

# Advanced Dungeons & Dragons®

Official Game Adventure

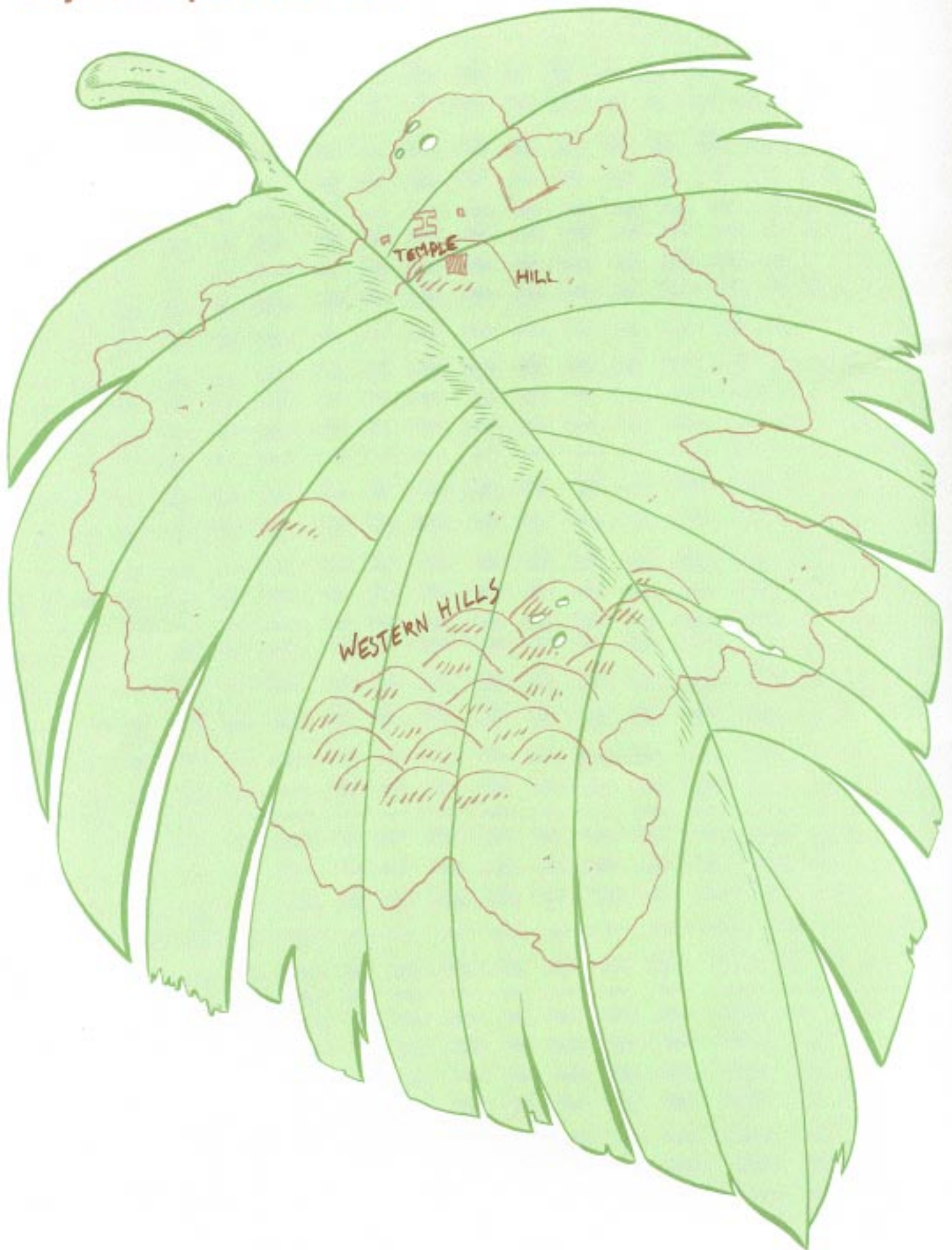
## Treasure Hunt

Aaron Allston



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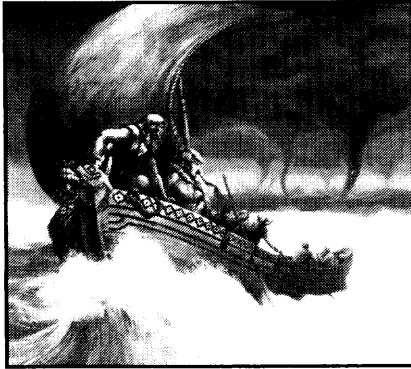
# Players' Map of the Island



# Advanced Dungeons & Dragons®

OFFICIAL GAME ADVENTURE

An Adventure for 4-6 Characters Levels 0-1



# TREASURE HUNT

by Aaron Allston

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PLAYER AND DUNGEON MASTER AIDS . . . . .	central pullout



*Treasure Hunt* is an AD&D® adventure for a Dungeon Master and four to six 0-level characters. That's right: 0-level.

When you start off a character in an AD&D game, you begin at 1st level—acolyte, veteran, prestidigitator, rogue, etc. The game presumes your character has had some prior experience in warfare or adventure. Perhaps his "experience" has only been training by a superior.

In this adventure, you don't even have the slight edge that training gave you, the edge over the common man. In *Treasure Hunt*, your character is the common man. To survive the adventure, he'll have to become an uncommon man — you'll have to use your wits, survive the odds, and stay alive long enough to earn some experience and begin developing the abilities of the true adventurer.

And, once you've started developing those abilities, you'll have to choose the path your character will be taking for the rest of his adventuring career — will he be a fighting man, a magic user, devotee of a god or goddess, or a dextrous picker of pockets and pilferer of goods? Your beginning character abilities will show you the fields where he would be best employed, but your choice of character class will be determined by your actions in the course of the adventure and the tendencies you show in the course of the scenarios.

## To the Beginning Player

If you've never before played an ADVANCED DUNGEONS & DRAGONS® game, don't worry — *Treasure Hunt* will be easier for you than other adventures, not harder.

You won't have to worry about complicated decisions concerning choice of weapons, spells, deity to worship, and so on. You're just a normal man or woman, suddenly caught up into a bizarre, unpredictable, and dangerous situation. Just react to the situations you come across as a real person would, and let the Dungeon Master tell you how to translate your wishes into the game.

## Creating Your Characters

It's time to create your characters. If you'd like to get a preview of the area of your characters' origin before you create the character, skip down to "The Korinn Archipelago" in this Players' Introduction.

### Abilities

Your Dungeon Master will tell you how to roll up your character's abilities. Because your character, starting out at 0 level, is beginning play with fewer abilities than practically any other type of beginning character, we recommend the Dungeon Master choose one of the

four methods under "Creating the Player Character" in the *Dungeon Masters Guide*—Method 1 tends to work best for this adventure.

### Character Race

Your character can belong to any race permitted by the *Players Handbook*, provided he meets all the Ability requirements of the race.

Humans are the most common race in the Korinn Archipelago, but there are also seagoing elves, half-elves, and half-orcs in the region, as well as dwarf and gnome craftsmen and halfling merchants ashore.

### Character Class

You do not choose a character class at this time. As mentioned, your character's actions and preferences in the course of the adventure will determine what class he becomes.

If you were allowed to assign your rolled scores to the abilities you wanted, you could easily have arranged them with a particular character class in mind. For example, you might have put your two high scores in Strength and Constitution, hoping to be a superior fighter.

Well, think about that again. You might be blocking yourself off from some entertaining options in the adventure. Why not assign those high scores to Strength and Dexterity, so your character can become a nimble fighter or a powerful thief, or perhaps an assassin? Why not put them into Strength and Wisdom in order to let you choose between crafty fighter and militant cleric? Don't limit your options, leave yourself room to explore them.

### Alignment

Do not choose your character alignment yet. Your character is neutral for the time being. In the course of the adventure, the Dungeon Master will watch how your character acts and behaves, compare that with your preference at the time your character achieves 1st level, and assign you an alignment based on those factors. If you've already decided you wish to have, for example, a chaotic good character, then you should conduct your character in that manner in the course of the adventure until it becomes finalized when he takes his 1st level.

### Hit Points

Roll 1d6 for hit points. The Dungeon Master, if he wishes, may allow you to roll the die three times and take the best roll as your hit points score; alternately, he may let you start out with six hit points, not bothering to roll.

Either one of these choices is a good idea, as you need all the help you can get in the early part of the adventure.

## Languages

Your character speaks the common tongue. If he is of a semi-human race, he (naturally) also speaks the tongue of that race, as described under "Character Languages" in the *Players Handbook*.

Your character will not learn his alignment tongue until long after the adventure is over. He'll know which language it will be once his alignment is fixed, when he becomes a 1st level character, but won't actually learn the language in the course of the adventure.

While your character might be bright enough to learn additional languages (see the appropriate notes under Intelligence in the "Abilities" section of the *Players Handbook*), he doesn't know them yet.

## Secondary Skills

Under "Creating the Player Character" in the *Dungeon Masters Guide* there is a subsection entitled "Player Character Non-Professional Skills." You should consult this section and then choose (or roll, if you or the Dungeon Master prefers) for your character's secondary skill.

While possession of a secondary skill won't necessarily help you in the adventure's course, it certainly can't hurt. Also, it provides you with some insight into your character's background (or at least his current occupation). And, who knows? Clever use of a secondary skill might get you out of trouble or save your character's life in the adventure.

The Dungeon Master is within his rights to forbid any particular skill, and will probably wish to if everyone is taking the same one or two skills.

## Money and Equipment

For reasons that will be clear in a minute, you don't need to set your character up with any money or equipment. The Dungeon Master will explain the situation to you when everyone is ready to begin.

## That's Your Character

To finish off your character sheet, note on it that your character has -500 (that's negative five hundred) experience points. (Once your character acquires enough experience to reach 0, he'll become a 1st level character and have to choose alignment and class.)

Your character, once you give him a name, is complete. It's time to start the show.

## Quick Character Creation

If all that is too much work, which it certainly could be for beginning players, we have included (in the center section of the adven-



ture) six pregenerated player characters. If you'd prefer to save yourself some work, ask the Dungeon Master if you can see these characters and use one as your own.

### The Korinn Archipelago

Your character is from the Korinn Archipelago, a peaceful trading and fishing area, a string of islands extending far out into the western sea.

The Archipelago contains hundreds of islands, some enormous, some too small to see on the map. And you do have a map, which the Dungeon Master will give you — not that you need it, you know the waters by heart.

The area, which was sparsely inhabited in times past, was settled about a hundred years ago by colonists from far to the south. They were led by a great seaman named Viledel. Viledel, never the subtlest of men, made as

his base one of the westernmost of the Islands, in the area most thickly prowled by pirates and corsairs, and began his campaign of smashing piracy wherever he found it. His followers set up settlements and quickly spread further and further west, into the larger islands closer to civilized nations.

Viledel, who was known as the Sea King throughout his life, died 60 years ago when a pirate raid crushed his island defenses and overran his home. Since then, the archipelago has had no central government, but has broken into a hundred petty island nations. Most islands and cities get along quite well, knowing the advantages to be gained through peaceful trade.

Piracy has increased in the last 60 years, concentrated in the westernmost of the chain's islands, but pirates no longer rule the seas. They prey upon the merchants like parasites instead of sharks. However, the further west

you sail, the greater the risk is of running into pirate ships, and some particularly bold buccaneers sail deep into civilized eastern areas for the rich pickings there.

Your character is from the Archipelago, from whichever island you choose, a worker in whichever profession you rolled or decided upon.

If you have any detailed questions about life in the archipelago, ask the Dungeon Master — after he's had time to read his own information on the Korinn area.



This Dungeon Master's Introduction is written with the first-time DM in mind — if you're a more experienced DM, you'll find that this introduction explains, in great detail, things that are now second nature to you. Bear with us.

## Basic Plot of the Adventure

In *Treasure Hunt*, the player characters have been kidnapped from their homes by slavers, and are being sailed toward one of the pirate strongholds of the archipelago.

A sudden storm at sea catches the pirate ship, sending it off-course, washing most of the crew overboard, and eventually crashing it upon the shores of the island once ruled by Viledel, the Sea King. The characters have the opportunity to escape or defeat the surviving pirates.

Once they've escaped or defeated their captor, they find that the island they've landed upon is now the battleground for two forces: enemy seagoing tribes of orcs and goblins who are fighting for the right to take this island as their new stronghold.

Mid-adventure, they'll also learn that the goddess of the island is furious at the desecration visited on her temple by the orcs and goblins. She's decided to wipe the island off the fate of the earth. She'll give the characters some time to escape, but she won't extend her time limit for them.

The characters have to survive the elements, the battles raging between orcs and goblins, and the unnatural hazards of the island, find out how to escape, and leave before the goddess destroys the island. In the course of this, the characters will be earning experience and eventually reaching 1st level, choosing their character classes and alignments at that time.

## Arrangement of the Adventure

"Episode One: Sea and Storm" informs the characters of their plight — they've been captured, stripped of weapons and goods, and chained in the hold of a pirate vessel. The ship crashes upon the shore of the Sea King's island. The prisoners must either defeat or escape the one surviving pirate. Once free, they will realize that they need better shelter than the wrecked ship if they're to survive the elements this night.

In "Episode Two: Battle on the Hill," the characters stumble across a battle between orcs and goblins. They can defeat both forces by clever use of surrounding terrain, or can wait until both forces are worn down almost to nothing before attacking. Among the "loot" held by the orcs and goblins is an old human man, a prisoner of the goblins, who knows where shelter is to be found.

"Episode Three: Temple of the Goddess"

has characters reaching a temple near the Sea King's old manor. While within the temple, the characters have an encounter with the goddess. She displays her divine wrath and announces the doom of the island.

In "Episode Four: Manor of the Sea King," the old man says there are catacombs below the Sea King's manor, catacombs with treasure and a boat left as grave-goods. But to get to the catacombs, the characters must get through the manor, which is where the orc goblin conflict is heaviest.

"Episode Five: Into the Catacombs" gets the characters into those catacombs — but the old man has actually led them into a trap. He was merely determined to seal the catacombs off so that the invaders could not pilfer them, and has maneuvered the player characters into returning him there. He then tries to kill the characters so they won't rob the catacombs. The characters have to survive his traps and his surprises long enough to find the promised treasure and boat.

"Episode Six: Break-In" reveals that the orcs and goblins have found the entrance after all, and have broken into the catacombs. In this episode of the adventure the characters must deal with intruding orcs and goblins while trying to escape. At the episode's end, the goddess' wrath is visited on the island.

During the adventure, the characters can find magical objects which allow them to feel what it's like to have the abilities of some of the various character classes. They'll be confronted with situations which allow them to try to utilize the skills of different classes. By the time they reach 0 experience points they should have decided their character classes and alignments.

Also in this rulebook are the following sections and items:

"Appendix 1: If Things Go Wrong" talks about what you can do to cope with clever character improvisations, or to get the adventure back on course when things are totally screwed up.

"Appendix 2: The Korinn Archipelago" describes the island chain in greater detail than in the Players' Introduction.

Included in the pull-out section of the adventure are eight characters (the murderous old man, an NPC merchant's daughter who was on the slave ship, and six player characters to use if players don't wish to generate new characters); and four Dungeon Master maps (the island, the temple, the manor, and the catacombs). On the adventure's covers are the players' maps: The archipelago map which they know by heart, and the island, temple, manor, and catacombs maps crudely drawn by the old man.

## The Characters

There are some things you should know about the 0 level player characters.

### Secondary Skills

The characters have secondary skills. Don't encourage the players to make heavy use of those skills, but if they come up with clever and pertinent uses for those skills, you should reward them with critical or even spectacular success with the things they're attempting.

For example, a character who is a miner might reasonably expect to know which support beams in the catacombs can be broken to cause a sudden cave-in. A trapper/furrier with enough time and opportunity could rig snare traps and other tricks in order to capture and harass his enemies.

Don't allow the players to abuse these skills. A trapper cannot rig a snare with the same speed a charging orc can swing a sword. And, while the first snare he placed might have had spectacular success, the orcs will be watching for the second one. To be effective, he must think up and explain a new trap each time.

### Weapon Proficiencies

Zero-level characters all know how to use one weapon. Before your adventure gets underway, have each player choose his character's weapon proficiency. (Weapon proficiency is explained under "Weapons" in the *Players Handbook*). A player may only choose dagger, quarterstaff, or dart. Tell the player to write his character's weapon proficiency on the character sheet.

If, in the course of the adventure, a character picks up a weapon and states that he's going to try to learn to use it, let him. For simplicity's sake, let's assume that, while these characters are in their "state of grace" and learn things speedily, they can learn a weapon proficiency after using the weapon in two combats. A character can learn no more than three extra weapon proficiencies.

Tell the character he should swing the weapon around for a while, get used to its heft and characteristics, and that after a couple of combats in which he uses the weapon, he will have a proficiency with it.

The characters are not limited to dagger, staff and dart after they enter the adventure but, again, the choice of the weapons they learn can limit their character class choices.

If a character tries to learn more weapons during the course of the adventure he starts limiting the number of character classes he can choose. For instance, a 1st level magic-user can only have one weapon proficiency. If the 0 level character learns a second weapon before taking 1st level, he can therefore not be



a magic-user when he reaches 1st level. That's how it works. Read the pertinent section of the *Players Handbook* for more information on this.

## Non-Magical Special Abilities

Several character classes have special abilities. These abilities break down roughly into non-magical and magical abilities: The thief's wall-climbing talent can be considered non-magical, while the paladin's ability to detect evil is effectively magical.

Whenever a player-character in this adventure wishes, he may try to utilize one of the non-magical special abilities. These abilities include:

- Assassinate (assassin),
- Backstab (thief),
- Climb Walls (thief),
- Disguise (assassin),
- Find/Remove Traps (thief),
- Hear Noise (thief),
- Hide in Shadows (thief),
- Move Silently (thief),
- Open Locks (thief),
- Pick Pockets (thief),
- Track (ranger).

Whenever a character wishes to try to utilize one of these skills, let him. Give the character a chance to do it at 10% below that of a 1st level character of the appropriate class. Whether he succeeds or fails, the next time he tries, let him try at 5% below the listed 1st level chance. The third time and subsequent times, give him the 1st level chance to succeed.

The ranger abilities of extra damage to humanoids and decreased chance to be surprised cannot be attempted, nor can the monk's extra damage for barehanded combat.

The player characters cannot try to perform the magical special abilities of various character classes — turning undead, laying on of the hands, etc.—until they've chosen their character classes upon reaching 1st level.

## Achieving 1st Level

When you're ready to begin play, you should use the character tracking forms in the center of the booklet; use one form for each character. (Six of these forms are already filled out for the pregenerated characters.)

In the course of the adventure, whenever a character tries to perform an action which is basically class-related, you should take note of it on the form. Keep things simple—when the character tries to climb a wall, place one check mark beside "Thief." When, later, he tries to move silently, place another check mark beside "Thief." When he tries to use a sword in combat, since magic-users and clerics cannot do this, you place a minus sign beside "Magic-User" and "Cleric."

If a character has learned a new weapon proficiency, note it on the tracking form and keep in mind which classes he can no longer be.

This way, you can keep accurate and simple track of the character's character class "leanings."

## Alignment Tendencies

Keep track of the characters' actions and reactions during the adventure. Whenever a character performs an action that is of a particular alignment, note that action on the tracking form.

Protecting your allies and making friends are not alignment activities — they're human nature. However, backstabbing is an action of neutral or evil intent. An unwillingness to kill someone except in a fair fight is lawful. Risking your own life to save someone else when the odds are against you is a good action. Working hard to cause someone grief is an evil action.

## Magical Experimentation

Whenever a character uses one of the magical abilities from the magical objects to be found, make note of it. This activity should lead to a check mark beside the character class the magic is pertinent to.

If a character really sits down with the one magical book to be found in the course of the adventure and gives it serious study, this is a definite magic-user activity and he receives checks by "Magic-User" on the tracking form—one check mark for each hour he studies.

## Assigning Experience

Because the characters are so frail and need all the help they can get, you'll be assigning them their experience as often as is convenient — at least at the end of every episode in the adventure. You'll not only assign experience for monsters slain at that time, you should assign experience for treasure accumulated, which normally has to wait until the treasure is safe at the character's home.

## Making the Choice

Eventually, the characters will start reaching 0 experience points and will have to take their character classes and alignments.

Look over each character's notes on the tracking form and make an estimate of which class and alignment you think is most appropriate to him. Then speak to him, privately, and tell him what you think—such as, "You've been behaving, for the most part, as a chaotic-good fighter; do you have any problem with that?"

If not, then the choice is made. If the player does have a differing opinion, have him explain his thinking. If it's reasonable and does

not contradict the way the character has been acting, let him have it his way.

If, however, he's completely off-base, in your estimation . . . well, your opinion is final one. This is most likely to occur in the choice of alignment, and can affect class if a character was trying to become a paladin but engaged in chaotic behavior patterns all the time, you're within your rights to say he's a chaotic good fighter.

Since your choice may not match your players', you should explain to the players before play begins that you're going to be the ultimate authority on what the character's eventual class and alignment are, modified by the character's behavior and actions, of course.

## Hit Points

When the character's new class is chosen, reroll his hit points. If the new roll is lower than the original roll, let him keep the original roll.

Magic-users, illusionists, thieves and assassins do not reroll.

## Multi-Class Characters

Before the adventure begins, you should tell your players that these characters will not have the option to become multi-class characters. They may choose the special character classes such as paladin and illusionist, assuming they meet all the requirements of the class. (A multi-class character would not be limited very much by his behavior during the adventure, and so should not be permitted in this adventure.)

## Pregenerated Characters

If your players don't have time, opportunity, or experience enough to create their own characters, there are player characters already created and ready to be handed out. Pull them out of the book, cut them apart, and keep Keestake and Melisana — they are NPCs and the players shouldn't see them

Each pregenerated character has been given two names, the first name masculine, the second feminine. The player can decide if the character is male or female.

The physical descriptions of the characters are up to the players.

The ages listed may not match the range of ages given for characters in the *Dungeon Masters Guide* once they've reached 1st level and chosen their classes. (For instance, if a character chooses to be an illusionist but is only 19, this doesn't match the normal range of ages for illusionist characters.) Don't let it bother you; these characters are simply exceptions to the rule. Any character created at 1st level or above must keep to the rules given in the *Dungeon Masters Guide*.



## Episode One: Sea and Storm

First things first: explain to the players that their characters have been captured by slavers who took away all their interesting gear when they were captured. The characters are left with their breeches and tunics, or robes, and nothing else — no boots, no belts, no cloaks, no hats, no money or weapons or special gear.

Now, describe to them the following situation:

Separately and collectively, you've all fallen into the hands of pirate slavers

Most of you remember it this way: You were walking in the countryside near your homes, strolling home from the tavern after a night's drinking, walking down to the river to fetch some water, or gone to visit some lass or lad in neighboring village.

And, suddenly, you heard a thrashing in the underbrush around you, and before you could turn you felt a whale of a blow to the back of your head, and everything went black.

When you awoke, you were in the dark, tiny, stinking hold of the pirate galley, shackled by your wrists to the sturdy beams of the slave bunks, bunks stacked like cordwood. There were about 40 other captured folk of the archipelago there.

You were sick from the blow to your head and from the tossing of the ship, from the revolting gruel the slaver pirates occasionally fed you, and from the knowledge that you were bound for one of the western slave ports, never again to see your own home. Mockingly, the keys to your shackles were hung from a hook right by the hatch to the deck, only 5 or 6 feet from the lot of you. They might as well be miles away.

A few days after you woke up, the ship was hit by a squall, which turned, after half a day of tossing and rolling, into a full-fledged storm which blasted spray and curses into the hold every time the hatch above was opened. Your jailer, a man named Hafkris — maybe a half-orc, it was hard to tell under all that grime and walrus ugliness — brought about half the shackled slaves above decks to man the oars vacated by sailors washed overboard. The storm continued on another day, and Hafkris took another one-fourth of the slave cargo above decks. He looked worried.

That was yesterday. You haven't seen any of the pirates or the slaves since then, and you haven't been fed. Early today, the shouting and cracking whips indicating that rowers were being kept in line finally faded away to nothing.

Right now, as you're waiting for some sign of life from above decks, there's an

enormous crash — a grating, grinding noise and horrible shuddering of the ship around you as it runs aground. Above decks, there's the sound of snapping spars and a great crash on the deck which you know must be the mast coming down. You're all thrown toward the bow, but are still held fast by your shackles and suffer more bruises to your wrists.

The bow of the galley is shattered by the impact, and as the galley grinds to a halt, the bow is torn away entirely, letting in a ferocious blast of numbingly-cold air and ram; the port side of the galley is laid open by a huge boulder that the galley has ground against.

A moment later, there's once again only the sound of wind and pounding surf. Out the open bow, you can see a section of rain-pounded beach; you seem to have run aground where a cliff face meets a cove beach.

### Questions from the Characters

During the narration, the players may wish to interrupt—to ask questions, to try to break their chains with brute strength or pick them, to converse with one another, etc.

Let them. Answer the questions to which they can reasonably be expected to find answers. Let them converse with Hafkris if the really feel like dealing with an odious, obnoxious, and psychotic slaver pirate. He will let them know in no uncertain terms that he is in charge of the "meat" or "walking cargo"—that is, the captured player characters and NPCs. If one of the characters mouths off to him, Hafkris will take off his belt and lash the character repeatedly, doing a total of 2 hit points of damage to the character before leaving off. He tells the characters they are bound for Westhaven, the "greatest pirate city in the world," where they will be sold as slaves.

They can't break their chains. The shackles were, after all, designed to hold people, even the strongest of people. (And the characters are chained to their bunks in such a way that they can't get any leverage against the chains, so even a vaunted 18/00 Strength is irrelevant — no leverage, no strength.)

Nor can they pick their chains. The lack of lock picks, the darkness of the hold, and their inability to bring their hands together utterly prevent this.

They can talk with one another. After the second group of slaves is taken away, the only characters left in the hold are all the player characters and one NPC — Melisana, who describes herself as the daughter of Melkeras, a wealthy merchant of the large Island of Ven-

tris. (For more about Melisana, read ahead in this episode.)

As soon as you can dispose of the questions, continue on with the narration until you've ended it.

### After the Crash

Immediately after the crash, the characters are going to be trying their chains to see if any of their bunks are damaged enough for them to break free.

The answer is yes: one character's bunk was buckled by the impact with the boulder, and he can (after a few moments of pulling) yank his chains free of his bunk. The shackles and about 8 inches of chain still dangle from his wrists. (To decide which character is free, either roll 1d6 for each character and take the highest roller, or choose the most peaceable and physically unthreatening character, because he might not be seeing as much action later as the huskier characters: or use Melisana, to give the characters some reason to be grateful to her.)

The free character can take some blocks of wood and spend about 45 minutes prying the others free; however, it's much faster, and easier just to grab that ring of keys and free the rest. (If the characters don't think of it, let Melisana come up with the idea — but give them enough time to think of it themselves.) The ring of keys is still hanging on its hook.

### Interior of the Hold

If the characters look around the hold for weapons or gear, they find very little. They can find some pieces of wood that are basically equivalent to clubs (and remember that, since most don't have proficiency with a club, they will be striking with a non-proficiency penalty. Give them a flat -4 non-proficiency penalty; that may get worse or better later on, when they've chosen a character class).

Their chains can be used as weapons, but they are not very good ones, doing as much damage as a dart (1-3, 1-2).

There are no blankets in the hold. The characters are wearing all of their clothing, their boots and cloaks are long gone, taken by the slavers.

The slave hold runs about two-thirds of the length of the galley, from the bow to about one-third of the way to the stern. One hatch leads to the deck. If they try it, it is immovable (they won't know it immediately, but the mast has fallen across it). The only other exit is the huge hole torn open at the bow.

### Outside the Galley

Characters who walk to the hole in the galley to look around will be met first of all with a renewed blast of bone-chillingly cold air and





driving rain. When they look outside, they see a gray world.

The ship ran aground on a beach. On this side of the beach, craggy rocks and cliffs rise 40 or 50 feet. The cliff descends as it continues down the beach, until it's no more than a line of rocks a few feet high at the far end.

You, the DM, can look at the Dungeon Master's map of the island to see the precise point where the galley has run aground.

The sky is blackly overcast, but the characters will think it's still daytime. The wind is sharp and fierce, blowing rain droplets so hard that they seem like hailstones.

And, out there on the beach, perhaps 30 feet from the galley, staggering up and down the beach, is Hafkris. He has his broadsword at his side; he's marching up and down the beach like a soldier on parade, singing grotesque sailor-songs; the player characters can hear snatches of the songs whenever the wind shifts in their direction. He can't see the characters while they are in the darkness of the hold, but if they move out onto the sands of the beach he will be able to spot them instantly.

## Hafkris

Let the characters discuss among themselves what they wish to do about Hafkris. Hafkris, from his attitude, has shown them that he thinks of them as meat to be sold—he won't be responsive to offers of common-sense cooperation. He will either shackle them again or kill them. Tell the players this if they discuss talking to Hafkris.

The characters should arrive at the conclusion that they must either kill him, capture him, or flee from him. All these approaches are equally worthwhile.

### Hafkris's State of Mind

Right now, Hafkris is drunk out of his mind, wandering up and down the beach simply to be off the galley that failed him and his companions, and trying to figure out what to do — a difficult task for one of his limited mental abilities.

Hafkris is the sole survivor of the galley's crew. The captain was a complete lunatic, sailing so far from land in the storm season; the captain was the last to go, after all the other pirates had been washed overboard, after all the slaves brought up to man the oars were washed overboard. The captain wasn't washed overboard: Hafkris threw him. The murder doesn't bother him in the least; he simply wishes he'd done it before the captain managed to strand Hafkris on this gods-forsaken rock so far from Westhaven.

Hafkris has managed to keep from going completely crazy these last two days by getting

thoroughly drunk. Now that he's on land, he intends to wander around on the beach until he gets his land legs again (sobers up, rather). That will be a couple of hours. At that time, he climbs back up into the galley, gets his crossbow, and checks out the hold to see how many of the walking cargo survived. Once he is sure that the slaves are still safely chained in place, he begins exploring to see where they ran aground and to find some shelter.

## Attacking Hafkris

If the characters decide to attack Hafkris, they must decide how to do it. They may lure him into the cargo bay and bash him over the head when he enters. They may charge out in a pack and try to bring him down. Let them decide how to go about it.

After a few more minutes of observation, they will be able to tell that he is drunk to the gills. This should prompt them to attack or ambush him quickly, as it would be easier to overpower him when he is drunk. If they choose not to do so during the time he walks up and down the beach, sobering up, that's their choice, but it's probably not a good one.

If they decide to ambush him or attack him before he's sobered up, find out exactly how they want to go about it; set up the surroundings and terrain where they've decided to attack him; and run the combat through until one side or the other is defeated. Remember to use the "to hit" penalty that Hafkris suffers from being drunk; it's given below, under "Hafkris," with his character stats.

If the characters wait until he's sober, he clambers up into the galley again, walks to the stern hold, retrieves his crossbow, and descends into the hold through the hole in the hull. They could ambush him at this point, too, but he's cold sober and armed with a crossbow in addition to his sword, so it's not the best choice of times to attack.

### If Hafkris is Defeated

If the characters kill Hafkris when they attack, they have accomplished their first kill. They have his gear, listed below under "Hafkris," and a rather ugly corpse. They also can study the galley at their leisure.

If they attack to subdue and capture him alive, he is surly but not insulting — he would rather be alive than dead — and is willing to tell them what happened to the pirates and the other slaves. He knows no more about this place than the player characters do.

### If the Characters are Defeated

If the characters are defeated by Hafkris (but not all killed), Hafkris chains the surviving characters back to their bunks, grabs the ring of keys, and departs on his search for shel-

ter and information

Hafkris will be gone for quite some time — long enough for some other player character (you determine who, randomly) to gradually pry his chains loose of his bunk. This character's bunk had been damaged, but not as severely as the other one, meaning it takes him at least an hour of straining, but he can indeed free himself.

Once free, the character can use other blocks of wood to pry the other surviving characters free.

Once these characters are all free, they can continue doing as the wished to. Give the "When Things Go Wrong" appendix a quick look to find out how you can introduce new player characters into the adventure (to replace those that might have died in the attack on Hafkris) and continue on with "The Galley," below.

## Hafkris

Hafkris is a half-orc, 1st level fighter with unexceptional abilities. His combat statistics are;

AC 6; HD 1 (hp 8); MV 9"; #AT 1; Dmg 2-8/2-7; THAC0 20; AL NE.

Languages: Common, NE.

Secondary skill: sailor.

Weapon Proficiencies: sword, dagger, crossbow, pike.

Equipment: studded leather, broadsword, dagger; (after reaching stern hold) heavy crossbow, 10 quarrels

While he's drunk, Hafkris has a -3 penalty "to hit" whenever he attacks — in effect, his THAC0 is 23 while he's drunk. For every 40 minutes the characters wait, his THAC0 drops by 1 until he reaches his normal 20 after two hours.

If he's defeated, of course, the player characters can salvage his equipment. If they forget to, don't remind them (after all, their characters are supposed to be new at this).

## Fleeing Hafkris

If the characters choose to wait until they have a chance to "make a break for it," their chance will eventually come.

Once Hafkris has sobered sufficiently, as mentioned, he climbs back into the galley and begins rooting through the stern compartment for his crossbow and quarrels. This takes a couple of minutes and gives the characters plenty of time to reach the western edge of the cove, where they can clamber over the low rocks and escape.

If the characters do this, go straight to "Melisana" and "Exposure," below.

If the characters leave the hold but decide to climb the nearer cliff-face, tell them before



they begin that it will take a long time to climb to the top and to safety: long enough for Hafkris to finish what he's doing and spot them, certainly.

If they decide to do it anyway, Hafkris emerges from the stern hold with his crossbow, spots the characters before they get half-way up, and shoots at them until they decide to surrender and descend. He has plenty of arrows in the hold. This will probably lead back to "If the Characters are Defeated," above.

## The Galley

If the characters do defeat or kill Hafkris, they have plenty of time and opportunity to search the galley.

This galley is a typical Korinn Archipelago galley. It is about 60 feet long, with 10 two-man oar benches down each side. Obviously, it carries a rowing complement of 40 men plus a captain and a steersman.

The galley has (had, rather) a single mast. The sail was furled when the squall hit, and the mast snapped to come crashing down on deck mere minutes before the ship ran aground.

The galley had no forecabin or sterncabin. Two hatches open into the holds; the forward hatch, now covered by the fallen mast, opens into the forward hold (where the player characters were chained) and the aft hatch opens into a small aft hold.

## The Aft Hold

This hold is in no better shape than the forward hold. The collision with the boulders to starboard tore open a huge part of the galley's hull here, and the bottom of the hold is swamped in sea-water. This hold is still partly in the water.

There's not much to be found here — specifically, the following items:

- Four broken barrels which have spilled wine and ale everywhere;
- Dozens of sacks of grain, soaked with wine, ale, seawater, and rainwater, all useless;
- Fifty quarrels for Hafkris's heavy crossbow (40, if he's already removed a quiver's worth);
- A heavy crossbow (unless Hafkris has already removed it);
- A chest. In the chest, undamaged, are the captain's log (scribed in a written form of Thieves' Cant, which none of the players can read yet); navigational charts (including one indicating the galley's destination, a hitherto-unknown pirate stronghold on the north coast of Pandira Island), and a book.

The book is a spell book, written in Common, which contains two 1st level spells: *magic missile* and *sleep*. When the characters

first look at it, the esoteric text won't make any sense to them, but they have the feeling that they could make sense out of it if they had some time to really read it.

If they continue reading it when they have some time available, they can be considered to be studying it, as described in the Dungeon Master's Introduction.

## Melisana

Once the grim spectre of Hafkris is removed — either because he's dead, captured, or left behind — Melisana introduces herself. She says she's Melisana, daughter of Melkeras, a merchant and merchant guildmaster of the island of Ventris. She says her father would certainly pay a rich reward for her safe return to Ventris. (How rich? If the characters ask, she won't know for sure, but guesses that the reward would be at least a hundred gold pieces per rescuer.)

More on Melisana, her abilities, and personality can be found on her character sheet in the center of this adventure book.

Melisana is useful to you, the Dungeon Master, to be a "DM Voice" character. When the player characters have missed a too-obvious clue or mental process, Melisana can provide it. If none of the player characters took "Sailor" as his secondary skill, so no one can sail home (if the characters find a boat), she has the skill.

However, she's not an adventuresome character and keeps well out of combats and danger.

## Exposure

Finally, once Hafkris is defeated (or flees), the galley is searched (or abandoned), and all obvious dangers removed, a new threat reveals itself — slowly, insidiously, and inevitably.

The characters start getting cold. They are exposed to rain and freezing winds wherever they happen to be in the galley — neither deck nor torn-open holds provide much protection from the blasting rain and cold. So, gradually, they start to get colder and colder.

Huddling together in the area most protected from wind helps a little, but not much. The wood of the ship is by now too soaked to light, assuming the characters could even get tinder burning under these conditions.

Ultimately, it becomes obvious to even the slowest of the characters that they will all die if they spend the rest of the day in the wreck of this ship. They need real shelter, and soon. (If the characters can't add two and two — that is, they can't reason "Cold means death, we must find warmth" — then Melisana will state the inevitable. This is an example of how she can act as the "GM Voice.")

If the characters try to stick it out in the gal-

ley despite all evidence to the impracticality of it, start assigning them damage, gradually. For every hour they stay in the galley or outdoors, they sustain one point of damage. In short, if they stay on the beach for six hours, they'll all die of exposure.

Eventually, the characters will all die or they will leave to scout out some shelter. Once some or all of the characters leave to look for shelter, you can progress to the next episode.

Note: There are no caves on the cliffside which can shelter characters from the elements. Hafkris's armor is not adequate to protect characters from the elements.

## Experience

Award experience immediately for this part of the adventure — the characters, as we've mentioned, need all the help they can get.

First, an important note: since you don't know what class the characters will be taking, the characters cannot receive any experience bonus for having a high prime requisite.

Award the characters experience for every enemy they killed (or captured) and for all "treasure" they acquired. For this episode:

Hafkris is worth 18 points of experience, divided between the characters who fought him.

Hafkris's gear is worth 53 points of experience (and 53 gp).

The chest and its charts seem to be worth 1 gp, except for the magic book, which is by itself worth 200 experience points.

Divide all experience among all player characters who were present when the treasure was obtained or the monster overcome; this way, for example, if the characters kill or capture Hafkris, the character who is awarded his armor will not somehow earn more experience than the character who received only his dagger.

# Episode Two: Battle on the Hill



At the end of the last episode, you managed, by one means or another, to get the player characters free of Hafkris's imprisonment. Now, some or all of the player characters are scouting around, looking for shelter.

If the characters accomplished the defeat of Hafkris so efficiently that they didn't discover how devastating the weather was, they probably haven't yet decided to scout around for shelter. If this is the case, you need to begin giving them the hints that will lead them on their search: their fingers and toes are becoming numb; Hafkris's boots and cloak will help, yes, but only one character each, and only for a while. The cold is insidious; being in the gallery helps, but not enough; piling up together against the elements helps, but not enough; and so on.

If the characters still refuse to move, begin applying the damage for exposure discussed in the last episode.

## First Impressions of the Island

Once they've gotten over the low cliffs on the western edge of the bay, the characters can get a look at the island. It's certainly not a good look—dim from the overcast skies and blurred by the rain — but they can make out some details.

The island is very, very hilly; it's really just part of the chain of mountains which forms the whole Korinn Archipelago, and here a whole ridge of mountain tops has pushed its way above the waves of the ocean.

Looking across the island, the characters can see that the highest and most forbidding hills are westward, running the entire length of the island from south to north. Northward is broken terrain, passable but not easy going, while eastward the terrain seems to flatten out a little bit. However, since it's still hilly and broken even in that direction, the characters can't see any sign of shelter or a human community in any direction.

There's not much green to be seen. Except for some common, practically indestructible scrub growth, the island seems to be totally lifeless.

If you, as DM, want to see more of the island, look over the DM's map of the island and the map key in the next episode.

## Scouting for Shelter

It doesn't matter which direction the characters take when they're scouting for shelter: you're going to be placing the encounter in their path, whichever direction they choose. So let them make their decision based on what they can see of the island.

If they ask what their secondary skills allow them to deduce about the probable location of shelter, tell the characters with sailor skill

the following information:

The prevailing winds for this storm are out of the northwest. This is storm season, and most storms blow in out of the northwest. If there's a port on this island, it's likely to be on the slightly-more-sheltered eastern or southern coast.

If no one has sailor skill, then no character can receive that hint. If a character outright asks what direction the storm is blowing in from, and whether that's common for storm season, answer truthfully, but draw no conclusions for him.

As noted, it doesn't really matter which direction they choose, since you'll be placing the encounter directly in their path regardless of their choice. But if a character does figure out that east is the direction to explore, give him 20 extra experience points at the end of this episode for his cleverness.

## Climbing the Hill

Not long after the characters pick a direction and head out, give them the following information:

You're walking along in the depression between two large hills. After a few minutes of walking, you become aware of a noise — a very faint noise, like grunting voices and steel clanging on steel, barely audible over the noise of the rain and the wind. It seems to be coming from your left, beyond the hill to your left.

If the characters decline to investigate, remind them that "grunting voices" means people (or at least some sort of creature) and that people means shelter.

## Map Inset

Take a look at the DM's map of the island. The inset shows the area where this episode is taking place.

The inset map shows where the characters observe the goblin-orc fight.

(A) is the left-hand approach, where the characters can scramble up over rocks to look down on the fight; they'd be behind the goblin line.

(B) is the straight approach, where the characters can climb the hillside slope to look down on the fight; they'd be among the boulders directly above the fight.

(C) is the right-hand approach, where the characters can scramble up over rocks to look down on the fight; they'd be behind the orc line, directly over the old man.

(D) is where characters are when they first hear the noise of the fight.

(E) is where the orcs and goblins are fight-

ing one another.

As you can see, the characters can try to circumnavigate the hill. The hillside reaches its lowest approach at points A and C, which are a couple hundred yards in either direction along this depression. If the characters choose to climb at A or C, they will be climbing over tumbled rocks there. If they prefer, they can climb the hill where they are, as the slope seems to be gentler and has fewer boulders and obstacles, and reach point B, the top of the hill. Point B is strewn with boulders too, but here they provide cover for the characters instead of impeding progress.

From A, B, or C, the characters can see what's going on in the ravine below.

## Fight in the Ravine

There's a fight going on in the ravine below the characters, at E. Relate the following information to the characters.

Below you, there's a ravine separating this line of hills from the next ridge. And there's a battle going on down there.

It looks like a dozen goblins and half a dozen orcs going at it pretty fiercely. The goblins are fighting with bows and spears; the orcs have axes and polearms, and one of them appears to have armor, too. Most of the fighters don't have any sort of armor, but all of them have cloaks.

About 50 feet behind the line of orcs there's someone lying in the ravine. It looks like a human man, a white-bearded old man wearing tattered robes. He's lying down, twisted over to watch the fight; his arms are behind his back and look as though they've been tied.

If the characters ask more detailed questions about the battle array, draw them a crude sketch of the ravine. Place the battle immediately under the top of the hill (point B).

A line of three orcs is fighting the line of five goblins. Three goblins are standing back behind their line, waiting to step in and fill up a hole if one of their companions falls. The goblins have stationed archers on the ravine slopes, two a few feet up on each slope.

Two orcs are hanging back, throwing rocks and knives at the goblin archers and preparing to step in if an orc on the front line falls. One orc stands directly behind the front line, grunting what sounds like orders to the rest.

The goblins on and behind the line are carrying spears and have daggers at their belts. The goblins on the slopes have bows, quivers of arrows, and daggers at their belts.

The orcs on the line have battle axes. The orcs on the flanks have bardiches, but have



leaned them across boulders and are fighting with thrown daggers and rocks. The orc giving orders has padded armor and a bardiche.

### Course of the Battle

If the characters wish, they can just lie there and watch the battle take its course, though that approach won't gain them experience.

Each full turn the characters watch, some of both forces will fall:

First Turn: Orc on right flank (hit by arrows), one goblin archer on left flank (killed by daggers), one goblin on line (axe blow; rear goblin steps up to replace).

Second Turn: Orc on left flank (hit by arrows), second goblin archer on left flank (also killed by daggers).

Third Turn: Orc in center of line (speared), Orc commander (hit by arrows), two goblins on line (axe blows; replacements step up from second line).

Fourth Turn: Orc on line (speared), one goblin on line (axe blow). Goblin archers move parallel to the line to get a bead on the last orc.

Fifth Turn: Last orc (arrow fire), one goblin on line (axe blow). Remaining five goblins — three spearmen, two archers — are all wounded.

That's how the battle progresses if the characters decide to do nothing about it. Narrate the progress of the first turn of combat—make it as colorful as you can — and then ask the players, "Is there anything you want to do besides watch?" If there is, go on to "Interfering

with the Battle," below. If there isn't, narrate the next turn's worth of events and ask again then.

### Interfering With the Battle

There are several things the player characters can do in the course of the battle to interfere with it and to gain some glory, experience, and equipment for themselves, of course.

#### Attacking

The characters can attack the goblins and orcs (or just the goblins, if they wait until the battle's over), using weapons taken from Hafkris. Continue the battle until only one side (goblin, orc, or player character) is victori-





ous. If the characters are victorious, continue on to “Scavenging the Bodies,” below. If the characters are all killed, you can check the “When Things Go Wrong” appendix and introduce an all-new cast of characters, or just end the adventure. If the characters are defeated and some surrender rather than be killed, see “When Things Go Wrong,” to determine what to do about them.

### Sneaking

The characters could sneak down the slopes and rescue the old man. The goblins have barely noticed him and the orcs are facing away from him. The characters should have no problem sneaking down the slope and making off with him. Have each sneaking character roll percentile dice; if any character rolls a 75



or higher, the goblins have noticed his efforts.

If the goblins notice, one goblin archer fires on the characters once every other combat round. The orc/goblin battle will not break up until one side or the other has won, but the characters will have to do their sneaking under the threat of arrow fire, and the goblins will know what they look like and will come looking for them after the episode is done.

### Bouldering

The nastiest thing that the characters could do to the goblins and orcs is to sit on top of the hill, at B, and roll boulders down on top of the combatants. Don’t suggest this to the players. If one of the players comes up with it on his own, fine. Be sure to give him 20 extra experience points when this episode is done.

If a character asks about the position and disposition of the boulders at B, tell him that there are many that are imbedded and many that seem loose. The whole slope below is littered with them. If he asks if it looks as though they could start a landslide to kill the goblins and orcs, give him a cautious yes – it looks that way, but of course you can’t be sure until you try it.

The old man is well out of the way of the rolling boulders.

If the characters choose to dump a landslide on the fighting forces, tell them to begin making their “Open Doors” rolls, once per combat round. The combat round after the first one is launched, it rolls into the ravine; the combat round after that, the goblin archers start firing on the player characters.

Because each rolling boulder hits others as it descends, each successful “Open Doors” roll causes enough rocks to slide to hit one combatant, causing 2-16 points of damage (2d8). The first of the non-humans to be hit will be the goblin archers on the near slopes, and then damage will progress across the ravine to the far side. The archers there are too high up to be hit by rolling rocks, and will flee if all their allies are killed.

The orcs and goblins in the ravine will stick around until two-thirds of the forces are dead – and, by then, it’s too late for them, for all the rocks rolled so far have started the landslide in earnest. The landslide rolls over the combatants, killing all but the two goblin archers on the far side.

If the goblin archers on the far side are not killed by the player characters (with crossbow fire), they scramble up the far slope and get away, running straight back to the goblin headquarters on the island (as described later, in the map key to the DM’s map of the island). The goblin commander then knows that there are humans on the island, but it won’t do him any good.

Unless the player characters are all killed by

archers while trying to accomplish this mission. The boulders strategy will basically be successful. The characters receive experience based on how many of the combatants they killed; it’s in their best interests to “start the ball rolling” early in the orc/goblin battle, but you can’t tell them that.

### Shadowing

If the characters are very cautious, they may wish to watch the battle to its conclusion before deciding what to do. They will see the battle end as described earlier. The surviving goblins take all the gear they can carry from their enemies and allies – each goblin carries only one spear and bow – and retrieve the old man and head off in the direction of the manor (see the DM’s map of the island).

The characters may wish to leave well enough alone and not follow them. In that case, see “When Things Go Wrong.” If, on the other hand, they choose to shadow the goblin force, they may; the goblins are tired, wounded, and not suspecting pursuit.

If the characters just follow the goblins, the demi-humans head straight to the goblin headquarters near the Sea King’s manor (see the DM’s map of the island and its key). The characters see the lights in the manor, barracks, and stables, and also see the temple and the fact that there are no lights within, indicating that it’s unoccupied.

The characters can follow the goblins and attack them later. They’ll either be using the weapons taken from Hafkris, and/or the weapons left behind on the bodies in the ravine, or boulders on hillsides on either side of the route that the goblins are taking. Set up the combat and run it normally; see “Sneaking,” above, for the various results of this sort of action.

### The Orcs and Goblins

Notes on the orcs and goblins follow. All hit points given reflect the fact that these fighters are already wounded.

Orc Leader: AC 8; HD 1 (hp 6); MV 9’; #AT 1; Dmg 2-8/3-12 (bardiche), 1-4/1-3 (dagger); THAC0 20; AL LE.  
Equipment: bardiche, dagger, padded armor.

Orcs with Bardiches (2): AC 10; HD 1 (hp 3); MV 9’; #AT 1; Dmg 2-8/3-12 (bardiche), 1-4/1-3 (dagger); THAC0 20; AL LE.  
Equipment: bardiche, dagger.

Orcs with Axes (3): AC 10; HD 1 (hp 4); MV 9’; #AT 1; Dmg 1-8/1-8 (battle axe), 1-4/1-3 (dagger); THAC0 20; AL LE.  
Equipment: battle axe, dagger.

Goblins with Spears (8): AC 10; HD 1 (hp 2); MV 6’; #AT 1; Dmg 1-6/1-8 (spear), 1-4/1-3 (dagger); THAC0 20; AL LE.  
Equipment: spear, dagger.



Goblin Archers (4): AC 10; HD 1 (hp 4); MV 6"; #AT 1; Dmg 1-6/1-6 (bow), 1-4/1-3 (dagger); THAC0 20; AL LE.  
Equipment: battle axe, dagger.

### Scavenging the Bodies

How much loot the characters can get from the dead pirates depends on when they got to the bodies and what the condition is of the fallen enemies. For instance:

If the characters killed the orcs and goblins in melee, they can salvage all the weapons listed above, plus one cloak from each orc and goblin (vermin-infested, but slight protection from the weather — though they still need shelter) and the padded armor and pair of hard, high boots belonging to the orc commander.

If the characters rolled boulders down on their enemies, they made an easy kill but have less gear. They can salvage all the daggers listed above. One in four polearms (spears and bardiches) will be unbroken (roll 1d4 for each: on a 1 it is unbroken). All bows and arrows will be smashed. The axes are all right. The cloaks, boots, and padded armor mentioned above will be essentially unaffected.

If the goblins finished off the orcs and then had an opportunity to strip the bodies, the bodies left behind still have eight cloaks, one unnoticed dagger, three bardiches, and three spears. The five surviving goblins each took one spear, one bow and arrows (one goblin didn't get a bow), three daggers, the boots and padded armor from the orc commander, and two cloaks apiece. (And the old man, of course.) If later attacked and killed by the player characters, these surviving goblins will be carrying these goods.

Remember to deduct the appropriate weapons if the two goblin archers escaped.

### The Old Man's Story

Assuming that the characters finally get around to rescuing the old man, he appears to be a scarecrow of a man — bald, with a matted dirty beard that would be white if washed, a sallow complexion, wide eyes. He's a compulsive talker. Even if not untied, he will talk, and will try to convince the characters that he can help them, yes, lead them to shelter, tell them about the island, tell them about the orcs and goblins, anything they want.

Whether they choose to talk with him on the march toward shelter, or once they're within the temple of the goddess (in the next episode), he tells his story in a wheezing, ruminating tone.

human faces I've seen in more years than I can remember. It's true.

And you wouldn't know it to look at me now, but in my day, in my day, I was personal groom to himself — to Viledel, the Sea King. Yes, this is the Island of Viledel — you didn't know that?

But himself died when the pirates crushed the island, years and years ago, when my hair was still black and my face unlined. I didn't fight on the day the pirates came, just hid in an overturned, ruined boat no one looked under, while the murdering and the burning went on day after day. And finally the pirates were all gone, and I've been here alone since then. Living in the house of the Sea King, protecting the treasure left behind — for the pirates never found the real goods of Viledel, just some of the trinkets and baubles kept in the manor—and becoming tired and gray. How long has it been?

The orcs came a few days ago. They captured me, and said the stories said that the treasure of the Sea King had never been found, which was true enough, I guess. And they said I knew where it was, which was true, too, but I never told them so.

The goblins came two days ago. The orc chief and the goblin chief talked, and the goblin chief said they were there to claim the island as their new stronghold, but the orc said they were there for the treasure too, and as soon as he said it the goblins wanted the goods, and there's been war ever since.

The orcs are all set up in the old soldiers' barracks, and the goblins are all in the old stables, and the manor in the middle is where they hunt around for treasure and fight one another most of the time. But there's another place, where they went once but leave alone now — the temple of the goddess. It's on the far side of the hill overlooking the manor, and if you and your friends want to take shelter there, no one will bother with you.

If the characters insist on knowing more about the treasure — which they probably will — he'll assume a sly and conspiratorial tone, and promise to tell them all about the treasure if they give him a fair share and help him escape from the island. They can agree, or force him to tell them with no promises given, depending on their personalities—either way, he'll eventually tell them.

Yes, the treasure. There's a lot of it. You know what grave-goods are? Where Vile-

del was from, they like to bury their noble dead with presents. When the dead wake up, in the time that the gods decree, they still have their favorite play-pretties with them.

Viledel had him a son who died, and the Sea King buried him with weapons and armor and sacks of gold and a few servants and a little boat to sail 'em all over the seas. We can drag that boat down the catacombs to this place you can get at from the inside, but not the outside.

But gettin' at the goods is going to be hard. To get into the burial catacombs, you have to get into the manor where all them inhuman monsters is killing one another. We can figure out how to do that when we're all warm and rested.

If requested, he also draws the characters maps of the island, of the manor house, and of the catacombs beneath them. Fold the module cover to show the players what Keestake has drawn as the characters ask for it.

In any case, the old man eventually leads the characters to the vicinity of the temple of the goddess where they can protect themselves from the wind and the bone-chilling rain.

### Experience

Figure the party's experience this way:

If the party killed the orcs and goblins while there were still more orcs and goblins than characters, each monster they killed is worth 14 experience points.

If the party killed the orcs and goblins when there were as many or more characters as non-humans, each one they killed is worth 7 experience points.

For each weapon or other piece of gear the party acquires, it gains more experience:

For each battle-axe: 5 xp.

For each unbroken bardiche: 7 xp.

For each broken bardiche: 2 xp.

For the boots: 2 xp.

For each unbroken bow: 20 xp. (includes value for arrows).

For each four cloaks: 1 xp.

For each dagger: 2 xp (includes value for sheathes).

For the padded armor: 4 xp.

For each unbroken spear: 1 xp.

Add up all the experience gained by the party and divide it among the characters who participated in the combat.

Give experience point bonuses to individual characters for thinking up especially clever tactics or activities; each such incident of really helpful creativity should gain the character a bonus of 20 xp.

My name — haven't needed it in a long time — is Keestake, and you're the first

# Episode Three: Temple of the Goddess



Before launching into the third episode of the adventure, let's look at the island as a whole. (Now that the characters have a native character to talk to, they can pump him for information — so here it is.)

## Map of the Island

Take a look at the DM's map of the island:

(1) **The Cove.** This is the cove where the shipwreck took place. The ship, as you can see, has ground up on the headlands and cliff on the right side of the cove.

(2) **The Western Hills.** These hills are impassable for the party of player characters unless they come up with climbing gear and mountaineering training in the course of the adventure — which is doubtful.

(3) **The Temple of the Goddess.** The temple has its own map key later in this episode. The temple is on the far slope of the large hill which overlooks the manor of the Sea King, its associated buildings, and the town further on.

(4) **The Manor of the Sea King.** This large, rambling mansion once housed Viledel, his family, and retainers. It has its own map key in Episode Four.

(5) **The Barracks of the Sea King.** This building is a long, low construction, rather like a flattened and elongated barn. It can house upwards of a hundred soldiers. Though its shutters are now long blown away by wind, its cots and contents ravaged by the weather and the years, the orc commander has set up his company of followers here. The barracks, with its shutterless windows now nailed over, is more defensible than any of the other large buildings on the island, and much safer than the crumbling and hazardous Manor. About 100 orcs occupy the barracks; at any given time, about 24 will be on patrol (in four six-man teams, such as the one the characters encountered), and in times of battle most of the orcs will fly to the attack, leaving a token force of about 20 in the barracks. There are always guards set at strategic points around the barracks, and two more on the roof, to keep vigil against the goblins quartered in the stables.

(6) **The Stables of the Sea King.** Once it housed Viledel's horses and grooms; now it houses the goblins so recently arrived on the island. The stables are constructed much like the barracks on the outside, with a few exceptions: dirt floors, fewer windows, larger doors, and the interior is separated into stalls instead of large barracks rooms. There are about 135 goblins stationed here, though two 12-goblin patrols are outside at all times. Like the barracks, the stables are well guarded.

(7) **The Old City.** The small city where the Sea King's minions lived once upon a time is now a ruin, burned 60 years ago and deteriorated by six decades of fierce weather, so little

but the rotting piers and the still-standing chimneys indicate that a city once stood here.

(8) **The Beach of the Orcs.** It was here that the orcs arrived, en masse, several days ago. Six boats — 20-man galleys — are drawn up on the beach. They are surrounded by a newly-dug ditch and outward-projecting spikes cut from the scrub trees of the island. A token force of about 20 orcs guards the boats.

(9) **The Beach of the Goblins.** The arriving goblin force pulled up in this cove two days ago. Eight boats — galleys for 24 oarsgoblins — are drawn up on the beach. A token force of 35 goblins guards the boats. At any given time, 10 or 11 will be on the clifftops over the cove, on duty; another 10 or 11 will be working in the camp, repairing the boats or doing makework. The remainder will be off duty and asleep.

(10) **The Exit from the Catacombs.** It is described in greater detail in the map key in Episode Five.

## Orcs and Goblins

The orcs and goblins on the island are similar to those encountered in the last episode.

Orc Commanders: AC 8; HD 1 (hp 6); MV 9"; #AT 1; Dmg 2-8/3-12 (bardiche), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: bardiche, dagger, padded armor.

Orcs with bardiches: AC 10; HD 1 (hp 3); MV 9"; #AT 1; Dmg 2-8/3-12 (bardiche), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: bardiche, dagger.

Orcs with axes: AC 10; HD 1 (hp 4); MV 9"; #AT 1; Dmg 1-8/1-8 (battle axe), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: battle axe, dagger.

Goblin Commanders: AC 8; HD 1 (hp 2); MV 6"; #AT 1; Dmg 1-6/1-8 (spear), 1-6/1-6 (bow), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: spear, dagger, leather armor.

Goblins with spears: AC 10; HD 1 (hp 2); MV 6"; #AT 1; Dmg 1-6/1-8 (spear), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: spear, dagger.

Goblin archers: AC 10; HD 1 (hp 4); MV 6"; #AT 1; Dmg 1-6/1-6 (bow), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: battle axe, dagger.

## Orcs and their Arrangements

The orcs are members of the Hak-kubra tribe, a seafaring orc clan from the coast of the continent, south of the Korinn Archipelago.

Seafaring orcs are always pirates — they never deign to fish or trade, not when there's a chance to make an honest profit by killing some innocent and taking away his possessions.

The orcs on the island use mostly axes and bardiches. Of the force present on the island, four in ten will be armed with bardiches, five will be armed with axes, and one will be a commander. Any small party will break down in similar proportions.

## Goblins and Their Arrangements

The goblins are members of the Sithisila Fleet, a buccaneering society with a secret base on the island of Tetris. The Sithisila Fleet is not so completely piratical as the Hak-kubra tribe; they hire out as mercenaries for naval wars in addition to preying upon the weak.

Of every ten goblins on the island, six are armed with spears, three are archers, and the tenth is a commander.

## Wildlife on the Island

There's not much living on the island, so you needn't worry about random animal encounters — the only encounters are where the text and map keys indicate.

Creatures living on the island include ordinary sea birds, wild goats (especially in the western hills), and ordinary rats. The old man, Keestake, survived these 60 years by eating wild plants, especially wild onions, and by feasting on rats. (This has done wonders for his sanity, not to mention his breath.)

## Players' Map of the Island

If the players ask the old man to describe the island to them in any sort of detail, he tells them that he will draw them a map once they're safe in the temple. Once they reach the temple, he hunts up some scraps of parchment and a burnt stick and draws them the Player's Map of the Island. Fold the module cover to show the players their map at this time.

The player's map contains most of the information on the DM's map. Although it doesn't show the catacomb exit, Keestake can tell the characters approximately where it is. He is delighted to tell them all about the island — where, for instance, the plumpiest and juiciest rats can be found; the hilltop that the Sea King loved best; the beach where Keestake hid from the pirate attackers 60 years ago; and so on. All these details are extraneous to the adventure, although you can develop Keestake's personality for the players as he exults over these irrelevant historical sites.

## On With the Adventure

As mentioned, the old man is delighted to lead the player characters to the temple of the goddess. Keestake tells the characters that he is no priest himself, but he has always had veneration for the temple. The orcs sacked it



three days ago, looking for treasures, but they became alarmed when thunder sounded—the thunder that signaled the arrival of the storm that still rages around the island. They left and won't be back. While Keestake was their captive, he learned that the orcs are now deathly afraid of the place. "But noble youths such as yourself," he says, "seeking only shelter, won't gain the wrath of the goddess."

### Who is the Goddess?

You have to decide who the goddess is, because the characters will inevitably ask.

Use one of the goddesses from the regular pantheon used in your campaign. The goddess should be any goddess who is a patron of heroes and adventurers, especially one who gives luck and wisdom to her followers.

If you're using the *Legends & Lore* supplement, here are some sample goddesses of the appropriate type:

Babylonian—Ishtar  
Celtic—Brigit  
Egyptian—Isis  
Greek—Athena  
Indian—Lakshmi  
Japanese—Kishijoten

Of these, Ishtar and Athena are the most appropriate, but the actual choice depends on the flavor of your campaign.

### Outside the Temple

Keestake leads the characters down back-trails and across rough terrain; he explains that he doesn't want to be recaptured by the orcs or the goblins. Eventually the group arrives at the hillside below the temple and sees it silhouetted against the dimming sky—the first indication that it's almost nighttime.

When they get within a hundred yards of the temple, the characters see the unimpressive sight of the building. Relate to them the following:

The building before you was doubtless a beautiful temple in its day—two stories in height, crafted from well-fitted planks of dark hardwoods brought from the mainland. The windows were spacious and cheerful, closed against the wind with brightly-painted shutters; a gate of well-crafted wrought iron once stood before the large front door, and a trellis for well-tended ivy once leaned against the right half of the front face of the temple.

Today, after 60 years of neglect, the temple is a wreck. The expensive wood is old and pitted, cracked and decayed. The windows are still spacious, but most of the shutters are gone; the few that remain

bang open and closed in the wind, or hang crookedly from a single hinge. The wrought iron gate is as intricate as ever, but rusted over, rusted clear through in places. The ivy once planted as decoration now covers the entire right side of the front wall, and continues around the whole right side of the temple.

It's a spectacle of gloom and disrepair. There are, however, no lights within, no sign of habitation, and the walls may be sound enough to keep out the worst of the weather.

The old man leads the characters clear up to the gate at the entrance, pulls it open a little—it makes a squeak, alarming but really not too loud—and steps through the still-working doors of heavy oak into the temple itself.

Once the characters have entered, they find that the main hall where they stand is thoroughly shielded against the wind, for it has no windows, and the front doors are sound. Tell them, once they've been in the temple for a few minutes, that their shakes are subsiding, their fingers and toes becoming less numb, etc.

### Inside the Temple

Take a look at the DM's map of the temple. The individual areas of the temple are as follows.

#### 1. Antechamber

The first room beyond the gate and doors is the antechamber, a small and thoroughly dark chamber. Keestake can move through it, and guide the characters through it, with the confidence of utter familiarity.

If the characters get a chance to see the room (this requires some light), they see the following:

This room once had plastered walls painted with frescoes of the goddess, her symbols and her deeds. The paint and plaster have badly flaked over the years. There is no furniture in the room, only wind-blown rubbish.

There are two sets of double doors in the room, one leading outside and the other, further into the temple. (Substitute "into the Hall of the goddess," if the characters have already been in the next room.)

#### 2. Hall of the Goddess

The next room past the antechamber is the main hall — "This," Keestake announces, "is

the hall of the goddess." Once again, it's almost utterly black, but the echoes of the characters' speech convince them that it's quite large. The floor, they can feel, is tiled; there are pieces of wood, which feel like broken furniture, all over the floor.

The characters can try to make a fire out of rubbish from the antechamber and the broken wood from this main hall. If they do not, the old man automatically begins to do so. He says that there are no windows out of the hall of the goddess, and the room is tall enough that they won't choke on the smoke. If they order him not to make a fire, or physically restrain him, he naturally won't build a fire. In that case you should tell the player character with the highest Wisdom score that there doesn't seem to be any real reason not to have a fire and thaw out.

If the characters do build a fire, they see:

This chamber is very large, and two stories in height. There is broken furniture all over the tiled floors—it looks like the remains of chairs, tables, and perhaps low couches. Most of the wood looks aged, but you can see that the breaks are all fresh. Everything has been smashed recently.

On the east wall, in the middle, is a set of double doors, closed. On the south wall is the set of double doors by which you entered the chamber. On the north wall, at the east corner, is a very small and inconspicuous door. All the doors in the chamber are still hanging on their hinges.

The west wall is actually a flight of three shallow steps leading up to a line of pillars. Between the pillars, you can see that cloths or tapestries, now ratty and sagging, have been hung, blocking off your view of the chamber beyond.

The walls of the hall of the goddess were once plastered smooth and painted with frescoes of the goddess in all her aspects. Now the paint is curling, the plaster is broken and peeling, and there are large cracks in the plaster—probably from the foundation of the temple settling over the years. Additionally, someone has taken a club to the walls here and there, evidenced by deep gouges and tears in the plaster, and places on the wall have been smeared with filth.

Keestake says that the damage to the room—the smashed furniture, the damaged and befouled walls—all took place when the orcs investigated the temple, looking for treasure. Enraged because they found no gold, they destroyed all the furnishings and much of the painting, defiling the decoration; they would have done more, but the sudden arrival





of the violent storm made them break off their vandalism and flee.

### 3. Altar Chamber

When the characters decide to investigate the upraised room beyond the dangling curtains, they see the following.

This chamber is raised about a foot and a half above the floor of the hall of the goddess. You had to push your way through the tattered curtains to enter. You could tell, as you did so, that these ratty cloths were once fine velvet, purple embroidered upon in gold, but they've aged now into a uniform, revolting brown and you cannot tell now what the embroidery represented.

There are only two items in the chamber.

One is a statue of the goddess. She is sitting on a throne, looking down into the hall of the goddess; her expression is thoughtful, with the faintest trace of a smile on her lips.

The sculptor must have been a tremendous talent, for the statue is posed in a very natural manner, head slightly bowed, left hand extended in a gesture of blessing, right hand gripping the arm of the throne. But it, too, is a ruin now. The nose has been broken off, the left hand likewise, a great crack runs across the torso, and the face and torso are smeared with filth.

The other object in the room is a low table, obviously an altar, set down before the statue of the goddess. Since it bears no trace of bloodstains, new or old, it must have been an altar for offerings instead of sacrifices.

Both statue and altar are sculpted out of fine marble. The walls of this chamber are white and unadorned.

The old man confirms that the damage to the statue is also recent, also a result of the orcs' defilement.

### 4. Temple Offices

These are simple rooms with panelled walls and the ruins of furniture – tables and chairs – scattered all over. The walls have been hacked upon by orcs looking for secret panels and passages but, except for firewood, there is nothing of interest here. The floor is tile, and the shutters are closed over all the windows. These shutters can only be opened with a successful "Open Doors" roll, for the shutters are held in place by the ivy outside. The ivy forced its way in through the shutters here and there.

There are rats, of the ordinary sort, scuttling around in the rubbish here. They do not

attack the characters, and try to run if attacked.

### 5. Kitchen

This is a large room with heavy wooden tables running around most of the walls. There is a large, recessed fireplace on the east wall. It's as large as a small room, certainly enough to mount a cross-bar and roast a bull within while simultaneously cooking other dishes. The fireplace seems to be in good shape. The window's shutters are still closed, and ivy creeps in through holes in them; it takes a successful "Open Doors" roll to shove a shutter open.

The tables are all undamaged, and the orcs, other than taking a few preliminary axe swings at the plaster walls, do not seem to have done much damage here.

There is, unknown to the orcs, the characters, and even the goddess, a creature living in the upper parts of the chimney. It is a ghoul. It preyed last on the crew of a merchant ship, killing and gradually consuming the entire crew. The ship ran aground on the north shore of the island a few months ago. Since then the creature has found itself a nest in the temple and, like Keestake, survived by eating rats. It has not captured Keestake yet because the old man is too wary and paranoid for the ghoul to catch and, despite his age, he can still outrun it.

Keestake knows about the ghoul but is not going to mention him—for reasons to be found on Keestake's character sheet and during Episode Five.

The Ghoul: AC 6; HD 2 (hp 7); MV 9"; #AT 3; Dmg 1-3 (claw) / 1-3 (claw) / 1-6 (fang); THAC0 16; special attack Paralyzation (saving throw applicable); AL CE.

The ghoul does not attack people it hears creeping about in the kitchen. It huddles silently at the top of the kitchen, and attacks at this time only if a character with infravision (i.e., elf, dwarf, etc.) looks up the chimney. Otherwise it waits to attack until the characters are asleep, as described later in this episode.

### 6. Storeroom

This is a large room with no windows and a solid door with a broken locking mechanism. It once contained stored food: casks of ale and wine, sacks of grain, and so forth. The casks are still there, but broken; the sacks are still there, rotted and decayed. Again, there's nothing here of value to the characters except perhaps firewood.

### 7. Storeroom

This storeroom, like the previous one, is a single large room with no windows, and a

solid door with a broken locking mechanism. It's different from the other in that it has thicker walls—a double layer of bricks was laid in and plastered over, so the room seems a little smaller than room 6 – and the only things to be found inside are large hooks attached to the ceiling. The hooks have very old, brown stains upon them. Any character can figure out that this was a storeroom for hanging meats, with thick walls to keep things cool.

### 8. Main Corridor

Any corridor marked 8 is a main corridor for the temple. This means only that the doors are all nicely finished, the walls neatly plastered (before six decades of weathering), the floors tiled. The floors are now covered in a thin layer of leaves and refuse, and rats lurk in the mess, but there's nothing dangerous within the corridors.

### 9. Servants' Corridor

Any corridor marked 9 is a servants' corridor; it's just as wide as the main corridors, but the walls are crudely planked, the floor of decaying planks, the doors all crude and ill-fitting. Since most of these doors were hung on leather hinges, they are no longer hanging; some still stand in place, most are on the floor. Like the main corridors, the floors are covered in refuse and are occupied by rats.

### 10. Maid Servants' Quarters

This chamber used to act as a dormitory for servants. If the characters really take the time to prowl through the ruined furniture and scraps of cloth which litter the floor, they can determine that this was the female servants' dormitory; the rotting clothes are maids' robes.

### 11. Men Servants' Quarters

This chamber, like 10, was a dormitory for servants. Like 10, it's a wreck, but by assembling scraps of clothes, the player characters can determine that it was the male servants' dormitory.

### 12. Senior Servants' Quarters

This is a series of small bedroom chambers, decked out with crude furniture (broken), obviously intended for couples or servants of slightly higher importance.

### 13. Storeroom

This storeroom is crammed nearly to the ceiling with what had once been bolts of cloth, chests of clothes, chests with buttons and threads and other clothes-making accouterments. Numerous rats live in the mess made by this collapsing mass of cloth. Fearful of the ghoul in the kitchen, they keep away from player characters, scurrying out through





cracks in the walls.

If the characters take some time to prow around, they can find enough cloth still in good condition to make up replacement garments or cloaks, if they need them. They can also find many brooches, pins, buckles, and so forth, all of low value – 1 gp worth, total.

### 14. Well

In the garden is a small well. The water in it is good; Keestake has used it all these years. A worn path leads from the well, through the garden, and down to the manor of the Sea King.

### 15. Garden

This was once a nicely planted and kept garden. Now, 60 years later, it's a small jungle of overgrown flowering plants. The stones which made up the path through it are broken or covered over. There's nothing dangerous here, but except for the path and the well it looks quite menacing and untamed.

### 16. Priests' / Priestesses' Quarters

Upstairs, all these chambers are trashed-out quarters which once were sumptuous bed-chambers and sitting chambers. Obviously, priests and priestesses of the goddess were not required to limit themselves to poverty. Today, as you might expect, the rooms are wrecked, the furniture smashed, the walls carved up, the paneling torn out, the floor coated with mulch and rat-waste and living rats.

### 17. Upper Floor Over the Hall of the Goddess

The hall of the goddess is two stories high, of course, so this section is walled off from the rest of the second floor; it's open air above the hall.

In all the old living chambers, characters find ruins of furniture, chamberpots, clothing, etc. Nothing of value, nothing to use.

## Keestake's Commentary on the Temple

Keestake knows the details of the temple, up to and including the presence of the ghoul, as mentioned. If the characters ask him what's beyond a particular door or what's in a specific room, he is willing to tell them. As noted, he avoids any mention of the ghoul.

## Players' Map of the Temple

If requested, Keestake draws the characters a map of the temple – give the Players' Map of the temple to the players, but only if they request it. If they don't ask for it, let them map out the temple normally as (and if) they explore it.

## Enter the Goddess

Eventually, the characters finish their explorations and have pumped Keestake of all the information they're likely to get from him. It's fully dark outside, they're exhausted and hungry but warm and dry, and eventually they drop off to sleep – though it's possible, even probable, that they will leave a guard awake. If they seem too slow about getting to sleep, you can ask them, "How are you going to handle the sleeping arrangements?" – which is when they need to indicate their guard arrangement, if they have one.

In any case, most or all of the characters will ultimately drop off to sleep. The hall of the goddess, in spite of its great open spaces, is the most congenial chamber to sleep in – in any other chamber, enough wind howls in to chill the characters.

As it turns out, the goddess – whichever goddess you have chosen to be represented by this temple – has been keeping a careful eye on the area since her precincts were desecrated, since she commenced that great storm in her irritation several days ago. She's seen the player characters enter her temple, and she is curious about their presence and their desires.

So she appears to one of them

## Whom Does the Goddess Choose?

If only one character is on guard through the night (a foolish arrangement, but possible), the goddess appears to that character.

If, during the characters' explorations of the temple, any character made a kind remark about the goddess – or, especially, if a character expressed outrage at the way the temple was desecrated – she appears during that character's shift as guard (or she magically awakens the character, if no character is on guard). If two or more characters expressed similar sentiments, she chooses the one with the highest total of Wisdom and Charisma.

If a character, for any reason, spent time trying to clean off the statue of the goddess, she automatically appears to him, regardless of the guard arrangements. She causes the guard on duty to fall asleep (a simple *sleep* spell, applied until it succeeds; the guard falls asleep but remains on his feet) and then appears to the character who attempted to clean her statue.

## Appearance of the Goddess

If the goddess is appearing to a character who is already awake, she simply causes a subdued glow to appear around her statue and calls the character's name in a low tone. She is mystically keeping the other characters asleep, for the first few moments of conversation at

least, so the character has no luck if he tries to awaken them. (If two characters were awake, the character she plans to speak with and one other, she does not cause the other to fall asleep, but she does not address him by name for the first few moments of conversation.)

If the goddess is appearing to a character who is asleep, he awakens to the sound of a bell tolling, far away, except that it seems to be coming from the now-glowing statue. The situation is as described above; the other characters are temporarily and thoroughly asleep.

The statue changes subtly: the filth disappears (if it wasn't cleaned off already), the broken nose and arm float up and themselves, the crack in the torso repairing itself, and the the statue even moves and stands, inhabited by the essence of the goddess.

## The Goddess's Words

Having gotten the character's attention (by calling his name, and with the fancy special effects) the goddess addresses him somberly: "Mortal man, why are you and your companions come to my temple?"

Assuming the character tells her anything, she gradually loosens her control on the other characters and they wake up, one by one, to the sound of their companion talking, and to the sight of him addressing this beautiful, moving statue.

Having heard the characters' story, she addresses the characters.

You see about you the results of the raid of the Hak-kubra, the pirate orcs. They have defiled my sanctuary.

When men came hither three generations ago, they slew the men of this island, but let my people be – as is proper. Since then, my sanctuary has been subject to wind and storm, age and rot, but I was not offended, for that is nature's right – to beat down what men have raised.

But the acts of debasement you see about you have offended me I choose to destroy this island, and all living upon it: a proper cleansing of the stain made by the Hak-kubra.

I see no reason for you to die for another's offense, however. So I will not cleanse this island this night, as I had planned, but will stay my hand another day, and lay waste to this place at nightfall tomorrow. If you are fled by then, I will adjudge you fit to survive, and the storm which destroys this place will do no harm to your craft.

It is a difficult test. I see you have not chosen your adventuresome paths willingly. So this aid will I give you: there are items of power to be found on this island.



For the time you remain here, I will allow you to use any as if you were trained in their use. Should you find an object of magical power, use it wisely; perhaps it will help you toward your goal.

### Conversation

Make that little speech of the goddess's as natural as possible, and should the characters wish to speak with her during its course, let them. Make it as normal a conversation as you can manage (as normal as you can have when a goddess speaks to mortals, that is).

Once the goddess concludes her pronouncement, she asks, "Have you anything to say or ask?"

If one or more of the characters wishes to address the goddess, he certainly may. Some sample questions they might ask:

How do we escape the island? She tells them that they must find that out themselves, in order to prove themselves worthy

Will she extend her time limit? No. Tomorrow at nightfall, this island will be cleansed.

What information will she give them about the manor, the treasure, the orcs, or the goblins? None.

In short, such questions won't gain the characters much information, but will give them an opportunity to impress the goddess – or anger her – with their courtliness (or lack of it). Speaking of which . . .

### Currying Favor

A character, if he knows what is good for him, will address the goddess respectfully or not at all. But if a character goes beyond the simple respect that the gods deserve, he impresses the goddess with his manner.

To manage this, a character would have to be quite well-spoken when addressing her, or offer well-chosen flattery (she knows flattery when she hears it, but is still susceptible, as mortals are), or offer service to the goddess regardless of any reward it may gain him.

Any character who makes such an offer, or lavishes some impossibly pleasing compliment, or addresses her with words expertly chosen and delivered, earns her favor throughout the adventure. Her favor means this: Once, during the rest of the adventure, the character gets an automatic 20 on a die-roll when things are at their worst. When it looks as though a character is going to die, or fail to save another from dying, let him make his last roll before doom rolls down on him – and then disregard the result. Tell him, "No, that's a 20." If it's a saving throw, he saves automatically. If it's a roll to hit, it's an automatic hit, and you should give the hit the

maximum damage possible for the weapon.

Should a character, when addressing the goddess, offer to become her cleric, he earns two favors; one which occurs as described above, and one which occurs once he becomes a 1st level character – if he's true to his word and takes the clerical class. If, at 1st level, he takes some other character class, he earns a disfavor (explained below).

Any character who previously worked to clean off the statue, or did a lot of work trying to repair the damage done by the orcs, automatically earns a favor.

### Earning Disfavor

Likewise, a character can make the goddess very angry with insensitivity, expressions of anger, etc. Should any character do so, he earns her disfavor sometime in the course of the adventure. The first time he achieves some spectacular success at a crucial time, tell him, "No, it didn't work. I don't care what the dice say. The attack (saving throw, trick, whatever) failed. Additionally, your sword (body, trap, whatever object is appropriate) is glowing with the same glow that surrounded the statue of the goddess earlier . . ."

A character could really offend the goddess – by insulting her repeatedly, even attacking her (some characters have enough self-destructiveness in their natures to do this). Should this happen, the goddess slays him with her usual spell or attack – such attacks usually cause 10d6 or 5d10 points of damage, quite enough to obliterate a foolish mortal.

### The Goddess Departs

Once the questions are concluded, or if no questions were asked at all, the goddess resumes her perch on the throne and the glow fades, leaving an inanimate – but now undamaged – statue.

### Later That Same Night

Ultimately, as before, the characters drop off to sleep again. The encounter with the goddess should not have taken place later than about four hours from daybreak – plenty of time for the characters to get some more sleep. Perhaps they leave a character on guard again, perhaps not.

### The Ghoul Strikes

The ghoul was creeping out of the chimney when he felt the goddess's presence enter the temple, and he hid. But now, hours later, it's time for him to attack – to kill a party of humans and let their bodies season for a bit before devouring them.

He comes creeping out of the chimney again, stealing up the hall, through the door to the main corridor, into the east-west ser-

vants' corridor, and then through the small door into the hall of the goddess.

He was a thief in life, so give him a Move Silently score like that of a 5th level thief: 40% He creeps up on the characters. If a guard is awake, the ghoul contrives to sneak up behind the guard, even if he has to enter by another door. Give him two Move Silently rolls; one to enter the room silently, one to cross the intervening distance to the victim. Assuming he makes it that far unnoticed, he attacks.

The ghoul is not stealthy in the attack: He screams, gibbers, jumps, rends, and tears. Set up and run the combat normally. Sleeping characters awakened during the first round of combat, can stand up during the second, and can act and attack during the third.

### Combat Notes

Once again, the ghoul's stats are:

Ghoul: AC 6; HD 2 (hp 7); MV 9"; #AT 3; Dmg 1-3 (claw)/ 1-3 (claw)/ 1-6 (fang); special attack Paralyzation (saving throw applicable); AL CE

If the ghoul manages to kill or paralyze all the characters, he won't automatically slay all of them. He intends to make his dinner last a while. He hangs the dead ones up on the meat hooks; while he's doing so, the paralysis wears off the first character to make a successful saving throw (roll once per turn) If no character has made a successful roll by the time the ghoul is through, the goddess burns one of her favors by unparalyzing a character. If no character had earned a favor, she frees the doughtiest warrior among them

If the ghoul has killed any or all of the characters, go to "When Things Go Wrong" to see how to come up with replacement characters.

### A Final Favor

If some or all of the characters survive the night's events, when they wake up the next morning they are completely healed – all damage from exposure or attacks is completely recovered, a final blessing of the goddess.

### Experience

All characters who see the goddess earn 20 points of experience for that event alone

A character who earns a favor also earns an additional 40 points of experience. If he earned more than one favor, he earns 40 xp for each.

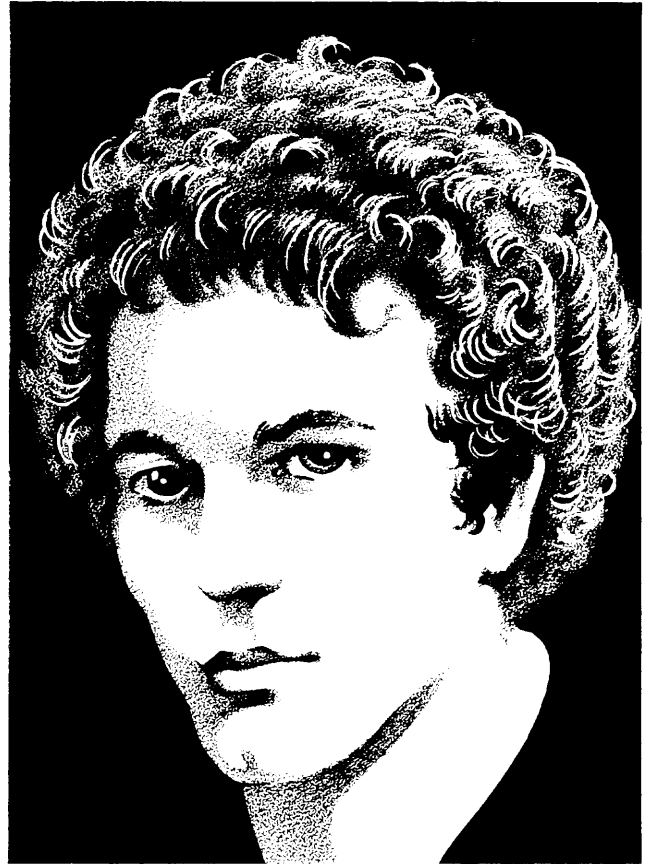
The ghoul is worth 62 points of experience, divided among the surviving characters who participated in its defeat.

# Character Tracking Form

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### Keestake, the Old Man

Human Male

Age 83

6', 125 lbs, white hair, blue eyes

Alignment Tendency: CE

Str	5
Int	15
Wis	10
Dex	15
Con	11
Cha	8

HP: 6

Weapon Proficiency: Dagger

Languages: Common

Skill: Trapper/furrier (especially rats)

Keestake's story and mental state are described in some detail at the beginning of Episode Five. He's really a victim of the circumstances that left him alone on this island for 60 years but he is crazy nonetheless, and a danger to the player-characters once they're in the catacombs.

### Melisana of Ventris

Human Female

Age 19

5'5", 130 lbs, brown hair, blue eyes

Alignment Tendency: NG

Str	9
Int	13
Wis	17
Dex	12
Con	11
Cha	14

HP: 6

Weapon Proficiency: Dagger

Language: Common

Skills: Sailor, merchant

Melisana, daughter of the merchant Melkeras of Ventris, is a good-natured and insightful young woman, of sufficient natural wisdom not to have grown up spoiled by her overindulgent parents. She is determined to run her father's business when he retires from the day-to-day management, and has set herself the task of becoming a good sailor and merchant, a goal she is accomplishing. She is not violent of nature, though the need for survival will prompt her to help her allies if they are endangered.

### Pretos / Pretis of Rabin's Reef

Human

Age 22

Str	13
Int	9
Wis	9
Dex	15
Con	10
Cha	12

HP: 6

Weapon Proficiency: Dagger

Language: Common

Skill: Sailor (salt)

Pretos/Pretis is a salt-water sailor with several years' experience in trading expeditions. If the character Demin/Demis is also used, Pretos/Pretis knows and has served with him/her on occasion.

### Alhelor / Alhellara of Barret's Quay

Elf

Age 569

Str	13
Int	14
Wis	13
Dex	13
Con	10
Cha	10

HP: 6

Weapon Proficiency: Staff

Languages: Common, elvish, gnomish, halfling, goblin, hobgoblin, orcish, gnoll.

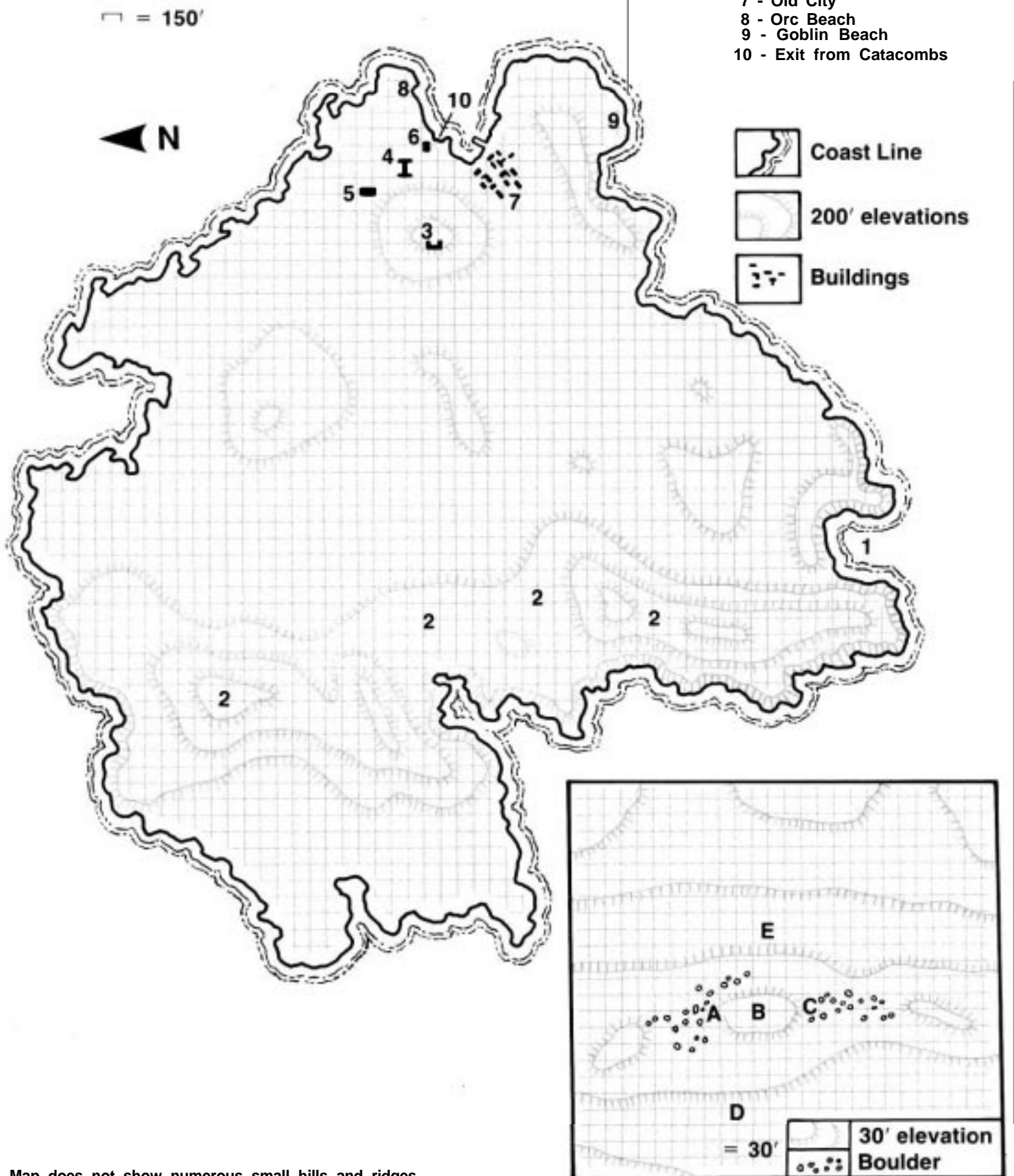
Skills: Gambler, Trader/Barterer

Alhelor/Alhellara is an elf, half a millennium old but still youthful by elf standards. He/she has spent many years picking up profits from haggling and gambling, and is a fluent linguist.



# DM's Map of the Island

- 1 - Site of Shipwreck
- 2 - Rugged Hills
- 3 - Temple
- 4 - Manor
- 5 - Barracks
- 6 - Stables
- 7 - Old City
- 8 - Orc Beach
- 9 - Goblin Beach
- 10 - Exit from Catacombs

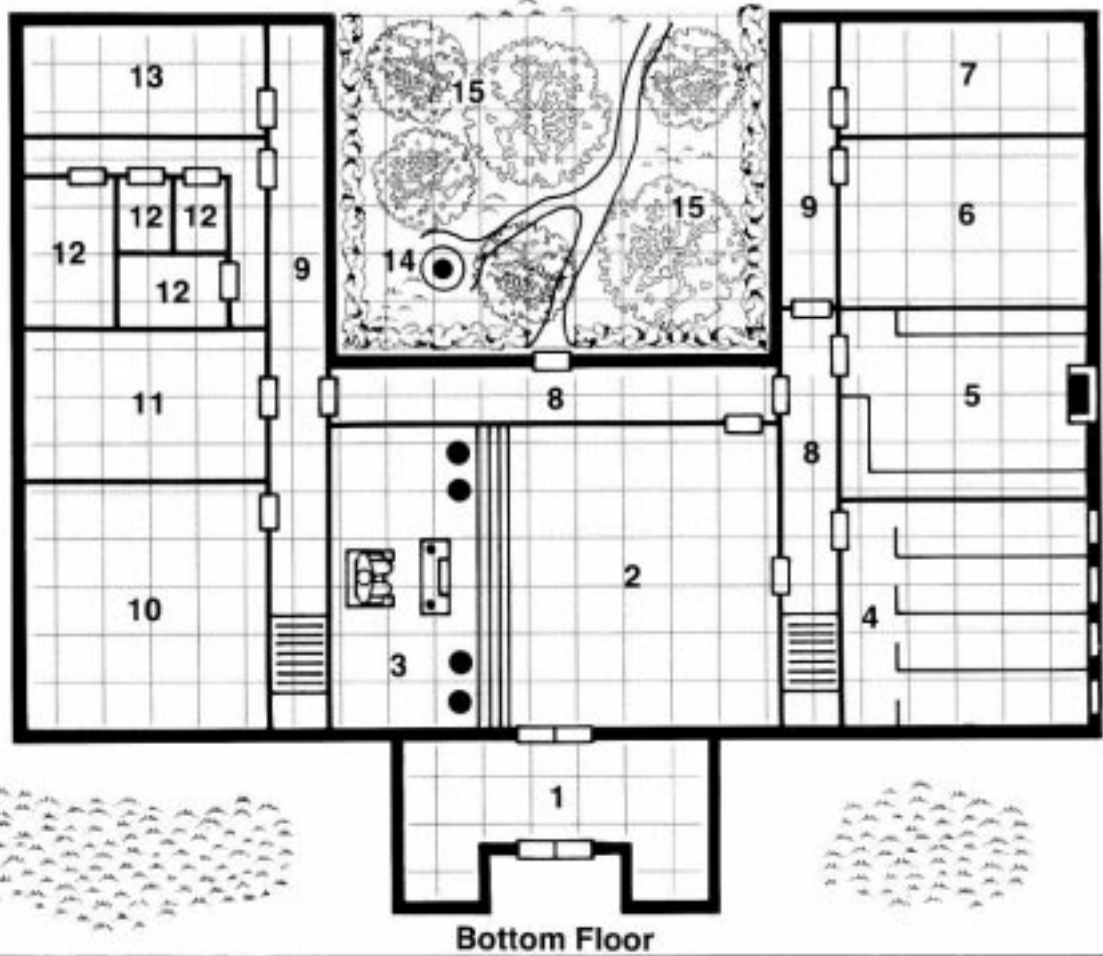
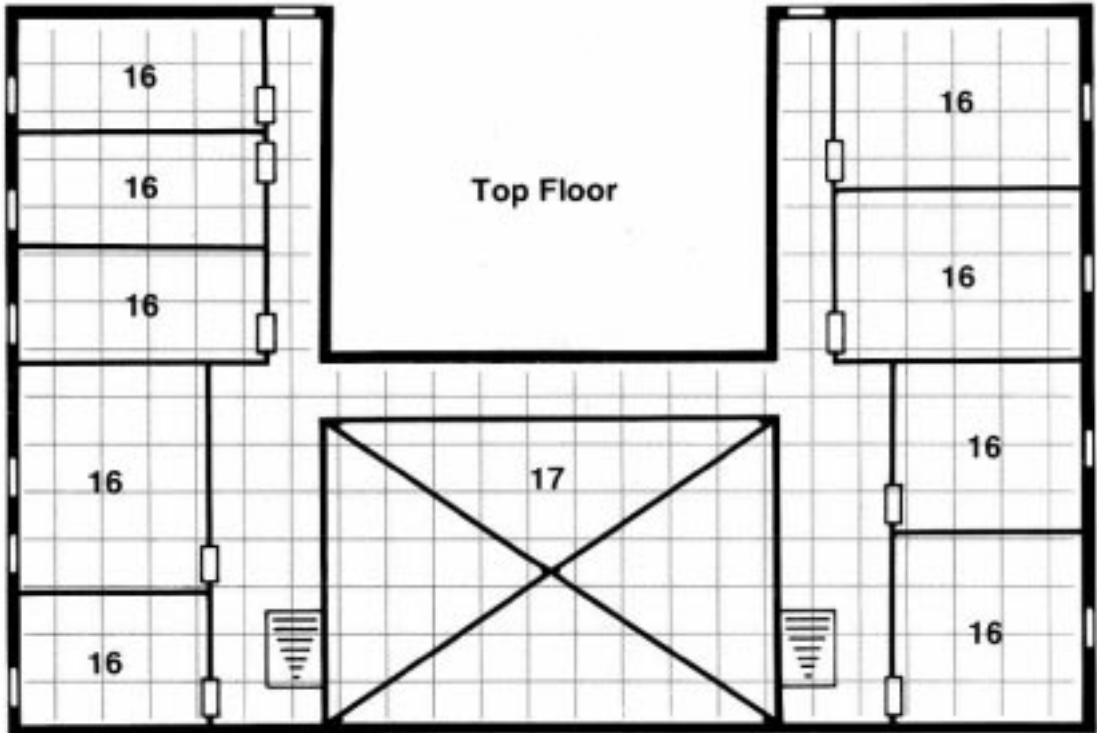


Map does not show numerous small hills and ridges.

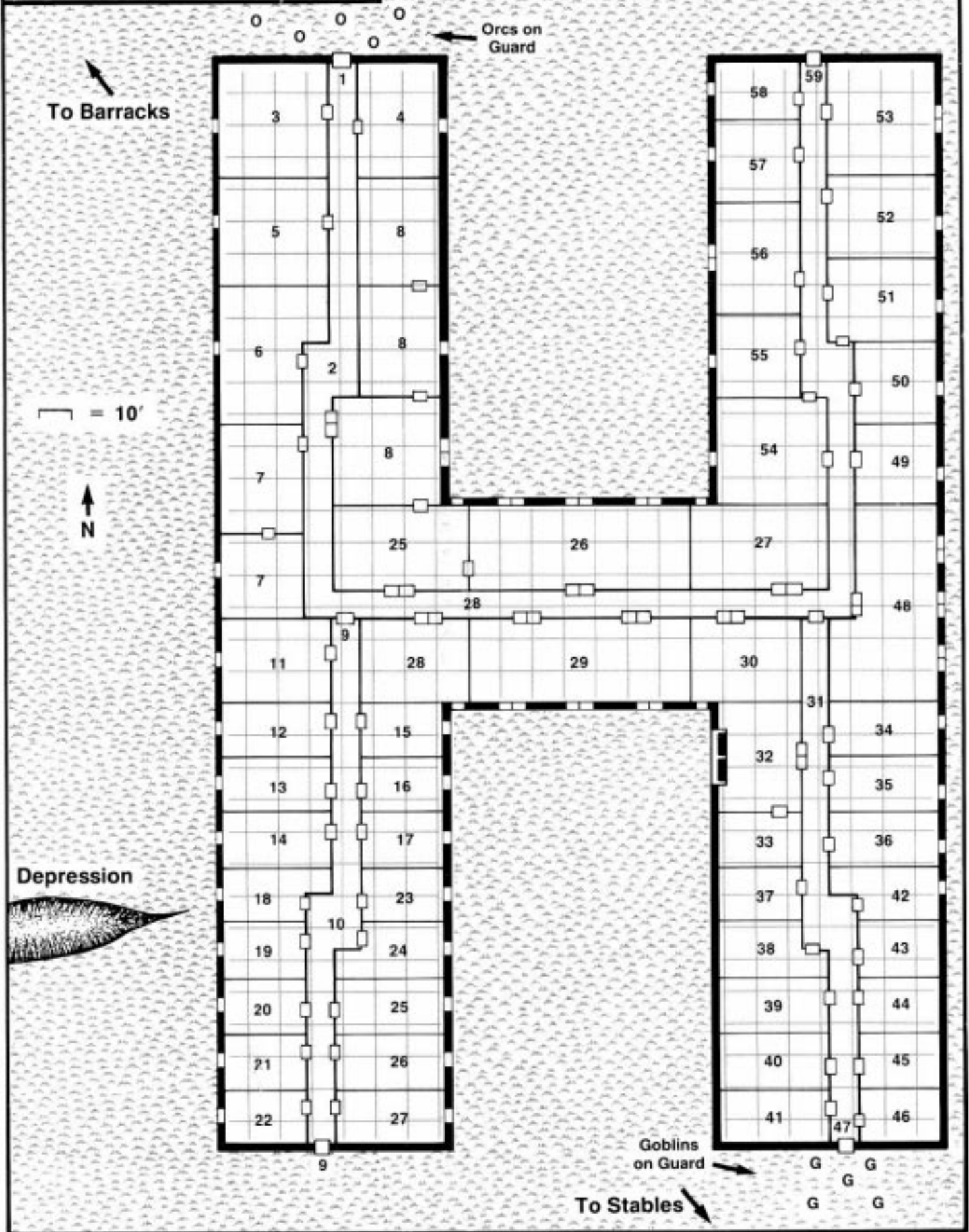
# DM's Map of the Temple

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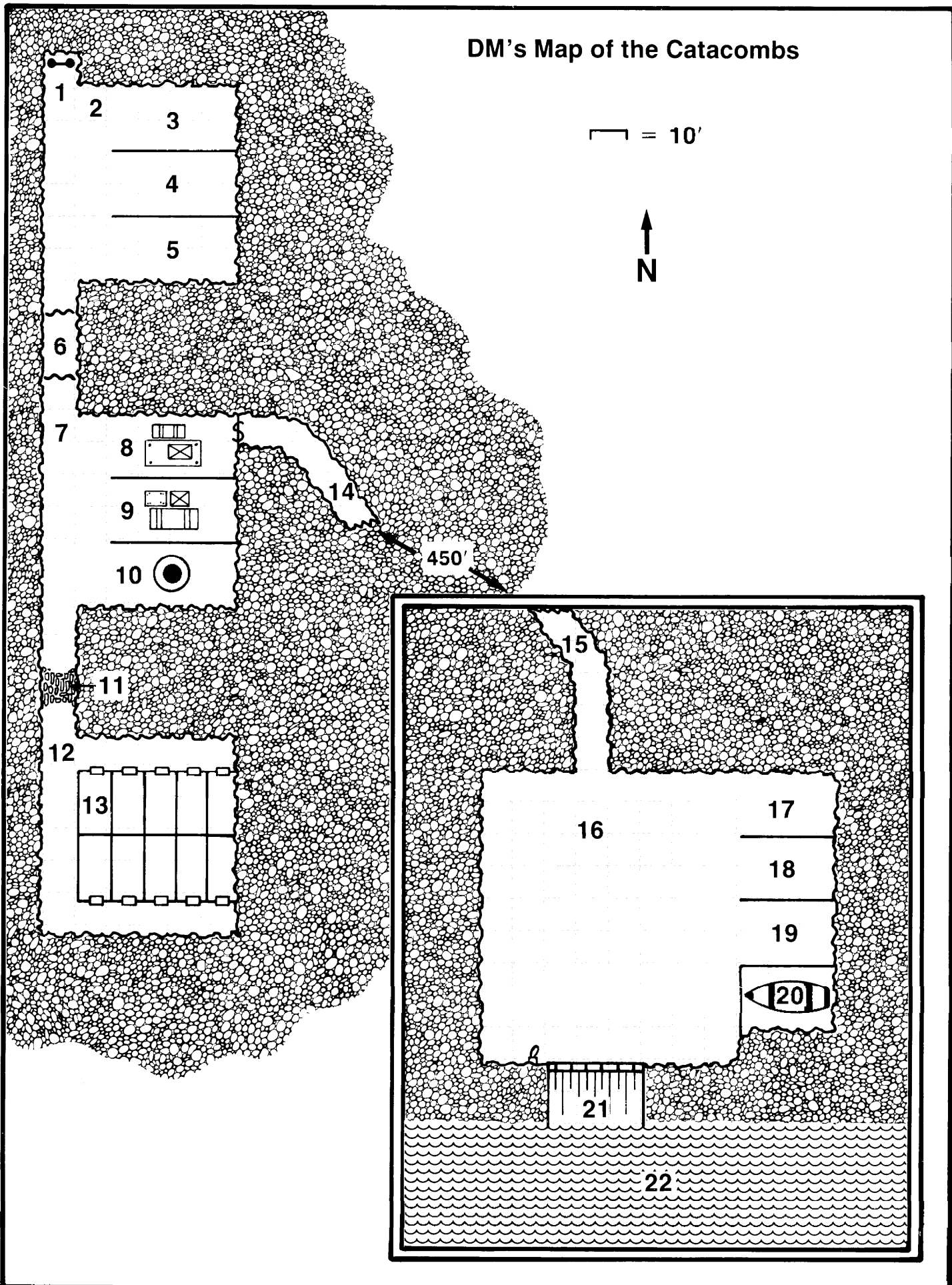
┌ = 10'



# DM's Map of the Manor



# DM's Map of the Catacombs



### Gofus / Gofin of Chawdik

Gnome  
Age 319

Str	5
Int	14
Wis	13
Dex	14
Con	14
Cha	16

HP: 6

Weapon Proficiency: Dagger

Languages: Common, dwarvish, gnome, halfling, goblin, kobold.

Skill: Fisher (netting)

This character, resident of the island of Chawdik, is a fisherman, skilled at dragging nets to catch fish. Like all gnomes, he/she speaks several languages. Gofus/Gofin compensates for a serious lack of strength by relying on the impressive bearing (charisma) and the none-too-shabby other abilities he/she possesses.

### Lythandar / Lythandra of Highport

Half-Elf  
Age 45

Str	17
Int	15
Wis	3
Dex	12
Con	14
Cha	13

HP: 6

Weapon Proficiency: Dagger

Languages: Common, elvish, gnome, halfling, goblin, hobgoblin, orcish, gnoll.

Skills: Armorer, Bowyer

Lythander/Lythandra is an apprentice armorer (and part-time bowyer, though untrained in the use of the bow) on the island of Highport. He/she has never been much of a success at normal human-type jobs: that abysmal Wisdom keeps the character from wisely and sagely sticking to projects from start to completion.

### Marak / Mara of Caftenor

Human  
Age 24

Str	14
Int	7
Wis	14
Dex	12
Con	13
Cha	10

HP: 6

Weapon Proficiency: Dagger

Language: Common

Skill: Jeweler/lapidary

Marak/Mara is a jeweler's assistant from Caftenor. While not especially bright, Marak/Mara has good common sense, plus good physical strength and endurance, and is a fine apprentice.

### Demin / Demis of Ventris

Human  
Age 19

Str	9
Int	13
Wis	16
Dex	16
Con	14
Cha	12

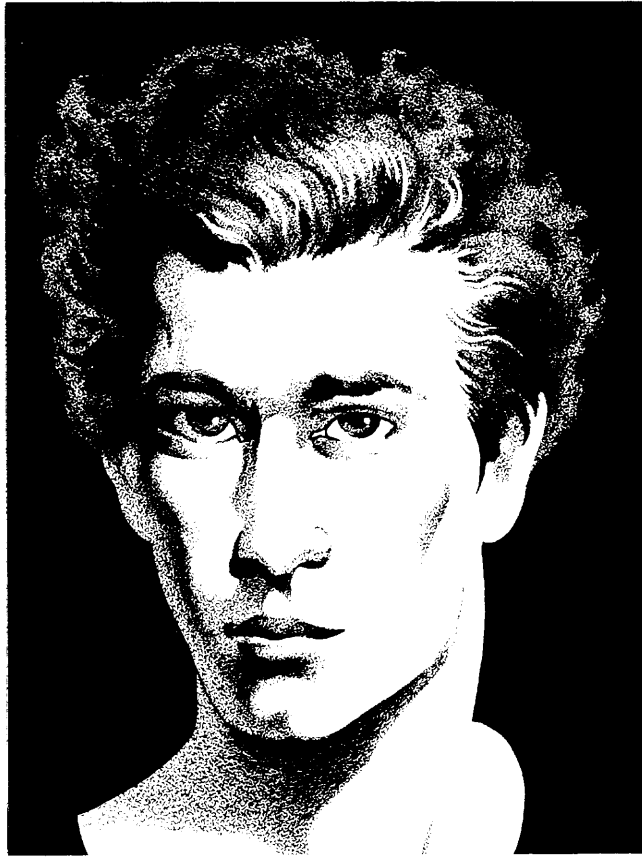
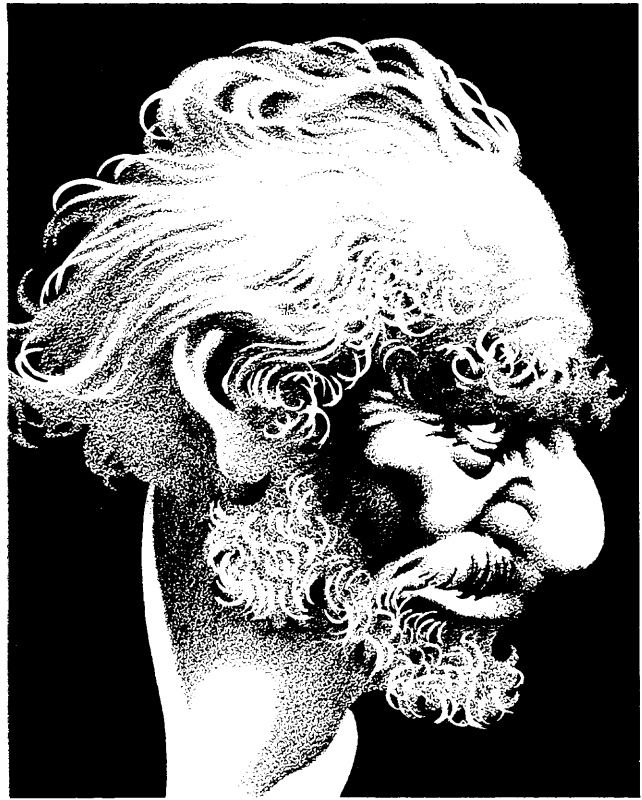
HP: 6

Weapon Proficiency: Dart

Language: Common

Skill: Navigator (salt)

Demin/Demis is a professional navigator, and has been at sea almost 8 years. The character quickly learned the finer points of deep sea navigation, has a good weather sense, and drafts accurate maps (functions of the high Wisdom and Dexterity scores).



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# Episode Four: Manor of the Sea King



## Daybreak

At dawn, as noted in the previous chapter, the player characters arise and everyone is completely healed — the final blessing of the goddess.

The day dawns overcast and chilly, with occasional splatterings of cold rain, but it isn't the climatic nightmare of the day before. The characters can tell that they aren't facing damage and death from exposure today. Perhaps this is another gift from the goddess.

If no one asks the old man Keestack, either last night or this morning, he volunteers the information that he thinks he knows about "some o' them objects of power the goddess mentioned;"

Aye, I know about some odd bits and pieces hereabouts. The Sea King had many treasures from his years of adventuring before settlin' down here. The pirates ran off with most of 'em, but they didn't recognize all of 'em. Nor would I.

But one of 'em that he gave the queen was this little stick o' wood that would throb in your hand when it was near the Sea King's funny treasures. I never bothered with it, these 60 years. Not my place to be meddlin' with the treasures of the family. Nor yours either, if it weren't life-and-death. I'll show you where it is, if you want.

## Players' Map of the Manor

If the player characters request it, the old man, as usual, will sketch them a crude map of the manor of the Sea King. When they request it, give them the Players' Map of the manor.

When the old man gives the characters their map of the manor, he goes over it with them briefly, showing them the layout and what the various parts of the manor are.

The manor of the Sea King is a single-story, large, rambling mansion built roughly in the shape of the letter H.

The north-west projection, or wing, is where the manor's residents lived 60 years ago. It consists mostly of bedrooms and living suites. The "little stick that throbs" is here — or used to be, in the queen's suite. There may be others of the goddess's items of magic in this area, but there are likely to be prowling orcs here: the orcs normally enter the building through this wing.

The south-west wing was for servants' quarters, and has many bedrooms and quarters for the family's loyal servitors, such as Keestack. Since there was no treasure here, the orcs and goblins do not often come here, and Keestack

thinks this would be the best place to enter the manor.

The "bar," the cross-piece joining the west wings to the east, was once a beautiful display area, where Viledel had his library and his galleries and displays of art, most of which were carried away 60 years ago. It's possible that there are some items of treasure here; it's likely that goblins and orcs will be encountered here.

The north-east wing was for manor administrative functions, and so there are many offices and records rooms here. It is possible that here, too, the objects the goddess mentioned can be found. Also, the hidden entrance to the catacombs is here.

The south-east wing was for manor stores and workshops — in other words, here are the storerooms for all the food and supplies (now empty or rotting), and the workshops where clothes were woven and made, where leather goods were created, food was prepared, and so on. However, this area is where the goblins typically enter the mansion to do their prowling and attacking.

## Sneaking to the Manor

Assuming that the characters eventually do decide to go to the manor (if they don't, see "When Things Go Wrong," appendix 1), let them choose how they intend to go about it. Look at the DM's map of the manor to familiarize yourself with its shape and layout.

Then, if the characters decide to get a look at the manor before approaching it, let them. They'll probably want to observe it from the summit of their hill or somewhere far enough away that they will be safe.

If they do give it a look, relate the following:

The mansion, just as the old man described, is an "H"-shaped building, very long and low. It seems to be built of granite. The exterior looks like it has stood up to the elements better than the temple. Unlike the temple, all the exterior windows have solid-looking, if rusty, iron bars across them. It looks as though it was made to be defended, though it's no castle.

You can see the orcs and goblins at opposite ends of the manor. There is a cluster of orc-guards in front of the entrance to the northwest wing, and a trickle of orc traffic between there and the barracks, a little north-west of the manor. There is a somewhat larger cluster of goblin-guards in front of the entrance to the southeast wing, and a corresponding trickle of goblin traffic between there and the stables, a little to the south-east.

The terrain around the manor is rolling, with great patches of grasses and weeds and scrub growing all over. Keestack points out another topographical feature — a depression, some sort of little ditch or break in the ground — which starts a few hundred feet southwest of the manor and runs almost to the southwest wing. "That's how I'd creep up on the thing," he says. "Along that ridge. We couldn't go in the door there, we'd be spotted in a second, but there's a window on the west wall near the south side where the bars are loose. I 'magine we can get in there."

## Peculiar Behavior of the Orcs and Goblins

It's likely that the characters will, at some point, evidence confusion at the odd behavior of the orcs and goblins. Why on Earth don't they settle their differences in a civilized manner — by mounting an all-out war, one side annihilating the other and then picking the mansion clean at its leisure?

That's a reasonable question. If the characters do become curious, inform them — courtesy of any character with sailor skill, or the character with the highest Wisdom — that this seems to be part of the code of the pirates of the Korinn Archipelago.

Pirates of the archipelago, when they meet in a neutral area such as a free pirate port or unclaimed territory, are not supposed to wage true war on one another. Decades or centuries ago, the rulers of neutral pirate ports made this decree to quash the excessive pirate wars and rumbles that tended to erupt in their streets.

In neutral ports, pirates of differing crews are allowed to participate in individual duels, to defend themselves if attacked, and to attack if someone is stealing from them. Often, this decree is circumvented by pirates who only claim to have been attacked or robbed but, in general, the custom keeps neutral pirate ports more peaceful than they would be otherwise.

Obviously, what the orcs and goblins are doing is keeping to the letter of the law. Each side has claimed the manor and its goods, and has set about exploring it.

Whenever they see an enemy prowling around in "their" territory, or — even worse — carting goods off from the manor, they consider it "stealing," draw their weapons, and attack. The end result is a war of skirmishes. The armies keep well apart, and the real battles are fought by the scouts prowling through the manor.



### Getting Into the Manor

Let the characters decide how they intend to get into the manor; be sure to repay cleverness with appropriate success.

Some ways to get into the manor:

#### Keestake's Recommendation

The characters can creep down the hill to the end of the little depression which Keestake thinks should be their approach to the manor. If the characters try this approach, let them get to the start of the depression without incident; then, as they progress along the ravine, have them make Move Silently rolls a quarter of the way along, half the way along, three-quarters of the way along, and finally just before they reach the west wall of the manor.

If any character blows a Move Silently roll tremendously — for example, by rolling an 80 or higher — have a single, incurious Orc guard investigate. He moves in the general direction of the noise, certain it's some wild animal but professionally inquisitive anyway.

This can let you play the classic movie scene where the characters freeze in the underbrush as the brooding guard walks around, mere inches from them; perhaps they'll decide they must assassinate the guard silently before he can spot them; perhaps they'll panic and attack, and then have to make a run for the manor before the other orc guards by the southeast entrance can reach them.

If they don't panic and decide not to attack, let them all make Move Silently rolls again. If all roll below an 80, the none-too-curious guard does not spot them. If anyone rolls above an 80, the guard hears that character shifting in his hiding place and slowly walks over to investigate — perhaps leading to the attack or assassination attempt, as mentioned above. Should the player characters let him get to the noisy character without attacking him, he spots the character and grabs him, making a commotion to attract his allies, which probably will lead to one of the outcomes listed above.

Incidentally, if you simply wish to give the characters a harrowing encounter, spring this orc guard situation on them even if they make their Move Silently rolls. Explain that they would have had a whole nest of orcs down on them if they hadn't made their rolls successfully.

If the characters make it to the end of the depression, which is only a few feet from the manor wall, Keestake creeps over to the window of Room 18, where the frame of bars is loose. He pulls it loose and crawls in, or allows the characters to precede him, whichever they prefer.

Orc guard: AC 10; HD 1 (hp 6); MV 7"; #AT 1; Dmg 1-8/ 1-8 (battle axe), 1-4/ 1-3 (dagger); THACO 20; AL LE.

Equipment: battle axe, dagger.

#### Distraction and Rush

The characters might think to cause some sort of distraction and then rush for an entrance while the guards watch the distraction. This should work, provided the characters are sensible about it. Setting a fire in the underbrush near the manor will draw some of the guards away to investigate, and holds the attention of all guards left behind.

However, the characters will be disappointed if they expect their distraction to draw all the guards away from one of the guarded entrances. No matter what sort of distraction takes place, three guards will remain in front of the guarded entrances — three goblins before the door to the northwest wing, three orcs before the door to the southeast wing.

#### Pure Stealth

The characters might choose to approach the manor by relying purely on stealth and the natural cover of the area. This is dangerous, but certainly allows them to choose between entering at the southwest entrance, the northeast entrance, or the unbarred window to Room 18.

Because of the natural cover and the guards' typical disinterest, the characters' chance to remain unnoticed while approaching is 60%, rolled four times by each character—once one-quarter of the way to their objective, once halfway, once three-quarters of the way, and finally when almost upon their objective.

If a roll is failed, or if you wish to do so, you can give the characters an encounter with a guard such as the one described previously.

#### Prowling the Manor

Once the characters are within, from whatever entrance, they may begin prowling through the manor. Obviously, they're not strong enough to confront a large, heavily-armed band of orcs or goblins. However, by carefully sneaking, ambushing unsuspecting enemies, and other stratagems, the characters should be able to explore much or all of the manor, find what they may of the treasures left there, and make it mostly intact to the entrance to the catacombs.

The manor's windows are all barred. A successful "Lift Gates/Bend Bars" roll allows a character to tear the bars off a window, but this makes a lot of noise—enough for orcs and goblins nearby to hear and come running.

The manor is not utterly dark; light spills through the windows into all the rooms, and

the corridors have enough residual light filtering in so that characters can see as if they were in a standard dungeon and carrying torches.

If anyone is curious as to how the Sea King and followers could think that the manor could be defended, with all its windows and doors, tell them the answer: Occasionally, rulers rely more on the might of their navies than on their fortifications. You see this sort of half-hearted defensive construction when the ruler never really expects enemies to make it to his front door. In the case of the Sea King, this confidence was obviously unwarranted.

### Northwest Wing

#### 1. Exit

The door here is of solid wood. The bars used to barricade the door are long broken and lost.

Outside the door, three orcs — one with an axe and two with bardiches — stand guard, concentrating their attentions on the grounds, not on the door.

#### 2. Corridor

The corridor here is lined with dusty, cracked wood panels; tattered cloth indicates it was once hung with tapestries and drapes.

This particular wing housed the royal family of Viledel, and so doors lead to various rooms and suites which were once lavishly furnished and richly decorated.

#### 3, 4. Majordomo and Chief Scribe

These two rooms were bedrooms of chief servants of the Sea King; 3 housed his majordomo, the man who administered this manor, and 4 housed his chief scribe and correspondent.

Both are similarly decorated — polished wood floors (marred by axe-blows from searching orcs), beds, chairs, and couches faded and made dusty by the years, broken up and scattered about.

If the characters spend any time prowling around in 3, they can find a signet ring showing a leaping dolphin, which Keestake angrily tries to snatch away from them, claiming it was the Sea King's seal. (It was, and if the characters bring it intact back to the world, it is worth 1,000 gp to collectors.)

If the characters search around in 4, they find several ancient and crumbly documents, written in Common: records of items in storage, profit/loss statements, etc. If they take the time to look at each surviving piece of paper (there are about 30), one is found to be different from the rest — beautifully hand-lettered, with a single paragraph scribed upon it.

It's a clerical scroll with one spell — *hold person*. A character reading its heading and the first few words realizes what it is and has



the deep-rooted confidence that he can read it and use it — exactly as was promised by the goddess. The character can use the scroll as if he were a 1st level cleric

Naturally, if the characters already have the *wand of magic detection*, it leads them straight to the scroll. It will not detect the signet, which is not magical.

### 5, 6. Princes' Quarters

These two rooms were decorated and furnished even more lavishly than 3 and 4, with woven rugs (now moldy) on the floor, tatters of tapestries on the walls, delicate, intricate, and thoroughly smashed furniture all over the floor. As usual, there are axe-cuts and other signs of orcish investigation everywhere.

### 7. Queen's Quarters

This suite consists of two rooms — the sitting room, which has the door opening onto the corridor, and the bedroom, which opens only onto the sitting room.

The sitting room once featured carpets and wall hangings like the princes' rooms, though substantially richer before the years of neglect and decay. As is normal for this manor, the walls show the signs of orcish investigation—walls chopped on, floorboards pried up, etc.

The bedroom once featured a four-poster bed, a settee with an actual glass mirror (now in shards all over the room), and a terra-cotta bathtub behind a screen; the bathtub is painted with fish and squids and rays and other sea-life, and is cracked into several large pieces.

When the player characters get into the sitting room, have them all make rolls to Hear Noise as if they were listening at doors (i.e., a 1 on 1d6). If anyone succeeds, he hears the low, muttered conversation of the goblins in the sitting room.

If the characters decide to take a quiet peek through the slightly ajar door, they see a small party of goblins giving some attention to a small piece of decorated wood — an unadorned crimson wand. Yes, the goblins have finally found and investigated the very wand that the player characters will probably want.

How many goblins are there? Base that on the number and status of the player characters. For every player character who is armed and in good shape to engage in combat (i.e., armored, retaining most or all of his hit points, etc.), include one goblin opponent.

Hero characters who are non-combative in character, or who have few hit points left, or are otherwise of marginal use in combat don't earn the party any extra opponents. Melisana and Keestake don't earn the party any extra enemies, for instance, but might be able to help their friends.

Goblins with spears: AC 10; HD 1 (hp 3); MV 6"; #AT 1; Dmg 1-6/1-8 (spear), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: spear, dagger.

### 8. King's Quarters

This suite of three rooms once housed Viledel, the Sea King, and so Keestake is naturally solemn and reverential while he is here.

Like the quarters of the queen, these chambers are decorated in once-beautiful decay. The room whose door leads to the hallway is the suite's antechamber, filled with broken sofas which once accommodated nobles awaiting the king's pleasure.

The next room into the suite is the king's sitting room, which features a broken desk, smashed chairs, and particularly badly hacked-up walls. The hacking and smashing is especially fierce in this room, more so than in any other in this wing; if questioned, Keestake reluctantly admits that the orcs had the idea that there was treasure to be found here.

There is indeed treasure here: A secret compartment in one of the surviving large pieces of desk. If the characters prowl through the large remaining pieces of desk, and someone makes his roll to detect a secret door, he finds the secret panel which opens the compartment. If the characters have the *wand of magic detection*, the compartment is a cinch to find. The compartment holds a dagger and a small, blue, glass flask, stoppered and sealed.

The dagger is shiny, showing no sign of rust after all these years — a clear clue to its special nature. It is a good double-edged fighting-style dagger with a black stone hilt inlaid in gold in the design of cresting waves. It's actually a *dagger + 2, + 3 vs. creatures larger than man-sized*.

The contents of the flask, should a character risk a taste-test, make the character feel as if he's swelling with power—it's a *potion of super-heroism*. (Viledel, no fool, kept a backup weapon and a magical bonus to his fighting ability near at hand—attacked in his quarters, he would've had the potion and the magical dagger to use. Obviously, he never got the chance to use them in the final sack of the manor.)

The third and most interior room is the Sea King's bedroom, also decorated in modern decay style. It features smashed tables, smashed four-poster bed, and ruined floor planking and wall paneling.

## Southwest Wing

### 9. Entrances

Two doors lead into this wing: The north door into 2 and the south door leading outside. Both doors are of solid wood and still on

their hinges, but as usual with the manor the locks are broken.

### 10. Corridor

This corridor, unlike the bright and cheerful corridor of 2, has darker and cruder wall-paneling, brackets for torches instead of for lamps, and rough finishing overall — obviously an area for servants.

### 11 - 17. Upper Servants' Quarters

These smallish rooms seem to have only enough broken furniture in them to accommodate one or two persons—they appear to have been the rooms for married servants.

### 18. Keestake's Entrance

This room has the window with the loose bars. It's a dormitory-type room; numerous broken cots and storage chests litter the floor.

### 19. Keestake's Quarters

This is the room where Keestake has lived for the last 60 years. If the characters get near it during their exploration of the manor—which is automatically the case if they entered the manor through room (18) or through the southwest entrance—Keestake wants to see it; he hasn't seen it since he was captured.

It's a mess. The furniture he had taken to his choice room and kept up all these years is recently destroyed and picked through, including his bed, his chest of drawers, his tables, his chairs. He complains and moans loudly until told to shut up by the characters.

### 20-23. Dormitory Quarters

These chambers, like 18, were once dormitory-style quarters for the servants of the manor. Now, like 18, they're just ruins.

## The Bar

### 24. The Hallway

This hallway, like 2, was once a richly appointed passageway leading to the large general-use rooms along it. As the characters should expect, it's a ruin now.

Here's an optional encounter to use if your characters need a little more excitement. When exploring this hallway, when the characters reach a point between rooms 26 and 29, a party of orcs emerging from the hallway at 31 enters this corridor — the party of orcs two-thirds the size of the characters' party. Practically simultaneously, a party of goblins rounds the corner from 2; the party is equal in size with that of the characters. (None of the three parties is surprised.) This puts the characters in a fix, as they're trapped between these two forces.

If they use their heads, they'll be in no danger. All they need to do is remember that



these two forces are enemies, and get out of the way — duck into one of the nearby rooms, and wait until the fireworks settle. If they do, after about a minute the goblins will all be dead and two injured orcs remain.

Should the characters foolishly decide to duke it out, the orcs and goblins are similar in composition to those found in Episode Two.

Orcs with bardiches: AC 10; HD 1 (hp 1); MV 9"; #AT 1; Dmg 2-8/3-12 (bardiche), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: bardiche, dagger.

Orcs with axes: AC 10; HD 1 (hp 2); MV 9" ; #AT 1; Dmg 1-8/1-8 (battle axe), 1-4/1-3 (dagger); THAC0 20; AL LE.

Equipment: axe, dagger.

### 25. Study

This room had once been a study. There is the moldy remains of a rug on the floor, three smashed desks, and two ruined tables. A small door behind a moldy tapestry leads into the antechamber of 8.

### 26. Library

Breathing is difficult in this room because of the thickness of the mold growing here. In the room are toppled bookshelves and masses of rotting paper and leather covers—hundreds of books, all absolutely ruined. Not one is in good enough shape to recover.

On the east wall is a large (8 feet tall, floor to ceiling) wooden plaque, only slightly damaged by pirate and on weapons; it's a piece of relief sculpture showing a harpooner (full size) drawing back his weapon to release at a distant whale. The plaque has been pulled bodily from the wall, presumably by those searching for secret doors, and leaned against the wall.

If the characters take the time to really look over the plaque, they find something strange: the harpoon the figure is holding is a separate piece, inlaid into the wood of the plaque but easily removable. It's been painted to look like part of the plaque, but it isn't. The harpoon-head is false and drops off if the harpoon is handled, revealing the golden hue of the weapon beneath.

It's actually a *javelin of lightning*, another of Viledel's last-ditch weapons hidden in the surroundings. It's especially easy to find if the characters use the *wand of magic detection*.

### 27. Board Room

This chamber contains little furniture: one massive oaken table, still standing and little damaged, and the ruins of about 20 wooden chairs.

### 28. Chapel

This chamber is a chapel dedicated to the goddess, easily recognized by the plastered

walls and pertinent frescoes, just like those the characters found at the temple. There are wooden benches here, mostly in good shape. There has been some careful prying and searching, but the chapel has not been outraged as the temple was. Evidently the orcs were not so ambitious when they found the manor. When they later went crazy and defiled the temple, they were frightened by the onslaught of the storm and decided not to subject the chapel to the same treatment—proving that orcs have some modicum of intelligence.

### 29. Gallery

This room contains only the ruins of some picture frames. Once upon a time it housed Viledel's collection of art, but it was all taken away by the pirates 60 years ago.

### 30. Lesser Dining Room

This chamber, like 27, has a large table still standing within it, and benches enough to accommodate about 40 people. Keestake, if asked, explains that it was the secondary dining room, used when there were too many guests for the main dining room to accommodate.

## Southeast Wing

### 31. Hallway

This hallway is functionally identical to 10. Keestake can assure the player characters that there's nothing of value to be found in this wing; if they choose to investigate, that's fine.

This is the wing by which goblins enter the manor, so you can give the characters a random goblin encounter if they really wish to investigate this wing.

### 32. Kitchen

This kitchen, similar in style and arrangement to the one in the temple of the goddess, has lightly damaged tables lining the walls and two giant recessed hearths. A double door leads out to the hallway, and a secondary door leads to the meat storeroom at 33.

### 33. Meat Storeroom

Like its equivalent in the temple of the goddess, this heavily-walled chamber has meat-hanging hooks and is otherwise empty.

### 34. Weavers

This workroom contains the remains of several looms. Many drop-spindles and spinning wheels are also to be found, all of negligible value.

### 35. Leatherworkers

This chamber contains only broken tables, porcelain vats, small wooden mallets, and

some moldy scrap leather. Keestake, if asked, can identify that this was where the manor's leather goods were made. Any character with the secondary skills armorer or leatherworker can identify the room's function.

### 36-46. Dry Goods Storerooms

These chambers are filled with rubbish and chests of moldy garbage that once was dry goods, grains, cloth, pottery, etc. There is nothing of value to be found here.

### 47. Exit

Outside this heavy oak door (with its bar-bracers and crossbar miraculously intact, but currently unused) are stationed five goblin guards, who pay no attention to the door behind them unless they hear it open.

## Northeast Wing

### 48. Dining Hall

In this chamber are enough heavy oaken tables and heavy wooden chairs to accommodate 60 guests in grand comfort. The leather padding on the chairs is all eaten away by time, and some of the chairs have been smashed, but the chamber itself is in fair enough shape, compared to the rest of the manor.

### 49-51. Scribe and Record Rooms

These chambers, all essentially identical, feature two broken desks, numerous broken chairs, and shelving units which feature small trays filled with mold and scraps of paper. It was here that the scribes administered Viledel's empire, and the trays once contained manor records and foreign correspondence.

### 52. Scribe and Record Room

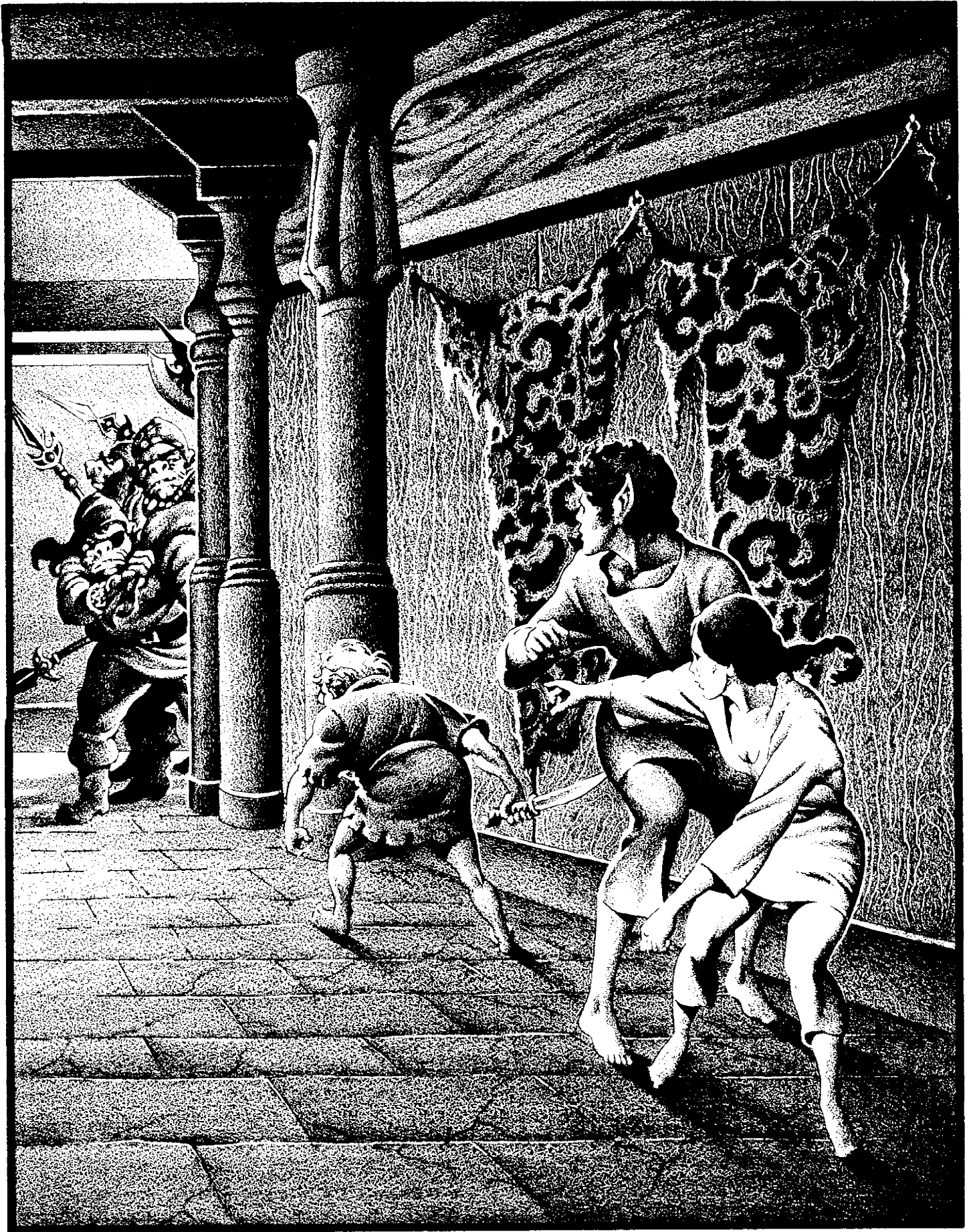
This chamber is identical to 49 through 51, with one significant difference: It's here, Keestake says, that the entrance to the catacombs is, under one of the bookcases on the north wall. All anyone has to do is press a button atop the bookcase, above the average character's (or orc's or goblin's) line of sight. Keestake says it's been nearly 20 years since he's been down below.

When the characters try to utilize the mechanism, they can press the button — but nothing happens. No grinding noise, no bookcase swinging open, nothing.

Let the characters have time enough to ponder this unexpected complication. Keestake has the following information (which he volunteers is no one asks):

If the bookcase is pried away from the wall, it reveals the shaft leading down. That will take some time and make a lot of noise, unfortunately.

However, there's machinery at the bottom of the shaft which should seal the shaft behind





them. It's not delicate, secret machinery like the device that was supposed to swing the bookcase open.

The characters have to decide if and how they want to handle the opening of the bookcase. When they decide to do so, proceed to "Descent to the Catacombs," below.

### 53. Official Visitors

This room was once a lushly-appointed waiting room: sofas, chairs, carpets, desks, and hangings were designed for official visitors checking in with the chief scribe on duty, making appointments to see the Sea King, etc. It's one of the rooms most thoroughly sacked in the efforts to find treasure, so there's nothing but a fairly homogeneous mass of ruined furniture and cloth in the room now.

### 54. Waiting Room

This room, originally arranged much like 53, was for visitors awaiting the Sea King's pleasure. It's now in much the same state as 53.

### 55-58. General Offices

These rooms were used as offices for various of Viledel's administrators. They are now characterized by the gouged walls, smashed expensive furniture, and other signs of orcish treasure-hunting.

### 59. Exit

This is a solid oak door like those at 1, 9, and 47. Unlike the others, this one is completely intact and has been left barred from within. Someone outside, attempting to force it, would have to make his "Open Doors" roll which, of course, makes a lot of noise.

## Use of Random Encounters

If the characters are remaining too unruffled, too undamaged, and too successful in their search of the manor, you may wish to drop some "random encounters" on them. Of course, there are parties of orcs and goblins prowling through the manor. If you want the give the characters some more danger and excitement, bring them into conflict with the other prowlers in the manor. Some ways to go about it:

**Discovered By Small Party.** The characters can be discovered by a small party of either orcs or goblins. This is likely to lead to a straightforward fight to the death in the hallways.

**Hiding From Large Party.** The characters can be spotted (at a distance) by, or simply have to hide from, a large party; of either orcs or goblins which is prowling from room to room. This should take place in terrain where the characters can have some opportunity to

hide—for instance, the various series of adjoining rooms, or storage chambers where there's plenty of decaying trash to hide beneath.

**Caught In a Rumble.** The characters can become caught between two opposing forces, as described at 24. Perhaps this time they won't have the option to just duck into the nearest chamber and wait out the action; they may have to fight the two forces as the goblins and orcs fight one another as well.

In any case, don't confront the player characters with enough enemies to annihilate them unless there's some way for the characters to use local terrain or their brains to extricate them from the bad situation.

Orc Commanders: AC 8; HD 1 (hp 6); MV 9"; #AT 1; Dmg 2-8/3-12 (bardiche), 1-4/ 1-3 (dagger); THACO 20; AL LE.

Equipment: bardiche, dagger, padded armor.

Orc with bardiche: AC 10; HD 1 (hp 3); MV 9"; #AT 1; Dmg 2-8/3-12 (bardiche), 1-4/ 1-3 (dagger); THACO 20; AL LE.

Equipment: bardiche, dagger.

Orc with axe: AC 10; HD 1 (hp 4); MV 9"; #AT 1; Dmg 1-8/ 1-8 (battle axe), 1-4/ 1-3 (dagger); THACO 20; AL LE.

Equipment: battle axe, dagger.

Goblin Commander: AC 8; HD 1 (hp 2); MV 6"; #AT 1; Dmg 1-6/1-8 (spear), 1-6/ 1-6 (bow), 1-4/1-3 (dagger); THACO 20; AL LE.

Equipment: spear, dagger, leather armor.

Goblin with spear: AC 10; HD 1 (hp 2); MV 6"; #AT 1; Dmg 1-6/ 1-8 (spear), 1-4/ 1-3 (dagger); THACO 20; AL LE.

Equipment: spear, dagger.

Goblin archer: AC 10; HD 1 (hp 4); MV 6"; #AT 1; Dmg 1-6/ 1-6 (bow), 1-4/ 1-3 (dagger); THACO 20; AL LE.

Equipment: battle axe, dagger.

## Noise and Reinforcements

In reference to the encounters notes above, you may wish to bring in wandering orcs and goblins when the characters are doing something particularly noisy, such as fighting, or (perhaps the most fun for you) when they're prying the bookcase from the wall in 52.

Follow the advice given above about confronting the characters with enough enemies to challenge them but not enough to annihilate them. This adventure should be constant, slow drain on the strength of the player characters. Beyond this point, if they lose any members from their party, there can be no replacements, as discussed in "When Things Go Wrong."

## Treasures Found in the Manor

Be sure that the characters note on their character sheets or on a central scratch-sheet every treasure they take, win, or are assigned. This is especially necessary when you're calculating their experience points for this episode.

## Keestake and the Treasures

If any characters state that they're watching Keestake (to gauge his reactions) while they're acquiring loot from the various rooms, tell them that he becomes quiet and subdued whenever they pick up an object.

Should they ask him why he reacts with less than glee whenever they find something that may save their lives, he says, "I just don't much care to see the goods of himself gathered up like shells on the beach. They belong here. I understand it, though. You'll get no trouble from me." He won't meet their eyes when making his claim.

## Descent to the Catacombs

To descend into the catacombs, the characters must pry the bookcase off the wall to reveal the descent shaft. There are enough chunks of wood lying around to accomplish this task. The characters simply have to figure out exactly how they want to do it: slow or fast.

Slow means they carefully and quietly (or as quietly as possible) pry the bookcase off. Fast means they insert their pry-sticks and wrench as hard and fast as they can, so they can descend the shaft before anything can catch up to them.

When they've made their choice, let them pry the bookcase from the wall.

Fast means it takes one combat round to move the bookcase. It makes a tremendous grinding noise as it's pried loose from the wall and another tremendous crash as it falls to the floor. (Should a character try to stop it from falling, have him make his Open Doors roll. If he fails, it falls anyway, on top of him, causing 1-6 points of damage. If multiple characters are trying to stop it, have each roll; if all fail, damage is divided between them. If they succeed, they can lower it safely to the floor, but the first noise was still quite enough to startle birds a quarter mile away.)

Slow means it takes a full turn (one minute) to pry the bookcase from the wall. The characters can safely lower it to the floor with no real danger. Each ten-second round, you should roll 1d6. On a 1, goblins somewhere in the southeast wing have heard the noise and come to investigate. They arrive 2d6 turns after they hear the noise, two goblins for each three characters. This may lead to characters fighting a delaying action at the doors while their



allies finish moving the bookcase and begin descending the shaft; this is all very appropriate, heroic, and cinematic.

When moved, the bookcase reveals a small shaft, 2 feet wide and 2 feet long. The shaft is lined with bricks. Small steel staples, somewhat rusted, act as rungs for descending. Two characters can enter the shaft every combat round, descending at a rate of 10 feet per combat round (60 feet per turn).

Where the characters end up is discussed in the next episode.

### On the Passage of Time

Considering that the characters only have until nightfall to escape the island, they're probably going to be very interested in how much time they have remaining.

The day is about 12 hours from sunup to sundown. That's their time limit.

Observing the manor, then laboriously creeping down the hill and entering the manor—or setting up a good diversion—takes about two hours. That leaves 10 hours.

Each wing of the manor they explore takes about an hour. If they just walk down the hallway and don't explore, that's effectively no time. But if they do a room-to-room search, that takes an hour. Figured into that time is the actual searching, plus the time it takes to move quietly in a manor filled with enemies.

Once they've entered the manor and done all the searching they're going to, and descend the shaft to the catacombs, note how much time they spent topside and tell them how much time they have left.

Don't tell them how the time they've spent breaks down, because they probably will argue. (They'd argue if you told them it only takes five minutes to climb down a hill and two to search a wing; they'd want to do the hill in three and each room in one.)

### Experience and Character Class

It's your choice whether you want to assign experience at this point—because when you do, characters will begin reaching 0 and higher experience point totals and will be ready to choose their character classes.

Make your decision this way. If over half the party seems to have made a decision (purposely or inadvertently) as to their character classes and alignments, assign experience at this point. If half the party or less has not made such a decision, wait until about halfway into the next episode before assigning the experience.

### Experience for Monsters

For each orc or goblin, give the party 12 xp. Divide the experience among the characters who actually fought the monsters.

### Experience for Treasure

As mentioned, the gold piece value of mundane treasures found in the manor is negligible, with the exception of the seal of the Sea King. Don't assign any experience for that yet.

Experience for the various items of magical treasure found is awarded to the character who ends up with the object. Experience for the *wand of magic detection*, however, is divided among the entire party.

The worth of the magical items is:

<i>Potion of Super-Heroism</i>	450
<i>Wand of Magic Detection</i>	2500
<i>Scroll of Hold Person</i>	200
<i>Javelin of Lightning</i>	250
<i>Dagger +2</i>	250

### Character Class Choice

Once experience is assigned, you'll find that some (or all) of the characters have reached 1st level.

Individually (privately if possible), as described in the "Dungeon Master's Introduction," tell each character what you think his class and alignment are, get his feedback, and make your choice. Reroll hit points if appropriate (and adjust the new number to reflect damage the character has taken to this point—if he had a total of 6 hit points before and had taken 3 points of damage, and you now determine he has 8 hit points, he's still taken 3 points of damage). You now have some 1st level characters.

If some of the characters who have technically reached 1st level have not demonstrated a leaning toward one class or another and tell you they haven't yet made up their minds, let them stay at 0 level a while, but no longer than the end of Episode Five. At that time, every character must take his class and alignment unless he has not yet earned enough experience points to do so.



## Episode Five: Into the Catacombs

Now we enter the climactic episodes of the adventure. The player characters think they can smell both treasure and imminent escape. They're right, but these things are not being given to them on a silver platter.

### Players' Map

Should the characters have asked Keestake for a map of the catacombs at any time before "Keestake Loses His Mind," below, he draws them one. Fold the module cover to show them the players' map of the catacombs.

However, they'll eventually find the map is no good—erroneous and even dangerous—for reasons to be discussed below.

### Keestake Loses His Mind

The characters, descending into the catacombs, eventually reach point 1 on the catacombs map. Once all the characters who will be descending have reached that point, the characters hear the clanging of the rungs and the goblinish (or orcish) cursing that indicates they are being pursued.

Keestake pulls a lever attached to the wall at point 2. (If the characters try to prevent this, he explains that it seals the shaft and prevents the pursuers from ever descending.)

Once the lever is pulled, a tremendous crash resounds from overhead and the sounds of descent change momentarily to screams, and then to silence. Then a tremendous cloud of dust rushes out of the shaft and a hail of medium to large rocks crashes to the bottom of the shaft. (If any character was standing at the bottom of the shaft, have him make a saving throw vs. magic. If it fails, he suffers 2d6 points of damage damage before he can throw himself out of the way.)

Finally, a solemn silence descends over the chamber. Let the characters know what their surroundings are like.

You're in a dank chamber with rough stone walls and a damp, oppressive atmosphere. This large chamber seems to have been partitioned off into three storerooms, each piled high with crates and jars; each storage area is about 20 feet broad and 40 feet deep, and the areas are separated from one another by walls of red brick.

To the south, a low shaft leads deeper into the catacombs. There is no noise except for the distant drip of water, a faint scurrying, and the burning of your torches.

It's here that Keestake appears to lose his mind. Actually, he's been quite mad all this time, but he's only now achieved all his goals and is quite willing to discuss them with the player characters. His conversation starts out

low-toned and evidently quite sane, but what he's saying should come to sound more and more sinister to the player characters.

While the characters go about their initial explorations, he begins — he can either address the whole party, or just one sympathetic character, whichever is easier for you.

Well, we made it. Knew we would. Haven't been down here in a while.

Remember the worst trip I ever had to make down here. Right after them first pirates left, 60 years ago. I had to do right by my sovereign, don't you think? I couldn't leave him lying there, hacked up and stripped down. Had to prepare him right and fine for the afterworld.

So I hauled his body down here. Hard work that was. Dressed it up in some clothes and goods that the pirates missed. Laid it in a crypt near his son. Hauled his queen's body down, laid it between her husband and her son. That was grisly work. I was sad. Never been so sad since.

Himself had a ring, something he'd found adventuring. Made things happen, if you just wished for it. But they'd stabbed him in the back before he got a chance to do any wishing.

I took it off him and prayed that they'd never decay, they'd always be in one piece when it was time for the dead to rise up for the afterlife. Knew I'd done right; it always seemed his eyes followed me after that. Year after year after that, he never decayed. He's in as good a shape now as he ever was, likely. Don't know for sure. Haven't been down here in a while.

You need to get used to your quarters, you know. You're going to be down here a piece. You're not leaving, you know. No more so than me.

Y'see, I really couldn't let you wander off with the Sea King's treasures and pretties. Can't let you profane the tomb of his son. What kind o' servant would I be if I let that happen?

I wanted to get down here and shut up that shaft when the orcs first landed, but they got me. You've done me a favor. Got me down here so that I could shut it off. Sorry to say you won't be leaving. You're not going to find the entrance to the tombs.

Going to die here, like me. Say, that's a pretty good idea.

Naturally, you don't want to simply recite that monologue. As soon as the characters start comprehending that something's wrong, they may interrupt with questions. Let them; he's perfectly willing to answer.

Yes, he's lured them down here so he could seal up the shaft so they could all die so no one, not even the orcs or goblins, could get the treasure and profane the tombs.

Improvise the monologue around his speech and their reactions and questions; make it as natural and reactive as possible. And, assuming the player characters let the loon get to the end of his speech, he decides to speed up the process of their dying down here.

Keestake whips a concealed dagger out of his tattered robes and attacks the nearest player character. At this point, he's completely lost his mind. He won't calm down; he has to be killed or subdued.

### If Keestake is Already Dead

If Keestake is already dead, or simply never encountered by the player characters, they won't have even that hint that not everything is kosher in these catacombs. More's the pity, and the danger to them.

### The Catacombs

Take a good look at the DM's Map and the Players' Map of the catacombs. You'll notice that they're different, more so than just the old man's lousy scribbling can account for.

The old man has drawn some bogus details into the players' map. He's listed a couple of things — specifically the "Good Weapons & Armor" and "Go-Slow Hallway" — precisely so that the characters will go there; these areas are, in fact, dangerous traps.

And he's totally misdrawn and mislabeled the map in regards to the last chamber (Room 12 on your map) and the entrance to the crypts, which is actually buried in the rubbish at the back of Room 8.

He's rigged up several traps in these catacombs over the course of the years, traps designed to inconvenience, injure, and kill anyone (other than himself) prowling around in the catacombs. This is part of the danger that the characters face down here.

Chamber by chamber, here are details on the catacombs.

#### 1. Entry Point

This is where the lower end of the descent shaft emerges, about 60 feet below the manor. As mentioned, the air is dank but reasonably fresh; the walls are crudely hacked out of bedrock. Rungs, rusty but still strong, have been stapled into the rock and lead up all the way to the room of the concealed entrance. (This shaft is bedrock for 30 feet and brick-lined for 30 feet above that.)

#### 2. Shaft Mechanism

This is simply a large iron lever on the wall immediately to the side of the shaft opening.





The lever, if pulled, releases an ingenious series of weights arrayed in a hidden shaft which parallels the entry shaft. About 30 feet up, these weights cause a great mass of stones and bricks to collapse into the entry shaft, effectively blocking it.

That's the theory, anyway. The reality is that the mechanism, while still working, is not as effective as it was meant to be. The collapse of stones sounds and appears impressive, but it's not the impenetrable wall of stone the designers had envisioned.

Given several hours of work, the orcs or goblins topside will be able to claw and pry the blockage out of the way—a circumstance which will soon distress the player characters.

### 3. Grain Bins

This room contains great wooden bins which still contain a residue of the grains which once they held. The grains were long ago eaten up by Keestake and the giant rats in area 9. The wood is damp and rotted, and shows signs of chewing from large rodent teeth. Still, a smoky flame can be coaxed out of it if the characters need more wood for fires and torches.

### 4. Cloth and Leather Stores

This chamber contains many decayed bolts of cloth, mostly utilitarian linen and wool, and hanging masses of mold that once were animal hides (the characters can't tell what sort of animal it was, probably sheep or pigs). None of this stuff can be used as cloth, although the linen can be used to make adequate torch wrappings. It can't be used to fashion ropes.

### 5. Keestake's Collapsing Trap

This chamber, falsely labelled "Good Weapons & Armor" on the map drawn by Keestake, is really a trap. In the chamber, piled haphazardly almost to the ceiling, are great wooden crates. The crates appear to fill the chamber from front to back and from side to side.

There's a good steel wire stretched from wall to wall at ankle level just inside the opening to the chamber. A character must make a Spot Traps roll to notice it. If he fails to notice it, he trips it when moving into the room.

If the wire is tripped, it causes the top part of the pile of crates—which are, incidentally, loaded with bricks taken from the piles in area 16—to tumble down on all characters within that chamber. This is dangerous and painful. Each character must make a saving throw vs. death. Failing it, he takes 2d6 points of damage from the deadly crates. If he makes it, the damage is only 1d6.

Once the damage is assessed and the dust is cleared, it becomes evident that the crates re-

ally were only piled up in a wall designed to collapse; the room is empty beyond the fallen wall of crates.

### 6. Trip wire Mine Collapse Trap

Characters coming within visual range of area 6 see a rotted tapestry hanging across the hallway, at the line indicated. Once it's moved away/whipped away/carefully checked out for traps and then cautiously removed, the characters see another like it, 20 feet further down the passage.

This one, however, is trapped, as a Spot Trap roll may reveal. If the trap is not spotted and disarmed, and the second tapestry is moved, it tugs another steel wire leading to counterweights further down the hallway and the counterweights yank out the hallway's supports.

Just as with chamber 5, anyone in the area between the two tapestries must make a saving throw vs. death. This time, a successful roll means the character has leaped out of the way and takes no damage. A failed roll means the character takes 1d6 points of damage from falling timbers and bricks. And a badly failed roll (a roll of 5 or less) means the character suffers 2d6 points of damage from falling timbers and bricks.

The collapse does not block the hallway, however, and the rubble can be clambered across with little difficulty once it has all fallen.

### 7. Second Chamber Series

This chamber is functionally identical to the previous one, though the chamber contents are different.

### 8. Stores and Secret Door

This chamber is piled, front to back, with dirt-filled, rubbish-filled, and earth-filled crates. It's thoroughly disinteresting — except for the fact that the secret door leading to the crypt of the Sea King is to be found at the back of the chamber.

To find the secret door, the characters have to laboriously move crates aside and then make an ordinary roll to spot secret doors. The door itself opens easily; to spot the secret door is to spot the miscolored rock which, when turned, causes the door to grate open, leading to area 14.

If a character asks if it's peculiar for someone to spend so much time loading crates with useless, heavy, and tiresome materials such as these, you should tell him yes, but provide no commentary as to what it means.

### 9. Stores and Giant Rats

This chamber is identical to except that there is no secret door and there is a nest of giant rats living here among the crates.

Casual viewing of the chamber does not allow the characters to spot the rats. If they begin moving crates aside, however, the rats attack.

Giant Rats (5): AC 7; HD ½ (hp 3); MV 12" ; #AT 1; Dmg 1-3; AL N(E).

The rats chitter and swarm over the characters moving the crates. As described in the *Monster Manual*, they are afraid of fire; they can, however, attack a character with a torch, as long as he is only holding it and not wielding it against them.

If the characters retreat, the rats return to their chests and glare balefully at the characters. They will not flee from the chamber, and must be killed if the characters are to be rid of them.

### 10. Well

This chamber is empty except for the circular, stone-lined well set into the floor and the bucket and winch apparatus erected above it. The well shaft is sunk into the self-same underground river which provides the excitement at area 11. The characters can hear water rushing far below. If they choose to use the apparatus to fetch a drink, they must make a rope of their own, as this rope is rotted beyond use; if they do lower the bucket for water, the shaft depth seems to be about 40 feet.

If a character happens to jump or fall into the well, handle it as if he'd just fallen into the trap at 11.

### 11. Underground River Trap

This part of the hallway, enigmatically marked "Go-Slow Hallway," has a laid stone floor which looks a bit buckled and sagging.

If the characters do progress slowly across the hallway, have each roll a saving throw vs. death. Success means that nothing happens.

Failure means that the floor collapses beneath the character, precipitating him down the 40-foot shaft leading to the underground river.

If a character falls, have him make three saving throws vs. death, one right after another.

If he makes the first, he hits a ledge about 20 feet down, taking 1d6 points of damage. He can't move or turn over on the narrow ledge, lest he fall in, but can grab at any rope (or facsimile thereof) lowered to him and be rescued.

If he fails the first but makes the second, he hits a ledge about 35 feet down, taking 2d6 points of damage and finding himself in the same predicament as if he'd hit the ledge above.

If he fails both the first and second rolls but makes the third, he hits the water and disappears from view. He won't be seen again until



the end of Episode Six. He's fallen into the river, bruised and battered (1-3 points of damage), but will emerge into salt water where the underground river hits the sea, about a hundred yards from area 22, on the outside.

If he fails all three rolls, he hits the water and drowns before the underground river pushes him out into the sea. He will never be seen again.

If a character runs across the hallway (distrusting Keestake's instructions) or keeps close to the walls, he remains safe; the floor will not collapse under him.

If the floor does collapse, a narrow (2-foot) ledge remains on either side against the walls — sufficient room, barely, for characters to cross safely. The ledge is fairly sturdy — though stones fall from it every time characters cross, it will not collapse.

### 12. Third Chamber Series

If the characters were given a map by Keestake, they swiftly realize that this chamber bears no relationship to the one he drew.

This chamber was obviously set up to accommodate the family of the Sea King if they had to hide away (Unfortunately, none of the family made it this far 60 years ago.) The large open area has had brick walls erected, dividing the chamber into ten 10 foot x 20 foot chambers.

Each mini-chamber contains rotted cots and chairs, but no treasure, furniture, or weapons of worth.

### 13. Crossbow Room

This is one of the small rooms of area 12, but Keestake has left a last present here—a crossbow trap. Characters opening this door need to make a spot traps roll to realize there's a wire attached to the inner side of the door.

If the door is opened, it trips the trap — a crossbow lashed to a heavy chair facing the door. The crossbow fires at the character in the doorway as if it were a 1st level fighter, firing vs. the character's armor class.

The crossbow is a heavy arbalest with a steel spring bow and a metal string. Even so, it has been considerably weakened by 60 years of rust and metal fatigue. If it hits, it causes 1-3 points of damage. If it is later used by the characters, it still causes 1-3 points of damage. There are no quarrels to be found here; the characters must fashion their own.

That's the catacombs. No entrance to the promised crypt and treasure and boat is to be seen. The characters must look for them, and this will take time and effort.

Chambers 14-22 are laid out and detailed in Episode Six: Break-In.

## Fresh Air and Giant Rats

The characters may become curious as to why the air is not horribly foul and unbreathable or why this series of catacombs can sustain the life of a nest of giant rats, when no great quantity of food seems to be present.

The answer is simple, but unhelpful. If the characters ask about this, tell them that they've seen small cracks here and there in the walls and ceiling. The cracks are too small for characters, even human babies, to progress through, but are ample for giant rats. From some of these cracks the characters can feel moving air. They're in no danger of suffocating, but this is one of the few things that currently poses them no danger.

## On the Passage of Time

Once the characters have performed a preliminary investigation of the catacombs and stumbled across the traps and creatures, they must begin searching for the door out of here. If they become discouraged, you can tell them that Keestake had said that they'd never find the crypt, which is ample evidence that there is one, even if the old man was mostly cracked.

So the characters must search. Don't let them find the entrance immediately. It will take time, hours even, to slowly move the great crates away from the two rooms where they're piled, assuming that the characters even start there.

Meanwhile, back on the surface, there are developments of which the characters are unaware. The orcs and goblins have discovered the shaft leading down into places unknown. They know that neither side can dig through that blockade if the other is attacking and harassing them.

Therefore, the leaders cement a quick truce. Hostilities are called off until the chambers below are reached and plundered. Once all the treasures are removed, a contest of champions, the best fighters of the orcs and goblins, will decide which side gets the treasures. It's a measure of the desperation that both sides are feeling that they're willing to cooperate. The player characters should feel just as desperate when they learn that this cooperation is taking place.

At any rate, while the characters are busy looking for the entrance to the crypt, they gradually become aware of faint noises coming from the entrance shaft. It's a faint pounding noise, and occasionally small stones come clattering down to the bottom of the shaft.

But as time passes, the noise becomes louder and louder, and more and more stones come clattering down.

Time this to match the characters' progress in the search. If they're getting close to their

goal, have the orc/goblin digging progress quickly. If they're "cold," the digging above is still unsuccessful, though it is gradually increasing in volume.

Eventually, the characters will find the secret door. At almost the same moment that they swing it open, there is a loud crash from the shaft, and a great quantity of stone tumbles tumbling down. The faint voices from above, orc and goblin mixed, indicate that the goblins and orcs can't get down yet, but it's only a matter of time — not much time.

## On to Episode Six

Once the characters have found the entrance to area 14 and the orcs and goblins have started to break through, it's time to progress on to Episode Six.

## If the Characters Don't Find the Secret Door

Should the characters fail to find the secret door, look at Appendix 1. "When Things Go Wrong."

## Experience

There's not too much experience to be gained down here.

Keestake is worth 16 experience points. Each rat is worth 10.

## Choosing Character Classes

In spite of the fact that there wasn't much experience to earn here, characters may have to choose character classes now — either the little earned was enough to put them to 0, or they'd earned enough earlier but hadn't yet developed sufficiently to choose their character classes.

It's time now. Any player who has not yet chosen a character class and alignment, but who has reached 0 experience points, must choose his character's class and alignment. Let him do his character revisions in the moments while everyone is discussing the oncoming goblins/orcs and marveling at the newly-opened door. Then progress on to Episode Six.

# Episode Six: Break-In



By this point in the adventure, the player characters have discovered the entrance to the crypt, and have discovered that the orcs and goblins they'd left behind are not so far behind after all. In the climax to *Treasure Hunt*, they must survive the dangers that lie behind and before them and escape the island before its final destruction.

## The Current Time

The characters have been underground quite long enough to have lost any real track of time. They know that it's hours after they descended; they also know it must not be nightfall yet, or they would be dead. But they have no way of knowing how much time is left until nightfall, and the urgency of their mission should be weighing heavily on them.

## The Crypt

Here are pertinent details on the crypt, as the characters find it:

### 14. Corridor Begins

The secret door at 8 opens inward into a rough-hewn tunnel cut out of stone. The air of the tunnel is danker and less wholesome than that of the catacombs, but it is not completely foul.

If the characters choose, they can pile up crates in front of the secret door before closing it. This should camouflage it and keep it from being discovered as quickly as it might.

The corridor, after only a few feet, makes a turn southeast and runs straight for hundreds of feet — 450 feet, if the characters take the time and effort to pace it out. Along its course, it slowly rises; dwarf characters think that it gains about 30 feet of altitude by the time it ends.

### 15. Corridor Ends.

The corridor makes a final bend to the south and then opens into area 16.

### 16. Crypt Chamber

This is an enormous chamber, with a partially smooth and partially rough-hewn floor, and rough-hewn walls, not less than 90 feet by 80 feet, plus several chambers in a niche to the east. A dwarf or a character with the mining secondary skill, after examining the walls and floor, can tell that it was once a natural cave but has been artificially widened by men. The craftsmanship is too crude for dwarves, far too sophisticated for orcs or other, lesser semihumans

One section of the south wall (21) is smooth stone; dwarf or miner characters can tell that it's an artificial wall erected within an artificially-widened opening — perhaps the

exit?

The contents of areas 17, 18, and 19 are visible to characters in area 16. The existence of chamber 20 is obvious, but it is bricked up and out of sight.

### 17. Empty Crypt

This crypt is identical to 18 and 19 except that the northern wall is rough, not brick, and it's completely empty.

### 18. Viledel's Crypt

This chamber is 30 feet deep and 20 feet wide, with rough stone on the east wall and brick walls north and south.

In the exact center of it, laid out on an upraised slab of stone, is the body of a man bedecked in rich blue garments (not tattered) and dulled scale mail, with a mace laid out beside his right hand and a golden coronet on his brow.

Roughly carved in the front of the slab is the inscription:

Viledel  
Sea King  
Tamed the Islands  
Laid Low by Pirates

Unknown to the characters, it was carved by Keestake, 60 years ago, when he was still young and grieving for his slain sovereign.

The flesh of Viledel is not decayed, as Keestake predicted. It is pallid, with bruises and cuts still showing vividly, though the blood in the cuts is brown, not red. His eyes are open, but do not move.

When the characters move close enough to get a good look at Viledel, see "Royal Greetings," following.

### 19. Queen Liala's Crypt

Laid out in fashion identical to Viledel is his lady wife.

She looks about 40 years old and would be attractive, but she is (understandably) cold and pallid in death, with one great brown stain in the chest of her once-lustrous green robe; her hair is blonde and shining, her eyes open and still as they contemplate the ceiling.

Keestake's crude inscription on the front of her slab reads:

Queen Liala  
Laid Low by Pirates  
Rests Beside the Sea King

Again, if the player characters come near to her — within 30 feet — or near to her husband, see "Royal Greetings," following.

### 20. Prince Horedel's Crypt

This crypt, of course, was set up long before the destruction visited on the island; it is a proper tomb. The body of Prince Horedel is

within a solid brick wall. On the front wall, facing into area 16, is a bronze plaque, professionally engraved (not like the crude inscriptions made by Keestake):

Here lies Prince Horedel  
Brought Down by Illness  
In the Twentieth Year of Viledel's Reign

Within those walls is the boat designed to carry the prince away when the dead are raised by the gods. The boat is:

Small galley  
Hull value 7  
30 feet long, 8 feet wide  
6-9 mph under sail, 5-8 mph under oars

The sail, oiled and bound, is in fair shape and is sea-worthy; the oars are sound; the hull seems to be sound, and is.

Dead Prince Horedel, wrapped up in the linen dressing of the dead, lies in the center of the boat. He's surrounded by grave goods: plates and goblets and forks and spoons and knives of gold and silver, a set of ordinary chain mail, bastard sword, dagger, and small chests of coins — about 600 gp in the chests. The arms and armor are richly made and inlaid, but otherwise are perfectly normal objects.

### 21. Sliding Exit

At the south end of the chamber is the way out—an artificial wall, constructed with another ingenious device like that at area 2. When the lever to the right of the exit is pulled, there is a great crashing sound and the entire artificial wall breaks apart into its component stones and tumbles forward into...

### 122. The Ocean

Yes, immediately beyond area 21 is the ocean. The instant the exit of 21 is opened, a great blast of cold wind and rain crashes into the chamber—fresh air, but it's almost dark. See "Launching," following.

## Royal Greetings

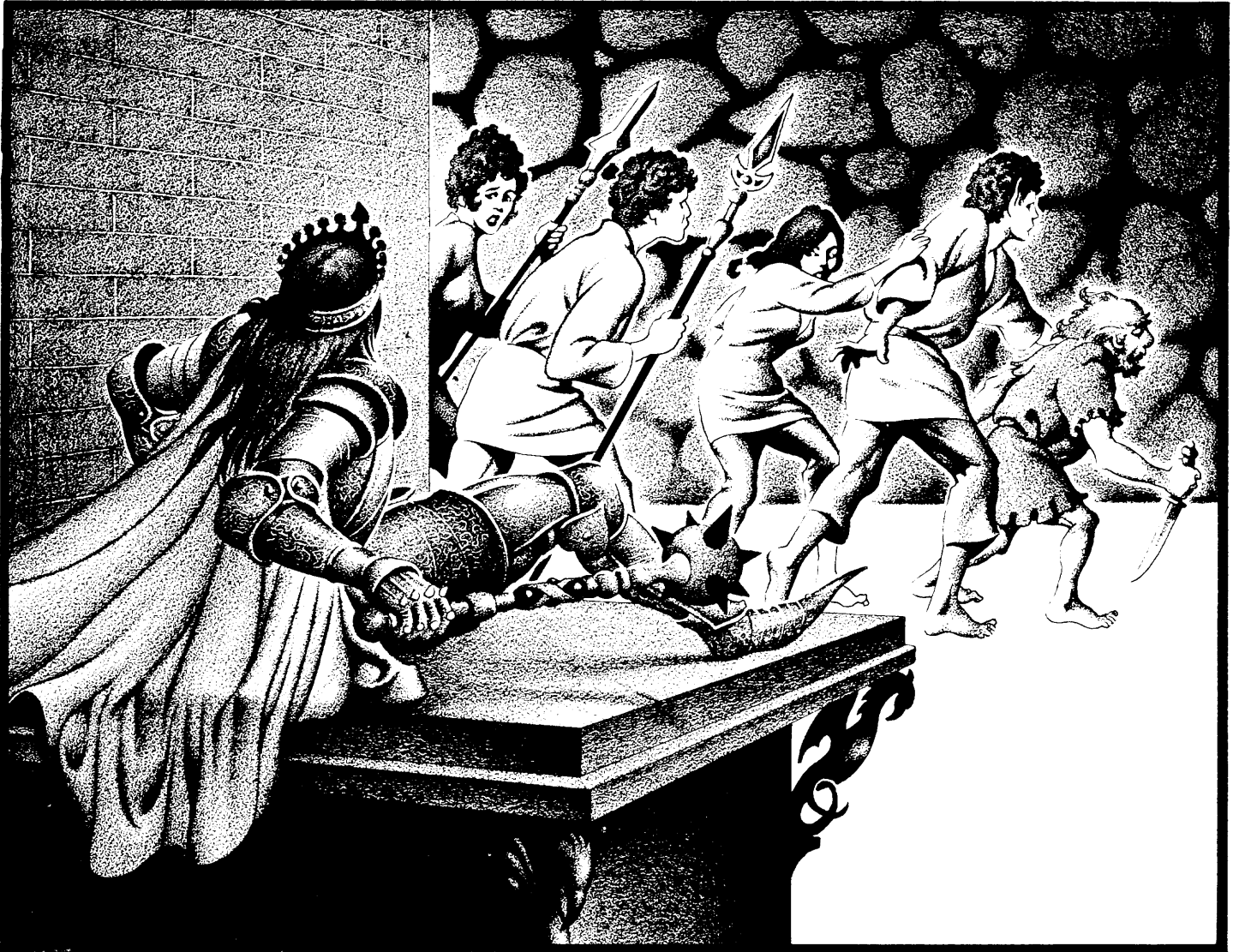
Once the player characters approach within 30 feet of either Viledel or his queen, both—as the players might expect—sit up.

Yes, Viledel's ring, now long lost, was a *ring of wishes*, and the imprecise, agonized, and foolish prayer that Keestake poured into it 60 years ago made the Sea King and his lady into something other than human.

In effect, both the Sea King and his lady are zombies, even though they are not rotting and inelegant like normal zombies.

Viledel: AC 5 ; HD 2 (hp 10); MV 6" ; THAC0 15; #AT 1; Dmg 2-9; AL N.

Liala: AC 8; HD 2 (hp 6); MV 6" ; THAC0 16; #AT 1; Dmg 1-8; AL N.



Having risen, they appropriately move out among their new guests and try to kill them—Viledel with his mace, Liala with her undead strength. Though the characters may not realize it, the Sea King and his queen are the final real obstacle to their escape from the island.

Viledel and Liala fight until destroyed, and then the characters can set about the final preparations for their escape.

### Getting At the Boat

To get at the boat, the characters have first to break through the brick wall.

The brick wall effectively has AC 0 — even though a character can be presumed to hit it automatically with every blow, only those blows rolled with “to hit” numbers sufficient to hit AC 0 cause damage.

Pounding-type weapons — clubs, staves, maces, etc. — cause normal damage. All other weapons cause only half damage.

Forty points of damage create a man-sized hole into the chamber, and another 40 points widen it sufficiently to get the boat out. The characters will doubtless want to check out the boat and its cargo — just in case the bonny prince decides to sit up and take action. (He doesn't.)

### Timing the Finale

If everything goes right, the finale should work out something like this:

The player characters enter chamber 16 and begin prowling around. When they get close enough to the king and queen, those worthy individuals get up and attempt to murder them.

Once that combat is concluded, the player characters set about opening the exit and breaking through the wall to the prince's crypt. This takes a while. The sky gets darker and the wind gets louder outside.

Once the hole is open wide enough, the characters have to slowly and laboriously drag the heavy galley out through the hole and get it to the mouth of the chamber.

But we've forgotten the element of pursuit. How close are the orcs and goblins on their tail?

Determine this by gauging how damaged and tired the characters are. If they are still fairly undamaged and now possess new arms and armor, have a mixed party of orcs and goblins burst into the chamber just as the heroes are starting to get the boat into position. Provide two enemies for every three player characters — this will give the characters the option of ganging up on their enemies, or keeping the odds even and using the remaining heroes to launch the boat.

If the characters are tired and damaged, in spite of their new goodies, let them launch the boat, clamber in, and begin rowing. In fact, let them get about 20 yards out on the roiling



water before the orcs and goblins — a huge force — come bursting in. They launch a flight of arrows at the heroes, which stick in the mast, oars, benches — even the characters on especially good rolls, but it would be bad sportsmanship to kill a player character at this point in the adventure.

### Destruction of the Island

As the characters row away from the island, they'll be tossed and buffeted by the mounting fury of the winds and waves, enough so that the sailor characters may become worried about their chances for survival.

But they'll be able to see that things are even worse on the island.

The sky overhead is completely covered in storm clouds, but you can still see the island — it seems to be lit by a faint glow, enough for you to see what's going on

As you watch, tornados — 10 or 12, at least — descend from the heavy mantle of clouds cloaking the sky. The tornados begin tearing along the island and stripping great tracts of territory up into the air.

Hurricane-force winds are scouring the island, and from your vantage point you can see the ruins of the town, plus the manor, barracks, and stable, begin to disintegrate, being thrown plank by plank and beam by beam into the air.

The orc and goblin boats on the beaches are being driven up onto the beach, torn apart by the winds and battering seas. You can dimly see their crews running, scattering, some of them being thrown like leaves up against the cliff side, others swept out to sea by the waves.

By the time you're a quarter of a mile out to sea, the rocking and pitching of your own boat begins to subside — it no longer threatens to throw you overboard. But things are worse, not better, back on the island, which seems strangely obscured now, covered from shore to shore by a gray-brown whirlwind of rocks and scrub brush and sand and sea which seems to scour the island.

And that's just what happens: by the time you're a mile away, the whirlwind lifts and the island is gray-white and smooth, resembling not at all the island you landed upon yesterday. There's not one hill, not one topographical feature that you remember. And, suddenly, the seas around you are still, the clouds overhead clear, and the stars and moon can be seen overhead.

That's the end of the *Treasure Hunt*. The goddess has had her vengeance, the orcs and

goblins are slain, and the player characters — no longer a party of innocent prisoners, now a trimmer band of adventurers — is free to sail wherever they wish.

### Epilogue

Let the characters row and sail where they wish, over the next few days. They may wish to make for the nearest large, semi-civilized port (Dennik), sell their galley, and go their separate ways. Perhaps they'll stay together and sail the seas as an adventuring party.

### Cash Value of the Last Chamber

You can assess the cash value of the items removed from the crypt of the Sea King as follows:

The expensive dinnerware: 1,000 gp total.  
 The prince's arms and armor:  
     chain mail: 150 gp  
     shield: 30 gp  
     bastard sword: 75 gp  
     dagger: 5 gp  
 The chest of gold: 600 gp  
 Viledel's coronet: 500 gp  
 The Prince's galley: 10,000 gp

### Experience Value of Magical Items

The characters who end up with these items receive the experience total value for the items

Viledel's Goods;  
     *scale mail* + 1: 500 xp  
     *mace* +1: 150 xp

### Cash Value of Saved Treasures

If the characters saved some of the items found earlier in the adventure, they are worth

Seal of the Sea King: 1,000 gp  
 Map showing location of Westhaven on Pandira island: 500 gp (to authorities)

### The Reward for Melisana

Melisana, if she makes it back to Ventris Island, is true to her word and wheedles a reward out of her father: 2,000 gp.

Unless otherwise persuaded, Melisana returns to her original plan of taking over her father's business when he retires. A particularly persuasive or romantic character interested in her could convince her to remain with the other characters. In either case, though, when she achieves her 1st level, she becomes a priestess (cleric) of the goddess.

### Experience

Assign experience as follows:

for the zombies: 88 points  
 for each slain orc or goblin: 13 points

Add up the experience for the monsters slain and divide it equally among the players who participated in their death.

Add up the gold piece value of the last chamber; that becomes the experience point total to divide among all characters who made it alive out of that chamber.

The characters who ended up with the mace and scale mail get the experience point values for them, as listed above.

### Gold

Korinn Archipelago custom is that all survivors of such an expedition equally split the gold value of the treasure haul. If the characters don't wish to do this, let them work it out among themselves. Whatever the case, the home port of each character, unless the characters think to keep these things very secret, demands a salvage tax of 25 percent on all the gold they bring out of the island of Viledel — a slight diminishment to their glory, but not one that will affect the stories told about their adventure.

That's the end of the adventure. The characters have experience, wealth, companions, and a whopping story to tell at the inn. Some of them, after the last batch of experience from the treasure haul, probably have additional experience levels as well.

If you wish to continue adventures in the Korinn Archipelago with these characters, Appendix 2 has some helpful information along those lines.



## Appendix 1: If Things Go Wrong

### Character Death

*Treasure Hunt* is not specifically designed to kill player characters. That's contrary to the point: we're trying to launch such characters on their adventuring careers, not cut them short. But it wouldn't be an adventure if there were no danger, and so the characters can die.

It's possible to bring in new player characters when the "first batch" starts dying off. Here's how:

Before the adventure began, of course, all the PCs were captives aboard the slave boat. Two groups of prisoners were taken topside to row against the storm. The second group of about seven, seeing its chance, killed the pirates on guard and, before the remaining pirates could recapture them, seized and fled in the ship's lifeboat.

That boat later broke apart on the reefs at the southeast tip of the island, and the characters managed to make it alive to the coast — but they were scattered and had no idea where anyone else was.

Therefore, when you need a new player character, have the player create the new character and then introduce the character at the place most appropriate to the episode currently being played. For instance:

**Episode One.** If a character dies in the action against Hafkris, introduce the new character at the end of this episode, as the characters are leaving the confines of the cove. He stumbles into their midst in much the same shape they are.

Alternately, if the characters were recaptured by Hafkris and one or more were killed, the "new" PCs could have observed the fight from the cliff top and could wait until Hafkris goes off on his scouting mission, then descend and rescue the other characters. They can all then depart for Episode Two.

**Episode Two:** If a character dies in the action against the orc/goblin forces, the surviving characters can stumble across the new ones on the trail toward the temple.

**Episode Three:** If characters perish in the fight with the ghouls, the new player characters can be found the next morning. Assume they found the temple independently and crawled in through a rear window, arriving after the other player characters had already returned to sleep. They slept in the first chamber they entered, and so wouldn't be discovered until the next morning. At that time, one party (DM choice) should hear the other begin moving around and investigate.

Alternately, if you prefer that the players wait a while, wait until the early parts of Episode Four. Let the first party of orcs or goblins that the characters encounter have in tow some human prisoners, coincidentally the new player characters, who were captured by

them on the coast last night.

**Episode Four:** If characters perish in the search for the manor, this is the last time you can provide replacements without stretching credulity way too far.

The new player characters can have been captured last night by orcs or goblins, and so be left tied up somewhere while their captors are prowling the manor. (Why would they bring them into the manor? Doubtless they feel that these humans are inhabitants of the island and can show them the secrets of the manor.)

Or, the new PCs could have found the manor by themselves last night, crept in, and rested there, then been trapped in place by the marauding bands of semihumans until the other player characters arrive. Don't make them roll to enter the manor, as the active player characters had to do. Describe last night's action as a *fait accompli* and then launch them into their first meeting (today) with the surviving original player characters.

**Episodes Five and Six:** Once the characters have descended the shaft into the catacombs, it's too late to replace any who die.

### Maximum Numbers and Final Notes

There were only seven prisoners taken up in that second batch of rowers. Therefore, if for some reason you have seven deaths in the course of the adventure, that's the limit on replacements — no more player characters can be replaced.

Naturally, all these former fellow prisoners will recognize one another when they set eyes on each other.

### Episode Problems

Here are some of the episode-by-episode problem situations that can arise:

#### One: Characters Don't Try to Escape

It's certainly possible, though incomprehensible, that the player characters will not try to escape Hafkris and the prison galley.

At this point you have to monkey with the "script" somewhat. An hour or so after Hafkris leaves to go about his scouting (don't forget to give each character a point of damage for cold and exposure), a party of orcs appears. These orcs are scouts, and the same group that has Keestake in tow.

The orcs take the player characters captive (if they wouldn't fight Hafkris, they're not likely to resist six well-armed orcs) and head back to the barracks.

En route, however, they are attacked by a goblin party — yes, the same goblin party they were to fight in Episode Two, in the same little ravine, though the forces' positions are reversed.

If the players are finally ready to show more backbone, let them wriggle out of their bonds while the orcs and goblins are engaged. They can run away while the fight is going on or, if they're so inclined, fight the surviving goblins (same survivors as indicated in Episode Two)

If they just lie there passively while the fight is going on, have the two sides annihilate one another, the last orc and the last goblin killing one another with their final blows. Now, the characters have the option of eventually wriggling out of their bonds, or freezing to death here. You can only hope that they decide to escape and that they show a little more creativity in the next episode.

#### One: Hafkris Survives, Captured

If the characters capture Hafkris alive, they can either leave him behind when they depart the boat or bring him along.

If they leave him behind, he eventually escapes from his bonds — 1d6 hours later. At that point he comes after the characters. Look at "Hafkris Survives, Uncaptured," below.

If the characters take him along, he goes, apparently peaceably. He bides his time, working unobtrusively on his bonds. Once they're loose enough that he can pull his hands free anytime he likes (3d6 hours later), he chooses the worst possible moment (from the player characters' point of view) to make his escape: in the middle of the ghouls' attack or the next day while the characters are creeping around silently in the mansion, for example.

Hafkris either bolts and runs or, if the opportunity presents itself, grabs the nearest convenient weapons and tries to recapture the player characters. After all, that's his job.

You should consider springing this incident especially if the characters are breezing through the manor exploration too easily.

#### One: Hafkris Survives, Uncaptured

This takes place if the player characters just ran away while Hafkris wasn't looking or if Hafkris left them in the hold to scout and they escaped later.

As you might expect, he comes after them, slowly and methodically tracking them. He's no ranger, and the weather isn't conducive to tracking activities, so give him a 1 in 6 chance of actually following the PCs' footprints.

If he can't follow them, he looks for shelter. This inevitably brings him to the temple. If you wish, you can substitute Hafkris for the ghouls in the wee hours' excitement of Episode Three.

#### Two: Characters Don't Recover Keestake

The characters might passively watch the orcs and goblins slug things out and then see the goblins depart with the old man.



If that happens and the characters don't follow the goblins, then Keestake escapes his captors late in the night and goes to the temple for shelter.

### **Two: Characters Don't Go to the Temple**

The characters might, for any number of none-too-intelligent reasons, decide not to go to the temple. Let's face facts; they're either going to die of exposure, or let themselves be captured by the orcs or goblins, or go to the temple. These things are unavoidable.

However, if the characters just blithely continue their explorations, let the goddess step in to take a hand. You can decide that she saw the player characters' ship when it crashed on the island and she is curious about the humans, as she was in the normal course of Episode Three. Have her use her totem animal or some other magical manifestation to lead the characters to her temple—perhaps a speaking animal with promises of warmth and food.

It could be that they characters refuse even then. (These suppositions are getting more and more unlikely, but they're still faintly possible.) If this happens, use the brute force approach: have the goddess appear before the characters and speak with them wherever they happen to be. If Keestake isn't with them, you might choose to just drop him out of the plot for the time being (have him return to the catacombs to lock the characters in for Episodes Five and Six). Have the goddess grant the characters the information about the impending scouring of the island, and of the presence of the boat and treasures in the catacombs beneath the manor. She knows where the entrance to the catacombs is, and will tell the PCs.

### **Three: Characters Choose to Seize Orc or Goblin Ship**

There's the chance that the characters, even when they know about the treasure and the boat in the catacombs, will decide to leave the dangerous manor alone and try something else, like finding and seizing one of the boats belonging either to the orcs or goblins and sailing home in that.

There are two ways to deal with this approach: brute strength and abandonment.

In the brute strength approach, you double or triple or quadruple the guard left on the boats. There's no way the characters can defeat the force there or successfully steal a boat. (Unless, of course, they come up with a plan so magnificently clever that you're overwhelmed — in which case you ought to follow the next paragraph's advice.)

In the abandonment approach, you let the characters figure out how they're going to do this, and if their plan succeeds, they have a

boat and can sail away. Basically, you abandon the whole sub-plot of the manor and the catacombs and all that lies within them. However, what you can do at this point is construct a whole new continuation of the adventure, where one boat of orcs or goblins vengefully pursues the player characters, who have to outrun and elude their enemies at every opportunity, hopping from island to island, grabbing rations wherever possible, in an exciting chase to safety. Since that sub-plot is beyond the scope of this adventure, you're on your own to create it.

### **Three: Characters Build a Raft**

This won't work. If they work on a raft from dawn of that second morning, they could finish just before nightfall and launch on the ocean. But it won't be a very good raft, built on crumbling building planks or furniture. Any character with the sailor skill, including Melisana, can tell the other characters that it's dangerous enough to launch in this weather in a good ship—launching a raft is just foolish.

If they launch anyway, the raft sinks. You simply can't protect characters from their own determined foolishness. If the characters survive the sinking and swim back to the island, they do so just in time to be on it when the goddess scours it. And that's the end of them.

### **Four: Characters Captured by Goblins or Orcs**

If the characters are captured while prowling through the manor—or even before they reach the manor—you can abandon most of the events of Episodes Five and Six. The characters are taken to and imprisoned in the barracks or stables (depending on who captured them). You have to improvise on their layouts, because no maps are provided for them in this adventure. Once you've settled the characters in their new captivity, give the characters the appropriate opportunity to escape. But make them sweat the details, figuring out how to get out of their bonds, sneak past or kill their guards, etc. Make sure that the whole process—being captured, tied, interrogated, imprisoned, and then escaping—takes up huge amounts of time, so that by the time they escape there's barely an hour of daylight left. At this point, the characters can try one of the two following finales to the adventure.

The characters can try to sneak aboard one of their captors' ships, launch, and escape. They have to go through the same rigmarole described above for this process.

The characters can try to sneak into the manor once again, get to the room of the descent shaft, and get down to the catacombs. Ignore the traps laid in by Keestake, consider the secret panel to the crypt to be open, and have

the crypt of the son unbricked and easily plundered. But, the characters are pursued every step of the way by angry orcs and goblins, the mechanism that blocks up the shaft doesn't work, time is running out, and the zombies are active and ready to provide one last impediment to the characters escape plans. This option will provide the characters a fast-moving and movie-like climax to their adventure.

### **Five: Characters Never Find Crypt Entrance**

If the characters haven't found the crypt entrance by the end of their explorations, begin Episode Six by having the zombies open the entrance from within and march out to destroy the characters.

## **General Troubleshooting**

The problems listed above constitute only a fraction of the ways that things can go contrary to what is expected in this adventure. Player characters are endlessly clever (or endlessly thick-headed). So, whenever they do something that the adventure can't cope with, you have to "trouble-shoot" — fix the problem and get the adventure going again.

Basically, when confronted with such a situation, call a break, get something to drink, and try to figure out how to get the story back on plot. If the characters have done something that won't allow the adventure to be played to its plotted conclusion, then you throw the plot away and come up with something new and entertaining; don't muscle the characters back into a plot they've effectively wrecked for that causes resentment and does not do anyone any good.



The players may evidence curiosity about the history and nature of their homelands. This is fine — they can be expected to know a great deal about their homes among the islands. The following text will give you answers to most of their questions and allow you to use the Korinn Archipelago as the setting for future adventures, if you wish to.

### History of the Archipelago

The Korinn archipelago was discovered about 200 years ago by human settlers moving into this part of the continent.

Those days were pioneer years, lawless and rough. There was no central authority and next to no trade. The pioneers of the islands were simple, stubborn farmers and fishermen, the same stock that inhabits the islands today.

Over the next century, these pioneers dug in and established themselves firmly on the islands. Their populations increased to allow for more trade, which led inevitably to the appearance of strong pirate bands in the region. From 140 years ago to 100 years ago, the pirates reigned supreme in the waters of the archipelago.

Then, a century ago, an adventurer-noble of the southern kingdom of Petathal led great fleets of followers into the islands to set up colonies of their own. This man, by name Viledel, and his lady Liala had aspirations of forging a strong maritime empire in the archipelago.

The headstrong Viledel chose one of the westernmost and least hospitable of the islands as his base — a direct challenge to the pirate fleets that ruled the seas. By virtue of superior seamanship and clever tactics, he was able, over the next four decades, to diminish the power of the pirate forces; to settle his followers all through the islands, mixing peacefully with the earlier century's colonists; to set up more trade routes; and to bring more and more islands under his sway. In his fortieth year of rule, Viledel was known as the Sea King, the only man in these waters powerful enough to carry that title.

However, a retaliatory attack by a pirate kingdom ended Viledel's aspirations. His island was overrun and ravaged. Its population was (evidently) completely destroyed, and the new domination of the western islands by pirates cut it off from the sea-routes so thoroughly that knowledge of its location was lost.

In the 60 years since, the colonies of the islands have thrived. Perhaps not as much as if they were still part of an empire, but they have nonetheless flourished.

The islands, independently governed, nevertheless cooperated in matters of trade, and the population continued to grow. The pirates, still a strong force in the Archipelago,

nonetheless had to make their strongholds in the lesser-trafficked western waters.

### Races of the Islands

The original settlers of the islands were humans, but Viledel's followers included demi-humans as well. Most races flourish in maritime environments: dwarven and gnome craftsmen build fine ships, elves and half-elves are sailors at least equal to humans (and have better vision), halflings make good traders, and all the world needs soldiers, the one occupation to which half-orcs are most admirably suited.

### The Islands in General

Throughout the archipelago, the islands share some common features.

By and large, they are hilly and mountainous, with few good fields. Consequently, there are not many farmers; there are many fishermen, and herdsmen of goats, sheep, and pigs.

Many wild herbs and spices grow here. These, plus wool, linen, leathers, fish, pork, and mutton, make up the primary goods exported and traded throughout the island.

The people are mostly simple fishermen and herdsmen, hardened by weather and adversity. There are many traders, especially on the larger islands and in the greater port cities, which also feature many craftsmen and providers of luxury goods and services.

### Guide to the Islands

The largest and most important islands of the archipelago include:

**Barref's Quay:** This is a smallish eastern island, noted for the taciturn nature of its inhabitants (almost all humans — a few dwarves, no other races). It has no large port cities.

**Caftenor:** This is the most southern island of any size, and one of the richest in terms of fish catches and temperate weather. Quite a few halflings live here among the humans, and Caftenor is the most frequent stopping-off port for ships bound between the southern nations and the western islands.

**Chawdik:** This is a fairly poor eastern island, notable mainly for the very large gnome population living on the south coast; it's the largest gnome community on the islands.

**Dennik:** Unfortunate Dennik is the western frontier — any further west, and you're in pirate-controlled territory. This island actually has few fishermen. The seaside villages are too vulnerable to buccaneer raids. Most of the population tends herds or grows spices in the upland fields, trading with the eastern ships when they put in. The population is almost wholly human, though there are some half-

orcs living here.

**Highport:** This island is the greenest of all the archipelago, mountainous and heavily forested. It is a rich trading island with several strong port cities and large elvish and half-elvish populations.

**Jacaman:** This island, smaller, uglier, weaker, and more unfortunate than Dennik, is still the archipelago's chief producer of several exotic spices. There is a lot of risky trade out to the island, and a lot of pirate interest in the isle and the sea-routes leading to it.

**Pandira:** This western island was a notorious pirate haven in the days of the Sea King, but has been abandoned and unoccupied since a few years after the Sea King's fall. (The truth is that it hasn't — a major pirate port, Westhaven, has been set up here on the west coast in the last few years — but no one knows this . . . unless the player characters return from the Sea King's island with this information.)

**Rabin's Reef:** This is another forested island, noted as the summering spot for wealthy families, especially those from Ventris.

**Tetris:** Tetris isn't shown on the map. This is because it's not thought to be anything, and the players probably would look at the map and want to know why Tetris has a name listed if there's nothing there. Well, the truth of the matter is that Tetris is the southernmost island of the island chain furthest south from Pandira. And the rest of the truth is that it is the secret base of those goblin buccaneers, the Sithisila Fleet. This is a fact the player characters can discover in the course of the adventure.

**Ventris:** This is the largest of the islands of the archipelago, and the richest. It is characterized by high mountains, thick forests, and several plains worthy of growing crops. The island is thick with demi-humans as well as humans and commands a good share of the sea-trade that occurs in the archipelago.

**Viledel:** The island of the Sea King is also not shown on the map — the characters don't know where it is, except that it's supposed to be far west, because its location has been lost. For your DM information, it is the island due north of Pandira.

### The Archipelago and Existing Campaigns

It's not difficult to integrate the archipelago into already-existing campaigns. Just plant the island chain offshore at some remote point on your existing game world, adjust the names of the surrounding continental nations, and you have it made.





### Use in Future Adventures

The archipelago, whether you're using it as your first adventure or using it as part of an extant campaign, can be the setting of future adventures in your campaign. After all, the player characters of *Treasure Hunt* needn't dry up and blow away once the adventure is done.

Archipelago adventures can take several forms.

Characters and their ships can be hired to explore the dangerous western waters, updat-

ing long-antiquated maps and reporting on the positions and settlements of the pirate kingdoms.

Because of the pirate presence, all but the most easterly of trade-routes need to be protected; merchant ships typically carry numerous adventurers for protection.

There are occasional wars between the islands; one isle, jealous of its fishing or shipping territories, will launch an assault on another, and soon the entire region can become embroiled in seaborne war. Alternately,

information about pirate ports (such as the information the player characters can bring out of *Treasure Hunt*) may prompt a strong island, such as Ventris, to launch a major offensive against the thorn in its side.

In any of these cases, action is likely to be mostly maritime: boarding actions, fleet engagements, etc. Bone up on the water combat rules from the *Dungeon Masters Guide* and give it a try. A little waterborne adventure may be just what your campaign needs.



Following is a complete list of all monsters used throughout the adventure. Dungeon Masters should find this list useful when running encounters. The boxes following each listing represent hit points. Keep track of each monster's hit points by crossing off boxes as it is hit.

## Episode One:

Monster	AC	HD	hp	MV	#AT	Dmg	THACO	AL
Hafkris	6	1	8	9"	1	2-8/2-7	20	NE



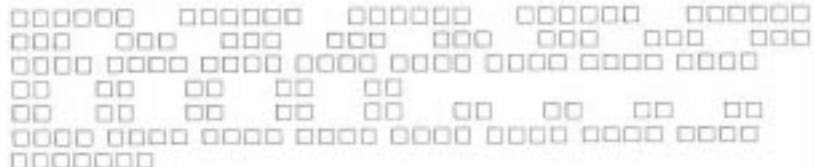
## Episode Two:

Monster	AC	HD	hp	MV	#AT	Dmg	THACO	AL
Orc Leader	8	1	6	9"	1	2-8/3-12	20	LE
Orc with bardiche	10	1	3	9"	1	2-8/3-12	20	LE
Orc with axe	10	1	4	9"	1	1-8/1-8	20	LE
Goblin with spear	10	1	2	6"	1	1-6/1-8	20	LE
Goblin with bow	10	1	4	6"	1	1-6/1-6	20	LE



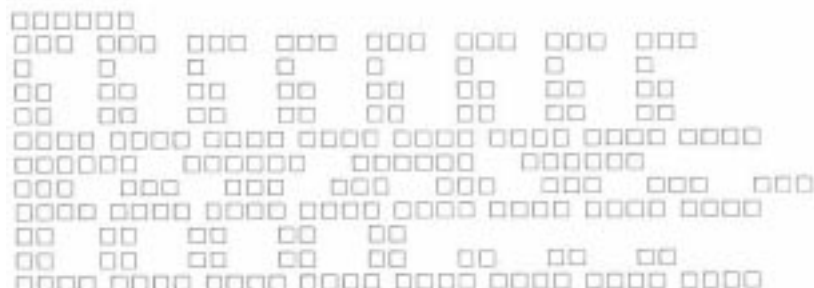
## Episode Three:

Monster	AC	HD	hp	MV	#AT	Dmg	THACO	AL
Orc Leader	8	1	6	9"	1	2-8/3-12	20	LE
Orc with bardiche	10	1	3	9"	1	2-8/3-12	20	LE
Orc with axe	10	1	4	9"	1	1-8/1-8	20	LE
Goblin leader	8	1	2	6"	1	1-6/1-8	20	LE
Goblin with spear	10	1	2	6"	1	1-6/1-8	20	LE
Goblin with bow	10	1	4	6"	1	1-6/1-6	20	LE
Ghoul	6	2	7	9"	3	1-3/1-3/1-6	16	CE



## Episode Four:

Monster	AC	HD	hp	MV	#AT	Dmg	THACO	AL
Orc guard	10	1	6	9"	1	1-8/1-8	20	LE
Goblin with spear	10	1	3	6"	1	1-6/1-8	20	LE
Orc with bardiche	10	1	1	9"	1	2-8/3-12	20	LE
Orc with axe	10	1	2	9"	1	1-8/1-8	20	LE
Goblin with spear	10	1	2	6"	1	1-6/1-8	20	LE
Goblin with bow	10	1	4	6"	1	1-6/1-6	20	LE
Orc leader	8	1	6	9"	1	2-8/3-12	20	LE
Orc with bardiche	10	1	3	9"	1	2-8/3-12	20	LE
Orc with axe	10	1	1	9"	1	1-8/1-8	20	LE
Goblin leader	8	1	2	6"	1	1-6/1-8	20	LE
Goblin with spear	10	1	2	6"	1	1-6/1-8	20	LE
Goblin with bow	10	1	4	6"	1	1-6/1-6	20	LE



## Episode Five:

Monster	AC	HD	hp	MV	#AT	Dmg	THACO	AL
Giant Rats	7	½	3	12"	1	1-3	20	N

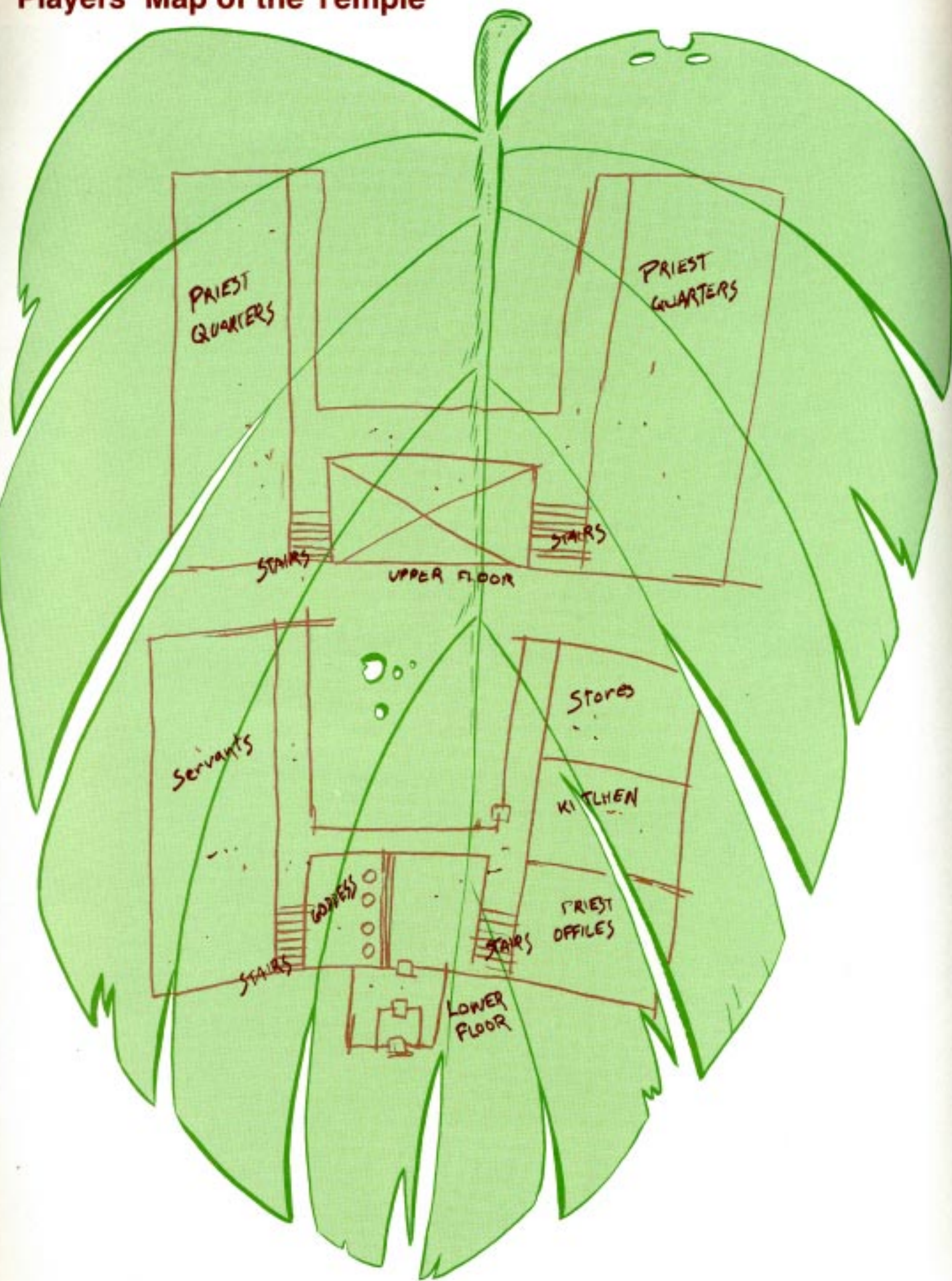


## Episode Six:

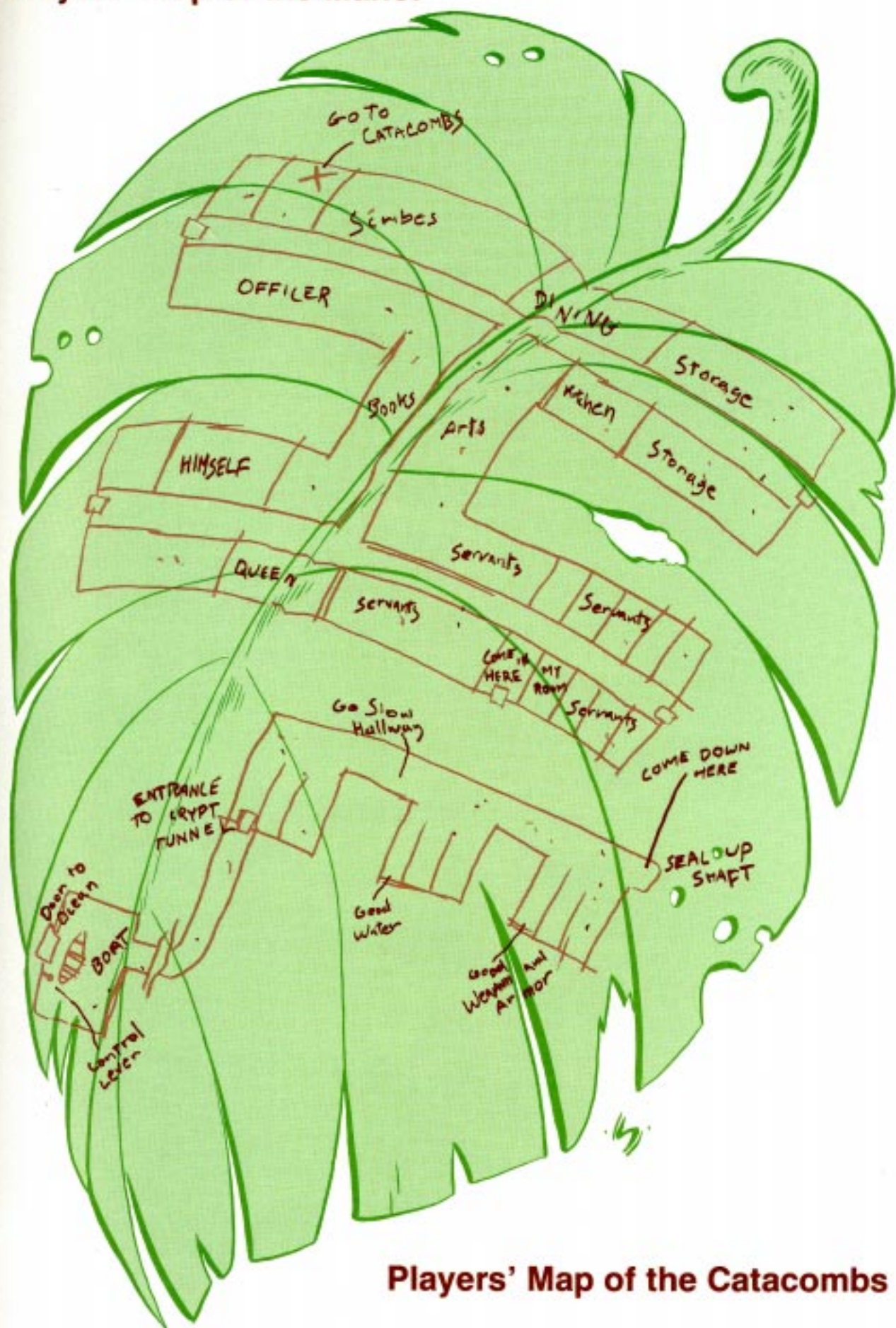
Monster	AC	HD	hp	MV	#AT	Dmg	THACO	AL
Viledel	5	2	10	6"	1	2-9	15	N
Liala	8	2	6	6"	1	1-8	16	N
Orc Leader	8	1	6	9"	1	2-8/3-12	20	LE
Orc with bardiche	10	1	3	9"	1	2-8/3-12	20	LE
Orc with axe	10	1	4	9"	1	1-8/1-8	20	LE
Goblin leader	8	1	2	6"	1	1-6/1-8	20	LE
Goblin with spear	10	1	2	6"	1	1-6/1-8	20	LE
Goblin with bow	10	1	4	6"	1	1-6/1-6	20	LE



# Players' Map of the Temple

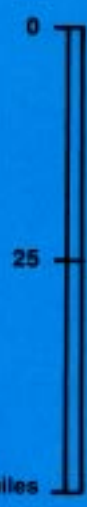


# Players' Map of the Manor



# Players' Map of the Catacombs

# The Korinn Archipelago



# Advanced Dungeons & Dragons®

Official Game Adventure

## Treasure Hunt

Aaron Allston

Marooned on a barren isle...

The island of Viledel, the mighty Sea King, was sacked by a pirate army 60 years ago. Its destruction was so complete that even the location of the island was lost and forgotten. Despite the rumors of immense treasures still hidden in the ruined stronghold, no one ever found the Sea King's island again.

Until now. Through a cruel twist of fate, a small band of unwilling adventurers is washed ashore on a small, barren island, and discovers what remains of Viledel's settlement. But they aren't alone; marauding orcs and goblins have found the island, too, and are frantically searching for the lost hoard. In this desperate treasure hunt, the real payoff may be survival.

**Treasure Hunt** is different from other AD&D® game adventures. The player characters begin the game at 0 level, without choosing a class, and must work their way up to 1st level. It is perfect for a group of beginning players or experienced players looking for a new and different challenge.

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