

LAMENTATIONS
of the
FLAME PRINCESS
ADVENTURES

tower of the
stargazer

MULLEN
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LEGEND TELLS OF A WIZARD so arrogant that he felt the entire sky was naught but a lens for him to view the stars. So great was his hubris and defiance that even when smote with the power of storm and fire, the wizard laughed. He feared not retribution from man nor God, for he drew his knowledge from something greater.

Something darker. Something *outside*.

The legend of this wizard grew, first whispered by men in fear, and later in awe. But then there was no more news. No more talk. Something had finally brought the wizard low, for though the sky still blazed down on him and his abode, he no longer blazed back.

And now you're going to walk right through this wizard's front door.

*An adventure for beginning characters, players, and Referees, for use with
Lamentations of the Flame Princess Weird Fantasy Role-Playing
and other traditional role-playing games.*

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LAMENTATIONS
of the
FLAME PRINCESS

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TOWER OF THE STARGAZER

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of the
FLAME PRINCESS
WEIRD FANTASY ROLE-PLAYING

The Tower of the Stargazer

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AUTHOR'S NOTES

AS I WAS PUTTING the format for *Weird Fantasy Role-Playing* together, I realized that I should include at least one introductory adventure with the game. You see, rules are nice, and they can suggest a style of play, but rules which specify too much make for rather poor role-playing games. So I decided to make the rules more generic so people could use the game any way they darn well pleased, and I'd use the introductory adventure to showcase the type of adventure that I thought the rules would best complement.

Because it was to be an introductory adventure, I did not want to do anything too fancy. I wanted to keep it basic and make it both an example of my game in action as well as paying homage to fantasy adventure gaming as a whole. I wanted to celebrate the basic framework of an adventure module, take an utterly clichéd concept and show that with a little creativity and attention to detail, a “clichéd concept” can work just as well as innovation at the game table—a point of view which extends to “old school” games as a whole.

And what is more of a cliché than a wizard's tower?

I went to work and brought the idea to life. I decided in the end that the adventure should fulfill three design goals:

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- ☞ Be simple and easy enough to work as an introductory adventure for new players
 - ☞ Be challenging enough to be an enjoyable adventure for experienced players
 - ☞ Be an example to new Referees about how to design and run adventures

The first two seem like contradictory goals, but a good adventure should be a good adventure for

everyone. While *Weird Fantasy Role-Playing* is designed to be picked up by a complete gaming novice and easily understood, the reality is that most of the people buying it will be quite experienced gamers, and many who do not buy the full game will be purchasing the adventure separately. It has got to work for everyone.

The third point is really the trickiest, because to over-explain everything, as is my wont, risks squeezing the magic out of it. Yet I remember my own first days of role-playing, with no mentor or older brother or anything of the sort to introduce me to how it works. It was just me, a rulebook, and a few modules. I was trying to understand the game just from the books and it was me that taught it to all my friends. And I was clueless. I hope I can do some good in the gaming world to help new Referees get the most out of pre-published adventures and maybe help them make their own adventures a little bit better as well.

Of course I have no way of knowing if I will attain all these goals. Only you, the reader, the Referee, can tell me that. Shoot me an email at lotfp@lotfp.com and tell me how I did, and let me know what happened to your players when they attempted to explore the *Tower of the Stargazer*.

James Edward Raggi IV
May 8, 2010
Helsinki, Finland

PS. Four years later and this is still a popular, and well-played, adventure. Thanks for the support and enjoy the new printing!

James Edward Raggi IV
February 20, 2014
Helsinki, Finland

REFEREE INTRODUCTION

THIS ADVENTURE IS DESIGNED for a party of four to eight first level player characters. There should be a variety of classes represented among the party.

This adventure is designed to highlight common issues in adventure gaming, so there are a good variety of puzzles, traps, and encounters. Some of these are rather unforgiving and beyond the ability of first level characters to survive.

There is no “plot” as such for the adventure. This is presented merely as a location the player characters explore for the purpose of gaining treasure. Because there is no greater goal, players will be tempted to have their characters try and do everything within the adventure in hopes of revealing more loot. This will hurt them. Much of the loot is not hidden very well, and if the players can figure out the puzzles that block access to the treasure, there really isn't too much in the way of danger to be had. But there is plenty of deadly danger within this tower, and those characters that are too curious, that fiddle with things “just because” with no actual identifiable purpose, will be in trouble.

Because this is a tutorial module, there will be boxed sections like this. The information in these boxes consists of “Designer’s Notes” for the Referee from the author. These detail options, suggest how to “read between the lines” of the adventure’s text,

explain the reasons that things have been placed as they are, and provide recollections of how certain situations played out during the playtest of the adventure.

One common adventuring challenge that this adventure does not use is random encounters. The adventure location is somewhat remote and the adventure is intended for beginning characters, and that combination leads to stalled play if there are deaths or serious injuries suffered during the adventure. While that still may happen (this tower is a dangerous place, after all!), it will mostly be driven by the player characters’ own actions. No need to further complicate their decisions and rush them in this case. However, time can still work against them. There are many locations where the players are likely to be delayed in their explorations, especially if they spend their time cataloging the many items to be found in the tower. Be sure to keep track of both time in the dungeon and of torch and lantern durations. Make the party cognizant of passing time.

PLACING THIS ADVENTURE IN YOUR CAMPAIGN

THIS ADVENTURE IS SIMPLY a tower in the wilderness, so finding a place for it in your campaign should be simple. Because the lightning activity on the tower would be quite distracting if it was close to civilization, it should be about fifteen miles away from any settlements. The legend of the wizard combined with the electrical storms should serve to keep away both the idly curious and the superstitious. It should be quite easy to believe that nobody has disturbed this tower in quite some time.

If this is the first adventure in a campaign, then several things need to be established. How do all the player characters know each other? What are they doing in the general area? Do they have any grand plans?

It is recommended that, after character creation, the Referee just asks the players to explain how their characters met. The game assumes that the player characters will operate as a cooperative group, and so any adventure designed to introduce characters to one another risks an outcome where this party cohesion does not occur. Just start them as a group.

As to what they are doing in whatever area you decide to place the Tower, that does not matter much either. This game assumes that the player characters are interested in gaining treasure, so just saying, "You have heard rumors of adventure opportunity this way..." should be good enough. As a campaign proceeds after this start, more natural and player-driven adventuring may be done if you would like, but at the start there should be just a quick introduction to the adventure location.



ADVENTURE BACKGROUND

ALMOST A CENTURY AGO, an ambitious wizard built himself a tower to view the stars. As time passed, he became obsessed with outer space and he wanted to travel there. Amassing all the information he could, eventually he made contact with beings from other worlds.

As his research went on, he lost touch with reality and the people around him. He became abusive, and at last, murderous. His head servant, who had hoped to become a wizard's apprentice, could finally take no more. The wizard was experimenting with containment units to protect himself from otherworldly beings, and the servant contrived an accident to trap the wizard in his own protection circle. The servant then stole his master's spellbook and departed.

For almost six decades now, the wizard has been trapped in the circle, unaging, unsleeping, unable to so much as sit down.



Involving the player characters in the adventure should not be difficult. Here are some possible adventure hooks:

- ¶ The player characters are traveling through the area, and while taking drinks in a tavern, an old man approaches them and tells them about the storms that plague a certain area not far off. The other tavern patrons are embarrassed by the old man's rambling (and uncomfortable that such a *bad place* is mentioned to strangers), but the old man is able to give the approximate location of the place before the locals run him out of the tavern.
- ¶ The player characters overhear a rival group of adventurers talking about information they have received from a hunter who accidentally got too close to the lightning field and was surprised to find a tower there. The adventurers, being a little too loud in their conversation, reveal where the place is and how they are planning to explore it in five days' time.
- ¶ The player characters are traveling along a country road and see unnaturally frequent lightning strikes in a particular area in the far-off hills, even though there is not a cloud in the sky.

What adventurer would neglect the opportunity to check out the situation?

MAP KEY

1. THE TOWER

The tower is situated in the middle of a hilly region approximately 15 miles from the nearest settlement.

The tower itself is 80' tall. The tower is made of solid stone blocks, with no visible windows. There is a set of stairs leading from the ground level up to the double entry doors of the tower.

The top section of the tower resembles a globe, with the top half of the globe made of layered metal plates. Around the rim, where the metal top half meets the stone bottom half, is a ring of steel spikes sticking up from the stone lip.

There are four 40' tall solid steel spikes jutting from the ground around the tower, based equidistantly about 50' from the base of the tower. They all lean inward toward a point about forty feet directly over the center of the top of the tower.

From the base of the spikes to the tower itself, the land is a blasted miniature wasteland. Outside the area of the spikes, the ground is rocky and normal for a hilly region, while inside the terrain more closely resembles the surface of the moon, as the ground is colorless, loose, and ashy.

The entire area behaves as a lightning rod, drawing electricity from the atmosphere even in perfect, cloudless weather. Every few seconds, the sky is alive as lightning strikes the spikes, both

those coming from the ground and the top of the tower. It does not touch the dome itself, but every few minutes, lightning strikes the ground around the tower. There is a 1 in 100 chance that characters will be struck by lightning every turn they remain within this area, or 1 in 20 if they are wearing metal armor or are carrying a large object (a polearm or 10' pole, for example).

If anyone climbs to the roof, they have a 1 in 6 chance every turn of being struck by lightning and falling off. Characters in metal armor, or carrying large metal objects, have a 1 in 2 chance of being struck and falling off.

Any character on the roof (and any items for that matter) *will* fall off if the roof retracts.

The first thing a Referee must learn, whether using a pre-made adventure like this one or using an original creation, is how to describe a location or situation to the players.

Some published adventures include an opening script for each area that is designed to be read aloud, and sometimes Referees prepare the same for their own adventures. Sometimes the descriptions fit the situation as it develops in play, but they never can take into account the players and how they proceed. Scripted descriptions can hold players hostage while the text is read aloud.

Nevertheless, information has to be imparted.

Players cannot make decisions for their characters without it. It is up to the Referee to know the adventure and to know the locations within it. When the player characters come upon the scene, the Referee knows what they will see (and smell and hear) based on what is in the location, how the player characters are approaching, and what has or has not happened in the surrounding area. The Referee must be at the same time comprehensive in his description and not leave out important facts, flexible enough to realize that player activity may alter what is readily observable and what is not, and brief enough to shift the focus from Referee narration to where the game really lies—player decision and activity.

2. THE CORPSE

Here is an animal-eaten corpse with a host of broken bones. A rope and grapple rest next to it, the hooks of the grapple twisted and bent. The body has a backpack and a few sacks which have been torn open and are now empty. The corpse has a sword at its belt, but it is broken in its scabbard.

Characters who are knowledgeable about underworld figures will recognize the body as being that of famous thief Del Lorenzo, who is well-known throughout the realm for staging impossible break-ins.

How to determine which characters “are knowledgeable about underworld figures?” Before the session begins, make sure each player introduces his character, including a few words about the character’s background. This background does not have to be detailed, but should settle the issue of who knows.

The inclusion of details like this is merely to put the players on notice that this is a dangerous place. It also helps the players feel like they did something special if they manage to do well in the adventure. If even as famous a thief as Del Lorenzo ended up dead without getting inside, how cool is it if the party does so much more?

3. FRONT DOORS

The front entrance of the tower is a set of double large iron doors. On each door are a serpent-shaped handle and a large knocker.

Anyone using a handle to try to open a door will find themselves bitten as the handle comes alive, and must make a saving throw versus Poison or die.

Using a knocker will cause a gigantic metallic ‘BONG’ to ring out, echoing through the neighboring hills. The doors will then open by themselves.

A harsh first encounter to be sure, but this *is* the tower of an evil wizard. Entry should be restricted in some way, right? The trap makes sense from an in-game point of view. People who should not be here are not going to want to announce their presence by using the knockers, and anyone who is supposed to be here will be given strict instructions to knock before entering.

Paranoid or smart players might attempt to manipulate the handles with an object rather than with their hand. What happens? Does the handle come to life and bite the object or not? The Referee decides.

4. FOYER

There are two short (coffee) tables, one each against the east and west walls, each flanked by two chairs. When nobody is in this room, all doors will shut by themselves, and the room will clean itself. All dust, dirt, etc., will disappear, as will any items left in here.

5. WALK-IN CLOSET

Several old moth-eaten cloaks, hats, and coats are here. Younger characters will recognize that these are badly out of fashion, maybe being something that well-to-do people in their grandparents’ time would wear.

Not every location in an adventure should be full of *adventure*. Areas containing no opposition or treasure keep players guessing, as they are put on notice that behind each door there might be something, or there might be nothing. Such areas can also be used to build atmosphere and establish the character of the overall location.

6. SITTING ROOM

In the center of this room is a sizable table, ringed by six chairs. Against the east wall is a glass cabinet stocked with serving china (worth 50 sp total if kept intact—it is delicate!) and four bottles of wine. One of the bottles has gone bad (drinking requires a saving throw versus Poison or the drinker dies after a twelve hour painful illness) and the other three bottles could be sold for 100 sp each, although

the wine is so good that no true connoisseur would ever part with such an exquisite vintage.

Throwing in little treasures like this keeps the adventure from being an “all or nothing” exercise. As we will see later, there is a chance that the adventure’s ultimate treasure will not be gained. These little treasures make sure that characters can at least get something out of the adventure... as long as they recognize treasure when they see it.

As far as identifying and knowing the value of treasure, that is up to the individual Referee. Certainly the room should not be described as “... and in the glass cabinet are several wine bottles worth 100 sp apiece,” or even, “... are several valuable wine bottles.” It should just be noted when the characters look around the room that there are several bottles inside the glass cabinet. Only after taking a closer look should they be positively identified as wine. If the players ask if the bottles are valuable, then a Referee has to know how to handle such things. Perhaps the goods need to be evaluated back in town, forcing the player characters to pack everything that they are even curious about. Perhaps the Referee just tells them that it is of some as yet unspecified value, figuring that adventurers would know what is worth something and what is not. Or just to keep things simple, maybe the Referee could just answer such a specific inquiry with the actual value.

However, under no circumstances should the poisoned bottle be described any differently from the others unless someone actually drinks from it. If someone does drink from a bottle, simply roll 1d4, and if it comes up 1, then the character has taken a drink from the poisoned bottle; and if the bottles are all sold, be sure that whoever ends up with the poison will want revenge for it... or more accurately, their friends and family will want revenge.

It is this sort of extra description and extrapolation that are the responsibility of Referees when using an adventure. The text will just give you the line of description, and the rest of this should



automatically come to mind as a logical follow-up to the base description.

In the southwest corner, under the stairway, is a statue of a medusa embracing a king (taken from a popular folk tale). Behind the statue is a stack of boxes.

Players will have no idea that this is a popular folk tale, but their characters will. You will have to inform the players about the folk tale, and one of them will probably want to know more details. You will have to make it up.

The statue is on rollers, although this will only be discovered if someone tries to look under the statue or attempts to move it. Hidden under the statue is a trap door leading down to the hallway south of location #20.

The boxes are a sham, a mere mockup. The entire pile of boxes is a single hollow shell that is easily picked up, and under this is another hidden trap door leading down to location #23.

7. SERVANT AREA

In the center of this room are a table and four chairs. In the southern area of this room is a stone oven, with a ventilation shaft running to the outside. Various empty cooking pots are in a cabinet next to the oven.

There is a tiny trickle of blood oozing down the southwest stairs that lead upwards.

8. HEAD SERVANT'S QUARTERS

This room is bare aside from a ruined bed and a nightstand. There are empty shelves against the east wall.

Under the mattress is an unmarked key. This key opens the door between the Storage Area (23) and Workshop (22) on Dungeon Level 1. On the nightstand is a diary. This was the room of Argyle Timmons, who served as head servant to the wizard. The diary is mainly a record of his day-to-day activities, which largely involved running errands for the wizard and overseeing the two lesser servants who did all the manual work such as cooking and cleaning. The final notes, dated fifty-nine years ago, describe how the wizard had become murderous and cruel. He wrote of his plans to flee, and the diary ends there.

9. SERVANT'S QUARTERS

This narrow sleeping cubicle has a bed at the far end and a small clothes drawer near the door. The bed is long broken down and useless, and the clothes drawer is empty.

There is nothing of interest in this room.

10. SERVANT'S QUARTERS

This narrow sleeping cubicle has a bed at the far end and a small clothes drawer near the door. The bed is long broken down and useless, and the clothes drawer is empty.

There is nothing of interest in this room.

11. DOOR TO WIZARD'S QUARTERS

This is firmly locked. The doorknob is in the center of the door, with a keyhole just below.

A trail of blood dribbles out of the keyhole on the west side, trickling down the stairs. If the door is bashed in from the west side, an explosion of blood will gush out onto the stairs. Everyone on the stairs must make a saving throw versus Paralyzation or fall down the stairs, taking 1d6 damage.

The key to the door is in the keyhole on the east side, inside the room, so nothing can be seen through the keyhole.

Characters will most likely be coming up the stairs when they first encounter this door. How will they get the key? The classic method is to stick some flat object under the door and then pop the key out of the keyhole. The key falls on the object (typically a newspaper when it is done on TV and in the movies, so perhaps a sheet of parchment for the player characters), which is then pulled back under the door. *Voila! Key!*

However, with the almost unlimited creativity of players, coupled with extensive equipment lists and the existence of magic in the game, any number of methods could work to open this door. The Referee must judge each attempt on a case-by-case basis.

12. WIZARD'S QUARTERS

This is the wizard's personal chamber. And he is still here.

Sir Uravulon Calcidius made quite the error in preparing one of his spells. He trapped himself within a magical containment circle.

And there he is, near the middle of the room. An old wizard, decked out in the old-school wizard's type robe and pointy hat, with a long flowing beard. He is standing in the middle of a circle of salt. He cannot get out, and he has been here in the dark for quite some time.

Calcidius cannot disturb the salt, cannot cross the salt, and no spell that he casts can pass the salt. If an outside force breaks the circle, then of course

all bets are off. Spells will not penetrate into the circle, and if anyone attacks him physically while he is in there, then that physical momentum will push him out of the circle (or the rushing air around the strikes will disturb the salt, etc.). The players had better make that first round of attacks count.

When anyone first comes into the room (he will not call out to anyone making noise in the levitation shaft or the stairwell outside), Calcidius will greet them with "Oh, yes, thank you for coming!" That sort of thing. He will explain that he was experimenting with demon control techniques, and was distracted by his apprentice about to make a grave error, and in the confusion, he got stuck in the containment circle. He guesses that he has been in that circle for the better part of a century (this is all basically true, although he has been in there for exactly 59 years). At this point he will have a rather bumbling manner about him, and will act half-senile. He will offer the characters a reward (100 sp total) for just brushing a bit of the salt away so that he can escape.

If he is released, he will thank the characters, and insist that they leave immediately as he has much to do to set his tower right. If they agree to leave he will go to the treasure room (room 26, Dungeon Level 2) and grant the reward as promised. He will retain his good nature as long as the player characters are cooperative.

If the player characters try to haggle for more money, or refuse to release him or even question him further before releasing him, the wizard will drop the façade and reveal his true personality—an unpleasant, sadistic human being who has long been corrupted by his studies and put in a thoroughly bad mood by his imprisonment. His voice will become deep and confident, and he will calmly threaten them with "Free me now or I will scatter your souls across the cosmos." If he is freed at this point, he will order them to leave immediately (even suggesting a reward or even a moment's delay now will cause him to murder them all). If he is still not freed, he will lose his temper. He will begin to rant and rave and



curse and threaten all sorts of detailed unpleasantness that he will visit upon the player characters' persons. He will even go so far as to attempt to use one of his spells (which will merely explode harmlessly at the circle's edge). He will turn beet red and perspire and jump and swing his arms (which will bounce off the edge of the circle as if hitting a wall) and bellow and scream about how he is going to kill the player characters, their families, their friends, and anyone they have ever talked to.

If he could only get out of that circle. Which he cannot without outside help.

If the player characters release Calcidius and then refuse to leave immediately, then he will kill them all without delay.

This looks like an encounter, but it is really a trap. Freeing the wizard ends the adventure one way or the other. Since the adventure is intended for beginning characters, a fight with the wizard will be a slaughter. As written, he is not there to be defeated. But it is not unfair to include him since there is no reason that the player characters ever have to fight him. He is trapped. Helpless. They should just let him be.

Anyone who frees a bound wizard without taking a minute to consider the idea deserves what they get, and in this case they get off quite easily. If they let the wizard go after he proves to be wrathful, they are just dumb!

These sorts of situations are risky to place in an adventure, as they will end it. While not every bit of uncertainty needs to have consequences this severe, it is still wonderful for a Referee to have important sections of an adventure that are not decided by die rolls, blind player decision, or fiat, but instead based on placing a full situation in front of players and giving them the power to decide for themselves.

When playing the role of Calcidius, be animated. Use a goofy old man voice at first, and when he gets angry, deepen your voice and really shout it out. If your players do not flinch in real life, then you are not doing it right!

Next to the salt circle is a stand, upon which rests a large flawless egg-shaped crystal about as large as a man's head. This is a Star Crystal, worth 5,000 sp. Next to that is another stand, empty.

The wizard's bed is along the northeast section of the wall, but the formerly fine silks have deteriorated to the point of being useless. Next to the bed is a nightstand with a long-spent candle on it.

Along the north wall is a desk with an open book on it. The book, bound in human skin, is titled *Communications and Signaling the Beyond*. It is a theoretical text about communicating with space aliens. Unfortunately, the unnamed author of the book had no idea what he was talking about, and the book is useless as anything other than a curiosity.

Too many odd books in adventures hold actual knowledge. Think of all the nonsense in the paranormal section of your local bookstore. If the supernatural was actually real, do you not think that there would be a lot more fraudulent nonsense along those lines?

Sir Uravulon Calcidius: Armor 12 (none), Move 120', 13th level Magic-User, unarmed, Morale 8. Spells Remaining: 4 1st level, 3 2nd level, 2 3rd level, 2 4th level, 1 5th level, 1 6th level.

Many people use LotFP adventures with games other than the *LotFP Weird Fantasy Role-Playing*. Amazing, but true. As such, filling in the specific spell names can create some dissonance, as the spell lists are where many of these games differentiate themselves. Also, the exact spells that Calcidius (or any Magic-User) has prepared will significantly change the sequence of events should there be a conflict, so this is also an opportunity to customize the adventure (and prevent peeking players from gaining an advantage in this, the most important portion of this adventure). Choose which spells Calcidius has prepared, or randomly roll them.

13. LEVITATION SHAFT

This is the levitation shaft that serves as an elevator for the entire tower. The shaft runs all the way from the Workshop and Telescope on the 5th floor down to Dungeon Level 2.

On the north wall within the shaft is a dial with 5 numbers, 1, 2, 3, 4, 5 (the dial currently points to none of them). Turning this dial summons a disc, slightly smaller than the shaft, floating in mid-air and touching no surface, to the appropriate floor:

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1. Dungeon Level 2
 2. Dungeon Level 1
 3. 3rd Floor (Wizard's Quarters)
 4. 4th Floor (Libraries)
 5. 5th Floor (Workshop/Telescope)

The first and second floors provide no access to the shaft.

If a character is at the shaft without the disc, all he needs to do is move the dial to the number corresponding to the floor he is on and the disc will come. This may take some experimentation as the dial only lists the number, and not the floor description. After the disc starts moving, all dials reset (pointing to no number). The disc will not move unless the dial is used to summon or send it. At the beginning of the adventure the disc is at the 3rd floor.

Up to two characters at a time can ride the disc.

On some levels, the machinery operating the levitation shaft is behind stone walls. On a few, the machinery is exposed, and it can be seen to consist of great columns of machinery, with a great many gears and pulleys and cord. If the machinery is wrecked or tampered with in any way, the levitation shaft will cease to work at all, and the disc will fall from wherever it is down to the floor on Dungeon Level 2 (doing 1d6 damage to anyone in the shaft or sticking their head in the way to look

up or down). It cannot be repaired, at least not by the player characters.

This shaft makes the entire tower accessible. This adventure can play out very different depending on which floors are visited first.

14. FROZEN STORAGE

Both doors to this room are airtight, with rubber seals in the cracks around the door. The room itself is fairly chilly.

Along the south wall is a metal box. When the box is opened (and the lid is airtight as well), characters will discover that the inside of the box is literally ice cold. There is no discernible reason for this, although the box will detect as magical if checked. Inside the box are several dozen stoppered vials filled with blood.

If the vials are opened or broken, the blood will come alive and attack the nearest living creature (1d6+2 rounds delay if the vial is still frozen at the time it is opened).

Blood Vials: Armor 12, Move 30', 0 Hit Dice, 1 bloody attack doing 1 point of damage, Morale 12. The blood is absolutely immune to physical attacks, although fire and magical attacks do damage as normal, and any cold attack freezes the blood.

0 Hit Dice traditionally means 1-4 hit points.

15. STUDY ROOM

This room contains a large table with eight chairs around it. There is a closed book on the table titled *Surviving the Interorbular Ether*. It is a dense work, and will take 1d4+4 days to read. It talks about outer space and how it is an unfriendly environment for Earth-based life forms.

If the time is taken to read the book (hopefully after the adventure has finished... you are keeping track of time and light source duration, right?), the players will want to know a bit of detail. Once again, it is up to you to make that stuff up.

16. LIBRARY

The air here is musty, and the door leading to this room is airtight, with rubber seals around the door frame.

This room is filled with dozens of shelves of old books. Near the door is a table, on which is a great deal of unused parchment, an ink well and quill, gloves, tongs, and an unlit oil lamp with red tinted glass (fastened to the table).

The books are divided into three categories:

- ♣ Glass, including books about glassblowing, sculpting, and the creation of lenses
- ♣ Light, including books of poetry and philosophy as well as the expected pseudoscience and a couple of tomes that could actually pass as scientific by today's standards
- ♣ Metalworks, including a great number of books about basic craft skills and a small number about large scale industrial work.

The books are all incredibly old and fragile. The books can be moved, unopened, if handled very carefully. Touching any of the pages under less than the most controlled situations will result in those pages falling to dust, including at the slightest touch of skin. Interior pages will also deteriorate if subjected to light without a filter to the point that pages disappear before their eyes (how are the player characters seeing in here?) and deteriorate instantly if exposed to outside air.

17. THE GHOST

Here is a table with two chairs opposite each other. The door to the south is marked as a secret door

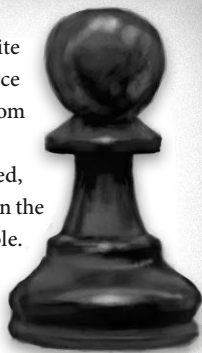
on the map, but is actually quite visible. It is covered with a force field which prevents the door from actually being touched.

As the eastern door is opened, a ghostly form will materialize in the chair on the far side of the table. "Who will gamble their soul in a game of chance and skill for the opportunity to pass through the door?" it will ask.

If no one agrees, then the ghost disappears (but may be summoned back by accepting the challenge). Only one character can actually agree to risk his soul. Once this happens, the game will begin.

At this point, the Referee should actually take a game out and play it with the player who is risking his character's soul. It is recommended that it be a game primarily of skill, so chess, checkers, reversi, backgammon, go, darts, billiards... basically anything that the Referee has available to play. Anyone present can aid the soul-risker with the game, but only one character's soul will be at stake. The ghost always goes first in the game.

When this adventure was first played, the game was specified to be chess. Chess boards and chess challenges are classics of role-playing, so the idea was to keep it pure. The concept was that all of the players would collaborate to defeat the Referee in the chess game in a tense struggle with a character's soul at stake. What actually happened was that only two players were interested in the chess game and everyone else basically napped until the chess game was over. You will probably know your group fairly well, so choose a challenge that will interest as many of them as possible, or at least one that will go by quickly.



If the ghost wins the game, it shouts a great cry of victory and then dematerializes, going on to its final reward at last. The character who lost the game then disintegrates (all equipment merely drops in

a heap to the floor) and reappears on the opposite end of the table as a ghost. The character will be trapped in that form forever until defeating someone in a game, at which point the character will go to whatever afterlife (or oblivion) there is in the campaign and the loser of that game will become the challenging ghost.

If the character wins the game, then the field around the southern doors disappears, as do the ghost and game pieces. When this room and the Eldritch Library are empty of people, the field reappears and another game must be won in order to gain entry again.

The ghost may be Turned as a 5 Hit Die creature (causing it to disappear), but then there is no game and no opening the door. The ghost will return after the Turning ends.

18. ELDRITCH LIBRARY

This is another large library. There are three categories of books here:

-
-
- ☛ Tomes covering the communication with other worlds
 - ☛ Encyclopedias of creatures from beyond
 - ☛ Two hundred scrolls about knots: Shoelaces, tying of knots, maritime procedures, etc.

The dozens of books about contacting other worlds, and the books about creatures, are all fantasies, with no information to be had about real creatures or situations. The types of collectors that would be interested in these books recognize that they are pure fiction, and will give maybe 10 sp each for the seven hundred or so books here. The scrolls about knots do contain real information, but only about mundane knots. Those are worth about 200 sp total.

Hidden in the stacks are one of the wizard's secondary spellbooks (his primary spellbook was

stolen at the time he became trapped) and several spell scrolls.

The spellbook contains five 1st level spells, two 2nd level spells, and a 4th level spell (determine all spells randomly). There is a cumulative 1% chance per turn of discovering the book while searching the stacks.

There is a 10% chance of finding one of the spell scrolls per turn of going through the scrolls. There are four spell scrolls. Three of them contain two 1st level Magic-User spells and one contains a 3rd level Magic-User spell (determine spells randomly).

19. WORKSHOP AND TELESCOPE

This room takes up the entire level of the tower. On the north side of the tower is a pod, a sizeable dome, sitting on the floor. To the left of that is a control panel with a number of switches and buttons. To its right is a podium upon which is a large open book. In the southern area of the room in the floor is a pool of liquid with fish swimming in it. Against the wall to the southwest are large storage bins. On the east side of the room is the levitation shaft and exposed mechanism.

The roof is made of a bright blue series of arched overlapping metal plates.

The storage bins in the southwest corner are two large tin containers. The container on the left is jam-packed with coal. The container on the right has a small amount (maybe enough for twenty musket shots) of gunpowder. If ignited, the powder will explode, doing 1d12 damage to all within 20' (saving throw versus Breath Weapon for half damage).

The pool of liquid, set into a scoop in the floor, is acidic (d6 damage if anyone dips a finger in), with a small number of truly bizarre acid-breathing fish.

What are these fish? How have they survived all this time in a small pool of acidic liquid? The "official" answer is that the wizard figured out how to

transport fish from other planets and keep them in this pool forever. However, the answer for your campaign can certainly be different if you would like.



On the podium is an open book. The book is titled *Flora and Fauna of Necropoli Centauri*. The pages that are open describe how inhabitants of a particular “outer sphere” transmit magical knowledge. On the page is an illustration of a thing looking like a cross between a mandrake root and a moss patch. The book is a highly verbose, lengthy work, and certainly not something that can be understood from a casual page-through. It is mostly a listing of various creatures and plants (one and the same on Necropoli Centauri!) and the characteristics thereof. The book is worth 250 sp.

However, if the book is studied for at least two straight days, an almost-hidden passage will be discovered that reads, “Although travel to Necropoli Centauri may be achieved the same way as travel to other systems, using a Star Crystal will not allow safe passage to the surface of the planets there. Prevalent and mysterious radiation given off by the star interferes with transmissions, so travelers

arrive in less than solid form. This form is, however, considered a delicacy by the natives.”

The telescope is in a great dome sitting on the floor. It has an obvious viewing lens, but nothing can be seen through it. There is a coal chamber near the floor under the viewing lens covered by a small panel from which a fine cloud of coal dust will emerge when opened. The chamber is currently empty. On the north side of the dome is an open panel with the end of the telescope barely peeking out. In front of the scope lens, but not blocking it, is a mount that will rather obviously be a perfect fit for the Star Crystal.

The control panel, four feet high from the floor, has four switches and a button on it. The button, if pressed, raises the portcullis in the “Workshop” (#24) on Dungeon Level 1. The switches, labeled I to IV from left to right on the panel, perform the following functions when pulled:

-
-
- I. This switch retracts the roof. When pulled, there will be a deep rumbling sound and the tower will shake. The roof will begin to retract, from east to west. When fully opened, there will be constant lightning strikes, but they will strike the spiked lightning rods which will still be sticking out of the top of the tower walls, not striking anyone or anything on the floor. If anyone is so foolish as to remove those, then lightning will strike the exposed machinery here within 1d6 minutes, ruining the telescope and levitation shaft, as well as detonating the contents of the storage bins. The tower will explode in a great conflagration, which will instantly kill anyone within the tower or within the area of the great iron spikes outside. Unfortunately, this will also excite the lightning, which will lay total waste to everything within a mile of the tower in a matter of seconds, turning the ground into rough glass.
 - II. This switch causes the telescope to extend. The northern hatch on the pod will open and the arm of the telescope will reach a length of fifty



D₁₁

feet. If the roof has not been retracted, then the telescope will buckle and break, causing large metal chunks to fly around the room. Anyone within the room must make a saving throw versus Breath Weapon or take 2d10 damage. When this happens, the roof will not budge.

III. This switch unblocks the lens, allowing a character to actually look through the telescope. If the telescope has been extended, then the viewer can see the surface of a planet circling Necropoli Centauri. Mossy plant-creatures (the same type as illustrated in the book) are moving around an alien landscape with a motion that can only be described as “bopping.”

IV. This switch fires up the coal chamber. It will only work if the telescope is extended. If the coal chamber below the viewer is filled with coal, the entire machine will hum, and a weak beam of red light shoots out to the holder in front of the telescope. If the coal chamber is filled with gunpowder (twenty shots worth), then the entire machine will hum, and the tower will shake. A strong ray of light will fire from the telescope to the holder in front of the telescope. If the holder is empty, the light will shine into the air, but that will be it. If the Star Crystal is in the holder, it will intensify the beam into a great laser. A massive surge of red light, looking like a thousand exploding suns, will shoot out into space. Anyone looking through the telescope will see the moss creatures peppered with the red light. The creatures will then form a circle and begin dancing. The viewer will be transformed into a beam of light himself and get sucked through the viewer of the telescope and shoot out into space as a beam of light as the Star Crystal explodes. Anyone then looking through the telescope will see the character materialize on the alien world... but in a rather pulpy form. The moss creatures quickly gather around the character and feast.

This may seem like a cruel outcome, but look at everything the characters have to do in order to reach it. It should be pointed out that players naturally want to play with all the toys just to see what they do. Fair enough, but why should that mean that the toys will do things that they like? The bottom line is it that a character has to do quite a bit to activate this rather complex trap, and there is not a single tangible reason to do so other than curiosity. Such curiosity kills adventurers as well as cats.

The looks on the players' faces when they realize that one of their own has just traveled across the cosmos to become a gelatin feast for space aliens will be priceless. Cherish it.

The roof does retract on its own once every week, for about thirty seconds, as a maintenance measure. There is a 1% chance of that happening while the player characters are in a position to see it.

Rooms with lots of things to play with are complicated to run, but it is worth it as you watch the players go from being initially overwhelmed to mastering the situation.

20. TRAP ROOM

The southern entrance to this room is blocked by a portcullis, but this is easily raised if at least two characters attempt it. In the southeast of the room is a sizeable fissure (no more than 12" wide though), from which a coppersy scent of blood can be detected. Against the north wall is a bucket. It is empty, but its insides are caked with dried blood.

Adventures will often have little bits like the fissure and bucket present and described, but their purpose left unexplained. The “official” explanation is that the fissure allows the spider to come and go from some unreachable subterranean realm, and the bucket is there as a red herring to draw victims into the room to investigate. In your campaign these things might have different explanations if you have better ideas.

Anyone entering this room more than a few steps will be attacked by the Stone Spider which is lurking on the ceiling, having blended in with the stone structure.

The doors to the east and west are made of steel.

The western door has a plaque on it that reads "Treasure Room." The doorknob is carved in the shape of a claw. Anyone attempting to open the door needs to make a saving throw versus Paralyzation or is grabbed by the claw which then crushes the character's hand.

The eastern door has a plaque on it that reads "Workshop." The doorknob is carved in the shape of a claw, but is just a doorknob.

Stone Spider: Armor 16, Move 120', Hit Dice 3, 1 bite attack doing 1d6 damage, Morale 7. Anyone taking damage from a bite must make a saving throw versus Poison or die. The creature is textured identically to stone so surprises foes with a 5 in 6 chance if in such an environment. If the creature flees, it will do so squeezing down the crevasse.

21. "TREASURE ROOM"

There are about a dozen treasure chests in this room. Most of them are unlocked and filled with rocks carved and painted in the exact likeness of copper coins. There are a total of 40,000 of these fake copper pieces in the chests.

One of the chests is locked with a poison needle trap. The trap will go off if someone attempts to unlock the chest with the wrong key or unsuccessfully attempts to pick the lock. Whoever attempts this must then make a saving throw versus Poison or die.

Inside the chest is a glass jug containing a small monstrous idol. It is far too large to be taken out of the jug (and who knows how it got into the darn thing). If the glass is broken (which will happen if the chest is abused in any way), the idol will spring to life, grow to the size of a large man, and attack. If

all potential enemies are dead or have fled (and the creature will eat any bodies, including equipment), the creature will turn into a small idol once again and the jug will reform around it.

Demon Idol Creature: Armor 17, Move 90', Hit Dice 5, 1 claw attack doing 1d8 damage, Morale 12.

22. "WORKSHOP"

This room has a table along the east wall, and on it is a rack filled with beakers of odd liquids.

The door to this room, if examined carefully, will be found to have eight holes in its top and bottom which run through the length of the door from top to bottom.

When someone takes a few steps into the room, a portcullis will drop down into the doorway and lock into place. If the door is closed, then the portcullis bars will simply pass through the holes in the door. Those on either side of the door will hear a crashing sound, but will not know what it is. If the door was open, then the portcullis is rather obvious. If characters were moving as a group into the room, then the portcullis will fall on the third character to enter. This character must make a saving throw versus Paralyzation. If successful the character moves out of the way in time (with equal chances to wind up in or out of the room). If unsuccessful, the character takes 1d6 damage and is pinned by the portcullis (equal chances that it pins an arm or a leg, 10% chance that it pins both arms or both legs!).

On the table are three dozen beakers. Most of them are open and their contents long evaporated. The rest are stopped with cork and wax. The contents of the beakers are as follows (along with their effects if the entire beaker is consumed), with all effects being permanent unless specified:

☞ **Blood Red Liquid:** Character becomes intolerable to dogs. They will immediately attack the character on sight if they can, and bark and howl incessantly at the character if they cannot.

- ☞ **Clear Liquid (with floating animal bits):** Character shrinks to 2" tall for 1d4 turns. The character is small enough to fit through the portcullis bars.
- ☞ **Emerald Green Liquid:** The character becomes incontinent, relieving himself immediately without warning and every d3 hours thereafter.
- ☞ **Gold Liquid:** The character grows breasts (if male) or begins to grow facial hair (if female).
- ☞ **Orange Liquid Light:** Character forever loses all body hair.
- ☞ **Puke Green Liquid:** The character's teeth and nails fall out.
- ☞ **Sky Blue Liquid:** The character develops horrendous body odor. Surprising enemies with any sense of smell is impossible, and random encounters occur twice as frequently.
- ☞ **Violet Liquid Light:** Character is unable to stand sunlight. Suffers a -2 attack and Armor penalty when outside during the day, even if it is cloudy.

The previous three rooms were designed to kill intruders. Each is a screwjob. Like the front doors to the tower, each is a trap to snare those who are not supposed to be here. People who are here to rob the place will likely come down here in search of treasure, and legitimate visitors will know to never come here.

This kind of setup is often placed in published adventures without being explained; only the basic description of each room needs to be included. You often need to look closely to find these patterns. In fact, if there are no such patterns to be found and no greater thoughts behind the layout of the adventure, it is probably not a very good adventure.

23. STORAGE AREA

At the foot of the stairs below the trapdoor is a room completely filled with crates. There are hundreds of the things, to the point where it is not even possible to move around the room without shifting crates around.

Each crate has a label. To determine what label is on each crate, roll 4d8 on the table below, each column being assigned its own die.

These sorts of tables work wonders for filling out the descriptions of rooms containing large numbers of items. You could generate such tables for the libraries if it helps you come up with on-the-spot book descriptions.

The door to the east is made of solid iron and is locked.

The secret door on the south wall is activated by a simple loose stone, which is found if a successful search for secret doors is made.

RANDOM CRATES

| | | | |
|-----------------------|---------------|----------------------|-------------|
| 1. The thighbone | of a virgin | who destroyed | dragons |
| 2. The shoulder blade | of a laborer | who collected | butterflies |
| 3. The sternum | of a soldier | who sold | happiness |
| 4. The spine | of a wife | who ignored | misery |
| 5. The rib | of a merchant | who studied | children |
| 6. The pelvis | of a sailor | who lied about | the stars |
| 7. The fingers | of a musician | who loved | God |
| 8. The skull | of a scholar | who told tales about | art |

The issue of what exactly triggers the discovery and use of secret doors can be complicated—if the Referee desires it to be. It is certainly possible to assign a specific method to open secret doors, and in those cases a successful roll to find secret doors merely finds, but does not open it. The players must then discover, through trial and error and interacting with their surroundings, how to open it.

Then there are the “simple” secret doors that are simply activated by a loose stone or something similar, so a successful Search roll (if a search is done in the specific place the secret door is located!) reveals both the door and opening mechanism... which is how this particular door is handled.

24. WORKSHOP

The room has an iron door on the west wall, a normal door on the south wall and an alcove to the northeast with five mirrors in it. Near the east wall there is a 3' wide hole in the ceiling with another hole directly below it, with the space between the holes flanked by odd machines made up of gears and pulleys and cord (see location #13 description). Along the south wall is a table with a small box, rack of vials, and a microscope. In the center of the room are several tables upon which lie various dissected bodies, some animal and one human.

The door to the west is made of solid iron and is locked.

The door to the south is a normal wooden door with iron banding, and anyone listening at the door will hear tortured moans coming from the other side.

The bodies are mostly small animals; rodents, small birds, things like that. They have been vivisectioned, their internal organs removed, examined, replaced, and the bodies sewn up. One of the dissected specimens is different.

A nude human male body lies on a stone slab. His chest and abdomen have been sewn up with golden thread. The chest wounds are in a regular Y-shaped autopsy pattern. The thread can be easily

removed from the corpse (and is worth 1000 sp), but doing so will free the cadaver's innards, which will come alive and attack, the organs bludgeoning anyone within reach and the intestines snaking out to choke anyone within reach! It will surprise its victims with a 4 in 6 chance unless someone specifically states he is keeping watch on the stomach of the cadaver.

This is a grotesque and horrific situation, and some care might be in order before deciding how to portray these things to the players. Graphic descriptions can make some players genuinely unhappy, and everyone has a different personal definition of “graphic.”

Do not worry *too* much about it though. Even at its most heroic and clean, fantasy role-playing games in general and this game in particular are full of people trying to kill each other by rending their bodies with sharp metal. With the abstract nature of the combat system, featuring “hit points” and a lack of detailed injuries, it is easy for people to forget that all this game activity represents extreme violence. Every so often it is good to remind them what those abstractions are supposed to represent. The game system is designed for convenience and expedited resolution, not to protect the sensibilities of the players! Nobody can blame people who want some mindless entertainment, but people who want to swing swords and slay the bad guys without ever thinking about the sucking wounds and spurting blood and screams of agony that are implicitly involved are not just living in the fantasy world of a game, they are living in denial.

And frankly, in this instance, any group of people willing to unravel thread out of a corpse are clearly a depraved and sick group of people, so feel free to make the description as wet and disgusting as you can possibly stand.

The southern table has a microscope on it (worth 500 sp, but it is a delicate piece of equipment and if it is subject to any jostling or trauma it will break



and become worthless). Behind the microscope are a small box and a rack of stoppered vials filled with long-congealed blood. Inside the box are glass slides with drops of blood on them. If one of the slides of blood in the box is looked at under the microscope, the viewer must make a saving throw versus Magic or else begin to lick the blood off the slides until he is physically restrained from doing so.

The vials of blood are alive, but dormant until the vials are opened. Once that happens, the blood comes alive and attacks the nearest living creature.

The mirrors in the northeast alcove do not reflect images until someone enters the alcove and looks directly into one of them. Each mirror is magical and has its own possible effects, triggered when someone looks directly into the mirror. Starting with the southwesternmost mirror and going clockwise:

¶ **Mirror 1:** Anyone looking into this mirror must make a saving throw versus Poison. If

the save is successful, the person sees himself in the mirror, but as his idealized self. Three of the character's ability scores, determined randomly, are permanently raised by one. If the saving throw is failed, then the reflection is that of the character when old and withered, and the character loses 1d4 points from each of 1d3 randomly determined ability scores.

¶ **Mirror 2:** Anyone looking into this mirror sees an endless succession of reflections of himself from different angles as the mirrors behind and to the side create an infinite effect. The character must make a saving throw versus Paralyzation. Making this save gives him deep wisdom, and he is granted the answer or solution or full explanation to one situation or puzzle at the time of the character's choosing. Failing the save means the character becomes catatonic and will remain in position staring at the mirror until physically moved by someone else. At this point the character will fall unconscious for 1d4 turns.

When he awakens, he will not remember what happened. At some future point, that character will sabotage one single task or situation, as the Referee chooses.

¶ **Mirror 3:** Anyone looking into this mirror is momentarily blinded by an intense light, and must make a saving throw versus Breath Weapon. A character making this save finds that he is holding a small shining mirror, as bright as a tiny candle. The character knows this mirror can be used one single time to discharge a powerful ray of light which does 1d8 damage to one foe within 30', with no roll to hit needed. The mirror shatters as it is discharged. If the save is failed, the light of the mirror is actually harmful and the character takes 1d8 damage.

¶ **Mirror 4:** The character sees himself in the mirror as normal... until the reflection steps out of the mirror! The character must make a saving throw versus Magical Device. If the save is successful, the duplicate steps into the character and bonds with him, giving the character another full hit die worth of hit points permanently! This is not a full level increase, just additional hit points. If the save is failed, then the duplicate fights the original to the death. The duplicate has all the equipment and stats and hit points that the original character currently has. Others may help the character fight his duplicate only after the first full round of combat, but the duplicate will only attack its original. If the duplicate is slain, it (and all its equipment) dissolves. If the original is killed, the duplicate and its equipment dissolve as well.

¶ **Mirror 5:** The character peering into the mirror must make a saving throw versus Magic. If successful, there is no benefit, and the mirror appears to work as a normal mirror. If the save is failed, the character and all equipment carried are sucked into the mirror. Future observers will not be subject to the mirror's effects, but rather see the trapped character as a two dimensional

mirror image. There is no "mirror dimension" so the trapped character has nothing much to do but stare back outside the mirror. He cannot be heard by those still in the real world. In three days' time, the character's soul will be consumed by the mirror and it will again function as before. Breaking the mirror will destroy its magic, but will also kill any trapped character.

Cadaver Organs: Armor 12, Move 30', Hit Dice 2, 1 bludgeon and strangle attack for 1d6 damage, Morale 12.

Blood Vials: Armor 12, Move 30', Hit Dice 0, 1 bloody attack doing 1 point of damage, Morale 12. The blood is absolutely immune to physical attacks, although fire and magical attacks do damage as normal, and any cold attack freezes the blood.

25. CELLS

This room is lined with eight cells with barred doors. All have some sort of remains in them.

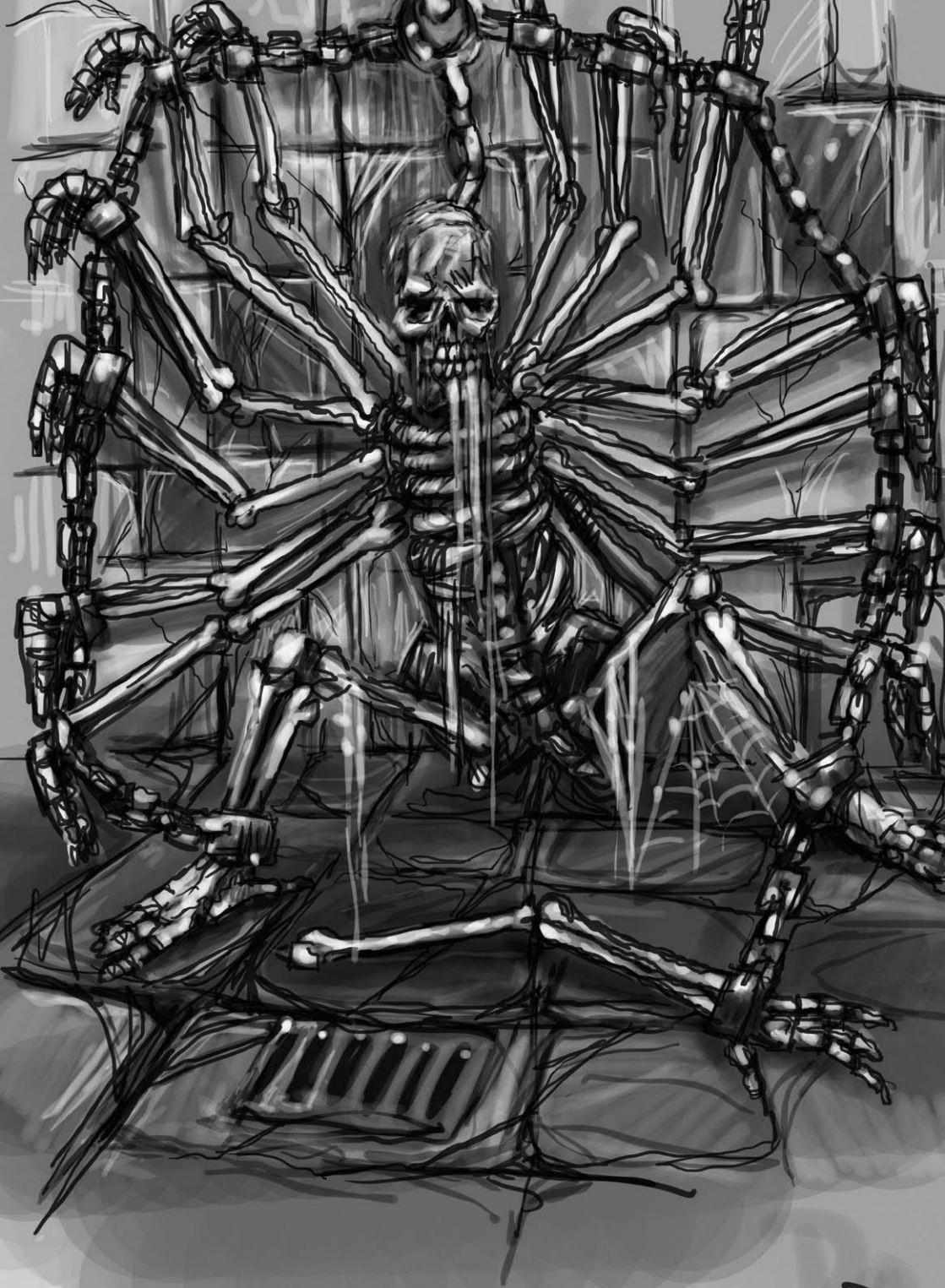
As soon as someone comes through either of the northern doors, four of the bodies (disgusting, rotted corpses) will begin screaming, "FREE US! FREE US!" They will immediately float through the bars (they cannot pass through walls or either of the doors to this room) and attack, all the while screaming "FREE US!" It is these undead that could be heard through the doors.

The keys to all the cells are on a peg on the west wall of this room. Each cell has a set of manacles fastened to the wall and a drain in the floor. The drain is too small to be passed through, even by a halfling. The contents of each cell are as follows:

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-
- a. Empty (one of the attackers comes from this cell)

 - b. Empty (one of the attackers comes from this cell)

 - c. This cell has what appears to be an unmarked, unrotten cadaver (wearing simple rags)



DA

chained to the wall. If the cadaver is examined, a brain leech will fly out of the cadaver's mouth and into an orifice (mouth, nose, ear, it does not matter) of whoever is closest. This victim must make a saving throw versus Paralyzation to avoid this, and if successful everyone must roll initiative; if the leech wins it escapes down the drain. Otherwise it can be easily stomped (capturing it requires a to-hit roll against Armor 16—it is slippery!). If the save is failed, seemingly nothing happens to the victim. 1d6 days later, the victim dies. No pain, no convulsions, no warning, the victim simply passes away instantly. 1d4+2 brain leeches then escape through the victim's mouth in search of their own victims, while the original brain leech remains, waiting for someone or something to disturb the body. No corpse decomposes while a brain leech resides inside a corpse.

- d. Empty (one of the attackers comes from this cell)
- e. Empty
- f. Empty (one of the attackers comes from this cell)
- g. Empty
- h. A skeleton (inanimate) with fifteen arms and four spines is chained to this wall.

Do not be afraid to throw in odd bits like the fifteen-armed skeleton. It is a wonderful red herring, having nothing to do with the current adventure and yet it fits. You can certainly imagine the wizard of the tower imprisoning such a creature, can you not? And the players are likely to come up with all sorts of theories as to what it is, where it came from, and why it is now here. Listen carefully, as you could easily pick up a great idea for a future adventure from their chatter.

Ghostly Attackers: Armor 12; Move 60', Hit Dice 1, 1 claw and rend attack doing 1d6 damage, Morale 12. Only hits which do the upper 50% of possible damage affect these creatures. For example, a

normal sword does 1d8 damage. On a damage roll of 1–4 with that sword, the attack does absolutely no damage, bonuses notwithstanding. On a roll of 5–8, the damage affects the creature in full and all bonuses are also then applied.

26. TREASURE ROOM

This is the Stargazer's treasure vault.

There are three impenetrable force fields (labeled C, D, and E) which are visible (yet transparent) in the room. They do not emit light on their own, but reflect a pale blue hue when light is cast on them. Any inanimate object which touches one of these fields explodes in a bright blue blast and is destroyed. Living creatures which touch a field take 1d6 damage when they do so (and 1d6 damage every round if they, for some reason, remain in contact). Force fields A and B are not active when the room is first entered, which means that the area to the east of force field C is also accessible when the room is first entered.

Beyond those force fields is a pile of ten treasure chests!

There are four vertical levers in the south wall, and all are in a middle position. Each can also be pushed into an up and a down position. Moving the position of any of the levers brings up force field A (which acts as the other force fields do) until all of the levers are returned to the middle position. If the levers are moved, they will automatically reset to the middle positions after one turn.

Even though the levers are in fact unlabeled, for the purposes of this text they will be labeled, from left to right (from a character facing, so from east to west), levers I, II, III, and IV.

Moving lever IV down brings up force field B (which behaves as the others). This activates the other levers. Without IV being in the down position, the other levers will move, but will do nothing.

Moving lever IV to the up position also raises force field B. This also charges all of the other levers, so that if they are touched they inflict a 1d4 damage shock so long as this lever is in the up position.

Moving lever III to the down position, if lever IV is in the down position, deactivates force field C. The force field does not appear to change, but can be safely passed through without it causing damage.

Moving lever II to the up position, if lever IV is in the down position, deactivates force field D. The force field does not appear to change, but can be safely passed through without it causing damage.

Moving lever I to the up position, if lever IV is in the down position, deactivates force field E. The force field does not appear to change, but can be safely passed through without it causing damage.

The levers connect behind the wall to a very complicated series of generators. If the mechanism is damaged, there is a 50% chance that all of the force fields fall, and a 50% chance that all of the force fields are permanently activated. If this happens and force fields A and/or B are not already up, there is a 50% chance that each raises permanently and cannot be deactivated short of the tower being destroyed.

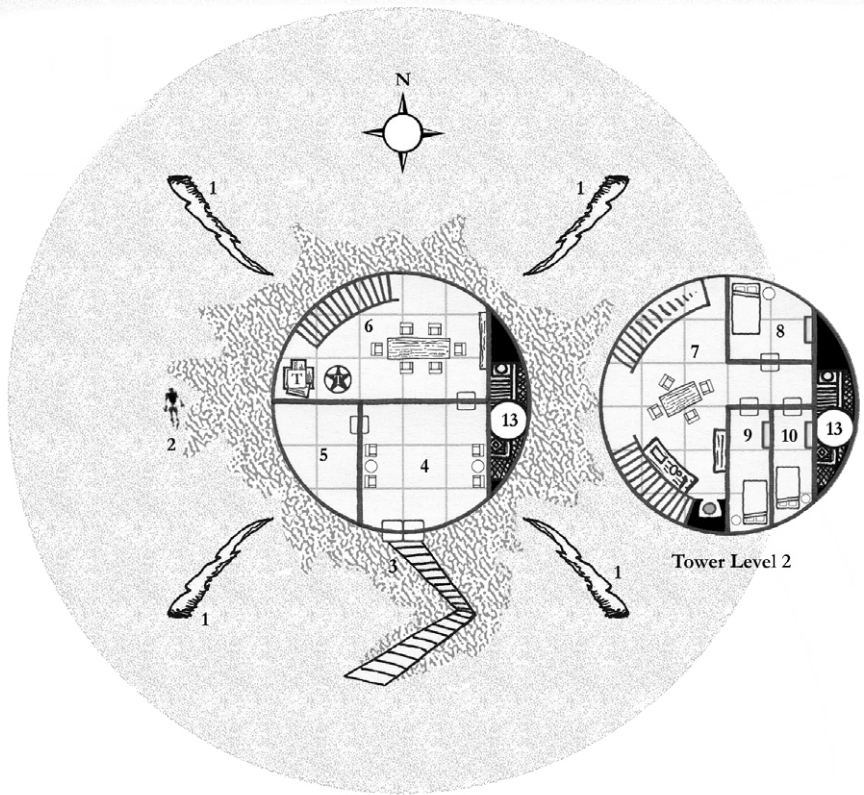
In the ten chests are the following: 10,641 sp, 57,642 cp, a large pearl worth 500 sp, a set of crystal dice worth 500 sp, and a box of narcotic powder worth 500 sp.

While the telescope may be diabolical in its cruelty, it is still an unnecessary diversion. To get the major rewards of the adventure, the player characters have to deal with this room. It shows the players the treasure as soon as they enter and then prevents them from reaching it. It will drive the players insane.

























Note that once force field B is raised, it may divide the party between those player characters who have access to the levers and those who do not. When this occurs, you should only listen to those players whose characters have access to the levers when one of them wants to move the levers up or down. There is nothing to stop the other characters giving advice, but only those characters behind force field B can raise or lower the levers.

The easiest way for players to deal with this is to have a supply of worthless objects to throw at the force fields. With every pull of the lever, the objects could be thrown at the fields. If it fries, then obviously the right combination has not yet been found. If it does not, success! If the players think of this tactic, they will just try every possible lever combination. At that point, as long as they have enough disposable objects, and as long as they have already figured out that having lever IV in the up position is bad for them, it is best just to say that they eventually figure out the correct lever arrangement rather than make them describe every possible combination until they find the right one.

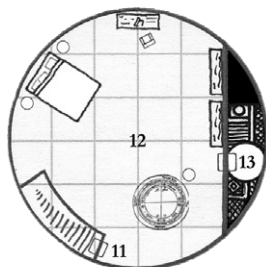
For the record, the playtest group failed to collect the treasure. As they pulled the levers, they did nothing more than look at the force fields, hoping for a visual sign of change. There is none. So they destroyed the mechanism, hoping that would drop the force fields. It did not, so they were stuck staring at the treasure, but not really having a way to get to it.



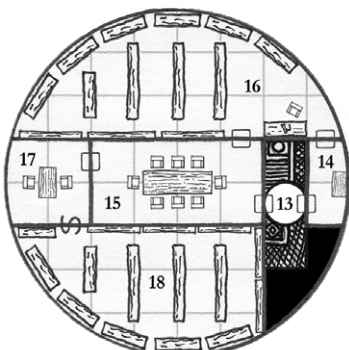
MAP LEGEND

| | | | | | | | |
|---|---------------------|---|------------------|---|---------------|---|---------------------|
|  | Barred Door |  | Desk |  | Levers |  | Pool of water |
|  | Bed |  | Door |  | Lightning rod |  | Portcullis |
|  | Bookshelf |  | Double door |  | Machinery |  | Remains |
|  | Boxes atop trapdoor |  | Energy field |  | Mirror |  | Rocky outcropping |
|  | Console |  | Fissure |  | Oven |  | Rocky terrain |
|  | Storage bins |  | Table and chairs |  | Telescope |  | Trapdoor in ceiling |

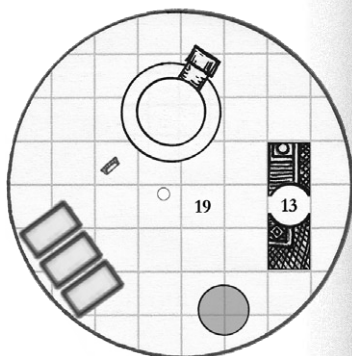
tower of the stargazer



Tower Level 3

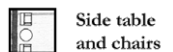


Tower Level 4



Tower Level 5

Scale: 1  = 5 feet



Side table and chairs



Small table or podium



Stairs down



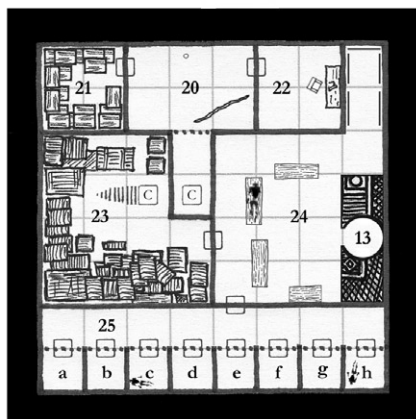
Stairs up



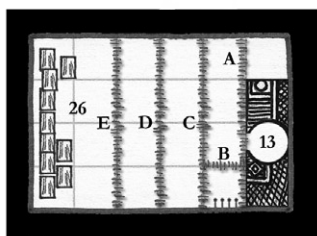
Statue atop trapdoor



Treasure chests



Dungeon Level 1



Dungeon Level 2

EPILOGUE

HERE ARE A FEW LOOSE ENDS in *Tower of the Stargazer* that may plague the player characters' future adventures:

- ¶ The demon idol in the glass jar and the living blood are “treasures” that can quite easily be taken away without their true nature being discovered. The player characters might be in for a surprise when do discover their true nature...
- ¶ There is a lot of knowledge and technology lying around the tower. None of it is easily transportable or replicable, but player characters might want to pursue it anyway for research and replication. The Referee will have to determine what obstacles they will have to overcome if they are to succeed in their efforts.
- ¶ The wizard Calcidius! If the players are smart and leave him to rant and rave in his magic circle, all will be well... for now. Eventually, somebody is going to be dumb enough to free the guy. After that, he is going to want to exact revenge on everyone who left him to rot in that tower, which will include any player characters who passed through the room he is in.