wrapped around a wooden wheel. In the north wall, boards are nailed across a dusty door.

A guard starts up from the chair.

Bad Guy: The soldier stationed here is tasked with ensuring that no intruders enter the tower, though he doesn't expect any to get past the previous defenses (the guard in area 1-1, the secret door in area 1-2), so he's not expecting trouble.



MORRICK SOLDIER: Init +0, Spd 30 ft.; hp 8, AC 13, touch 10, flat-footed 13; Atk/Full Atk +3 melee (1d8+1/x3, longsword); Reach 10 ft. with longsword.

See area 1-1 for complete statistics.

Tactics: The guard is sitting down, so he takes a –4 penalty on his initiative roll. He doesn't want to piss off Valdeez, so, unless the heroes attack him first, instead of attacking or going for help, he challenges them and their intentions. If he figures they're hostile (e.g., if they attack him), he leaps for the east door – but in his haste, he might fumble with it for a round before opening it and screaming for help. (So, unless the heroes are *really* sloppy, they should be able to take this guy without alerting the tower.)

Development: The gold cord holds aloft the chandelier in area 1-6. The wheel allows people to lower it to the ground so they can replace the candles. Cutting the cord or kicking out the stop in the wheel causes the chandelier to crash to the floor, slaying the five soldiers who were sitting beneath it (well, dealing 5d6 points of damage to each of them, which should be enough to finish them) and causing a panic. A round or two pass before one of the soldiers checks out area 1-4 to see what happened.

If the heroes look through the window in the east wall, they see area 1-6. Though the balcony interferes with their view, they should be able to tell that a group of five soldiers plays dice directly beneath the chandelier.

AREA 1-5: STORAGE

This room was once a bedroom – a bed and bare mattress still sit in the corner. The chamber is now a storage room. Longswords, spears, and shields lean against the walls in neat rows, and a couple suits of studded leather are tossed on the mattress. Barrels, coils of rope, lanterns, backpacks, and other items are also evident.

This is the soldiers' storage room.

Loot: The room contains five longswords, three longspears, three heavy wooden shields, two suits of studded leather armor, and any miscellaneous goods you'd care to add. In addition, hidden in a special case wedged between two barrels (Search DC 10) is a *wand of cure light wounds* (50 charges).

Note: This wand is vital for success in this adventure. If the heroes don't find it here, you might plant it elsewhere, or allow them a DC 10 or 15 Spot check to notice it.

AREA 1-6: MAIN CHAMBER (EL VARIES)

Use the second boxed text from area 1-2 for a description of this room.

This is the main staging area for Valdeez's soldiers. They practice here and hang out with each other, as well as keep a watchful eye for intruders – they are more alert than their companion in area 1-4, because the officers keep them sharp.

Eighteen soldiers commonly spend time here, some on official sentry duty, others killing time with their friends. Though they're all 1st-level mooks, eighteen is still a lot of bad guys for the heroes to confront. In fact, it's probably too many. (Hopefully, the heroes realize this fact when they observe the room from area 1-2 or 1-4.) However, the heroes have several options to make the combat here easier:

- ✘ In area 1-4, they can drop the chandelier on a group of soldiers, killing five of them immediately.
- ✘ They can drop the chandelier by slicing through it with a ranged attack, like an arrow. It has AC 20 and 6 hit points.
- ✘ They can lead the hydra from area 1-9 here. See area 1-9 for details.
- ✘ They can bypass this area by taking the secret doors around it. They can also use this series of secret doors and passages to ambush soldiers in this area (for example, by climbing to level 2 and dispatching the archers on the balconies).
- ✘ Whatever other crazy ideas the players come up with.

If a fight breaks out here, the ghost of Elton Morricks, Valdeez's murdered father, makes an appearance. Read or paraphrase the following.

A spectral shape bursts from the wall on the second floor. It's a ghostly man, and it swoops toward you, chuckling. It pulls up and stops above and ahead of you, about 20 feet away. You can see through the figure, but you can also see that he has a gray goatee, short hair, and rich bed robes; he looks to be in his fifties. His neck is severed, and dark blood flows down, staining his robes. His head floats an inch above his shoulders.

The ghost points at you. "Ahahahahahahaha!" It laughs. "You will be my son's next victims! Practice for his axes! Hahahahaha!" It then darts left, right, and vanishes into the wall.

The heroes might also see Sayanna watching them. Sayanna, Valdeez's lover and a traitor to her adopted kingdom, often observes this area from the giant picture window in area 2-11. Heroes in this room can look up into that room; if they look up or make a DC 10 Spot check, read or paraphrase the following. (Omit the description of Sayanna if she's not there for some reason.)

A giant picture window on the second floor looks down into this room. Beyond is a largish room with a few pieces of furniture. Standing at the window and looking down is a beautiful, red-haired woman. She's wearing nothing but lingerie.

Bad Guys: Some of these guys are officers, though they have the same statistics as the common soldiers. The big surprise in this room should come when a soldier draws his sword or nocks an arrow: The weapons all glow with light in a variety of colors (yellow, white, green, and blue being the most common), because the soldiers routinely coat them with *oil of enchantment* from area 1-14.

The bad guys' likely starting positions are marked on the map. (Be sure to look at the map for the second level as well; it has positions for the soldiers on the balconies.)



MORRICK SWORDSMAN (12): Init +1, Spd 30 ft.; hp 4, AC 16, touch 11, flat-footed 15; \times Atk/Full Atk +3 melee (1d8+1/19-20, longsword).



MORRICK ARCHER (6): Init +1, Spd 30 ft.; hp 4, AC 14, touch 11, flat-footed 13; \times Atk/Full Atk +2 ranged (1d6/x3, shortbow) or +2 melee (1d6+1/19-20, short sword); Point Blank Shot, Precise Shot.

Morrick Swordsman, human male War1: CR 1/2; Medium humanoid (human); HD 1d8, hp 4; Init +1; Spd 30 ft.; AC 16, touch 11, flat-footed 15; Base Atk +1; Grp +2; Atk/Full Atk +3 melee (1d8+1/19-20, longsword); AL LE; SV Fort +2, Ref +3, Will +0; Str 13, Dex 12, Con 11, Int 9, Wis 10, Cha 8.

Skills and Feats: Listen +4, Spot +4; Lightning Reflexes, Weapon Focus (longsword).

Possessions: Longsword, studded leather armor, heavy wooden shield.

Morrick Archer, human male War1: CR 1/2; Medium humanoid (human); HD 1d8, hp 4; Init +1; Spd 30 ft.; AC 14, touch 11, flat-footed 13; Base Atk +1; Grp +2; Atk/Full Atk +2 ranged (1d6/x3, shortbow) or +2 melee (1d6+1/19-20, short sword); AL LE; SV Fort +2, Ref +1, Will +0; Str 12, Dex 13, Con 11, Int 9, Wis 10, Cha 8.

Skills and Feats: Listen +4, Spot +4; Point Blank Shot, Precise Shot.

Possessions: Shortbow with 20 arrows, short sword, studded leather armor.

Tactics: The soldiers' tactics depend on how the heroes arouse their attention, and whether or not they are panicking because a chandelier just fell on their heads and/or a hydra is eating them. The heroes also have a good chance of surprising them, since the heroes are likely aware of them while the soldiers are clueless.

In most cases, the swordsmen take move actions to ready their shields and draw their swords while moving into position. The archers fire immediately. They fire into melee without fear, as they have the Precise Shot feat; however, the swordsmen might provide cover to their enemies, and if so take arrows in the back if the archers fail their attack rolls by 1 or 2. (Due to the archers' vantage, the swordsmen provide only minimal cover: +2 AC.)

Assuming they have the numbers, at least two swordsmen attack each opponent. Some tie up the frontline fighters so their allies can penetrate to the vulnerable spellcasters in the back.

If the heroes stupidly tried to take these guys without softening them up, the soldiers likely overwhelm them. In this event, you might rule that, rather than kill them, the soldiers bludgeon them into unconsciousness and lock them in an impromptu jail — a shed out back or areas 1-12a and 1-12b, for example.

Development: Three important items of development occur after this area: Elton's ghost continues to mock the heroes, the heroes might capture soldiers and interrogate them, and Sayanna observes the battle.

Elton's Ghost: After taunting the heroes in this area, Elton's ghost flits around, invisible, shadowing them as they move about the complex. At various times (whenever you feel like it), it manifests, laughs and maybe taunts the heroes, then vanishes again. It doesn't confront them for real until the heroes get to area 1-18. Ideally, he visits them at least three times before this confrontation.

Captives: If the heroes capture one or more of the soldiers, they may pry information from them. The soldiers know as much or as little as you like. Chances are they know quite a bit: they know Valdeez has a captured outsider on the roof and plans to use it to control time so they can storm the castle. They also know that Sayanna is here. They know most, if not all, of Valdeez's history (including the murder of his father), as described in the "Adventure Background" section, above.

Sayanna: Though she observes whatever horrible things occur in this room, Sayanna does not interfere. If she sees intruders (or suspects them because a hydra inexplicably charges her soldiers), she takes precautions; see areas 2-8 and 2-11 for details. After rigging the trap in area 2-8 and grilling her bodyguards on their roles, she returns to the window and observes anything the heroes do in area 1-6, preparing for their arrival.

AREA 1-7: THE CARE AND FEEDING OF MONSTERS

This room is dusty, though several lines of bootprints and smears on the surfaces indicate that someone was here not long ago. A wooden table and chair stand in one corner. Against the west wall is a bookcase with various objects: jars, wicker containers, and a few dust-free areas that indicate someone has taken a few items. A grime-covered shovel leans against the wall.

Near the bookcase is a stone pedestal about waist high. On the pedestal is an upright, polished wooden cylinder two feet tall. Shapes reminiscent of waves and tribal markings are carved deeply into the cylinder, and a small, triangular shelf, like a spout, emerges from its base. A dim orange glow lurks within the carved shapes. As you watch, the glow intensifies, and at its brightest an object shimmers into existence on the spout. It is a brown pellet, about a foot long and six inches in diameter. It slides off the spout and thumps down — to the top of a huge pile of similar pellets heaped around the pedestal.

This room contained all the materials the wizard used to care for the hydra in area 1-9. Included were various items the wizard used to collect its blood and saliva, as well as the all-important magic food generator. The pellets that emerge from the wooden cylinder are a special, magically created blend of nutrients, fiber, and protein for the hydra. This food generator's magic was unstable, and over the decades its food dispensation has slowed from one a day to one every month or so. (Though it still produces food once each day when a living being enters the room.) The heroes can use this food to lure the hydra into area 1-6; see area 1-9 for details.

The door to area 1-9 is 15 feet wide and is iron. It's locked both magically and mundanely and chained shut — the chains pass through iron rings on either side and a large metal spike holds them together. (Removing the chains takes 1 minute and reduces the door's burst DC by 5.) The silver key from area 1-3 bypasses both the mundane and magic locks and opens the door.

Iron Door: 3 in. thick; hardness 15; hp 90; burst DC 43; Open Lock DC 40.

Loot: This room contains little of value. The jars and baskets on the bookcase are empty or contain ancient monster spittle — useless. The food generator would be of interest to some, but it is magically affixed to the pedestal which is magically affixed to the floor. Removing it from the tower requires tearing out a chunk of flagstone. (Though if the heroes manage this, they can probably fetch 2,000 gp for the thing.)

AREA 1-8: MONSTER OBSERVATION CHAMBER

This room is long and narrow and bare, aside from a stool and a lectern in front of the east wall. That wall is transparent: It is one giant window to the room on the other side. This other room is similar in size and shape to this room, but is in much worse condition. A monstrosity lurches back and forth beyond the window: A great beast with a reptilian body and five snakelike heads. Its enormous bulk is cramped in the tiny cell. It does not seem to see you.

The beast's room is filthy, as is the creature. Dung is piled in heaps. Against the far wall of its cell are three stone pedestals, each with a wooden cylinder of the sort you saw in the last room. The carvings on two of these cylinders glow with dim orange light; the third cylinder is smashed and dark.



As you watch, one cylinder glows brightly and generates a brown pellet. The creature snatches it and devours it, ravenous, then resumes its shuffling.

The wizard used this room to observe his captive hydra. (He also used a spell to reduce the amount of dung it excreted, to make cleaning easier; but over decades, even decreased dung builds up.) The transparent wall is magically-reinforced glass, though from the hydra's side an illusion makes it appear to be a stone wall like the rest in the tower.

AREA 1-9: HYDRA PEN (EL 4)

This chamber holds a five-headed hydra that the wizard captured long ago. See area 1-8 for a description of this room.

Bad Guy: The hydra has been stuck here for decades. In a fit of frustration it smashed one of its magic food generators, and since that time it has been on short rations. The creature is perpetually hungry. Also, its diet over the past decades has not been the best promoter of hydra health, and as a result the creature's fast healing has suffered.

HYDRA: Init +1, Spd 20 ft.;  hp 55, AC 15, touch 9, flat-footed 14; fast healing 2, heads;  Atk/Full Atk +6 melee (1d10+3, 5 bites); Space/Reach 15 ft./10 ft.; Combat Reflexes (+1 attack).

Five-Headed Hydra: CR 4; Huge magical beast; HD 5d10+28, hp 55; Init +1; Spd 20 ft., swim 20 ft.; AC 15, touch 9, flat-footed 14; Base Atk +5; Grp +16; Atk/Full Atk +6 melee (1d10+3, 5 bites); Space/Reach 15 ft./10 ft.; SQ darkvision 60 ft., fast healing 2, heads, low-light vision, scent; AL N; SV Fort +9, Ref +5, Will +3; Str 17, Dex 12, Con 20, Int 2, Wis 10, Cha 9.

Skills and Feats: Listen +6, Spot +6, Swim +11; Combat Reflexes, Iron Will, Toughness.

SQ—Heads (Ex): Hydras can attack with all their heads at no penalty, even if they move or charge during the round.

A hydra can be killed either by severing all its heads or by slaying its body. To sever a head, an opponent must make a successful sunder attempt with a slashing weapon. (The player should declare where the attack is aimed before making the attack roll.) Making a sunder attempt provokes an attack of opportunity unless the foe has the Improved Sunder feat. An opponent can strike at a hydra's heads from any position in which he could strike at the hydra itself, because the hydra's head writhe and whip about in combat. An opponent can ready an action to attempt to sunder a hydra's head when the creature bites at him. Each of this hydra's heads has 10 hit points. Losing a head deals 5 damage to the body. A natural reflex seals the neck shut to prevent further blood loss. A hydra can no longer attack with a severed head but takes no other penalties.

Each time a head is severed, two new heads spring from the stump in 1d4 rounds. A hydra can never have more than twice its original number of heads at any one time, and any extra heads it gains beyond its original number wither and die within a day. To prevent a severed head from growing back into two heads, at least 5 points of fire or acid damage must be dealt to the stump (a touch attack to hit) before the new heads appear. A flaming weapon (or similar effect) deals its energy damage to the stump in the same blow in which a head is severed. Fire or acid damage from an area effect may burn multiple stumps in addition to dealing damage to the hydra's body. A hydra does not die from losing its heads until all its heads have been cut off and the stumps seared by fire or acid.



players to control (i.e., roll dice for) the hydra, since that would be fun. If you do not wish to allow the players to control the hydra, the fight lasts for about a minute and a half. The soldiers manage to kill the hydra eventually, but the creature slaughters 10 of their swordsmen first. (If the heroes drop the chandelier on the soldiers as well, then at the end, only two archers remain alive.)

If any soldiers survive, they gather near the hydra's corpse to discuss the situation; after 5 minutes or so and much glancing up at area 2-11 (where Sayanna likely watched the battle), one soldier leaves to get orders from Valdeez and Sayanna. The two might come down to examine the monster and figure out how it got out — which means they might discover intruders. If they do, Valdeez returns to the roof where he redoubles his efforts with the ternion, while the remaining soldiers comb the first and second floors for the invaders.

See “The Monster Finds No Prey,” below, if the hydra defeats all the soldiers.

A hydra's body can be slain just like any other creature's, but hydras possess fast healing and are difficult to defeat in this fashion. Any attack that is not (or cannot be) an attempt to sunder a head affects the body.

Targeted magical effects cannot sever a hydra's heads (and thus must be directed at the body) unless they deal slashing damage and could be used to make sunder attempts.

A hydra's Combat Reflexes feat allows it to use all its heads for attacks of opportunity.

Tactics: If the heroes are dumb enough to enter the hydra's chamber or open the door without taking appropriate precautions (see below), the creature charges and attacks until dead, maddened from decades of imprisonment.

Development: Heroes can use the hydra against their enemies. The best way to do this is to arrange some of the food pellets from area 1-7 in a trail leading from area 1-9 to area 1-6. Then, the heroes fling open both doors, and the hydra, surprised but ecstatic, explodes from its cell, wolfs down the food, and finds itself staring at a room with a bunch of tasty treats walking around in leather armor. It roars and charges, smashing a good-sized hole around the door; the soldiers scream in fear and confusion. (Combining this tactic with the chandelier-drop is especially effective. On the other hand, the heroes might save the chandelier to drop on the hydra when its job is done.)

If the heroes release the hydra on area 1-6, three possibilities exist:

✦ *The Heroes Let the Monster Do Its Thing.* If the heroes just hang out and listen to the carnage — or watch — the hydra attacks the soldiers. You might allow one of the

✦ *The Heroes Join The Monster.* The heroes might allow the hydra into area 1-6, then charge in after it. The hydra attacks whatever is closest to it, whether hero or soldier; again, you might allow one of the players to control (roll dice for) the hydra, since that would be more fun than watching you do it. The soldiers are in confusion for two rounds, after which they, too, attack the closest opponent — hydra or hero.

✦ *The Monster Finds No Prey.* If the heroes have already cleared out area 1-6, the hydra wanders around, looking for an escape. It attacks anything that enters.

XP Bonus: If Valdeez's soldiers kill the hydra, the heroes gain XP as if they had defeated it in combat. Similarly, the heroes gain XP for all the soldiers the hydra kills.

AREA 1-10: ANTECHAMBER

This room is bare, save for carpets and a painting on the far wall. Pinned to the painting with a dagger is a piece of parchment with several lines of lettering.

Not much happens in this room, but the soldiers have posted Valdeez's orders (destroying a mediocre landscape to do so). The parchment is Player Handout #1.

AREA 1-11: BARRACKS

Several chairs, coffee tables, and a couple couches are scattered around this room. Blankets, clothing, and small personal possessions are strewn about the floor and draped on the furniture. A sweaty funk hangs in the air.

The soldiers live in these two rooms.

Loot: Small wooden chests hold a few personal possessions — clothes, a book, a pair of dice, a deck of cards, a whetstone, a flask of oil, and so forth. The only objects of value are five flasks of *oil of enchantment* in each room (see Appendix 1), which a DC 15 Search check uncovers.

AREA 1-12: OFFICERS' BARRACKS

This fine bedroom includes a cushioned chair, a wooden vanity table, a chest of drawers, and a four-poster bed. The bed is unmade and rumpled, and several drawers in the bureau are partially open.

The officers — two total — live in these two rooms.

Loot: Each officer has stashed his extra cash in his room. The stashes are hidden in different places (under the bottom drawer in area 1-12a; behind the vanity mirror in area 1-12b; both DC 15 Search checks). Each pouch contains 35 gp. Also, in area 1-12a, within the sheets under the mattress (Search DC 20) is a scroll that the officer found in area 1-14. It contains only one spell: *magic missile* (3rd-level caster; two missiles).

AREA 1-13: LAVATORY

A wide pedestal holds a porcelain tub, several bowls of water, and a chunk of yellow soap. On the floor are several large buckets of water with a ladle. At the far end of the room is a bench with a hole, with another bucket of water next to it.

Area 1-13b includes a secret panel in the ceiling, above the toilet, which the characters can find with a DC 25 Search check. Opening it leads to a 3-foot shaft and another hatch; opening the hatch leads to area 2-7.

Remember that the ceilings are 20 feet high, so the heroes might have a difficult time accessing the hatch.

AREA 1-14: MAGIC OIL STORAGE (EL 3)



This large room is dusty, though the dust has been recently smudged and smeared, and footprints tromp all over it. The room is filled with wooden shelving, small wooden boxes, barrels, and casks. Most of these are opened; many are tipped over, and a couple are broken. Moldy grain spills from a couple shattered crates. A few places on the floor look like they've been splashed with vibrant yellow paint — and this paint glows, faintly.

Somewhere deep in the room, you hear a rattle, as if a barrel wobbles on its base. Then it is quiet.

The wizard used this room as storage, and his stored goods included some items of minor magical power. This room contained the *oil of enchantment* that the soldiers used to bathe their swords and arrows.

Bad Guy: Over time, the concentrated magic energy in the largest cask of *oil of enchantment* moved — then took on real life and animation. The being, composed of magic oil, is trapped in the barrel in which it was born, struggling to escape. It is this wobbling that the heroes hear when they enter the room; it is also responsible for keeping the soldiers out of this place, as they think it is haunted.

The barrel is about chest high. If the heroes smash it or even carve a small hole in it, the creature explodes out and attacks anything nearby. It resembles a water elemental, but composed of vivid, glowing yellow paint.

MAGIC OIL BEING: Init +1, Spd 20 ft.;  hp 30, AC 19, touch 11, flat-footed 18;  Atk/Full Atk +6 melee (1d8+4, slam); Cleave, Power Attack.

Magic Oil Being, Medium Water Elemental: CR 3; Medium elemental (water); HD 4d8+12, hp 30; Init +1; Spd 20 ft., swim 90 ft.; AC 19, touch 11, flat-footed 18; Base Atk +3; Grp +6; Atk/Full Atk +6 melee (1d8+4, slam); SA drench, water mastery; SQ darkvision 60 ft., elemental traits; AL N; SV Fort +7, Ref +2, Will +1; Str 16, Dex 12, Con 17, Int 4, Wis 11, Cha 11.

Skills and Feats: Listen +4, Spot +4; Cleave, Power Attack.

SA—Drench (Ex): The creature's touch puts out torches, campfires, exposed lanterns, and other open flames of nonmagical origin if these are of Large size or smaller. The creature can dispel magical fire it touches as *dispel magic* (caster level 4).

Loot: A DC 20 Search check reveals one small cask that contains *oil of enchantment*. It has enough for 10 applications and makes the user's weapon glow green, yellow, blue, white, or violet, at random. The Search check also uncovers a small wooden case that contains three *potions of cure moderate wounds*, each labeled neatly in Common.

AREA 1-15: IMPROVISED DINING ROOM

This room looks like it was once an anteroom, as a couple decorative chairs stand on the floor and a painting hangs on the wall, but someone has converted it into an improvised kitchen and dining area. A round table covered with plates and silverware stands in the middle. Several chairs are pulled up to it. Against one wall, two plain chairs support a wooden plank that holds cups, loafs of bread, a plate of salted meat, and a bowl of fruit. An ice chest sits on the floor, and a barrel of water with a ladle is pressed into a corner.

The soldiers converted this anteroom into a kitchen/dining room when they discovered the *real* kitchen was haunted.

AREA 1-16: HAUNTED KITCHEN (EL 2)

This long room is a kitchen. A table stretches down the middle, surrounded by plain but functional chairs. Counters hold pots, pans, platters, knives, spoons, and similar implements. A pleasant odor fills the room, and the air is warm. At the far end is a recessed fireplace; the sound of simmering and a merry glow come from within.

The shadows shift, causing one of the chairs to appear to move. No — it *did* move, rotating slightly. A humming comes from one counter, where a knife vibrates. Then it stops.

The wizard had a penchant for mixing spells and exotic magic ingredients in his food. Now, the latent magical energies cause chairs to dance and knives to randomly fly across the room. The room radiates moderate transmutation magic.

Trap: The presence of living creatures enhances the ambient magic. Knives, skewers, and meat forks lift, turn, and fly at intruders. Everyone crossing the kitchen is the target of one such attack each round. Once a hero reaches the other side of the kitchen, he is safe, though the knives activate again when he recrosses.

Flying Utensil Trap: CR 2; magic device; location trigger; automatic reset; Atk +0 ranged (1d4/19–20, utensil); Search DC n/a; Disable Device DC n/a.

Loot: A pot of broth still simmers on the fire in the fireplace. A ladle protrudes from the pot, and a stack of bowls and spoons are nearby.

The broth radiates faint transmutation magic. Anyone who eats at least a spoonful of the broth gains a +2 enhancement bonus to Constitution for 10 minutes. The broth functions only once per day per person, and it loses its potency if removed from the pot for more than 30 minutes.

AREA 1-17: MAGIC PANTRY

This room reeks of rotting vegetables. Shelves of spices, soups, and similar items fill it. Baskets of mouldering carrots, onions, and potatoes, as well as sacks of grain, line the floor.

The wizard used spells to lengthen the shelf life of his ingredients, but the spells weren't intended to allow vegetables to remain fresh for decades. The room radiates strong transmutation magic.

Loot: Three jars of spices have magic properties and radiate faint transmutation magic. Finding them without resorting to *detect magic* is easy (Search DC 10), but they do not seem valuable. Each spice, when included during a meal's preparation, provides tangible benefits (see below). Each such meal feeds four people, and each jar has enough spice for three such meals.

Basil: Hardened, leaflike patterns grow on the heroes' forearms after they eat this meal. These growths last for eight hours and provide a +1 natural armor bonus to AC.

Cayenne Pepper: After eating this meal, smoke issues from the characters' nostrils. Over the next eight hours, each character can breathe fire three times. Breathing fire is a standard action that does not provoke attacks of opportunity. The fire extends in

a 15-foot cone and deals 2d6 points of damage. Creatures can attempt Reflex saves (DC 10 + the hero's Constitution modifier + half the hero's level) for half damage.

Nutmeg: Characters eating this meal (actually best in coffee or cocoa) feel relaxed and refreshed. If they spend at least an hour sipping their brews, they are refreshed as if they slept for eight hours (including healing naturally and overcoming fatigue).

AREA 1-18: SPIRAL STAIR CHAMBER (EL 3)

Half of a thick column dominates this chamber and rises into the ceiling. A door allows access into the column.

A ghost passes through that door and stops, staring at you. It is the same spectral man you've seen before. He smiles and wags his eyebrows.

"Well, you've had some fun," he says. "But I think it's time you go away now." He nods, and his neck wags in the gap over his shoulders.

The pillar houses a spiral staircase (area 1-19).

Bad Guy: Elton's ghost, who hopefully has been taunting the heroes for a while now, confronts them for real here. He is self-assured and doesn't mind shooting the breeze with the heroes beforehand. He is proud of his boy and talks of his accomplishments, including his ambition in killing his own father! He doesn't reveal secrets, however, and doesn't speak of the termion. If conversation turns to uncomfortable subjects, such as why Valdeez murdered his father, Elton's cheer fades and he says, "Okay, enough talk. It's time to help my boy." He attacks.

ELTON MORRICK: Init +5, Spd fly 30 ft.; ♥ hp 16, AC 13, touch 13, flat-footed 12; incorporeal, +4 turn resistance; ✘ Atk/Full Atk +2 melee (1d6, touch); corrupting gaze (1/day, DC 13).

Elton Morricks, human male ghost Ari2: CR 3; Medium undead (incorporeal); HD 2d12, hp 16; Init +5; Spd fly 30 ft. (perfect); AC 13, touch 13, flat-footed 12; Base Atk +1; Grp –; Atk/Full Atk +2 melee (1d6, touch); SA corrupting gaze (1/day, DC 13), corrupting touch; SQ darkvision 60 ft., rejuvenation, +4 turn resistance, undead traits; AL NE; SV Fort +0, Ref +1, Will +2; Str 10, Dex 12, Con –, Int 13, Wis 8, Cha 15.

Skills and Feats: Appraise +6, Forgery +6, Gather Information +7, Hide +9, Knowledge (the planes) +6, Listen +7, Search +9, Sense Motive +4, Spot +7; Improved Initiative, Toughness.

SA—Corrupting Gaze (Su): Elton can blast living beings with a glance, at a range of up to 30 feet. Creatures that meet the ghost's gaze must make DC 13 Fortitude saves or take 2d10 points of damage and 1d4 points of Charisma damage. However, Elton can activate this ability only once per day (as a free action on his turn), and it lasts only for his turn.

SQ—Rejuvenation (Su): If the heroes destroy Elton, he restores himself in 2d4 days with a DC 16 level check (1d20+2), and returns to his old haunts. Slaying Valdeez dismisses the spirit for good.

Tactics: If the heroes flee, Elton laughs in victory. He pursues them for a bit, but only taunts them before flitting off to tell his son of his success. If the heroes return here, though, Elton is again waiting for them.



If the heroes damage Elton, he looks surprised, then lets loose with his corrupting gaze. He does not flee, seeing it as his fatherly duty to protect his son.

AREA 1-19: SPIRAL STAIRCASE (EL 3)

This spiral staircase winds upward. Only the flickering light of a few torches lights the twisting passage.

The spiral staircase is 5 feet wide. It extends up 40 feet, bypassing the second floor entirely and ending at a door to area 3-1. The door appears to be wood, but is actually wood paneling over iron. Its lock cost Elton a hefty pouch of gold.

Wood-Paneled Door: 3 in. thick; hardness 20; hp 90; burst DC 28; Open Lock DC 30.

Sayanna has the key to this door.

A DC 25 Spot check or DC 20 Search check allows a hero to notice pairs of holes drilled into the wall of the staircase at eye level. These peepholes allow the soldiers in area 1-20 to spy on the heroes, and similar holes are placed along the length of the staircase.

Bad Guys: Four soldiers are stationed in area 1-20. Area 1-20 has a staircase that winds around the outside of the main staircase and allows access to it through several secret doors along its length. When the heroes are about halfway up the staircase, the soldiers emerge — two above and two below, to catch them in a pincer attack.



MORRICK SWORDSMAN (4):

Init +1, Spd 30 ft.;
hp 4, AC 16,
touch 11, flat-footed 15;
✂ Atk/Full Atk +3 melee
(1d8+1/19-20, longsword).

See area 1-6 for complete statistics.

Tactics: The swordsmen behind the heroes (lower on the staircase) take full defensive actions unless they face a weak foe (like a wizard or sorcerer). Their job, primarily, is to prevent the heroes from escaping.

Note: Combat on the staircase may prove difficult to play on a grid. You may wish to use a straight, 5-foot-wide hallway for the staircase.

Characters can see (and attack creatures in) spaces adjacent to them easily. Creatures two spaces away have cover, and characters cannot see into spaces three or more spaces away.

AREA 1-20: SECRET AMBUSH TOWER

This room is bare and tall. A single table and several chairs stand on the floor. A steep staircase winds around the outside of the central column.

Four soldiers spend time in this room. They probably confront the heroes in area 1-19.

LEVEL 2

Heroes can access the tower's second level via the staircases leading to the balconies in area 1-6, or through the secret hatch in area 1-13b. The second level includes Valdeez and Sayanna's main living chambers, as well as a number of rooms the occupants have boarded up.

AREA 2-1: BALCONIES (EL —, 1, OR 3)

These balconies overlook area 1-6. They have fine wooden railings and are covered in thick red carpet. Odds are the heroes have already dispatched the archers stationed here, though if they haven't, four archers are posted in area 2-1a, and two in area 2-1b. See area 1-6 for their statistics and tactics.

AREA 2-2: GALLERY

This long, curved room seems to be created from three different rooms, with the intervening walls knocked down; bare stone floor between carpets and jagged, rough edges on the walls are evidence.

Several statues stand about — one depicts an armored warrior, another shows two axemen locked in combat, a third depicts a nude man and woman in an embrace, and a fourth shows a swordsman running his opponent through the stomach. Tapestries and the carpets depict great battles.

Numerous paintings are also evident, some hanging on the wall, others on easel-like stands throughout. Some paintings depict great and bloody battles, but most of them, all done in the same style, are full-body portraits of a beautiful, dark-haired woman. In many paintings she wears various lingerie ensembles, while in others she poses nude.

Hanging on the wall directly opposite the entrance is a green bed robe with rich gold brocade. A great bloodstain runs from the neck, covers the chest, and trails away near the waist. The robe looks a bit familiar.

Elton and Valdeez converted this room into a display area for their various hobbies. Since Valdeez slew his father, he has disposed of Elton's material and focused on his own interests: glorious, bloody battle, and Sayanna. (The heroes probably recognize the beautiful, naked woman as Sayanna, the king's missing wife.)

The robe on the wall was the robe Elton wore when Valdeez killed him. The heroes might recognize it, as it is the same garment the ghostly Elton still wears.

On a pedestal in a far corner is a sheaf of papers. The papers are various sketches of Sayanna, nude, done in charcoal. This is Valdeez's amateur work, but is passable.

Loot: The paintings here are gaudy for most people's taste, though plenty of nobles have an interest in pictures of beautiful naked women. The heroes can sell the contents of this room for 2,000 gp, though transporting the artwork might prove difficult.

AREA 2-3: ARCHON PREP CHAMBER

This room is bare but for a stool and empty shelving against the wall. A door in the southern wall has a window at eye height; light comes through this window, alternating between bright and dim.

This room is similar to area 1-7: its purpose was to contain all the items necessary to care for the creature in area 2-4. If the characters look through the window, read or paraphrase the following.

Dark runes cover the walls, ceiling, and floor of the cell beyond. It is empty save for a head-sized, floating ball of light. The light moves closer to the window and hovers, rotating slightly.

The door to the archon's cell is locked from this side with a deadbolt; the heroes can throw it easily.

Loot: A DC 15 Search check reveals a couple items Elton (who ransacked this room) missed: a clipboard and an unmarked flask of *oil of align weapon (evil)*, which the wizard kept on hand in case the archon got out of control.

AREA 2-4: ARCHON CELL (EL 2)

See area 2-3 for a description of this room. The runes on the walls prevent the archon from escaping.

Bad Guy: The wizard captured a lantern archon for study, and decades of imprisonment have driven the creature mad. It can speak with any creature that has a language, though it does little but babble. Its name is Ranafall, though it is unlikely to remember it.

RANAFALL: Init +4, Spd fly 60 ft.; ♥ hp 12, AC 15, touch 11, flat-footed 15; DR 10/evil and magic, immunity to electricity and petrification; ✕ Atk +3 ranged touch (1d6, light ray), Full Atk +3 ranged touch (1d6, light ray); aura of menace (20 ft., DC 12).

Ranafall, Crazy Lantern Archon: CR 2; Small outsider (archon, extraplanar, good, lawful); HD 1d8+8 (temporary), hp 12; Init +4; Spd fly 60 ft. (perfect); AC 15, touch 11, flat-footed 15; Base Atk +1; Grp -8; Atk +3 ranged touch (1d6, light ray), Full Atk +3 ranged touch (1d6, light ray); SA aura of menace (20 ft., DC 12), light ray, spell-like abilities; SQ damage reduction 10/evil and magic, darkvision 60 ft., immunity to electricity and petrification, magic circle against evil, teleport, tongues; AL CN; SV Fort +2 (+6 against poison), Ref +2, Will +2 (+3 against fear); Str 1, Dex 11, Con 10, Int 6, Wis 11, Cha 10.

Skills and Feats: Concentration +4, Diplomacy +4, Knowledge (the planes) +2, Listen +4, Sense Motive +4, Spot +4; Improved Initiative.

SA—Aura of Menace (Su): A righteous aura surrounds this archon. Any hostile creature within a 20-foot radius must make a DC 12 Will save to resist its effects. Those who fail take a -2 penalty on attacks, AC, and saves for 24 hours or until they successfully hit the archon that generated the aura. A creature that has resisted or broken the effect cannot be affected again by the same ar-



chon's aura for 24 hours. The archon can free people from the aura's effect if it wishes.

SA—Light Ray (Ex): A lantern archon's light rays have a range of 30 feet. This attack overcomes damage reduction of any type.

Spell-Like Abilities: At will—*aid*, *continual flame*, *detect evil*. Caster level 3rd.

SQ—Magic Circle Against Evil (Su): A *magic circle against evil* effect always surrounds the archon (caster level 2nd).

SQ—Teleport (Su): Archons can use *greater teleport* at will, as the spell (caster level 14th), except that the creature can transport only itself and up to 50 pounds of objects.

SQ—Tongues (Su): All archons can speak with any creature that has a language, as though using a *tongues* spell (caster level 14th). This ability is always active.

Tactics: The archon casts *aid* on itself as soon as it senses creatures nearby. (The benefits of this spell are included in its above statistics.)

The archon is crazed (and is chaotic neutral instead of lawful good), and if the heroes free it, it holds still for a moment, then blasts away with its light rays. If they flee (or it kills them all), it holds still for some time, thinking. It then shoots forward into area 2-3 and pauses again. From here, it has a 50% chance of teleporting elsewhere and a 50% chance of roaming the tower, zapping anything it encounters.

Though the creature is hostile, skillful roleplaying can convince the archon not to attack. (Such diplomacy is best used when a

door still stands between the heroes and the archon.) Heroes who show concern and understanding and who remind the creature of what it once was, and that evil beings have taken over the tower, have the best chance of success. Characters who bring word from Shazmozell (see area 2-12) gain a +4 bonus on Diplomacy checks. Especially skillful roleplaying and adroit diplomacy can even convince the archon to join the heroes on their adventure.

AREA 2-5: SPIRAL STAIRCASE

This area is inaccessible, as the spiral staircase skips this level.

AREA 2-6: TRAPPED ROOM (EL 2)

This room is empty, aside from the burned-out husk of a soldier lying on the ground. The corpse is blackened and charred and lies next to a door on the east wall. The soldier's hand is outstretched, as if he were reaching for the doorknob. The walls, ceiling, and floor are blackened as well.

After one of the soldiers fell victim to the trap in this room, Valdeez had it barricaded. A DC 15 Spot check or DC 10 Search check reveals tiny holes covering the walls, ceiling, and floor throughout the room.

Trap: Touching the door from the west without speaking the command word ("brew" in Celestial) causes flames to shoot from the holes in the walls, ceiling, and floor. The trap affects everyone in the room.

Flame Trap: CR 2; magic device; touch trigger; automatic reset; 2d6 fire damage to everyone in the room, DC 14 Reflex save half damage; Search DC 22, Disable Device DC 22.

AREA 2-7: ALCHEMY LAB (EL 4)

Tables, stools, desks and benches fill this long room. Every surface is covered with a variety of alchemical equipment: beakers, bottles, tubes, wires, crucibles, cauldrons, racks of ingredients, and the like. About half of these concoctions bubble away, emitting steam and strange, colored vapor, though they have no obvious heat source. The room is warm and humid, and the air thick with a purplish haze. From deep in the room comes the sound of bubbling, clinking, and the scrape of a chair against the floor.

A secret panel in the floor (Search DC 25) leads down to area 1-13b. About halfway through the room, glass litters the floor — though no stain exists.

Bad Guy: Over time, the magic brews aged, and the enchanted vapors in the air imbued them with further random magic. Some time ago, a rack of cooking alchemical concoctions rattled off the table and shattered on the floor. When the liquids combined, something happened, and the congealed mass rose up, possessed of coherence, intelligence, and will. It had become a diger, a transparent ooze with a gemlike eye in its center.

The diger, an especially strong specimen, has been here ever since. It hungers for living flesh.

DIGER: Init +0, Spd 5 ft., fly 30 ft. (poor); \heartsuit hp 23, AC 14, touch 9, flat-footed 14; camouflage (Spot DC 15), ooze traits; \times Atk/Full Atk +5 melee (1d4+4 plus 1d4 acid and paralysis, slam); Space 10 ft.; paralysis (DC 13).

Diger: CR 2; Large ooze; HD 2d10+12, hp 23; Init +0; Spd 5 ft., fly 30 ft. (poor), swim 40 ft.; AC 14, touch 9, flat-footed 14; Base Atk +1; Grp +9; Atk/Full Atk +5 melee (1d4+4 plus 1d4 acid and paralysis, slam); Space 10 ft.; SA acid, paralysis (DC 13); SQ blindsight 60 ft., camouflage (Spot DC 15), limited flight (8 rounds), ooze traits; AL N; SV Fort +2, Ref -3, Will -5; Str 19, Dex 10, Con 23, Int -, Wis 1, Cha 1.

Skills: Hide +0, Swim +12

SA—Acid (Ex): A diger secretes a digestive acid that dissolves only flesh. Any melee hit deals acid damage.

SA—Paralysis (Ex): Digers secrete an anesthetizing slime. Any target that touches a diger must make a DC 13 Fortitude save or be paralyzed for 1d6 rounds. The save DC is Constitution-based.

SQ—Camouflage (Ex): A DC 15 Spot check is required to recognize a motionless diger for what it really is.

SQ—Limited Flight (Ex): By releasing naturally occurring helium from its body, the diger is able to fly for a number of round equal to 1 + 1/2 its Constitution score. After that, it must land and cannot fly again until it has rested for a number of rounds equal to twice its Constitution score.

Tactics: The diger floats into the air when it detects the heroes, then hovers around to their rear (where a DC 10 Spot check might allow the heroes to notice a floating gem — its eye). It prefers to attack a lone, weak hero, though if none presents itself, it simply ambushes the party from above. It pursues fleeing

creatures. It attacks until reduced to 5 hit points, at which point it flees back into the mess.

Loot: Most of the alchemical concoctions here are in various stages of completion and so are not useful. A concerted search (Search DC 20), however, reveals several items of interest, all labeled: two flasks of acid, four flasks of alchemist's fire, a *potion of mage armor*, a *potion of jump*, a *potion of cure moderate wounds*, and two *potions of lesser restoration*.

AREA 2-8: SITTING ROOM (EL 2)

Trap: Assuming Sayanna is aware of the intruders (e.g., she saw the heroes kicking ass in area 1-6), she has activated a trap on the door leading into this room from area 2-1b.

Poison Needle Trap: CR 2; mechanical; touch trigger; manual reset; Atk +17 melee (1 plus poison, needle); poison (blue whinnis, DC 14 Fortitude save resists (poison only), 1 Con/unconsciousness); Search DC 22; Disable Device DC 17.

This room is a pleasant sitting chamber. A loveseat stands against the far wall, and a vase of roses is on a stand next to it.

AREA 2-9: BEDROOM

This bedroom is finely appointed. A four-poster bed dominates the room; its deep blue, silk sheets are rumpled from use. Chests, bureaus, vanity mirrors, wardrobes, and similar accoutrements indicate that two people live here; a few undergarments strewn about indicate that at least one is female (or enjoys female undergarments).

A large tapestry on one wall depicts a sword-wielding warrior with dead adversaries strewn about him.

A mirror is mounted on the ceiling above the bed, which has had its canopy removed.

This is Sayanna and Valdeez's bedchamber. A hatch at the back of a wardrobe (Search DC 25 to find) conceals the secret door.

Loot: The couple doesn't keep anything of particular value here, though various ornaments (fine hairbrushes, small statuettes) and clothing — especially some unique lingerie ensembles — could fetch up to 700 gp in total.

AREA 2-10: VALDEEZ'S STUDY

This comfortable room has thick carpets and a massive desk at the far end. Books stand in a bookcase, and neat paper stacks rest on the desk.

This room is Valdeez's study. He uses it primarily to research ways of getting the ternion to do his bidding.

Loot: Most of the papers are filled with ideas for using the ternion or with descriptions of experiments Valdeez or Elton have tried (such as imbuing water with its power; see "A Heroic Start," above, for more information). Prominently displayed is a sheaf of parchment with a sketch of the ternion and a few notes (Player Handout #2).

The books here are various extraplanar treatises. Most of them are common volumes, but the collection (20 books) is worth 250 gp. It weighs 100 pounds.

AREA 2-11: OBSERVATION GALLERY (EL 4)

The east wall of this long room is a giant window overlooking the tower's huge central room. Several comfortable chairs and a loveseat sit near the window, along with an end table. On the opposite wall is a door barricaded with wooden planks.



Several people stand in this room. The most striking is a woman, nearly naked. She is beautiful and lithe, with dark hair in a ponytail. She wears black lingerie and golden bracers, each set with a large red jewel. Flanking her are two soldiers with greatswords and bows. The woman looks pale and frightened, but determined.

The window in this room is normal (not magically-reinforced) glass.



Bad Guys: The heroes likely encounter Sayanna, Valdeez's accomplice and lover, here. She is the king's new wife and a princess of a neighboring nation, but Sayanna didn't *want* the marriage and *hates* this kingdom, and thus she threw herself into Valdeez's plan to overthrow it.

Sayanna discovered a set of magic bracers that allow her to throw fire. She is unaware that they have charges.

Sayanna is a passionate woman, in all things. She loves Valdeez fiercely, and she enjoys walking around in her underwear. (The soldiers enjoy it, too.)

SAYANNA: Init +3, Spd 40 ft.;  hp 20, AC 16, touch 16, flat-footed 13; evasion;  Atk +4 melee (1d8+2, unarmed strike) or +5 ranged touch (1d6+1, flame), Full Atk +2 melee (1d8+2, 2 unarmed strikes) or +5 ranged touch (1d6+1, flame); Combat Reflexes (+3 attacks), Improved Bull Rush, Improved Grapple, Power Attack.



BODYGUARD, (2): Init +0, Spd 20 ft.;  hp 8, AC 15, touch 10, flat-footed 15;  Atk/Full Atk +3 melee (2d6+1/19-20, greatsword) or +1 ranged (1d8/x3, longbow).

Sayanna, human female Mnk3: CR 3; Medium humanoid (human); HD 3d8+3, hp 20; Init +3; Spd 40 ft.; AC 16, touch 16, flat-footed 13; Base Atk +2; Grp +8; Atk +4 melee (1d8+2, unarmed strike) or +5 ranged touch (1d6+1, flame), Full Atk +2 melee (1d8+2, 2 unarmed strikes) or +5 ranged touch (1d6+1, flame); SQ evasion; AL LE; SV Fort +4, Ref +6, Will +6 (+8 against enchantment); Str 15, Dex 16, Con 12, Int 10, Wis 16, Cha 14.

Skills and Feats: Bluff +5, Diplomacy +8, Move Silently +5, Sense Motive +9, Spot +9, Tumble +9; Combat Reflexes, Improved Bull Rush, Improved Grapple, Improved Natural Attack (unarmed strike), Power Attack.

Possessions: *Bracers of flame* with 27 charges (see Appendix 1), key to the third level.

Bodyguard, human male War1: CR 1/2; Medium humanoid (human); HD 1d8+4, hp 8; Init +0; Spd 20 ft. (chainmail — base

30 ft.); AC 15, touch 10, flat-footed 15; Base Atk +1; Grp +2; Atk/Full Atk +3 melee (2d6+1/19-20, greatsword) or +1 ranged (1d8/x3, longbow); AL LE; SV Fort +3, Ref +0, Will +0; Str 13, Dex 11, Con 12, Int 9, Wis 10, Cha 8.

Skills and Feats: Listen +4, Spot +4; Toughness, Weapon Focus (greatsword).

Possessions: Greatsword, longbow with 20 arrows, chainmail.

Tactics: The curve of the window probably allows Sayanna to see the heroes ascend to area 2-1b, and when they open the door to area 2-8, she is waiting for them. She stands at the far end of the room, flame in hand. Her bodyguards lean their swords against the wall (so they can grab them easily) and nock and draw their bows. They all let fire when the heroes open the door.

After the initial volley (which Sayanna hopes is surprising), she is willing to talk to the heroes. "You people are ruining everything!" she says. She does not betray Valdeez or reveal his plans, though she may feed the heroes misinformation (with Bluff checks). She also says that if the heroes simply let her and her men go, she won't bother them again. (She's lying — she intends to re-enter the tower to help Valdeez.)

She warns the heroes not to get any closer during this exchange, and she and her men look tense (they ready actions to strike heroes that come close). Talks probably break down before long, and the fight begins. Unless the heroes use a lot of ranged weapons and spells, the bodyguards (5 feet in front and to either side of Sayanna) ready actions to strike when the heroes close, while Sayanna hurls flames.

Once the heroes close, Sayanna attempts to get into position to bull rush one of them into the window. If she succeeds, the glass (and Sayanna's victim) takes 1d6 points of damage; it has hardness 1 and 1 hit point. If it shatters, Sayanna wraps her arms around the hero and the two plunge 20 feet to the floor below. Sayanna uses the hero to cushion her fall, so she takes only 1d6 points of damage (and she negates this if she makes a DC 15 Tumble check). The hero takes 2d6 points of damage (and can reduce this damage to 1d6 with a DC 15 Tumble check). Both characters also take 1d4 points of damage from smashing through the glass.

Once on the floor, Sayanna knows she's better one-on-one and attempts to batter the hero to death. (She might instead beat him into unconsciousness and use him as a bargaining chip.) If she kills him and escapes, she charges to area 1-19 and takes the staircase to join her lover on the roof, locking the door behind her.

If Sayanna is reduced to 5 hit points and at least one of her bodyguards has fallen, she makes a bid for her life, using all the talents at her disposal. She bluffs and seduces her way into the heroes' hearts. If they're planning to kill her, she might try to flee by smashing through the window and running for the exit. She might also surrender, offering her services if the heroes let her live. In this case, she wrestles with her conscience, helping the heroes in whatever limited way she thinks she can get away with, then finally realizes she can't betray Valdeez, even at the cost of her life. When the heroes confront Valdeez, she turns on them.

Loot: An iron key is attached to the inside of Sayanna's right bracer. It opens the door at the top of the spiral staircase (area 1-20), allowing the heroes access to the third floor.

AREA 2-12: WIZARD EXTRA STUDY

This dusty room is a study. A huge desk dominates one wall, and bookshelves and several small tables clutter the chamber. A variety of objects sit on every flat surface: books, parchment, scrolls, skulls, beakers, bottles, jars, candles. A stuffed raven is perched on a wooden stick.



Heroes who make a DC 10 Listen check hear a small, rhythmic breathing.

NPC: Shazmozell the Ferocious, an air mephit, lives here. Shazmozell (or “Shaz,” as his friends call him) was once the wizard’s familiar, but has been sleeping beneath a pile of parchment for decades. Heroes can discover him with a DC 15 Search check (DC 10 if they hear him). He wakes only with concerted effort, in which case he blinks, stretches, yawns, opens his eyes, then opens them wide. “You’re not my master!” he squeaks.

His alarm is short-lived. Shaz is laid-back; not much worries him. He willingly converses with the heroes, jaw-cracking yawns occasionally interrupting his speeches. He wonders how long he’s been asleep and why his master didn’t take him wherever he was going (“but ah well, life goes on”). Shaz can relate that the wizard was interested in bizarre creatures and extreme climates and his name was Dreyfus Sunsong. Any other information related to the wizard is not important to this adventure; you can flesh out the details as you like, or Shaz may simply not remember them.

Shaz also remembers the archon Ranafall; the two got along fairly well, despite the fact that the archon was a prisoner. Shaz asks the heroes to say hi to the archon for him, should they encounter it.

After chatting with the heroes for as long as they like, Shaz stretches again and zips off into the night. Alternatively, the heroes might ask him to join them on their adventure. Shaz has little interest in combat and doesn’t care that other people have taken over his tower (“my master certainly wasn’t using it”), but the heroes might convince him to tag along just to see what happens. In this case, Shaz doesn’t fight except to defend himself.

SHAZ: Init +7, Spd 30 ft., fly 60 ft.;  hp 13, AC 17, touch 14, flat-footed 14; DR 5/magic, fast healing 2;  Atk +4 melee (1d3, claw), Full Atk +4 melee (1d3, 2 claws); breath weapon (1d8, DC 12), spell-like abilities.

Shazmozell the Ferocious, air mephit: CR 3; Small outsider (air, extraplanar); HD 3d8, hp 13; Init +7; Spd 30 ft., fly 60 ft. (perfect); AC 17, touch 14, flat-footed 14; Base Atk +3; Grp -1; Atk +4 melee (1d3, claw), Full Atk +4 melee (1d3, 2 claws); SA breath weapon (1d8, DC 12), spell-like abilities, summon mephit; SQ damage reduction 5/magic, darkvision 60 ft., fast healing 2; AL N; SV Fort +3, Ref +6, Will +3; Str 10, Dex 17, Con 10, Int 6, Wis 11, Cha 15.

Skills and Feats: Bluff +8, Escape Artist +9, Hide +13, Diplomacy +4, Disguise +2, Intimidate +4, Listen +6, Move Silently +9, Spot +6, Use Rope +3; Dodge, Improved Initiative.

SA—Breath Weapon (Su): 15-foot cone of dust and grit, damage 1d8, Reflex DC 12 half.

Spell-Like Abilities: Once per hour Shaz can surround himself with vapor, duplicating the effect of a *blur* spell (caster level 3rd). Once per day he can use *gust of wind* (DC 14, caster level 6th).

SA—Summon Mephit (Su): Once per day, Shaz can attempt to summon another air mephit, much as though casting a *summon monster* spell, but with only a 25% chance of success. A mephit that has just been summoned cannot use its own summon ability for 1 hour. This ability is the equivalent of a 2nd-level spell.

Fast Healing (Su): Shaz heals only if exposed to moving air, be it a breeze, a draft, a spell effect, or even the mephit fanning himself.

Loot: The wizard long ago took everything of value from this room.

AREA 2-13: WORKSHOP

This room appears to be a workshop. Tall desks line the walls, and small tools — hammers, saws, picks — hang on racks or lie on the desks. One desk bears many scattered parchments, scroll cases, and jars of quills.

Loot: A few scrolls are still useful, though a couple are cursed. A DC 15 Search check turns up the following:

- ✖ A cursed scroll that appears to be a scroll of *mage armor*. When someone reads it, he must make a DC 16 Fortitude save or turn into a toad for 1 hour.
- ✖ A cursed scroll that appears to be a *scroll of lightning bolt*, but, when read, causes some random effect like a *rod of wonder*.
- ✖ Two three-foot-long scrolls each containing eight arcane spells: *acid splash*, *dancing lights*, *daze*, *detect magic*, *disrupt undead*, *ghost sound*, *mage hand*, and *resistance*. They are on black vellum with red lettering.
- ✖ One scroll containing the arcane spells *invisibility* and *summon monster II*.

AREA 2-14: MAGICAL STORAGE

The wizard used these six cells for magical storage — though over time he stored a bunch of mundane equipment in them as well. Each has a sturdy iron door.

Iron Door: 2 in. thick; hardness 10; hp 60; burst DC 28; Open Lock DC 25.

The key is in area 3-5.

Loot: Each cell contains a great deal of junk, all of it dust-covered, and most of it broken. (Cracked jars, broken pottery, chairs missing legs, loose shelving, stuffed animals in various states of decay, and the like.) However, a few useful items lurk among the detritus.

- ✖ *Area 2-14a:* Two jars, one containing *elixir of love* and the other a *potion of cure light wounds* (Search DC 25).
- ✖ *Area 2-14b:* One table in this room appears to be in perfect condition despite its age; on top of it is a stone jar containing *unguent of timelessness* (Search DC 15).
- ✖ *Area 2-14c:* A *wand of detect magic* (43 charges; Search DC 20) and a cracked eyeglass lens functions as a *pearl of power* (1st level; Search DC 25).
- ✖ *Area 2-14d:* A pouch contains a collection of turquoise stones worth 200 gp (Search DC 20).

▫ *Area 2-14e*: A labeled *potion of enlarge person* and a flat, gold carving of a dragon that can be used as a +1 *shuriken* (it's worth 100 gp) (Search DC 20).

▫ *Area 2-14f*: Nothing.

In addition, these rooms are excellent places to secret anything else you'd like the heroes to discover, such as hooks to another adventure or hints to something sinister occurring in your world. You might also drop a hint as to what happened to the old wizard.

LEVEL 3

The spiral staircase on level 1 is the only way to reach the third floor. Aside from a cleared path leading to the roof, the third floor is given over entirely to the old wizard's pursuits.

AREA 3-1: SPIRAL STAIRCASE

The spiral staircase leads up from area 1-18. (Areas 1-19 and 2-5 also denote the spiral staircase, on levels 1 and 2.)

AREA 3-2: CHAMBER OF THE GUARDIAN (EL 2)

At the end of this room, a narrow hallway leads away to the east. Near the hallway is a great skeleton of an owlbear. It wears cast-off bits of armor. The skull turns in your direction.

The hallway leads to a wooden ladder that rises to the roof. It is trapped.

Trap: Stepping on the ladder's second rung pulls a rope that rings a bell on a wooden beam near the ternion. It alerts Valdeez to the presence of intruders.

Alarm Trap: CR –; mechanical; touch trigger; automatic reset; alarm; Search DC 19, Disable Device DC 15.

Bad Guy: With a command word looted from the wizard's belongings, Valdeez took control of this owlbear skeleton. He now uses it as a guardian. The skeleton attacks anyone it hasn't been specifically told not to attack.

OWLBEAR SKELETON: Init +6, Spd 30 ft.; \blacktriangledown hp 32, AC 16, touch 11, flat-footed 14; DR 5/bludgeoning, immunity to cold, undead traits; \times Atk +6 melee (1d6+5, claw), Full Atk +6 melee (1d6+5, 2 claws) and +1 melee (1d8+2, bite); Space 10 ft.

Owlbear Skeleton: CR 2; Large undead; HD 5d12, hp 32; Init +6; Spd 30 ft.; AC 16, touch 11, flat-footed 14; Base Atk +2; Grp +11; Atk +6 melee (1d6+5, claw), Full Atk +6 melee (1d6+5, 2 claws) and +1 melee (1d8+2, bite); Space/Reach 10 ft./5 ft.; SQ damage reduction 5/bludgeoning, darkvision 60 ft., immunity to cold, undead traits; AL NE; SV Fort +1, Ref +3, Will +4; Str 21, Dex 14, Con –, Int –, Wis 10, Cha 1.

Feat: Improved Initiative.

Possessions: Patchwork armor (treat as studded leather).

Tactics: Upon sighting intruders, the skeleton's first act is to yank on the rope near it (with its beak), which rings a bell in area



4-1, alerting Valdeez to the presence of enemies. The skeleton then attacks mindlessly. It does not pursue heroes who flee the chamber, though it closes the door.

AREA 3-3: WIZARD STUDY (EL 2)

The door to this room is trapped.

Trap: A character who touches the door without speaking the password ("Rest," in Celestial) causes a telekinetic force to slam the offending party against the door three times.

Telekinetic Trap: CR 2; magic device; touch trigger; automatic reset (after 1 minute); 3d6 nonlethal damage (1d6 per slam); Search DC 25, Disable Device DC 25.

This large, oddly shaped room is clearly a study, though all the objects one would expect to find — books and parchment, for example — are missing. Two desks stand against the walls, a table stands in the middle of the room, and a single wooden, wheeled chair rests in front of one desk. Empty bookshelves line the walls. The room seems empty and sad.

The door to the south is bereft of handle or keyhole. Eight chunks of metal are pounded into the doorframe surrounding it. The chunks look like unrefined ore.

The door to the south is nearly impossible to open by mundane means. Opening it requires casting a spell from each of the eight schools of magic within 5 feet of the door. Every time such a spell is cast, one of the metal chunks rotates. When spells from every school are cast, the metal chunks and the door fall forward, hitting the ground at the same time. They remain this way for 2 hours, after which the mechanism resets.

Magic Door: 2 in. thick; hardness 30; hp 200; burst DC 45.

The door radiates faint magic from every school.

Note that the scrolls from area 2-13 are useful for opening the door.

Loot: A DC 15 Search check reveals a scrap of parchment in one of the desk drawers (Player Handout #3).

AREA 3-4: WIZARD'S BEDCHAMBER

This irregularly-shaped bedchamber is covered with dust at least an inch thick. It coats the carpeted floor, the wardrobe, and the marble basin on the nightstand. It also coats the bed — and the inert humanoid form lying on the bed.

The form lying on the bed is a *clone* the wizard made of himself. It appears to be a middle-aged human man, with a stern face and black hair turning gray at the temples, clad in purple robes with black sleeves. A permanent *gentle repose* spell keeps the flesh from decaying. Identifying the body as a clone is not easy, as it appears as if a man laid down on the bed, crossed his arms over his chest, and died. The body bears no signs of death, however. A DC 20 Knowledge (arcana) check might make a hero think of *clone* — as well as the fact that, since the clone remains, the wizard yet lives somewhere (or died of natural causes).

Loot: The clone clutches a glass wand in its hand. It is a *wand of ray of frost* (50 charges).

Also in this room, beneath the washbasin (Search DC 15) is a parchment with a clue about the statue in area 3-8 (Player Handout #4).

AREA 3-5: JUNK ROOM (EL 3)

This room is stacked full of dust-covered junk: old chairs, drop-cloth-covered furniture, and miscellaneous knick-knacks. The air tingles.

Bad Guy: Once, the wizard stored some items with minor enchantments in this room. Over the decades, the ambient magic has animated some of the small objects, and they now act in concert as an animated object swarm. The swarm consists of a variety of Tiny objects: quills, pens, dice, figurines, a shoe, a chunk of cloth, pieces of wood, a steel necklace, and the like.

SWARM: Init +2, Spd 40 ft.; hp 33, AC 14, touch 14, flat-footed 12; construct traits, half damage from slashing and piercing, hardness 2, swarm traits; Atk/Full Atk swarm (2d6); Space/Reach 10 ft./0 ft.; distraction (DC 13).

Tiny Animated Object Swarm: CR 3; Tiny construct (swarm); HD 6d10, hp 33; Init +2; Spd 40 ft.; AC 14, touch 14, flat-footed 12; Base Atk +4; Grp -; Atk/Full Atk swarm (2d6); Space/Reach 10 ft./0 ft.; SA distraction (DC 13); SQ construct traits, darkvision 60 ft., half damage from slashing and piercing, hardness 2, low-light vision, swarm traits; AL N; SV Fort +2, Ref +4, Will -3; Str 8, Dex 14, Con -, Int -, Wis 1, Cha 1.

Skills: Hide +10, Move Silently +2.

See Appendix 2: New Monsters for information on the tiny object swarm's special attacks and qualities.

Tactics: The objects swarm out from under the junk when the heroes begin to search the room, though a Listen and/or Spot check (opposed by the swarm's Move Silently and Hide checks) allows the heroes to recognize the danger. The swarm attacks mindlessly and does not pursue heroes who leave the room.

Loot: Buried in the junk is a key ring (Search DC 20) with six keys. These keys open the doors in area 2-14.

AREA 3-6: LIBRARY

Bookcases line the walls of this musty room. It looks ransacked: few books remain in the bookcases, though many lie open and discarded on the floor. A few scrolls, loose pages, and scraps of parchments drift in the sudden breeze from the open door.

Loot: The wizard took everything of real value from his library, though a couple volumes remain that may be worth something to collectors. Finding them is an effort, though, requiring a DC 20 Search check and DC 20 Appraise checks. The books are the remarkably complete *Anatomy of a Crawler*, though sadly many of the pages are missing. (It's still worth 100 gp.) The second is the ten-pound *Rise of Kingdoms*, which can fetch up to 200 gp.

AREA 3-7: BONES

This room is bare save for a skeleton, which hangs from the ceiling on wires. The skeleton appears to be a snake about 7 feet long, including its dragonlike skull. A single large, clawed hand emerges from its neck.

The wizard collected this specimen with some effort. Heroes who make DC 20 Knowledge (the planes) checks recognize the skeleton as that of a ravid. It hangs at about head height.

Loot: The complete skeleton is worth 1,000 gp, though transporting the bones out is difficult, as they are many and fragile. Hidden in the creature's brain cavity (Search DC 20) is a *disk of healing* (see Appendix 1). On the obverse is a command word in Common: "Sweet."

AREA 3-8: GRAND GALLERY (EL 2)

The door opens into an enormous room. It is dark, but it appears to be a display area for various pieces of art. Several abstract statues stand about. Portraits and tapestries hang on the walls, and pedestals hold statuettes, orbs on cushions, and similar paraphernalia.

The walls between this room and areas 3-9 and 3-10 are actually enormous picture windows (of magically-reinforced glass), allowing heroes to see into those areas. (See below for descriptions.) A wooden ladder resting against the wall to area 3-9 allows access to a 5-foot-square hatch in the glass, above the waterline.

Trap: In the middle of the chamber is a fearsome statue of a muscled, angular humanoid. Its cylindrical head has four faces arranged around it, each with its own set of eyes, ears, a nose, and a mouth set in a different expression. A DC 20 Spot check (each round) allows heroes to notice a small twinkle in the statue's eyes.

The statue has an ability similar to a gaze attack that activates every other round. The gaze deals 1 point of nonlethal damage to anyone within 60 feet of the statue. Creatures who take at least 1 point of damage in this way are fatigued until all the nonlethal damage heals.

The statue's effects are subtle, and the best way to handle them is to avoid telling the players that their characters are taking nonlethal damage. After a couple rounds have passed, you might say, "You guys are feeling tired and woozy in this chamber." After a couple more rounds, report that the feeling has increased, and reveal that they've actually taken 4 points (or however many) of nonlethal damage already and are fatigued.

Simply throwing a cloth over the statue's head renders its gaze ineffective. It radiates faint necromancy magic.

Statue Trap: CR 2; magic device; location trigger; automatic reset; 1 point nonlethal damage; multiple targets (all targets within a 30-foot radius); Search DC 20, Disable Device DC 5; hardness 8, hit points 50.

Loot: Most of the items here aren't worth anything, but had sentimental value of some kind. Heroes who peruse the room find the following.

- ✘ An abstract steel statue that seems to depict a creature made of ocean waves.
- ✘ An abstract statue of rings and geometrical shapes.
- ✘ A fearsome statue of a muscled, angular humanoid. Its cylindrical head has four faces arranged around it, each with its own set of eyes, ears, a nose, and a mouth set in a different expression. (This is the trapped statue.) A DC 20 Search check reveals that a secret recess exists under the statue, but not how to open it.
- ✘ A steel orb on a pedestal.
- ✘ A glass orb on a pedestal.
- ✘ A figurine of a grinning head on a pedestal. It's worth 10 gp.
- ✘ An 8-foot-tall stone statue of an armored, golemlike creature. It looks a bit like a shield guardian, and dark runes are carved all over its body. (More on this piece under "Statue," below.) Note that this statue is not the same one that contains the trap or the hidden treasure; it's a different statue.
- ✘ A tapestry depicting a great hero from your campaign world.
- ✘ Hanging on the wall, a spiked chain that a chain devil once wielded.
- ✘ A dragon horn on a pedestal.

- ✘ A tapestry showing a great symbol of a religion in your campaign world.
- ✘ A half-dozen portraits of men and women arranged along the wall. Below each portrait are the dates of the character's birth and death. (Feel free to adjust these based on your world; the numbers below assume that the current year is 1,000.) All share a family resemblance. From right to left, they are:

- ✘ Adreena Sunsong, a beautiful young woman in a wedding dress. 850-875.
- ✘ Migran Sunsong, an old, severe man in a blue fez. 378-459.
- ✘ Ronni Malbak, a middle-aged woman with crossed arms. 220-289.
- ✘ Dreyfus Sunsong, a middle-aged man with a stern face and black hair turning to gray at the temples, wearing purple. He is a match for the clone in area 3-4. 922- . (The death date is blank.)
- ✘ Grenadin Sunsong, a young man obviously posing for the portrait. 678-735.
- ✘ Shannah Sunsong, an ugly girl of about 10 years. 658-669.

The portraits comprise a puzzle. If the heroes rearrange them so that they are in chronological order (Ronni, Migran, Shannah, Grenadin, Adreena, Dreyfus), the multi-faced statue in the center of the room swivels with a loud grating. Beneath it is a small recess that contains a *handy haversack* with a *potion of aid* and a *necklace of fireballs (type I)*.

Statue: The golemlike statue (not the trapped statue) is actually a remarkable treasure. If a hero stands behind it and presses her hands against its back and speaks the command phrase ("arm me," in Elven), she passes *into* the statue. Such a character is armored with the statue and controls it just as she would her body. The statue replaces the hero's armor, but anything she holds in her hands is now held in the statue's hands. The statue provides a +2 enhancement bonus to Strength, has an armor bonus of +6 (armor check penalty -3) and reduces the hero's max speed as if she were wearing medium armor. The statue also has damage reduction 1/adamantine and allows the wearer to make two slam attacks each round; each slam deals 1d8 damage plus the wearer's Strength bonus. The statue adds 50 pounds to the wearer's weight.

The statue also absorbs damage. When the wearer takes damage, the damage instead applies to the statue. The statue absorbs 50 points of damage, then falls to pieces, leaving the wearer standing amid its rubble.

Once a hero enters the statue, she cannot leave by any means short of *limited wish*. Fortunately, sleeping upright in the statue is surprisingly comfortable.

AREA 3-9: AQUARIUM (EL 4)

Heroes looking into this area from area 3-8 see the following.

Beyond the glass is a dark, water-filled tank. Your reflection stares back at you. A couple tiny white fish flit by, then something larger, and further back — but it is gone before you can identify it.

A ladder outside the tank allows access to a hatch above the waterline. Heroes can enter the tank if they like, but it's not a good idea. The water is dark and thick with particles. The tank is full of fish and a couple octopi, all magically kept alive and prevented from eating each other. The tank radiates strong transmutation magic.

Bad Guys: Several sharks also live here, and the magic doesn't prevent them from attacking the heroes — which they do, ravenous to feel real food between their teeth.

LARGE SHARK: Init +6, Spd swim 60 ft.; ♣ hp 38, AC 15, touch 11, flat-footed 13; ✂ Atk/Full Atk +7 melee (1d8+4, bite); Space 10 ft..

MEDIUM SHARK (2): Init +2, Spd swim 60 ft.; ♣ hp 16, AC 15, touch 12, flat-footed 13; ✂ Atk/Full Atk +4 melee (1d6+1, bite).

Large Shark: CR 2; Large animal; HD 7d8+7, hp 38; Init +6; Spd swim 60 ft.; AC 15, touch 11, flat-footed 13; Base Atk +5; Grp +12; Atk/Full Atk +7 melee (1d8+4, bite); Space 10 ft.; SQ blindsense 30 ft., keen scent; AL N; SV Fort +8, Ref +7, Will +3; Str 17, Dex 15, Con 13, Int 1, Wis 12, Cha 2.

Skills and Feats: Listen +8, Spot +7, Swim +11; Alertness, Great Fortitude, Improved Initiative.

SQ—Keen Scent (Ex): A shark can notice creatures by scent in a 180-foot radius and detect blood in the water at ranges of up to a mile.

Medium Shark: CR 1; Medium animal; HD 3d8+3, hp 16; Init +2; Spd swim 60 ft.; AC 15, touch 12, flat-footed 13; Base Atk +2; Grp +3; Atk/Full Atk +4 melee (1d6+1, bite); SQ blindsense 30 ft., keen scent; AL N; SV Fort +4, Ref +5, Will +2; Str 13, Dex 15, Con 13, Int 1, Wis 12, Cha 2.

Skills and Feats: Listen +6, Spot +6, Swim +9; Alertness, Weapon Finesse.

SQ—Keen Scent (Ex): A shark can notice creatures by scent in a 180-foot radius and detect blood in the water at ranges of up to a mile.

Loot: In the grime at the bottom of the tank (Search DC 25 to find) is an onyx-and-gold vial (worth 100 gp) with a *potion of water breathing*.

XP Award: If the heroes think of another way to sate the sharks' appetite (with the pellets from area 1-7), the sharks don't bother them. Award them XP as if they defeated the sharks in combat.

AREA 3-10: DEAD ZOO

Lying on the floor of this room is a giant gorilla. Its fur is white, though, and it has four arms ending in clawed hands. Its eyes stare vacantly ahead, and its tongue lolls from its mouth. Dried dung is scattered around the floor.

The wizard once kept a girallon captive here, but the magic sustaining it failed and it died of starvation. The magic preserves the corpse, however.

Loot: The girallon has a *brooch of shielding* in its stomach. (It swallowed the brooch after killing an adventurer in its native habitat, and the brooch, made of pewter, is one of the few things the creature couldn't digest.) Finding it requires cutting open the girallon's stomach and a DC 15 Search check. Note that *detect magic* reveals the item's magic aura within the girallon.

AREA 3-11: ARBORETUM (EL VARIES)

You walk into a jungle at night. The air is warm and humid. Great trees grow all about. The air is heavy with the fragrance of night flowers. Insects chirp and buzz within, and you can hear the sounds of birds — parrots — squawking. A cloud of tiny, biting insects greets you as you enter. The underbrush is thick and green and tangled, but a clear path begins a few feet from the entrance and disappears into the shadows.

This area is the wizard's arboretum — a little portion of jungle kept magically alive. The entire west wall is transparent (though only from the inside), allowing in sunlight during the day. Magic allows this light to diffuse throughout, and the trees to bask and thrive. The occasional flash of lightning illuminates the forest.

The 5-foot-wide path winds through the jungle to areas 3-11a through 3-11d, described below. Characters who stray from the path enter the jungle. Movement is difficult (each square counts as 2 for movement purposes), and what the heroes find in the jungle is up to you. It might be empty aside from the occasional harmless critters, or dangerous beasts — panthers and snakes and such — might dwell within.

The entire area radiates strong transmutation magic.

AREA 3-11A: ARCHER BUSH (EL 2)

Bad Guys: In the years since the wizard wandered this path, one of his (especially agile) archer bushes migrated close to the path.

ARCHER BUSH: Init +0, Spd 10 ft.; ♣ hp 15, AC 14, touch 11, flat-footed 14; plant traits; ✂ Atk/Full Atk +3 ranged (1d8, thorns); thorns.

Archer Bush: CR 2; Small plant; HD 2d8+6, hp 15; Init +0; Spd 10 ft.; AC 14, touch 11, flat-footed 14; Base Atk +1; Grp -3; Atk/Full Atk +3 ranged (1d8, thorns); SA thorns; SQ plant traits, tremorsense 60 ft.; AL N; SV Fort +6, Ref +0, Will +0; Str 11, Dex 10, Con 16, Int 2, Wis 11, Cha 9.

Skills and Feats: Hide +7, Move Silently +2; Weapon Focus (thorns).

SA—Thorns (Ex): An archer bush can loose a cluster of needle-sharp thorns at an foe within 20 feet. An opponent hit by the thorns takes a -1 circumstance penalty on attacks, saves, and skill checks until all the thorns are removed (a full-round action). This penalty stacks with itself.

Tactics: The archer bush flings thorns from the underbrush when the heroes come within range. It concentrates on the first target it senses.

AREA 3-11B: BLOODTHIRSTY FLOCK (EL 2)

A ruby-throated hummingbird darts out of the trees, flits to a great bush on which bloom numerous pink flowers, and drinks. Another hummingbird also emerges, hesitates, then moves toward you. It hovers a few feet away, observing, then zips back. You can see more movement among the trees and on the pink-flowered bush — many more hummingbirds.

Bad Guys: The hummingbirds are cute, but deadly. Like mosquitoes, they can drink nectar to fuel their bodies, but blood is more effective. As the heroes close, more hummingbirds appear around them, observing. Then one darts in and stabs a hero with its beak, drinking blood.



VAMPIRE HUMMINGBIRD (8): Init +5, Spd fly 20 ft.; hp 3, AC 19, touch 19, flat-footed 14; \times Atk/Full Atk +10 melee (attach, touch); Space/Reach 1 ft./0 ft.; attach, blood drain.

Vampire Hummingbird: CR 1/4; Diminutive magical beast; HD 1/2d10, hp 3; Init +5; Spd fly 20 ft. (good); AC 19, touch 19, flat-footed 14; Base Atk +1; Grp -16; Atk/Full Atk +10 melee (attach, touch); Space/Reach 1 ft./0 ft.; SA attach, blood drain; SQ darkvision 60 ft., low-light vision; AL N; SV Fort +2, Ref +7, Will +1; Str 1, Dex 20, Con 10, Int 1, Wis 12, Cha 6.

See Appendix 2: New Monsters for information on the vampire hummingbird's special attacks and qualities.

AREA 3-11C: MAGIC BANANAS

Loot: A DC 10 Spot check (or DC 0 Search check) here reveals a banana tree with a cluster of bananas. Each banana seems to have a slight luminosity. Peeling a banana reveals that the fruit inside glows with a pearly light. The bananas radiate faint conjuration (healing) and transmutation magic.

Eating a banana restores one used spell or spell slot of 0 or 1st level. (If a character eats two bananas, he can choose to instead recover one 2nd-level spell slot.) Each banana also restores 1 point of ability damage and 1d4 hit points.

Ten bananas hang from the tree. After being picked, they remain potent for 5 hours.

AREA 3-11D: LIGHTNING-STRUCK GROVE

A great window comes into view. In fact, the entire west wall is transparent, allowing you to look out into the rain-spattered night. Raindrops hit the wall, which is perhaps a foot thick, and run down. A few lights are visible in the city below. Lightning flickers, casting the forestscape into harsh relief.

The path ends near the window at a grove of dead trees, perhaps a dozen. Each looks to have been hit by lightning: They are blackened, and most are missing their branches. They are arranged in a rough ring, in the center of which is a stump that has been polished and carved into a seat.

Loot: The trees are arranged roughly like the numbers on the face of a clock. The tree at 4:00 holds a secret: a scrap of paper jammed into a knothole. The paper reads, "Statue password: Delestiel'a," which means "Arm me" in Elven. This is the password needed to enter and use the magic statue in area 3-8.

If the heroes search the area, they need a DC 30 Search check to discover this clue. If they search the 4:00 tree specifically (which they might do if they found the hint in area 3-4), the Search DC is 20.

AREA 4-1: FINAL CONFRONTATION (EL 4)

You emerge onto the northern half of the tower's roof. The southern half is 5 feet higher, and a staircase in the center leads up to it. Short crenellations and a three-foot-high wall ring the roof. A few torches spaced around the walls do little to dispel the rainy night.

A giant glass dome, perhaps 30 feet high at its apex, encloses the roof. Rain pours from the sky, drumming on the glass. Lightning strobe-flashes, and thunder rolls, causing the glass to shudder.

At the far end of the roof, on the upper level, is a column of yellow light perhaps 10 feet wide and 20 feet high. Within the column is a silver form. It twists and changes from humanoid to liquid-wisp and back again. The form shines with an intense, argent light, illuminating the rooftop in something akin to moonlight. The entity presses desperately against the edge of the light column, trapped.

People are here, too. Archers stand at the edge of the upper level, knocked arrows aimed below. At the top of the staircase, flanked by two swordsmen, is a man. He wears a black breastplate with gold highlights, and his arms are bare and massive. His head is shaven, and a black goatee encircles a frowning mouth. A blue tattoo of some strange design covers the left half of his scalp and face and extends down to entwine his arm. He holds two massive axes.

The bald man was speaking to one of his men, but he turns his head toward you, and you notice something strange. Time seems to move in slow motion — no, it doesn't *seem* to, it *does*. You glance to the side, and the raindrops beyond the dome seem frozen in the air. You feel powerful — that, though time slows for some, it doesn't *for you*; that you could use this moment to charge forward while everyone else simply looks on.

Then time resumes its normal pace, and the man looks down at you, silhouetted against the trapped being's silver light. "I wish you hadn't come," he says.

The heroes might surprise Valdeez and his men here. The odds of doing so are slim (in all likelihood a soldier, Sayanna, or the owlbear skeleton alerted Valdeez to intruders, or the heroes tripped the alarm in area 3-2), but if the heroes get the drop on him, he is instead near the ternion, conducting experiments, while his men keep watch.

Bad Guys: Valdeez is willing to talk to the heroes a bit, explaining his motivations in hope that they will understand. He might even offer them places in his new kingdom. Once he sees that talk is fruitless, he smiles with no humor and says, "Well, you will give me a chance to test the ternion's might." With that, the fight is on.

The bad guys' likely starting positions are marked on the map.

TERNION TIME

Though ternions are mysterious extraplanar creatures, most scholars know that they can mystically slow time for certain individuals nearby. This effect is called “ternion time,” and it is similar — pretty much the same — as bullet time effects you see in movies. At various moments for a character, time seems to move in slow motion for everything around him, and his vision sharpens — he can see the arrows inching their way toward him, the enemy swaying out of the way of his attack, a single drop of rain bursting as his sword cuts through it — then time speeds back to its normal rate.

The ternion, angry and desperate, instinctively applies its ternion time to everyone in this final battle, so all heroes and villains benefit from it.

A character under the effects of ternion time gains the following benefits.

- ☒ She gains the Mobility feat. If she already has that feat, she gains an additional +4 bonus to AC against appropriate attacks of opportunity.
- ☒ She can take one additional move action on her turn, at any point in her turn (even between multiple attacks during a full attack).
- ☒ She gains a +4 competence bonus on Reflex saves.
- ☒ She can dodge ranged attacks by making DC 15 Reflex saves (DC 20 for Valdeez’s axes). She gains her +4 bonus on these saves. She cannot dodge finishing moves (even ranged finishing moves) in this way.



VALDEEZ: Init +1, Spd 20 ft.;
 ♥ hp 22, AC 17, touch 12, flat-footed 15;
 ✕ Atk +8 melee (1d10+4/x3, dwarven waraxe) or +6 ranged special (1d10+4/x3, dwarven waraxe), Full Atk +6 melee (1d10+4/x3, dwarven waraxe) and +6 melee (1d10+2/x3, dwarven waraxe) or +4 ranged special (1d10+4/x3, dwarven waraxe) and +4 ranged special (1d10+2/x3, dwarven waraxe); Point Blank Shot; *Axes of Valdeez*.



MORRICK ARCHER (6): Init +1, Spd 30 ft.;
 ♥ hp 4, AC 14, touch 11, flat-footed 13;
 ✕ Atk/Full Atk +2 ranged (1d6/x3, shortbow) or +2 melee (1d6+1/19–20, short sword); Point Blank Shot, Precise Shot. See area 1-6 for complete statistics.



BODYGUARD (2): Init +0, Spd 20 ft.;
 ♥ hp 8, AC 15, touch 10, flat-footed 15;
 ✕ Atk/Full Atk +3 melee (2d6+1/19–20, greatsword) or +1 ranged (1d8/x3, longbow) or +1 ranged touch (2d6, *bead of blasting*). See area 2-11 for complete statistics. One bodyguard carries a *bead of blasting* (see Appendix 1) in addition to his normal possessions.

Valdeez Morricks, human male Ftr2: CR 2; Medium humanoid (human); HD 2d10+6, hp 22; Init +1; Spd 20 ft. (breastplate — base 30 ft.); AC 17, touch 12, flat-footed 15; Base Atk +2; Grp +5; Atk +8 melee (1d10+4/x3, dwarven waraxe) or +6 ranged special (1d10+4/x3, dwarven waraxe), Full Atk +6 melee (1d10+4/x3, dwarven waraxe) and +6 melee (1d10+2/x3,

dwarven waraxe) or +4 ranged special (1d10+4/x3, dwarven waraxe) and +4 ranged special (1d10+2/x3, dwarven waraxe); SA ternion time skill; SQ big badass; AL NE; SV Fort +6, Ref +1, Will +0; Str 16, Dex 13, Con 16, Int 13, Wis 10, Cha 16.

Skills and Feats: Intimidate +5, Knowledge (arcana) +4, Knowledge (the planes) +4, Search +4; Exotic Weapon Proficiency (dwarven waraxe), Two-Weapon Fighting, Point Blank Shot, Weapon Focus (dwarven waraxe).

Possessions: *Axes of Valdeez* (see Appendix 1), masterwork breastplate.

SA—Ternion Time Skill (Ex): Valdeez has practiced fighting under the effects of ternion time. In addition to the normal effects (see the “Ternion Time” sidebar), he gains a +1 competence bonus on attack rolls and a +1 dodge bonus to AC. These bonuses are already factored into his statistics.

SQ—Big Badass (Ex): Valdeez is the big badass in *Rumble in the Wizard’s Tower*. When he hits 0 hp, he explodes, sending blood, chunks of flesh, and body parts everywhere — then the flying chunks slow, stop, and come back together, reforming Valdeez. Only this time, he’s *really* pissed off.

Tactics: In the first round of combat, Valdeez hurls his axes (see the special rules in Appendix 1), the archers fire, and one of Valdeez’s bodyguards hurls his *bead of blasting*. When the bead activates, the glass dome shatters with a mighty crash. Shards of glass tumble, rain sheets down, and wind gusts across the roof. The sudden sound is nearly deafening, but it is mostly the rain’s

hiss — the wind is minor. With the rain, creatures further than 10 feet away have concealment (20% miss chance).

Valdeez gets into position to hurl his axes again, while his bodyguards defend him and the archers continue to fire. Unless forced into melee, Valdeez focuses on throwing his axes until he dies and uses his big badass resurrection; after this, he knows it's on, and he wades into melee.

The archers attempt to remain out of melee.

Phat Lewt!: The *Axes of Valdeez* are the phat lewt in this adventure. Note that, due to their enchantment, the heroes cannot sell the axes; they must wield them to get any use out of them (see Appendix 1). If you do not want to give these axes to the heroes, you might rule that the axes were enchanted so that only Valdeez could use them, ever. In this case, they become collector's items; heroes might get 1,500 gp for the pair. On the other hand, perhaps the heroes can break the enchantment eventually — when they get to a level you feel is appropriate. The axes could spark a future adventure, in which the heroes try to gather the appropriate items to remove the enchantment.

Notes: The battle on the rooftop is the climax of *Rumble in the Wizard's Tower*, and it should feel appropriately epic. Emphasize the cool, over-the-top aspects of the battle: Valdeez's whirling axes, the bullet time, the glass shattering, the sight of individual raindrops frozen in the air as a hero leaps forward, sword arcing up. The archers exist purely to make the players feel cool as they dodge their arrows.

This combat is also a good time for heroes to try out their finishing moves, especially if they haven't got a chance to do so yet in the adventure. Feel free to skew things so the enemies become more finshable: the arrow takes the mook to 1 hit point instead of 5, some wounded enemies emerge from the ladder, and so forth. Also, once you know Valdeez is done for and won't survive another round, consider allowing every hero to use his finishing move — and even make them hit automatically. They should have fun kicking Valdeez around. Of course, you should do this only *after* Valdeez's big badass resurrection.

Make sure this confrontation *feels* like the climactic final battle in a great action movie. If the heroes are having too easy a time of it, more mooks (probably swordsmen; see area 1-6) could boil up from the ladder. If the heroes easily eliminate Valdeez the first time, maybe he's tougher after his reincarnation — gaining additional bonuses on attack rolls and to AC, or gaining another attack entirely (as if under the effects of *haste*). No one knows what the ternion is truly capable of, so perhaps Valdeez can have a turn where he zips across the roof at lightning speed, hacking once at each hero.

Of course, the players should feel in danger, but they should also, after a hard, awesome, and memorable fight, come out on top. *That* is more important than anything else.

Development: After the heroes slay Valdeez, remaining soldiers flee or surrender. The heroes are free to approach the ternion.

The creature resembles a being composed of luminous quicksilver. It alternates between two forms, changing every few seconds: a vaguely humanoid form, and a liquid, wispy form about 7 feet tall. It hammers against its prison of light.

The ternion can communicate telepathically with any creature that has a language. If the heroes approach, it ceases its attempts at escape. It stands, shifting shapes, uncertain, then

speaks in their minds, "Free me, please." It repeats variations of the same if the heroes try to engage it in conversation; it speaks of little but its desire to escape and the Morricks' cruelty at holding it prisoner.

Seven polished stones are arranged on the floor in a 10-foot-diameter circle, from which the light emanates. The stones are difficult to move (DC 15 Strength check), as they are magically held in place. Shifting one causes the cage to collapse. In this case, the ternion says, "Thank you, mortals!" and vanishes in a stretch of slowed, blurred time and space. As it does, the heroes each feel a tingling on their foreheads. The tingling fades after a few seconds, but each hero instinctively knows that she can activate the ternion's blessing once per week, as a free action at any time (even on someone else's turn), allowing her to enter a round in which she benefits from ternion time. During this time, a silvery rune glows on her forehead.

(This boon is about equivalent to a 5,000-gp magic item, though of course the heroes cannot sell it. If you would like to make it less powerful, you could rule that a hero can use the ternion's blessing only once, after which time it expires. In this case, the blessing is worth about 750 gp.)

VICTORY!

After the heroes defeat Valdeez and save the ternion, the adventure is over. Soon, the entire city knows of the heroes' deeds. Sayanna's treachery is revealed, and the mounting war stalls as the nations' leaders attempt to figure out what to do.

The heroes' recognition and official rewards can be as lavish or simple as you like, but, as with all Wicked Fantasy Factory adventures, you should emphasize that the characters are *heroes*. The king might call them into his chamber and thank them personally. He might give them medals. High-level NPCs might congratulate them. The heroes undoubtedly earn a reputation as — well, as *heroes*, meaning people start to recognize them in the street. It also means that NPCs know that *they* are the ones who might be able to solve their problems, especially if the power-players are unavailable. In addition, wannabe heroes might want to test their mettle.

FURTHER ADVENTURE

The events in *Rumble in the Wizard's Tower* can lead to future adventures, such as the following:

- ✦ Elton's ghost may not dissipate with Valdeez's death after all. He could continue to haunt the tower, making it a dangerous place. The ghosts of Sayanna and Valdeez might join him.
- ✦ A sage learns of the heroes' exploits, and of their encounter with a ternion. He would love to learn more about ternions, so he hires the heroes to accompany him as he plans an expedition to what he thinks is their home plane.
- ✦ The rival nation might declare Sayanna's perfidy a lie concocted by spin doctors. The war is back on. The king and other primary movers in the war, knowing of the heroes' resourcefulness, might hire them for any number of dangerous special ops missions.

APPENDIX 1: NEW MAGIC ITEMS

AXES OF VALDEEZ

Elton Morrnick had these great, jagged axes specially made for his son. They are enchanted so that only Valdeez can wield them, unless he dies. In this case, the next person to carry the axes for 10 minutes becomes their new wielder, the chains lock to his arms, and no one else can wield them while he lives.

The axes are +1 *dwarven waraxes*. When the wielder uses both axes, the second axe counts as light for the purposes of fighting with two weapons. Chains attach the axes to metal bracers that the wearer straps to his wrists.

The axes' most potent power is the fact that the wielder can hurl them. The axes grow larger and whirl, like great, spinning scythes, hacking through everything in a path before shrinking, spinning back, and slapping into the wielder's hands. The wielder can hurl one axe as an attack, or both as a full attack. Each axe travels out in a 30-foot line, and each can follow the same line if the wielder wishes. The wielder makes a single ranged attack against each creature along the line, just as if he had thrown the axe normally. (The axes do not take the standard -4 penalty on ranged attack rolls for throwing melee weapons.) The wielder's feats — such as Weapon Focus, Point Blank Shot, and the like — apply to these attacks. The wielder takes a -4 penalty to hit creatures engaged in melee, just as with normal ranged attacks, and cover rules also apply.

The wielder then jerks the chains, and the axes return to his hands.

Moderate transmutation; CL 11th; Craft Magic Arms and Armor, *magic stone*, *telekinesis*; creator must be proficient with dwarven waraxes; Price 66,660 gp; Cost 33,660 gp and 2,640 XP. (Note that this is the price and cost for a set of these axes, and reflects the price if they were *not* enchanted to be used by only one person. Since only one person can wield the axes to gain their magic power, in this adventure, the heroes cannot sell the *Axes of Valdeez* as anything more than curiosities.)

BEAD OF BLASTING

This small black sphere appears to be a lustrous pearl. You can throw it up to 60 feet with no range penalties. Upon sharp impact, the bead explodes, sending forth a burst that deals 2d6 points of force damage to all creatures within a 20-foot radius (DC 11 Reflex half). The force creates a great concussion as well, and it might shatter glass, porcelain, and similar materials.

The explosion completely consumes the bead, making this a one-use item.

Faint evocation; CL 5th; Craft Wondrous Item, *magic missile*; Price 250 gp.

BRACERS OF FLAME

These gold bracers each bear a single large red gem in the center. They allow the wearer to hurl blasts of flame at will. Doing so is a ranged touch attack that deals 1d6+1 points of damage.

The bracers have 50 charges. Each flame costs 1 charge.

Faint evocation (fire); CL 1st; Craft Wondrous Item, *produce flame*; Price 1,000 gp.

DISK OF HEALING

This round, copper disk shows the image of a smiling man flashing the thumbs-up. It allows the bearer to cast *cure minor wounds* at will.

Faint conjuration (healing); CL 1st; Craft Wondrous Item, *cure minor wounds*; Price 1,000 gp.

OIL OF ENCHANTMENT

This oil causes a weapon to glow, shedding light as a torch (clear illumination in a 20-foot radius, shadowy illumination in a 40-foot radius) in any of a variety of colors. The weapon also counts as magic for the purposes of overcoming damage reduction or striking incorporeal creatures.

Oil of enchantment normally lasts for 1 minute. However, the oil encountered in this adventure is of a special recipe, and each dose lasts for 2d4 days. (Convincing a buyer of this fact is difficult, though, so heroes are unlikely to be able to sell their oil for an extra profit.)

Faint transmutation; CL 1st; Brew Potion; Price 25 gp.

APPENDIX 2: NEW MONSTERS

ANIMATED OBJECT SWARM, TINY

Tiny Construct (Swarm)

Hit Dice:	6d10 (33 hp)
Initiative:	+2
Senses:	Listen -5, Spot -5; darkvision 60 ft., low-light vision
Speed:	40 ft. (8 squares)
Armor Class:	14 (+2 size, +2 Dex), touch 14, flat-footed 12
Immune:	Ability damage, ability drain, bull rushes, critical hit, death effects, death from massive damage, disease, energy drain, exhaustion, fatigue, flanking, grappling, mind-affecting effects, necromancy, nonlethal damage, paralysis, poison, sleep, stunning, tripping
Resist:	Half damage from slashing and piercing, hardness 2
Base Attack/Grapple:	+4/-
Attack:	Swarm (2d6)

Full Attack:	Swarm (2d6)
Space/Reach:	10 ft./0 ft.
Special Attacks:	Distraction (DC 13)
Special Qualities:	Construct traits, swarm traits
Saves:	Fort +2, Ref +4, Will -3
Abilities:	Str 8, Dex 14, Con -, Int -, Wis 1, Cha 1
Skills:	Hide +10, Move Silently +2
Feats:	—
Environment:	Any
Organization:	Solitary or mess (2-4)
Challenge Rating:	3
Loot:	None
Alignment:	Always neutral
Advancement:	—
Level Adjustment:	—

A mass of various tiny objects moves of its own accord.

When enough animated objects gather together, they might form a swarm.

COMBAT

Animated object swarms are mindless. They attack creatures they sense.

Distraction: Any living creature that begins its turn with an animated object swarm in its space must make a DC 13 Fortitude save or be nauseated for 1 round. The save DC is Constitution-based.

Vampire Hummingbird

Diminutive Magical Beast

Hit Dice:	1/2d10 (3 hp)
Initiative:	+5
Senses:	Listen +1, Spot +1; darkvision 60 ft., low-light vision
Speed:	Fly 20 ft. (4 squares) (good)
Armor Class:	19 (+4 size, +5 Dex), touch 19, flat-footed 14
Immune:	—
Resist:	—
Base Attack/Grapple:	+1/-16
Attack:	Touch +10 melee (attach)
Full Attack:	Touch +10 melee (attach)
Space/Reach:	1 ft./0 ft.
Special Attacks:	Attach, blood drain
Special Qualities:	—

Saves:	Fort +2, Ref +7, Will +1
Abilities:	Str 1, Dex 20, Con 10, Int 1, Wis 12, Cha 6
Skills:	Hide +17, Move Silently +13
Feats:	Weapon Finesse
Environment:	Warm forests
Organization:	Flock (11-21)
Challenge Rating:	1/4
Loot:	None
Alignment:	Always neutral
Advancement:	—
Level Adjustment:	—

A bright hummingbird zips about, wings a blur.

Vampire hummingbirds are native to deep jungles far from civilization. They are like giant mosquitoes or small stirges, except they're cuter.

COMBAT

A vampire hummingbird darts in and drinks blood. If a flock encounters fierce resistance and several of their number die, they flee.

A vampire hummingbird attacks by hovering close to a victim, finding a vulnerable spot, and plunging its beak into the flesh. This is a touch attack and can target only Tiny or larger creatures.

Attach (Ex): If a vampire hummingbird hits with a touch attack, it hovers close to the opponent's body. An attached vampire hummingbird is effectively grappling its prey. The hummingbird loses its Dexterity bonus to AC and has an AC of 14.

An attached hummingbird can be struck with a weapon or grappled. To remove an attached hummingbird through grappling, the opponent must achieve a pin against it.

Blood Drain (Ex): A hummingbird drains blood, dealing 1 point of Constitution damage in any round when it begins its turn attached to a victim. Once it has dealt 1 point of Constitution damage, it detaches and flies off to digest the meal.

APPENDIX 3: PLAYER HANDOUTS

On the next two pages you'll find all the Player Handouts used in the adventure. The locations where each can be found are as follows:

	Description	Area	Page
1	Note from Valdeez to minions	1-10	12
2	Laboratory notes & Sketch	2-10	18
3	Scrap of parchment	3-3	21
4	Statue sketches	3-4	22

HANDOUT 1

To All Morricks Soldiers:

My friends, the time is soon. Keep training and drilling (minimum 10 hours each day), for I am close. Once I convince our friend to use its powers for us, time will be on our side. And we will attack. And you, my friends, will be the generals and commanders in the new army.

Keep sharp. We cannot let our enemies discover us. All patrols and lookouts are to be doubled.

I am looking for volunteers to help me try an experiment, to see if I've figured out how to get our friend to help us. Volunteers should be skilled swordsmen and should be willing to do whatever necessary to further the cause.

Victory is nigh!

— Malcolm MacBeeg Morricks

HANDOUT 2

Ternion
control over time

Home plane
unkown

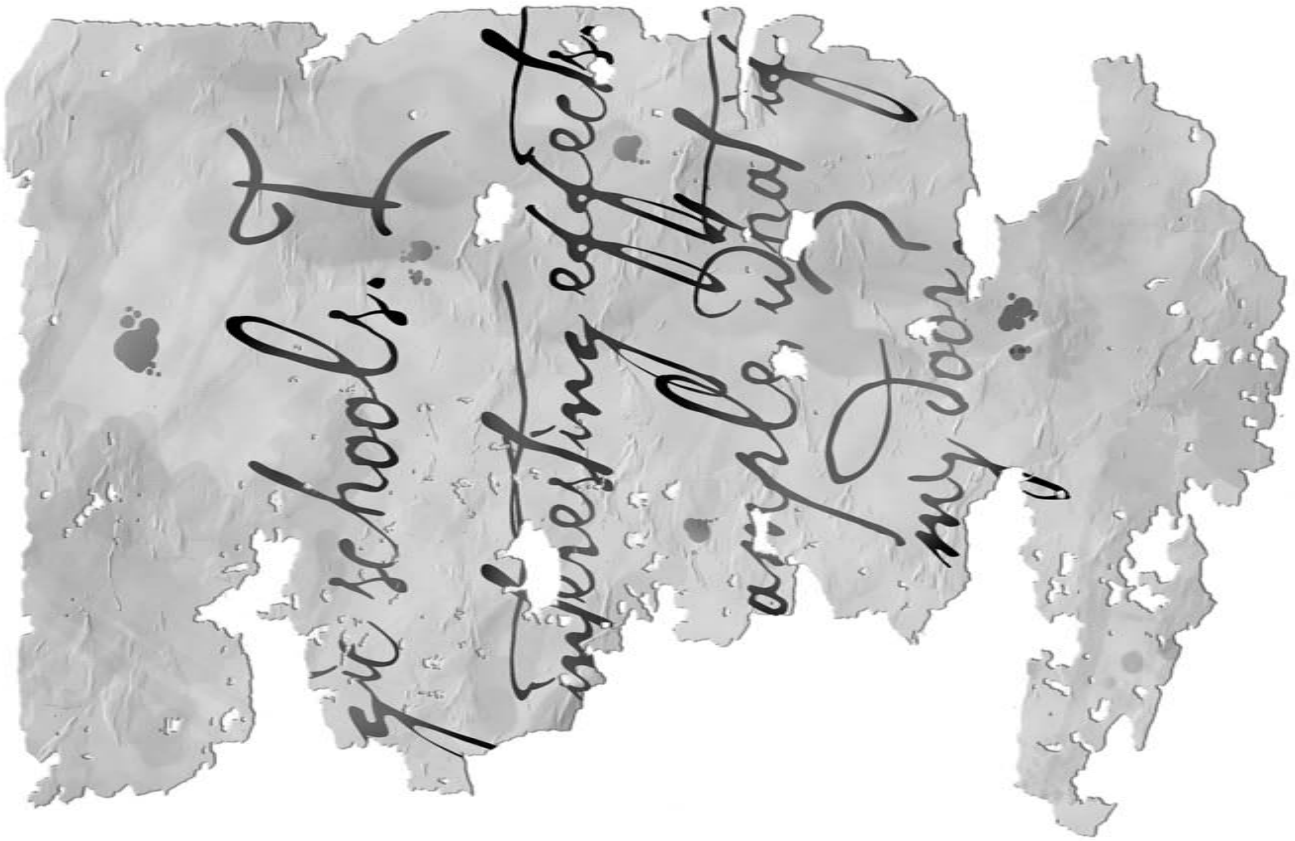
slow time for
certain people?

Use time slow to
storm castle!

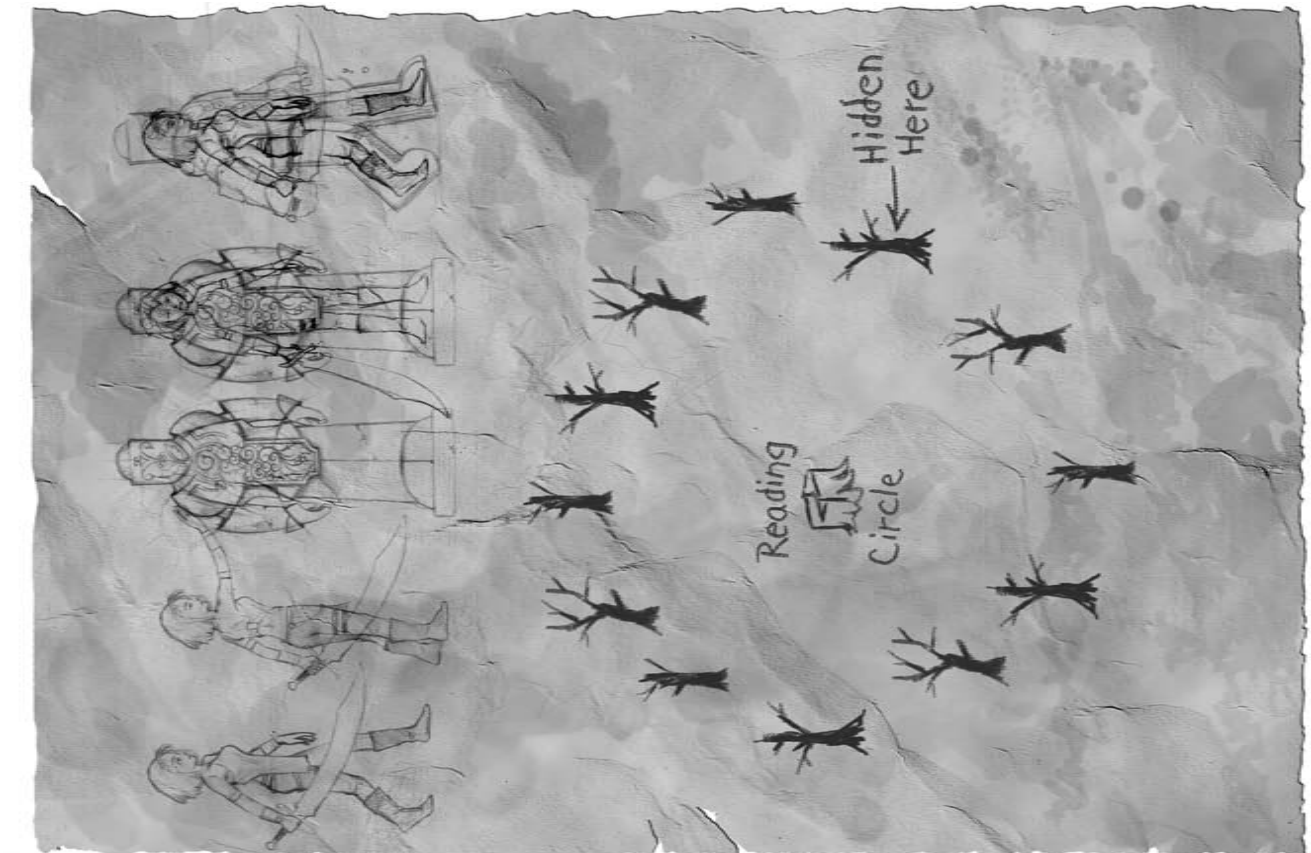
Maybe bribe
with freedom?

Capture in magic
store circle
(see Berdley's Controlling Creatures of the Void)

HANDOUT 3



HANDOUT 4



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