

Advanced Dungeons & Dragons
2nd Edition Official Game Adventure

THE DANCING HUT OF BABA YAGA



TABLE 1: PASSWORDS AND SECRET KNOCKS

Sequence of knocks to enter Areas F1-4:	from B	3/5/4
	from E	4/3/5
	from G	5/4/3
Sequence of knocks to enter Areas G1-4:	from F	4/6/2
	from H	2/4/6
	from M	6/2/4
Sequence of knocks to enter Areas H1-4:	from D	7/2/3
	from G	3/7/2
	from I	2/3/7
Sequence of knocks to enter Areas M1-4:	from G	5/2/1
	from L	1/5/2
	from N	2/1/5
Password to enter Areas G3a-c from G1:		
CLUE:	"No flower smells as sweet as the one that you can eat. To see things you've not seen before, Trace its sign upon the door with a hand that's died before."	
SOLUTION:	The flower is a sunflower. Trace a circle (the sun) upon the door, either with one of the crawling claws found in Area F or with the hand of any character who has been raised from the dead, reincarnated, or resurrected.	
Password to enter Areas G3a-c from G2:		
CLUE:	"Like a king in the land of the blind, So enter through my gate. And if you would travel far, In your pocket, carry a star."	
SOLUTION:	The complete saying is: "In the land of the blind the one-eyed man is king." The solution is to enter this room with one eye closed. In addition, the character must carry a drawing of a star. One way of satisfying this condition would be to use one of the star charts in Room 2 of Area H. But at the DM's discretion, a hand-drawn star will do.	
Password to enter Areas G3a-c from G4:		
CLUE:	"Press upon my wood its lips And I'll become your handsome prince. I'll take you to a place that's new If you enter as lovers do."	
SOLUTION:	The lips of a "frog"—either a real frog or the quasit imps in Area M in their animal form—must touch the door. Entering "as lovers do" refers to the fact that characters passing through this door must hold hands as they cross the threshold. (If a single character is attempting this door, the second condition is waived.)	

LEGEND FOR ALL MAPS

 Archway

 Bed

 Chair

 Couch

 Covered pit

 Curtain

 Dais

 Desk

 Door

 Double door

 Glow light

 Ladder

 Lantern

 Locked door

 Locked & barred door

 Pillar

 Portcullis

 Railing

 Secret door

 Shelf

 Spiral staircase

 Stairs

 Statue

 Table

 Trap door in floor

 Vortex

 Window

Advanced Dungeons & Dragons[®]

2nd Edition

OFFICIAL GAME ADVENTURE

The Dancing Hut of Baba Yaga

by Lisa Smedman

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Credits

Design: Lisa Smedman

Editing: Skip Williams

Cover Art: Jeff Easley

Cartography: Diesel

Interior Art: Matthew Cavotta

Typography: Nancy J. Kerkstra

Production: Paul Hanchette

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TSR, Inc.
POB 756
Lake Geneva
WI 53147
USA



TSR Ltd.
120 Church End
Cherry Hinton
Cambridge CB1 3LB
United Kingdom

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Introduction

The Dancing Hut of Baba Yaga is an adventure designed to challenge high-level player characters (PCs). It has been structured for levels 7 through 20 and can be played with a variety of character classes. Characters below level 7 should not go adventuring in this module.

The adventure pits the PCs in a battle of wits against Baba Yaga—an ancient and powerful sorceress—and against the extremely powerful, semi-sentient artifact she has created: her “dancing hut.” It contains a mixture of problem-solving, combat, tricks and traps, and role-playing.

While higher-level characters might be tempted to try to kill Baba Yaga and steal her hut, this is not the focus of the adventure. Instead, Baba Yaga is intended as a nonplayer character (NPC) who can have a recurring role in a campaign.

The adventure is broken down into four parts. The first section, **Story Background**, gives the history of Baba Yaga—both as she is described in Russian folklore and in AD&D® campaign terms.

The second section, **Adventuring Inside the Hut**, gives general information on how the hut changes from world to world—and how magic is warped within the hut and what effect this will have on the PCs.

The third section, **The Deadly Dance**, is the actual adventure. In it, the hut’s exterior and each of its 36 interior areas are mapped and described. This section opens with a number of “hooks” that the Dungeon Master (DM) can use to entice the PCs into the hut, and concludes with ideas for future Baba Yaga encounters.

The fourth section, **Baba Yaga**, contains the statistics needed to run Baba Yaga as an NPC.

Because this adventure makes heavy use of spells and magical items from the *Tome of Magic*, it is recommended that the DM have a copy of this book.

In Russian folklore, Baba Yaga was a powerful “ogre” (a generic Russian term for an evil female wizard, rather than the AD&D game monster) who traveled about the countryside in a fly-

ing cauldron, searching for human victims to cook in her oven. She used a magical broom to sweep away all traces of her passage, and lived in a peculiar hut that stood on two giant bird legs.

The folktales describe Baba Yaga as a withered hag, with a long nose, messy hair, and false teeth forged of iron. She was so thin that she earned the derogatory title “Bony Legs.” She hobbled around her hut on squeaky shoes, and her eyes flashed with a keen intelligence.

Baba Yaga had a number of fantastic magical powers. She could cause thunder to grumble or the winds to howl, could command the sun to rise and to set, and could detect a person’s nationality by sniffing him. Inside her hut was a fountain that contained the “waters of life,” a treasure trove of magical herbs and teas, and a vast horde of precious metals. When there was housework to be done, she summoned a pair of floating hands to tidy up.

At times, Baba Yaga acted in a benevolent fashion, rewarding with magical gifts the young girls who were sent to her as servants. But she also had a more fearsome aspect. Baba Yaga, it was said, accompanied Death as he made his rounds, greedily devouring the spirits of those whom Death dispatched.

This ancient sorceress (“Baba” means “old”) would answer the questions of those who came to petition her, but paid a price for doing so—each question made her age one year. “Your endless questions make my old bones ache,” she would complain.

There are hints that the petitioner also paid a price. In Baba Yaga’s own words, “People who know too much grow old before their time.”

Baba Yaga’s Quest

In the AD&D multiverse, the hut of Baba Yaga travels from one world to the next, “dancing” (*plane shifting*) its way through the planes. From her control room deep within its core, Baba Yaga directs the hut to areas where she can collect magical items to add to her trove of treasures.

Although Baba Yaga is one of the most powerful wizards in existence, she has not yet succeeded in her most ambitious goal—immortality. While she has perfected a number of spells and magical devices that can either prolong her life or snatch her back from Death's icy grip, she still fears that, one day, one of these might fail.

For several years now, Baba Yaga has accompanied the minions of Death—minor beings who conduct Death's business on the Prime Material Plane. She has learned from them the art of feeding upon the spirits of the dying, utterly destroying them in a magical process that transfers the energy of life into sustenance for herself (for details, see the description of Baba Yaga at the end of this book).

Baba Yaga has recently captured several of these Minor Deaths, and hopes to use them as a lure to capture Death itself. Once she has captured Death, Baba Yaga plans to exact a promise that Death will never come to claim her.

In practice for this ambitious plan, Baba Yaga has tested her trap on a number of other archetypes—personifications of those primal energies that priests call forces. She has already captured and released an entire trilogy of forces: Light, Darkness, and Twilight. As ransom, Baba Yaga has gained the power to call upon any of three at will. She now has complete control over the duration of daylight and darkness on any of the worlds she visits, and can control the arrival of dawn and dusk on any of the worlds her hut inhabits. She can extend daylight when searching for something, or draw down darkness when she needs to conceal her actions.

The Companions of Death

The *Complete Priest's Handbook* describes three different powers a priest can worship and draw magical powers from: a god, a force, or a philosophy. A force is described as a mystical power that strongly affects the world, but which probably doesn't have a mind.

For the purposes of this adventure, it is not

important what these forces are. A force could be more powerful than a deity—and several gods might draw their own powers from these forces. The reverse might also be true; several gods might work together to create and maintain the force. In any case, it is assumed that a force can assume a physical form, similar to a deity's avatar.

One of the most powerful forces is Death, whose avatar is a hooded, skeletal figure. When in avatar form, Death rides a "pale" or greenish-yellow horse. Death does not appear in this adventure, but the DM may choose to have it make an appearance at a later point if the suggestions found in the *Concluding the Adventure* section are used.

The three lesser forces that appear in this adventure are Light, Darkness, and Twilight. During this adventure, the PCs may occasionally glimpse the avatars of these three forces (a white knight mounted on a white horse; a black knight on a black horse; and a red knight on a red horse).

The avatars that Death makes use of are known as Minor Deaths, their task is to dispatch those whom Death wants to claim permanently. Death is not all powerful, and sometimes loses a victim as a result of a *raise dead*, *resurrection* or *reincarnation* spell; however, any creature slain by a Minor Death is permanently destroyed (no mortal can interfere where death itself takes an active hand).

While there can be literally thousands of Minor Deaths on any given world they are fairly weak creatures (see description page 28).

Note: If this adventure takes place in a campaign world with a well-defined and rigid cosmology, the DM can alter the descriptions of the forces accordingly. Instead of using forces, the DM should use the gods of death, darkness or night, light or sun, and dawn. Wherever a description of a "ghostly horseman" appears, the DM should substitute a description of a ghostly image of the appropriate deity. The DM might also wish to change Area G4 (the stables) of the hut to something more appropriate for those gods' forms of conveyance.

Adventuring Inside the Hut

The Hut's Changing Appearance

Baba Yaga's hut has been described a number of times in previous TSR products. In the 1976 *DUNGEONS & DRAGONS*® supplement *Eldritch Wizardry*, it was described as a hovel, 10 to 15 feet in diameter, with an interior that was larger by a factor of 10 (100-150 feet). It conveyed upon its mistress the unusual property of being impervious to metal, which passed through her without effect.

In the original hardcover *DUNGEON MASTER*® Guide, the hut is described as being just 10 feet high—but containing within it some 30 rooms on three separate floors. The guide gave the DM the option of choosing between dozens of different powers, malevolent effects, and side effects for this artifact.

In *DRAGON*® Magazine Issue 83, the hut contained dozens of rooms, grouped into 48 areas that were organized in the form of a tesseract. Wherever the hut stood, wildlife in a five-mile radius fled from it. A gate made of bones and magical skulls surrounded it.

The hut itself was non-sentient, but had a few pre-programmed defensive "reflexes." Its actions and movements were controlled by Baba Yaga from a control room deep within the interior. Due to its extraplanar construction, the hut could both plane shift and teleport.

In the AD&D 2nd Edition *Book of Artifacts*, the hut was described as "quasi-alive." It could see and hear, sharing its observations telepathically with its master. Its interior contained more than 30 rooms; within them, only Baba Yaga could use summoning, interdimensional travel, or teleportation spells.

Over the years, the hut was sometimes described as circular, other times as hexagonal. Each description gave slightly different statistics for the hut's legs, as well as different movement rates, attack statistics, and regeneration rates. Likewise, the distance over which the hut could be summoned varied, as did the command phrase used to enter it.

Baba Yaga herself has also been described in

more than one TSR product. One of the earliest descriptions can be found in *DRAGON*® Magazine Issue 53. Each time, her powers and attributes were slightly different.

Why the Changes Occur

The hut is a powerful artifact, created ages ago by Baba Yaga—one of the most powerful wizards of all time. This ancient crone built her home so that it was dimensionally folded; higher levels of the hut occupy the same three-dimensional space as lower levels. The result is an artifact whose interior comprises a discrete demiplane. Due to this unique form of construction, the hut only partially touches upon the known planes of existence.

Because the laws governing magic in a demiplane are determined by the creator of that demiplane (in this case, Baba Yaga), the hut is impervious to a number of mundane attacks and magical effects. Within its walls, magic is warped in a number of unusual ways. (See the sections *Magical Immunities of the Hut*, and *Magic Inside the Hut*.)

Each time the hut enters a different world its exterior undergoes subtle changes. This is why its general appearance and attributes are slightly different in each campaign world.

At the same time that the hut changes, Baba Yaga herself undergoes minor changes. While her basic appearance and general attributes remain the same, she experiences slight alterations in her powers from one world to the next.

Baba Yaga is aware of these changes, and is always careful to shift her hut only to those worlds where the changes will work to her advantage. There are some worlds Baba Yaga refuses to visit.

Layout of the Hut's Interior

Because the interior of Baba Yaga's hut is dimensionally folded, its layout is dramatically reconfigured each time the hut enters a different world. This change is instantaneous. The number of

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rooms changes, as does their size and shape, as the hut's interior conforms to a pattern based on a different geometric figure. At the same time, the contents of the hut automatically rearrange themselves to suit the new layout. The only constant is that the interior walls, which are made of stone, always remain five feet thick.

During a rearrangement, some inanimate objects disappear, while others manifest themselves. Creatures that have taken up permanent residence inside the hut are also altered. Creatures or characters who are merely visiting the hut when it steps into another plane, however, remain the same. They simply find themselves in new surroundings of a similar nature (for example, if they were confined in cells before, they are still confined in cells—but their prison has a slightly different shape).

Fortunately for Baba Yaga, her memory of the Hut's interior changes at the same time that the layout changes. She instantly knows all room shapes and sizes, the locations of all connecting doorways and secret passages, and any magical properties or abilities that the hut has gained or lost.

Note: It is not recommended that Baba Yaga's hut step into another world while the PCs are inside it, since this will require the DM to completely redraft the interior!

The interior of Baba Yaga's hut always configures itself around a precise geometric shape. In some worlds, it takes the form of a tesseract (a four-dimensional figure composed of eight normal cubes joined along their faces) and has 48 areas; each "area" can be composed of several rooms. In other worlds, it takes the form of a four-dimensional sphere with 30 areas.

In this adventure, the hut's interior is configured in a series of equilateral triangles nested together in groups that share the same three-dimensional space, similar to a geometric fractal.

Inside the hut, there are a total of 36 areas on three levels (16 areas on Level 1, 16 areas on Level 2, and four areas on Level 3). Level 1 should prove a survivable challenge for PCs of levels as

low as 7-12; PCs of levels 13-17 can venture into the more dangerous territory of Level 2. Level 3 should be attempted only by PCs of levels 18-20.

Mapping

Because the hut is dimensionally folded, mapping is difficult; the areas will not fit together properly if mapped on a single sheet of graph paper.

For this reason, each area in this module is mapped separately. A letter beside a door or portal indicates the area(s) that it leads to.

Diagram 1: Areas of the Hut (found on the inside front cover) provides a visual representation of how the areas relate to one another. Any two areas that share a common boundary are connected by doors or portals (some of them concealed).

Level 1 includes Areas A-P. Level 2 is made up of four "quadrants" (F1-4, G1-4, H1-4, M1-4) each of which contains four areas. Level 3 includes Areas G3a-d.

Each of the higher levels has been dimensionally folded to occupy the same three-dimensional space as the level(s) "below" it. To gain access to these higher levels, the PCs must either use a specific combination of knocks (to enter Level 2) or must use a "password" (to enter Level 3).

Entering Level 2

Each quadrant (a group of four rooms with the same letter designation) on Level 2 is entered by using a different combination of knocks. One combination of knocks opens a passage to Areas F1-4, another combination is used to open a passage to G1-4, a third opens the way to H1-4, and a fourth to M1-4. Here's an example of how it works:

Normally, a character leaving Area B would only be able to enter another Level 1 area—Area C or Area F. But if the correct sequence of knocks is used, the character can use the door that normally leads to Area F to instead enter Areas F1-4. The area to which the door leads is randomly

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determined by rolling 1d4.

Suppose the character winds up in Area F2. From here, she may pass into any of the other areas in the quadrant (F1, F3, or F4). As soon as she leaves the quadrant, however, she returns to Level 1—unless she knows the correct combination of knocks to access the adjacent quadrant on Level 2.

If, for example, she knows the combination of knocks that gives access to Areas G1-4 from Area F, she can pass from the F1-4 quadrant to the G1-4 quadrant by using an appropriate door (for example, from Area F3 to Area G1).

Note: Characters stepping from one quadrant on Level 2 to another do not enter a randomly determined area. A door leads to a randomly determined area within a quadrant only when a creature is entering Level 2 from Level 1.

There is only one combination of knocks per quadrant of areas, but the sequence of knocks within this combination is changed, depending upon which direction the quadrant is being entered from. F1-4, for example, requires the following combinations: 3/5/4 from Area B; 4/3/5 from Area E; and 5/4/3 from Area G. The DM should encourage players to knock on the table when trying combinations.

Entering Level 3

Level 3 can only be entered from Areas G1, G2, or G4 by a character who uses the appropriate "password" (performs a specific series of actions) while passing through a door that normally leads to Area G3. It is not possible to enter Level 3 from Level 1.

Those using a door leading to Level 3 from Level 2 will find that it leads to an area that is determined randomly. (Roll a 1d3: 1=Area G3a; 2=Area G3b; 3=Area G3c.) These three areas are interconnected, and form the trap that Baba Yaga hopes to use against Death. Each has a secret door leading to the central control room (Area G3d). The control room can not be entered from Level 2 or from Level 1.

A character leaving any of the outer rooms on Level 3 (G3a, G3b, or G3c) automatically steps back down to the adjoining area on Level 2 (for example, a character in G3c exits either into either G2 or G4, depending upon which door is used).

Magical Immunities of the Hut

Baba Yaga's hut has a number of intrinsic immunities to magic. The hut as a whole is impervious to all magical attack forms, whether by spell, psionic power, or magical item.

The only magical items that could conceivably harm the hut (except its legs, which can be temporarily damaged by magical weapons or spells) are a *sphere of annihilation*, an extra-powerful *dimensional mine*, or a *disintegration chamber* large enough to encompass the entire hut.

Should someone attempt to use any of these magical items against the hut, it either moves away from them at the greatest speed possible or *plane shifts* to another world. Even if unable to escape, the hut can still attempt a saving throw vs. spells as a 25th-level wizard. If the hut fails the saving throw, it is destroyed. The resulting implosion tears a hole in space, leaving a gaping portal (about the same size as the hut) that opens directly onto the Astral Plane. This opening closes after 1d4 days. If the save succeeds, the hut is unharmed.

Magical Resistances

All materials that are integral to the hut's construction (such as floors, walls, ceilings, doors, windows) radiate a strong magical aura and are impervious to the following spells: *age object*, *dispel magic*, *enchant an item*, *enlarge*, *glasse*, *limited wish*, *meld into stone*, *passwall*, *phase door*, *soften*, *spike stones*, *stone shape*, *stone to flesh*, *transmute metal to wood*, *turn wood*, and *wish*, and to the psionic powers *disintegrate*, *molecular agitation*, and *molecular rearrangement*.

They are also completely unaffected by the following magical items: *mattock of the titans*; *maul*

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of the titans; rod of cancellation; wand of negation; wand of size alteration.

In addition, the hut's structural components can subvert a number of spells. Anyone trying to force a portion of the hut to serve as an alarm or make noise (for example, by using the spells *alarm*, *magic mouth*, *shrinking walls*, or *squeaking floors*) finds that it has a "mind of its own" and can produce these sounds in random fashion.

PCs trying to mark one of the hut's surfaces magically (for example, with the spells *wizard mark*, *glyph of warding*, or *symbol*) finds that the marks disappear and become ineffective as soon as they are inscribed. Surfaces can, however, be marked by mundane means—with nonmagical chalk or paint, for example.

Baba Yaga, however, can use her magic to mark the walls. These markings, since they are not an integral part of the hut, can be dispensed with in the usual ways (for example, with *erase* or *dispel magic* spells).

Note: All furnishings, portable objects, and non-structural magical items within the hut do not share the hut's immunities. They can be affected by spells, psionics, and magical items.

Spell Stealing

The hut's structural components also can take control of the following spells: *crushing walls*; *Evard's black tentacles*; *Maximilian's stony grasp*; *stone shape*; *tentacle walls*; *transmute rock to mud*. If any of these spells are cast on one of the hut's surfaces, the hut can choose to store the spell energy and use it against the intruders. Fortunately, this ability is not transferable from one area of the hut to another; the spell can be manifested only within the area in which it was cast—albeit within any room of that area.

The hut effectively "memorizes" the spell, which it can "cast" without having to resort to verbal, somatic or material components (which were provided by the wizard or priest when the spell was first cast). The spell remains in the hut's memory for up to 24 hours.

Lies and Half-Truths

Finally, the hut's semi-sentient status conveys upon it the ability to lie. Should it be subjected to the spells *identify* or *stone tell*, the only true answer it will give is its name: "the dancing hut of Baba Yaga." The DM is free to fabricate lies or half-truths for any other questions the hut is asked.

Magic Inside the Hut

Because this adventure takes place within a powerful magical artifact, spells and magical items do not have their usual results when cast or used inside the hut.

General Limitations

Because of the dimensional folding used in its construction, no magical spell, psionic power, or spell-like effect produced by a magical item will function beyond the range of a single area—even if the areas are within the same quadrant. For example, any spell cast from Area A to Area B (or from Area F1 to Area F2, or from Area G1a to G1b) disappears into another dimension as it passes through a connecting doorway or portal, and is wasted. The same thing happens to a spell cast from the interior of the hut to the exterior (or vice versa). A spell may, however, be cast from one room to another, as long as both rooms are within a single area.

Within the hut, magic affects only the area in which it is cast. Spells or magical effects that fill a volume of space expand to the limit of the space available in an area; the rest seeps off into another dimension. Spells that produce a wall or sphere are even more limited. The wall or sphere can expand no further than the limits of a particular room; it does not expand into or through the walls of the hut itself.

There are two exceptions to this rule:

If magic is cast directly upon a creature or object, the magical effect can move with the creature or object from one area to the next. A character who is invisible, for example, maintains this

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invisibility while passing from Area A to Area B.

The second exception is that Baba Yaga can cast magic from one area to the next. Because the hut is attuned to her magic, her spells are not limited to a single area and may pass through doorways or portals with ease. She is not able, however, to use magical items in this fashion; the effects of a magical item—even one in Baba Yaga's hands—are still limited to a single area.

Teleportation

It is possible to *teleport* or *blink* within the hut, but only within a single area (for example, from one room in an area to another, or one part of a room to another). Spells that allow other forms of teleportation (such as *dimension door*, *transport via plants*, or *vanish*) are similarly limited.

So that she and her most trusted minions might teleport from one area to another inside the hut, Baba Yaga has constructed five magical "dimensional keys" that make this possible. Each looks like a bronzed chicken's foot, and allows the person carrying it to teleport without restriction within the hut. Each key has been treated with a reversed *Nystul's magical aura* spell to give it the appearance of a non-magical trinket. This unique spell has been created by Baba Yaga and is contained in one of her spell books. If the DM wishes, it may be written up and made available to the PCs.

Baba Yaga wears one of these keys on a thong around her wrist. The other four have been entrusted to the pit fiends in Area G1, who can *teleport* in to any area to deal harshly with thieves and vandals.

Should one of the keys fall into the wrong hands (and should Baba Yaga become aware of this) she will send one of these pit fiends to recover it. If there are no pit fiends left, she will send a clay golem from Area D or a quasit imp from Area M.

A PC using one of the keys must have at least viewed the area he wishes to travel to; if the PC *teleports* to an unknown destination, the spell

backfires, with one of the results described in the "Dimensional Disasters" section. The key does not allow its holder to escape the hut or access another plane—only to move freely between areas.

Planar Contact

Baba Yaga has constructed the hut so that creatures inside it cannot contact any of the known planes of existence—including the Prime Material Plane that exists just outside its door. Creatures or objects from another plane can neither be summoned nor banished.

The following spells have no effect when used within the hut—even by Baba Yaga herself—except in those areas that are specifically stated to be in contact with a particular plane, or where the creature the caster is attempting to summon occupies another room within the same area (in which case the creature is merely summoned from one room to another).

Wizard spells: *astral spell*; *banishment*; *conjure animals*; *conjure elemental*; *conjure spell component*; *demi-shadow monsters*; *dismissal*; *dispel evil*; *distance distortion*; *Drawmij's instant summons*; *energy drain*; *ensnarement*; *estate transference*; *find familiar*; *gate*; *Hornung's random dispatcher*; *imprisonment*; *intensify summoning*; *invisible stalker*; *Khazid's procurement*; *Leomund's secret chest*; *major creation*; *minor creation*; *monster summoning I-VII*; *mount*; *prismatic sphere*, *prismatic spray* and *prismatic wall* (violet layer cannot send creatures to another plane); *rope trick*; *shades*; *shadowcat*; *shadow form*; *shadow magic*; *shadow monsters*; *shadow walk*; *summon lycanthrope*; *summon shadow*; *summon swarm*; *vanish* (no link to Ethereal Plane); *vision*.

Priest spells: *aerial servant*; *abjure*; *animal horde*; *animal summoning I-III*; *astral spell*; *astral window*; *call woodland beings*; *chariot of Sustarre*; *conjure animals*; *conjure earth elemental*; *conjure fire elemental*; *contact other plane*; *creeping doom*; *dispel evil*; *dust devil*; *elemental swarm*; *etherwalk*; *gate*; *holy*

word; insect plague; join with astral traveler; mind read, mind tracker; planar quest; plane shift; shadow engines; speak with astral traveler; stalker; succor; summon insects; undead plague; ward matrix; wolf spirits; word of recall.

Psionic powers: astral projection; banishment; dream travel; probability travel; summon planar creature.

Magical items: The following items either do not function or have limited powers, due to the lack of planar connections with which to summon creatures: *amulet of the planes; bowl commanding water elementals; brazier commanding fire elementals; brazier of sleep smoke; censer controlling air elementals; cubic gate; deck of many things (void, flames and skull cards go temporarily blank while inside hut); elemental compass; horn of the tritons; horn of Valhalla; mirror of mental prowess (portal ability lost); oil of etherealness; pipes of the sewers; plate mail of etherealness; ring of djinni summoning; ring of elemental command (passwall ability lost); robe of stars, rod of passage (can only teleport within rooms in a single area); staff of the elementals (passwall ability lost); staff of the magi (passwall and plane travel abilities lost); stone of controlling earth elementals; sword of the planes (functions as +1 weapon, except when used against opponents from inner or outer planes); talisman of pure good; talisman of ultimate evil; Trimia's catalogue of outer Plane artifacts; wand of conjuration; wand of wonder.*

Note: Powers are lost only while inside the hut and return when object is again outside the hut or when it is in an area with a connection to the appropriate plane. All properties that do not rely upon planar contact continue to function normally inside the hut.

Contact with Deities

Baba Yaga's hut is an especially dangerous place for priests (including clerics and druids). These characters are cut off from contact with their

deities. While inside the hut, they are unable to use the following spells: *augury; commune; commune with nature; consequence; divination; divine inspiration; draw upon holy might; genius; spirit of power.*

In addition, the priest carries into the hut only that divine energy that is already stored within her body. She can use only those spells she has already memorized; while inside the hut, her prayers to have her spells restored never reach the ears of her deity. The priest is cut off from contact with the deity's plane of existence; only by exiting the hut or entering an area with connections to the appropriate outer plane can she make contact with the deity and memorize more spells.

Fortunately, not all links with a priest's deity are severed, and the priest also carries a trace of divine energy within her body. A cleric's ability to turn undead continues to function. Likewise, granted powers of priests and druids continue to function.

Holy symbols, suffused as they are with divine energy, continue to function normally. Magical items that contain portable chunks of divine energy (such as a *candle of invocation*, or *incense of meditation*) also continue to function normally.

Dimensional Disasters

Because of its dimensional folding, Baba Yaga's hut reacts violently to spells, psionic powers, and magical items that warp dimensional space. It likewise has a violent reaction to spells or magical items that cause extra-dimensional pockets to appear inside it.

Those spells that trigger a reaction from the hut include: *dimensional folding; extradimensional manipulation; extradimensional pocket; implosion/inversion; Leomund's secure shelter; maze, Mordenkainen's magnificent mansion; physical mirror, seclusion; spacewarp; transformation, ward matrix.*

The psionic powers dimensional door and dimension walk also trigger a reaction when

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used inside the hut.

Those magical items that trigger a reaction from the hut include: *Daern's instant fortress*; *portable hole*; *wand of prime material pocket*; *warp marble*; *well of many worlds*.

If the PCs attempt to use any of the above, the effects are disastrous. Roll 1d4:

1. One of the user's arms is permanently stuck in another dimension. The character can still feel his arm, but it cannot be touched or used. It appears to have been neatly severed above the elbow; blood can be seen flowing in and out of the part that occupies the other dimension. The arm can later be returned to this dimension by means of a reversed *extradimensional pocket* spell.
2. If a magical item triggered the reaction, the item collapses into a two-dimensional object. It has width and breadth but no depth, and can no longer be used in this dimension. It can later be restored by means of a reversed *duo-dimension* spell.
If a spell is being used, the spell simply does not work. At the moment the spell normally would have taken effect, one of the user's magical items (DM's choice) becomes two-dimensional, as described above.
3. An explosion tears a small hole in the fabric of space-time. If this effect was caused by a magical item, the item disintegrates. All of those within a 20-foot radius of the magical item or the impact area of the spell (or of the caster, if the range is zero) suffer 10d6 points burn damage as radiance pours out of the Positive Energy Plane in a brilliant flash of light. In addition, all those within 100 feet are blinded for 1d6 rounds. The hole forms (and re-seals itself) instantaneously.
4. The user's mind temporarily enters a higher dimension. The user must save vs. paralyzation with a -6 penalty or be driven insane. The insanity can be cured by psychic surgery, or by a *heal* spell.

Another magical item that poses a danger is a *horn of collapsing*. If this horn is sounded inside the walls, the hut must attempt a saving throw vs. spells as a 25th-level wizard. A successful roll means there is no effect. If the roll fails, however, the ceiling does not collapse. Instead, a small hole is torn in the fabric of space-time. All of those within a 20-foot radius of the horn suffer damage as per effect 3, above.

Spying and Scrying

From her control room at the center of the hut, Baba Yaga can spy upon the yard surrounding the hut and the rooms inside the hut. She does this by means of a series of trans-dimensional scrying relays that can transmit sights, sounds, and smells.

These one-way scrying relays manifest themselves in this dimension in a variety of different forms—mirrors, crystals, fountains of water, and eyes in statues, tapestries or paintings. These can be put out of commission only by magical means (for example, by the spells *disintegrate* or *dispel magic*, or by a *wand of negation* or *rod of cancellation*).

If all the scrying relays in an area are put out of commission, Baba Yaga suffers 1d10 points of damage—which she quickly regenerates. Destroying all the scrying relays in an area renders one of the mirrors in the control room blank for 24 hours.

Visitors can avoid Baba Yaga's scrutiny by using the spells *false vision*, *mind blank*, *Mordenkainen's private sanctum*, *non-detection*, *sequester* or *screen*, or by more creative means, such as enveloping one of the relays in a *darkness 15' radius* spell). An *amulet of proof against detection and location* is also useful.

Most areas of the hut contain scrying relays. Each time the PCs enter one of these areas, there is a chance that Baba Yaga will be monitoring its scrying relays from her control room (60% for Level 1; 75% for Level 2; 90% for Level 3). If so, she notes the PCs' actions, conversations, and alignments (through her sense of smell, see page 62).

The PCs have the same chance of noticing that they are the subjects of this scrying as are listed under the description for a *crystal ball* (in the DUNGEON MASTER Guide). Noticing that they are being spied upon only gives the PCs a sense that someone is watching—it does not allow them to immediately pinpoint the relay. Instead, the DM should say that the sense of being watched increases as the PC moves in the general direction of the relay.

Using the spell *detect scrying* automatically pinpoints the relay.

Attempts by PCs to Spy or Scry

Unlike Baba Yaga, the PCs' scrying is limited. Due to the hut's extra-dimensional construction, it is impossible to use magical means to see inside it from the outside (or vice versa). It is also impossible to magically scry or send messages from one area to the next (although it is possible to do so from one room to the next within a particular area). The following spells and magical items are limited to a single area.

Wizard spells: *clairaudience*; *clairvoyance*; *demand*; *divining rod*; *dream*; *ESP*; *hovering skull*; *locate creature*; *locate object*; *magic mirror*; *Rary's telepathic bond*; *reflecting pool*; *sending*; *whispering wind*; *wizard eye* (eye disappears into another dimension and is lost if it passes through a doorway or portal from one area to another; it then no longer transmits information).

Priest spells: *find the path*; *know direction*; *locate animals or plants*; *locate object*; *magic font*.

Psionic powers: *clairaudience*; *clairvoyance*; *know direction*; *know location*; *spirit sense*.

Magical items: *crystal ball*; *crystal hypnosis ball* (user is no longer under the influence of beings from another plane while inside the hut); *potion of treasure finding*; *ring of X-ray vision* (does not allow the user to see through any of the walls of the hut).

Starting the Adventure

When Baba Yaga arrives on a world, she typically sets her hut down in a secluded clearing in a dense forest. The first sign of her arrival (for those close enough to observe it) is a wave of animals that emerge from the forest like wildlife fleeing a forest fire. All animals (who are much more sensitive to Baba Yaga's fear aura than intelligent creatures) within a five-mile radius of the hut flee in terror.

The next signs of Baba Yaga's arrival can be seen over greater distances. As she travels in her cauldron, thunder grumbles in a clear sky. Trees crash over in the forest, but the forest appears normal to anyone who investigates the source of the disruption. (See the description of Baba Yaga's magical cauldron and broom on page 64 for details.)

Finally, weird things start happening to time. One day might be unnaturally long, the next incredibly short. The sun might rise twice in a single 24-hour period, or night might stretch on for 36 hours. Each time the sun rises or sets at an unusual hour, people catch glimpses of a ghostly red horseman. Each time day suddenly appears or night suddenly descends (without a sunrise or sunset) a ghostly white or black horseman is spotted.

These strange happenings should whet the curiosity of the PCs. To lure them to the hut, the DM can use any (or all) of the following scenarios:

- The area's inhabitants ask the PCs to look into the strange warping of time. The people are terrified that the world is coming to an end and that the gods have forsaken them. (This works especially well if a significant calendar event—a festival day, change of season, or major anniversary—is approaching.) The PCs' only clues are the sightings of the ghostly horsemen, which are most frequent in an isolated forest region. Either by questioning the forest's few inhabitants or by following the horsemen, the PCs are led to Baba Yaga's hut. Their task is to persuade Baba Yaga to stop tinkering with time.

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- A young girl named Marya approaches the PCs. The girl is dressed in rags, and she explains that her twin sister, Vasilissa, was sold into servitude two months ago by their evil stepmother. The buyer was a fierce ogress who lived in a tiny hut deep in the woods. Marya is terrified that the ogress will cook and eat her sister if Vasilissa fails in her servant's duties or shows any fear. She begs the PCs to deliver a rag doll to Vasilissa, so that she will be comforted by it at night. The doll appears ordinary and rather scruffy, but radiates a strong aura of divination magic. It can give short (one-sentence), sometimes cryptic answers to any three questions per day. To activate the doll's magic, the user must address it by its name: Alenka. Marya tells the PCs the name only if they specifically ask.
- Tugarin, a traveling vendor of games, comes to town (or the PCs meet him along the road) and befriends the PCs. This rogue's specialties are loaded dice, marked cards, and "magical" rune stones used in fortunetelling. A short time later, the PCs encounter Tugarin a second time. His wagon has been smashed, his merchandise scattered, and Tugarin has been mutilated by what looks like claw and bite marks. Strangely enough, all that was stolen was a skull card from a *deck of many things*. The deck, still clenched in Tugarin's hand, has lost its magic. The PCs are haunted by a phantom of Tugarin, who urges them to recover the missing card from his attacker, whom he describes only as "the little grandmother with squeaky shoes." He haunts the PCs (returning in 1d4 days, if dispelled) until the card is recovered.
- If the PCs have been looking for a specific magical item, their inquiries keep turning up the same name: Questrix. This gnome illusionist owns the item, but disappeared one month ago into a mysterious hut that walks about the countryside on bird legs. Alternatively, the PCs may find a letter written by

Questrix that refers to two wondrous items inside the hut: the "waters of wonder" and the "black flowers of transformation."

Even if the DM does not use him as an adventure hook, Questrix's name should turn up frequently in the days preceding this adventure. He has left a number of clues inside the hut, and the PCs will be better able to interpret these if they have heard his name.

Perhaps the local folk (or Marya) are asking the PCs to help them only after having first asked Questrix the same thing, only to have him never return. Or perhaps people are overheard speculating on the whereabouts of, "That funny little wizard, Questrix."

A full description of Questrix can be found under Area P.

Exterior of the Hut

The hut is a small, hexagonal log cabin. It is windowless and has a single door in one wall. The hut is 15 feet wide and 15 feet tall. Just under its sloping, thatched roof is a wooden panel, running around the circumference of the hut, that is decorated with strange symbols (these resemble the Cyrillic alphabet from Baba Yaga's home world) and carved eyes (scrying relays). If translated, the inscription reads: "Welcome to the home of Baba Yaga. Seekers of knowledge are welcome; seekers of wealth, beware!"

When first sighted, the hut is motionless upon the ground. Surrounding it, at a distance of 80 feet, is a fence composed of 64 humanoid skulls, supported by the upright pillars of their own spinal columns. Each has excessively long canine teeth, resembling those of vampires.

At night, the eyes of these skulls glow, illuminating an area 60 feet outward from the fence with a soft purple light.

The fence is a circle of necrophidius golems, planted in the ground about eight feet apart. Loyal to Baba Yaga, they let her pass, but attack anyone else. Anyone coming within 60 feet of the

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skulls causes them to begin their "Dance of Death." Those watching this hypnotic swaying must make a successful saving throw vs. spell or become immobilized, as if affected by a *hypnotism* spell. A half dozen of the necrophidii then slither forward to attack each helpless victim.

Golem, Necrophidius (64): AC 2; MV 9 Fl 18; HD 2; hp 10 each (9 in head, 1 in spinal column); THAC0 19; #AT 1 each; Dmg 1d8; AL N; SA hypnotism, paralyzation; SD immune to poison, turning, and mind-influencing spells; MR nil; ML fearless (20); XP 270 each.

Once the fence has been dealt with, there are other dangers. If anyone not accompanied by Baba Yaga approaches to within 40 feet of the hut, it rears up onto its two legs, which are 12 feet long and about two feet thick, and attacks. See the Getting Inside section for the legs' statistics.

From inside her control room at the center of the hut, Baba Yaga can see the area enclosed by

the skeletal fence and command the actions of the legs. Should she choose to flee, rather than attack, she has three options. By walking, the hut can travel 48 miles per day over smooth ground or water, 36 miles through forest or jungle, and 24 miles over all other terrain types. Her second option is to cause the hut to *teleport* in one round to any other location on the plane it currently occupies. As a third option, she can cause the hut to "dance." On the eighth round of dancing the hut *plane shifts* to another world. The lags can attack while the hut dances.

Although the hut appears to be made of wood and thatch, it is immune to fire, acid, cold, water, lightning, and any form of physical attack. It is also completely immune to all forms of magic. Only its legs may be harmed—and then only temporarily. (See the Getting Inside section.)

Any direct magical attack on the hut causes a flurry of downy white chicken feathers to explode from its roof. The feathers flutter down like snow in a 100-foot radius. It will be 1d4 rounds before

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the feathers start to land on the characters (giving the PCs time to run out of the area of effect, if they choose to do so). After that, the feathers are falling so thickly that they are automatically deemed to envelop those within the area of effect. Anyone enveloped by feathers is affected as though attacked by a *cloudkill* spell.

The feathers fall for a total of 4d4 rounds (including the first 1d4 rounds mentioned above). They can be blown by the wind, but disappear upon touching the ground.

Getting Inside

There are two options for getting inside the hut. The first is to use the proper command phrase: "Hey my strong locks, unlock yourselves. Hey my sturdy door, let me in." (It must be spoken in Baba Yaga's native language, which resembles real-world Russian.) One way for the PCs to learn it is by concealing themselves from Baba Yaga and listening to her use it as she enters the hut—but they will need to find a way to comprehend her language. And there is a catch—the phrase will not work if the hut has already reared up on its legs; it will only work if the hut is settled on the ground (that is, if the PCs are standing more than 40 feet away from the hut). Alternatively, the PCs can use a *legend lore* or *vision* spell, or could *wish* the door open. The door is *wizard locked*, and gives access to Room 1 of Area A.

The second option is for the PCs to gain forcible entry to the hut, which can be done by defeating the legs in battle (reducing both of them, simultaneously in any given round, to zero or less hit points). The legs then disappear and the hut settles to the ground. It remains motionless, its door open, until both of the legs have regenerated back to at least one hit point. The door then slams shut and the hut springs back to its feet.

Legs (2): AC 0; MV 24; HD 10; hp 45 each; THAC0 11; #AT 1 each; Dmg 3d6 (claw)/ d6 (claw); SA crush; SD can be hit only by magical weapons, regeneration; MR 100%.

Each leg regenerates three hit points a round. In addition, they absorb the energies of any attack spell cast at them, gaining the number of hit points that would normally be inflicted. If the attack was directed at a single leg, it gains the hit points; otherwise the points are split evenly between the two legs.

Besides attacking with its two clawed feet the hut has the option of dropping upon any characters beneath it. The legs momentarily vanish, then reappear as the hut stands up again. The hut can drop once every three rounds, crushing those below it for 6d6 points of damage.

Interior of the Hut

There are three categories of monsters inside Baba Yaga's hut. The first type are Baba Yaga's companions—magical animals who have lived with Baba Yaga for some time. Some are intelligent and know many of the secrets of the hut (including several of the secret knocks and passwords), while others have only an animal intelligence. Because Baba Yaga sometimes mistreats them, they may offer assistance to PCs who treat them well.

The second type of creature found inside the hut are those evil humanoids, monsters, and planar creatures that Baba Yaga has summoned to serve as henchmen. Some are fanatically loyal, while others hate and fear Baba Yaga and must be kept in line by threats and powerful magical spells.

The third type of creature found inside the hut are Baba Yaga's visitors. Some are welcome guests (for example, the avatars of Light, Darkness and Twilight) while others are prisoners. Still others act as Baba Yaga's unwilling servants. Baba Yaga normally teleports from one area of the hut to another. But when using a door, her touch is sufficient to open any *wizard lock*. To move from one level to the next through a door, she too must utter passwords or use secret knocks. When passing through a door from a lower level to a higher level, she too winds up in a randomly determined area.

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Tempo: Lento

Level 1 of the hut can be explored by characters of 7th level and up. No passwords or secret knocks are required to move from one area to another on this first level.

Unless stated otherwise, all walls are stone, all ceilings are 15 feet high, and all rooms are lit by lanterns or candelabras that hang from the ceilings.

Doors are made of wood with the following exceptions: doors leading to Area F are silver; doors leading to Area G are gold; doors leading to area H are black iron; doors leading to area M are bronze that has turned green with verdigris.

All maps are at the same scale: one square = 10 feet, except Area A (one square = 5 feet).

When the PCs enter the hut, Questrix has been a captive of Baba Yaga for several weeks. He is imprisoned in Area P.

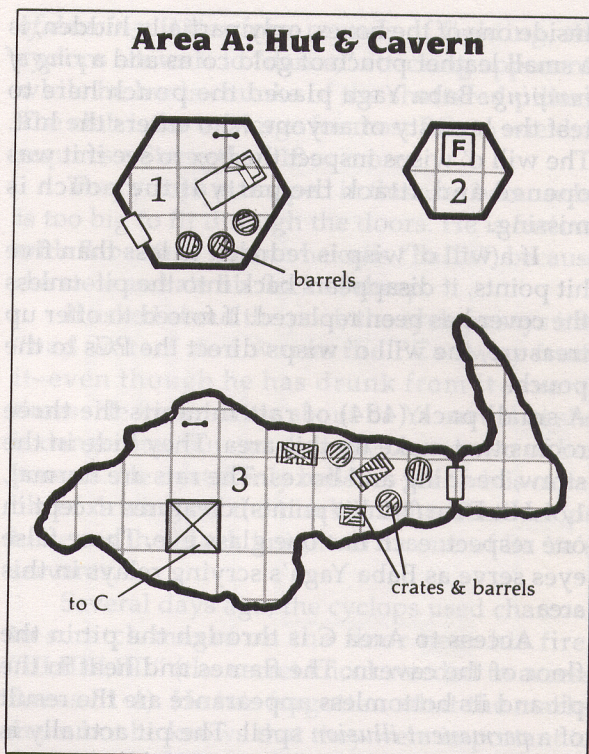
Area A: Hut & Cavern

1. The front door of Baba Yaga's hut leads to a small, dark, hexagonal room with a plank floor and ceiling 10 feet high. The room contains a messy bed and a brazier filled with cold ashes. Pegs on the walls hold ragged robes, frayed ropes, and dried herbs that have gone moldy. Worn baskets on the floor hold chipped pottery cups and empty bottles, and a ladder leads up to a trap door in the ceiling.

A secret trap door is located in the floor under the brazier; under it is a rusted ladder leading down.

2. The attic is also hexagonal. The ceiling is just five feet high in the center, and rafters slope down from the peak to a height of three feet near the walls. Dirty straw covers the floor, hiding the trap door there.

3. This rough stone cavern contains a jumble of boxes and barrels that hold stale food and



sour wine. Behind them, a door can just be seen. The door leads to a dead end, and opening it triggers a symbol of stunning. The other obvious exit from this room is a rusted ladder, set into one wall; it leads up to a trap door.

A heavy metal plate in the floor is hot to the touch. If this is dragged away, PCs find an apparently bottomless shaft leading to a flame-filled inferno. Faint, ghostly screams can be heard echoing up from below.

Just 1d4 rounds after the hatch is opened, three two-foot-wide balls of flame emerge from it and hang in the air as if watching the PCs. These are will o' wisps that have mutated to a red color and that can imitate humanoid cries.

Will o' Wisp (3): AC -8; MV Fl 18 (A); HD 9; hp 41 each; THAC0 11; #AT 1; Dmg 2d8; AL CE; SA electricity; SD spell immunities, invisibility; MR special; ML fanatic (17); XP 3,000 each.

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Inside one of the boxes, only partially hidden, is a small leather pouch of gold coins and a *ring of jumping*. Baba Yaga placed the pouch here to test the honesty of anyone who enters the hut. The will o' wisps inspect the box to see if it was opened and attack the party if the pouch is missing.

If a will o' wisp is reduced to less than five hit points, it disappears back into the pit—unless the cover has been replaced. If forced to offer up treasure, the will o' wisps direct the PCs to the pouch.

A small pack (4d4) of rats inhabits the three rooms that make up this area. They hide in the straw, bedding and boxes. The rats are normal, 1/4-Hit Dice (1-2 hit points) creatures except in one respect: each has one glass eye. These false eyes serve as Baba Yaga's scrying relays in this area.

Access to Area C is through the pit in the floor of the cavern. The flames and heat in the pit and its bottomless appearance are the result of a *permanent illusion* spell. The pit actually is five feet wide, 100 feet deep, and filled with a chilly white mist. There is a small trap door at the bottom.

The mist has seeped in from the swamp where the will o' wisps live. Droplets of powerful acid are suspended within the cloud of mist inside the pit. Anyone exploring the pit must save vs. poison at a -2 penalty each round or suffer 3d4 points of damage. Failure also means that equipment exposed to the acid must also save; ropes lowered into the pit must automatically save. The will o' wisps are immune to this acid.

The pit has a direct connection to the will o' wisps' swamp. The swamp is located elsewhere on the same world the hut is currently visiting.

The will o' wisps can pass back and forth between the pit and their swamp at will, seemingly disappearing through its walls. PCs can do so only by means of a spell that allows them to *teleport*.

Any summoning spells cast in the pit have a

75% chance of forcing the will o' wisps to return. At the DM's discretion, other swamp creatures may also be summoned. The acidic mist is contained within the pit; it does not enter Area C or the other rooms of Area A.

Area B: Imprisoned Cyclops

This room is utterly dark. When the PCs first enter, any normal light sources they are carrying extinguish themselves. Only magical light can penetrate the darkness; infravision is useless.

A cyclops that Baba Yaga captured on another world is imprisoned here. He is terrified of the darkness and is swinging his huge club blindly, smashing the pillars that line the walls. Debris flies through the air; there is a 25% chance per round (non-cumulative, rolled separately for each PC) that a PC in the main part of the room is struck by a splinter of stone that inflicts 2d4 damage.

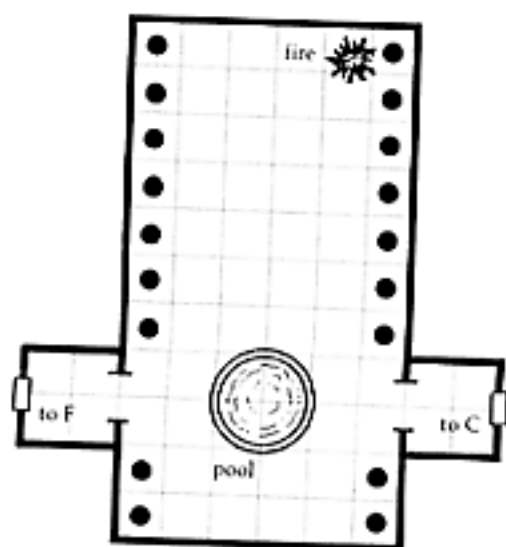
The room has a ceiling that is 30 feet high along each of the longer walls and that curves gradually inward to reach a height of 50 feet at its midpoint. A round, three-foot-wide mirror is set into its apex; this is the scrying relay.

As soon as a magical light source illuminates the room, the PCs see the cyclops. At the same time, they see a ghostly black knight on a black horse (the force Darkness). The cyclops immediately attacks the knight with his club, which passes harmlessly through the insubstantial figure. It will appear, however, that the cyclops' attack worked; the black knight wheels his horse and rides through a wall, disappearing into it.

The PCs also see pool of water, surrounded by a ledge one foot high, set into the floor midway between the two doors. The water tastes bitter but has magical properties similar to a *ring of sustenance*; anyone who takes a good drink can go for an entire day without food and needs only two hours' sleep that night to be refreshed. The water loses its effectiveness after just 2d6 turns if removed from the pool.

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Area B: Imprisoned Cyclops



At the same moment the black knight disappears, a fire in the far corner of the main room fills the room with light, and the metal door leading to Area C begins to glow with a dim red light. It is red-hot; anyone touching it suffers 1d6 points of damage. A silver door opposite it leads to Area F (or to one area, determined randomly, in quadrant F1-4 if the proper sequence of knocks is used).

The fire has been burning all this time; when Darkness was present it produced heat, but no light. The wood has been treated with a *log of everburning* spell and will burn for another 18 hours.

Giant, Cyclops: AC 2; MV 15; HD 13; hp 64; THAC0 7; #AT 1; Dmg 6d6; AL CE; SA hurl stone; SD nil; MR nil; ML elite (16); XP 4,000.

The cyclops carries a *club of smashing*, a magical item that functions in the same manner as a *sword*

of dancing. After four rounds of fighting, the cyclops allows it to "dance," attacking opponents while he hurls chunks of the shattered pillars. The club is far too large for most PCs to wield; it requires a Strength of 18 or more.

The cyclops is trapped in this area because he is too big to fit through the doors. He is furious with Baba Yaga (whom he calls "Ba Ya") because she stole and ate his flock of sheep.

If asked about the pool, the cyclops says it is "bad water" and warns the PCs away from it—even though he has drunk from it several times. He knows little about Ba Ya save that she is dangerous, but can describe one or two of her powers. He mistakenly believes his club is capable of driving off the black knight. The cyclops believes the black knight to be one of Ba Ya's servants.

Several days ago, the cyclops used charcoal to scratch marks on the floor near his fire: "III,IIII,IIII" (the secret knock needed to access Areas F1-4). He has forgotten what the marks mean but he knows that they were important to the "tiny man" (Questrix).

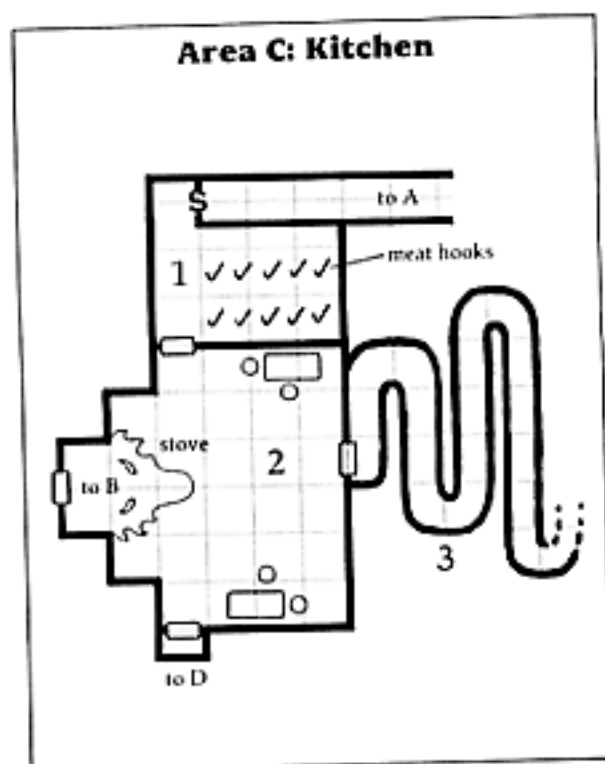
Area C: Kitchen

1. This storage room is magically cool. Sheep carcasses hang from a number of large hooks in the ceiling. When the PCs first enter, they see an illusion of themselves hanging dead on the hooks. Touching any carcass dispels the illusion.

The room also contains a bloodstained chopping block. A secret trap door in the block gives access to the tunnel leading to Area A (see Room 3 of Area A). The trap door is activated by pulling on the empty meat hook closest to it.

Note: The "fiery pit" illusion described in Room 3 of Area A does not affect those viewing the shaft from this end; instead they see a 100-foot horizontal shaft, filled with mist, that leads to a cavern. Gravity

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changes as soon as a character climbs into the shaft; it becomes vertical, with the PC at the bottom.

2. The kitchen features two large tables, wooden stools, and a huge stove. Cabbage soup is cooking in a pot on top of the stove and fresh bread lies cooling on the tables. Kitchen implements hang from pegs or lie on shelves. Each table also holds a human-sized roasting pan and a metal pole with a hook in one end and scorched cloth padding on the handle.

The stove is cast iron and has a front shaped like a dragon's face. Its eyes are this area's scrying relays. The stove fills the room with warmth; a roaring fire is visible behind the glass window set into the "mouth" of the stove. Behind the fire, a normal-sized metal door (glowing red from the heat) can be seen. The door leads to Area B.

The stove is heated by a contained field of red dragon breath capable of inflicting $6d10+3$ points of damage. (The fire is completely contained inside the stove and will not "spill out" through either door.) Anyone inside one of the roasting pans can be pushed through, using the padded metal poles. The magical pans offer complete protection from extreme heat for $2d4$ rounds; after this, they begin conducting the heat normally.

A dumbwaiter is set in the wall opposite the door to the meat storage room. Both its door and shaft are just one foot wide. Any PC small enough to sit on the dumbwaiter (a halfling or gnome, for example) can haul on a rope, sending it squeaking up to Area D.

3. One of the doors in the kitchen is dimensionally folded to give access to the intestines of the first person who opens it. This magic cannot be dispelled. The "corridor" it opens onto appears to be a twisting hallway with walls of a soft, red material and a floor that is knee-deep in putrid sludge. The sludge eats through organic substances such as flesh and leather, causing $2d6$ points of damage per round of immersion. The intestine leads gradually upward from the door for 200 feet. It eventually reaches the stomach, a "cavern" filled with a "lake" of digestive juices.

Any damage done to the walls of the "corridor" affects the character who opened the door (for example, a *fireball* cast into the corridor would explode inside the character). There are warnings, however. As soon as any object or character touches the corridor, the affected character must save vs. poison or suffer mild stomach cramps.

If the person who first opened the door tries to enter the corridor, the character feels some kind of invisible barrier. The character must make a bend bars/lift gates roll to enter. Should the roll succeed, the character

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is dimensionally folded (turned inside out) and must save vs. death magic at a -4 penalty. Failure results in a messy death, and the character still suffers 10d6 points of damage if the save succeeds. In either case, the door swings shut and anyone inside the corridor is transported back in the kitchen. The next person to open the door begins the sequence again.

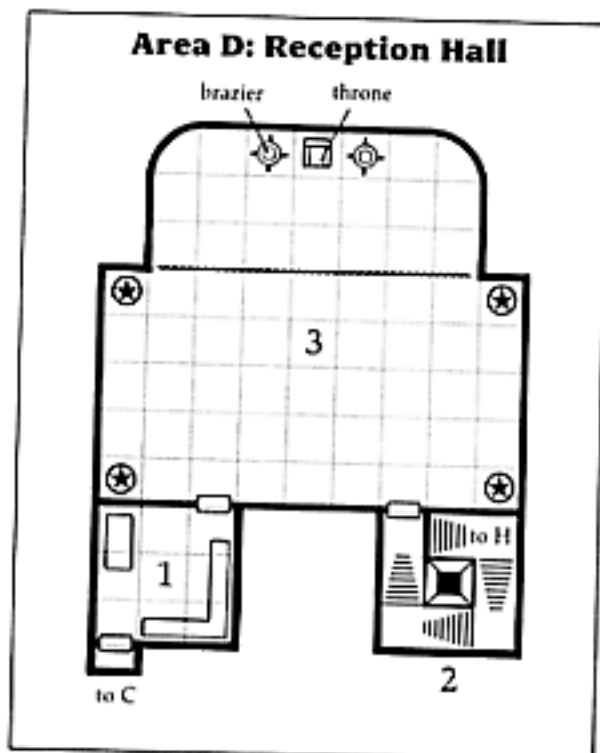
Area D: Reception Hall

1. This room contains a table bedecked with elegant crystal glasses and a decanter. Eight silver serving trays stand on shelves around the room. Each is engraved with a horrific looking face; the eyes are the scrying relays.

A dumbwaiter is set into one wall. Both its door and shaft are just one foot wide. Any PC small enough to sit on the dumbwaiter (a halfling or gnome, for example) can haul on a rope, sending it squeaking down to Area C.

The decanter is a magical *decanter of endless wine* that pours wine at the rate of one quart per round. The enchanted glasses are unbreakable. Should anyone try to steal either, the faces on the serving trays animate and begin to sing songs about feasting and food. Those who fail a save vs. spells find themselves cursed with an insatiable hunger that mimics the effects of the spell *insatiable thirst*. As long as the affected character can hear the singing, he or she must continue eating. Dragging the character out of hearing range (into the next room, if the door is shut) or plugging that character's ears breaks the effect. The trays continue to sing until all the characters leave the room and the door to the room is closed.

Hidden behind one of the trays is a folded piece of parchment that bears a clue to accessing Areas H1-4 from this area. On it is written: "The recipe for black pudding is seven measures of oatmeal, two pounds of meat, and three onions. Questrix."



2. Behind a door made of black iron, a staircase winds upward around a seemingly bottomless pit that radiates intense cold. Both the sides of the pit and the stairs themselves are coated with patches of ice; attempts to climb the stairs suffer a -40% penalty. Thus an unskilled climber has a 100% chance of slipping and falling.

Unless the PCs know the secret knock to access Areas H1-4 (7/2/3), they find that the stairs wind on endlessly, going nowhere. If the PCs use the secret knock of the door, however, the ice temporarily disappears and the stairs lead up 150 feet before reaching a wooden door. This door leads to one of the areas in the H1-4 quadrant; the area is determined randomly.

The way to reach Area H is by stepping—or falling—off the stairs into the pit. Characters fall normally for 100 feet, then vanish. (They

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are deposited gently on the floor in Area H, beside the balloons; see page 24.)

3. This large reception hall is where Baba Yaga greets her monstrous guests and answers questions from lesser mortals. If the PCs have come to consult with her, she listens to their petitions here.

The room is divided into two parts by a curtain. The main area has a floor of gold and silver tiles. A clay statue of Baba Yaga stands in each corner. The statues are studded with hundreds of mirror fragments.

These are clay golems that Baba Yaga can command from her control room; they can move throughout the hut. When attacking, they have one additional ability: on the fourth round of their attack, the mirror fragments float away from the body and form a whirring, deadly circle of broken glass (a blade barrier), in a circle five feet from the golem's body. After four rounds, the fragments must return to the body of the golem for three rounds before they can form a barrier again. The eyes of the golems are scrying relays.

Clay golems (4): AC 7; MV 7; HD 11; hp 50 each; THAC0 9; #AT 1; Dmg 3d10; AL N; SA *blade barrier, haste*; SD hit only by magical blunt weapons; MR nil; ML fearless (20); XP 5,000 each.

The curtain is elaborately embroidered with a scene showing knights in white, black and red armor. The knights' hands are chained behind them, and they are bowing before a wizened crone (Baba Yaga). The crone juggles three glass balls; inside each is a sun of a different color: white, black and red.

Behind the curtain is a throne, studded with hundreds of precious gems. A golden brazier filled with gold dust sits on either side of the throne. The gold dust fuels invisible flames.

Anyone touching the flames suffers 2d6

points damage and is inflicted with a curse that forces that character to always tell the truth.

When questioning characters, Baba Yaga consults these braziers; she sees the flames turn blue if the truth is spoken, red if a lie is told. This effect is usually invisible to the person being questioned; other characters can only see the color change by means of a detect invisibility spell.

If the gold dust is spilled out of a brazier, it continues to burn on the floor—it cannot be extinguished by any normal means. It does not affect any of the structural components of the hut, but otherwise functions as normal flame. It can be removed from this room if a suitable container is found. It goes out—and forever loses all of its magical properties—as soon as it is removed from the hut. The flames' curse power functions only in this room, and then only if the flame is contained in one of the braziers.

Area E: Guest Rooms

1. The outer arms of the cross-shaped room feature two sets of double doors, a single wooden door (leading to Area K) inscribed with a *symbol of fear*, and a single silver door (leading to Area F). All have excellent locks (-20% penalty to open locks attempts). The double doors also are wizard locked. There also four flimsy-looking wooden doors in the inner walls.

A rug in the center of the room hides four pits from view. Each pit is four feet wide, four feet deep, and sealed with a glass cover. These oubliettes are used to imprison bothersome guests and undesirable intruders; each functions as a *mirror of life trapping* and is triggered when a victim passes through any of the normal doors leading to a guest room (rooms 2-5). Roll 1d4 to determine which pit the victim winds up in.

The victim shrinks or expands to fit inside the pit in a cramped position; upon release

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the victim resumes normal size but has a -4 penalty on attack rolls for 2d4 rounds due to aching muscles.

Each pit can hold only one creature; any occupant is freed (and appears seated on the rug) when a new creature is trapped in the same pit. The glass covers are immune to normal blows, but can be broken by spells or magical weapons.

The only safe way to enter a guest room is through its secret door. Baba Yaga tells legitimate guests the secret doors. Otherwise, she tricks her victims by leading them through a trapped door; she is immune to the magic and can pass through the normal doors safely.

Pit 1 contains a greater basilisk who can use its gaze weapon through the glass cover.

Pit 3 contains a green hag who has used her *change self* ability to assume the form of a young peasant girl.

Pits 2 and 4 are empty.

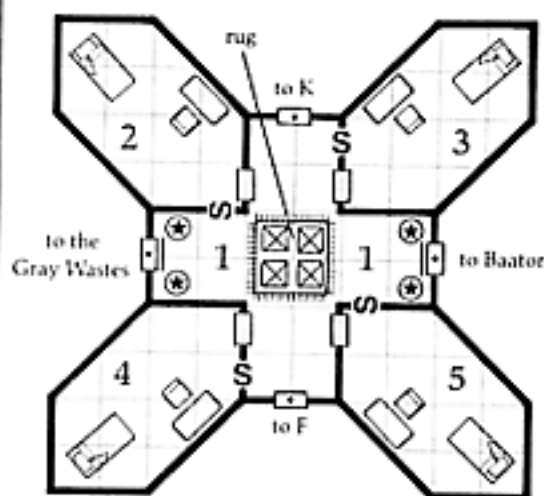
Greater Basilisk: AC 2; MV 6; HD 10; hp 48; THAC0 11; #AT 3; Dmg 1d6/1d6/2d8; AL N; SA gaze, poison; SD surprised only on a 1; MR nil; ML champion (16); XP 7,000.

Maroosia (Green Hag): AC -2; MV 12 Sw 12; HD 9; hp 41; THAC0 11; #AT 2; Dmg 1-2+6/1-2+6; AL NE; SA spells; SD surprised only on a 1; MR 35%; ML steady (11); XP 4,000.

The hag knows the combination of locks required to access Areas F1-4 from this area (4/3/5). If the knock is used, the door leads to a randomly determined area in quadrant F1-4.

If questioned about Baba Yaga's plans, the hag cackles, "She means to spit in Death's eye." She has learned a little about the trap Baba Yaga has constructed to capture him. She knows that the trap involves mirrors, and she knows that Baba Yaga captured the forces of Light, Darkness, and Twilight in the trap. If freed, the green hag

Area E: Guest Rooms



attempts to escape and warn Death, in the hope that this will curry favor with him.

Each set of double doors is flanked by a pair of life-sized statues of hell hounds. The statues' eyes are scrying relays. The doors lead to two of the outer planes: Baator and The Gray Waste. It is from these planes that Baba Yaga summons many of her "henchmen" (baatezu and yugoloths) and many of her evil guests. Before any planar creature can cross the threshold however, it must be invited to do so by someone inside the hut. Spells that summon a creature from these planes cause a doorbell to ring; the door must be opened and the creature invited in before the creature can step through it.

2-5. Each of these guest rooms is furnished with a high four-poster bed with black satin sheets and crystal skulls atop each post. There is also a writing desk and chair made from human

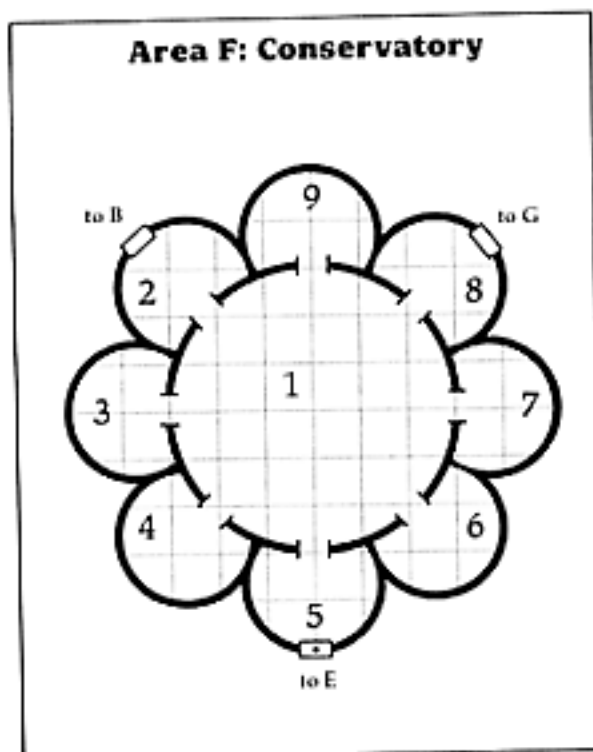
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bones, and a chandelier made of fragments of blood-red crystal. The multi-faceted, central fob of each chandelier is a scrying relay.

The writing desk in Room 4 has a folded piece of paper in its drawer. A note written in Common reads: "Silver polish is made from four parts baking soda, three parts salt, and five quarts of water. Questrix." This is a clue to the secret knock for entering Areas F1-4.

Area F: Conservatory

This flower-shaped greenhouse is made up of a large, domed room (30-foot ceiling) that opens up into eight smaller, domed rooms (15-foot ceilings) through a series of archways. All the walls and ceilings are made of leaded glass; the view through the glass shows an outlandishly alien forest, with two suns and three moons in the sky. The glass cannot be broken or penetrated; it has



the same magical resistances as the hut's other walls. The doors leading to Area B and Area E are made of glass and appear to lead out into the landscape. The lock on the door leading to Area E is of excellent quality (-20% penalty to open locks attempts). The door leading to Area G is made of gold. It has a six-inch-high flap in its base that is hinged at the top.

Each of the smaller domes contains a profusion of plants, growing in clay pots that stand upon wooden tables. Spell casters will be able to find just about any herbal component here. Searching rooms 7 and 9 reveals three stacks of flower pots in each room. (The pots have been inverted for stacking.) The top flower pot in each stack has a golden "Q" painted on the bottom. This is a clue left by Questrix describing the secret knock for entering Areas G1-4: there are four flower pots in one stack, six pots in another stack, and two in another stack.

The central room has an earthen floor (a stone floor lays six feet below the surface). Here, flowers of every description are growing—all of them with black blossoms. Observant PCs notice that a dozen of the tallest plants (sunflowers) turn their "faces" toward the PCs, as if watching them. These are scrying relays.

If the PCs have heard rumors of the "black flowers of transformation," they may be tempted to try to pick a flower from Baba Yaga's garden. Attempting to do so immediately curses all creatures in the conservatory. The victims shrink down to a one-inch height for the next 1d4 hours. Non-human PCs may be slightly smaller or larger. At the same time, an army of insects attacks. These insects are normal size, but have statistics based upon their size in comparison to that of the shrunken PCs.

Ants (3d4): AC 3; MV 18; HD 3; hp 14 each; THAC0 17; #AT 1; Dmg 2d4; AL N; SA sting for 3d4 additional points; SD nil; MR nil; ML average (9); XP 175 each.

Bumblebees (3d4): AC 5; MV 6, F1 24 (E); HD 6+4; hp 26 each; THAC0 13; #AT 1; Dmg 1d6; AL N; SA type O poison with an immediate onset time; SD nil; MR nil; ML elite (14); XP 650 each.

Dragonflies (1d6): AC 3; MV 3, F1 36 (B); HD 7; hp 34 each; THAC0 13; #AT 1; Dmg 3d4; AL N; SA scoops up 1" or smaller characters on attack that succeeds by 3 or more, all subsequent attacks automatically hit; SD +4 bonus to AC vs. missile weapons; MR nil; ML steady (12); XP 1,400 each.

The black flowers in the central dome are indeed *flowers of transformation*. Characters who sniff a flower must save vs. spells or suffer *polymorph other* spell that turns them into a random creature; use the table for the *reincarnate* spell.

If picked, the flower loses its magical properties in 1d4 hours. *Flowers of transformation* grow only under the light of their two native suns and in their native soil. They die in 1d4 days if these conditions are not met. Would-be horticulturists will have to figure out how to duplicate the environment provided by the conservatory.

The garden is protected by the creatures that tend it—crawling claws that creep through its undergrowth, pruning, watering, and weeding. Each takes the form of a humanoid hand with a green thumb.

The claws slap bare skin, rather than inflicting crushing damage. Their palms have been treated with pollen taken from tri-flower fronds; if hit, a victim must save vs. poison or fall into a coma for 1d4 hours.

Crawling Claws (20): AC 7; MV 9; HD 1/2; hp 4 each; THAC0 20; #AT 1; Dmg 1d4 (slap); AL N; SA tri-flower frond pollen; SD immune to extra damage from magic weapons, half damage from edged weapons; MR immune to charm, control undead, hold, sleep, and turning or holy water; ML fearless (20); XP 120 each.

Area G: Jazibaba's Playroom

This area is the lair of Baba Yaga's elven cat. If shrunken characters enter her lair, Jazibaba immediately attacks—playing with them in cat fashion until they have been reduced to half their hit points. Triple Jazibaba's hit dice, hit points, and damage to represent her huge size, in relation to the shrunken PCs.

Jazibaba is a drow breed. Her coloration is different from others of her species; she is a mottled black and white. She is only partially loyal to her mistress, and may aid PCs who treat her well. She knows the secret knocks for accessing Areas F1-4 (5/4/3); H1-4 (3/7/2); and M1-4 (5/2/1). She also knows that a gnome named Questrix is being held prisoner in the hut's prison cells (Area P).

Jazibaba doesn't know anything about Baba Yaga's plan to capture Death, but knows that the forces of Light, Darkness, and Twilight are subservient to Baba Yaga. That is why it is always twilight in the main room of Jazibaba's play area. The PCs may catch a glimpse of a ghostly red knight on a red horse here; Jazibaba calls this figure as "Tw-knight"—a pun on the real name of Twilight.

Like her mistress Baba Yaga, Jazibaba is quite old—but is just as quick and agile as a kitten. She delights in cruel jokes, and takes a catlike pleasure in tormenting her victims.

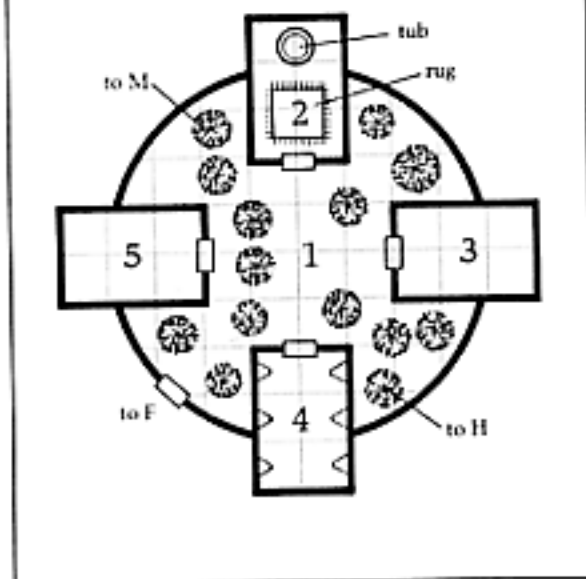
Jazibaba (Drow Elven Cat): AC 4; MV 18; HD 3+6; hp 22; THAC0 17; #AT 3; Dmg 1-2, 1-2, 1-3; AL NE; SA surprise, enlarge, reduce, tree, trip; SD ESP; MR 20%; ML Elite (14); XP 650.

1. The outer wall of this room is riddled with mouse holes at floor level; mice scurry about underfoot. The only visible exit is a silver door (leading to Area F).

The room is filled with the trunks of massive, living trees and is dimly lit, like a forest at twilight. The trees seem to have rooted

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Area G: Jazibaba's Playroom



themselves in the floor and grow up through the ceiling, vanishing into it. All but two have bright red leaves.

One of the trees has green leaves; a secret door in its side leads to Area M (or to a randomly determined area in quadrant M1-4 if the correct sequence of knocks is used). Another tree has black leaves; a secret door in its side leads to Area H (or to a randomly determined area in quadrant H1-4 if the correct sequence of knocks is used).

Note: Spells such as *pass plant* or *transport via plants* simply move the caster from one tree in this area to another, with a 1-in-10 chance of hitting either of the secret exits. Any character who winds up "inside" one of the trees with an exit automatically enters the adjoining area (Area H or Area M) on Level 1. Only by knocking on the tree first and then using the exit can Level 2 be accessed.

The letter "Q" has been carved into one of the red-leaved trees, about one foot off the

ground. The bark inside the Q has been invisibly wizard marked with the words "Beware the cat."

- 2-5. The doors leading to each of the other four rooms in this area are *wizard locked*. Their glass handles serve as the scrying relays. Each door features a hinged cat door (six inches high). The rooms beyond are brightly lit.

Room 2 contains a soft carpet and a pool filled with soured cream.

Room 3 contains a school of sardines that have been magically altered to breathe and swim in air; they swim out of this room if the main door is opened.

Room 4 is Jazibaba's "trophy room" and contains six stuffed dog heads, mounted on the walls. Each has been enchanted with a *magic mouth* spell and recites (in the common tongue) the details of how it was killed by Jazibaba.

Room 5 contains feathers, rubber balls, wind-up miniature dragons, and a basket filled with 24 balls of wool in six different colors. The yarn is magical and functions as a *rope of entanglement*. Each ball of yarn activates as soon as it is removed, entangling the character handling it.

Area H: Observatory

1. This large room is dominated by a round, raised dais, which holds a reclining easy chair. The chair's upholstery is black leather, decorated with silver stars. The stars are set into the leather like studs and can easily be pried off; they are decorative and do not affect the chair's functions.

Over the dais is a domed ceiling that is 10 feet higher than the ceiling in the rest of the room. Each of the side walls are studded with eight glowing spheres (powered by *continual light* spells) that illuminate the room. These also serve as scrying relays.

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As soon as a character sits in the chair and leans back, a seam appears in the dome above. The two halves of the dome slide apart slowly. After six rounds the dome opens fully, revealing a starry sky. During the second round, the room becomes bitterly cold (-2 penalty to Dexterity-based skills and to attack rolls, due to numb hands). In the fourth round the room loses most of its air supply (PCs must save vs. paralyzation or fall unconscious). In the sixth round all loose objects—including the PCs—start to drift toward the opening at a rate of 10 feet per round. Unless they find a way to stop themselves, they drift away into airless space and eventually die.

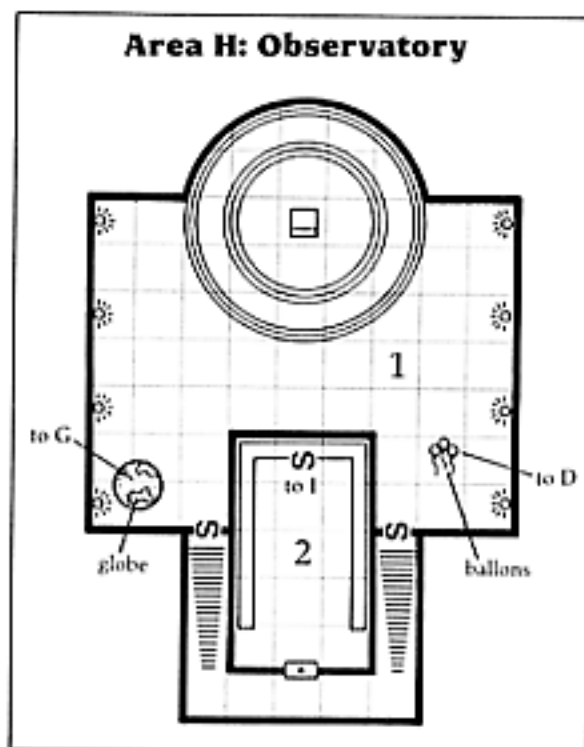
Gravity, air, and temperature remain normal for the person in the chair. If the chair is vacated, the dome takes the same amount of time to close as it has spent in opening (six rounds if fully open).

A secret button is located on the underside of the right arm of the chair. If it is pushed, the dome closes in one round. Anything caught between the two halves of the dome as it snaps shut is cut in two.

The dome in the observatory opens directly onto wildspace. While open, there is a 5% chance that a spelljammer ship will pass by—most likely one filled with carnivorous gith pirates, as described in the *Monstrous Manual*.

At the far end of the room stands a large globe, about four feet in diameter. The globe is a relief map of whatever world the hut is currently visiting. The continents are inlaid in gold. A secret door in one side of the globe is shaped like one of the continents. It smells strongly of sap, and can be detected by scent; it leads to Area G (or to a randomly determined area in quadrant G1-4 if the right sequence of knocks is used: 2/4/6).

In the opposite corner, a cluster of three helium-filled balloons are tied to a ring set into the floor. Each balloon is painted like a



globe, with a map of a different world.

The balloons radiate strong magic and open a magical gateway to Area D. Any character untying a balloon and holding its string floats up toward the ceiling, disappearing into it. The character floats up into the stairway shaft in area H, room 2, starting from a point 100 feet below the door. The character is in the center of the shaft and must figure out a way to reach the stairs. If the character floats past the door, the balloon pops after 150 feet, sending the character tumbling back down into the shaft.

Each time one of the balloons disappears into the ceiling or is destroyed, another appears to take its place. The new balloon is tied to the ring. If removed from this room, the balloons pop.

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2. Staircases behind secret doors lead down to a door that has been both locked and marked with a *symbol of hopelessness*. The room it leads to is lined with shelves that hold a variety of star maps (invaluable to a spelljammer pilot, but incomprehensible to anyone else). Tucked in among them are a *scroll of protection from cold*, a scroll with the wizard spells *foresight* and *true seeing*, and a cursed scroll that causes the reader to suffer the effects of a *feblemind* spell each time he looks at a starry sky. The *feblemind* effect ends when the sun has risen and the stars have disappeared, but returns if the victim gazes at a starry sky again.

There is also a map that has been altered by Questrix to give a clue to the secret knock that accesses Areas G1-4 from this area. The map (showing white stars on a black background) has been initialed with the letter "Q". On it is written the following: "Distance to Sirius is two space leagues. Distance to Eridani is four space leagues. Distance to Fomalhaut is six space leagues. All three stars are golden in color. Questrix."

Hanging on a peg near the door is a *robe of stars*. A secret door in one of the map cases leads to area 1.

Area 1: Stairwell of Lost Souls

Cobweb-filled stairways lead down on either side of this area to a darkened "room" with a ceiling height of just three feet. It is impossible to see the opposite stairway until actually inside the room. The door leading to Area H is of black iron; the door leading to Area O is of wood. Unearthly moans and groans issue up from below.

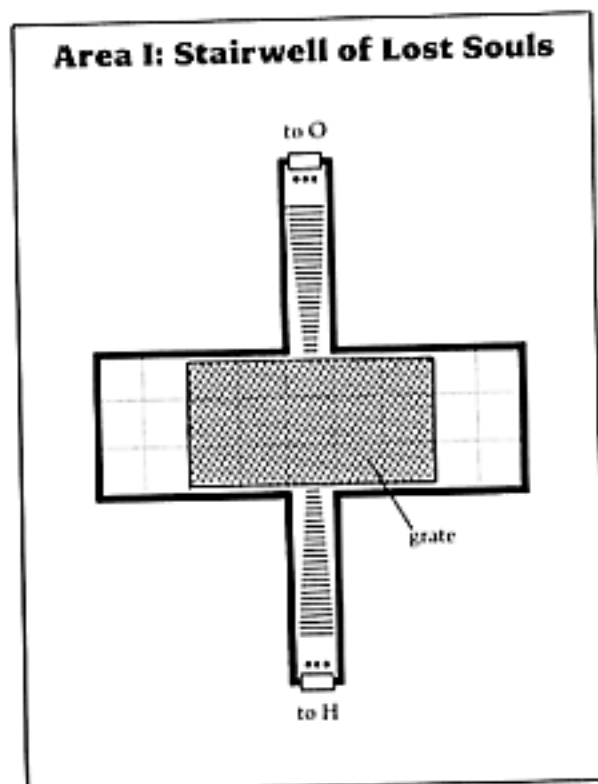
As soon as the first member of the party reaches the bottom of the stairs, a concealed portcullis at the top of that stairway drops into place. It automatically rises after one turn.

PCs passing through the room below are forced to crawl on their hands and knees, and

suffer a -4 penalty on all attack rolls. The floor is scattered with thousands of coins, many of them gold. Rusty shackles for wrists and ankles have been driven into its stone surface.

Only by using a *gem of seeing* or a *true seeing* spell can the PCs make out the true nature of the floor, the center of which has been overlaid with a living wall that Baba Yaga picked up during a visit to Ravenloft. While this living floor does not initiate attacks, it reaches out with rotting hands to pluck at characters crawling over it. If struck, it fights back. Each absorbed character inside it retaliates each time the floor is struck.

Living Wall: AC 4; MV nil; HD 44; hp 210; THAC0 15/13/7; #AT 4; Dmg 1d6+2/2d4+1/1d4+1; AL CE; SA spells; SD; MR 20%; ML fearless (20); XP 36,000.



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The living wall is made up of three fighters of levels 6, 8, and 14, who attack with a *short sword of quickness*, a *sword of wounding*, and a *dagger of submission* (same properties as a *trident of submission*). Each fighter has a +2 bonus to his initiative roll.

The floor also contains the corpse of an 8th-level wizard, enabling it to cast the following spells once per day: *blindness*, *chill touch*, *confusion*, *dancing lights*, *darkness 15' radius*, *dispel magic*, *hold person*, *light*, *magic missile*, *polymorph other*, *shatter*, *slow*.

The dead NPCs trapped in the living floor know the secret knock that gives access to areas H1-4 from this area (2/3/7), but will only tell it to characters who promise to free them from their torment. This can only be done by destroying the wall—or by destroying its creator, who lives in Ravenloft.

There are no scrying relays in this area.

Area J: Stasis Chambers

This area is entered through double doors that have an excellent mechanical lock (-20% penalty to open locks attempts) and are *wizard locked*.

Inside, a 10-foot-wide walkway with a metal railing encircles four hexagonal chambers whose floors are 20 feet below the level of the walkway. The walls of each chamber are mirrored. One of the six mirrors in each chamber serves as a scrying relay. These mirrors (both those that serve as scrying relays and those that do not) can only be broken by magical weapons or by spells.

At the center of each chamber, frozen in place, is a black-robed figure with skeletal hands. Each figure's face is shadowed by a hood, while its robes are dusted with a glittering powder that sparkles white, green, red, and blue (ground up gems).

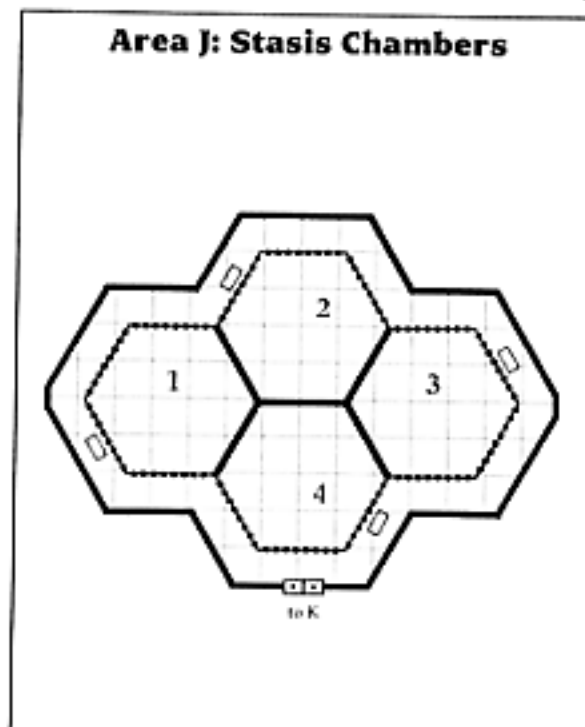
These figures are Minor Deaths, each frozen in a slightly different pose. The first holds a scythe as if swinging it; the second is adjusting the knot in a hangman's noose; the third has

raised a long sword above an executioner's block; and the fourth is using a key to tighten a metal collar (a garrote).

The Minor Deaths have been trapped here by Baba Yaga. Each of the mirrored chambers is a prison that casts a permanent *temporal stasis* spell upon creatures inside it. Any creature who completely enters the chamber is automatically frozen in place; there is no saving throw.

The *temporal stasis* can be negated only by first breaking all six mirrors in a chamber, then casting a *dispel magic* spell. Performing these actions in the right order immediately releases any creatures held by a chamber. If released, a Minor Death ignores the PCs, and begins searching for a way out of the hut.

Set into the railing beside each chamber is a brass frame with a hinged front that is engraved with the words: "To learn more about the tableau below, please open." Underneath this flap is a blank white card (a skull card from a *deck of*



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many things). The first person to touch this card is teleported into the scene below (no saving throw) and immediately enters single combat with a Minor Death. While this battle is going on, others who touch the same card are not affected.

Characters teleported into a tableau and forced to fight a Minor Death are on their own; as soon as the battle begins, anyone attempting to enter the fray or directly affect its outcome (with a spell, for example) finds themselves instantly teleported into one of the other chambers—and facing his or her own battle.

If all the chambers are filled with combatants, the next person trying to directly affect a battle temporarily vanishes from sight and is teleported into the first chamber that is freed up as a result of a Minor Death's victory. If all the Minor Deaths are defeated, the character reappears on the spot from which he or she vanished.

Throwing equipment or magical items into the chamber for the trapped PC is an indirect method of affecting the outcome, and does not cause the thrower to be teleported.

During the battle, the PC fighting the Minor Death is unable to exit the chamber. Attempts to escape magically (for example, by using a *teleport* spell) automatically fail, whether cast by the PC in the chamber or by onlookers.

If the Minor Death is defeated in battle, it vanishes and does not return. The card above its chamber also disappears. At this point, the PC will be able to leave the chamber. Other characters inside the chamber, however, remain frozen and must be released by breaking the mirrors and using a dispel magic spell.

Should the Minor Death succeed in killing its victim, it does not disappear. Instead, it returns to its original, frozen position. The victim (and all the equipment and magical items still on the body) vanish, having been utterly destroyed.

Minor Death: AC -4; MV 20; HD 4+1; hp 33; THAC0 Special (never misses); #AT 1; Dmg 2d8;

AL NE; SA always has initiative; SD can be struck only by magical weapons, immune to cold, fire, electricity; MR 25%; ML Fearless (20); XP 2,000.

Minor Deaths are the physical manifestations (on the Prime Material Plane) of the force Death. In effect, they are Death's avatars. They are most often encountered by those who have the ill fortune to draw a skull card from the *deck of many things*. They appear holding an implement of execution that, regardless of its type, inflicts 2d8 damage.

Once it has set out to kill someone, a Minor Death fights until either its victim is dead or until it has been destroyed. The Minor Death always has initiative, striking first in each round and never missing its target. In the case of Minor Deaths armed with nooses or garrotes, strangulation damage is automatic; the implement cannot be removed from the neck until the Minor Death is defeated.

A Minor Death can be struck only by magical weapons. Any character killed by a Minor Death is utterly destroyed, and cannot be resurrected, reincarnated, or raised from the dead.

Minor Deaths are unable to speak, and have no minds to probe.

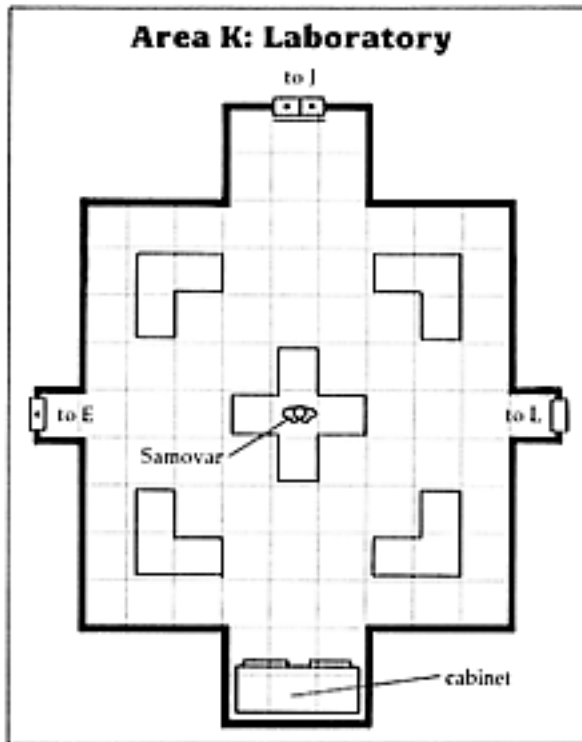
Minor Deaths are immune to charm, death, enfeeblement, hold, insanity, paralyzation, polymorph, or sleep spells. Holy water has no effect on them, and they cannot be turned or controlled by a cleric.

Because they are inside Baba Yaga's hut, the Minor Deaths encountered here cannot be dispelled or banished.

Area K: Laboratory

This wizard's laboratory is fully stocked with every sort of alchemical equipment (glass beakers, measuring scales, miniature braziers, coiled metal tubes, metal trays, etc.). These implements cover the four L-shaped tables. The T-shaped table at the center of the room features a

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copper samovar (an urn used for boiling water for tea) that stands three feet tall. This magical samovar automatically refills itself with fresh water when emptied—but only when standing upright. It is bolted to the table.

If the proper command phrase is used—"Boil, my little samovar,"—the urn acts as if a *heat metal* spell had been cast upon it, boiling the water inside. As a backup, there is an oil lamp built into its base. A gem set into the lid of the samovar is this area's scrying relay.

Sitting on the table beside the samovar are a dozen delicately painted teacups, a number of tea spoons, and a copper bowl holding sugar cubes. Scratched into the inside of the sugar bowl's lid are the words: "Some sugar for your sweet tooth? Qwestrix."

The ceiling rafters are festooned with bunches of drying herbs, while shelves in each

corner of the room hold various magical components, carefully sealed in glass jars and neatly labeled in a script that resembles the Cyrillic alphabet. Wizards should be able to find just about any type of spell component here, although it will take some searching.

The room has three exits. A door with an excellent lock (-20% penalty to open locks attempts) leads to Area E and is inscribed with a *symbol of fear*. An unlocked door opens onto a spiral staircase that winds down 500 feet to Area L. There is also a set of double doors that has an excellent lock and are *wizard locked*. The doors lead to Area J.

Opposite the double doors is a large cabinet with two doors. At the center of the cabinet is a grinning set of teeth with one missing tooth. This magical "keyhole" is impossible to pick by normal means; the only way to activate this lock is by pushing a cube of sugar into the hole. The mouth then animates and chews the sugar, which opens the doors.

Inside the cabinet are a number of perforated copper balls, each about an inch in diameter and hanging from chains. The spheres contain dried herbs, chunks of root, withered berries, seeds—even spider webs. These are Baba Yaga's "potions"—teas that must be brewed before they can be used. None are labeled; Baba Yaga can identify each by smell. They include potions of *animal control*, *climbing*, *diminution*, *extra healing*, *fire resistance*, *flying*, *growth*, *invisibility*, *speed*, *treasure finding*, and *water breathing*, elixirs of *health*, *madness* and *youth*, as well as teas that mimic the effects of powder of the hero's heart and *powder of magic detection*. There are 1d4 servings of each type of tea, and four poisonous teas: types G, H, I, and J poisons. If teas are selected randomly there is a 10% chance of selecting a poison.

Baba Yaga will be angry with any PCs who plunder this potion treasure trove and will attempt to prevent the theft.

The Deadly Dance

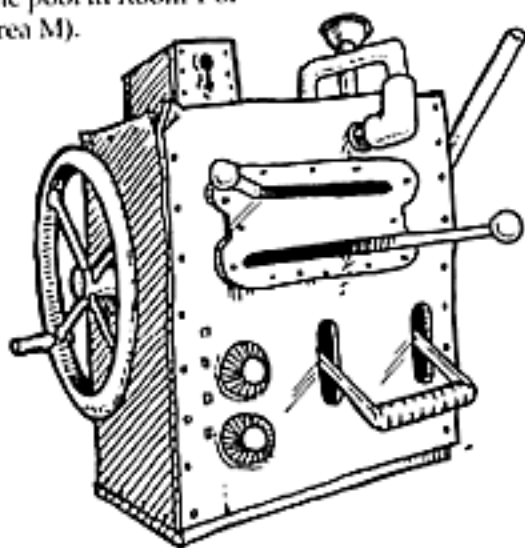
Area L: Mechanical Works

1. This area is filled with clanking machinery; the noise is so loud that even shouts cannot be heard. There is no light source here except for what the PCs bring with them. There are also no scrying relays.

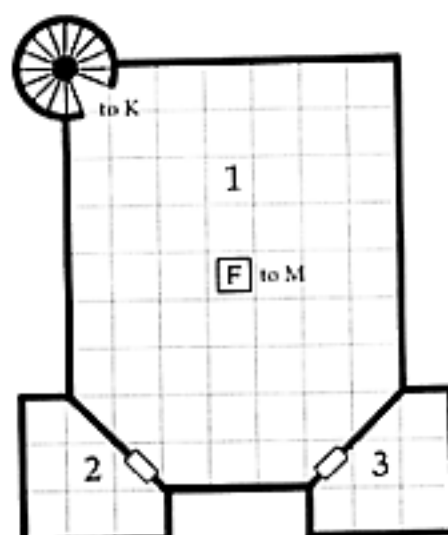
The walls, floor and ceiling are made of bronze, and the ceiling is 10 feet high. Crashing down from the ceiling are pistons of bronze, each five feet in diameter. Shooting up from the floor are jets of steam. There is no recognizable pattern to either.

If the PCs move through this area, there is a 20% chance per round (non-cumulative, rolled separately for each PC) that they will either be struck by one of the pistons (6d6 points of damage) or scalded by a jet of steam (6d4 points of damage). This percentage should be reduced by 5% each time the speed of the pistons or jets is slowed, and increased by 5% each time the speed of either is increased (see room 2).

A secret trap door on the floor can be spotted by a discoloration of green verdigris around its edges. Unfortunately, it is located directly under a pillar that smashes down in an irregular, unpredictable fashion—every 1d6 rounds. The trap door opens onto a water-filled space (the pool in Room 1 of Area M).



Area L: Mechanical Works



2. This is the control room for the pistons. Its door is marked with a symbol the DM should describe as a three-petaled flower. By pulling on levers and pushing buttons, a character has a chance of shutting off the pistons equal to 50% plus the character's Intelligence score. If the roll fails, the pistons either speed up (01-50) or slow down (51-00). Stopping the pistons has no effect on the hut.
3. This is the control room for the steam jets. It operates in the same manner as the piston room, and has the same symbol on the door. On the back of the door, a clue to accessing Areas M1-4 has been written in chalk: "Bronze is made with one part lead, five parts copper, and two parts tin. Questrix."
The interior walls of each control room are saturated with an invisible, odorless poison that damages anyone who enters the room.

For every round a character spends in the room, there is a 10% chance that he contracts a gradual wasting malady that reduces both Constitution and Strength by 1d4 per day. The character's appetite fades and his hair falls out.

A cure disease, heal or heroes' feast restores the character to full health.

Area M: The Baths

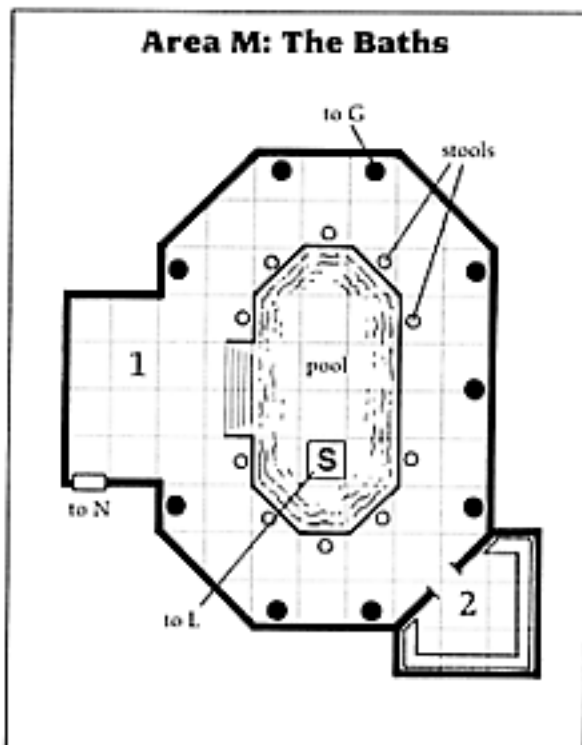
Note: If the PCs are entering this area from Area L, they find that gravity changes as they pass through the trap door; they are suddenly at the bottom of the pool. They must swim up through 10 feet of water to break the surface.

1. The floor and walls of this room are finished in ceramic tiles that form a mosaic depicting sea creatures. The centerpiece of the room is its pool, which is entered through a flight of low, wide steps. At either end of the pool, five streams of water emerge from the floor and are into the pool, rippling its surface. A cluster of five glowing spheres, (illuminated with *continual light* spells and held in place by a *levitate* effect) hovers a few feet above the surface of the pool, filling the room with a soft light.

Lounging around the pool are a number of large frogs. These are actually quasit imps who serve as Baba Yaga's henchmen. At the first sign of danger they turn invisible and move to a new location, then attack.

Baba Yaga has magically augmented these tiny creatures, giving them phenomenal strength. They have triple the normal number of hit dice, can regenerate three hit points per round, and save as 13 Hit Dice monsters. Instead of a fear aura, they can cast *insatiable thirst* once per day, as 5th level wizards.

There are 13 quasits at the beginning of the adventure; Baba Yaga will, from time to time, come to this room to order 1d4 of them away to deal with PCs who are causing trouble elsewhere on Level 1. Each quasit has a glass



eye that serves as a scrying relay; Baba Yaga may also send them to other areas of Level 1 to replace a relay that is put out of commission elsewhere.

Imp, Quasit (13): AC 2; MV 15; HD 9; hp 51 each; THAC0 11; #AT 3; Dmg 1-2/1-2/1-4; AL CE; SA poison, insatiable thirst, hit only by cold iron or magical weapons; SD spells; MR 25%; ML average (9); XP 8,000 each.

Due to the hut's unusual construction, the quasits cannot use their *commune* ability. They are utterly loyal to Baba Yaga out of fear of what she might do to them, but may divulge some information to those who can frighten them more than Baba Yaga can (a hard task). They know the sequence of knocks required to access Areas G1-4 from this area (6/2/4) through a secret door in one of the golden pillars. If forced to reveal the secret knock,

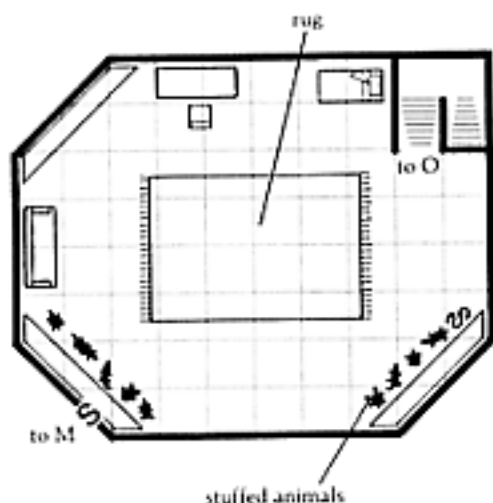
The Deadly Dance

a quasit covers its glass eye and merely pantomimes the knock, so that Baba Yaga doesn't see or hear what it's up to.

The quasits have been shown some of the other secret knocks on various occasions, but have forgotten them due to their low intelligence. Any other knock sequences they tell the PCs will be incorrect.

2. This room is lined with shelves crammed with rolled-up towels and old-fashioned bathing suits (single-piece suits with short sleeves and legs). Hidden inside the towels is the quasits' treasure: 39d4 gems of various values. If any of the PCs reaches for a towel, a quasit immediately attacks; it assumes that the PC is trying to steal its treasure.

Area N: Vasilissa's Bedroom



Area N: Vasilissa's Bedroom

This area is illuminated by lanterns made of skulls whose eyes glow with *continual light* spells. Its furniture includes a bed, writing desk and stool, all painted white with pink trim. There is also a couch and a thick carpet. Against two of the diagonal walls are shelves that hold 16 plush stuffed animals—but not the usual teddy bears. Instead there are dragons, beholders, displacer beasts, mind flayers, harpies, hook horrors, scorpions, and gremlins, all done in bright, cheery colors. The central eyes of the two beholders are scrying relays.

This is the bedroom of Vasilissa, a young peasant girl (0-level human) who has been sold, by her evil stepmother, to Baba Yaga. She must serve Baba Yaga for two full years.

Vasilissa misses her home and her twin sister Marya, and is frightened that Baba Yaga will cook and eat her if she does not follow her every command. She spends much of her time (65%) in the adjoining work room (Area O), but can also be found here, covering under her bed (35%).

Vasilissa is terrified of the stuffed toys—and for good reason. Two of them (a six-inch-high scorpion and a one-foot-high gremlin) are doll golems. The other 14 (many of them larger; each of the dragons is four feet tall) are just stuffed toys, but are under the influence of a permanent *animate object* spell. At Baba Yaga's command they can fly, float, and scurry like their real-life counterparts, with a uniform movement rate of 12.

Should Baba Yaga choose to engage the PCs in combat here, the normal stuffed toys attack the characters with a THAC0 of 11. Hits do no damage, but should distract and impede the PCs, imposing a -2 penalty on attack rolls for one round. The stuffed toys are armor class 8 and have only two hit points each. They can easily be cut apart by edged weapons, but are not harmed by blunt weapons.

The doll golems attack at the same time, relying upon the confusion to do sneak attacks from below (scorpion) or above and behind (gremlin).

Golem, Doll (2): AC 4; MV 15; HD 10; hp 40 each; THAC0 11; #AT 1; Dmg 3d6; AL N; SA *Tasha's uncontrollable hideous laughter*; SD spell immunities; MR nil; ML fearless (20); XP 6,000 each.

The exits from this area include a set of spiral stairs leading up to a wooden trapdoor (leading to Area O) and a secret door, made of bronze that has turned green with verdigris, hidden behind one of the shelves that holds the stuffed animals. The secret door leads to Area M.

Vasilissa knows about the secret door and the knock that gives access to Areas M1-4; 2/1/5. She was taught it by a "funny little bearded man, no bigger than myself" (Questrix) who passed through the workroom nearly a month ago. She tried it once, but was terrified by what she saw behind the door. If pressed for details, she describes a hallucination from Area M2. But since the exact area the door leads to (with the knock) is determined randomly, the door may open onto another of the areas in quadrant M1-4.

Vasilissa is under strict orders not to wander through the hut. But she has, over her two months' servitude, been teleported by Baba Yaga into various areas to clean up. She can at least partially describe the general physical layout of the following: Room 1 and Room 2 of Area C (she does not know about the secret trap door, and has not opened the door to Room 3); Room 1 and Room 3 of Area D; Rooms 2-5 of Area E (she was sternly warned not to leave the bedroom she was cleaning, but to wait for Baba Yaga to teleport her to the next bedroom); Area F (she was warned not to go near any of the black flowers); and Area M (she cleans up the droppings here, and was warned not to touch the towels). Vasilissa has never been to any of the areas on Level 2.

If the PCs try to persuade Vasilissa to wander into areas of the hut where she is not permitted to venture (or even to leave the hut entirely) the serving girl will protest vehemently. "Baba Yaga will eat my whole family if I go with you!" she cries. "But if I serve her for two full years, my

family will get a reward."

The PCs' best option for "rescuing" Vasilissa is to buy out her term of service by offering Baba Yaga a suitable payment.

Area O: Work Rooms

Vasilissa has been given an impossible number of tasks. She must cook the meals, weave, do the laundry, clean the rooms, polish the silver, beat the carpets, scrub the floors—tasks that only an army of serving girls could accomplish. Baba Yaga has threatened to eat her, should she fail to complete these tasks. Fortunately, Vasilissa's kindnesses have resulted in her receiving help from a number of the normal animals who inhabit the hut. Should they be killed, she will have to do these chores on her own! Thus she is strongly motivated to protect them. If found in this area (65% chance) Vasilissa will be directing their actions.

1. A wooden door is set into each wall of this room. A trap door in the floor leads to a flight of spiral stairs (leading to Area N). A glass knob, used to open the trap door, is a scrying relay.
2. This room contains two looms and a spinning wheel. Bags of uncarded wool are stacked in one corner.

One of the looms is being operated by a dozen gray mice who run with brightly colored threads in their mouths, weaving them in and out. These are normal mice with limited intelligence, but have been treated with a permanent speak with animals spell so that they can talk. They are doing the weaving for Vasilissa because she feeds them bread and jam. "Our mistress only feeds us stale crusts," they say.

The cloth on the loom radiates a faint magic; when completed it will be a robe of scintillating colors. It takes the mice 2d4 days to weave a robe; this one will be finished in two days.

The Deadly Dance

3. This room contains baskets of grain, sunflower seeds, and berries. Tiny sparrows are swooping from one basket to the next, picking pebbles out of the grain, shells out of the seeds, and twigs out of the berries.

Normally, sorting through these foodstuffs would be Vasilissa's job. The sparrows (who can also talk) are doing the chore for her because she gives them soft wool for their nests. "Our mistress only gives us thorny branches," they say.

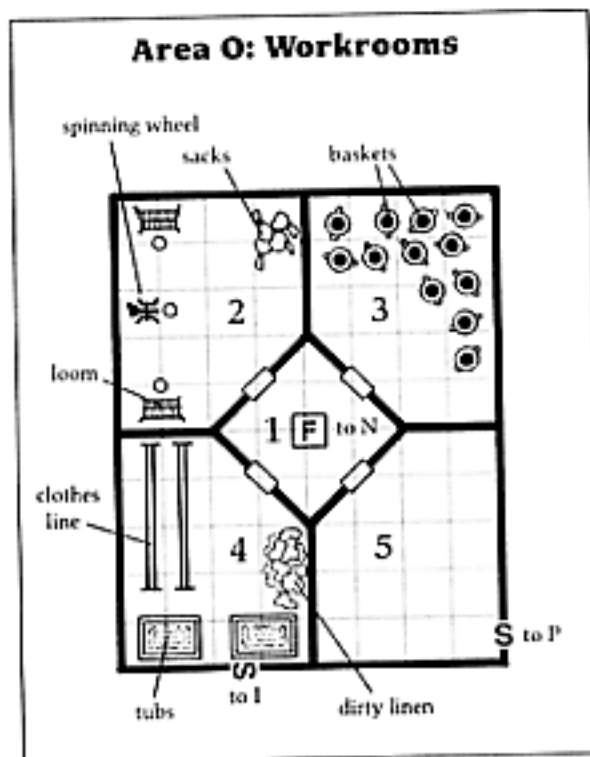
One of the smaller baskets radiates a faint magic; it contains 2d4 berries that have been treated with a goodberry spell. Finding them involves sorting through the entire basket.

4. This room contains two large copper tubs of water, lines for hanging laundry, and a pile of dirty linen. The water in one of the tubs is steaming hot and soapy; the other is cool. Both tubs radiate magic; water placed in the first one heats up, becomes soapy, and automatically cleans any item immersed in it. Water placed in the second tub becomes cool. The water rinses away soap and loose dirt, and it casts a *mending* spell upon any item immersed in it.

A dog stands on its hind legs in this room. It is washing linen in the tubs. Doing the laundry would normally be Vasilissa's job, but the dog has agreed to help her because she gives it stew meat. Like the other animals, the dog can talk. "My mistress only gives me old bones," she says.

A secret door behind one of the tubs leads to Area I.

5. This room contains a variety of cleaning aids—brooms, mops, buckets, scrub brushes, rags, powdered soaps, and jars of polish. Among them is a jar containing *oil of preservation* and a *mop of animated attack* (similar to a *broom of animated attack*, except that it does not



fly, and that it causes blindness for 1d6 rounds by swabbing soap in the victim's eyes).

A secret door in one corner of this room leads to Area P. It has been treated with an *avoidance* spell.

Area P: Prison Cells

This area is entered through a secret door leading from Area O. Any PCs captured elsewhere in the hut by Baba Yaga or her henchmen will be deposited in one of these cells after first being stripped of all equipment, magical items, holy symbols, and spell components. These will be stored in the treasure vaults—Area H2.

1. The hallway in front of each cell (the area shaded on the map) is guarded with an *alarm* spell that triggers a loud clangor, which summons the guard in Room 8.

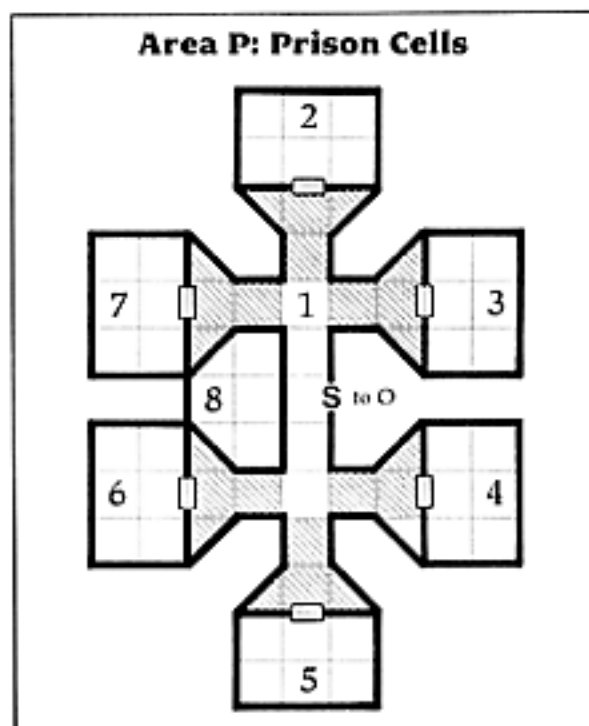
2-7. Each cell is fronted by a six-inch-thick glass door that blocks all sound; communication with any prisoner inside must be by gestures. Inside each cell is a plain wooden bed with straw ticking, a font of tepid water (a scrying relay), and a metal slop bucket for waste. Bland but sustaining food appears magically in the cell on a regular basis, materializing on a dented metal plate that hangs in the air for three rounds before crashing to the floor. The walls, floor and ceiling in each cell project a light that is painful to look at.

Prisoners inside the cells are subjected to magical effects that duplicate the spells *ray of enfeeblement* and *feeblemind*. Their Strength scores drop to 5 and their Intelligence scores drop to 3. Spellcasters can attempt to use any spells they have memorized, but there is a 95% chance of failure. Miscast spells have a 50% chance of harming the caster in some way; the DM should be creative with the results.

It is possible to enter a cell by using some sort of teleportation spell, since the cells and hallway are within one area. But those entering a cell suffer the same effects described above.

The glass doors of the cells have no handles, and form perfect seals with the adjoining walls, floor and ceiling. If touched (from either side) by an object they emit a sheet of flame that inflicts 1d3+20 points of damage. If touched by a living creature, they emit a jolt of electricity that inflicts the same damage.

The glass doors are an integral part of the hut, and share its magical immunities. They can not be broken—even with magical weapons—but they can be defeated by means of a *shatter* or *shout* spell. The drawback is that any character passing through the shattered portal must save vs. spells with a -6 penalty or suffer the effects of a *mindshatter* spell. Victims suffer dementia praecox, and will be totally uninterested in doing anything 90% of the time. Additionally, an alarm starts to ring.



8. A green abishai has been assigned to guard the prisoners held in the cells. It slumbers in this flame-filled room, hanging from metal bars by its tail.

PCs walking down the hallway may notice that the wall adjacent to this room is slightly warm to the touch; this also shows up via infravision. There is no door to this room; it can only be entered by such magical means as teleportation. Anyone entering has a 20% chance of waking the abishai.

As soon as the alarm sounds, the abishai teleports out to investigate. It is unable to fly in the cramped hallway and cannot use its gate ability inside the hut.

Baatezu, Green Abishai (2): AC 3; MV 9; HD 5+2; hp 34 each; THAC0 15; #AT 3; Dmg 1d4/1d4/1d4+1; AL LE; SA poison; SD regeneration, +1 or better magical weapons to hit; MR 30%; ML average (9); XP 8,000.

The Deadly Dance

The DM is free to fill the cells with humanoid prisoners from various worlds—or to leave them empty. One cell, however, is occupied. It holds Questrix, a 10th level gnome illusionist. (The PCs may be searching for Questrix, depending upon which of the “hooks” lured them into this adventure.)

Questrix entered Baba Yaga’s hut one month ago, in search of the fabled “black flowers of transformation” (which he found in Area F) and the “waters of life.” But before he could find these magical waters, Questrix was captured by Baba Yaga and imprisoned in Room 7. He now realizes how foolish he was to try to steal from such a powerful wizard.

Questrix lost everything to Baba Yaga—his spell books, his magical items, and any treasure he carried. Despite these losses, he now only wants to escape the hut with his life. He will only agree to go adventuring with the PCs if they seem strong and competent.

Questrix has explored all of Level 1, and if asked can lead the PCs on the most direct route out of the hut. He has also visited several of the rooms of Level 2 (Areas F1, F2, G1, G4, H3, M1, M4) and can give a general description—minus the tricks, traps and secret doors—of each of these areas. He knows the secret knocks required to access Areas F1-4 from Area B (3/5/4) and Area E (4/3/5); to access Levels G1-4 from Area F (4/6/2) and Area H (2/4/6); to access Areas H1-4 from Area D (7/2/3); and to access Areas M1-4 from Area L (1/5/2) and Area N (2/1/5).

Questrix: AC 7; MV; HD 10; hp 28; THAC0 17; #AT 1; Dmg by weapon; AL NG; SA spells; SD spells; Str 10, Dex 16, Con 15, Int 16, Wis 12, Cha 15; ML unsteady (7).

When found, Questrix has the following spells memorized: 1st Level: *change self*; *spook*; *ventriloquism* 2nd Level: *blur*; *deafness*; *mirror image* 3rd Level: *invisibility 10' radius*; *item*; *writhform* 4th Level: *rainbow pattern*; *vacancy* 5th Level: *advanced illusion*; *false vision*. He cannot re-memorize his spells without his spell book, which is in Room 2 of Area F1.

Tempo: Moderato

Level 2 is intended for characters of at least 13th level. No passwords or secret knocks are required to move from one area to another within the same quadrant (four areas with the same letter designation). A secret knock is required to pass from an area in one quadrant to an area in another (for example, from Area G4 to Area H4). A password is required to access areas on Level 3.

Unless stated otherwise, all walls are stone, all ceilings are 15 feet high, all doors are made of wood, and all rooms are lit by lanterns or candelabras that hang from the ceiling.

Doors leading to other quadrants on Level 2 can be identified as they were on the first level, by the type of metal used in their construction.

All maps are at the same scale: one square = 10 feet.

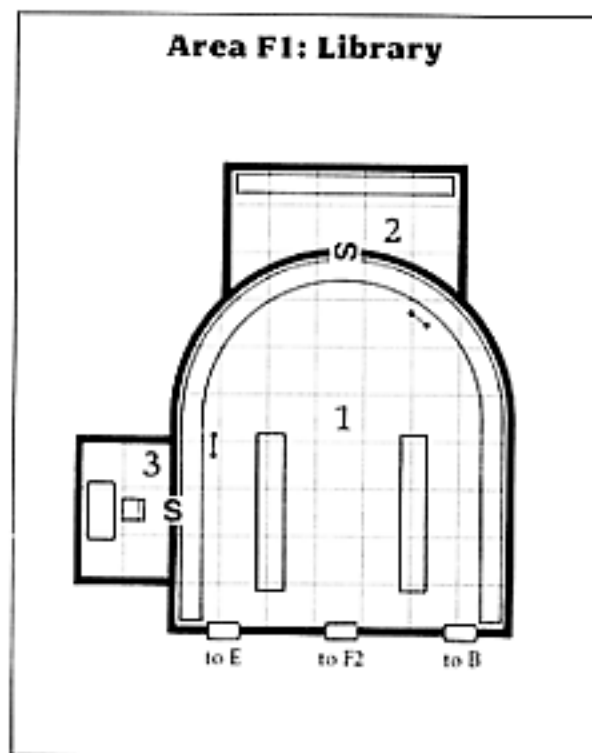
Area F1: Library

1. This room has floor-to-ceiling bookcases, accessed by two ladders that roll around the perimeter of the room on tracks set into the floor. Two large tables are covered with open books. Three plain wooden doors lead out of the room.

The room is illuminated by an immense chandelier. The round, cut-glass fob of the chandelier is a scrying relay.

There are thousands of books in this room, written in a multitude of languages. Many are from other worlds and cover subjects that are incomprehensible to the PCs (nuclear physics, cybernetics, ecology of alien creatures, etc.) The “books” take many forms: papyrus scrolls, cloth-bound books, clay tablets—even computer disks!

The vast majority of the books are non-magical, but to fool thieves Baba Yaga has cast *Nystul's magical aura* on several dozen tomes. (The DM should make up a list of enticing titles.) Also in the stacks are a



manual of bodily health and a cursed *manual of dogmatic methods*. Lying open on one of the tables is a book that gives background information on the four "forces of ultimate evil," four "forces of ultimate good" and the trilogy of forces known as Light, Darkness and Twilight. (The DM should summarize the information on page 3.) Inside a secret drawer in one of the tables are a pair of magical spectacles that work in the same manner as a *helm of comprehending languages and reading magic*—but without the ability to understand magical writings. There is also a *lens of speed reading*.

This room is protected by an aerial servant who has been ordered to attack anyone who damages a book or tries to carry a book from this area. Once it has recovered the book, the aerial servant ceases its attack to reshelve the book.

Aerial Servant: AC 3; MV Fl 24 (A); HD 16; hp 78; THAC0 5; #AT 1; Dmg 8d4; AL N; SA surprise, strangulation; SD invisibility; MR nil; ML elite (14); XP 9,000.

2. A secret door near the top of the shelves leads to this room, in which are shelved the magical tomes stolen by Baba Yaga from wizards on many different worlds. If any wizard PCs have been captured, this is where their spell books will be placed. Within this treasure trove can be found dozens of books containing spells of every description. One of these books is marked with the letter "Q" and belongs to the gnome illusionist Quetrix.

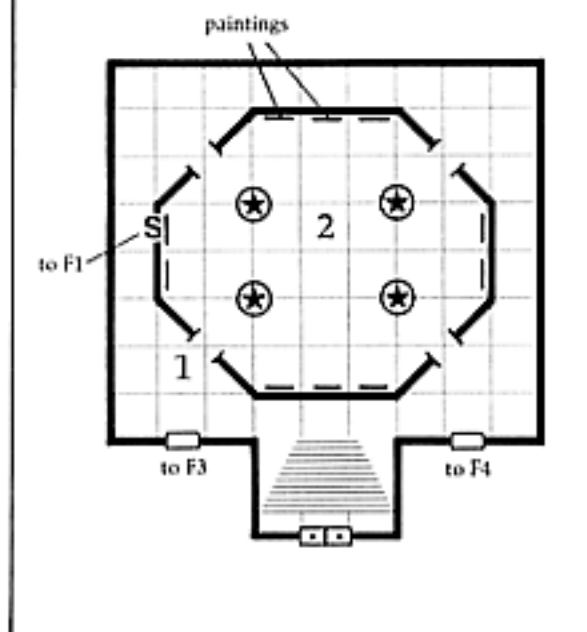
This room is protected by a *vacancy* spell that makes the shelves look empty. In addition, each of the books is protected by either a *fire trap* (1d4+25 points damage), a *glyph of warding* that causes blindness, or an *avoidance* spell. Each trap must be dispelled separately; anyone using a *dispel magic* spell on a book has a 50% chance of erasing the spells inside it.

3. The secret door to this room is at floor level, and is *wizard locked* and protected by a *symbol of insanity*. Inside is a table and chair. A map of Area G3a is spread out on the table, along with some books and papers. The map does not show the doors, and is labeled "Lower Section of Death Trap." Atop the map there are two pages torn from spellbooks, pages have the *ensnarement* and *gate* spells inscribed upon them.

Loose papers under the map contain notes on augmenting the priest spells *command* and *negative plane protection*, on the planar connections of a *mirror of mental process*, and on the possibilities of constructing either a *warp marble* of gigantic proportions or an "inverted" *well of many worlds* that is open to every plane simultaneously. These notes are incomplete; spells may not be cast from them.

The Deadly Dance

Area F2: Art Gallery



The table also holds a book entitled *The One Thousand Names of Death*. It contains a list of the 1,000 different names given to this force.

Area F2: Art Gallery

1. The outer wall of this corridor is painted with a wrap-around winter scene: people in fur hats, and heavy coats.

Two single wooden doors flank a short staircase. The door leading to Area F4 is wizard locked. The stairs leads up to a set of double doors that are sealed with ornate locks set with tiny mirrors. Unlocking the doors triggers a *glitterdust* spell that coats everyone on the stairs with a glittering gold dust that lasts for $1d4+25$ rounds (revealing invisible creatures) or until dispelled.

The double doors at the top of the stairs are dimensionally folded. A character look-

ing through them sees a mirror image of the art gallery. Any character passing through them must save vs. spells. A successful roll means the character merely steps back through a fold in space into the original art gallery. A failed roll traps the PC inside one of the paintings in Room 2 as though held in a *mirror of life trapping*. The victim is visible in the painting, and can be set free by carefully cutting him out of the canvas with a magical blade (any cuts into the person inflict full damage, as per the weapon used), or by casting a *dispel magic* spell on the painting.

2. The inner section of the art gallery contains four statues that look exactly like gargoyles. They have been treated with permanent *faerie fire* spells and glow with a light that shifts between blue and violet. Their eyes are scrying relays.

The statues are merely a distraction from the real danger: the magical paintings on the walls. Two of the paintings are landscapes (unless a PC has been trapped inside one by passing through the double doors in Room 1. The other eight paintings are portraits, each depicting a different humanoid: a bearish yugoloth; a green hag (Maroosia, described in Area E); a bearded gnome in a red felt cap (Questrix, described in Area P); a figure in an executioner's hood (a minor death); a young girl (Ilya, the servant who preceded Vasilissa); a drow elf; an ogre; and a kobold. Each painting is set in a solid silver frame worth 2,000 gp.

If anyone stands in front of a portrait to view it, the painting gradually changes over $1d4$ rounds so that the portrait looks more and more like the person observing it. This alteration is permanent until another person views the painting.

There is a 20% chance, per change (non-cumulative) that the painting produces a clone of the person viewing it. The clone

steps out of the painting, leaving it blank. It is an exact duplicate of the original, and carries the same weapons, armor, equipment, and magical items. The items disappear if the clone is killed.

There is a 90% chance that the clone will immediately try to destroy the original person. If there is no immediate attack, the clone should be handled like an NPC by the DM. This NPC will always be trying to convince the rest of the party that it is the "real" person, and may urge plots against the actual PC.

One of the paintings hides a secret door leading to Area F1.

Area F3: Alternate Reality Tokyo

This area takes the form of the modern Earth city of Tokyo, shrunk to a scale where a 30-story skyscraper is about five feet tall. Tiny homes and pagodas dot the landscape, and the average city inhabitant is just one inch high in comparison to the PCs. The scrying relay for this area is a rotating radar dish on top of one of the skyscrapers.

Three doors seem to hover in mid-air one foot above the ground. All three are made of wood but one (leading to Area G) has a handle made of gold. If the proper sequence of knocks is used (4/6/2) it gives access to Area G1.

A gray mist forms the "walls" and 30-foot-high "ceiling" of this area. This mist is the Ethereal Plane.

Rampaging through the city is a lizard like creature that is tearing great chunks out of the buildings. In relation to the PCs, it is about six feet tall. Tiny figures flee in terror from it, while fist-sized metallic "beetles" (tanks) shoot tiny projectiles that bounce off the lizard. To them, the monster is 430 feet tall.

If the PCs merely watch from a doorway, the lizard ignores them. Should they step down into the city, however, it immediately attacks this new threat. The PCs remain at their current size; to the



inhabitants of Tokyo, a six-foot-tall human PC is a 430-foot giant. Unless they are careful, the PCs will squash dozens of innocent civilians with each step.

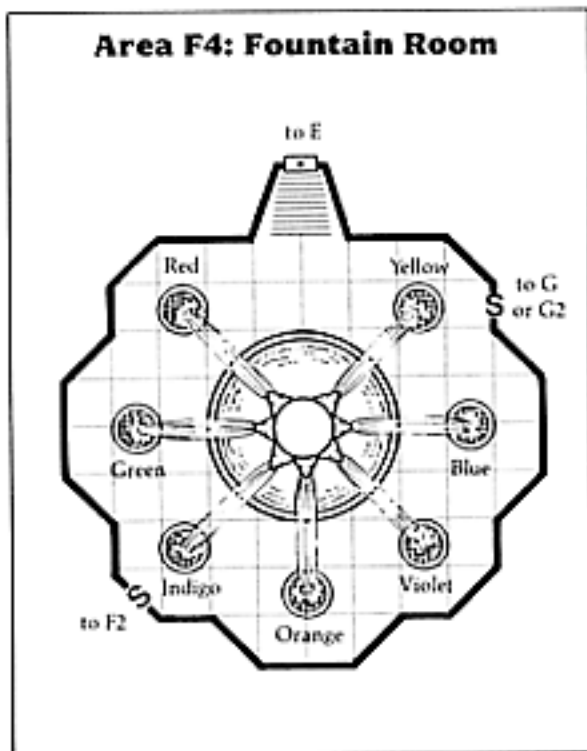
Besides its physical attacks, the lizard has a triple-tiered gaze weapon. On the first round it acts as a *ray of enfeeblement*. On the second round it acts as a *cone of cold*, inflicting 1d4+20 points of damage, and from then on fires *magic missiles* at a rate of two per round (one from each eye) that cause 3d4+3 damage each.

If the lizard is reduced to one-quarter hit points, it lumbers off into the mist. Without some magical means of entering the Ethereal Plane, the PCs will be unable to follow.

Giant Lizard: AC 5; MV 15; HD 12; hp 58; THAC0 9; #AT 3; Dmg 1d6/1d6/5d8; AL NE; SA gaze weapon; SD nil; MR 20%; ML steady (12); XP 4,000.

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Area F4: Fountain Room



Especially diabolical DMs might want to have Baba Yaga teleport the PCs here while they are still suffering the effects of being shrunk by the magical flowers in Area F. In this case, the lizard receives a +4 bonus to armor class and hit points, has triple hit points and attacks for triple damage; it has no gaze weapon, however.

Area F4: Fountain Room

This area is filled with the sound of splashing water; characters must shout to be heard. A fountain dominates the center of the room. A pool at the base of the fountain is filled with multi-colored water. Rising out of this pool is a stone pillar whose sides have been carved into seven monstrous heads. Out of the mouth of each head springs a stream of colored water of a different color: red, green, indigo, orange, violet, blue, and yellow. The streams are up into the air and splash

into metallic grates set into the floor, where the water drains away.

Each of these streams of water has a different magical property, effective when the recipient stands on the grate. The red spray restores 4d10 hit points. The green spray can neutralize poison. The indigo spray can cure insanity. The orange spray can regenerate missing limbs after 2d4 turns of immersion (or one round if the severed limb is touched to the body). The violet spray offers negative plane protection. The blue spray acts can restore to flesh a creature that has been turned to stone. The yellow spray cures disease, deafness, or blindness.

Anyone drinking or touching the multicolored water in the central pool must make up to seven saving throws (roll 1d8, treating a 8 as a 1); after determining how many saving throws are necessary, the DM should choose effects from the following list:

- Save vs. spells or suffer 4d10 points of damage.
- Save vs. poison or suffer the effects of Type N poison.
- Save vs. spells or become insane.
- Save vs. spells or lose the use of one limb which withers.
- Save vs. spells or lose one point of Strength.
- Save vs. petrification or be turned to stone.
- Save vs. spells or be struck by disease (01-33%), deafness (34-66%), or blindness (67-00%).

The waters gain their powers by cycling through the fountain; any water removed from the fountain immediately loses its magic.

The eyes of the monstrous faces on the pillar serve as scrying relays. Baba Yaga makes frequent use of this fountain (and partakes of its healing, if she is injured). She does not take kindly to strangers using it, and sends her pit fiend henchmen from Area G1 to deal with intruders.

A secret door behind the yellow ("gold")

stream leads to Area G. If the proper sequence of knocks is used (4/6/2) it gives access to Area G2. A second secret door, behind the indigo stream, leads to Area F2. This door is wizard locked.

Area G1: Pit Fiend Lair

This area is extremely hazardous for PCs to venture into, both because of its natural hazards (jets of searing-hot flame that erupt from pits in the floor) and because it is home to four pit fiends.

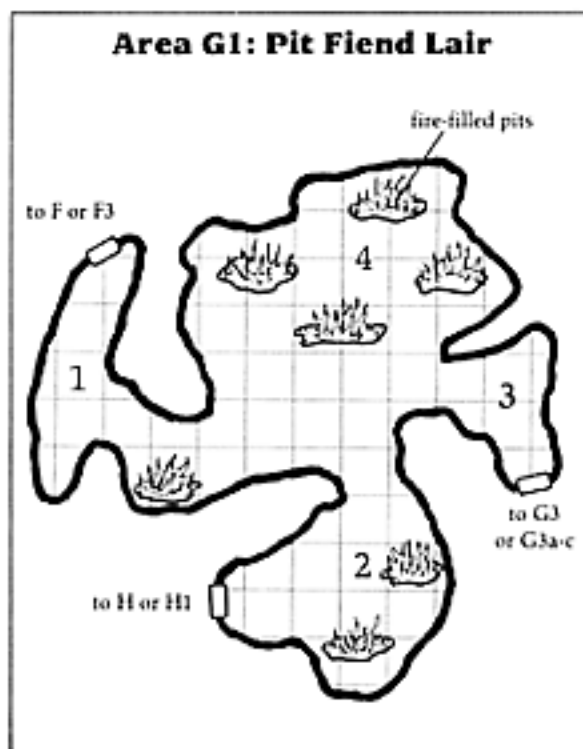
All "rooms" in this area take the form of rough-hewn stone caverns with 30-foot-high ceilings. The only illumination is from the jets of flame, which burn with a ghastly red light. Each inflicts 1d4 points of damage to those who pass within 20 feet and 2d4 points of damage to those who pass within 10 feet. Immersion in the flame causes 1d6+13 points of damage.

When not serving Baba Yaga elsewhere, the pit fiends while away the hours by playing a game of tag using *fireball* spells. From time to time, one or more occasionally vanish from sight, having used *improved invisibility* to sneak up on the others. When they get bored of this game, they use an *advanced illusion* spell to produce an image of mortals worshipping and waiting upon them. While playing, the pit fiends leave their clubs lying against the wall in Room 2.

One of the doors in this area is of rusty red iron, and leads to Area G3. On its handle, inscribed in tiny letters, is a verse, written in strange characters. (It will need to be translated.) This is a clue to the "password" that gives access to Areas G3a-c; for its translation and solution, see the inside cover.

Another door is silver, and leads to Area F—or to Area F3 if the proper sequence of knocks is used (5/4/3). The third door is of black iron and leads to Area H—or to Area H1 if the proper sequence of knocks is used (3/7/2). This door is also wizard locked.

Using this area to pass to another is highly dangerous, due to the pit fiend's ability to *detect*

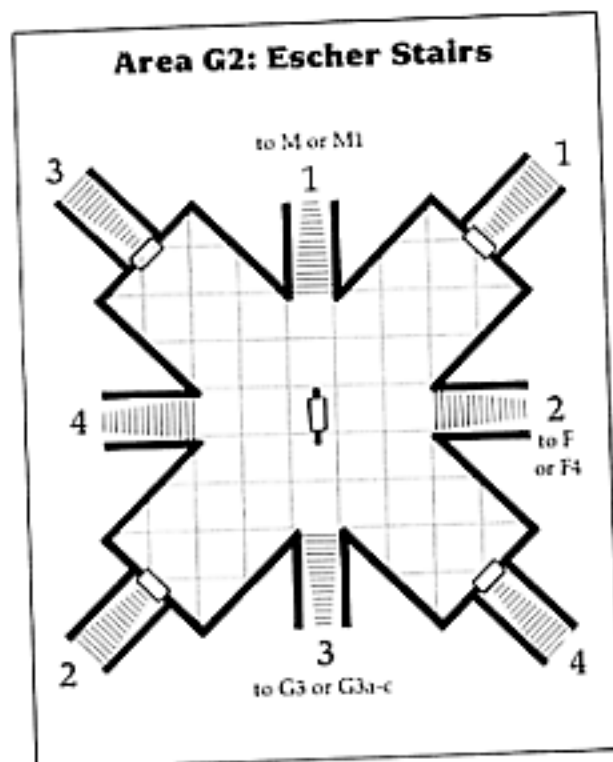


invisibility and *detect magic*. There is a 20% chance that one pit fiend will be whichever room the PCs enter (Room 1, 2, or 3). Fortunately, the noise of the pit fiends' tag game and the shadows cast by the flickering jets give a +15% bonus to any attempts to move silently or hide in shadows.

The pit fiends are Baba Yaga's henchmen and do her fighting for her. If Baba Yaga observes thieves or vandals elsewhere in the hut, she orders one of these pit fiends to teleport to that area and deal with the problem.

Each pit fiend carries a dimensional key (a bronzed chicken foot) that allows it to teleport between areas. Each also wears a collar around its neck made of magnetized stone. Should the pit fiend disobey or betray Baba Yaga this collar focuses an instantaneous *disintegrate* spell upon its wearer. The collar can be removed only with a *wish* spell, which turns it to dust. Should a pit fiend thus be freed of its servitude, it makes its

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way to Area E and exits to Baator.

There is no scrying relay in this area.

Note: The pit fiends are unable to use their *gate* ability inside the hut.

Baatezu, Pit Fiends (4): AC -5; MV 15 FI 24 (C); HD 13; hp 61,65,71,64; THAC0 7; #AT 6; Dmg 1d4/1d4/1d6/1d6/2d6/2d8; AL LE; SA spells, poison, constriction, fear aura; SD regeneration, half damage from silver weapons; MR 50%; ML fearless (20); XP 21,000 each.

Area G2: Escher Stairs

This area is designed to confound mapmakers. It consists of a cross-shaped room with a plain wooden doorway at the end of each arm of the cross. Between the arms, staircases lead down into darkness.

No matter how the PCs enter, they step into

the room through a plain wooden door that floats at the center of the room, one foot off the floor. This magical door cannot be used as an exit. A small, round glass window set into the door is a scrying relay.

Anyone opening one of the other four doors finds a staircase that leads up into darkness. If the staircase is followed, it leads to the original room after 200 feet. Conversely, anyone descending one of the staircases between the arms of the cross eventually arrives, after 200 feet, at a door that leads back into the original room. Staircases that correspond bear the same number.

The middle 100 feet of each stairway (50 feet in from either of its two entrances) is filled with a magical darkness. A *light* or *dispel magic* spell will clear 20 feet of this darkness away at a time—but the darkness returns after 2d4 rounds.

Only by clearing the darkness or searching by touch can the exits from this room be found. There is a silver door leading to Area F (or Area F4 with the proper sequence of knocks: 5/4/3) in staircase 2. A bronze door turned green with verdigris leads to Area M (or Area M1 with the proper sequence of knocks: 5/2/1) in staircase 1.

A plain wooden door in Staircase 3 leads to G3. Around its door frame is inscribed a verse, written in strange symbols. (It must be translated.) This is the clue to the "password" that gives access to Areas G3a-c; for its translation and solution, see the inside cover.

Area G3: Orchard

This area is an orchard with apple trees and a two-foot deep stream of cream. The first five feet of each bank of the stream is made of pudding; anyone stepping into it sinks to a depth of six inches before finding solid purchase. There are scattered bushes and rounded boulders.

The area is enclosed by a ring of hurricane-force winds that have three times the power of a gust of wind spell. (The air inside the orchard itself is still.) Anyone venturing into these winds



is hurled back 1d4x10 feet, and suffers appropriate falling damage. The winds also form a "ceiling" 30 feet above the orchard.

At three points in this swirling mass of wind, a distinct vortex can be seen. These are the portals to Areas G1, G2, and G4; they deposit anyone stepping into them into those areas. Each is protected by an *avoidance* spell, which must first be overcome before the portal can be used.

The cream stream and pudding banks are quite edible, although overly sweet. Five of the apple trees are normal, and bear either red, green, or golden fruit that is non-magical. An eye-shaped knothole in each tree serves as a scrying relay.

The sixth tree has a blue ribbon tied around one of its branches and bears magical apples of all three colors (1d4 of each color). The red apples on this tree act as *potions of vitality*, the green ones act as *potions of speed*, and the golden ones as *philters of love*. Eating an apple takes 1d4+4

rounds. Picked apples remain fresh (and magically viable) for 1d4 days.

This apple tree is actually a young treant. It reacts violently to evil creatures, and actively moves away from anyone trying to pick its fruit. It must be talked into giving its apples up (easy for a party that says they are enemies of Baba Yaga, whom the treant hates for imprisoning it here). The treant would love to escape the hut, and will cooperate in any attempt to free it.

Treant: AC 0; MV 12; HD 7; hp 36; THAC0 13; #AT 2; Dmg 2d8/2d8; AL CG; SA animate normal trees; SD never surprised; MR nil; ML champion (15); XP 2,000.

The other inhabitant of the garden is Ilya, the servant girl who preceded Vasilissa. Ilya disobeyed Baba Yaga, and sniffed one of the black flowers in area F. As a result, she was polymorphed into a talking hedgehog.

Baba Yaga couldn't bring herself to kill the girl for her disobedience, and instead found another use for her. She has imprisoned Ilya here in the orchard, and calls upon her from time to time to pick magical apples for her. (Ilya is the only one the treant will allow to pick the treant's apples; she befriended it by giving it her only possession—her blue satin hair ribbon.)

Ilya has existed on a diet of apples, pudding, and cream for the past year, and is very fat. When the PCs arrive in this area, she immediately hides in the nearest bush. She desperately wants to be turned back into a little girl again (0-level human), but is wary of strangers. She would also like to escape the hut, but is terrified that Baba Yaga will kill and eat her—especially after her remarks that Ilya has grown "fat and juicy."

If the PCs help her to escape the hut, it will turn out that Ilya is the daughter of a powerful ruler. She herself does not realize that she is a princess (she was swapped at birth for a servant child by a vindictive nurse) but her true parents have just learned this fact, and are

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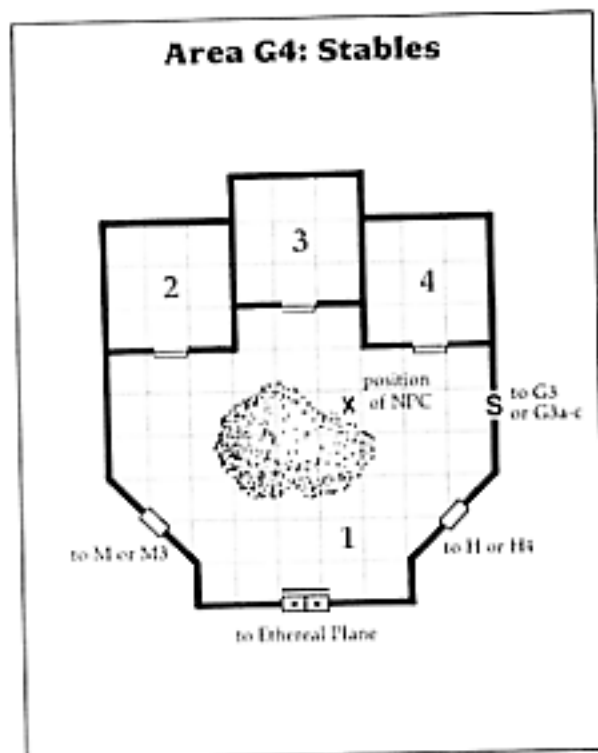
searching for her.

Ilya knows about the scrying relays in this area, and attempts to caution the PCs about them, should they start to speak of aiding her. She can describe the general appearance of most of the areas on Level 1—but not their secret or magical contents. She does not know any of the secret knocks.

Hedgehog (Ilya): AC 8; MV 4; HD 1/2; hp 2; THAC0 nil; #AT nil; Dmg nil; AL LN; SA nil; SD nil; MR nil; ML unsteady (6); XP nil.

Area G4: Stables

- At the center of this dimly lit room is a huge pile of silver shavings (total value about 50,000 gp). A horribly twisted figure with the face of a dwarf, tail of a rat, clawed hands of a bird, and grayish, snakelike skin is shoveling



this treasure in through the open door of one of the horse stalls at the rear of the room. The doors of the stalls on either side are securely shut; a bright light shines through cracks around the edges of the door on the left.

A set of double doors at the opposite end of the room features excellent locks (-20% penalty on open locks rolls) and are additionally barred and *wizard locked*. Behind them lies the Ethereal Plane.

A wooden door banded with strips of bronze that has turned green with verdigris leads to Area M (or to Area M3 if the proper sequence of knocks is used: 5/2/1). A wooden door banded with strips of black iron leads to Area H (or to Area H4 with the proper sequence of knocks: 3/7/2).

A secret door, hidden behind a dusty saddle cloth that hangs from a peg on the wall, leads to Area G3. A verse has been crudely carved into it in strange characters. (It must be translated.) This is a clue to the password that gives access to Areas G3a-c; for its translation and solution, see the inside cover.

A broken chunk of mirror, propped against the opposite wall, is a scrying relay.

The figure doing the shoveling is Jolnag, a broken one. He was once an evil duergar fighter who served Baba Yaga as a bodyguard when he was caught pocketing a portion of her wealth, Baba Yaga experimented upon him until he became a broken one. Now he has been assigned to tend the stables—a task he considers too lowly for a noble fighter.

Jolnag has retained his hit dice (he was 9th level) and THAC0, as well as his ability to cast *enlargement* or *invisibility* upon himself. He also retained the duergar sensitivity to sunlight. As a broken one, he regenerates one hit point per round.

If attacked, Jolnag flees into Room 3, and lets its occupant (a nightmare that he has befriended by feeding it extra silver chips) do the fighting.

Jolnag (Broken One): AC 3; MV 9; HD 9; hp 51; THAC0 12; #AT 1; Dmg 1d4/1d4 (claw/claw) or 2d4 (shovel); AL NE; SA nil; SD regeneration; MR nil; ML steady (11); XP 1,400.

Jolnag knows what the stalls contain (the nightmare mounts of the forces of Light and Darkness). If intimidated into talking, he can reveal that these forces have come to pay homage to Baba Yaga, who can summon them at will.

Jolnag also knows all the secret knocks required to access Level 2, but claims that he can't remember them and needs to be in front of a particular door so that he can count the number of scratches on its handle and thus know the secret knock. (A bald lie; there are scratches on some handles, but they are completely unrelated to the secret knocks.) Jolnag will do his best to escape from the PCs, perhaps running over to a scrying relay and shouting for help from Baba Yaga. If she's in a good mood she just might ask one of the pit fiends from Area F1 to teleport in to assist Jolnag.

Jolnag has never been to Level 3 and does not know its passwords—but he can speak and read Baba Yaga's native language.

- The door to this stall is securely shut. Inside is the mount of the force Light, a nightmare that glows a brilliant white like the sun. Its saddle and trappings are also white, and tiny white flames flicker from its nostrils. The flagstones of the floor are smoldering where its hooves have touched them. The nightmare has physical form now, but should Light mount it, the horse becomes as insubstantial as a ghost.
- The door to this stall is open. Inside is the mount of the force Darkness, a nightmare whose coat is an inky black that seems to absorb all light. Its saddle and trappings are also black, and tiny black flames flicker from its nostrils. The flagstones of the floor are smoldering where its hooves have touched

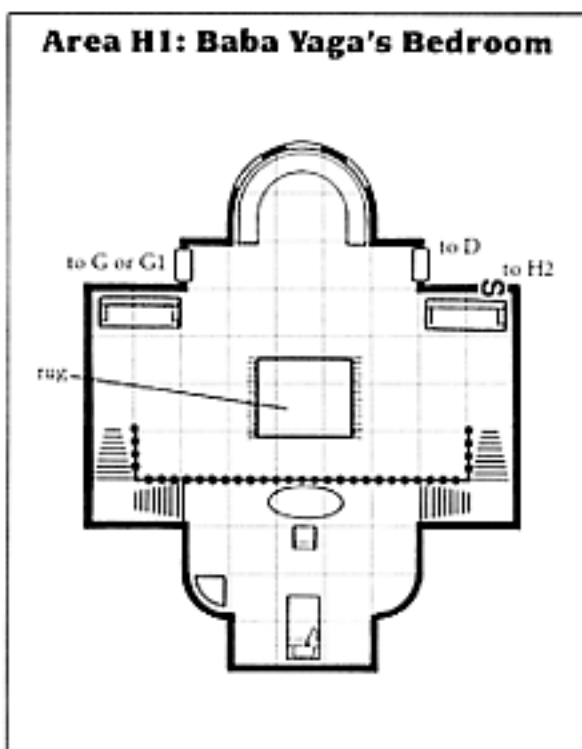
them. The nightmare has physical form now, but should Darkness mount it, the horse becomes as insubstantial as a ghost.

- This stall is empty. Those who look carefully at the flagstone floor can see that it has hoofprints burned into it. A single horseshoe that glows with a faint red light lies in one of the corners.

Nightmares (2): AC -1; MV 15, FI 36 (C); HD 6+6; hp 37 each; THAC0 17; #AT 3; Dmg 1d6+4/1d6+4/2d4; AL NE; SA burning hooves; SD paralyzing cloud; MR nil; ML elite (14); XP 2,000 each.

Area H1: Baba Yaga's Bedroom

This area has been built on two levels—a lower, sitting room, and an upper bedroom. Twin flights



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of stairs rise 15 feet to the bedroom. Ceiling height in the bedroom is 10 feet, and ceiling height over the sitting room is 25 feet.

1. The sitting room is illuminated by a large, rounded bay window that has a seat below it. The view (which gradually changes, as if an aircraft-mounted camera were panning a landscape far below) is of whatever world the hut is currently occupying.

To either side of the bay window are wooden doors. One, has a glass handle, and leads to Area D. The other, which has a handle of pure gold, leads either to Area G or (with the proper sequence of knocks: 2/4/6) to Area G1.

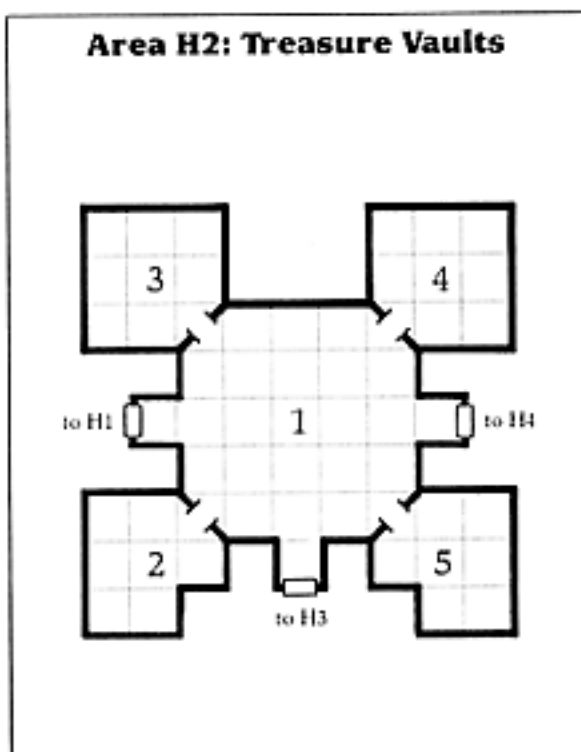
The sitting room is also furnished with two couches and a rug whose pattern forms a portrait of Baba Yaga's face. (The eyes are scrying relays.) Behind one of the couches is a secret door leading to Area H2. It is both *wizard locked* and marked with a *symbol of sleep*.

2. The upper area, or bedroom proper, has an ornate four-poster bed covered with a *fur of warmth*, an oval table, and a comfortable arm chair. The latter functions as a *rug of smothering*, its wing-shaped arms closing in upon anyone who sits in it (except Baba Yaga).

Nearby is a triangular vanity table with a mirror. On the vanity are 20 perfume bottles of various shapes and sizes. Most of these hold ordinary scent, but two hold magical perfumes—*aroma of dreams* and *curdled death*. Anyone opening one of these bottles must save vs. spells or suffer its magical effects. Also on the table is a bottle of clear liquid with an eyedropper lid. This is a *salve of far seeing* for the Negative Energy Plane.

A secret drawer in the oval table holds a map (of Area G3b—minus the doors) that is labeled "Middle Section of Death Trap." Also in the drawer are three pages torn out of spellbooks, each with a different wizard spell

Area H2: Treasure Vaults



written upon it: *imprisonment; temporal stasis; and time stop*.

There are also notes on how to amplify and extend the priest spells *reverse time; timelessness; and withdraw*. The notes are incomplete; spells cannot be cast from them.

There is a 10% chance that Baba Yaga will be in this area when the PCs enter it. Otherwise, she may be watching from her control room. She deals harshly with those who intrude into this private sanctum, teleporting to Area G1 and returning with the pit fiends to toss the intruders out.

Area H2: Treasure Vaults

In this well-guarded treasury, Baba Yaga stores the wealth that she has accumulated in her travels to hundreds of different worlds. Each room holds the equivalent of one million gp worth of treasure.

The vaults are guarded by a greater yugoloth that has a bear-like appearance and that is utterly loyal to Baba Yaga. It attacks intruders on sight.

In addition to its usual powers, this yugoloth can cast *mirror image* once a day, with the unique ability for the mirror images to move independently of the real yugoloth (for example, moving to block the entrances to the vaults while the real yugoloth fights). It also is immune to most mind-affecting attacks, as if it had a permanent *mind blank* spell cast upon it.

Yugoloth, Guardian, Greater: AC -1; MV 9 F 9 (D); HD 10; hp 58; THAC0 11; #AT 3; Dmg 1d10/1d10/1d12; AL NE; SA fire breath; SD immune to charm, fear, hold, polymorph, sleep spells, hit only by +2 or better magical weapon; MR 25%; ML fanatic (18); XP 11,000.

1. The yugoloth stands at the exact center of this room, where it can use its 30-foot-long cone of fire breath against thieves without fear of harming the valuables in the vaults. If forced to attack a character who has entered a vault, the yugoloth attempts to drag the PC back into this room, where the fight can continue without fear of breaking any valuables.

All three doors leading from this area are wizard locked. Additionally, the door leading to Area H1 is marked with a *symbol of sleep*.

2. This vault holds jumbled piles of money of every description. Spilling out of chests are thousands of gold, silver, platinum and electrum coins. Mixed in are paper dollars (unrecognizable as money to the PCs), shells that serve as coins, bars of precious metal, wooden tokens, quills filled with gold dust, and flat squares of a colorful, flexible material with a black stripe down one side (bank and credit cards). A coin with an eye embossed upon it has been set into one wall and serves as a scrying relay.

PCs entering this vault must save vs. spells with a -4 penalty or suffer the same effects as those produced by the spell *compulsive order* while in this room.

3. This vault holds a fortune in gems, ranging from huge uncut diamonds to tiny precious stones. All are stored in velvet-lined, flat cases or in pouches. There are also huge "thunder eggs"—rounded brown stones that have amethysts inside. Several more gems are set into the ceiling. One, a large ruby, is a scrying relay.

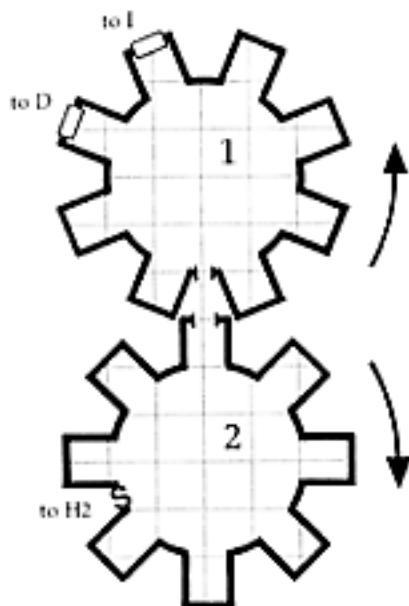
PCs entering this vault must save vs. spells with a -4 penalty or become gaseous while inside this room (even upon return visits).

4. This vault holds jewelry, stored in shelves or velvet-lined display cases. There are crowns, necklaces, rings, gilded belts, earrings, and medallions, all of them made of precious metals and encrusted with gems. There are also strange looking pieces made of dark, twisted metal, ornaments made of feathers or shells, necklaces strung with glass beads, and jewelry made of a strange substance (plastic) and set with flashing lights. A tiara, displayed in a case at the middle of the room, is set with a gem that serves as a scrying relay.



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Area H3: Clockworks



PCs entering this vault must save vs. spells with a -4 penalty or suffer effects similar to those produced by a *staff of withering*. No hit points are lost, but the PC ages 10 years per round spent in this room. This effect is permanent.

5. This vault holds antiques and rare household treasures. There are elaborate hand-blown glass goblets, silver tea sets and spoons, inlaid wooden end tables, plush wool rugs, tiny jade sculptures, delicately painted vases, tiny golden idols of deities, and gilt-framed portraits of saints. The eyes of one of these portraits are scrying relays.

PCs entering this vault must save vs. spells with a -4 penalty or suffer the same effects as those produced by a *robe of powerlessness* while in this room.

Area H3: Clockworks

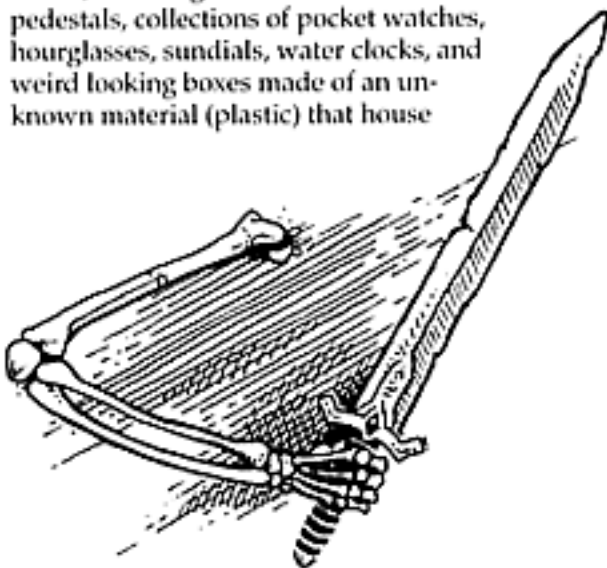
This area takes the form of two gear-shaped rooms that rotate against each other so that the niches in their outer walls mesh like teeth on a gear. One full rotation of either room takes 16 rounds; on each round, the "tooth" of one room matches up with the corresponding gap on the other room.

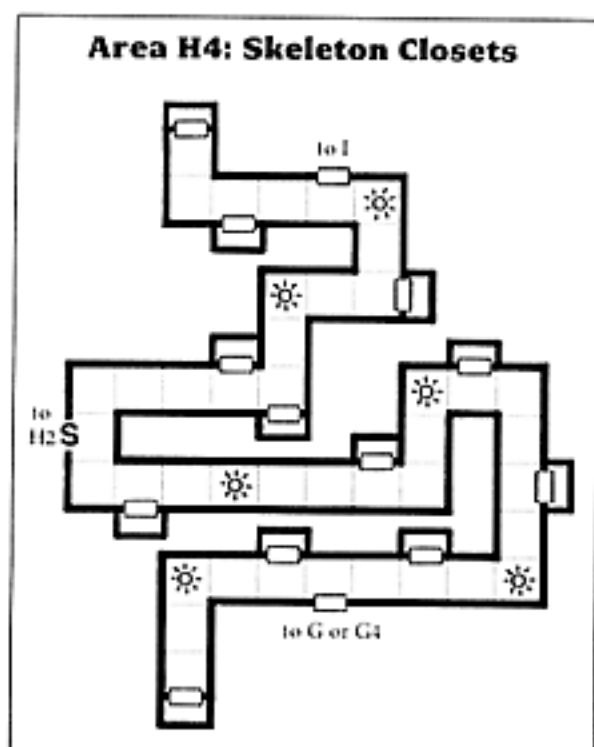
Once every 16 rounds, an archway opens up that allows access from Room 1 to Room 2. (The archway is shown open on the map.) PCs making this crossing must do so within one round or suffer 6d6 points of crushing damage.

The other doors leading from this room (to Area D and Area I) are permanently lined up with those areas, regardless of the rotation of Room 1. A secret door in Room 2 is likewise always lined up with Area H2, regardless of the rotation of Room 2. This door is wizard locked.

PCs entering this area must save vs. paralysis or suffer a -2 penalty to attack rolls due to dizziness from the rotation.

Each of the niches in this area that does not contain a door is filled with a different type of clock. There are tall, ornately carved grandfather clocks, smaller glass-domed clocks on pedestals, collections of pocket watches, hourglasses, sundials, water clocks, and weird looking boxes made of an unknown material (plastic) that house





glowing numbers (digital clocks).

Each clock is set to a different time. This area is filled with loud ticking, and every few rounds at least one of the clocks will either strike the hour or ring an alarm bell.

Three of the clocks (one in Room 1 and two in Room 2) are magical and produce a spell effect each time they strike a particular hour. While the PCs are in this area, there is a 75% chance that one of these three clocks will go off. Any characters in the room must save vs. spells with a -2 penalty or suffer ill effects.

Each of the magical clocks has a different effect: a grandfather clock's bong produces the same effects as a *chime of hunger*; a small wind-up clock's loud alarm bell produces the same effect as *drums of deafening*; and a tabletop steam-powered clock's shrill whistle duplicates the effects of *pipes of pain*. Each of these clocks may be reset for the effect to go off at a particular hour. (The DM may

choose which one goes off while the PCs are in the room; the next two clocks go off 65 minutes later and three hours later, respectively.)

The scrying relays in this area are a mirror set into the door of a grandfather clock in Room 1 and the glass dome of a tabletop clock in Room 2.

Area H4: Skeleton Closets

This long, twisting corridor is only dimly lit by lanterns whose fuel is nearly depleted. It has 14 different doors, all of them wooden with plain brass handles—except for one door with a gold handle; this door leads to Area G (or to Area G4, if the correct sequence of knocks is used: 2/4/6). A secret door leading to Area H2 is *wizard locked*.

All the other doors open onto closets. Inside each closet is a skeleton dressed in rotting leather armor or corroded plate mail. If a closet door is opened, the skeleton inside immediately springs out to attack, punching twice each round.

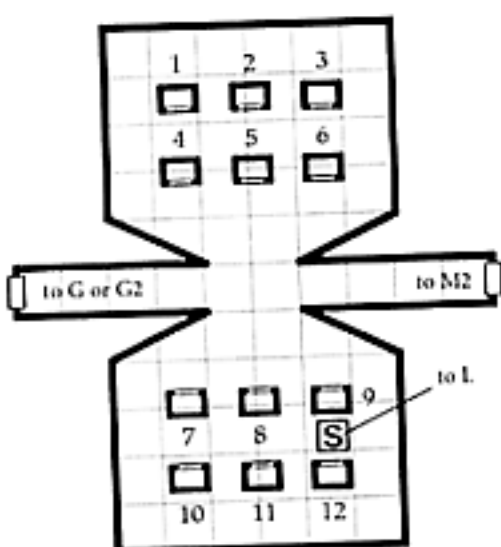
The skeletons have been fossilized and have bones as hard as stone. They have higher than normal hit dice (and are turned as 10 Hit Dice monsters), THAC0, and hit points, and a lower armor class. Holy water inflicts only half damage (1d4 points of damage) per vial, but due to their fossilized state these skeletons are vulnerable to *transmute rock to mud* and *stone to flesh* spells. Either of these spells turn them into formless blobs, destroying them.

Skeletons (12): AC 5; MV 12; HD 10; hp 51 each; THAC0 11; #AT 2; Dmg 2d8/2d8; AL N; SA ; SD immune to charm, fear, hold, and sleep, and cold- or fire-based attacks, take half damage from edged or piercing weapons; MR nil; ML special; XP 2,000 each.

The first two times the PCs open a closet door, they confront only one skeleton. The third time a closet door is opened, however, all the closet doors fly open and all the skeletons leap out to attack. At the same time, the corridor is plunged

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Area M1: Creature Cabinets



into inky blackness. Both normal and magical sources of illumination are extinguished.

On the next round, the lanterns begin to emit rays that they cause any metal or bone to glow in the same manner that it does on an X-ray photograph. In this light, the attacking skeletons can be seen as dim, white forms. The PCs bones and armor also glow; in the confusion, the PCs may be attacked by their own companions.

Any PC who declares that she is trying to determine whether the skeletal figure facing her is friend or foe automatically loses initiative on that round.

There is no scrying relay in this area.

Area M1: Creature Cabinets

This room is filled with a dozen glass-fronted display cases of varying sizes. Each holds a motionless (apparently stuffed) animal in a diorama of its natural setting. A hallway bisects the room; a

gold door on one end leads to Area G (or to Area G2 if the proper sequence of knocks is used: 6/2/4). The door at the opposite end of the hallway is made of frosted glass.

A secret trap door in the floor between two of the cabinets leads to Area L; gravity reverses itself part way through so that the PCs wind up climbing into Area L. The door to this display case is loose; there is a 50% chance that, once the secret door has been opened, vibrations from the piston in Area L will jar the front of the Display Case 9, causing it to swing open.

Cabinet 5 is empty; its glass sides serve as scrying relays. The other glass display cases contain small mammals—a beaver, chipmunk, ferret, fox, gopher, mink, monkey, opossum, rabbit, raccoon, and flying squirrel. Each is very much alive; the cabinets function as *jars of preservation*, keeping the creature in suspended animation. Opening the glass front of any display case breaks this enchantment, freeing the creature within.

While these might appear to be harmless mammals, they are in fact animals that Baba Yaga has magically infected with vampirism.

If a PC looks closely at an animal, the can tell that there is something peculiar about the animal's mouth. But close observation is dangerous; any PC who looks carefully at an animal meets its gaze. Unless the PC saves vs. spells with a -2 penalty, the character is charmed and feels compelled to open the display case and stroke the animal inside.

Each vampire animal has a higher than usual intelligence (5) and pretends to befriend the PC who opened its display case. It plays the part of devoted pet until there is an opportunity to feed surreptitiously upon this host (perhaps while the PC is sleeping).

Vampire Animal: Int avg (8); AC 1; MV 4-18, as mammal, small; HD 8+3; hp 39 each; THAC0 13; #AT 1; Dmg 1d4 AL NE; SA gaze; SD +1 or better magical weapon to hit, regeneration, immunities; MR nil; ML avg (12); XP 3,000 each.

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The vampire animals regenerate three hit point per round. Upon reaching zero hit points, they assume gaseous form and must flee back to their "coffins"—any of the display cases that is both intact and empty—within 12 turns.

Like true vampires, these animals are immune to poison, paralysis, and charm, hold, and sleep spells, and suffer only half damage from cold or electricity. They can assume gaseous form at will and can spider climb, but cannot shape change.

The vampire animals have all the same vulnerabilities that vampires do. They can only drain life energy levels outside the hut or in areas of the hut that give access to the Negative Energy Plane, but cannot turn any but another animal victim into a vampire by doing this. They can only summon "lesser creatures" (fleas) when outside the hut.

Due to their lesser intelligence, any attempt by a vampire animal to charm a character only results in that character feeling kindly toward the animal and wanting to pet it.

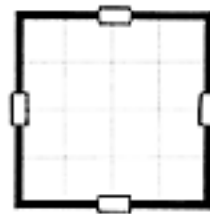
Area M2: Chamber of Hallucinations

This area does not contain a scrying relay.

When the PCs first open any door leading to this area, they see an empty 50x50-foot room with stone walls and floor and a door in the center of each wall.



Area M2: Chamber of Hallucinations



Doorways lead to:
M1, M3, and M4

The empty room is, in fact, *void*. Any characters who successfully disbelieve it or who use a *true seeing* spell or gem of seeing briefly sees one of the hallucinations described below.

As soon as a character steps into this area the door behind him vanishes and he enters a strange dimension in which only hallucinations and lucid dreams exist. Each character entering the room sees a different landscape—the DM can choose from the following suggestions or make up others:

An endless plain of bubbling mud pits and scalding geysers under a sky filled with ominous red clouds.

A snowy plain ravaged by howling winds that stir up clouds of snow. The clouds take on monstrous, ghostly shapes.

The bottom of a rat-filled pit whose walls are smeared with slippery green algae.

A menacing, shadowy forest with dozens of pairs of glowing red eyes peering out from the

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underbrush.

A jumbled landscape of razor-sharp volcanic obsidian, across which acrid yellow smoke blows.

A battlefield upon which rotting corpses lay layers deep, picked at by vultures.

The PC can interact with the hallucination, manipulating objects and moving across the landscape. While the DM might care to assign damage (for example, if the character falls into a mud pit or is cut by obsidian), no actual damage occurs. Any items the PC picks up vanish as soon as the PC leaves this area.

The hallucinations in this area cannot be dispelled, disbelieved, or seen through by means of spells or magical items. They are not a magical effect, but a result of the character physically entering the dimension of dreams.

As the PCs enter this area, the DM should separate the players and describe to each one the type of terrain that his or her character sees. The secret to leaving this area lies in consensus; the PCs must all agree on what an exit looks like before it will materialize. Any exit thus created leads to a random location; roll 1d3 (1=Area M1; 2=Area M3; 3= Area M4). If the characters have seen one of these areas, they can go there without a random if they all agree that this exit leads to it.

The DM should switch back and forth from one player to another, asking what each character is doing. As each player declares that his or her character is looking for a way out of this area, the DM should ask, "What do you think this exit would look like?"

As soon as another player describes an exit that is similar, his or her character appears in the hallucinatory landscape of the first. The DM should then leave these two players alone to discuss what has happened, and continue asking the other players what their characters are doing.

Eventually, the players should realize what is happening. Characters may try to contact one another through such spells as *ESP*, *group mind*,

rapport, *telepathy*, *thought broadcast*, and *thought-weave*, or through psionic powers such as *contact*, *ESP*, *mindlink*, *psychic messenger*, *send thoughts* or *sightlink*. Once contact is made, they can teleport to one another's hallucination, since they now know what the other character thinks the terrain should look like. Alternatively, a PC may use *locate creature*, or *locate object* to find the others. A *find the path* spell reveals the secret for leaving the room, but the spell ends when the PCs make their exit.

Area M3: Testing Labs

Baba Yaga uses this area as for testing new spells she has learned and for testing new magical items she has created. The scrying relays in this area are three glass eyes. They are invisible and they levitate. Currently, they hover in Rooms 1, 2 and 3, turning to observe the PCs.

1. This room has three doors. One is a French door with panels of blown glass that offer a distorted view of Area M2. One of is wood, but has been decorated with an image of a horse and a tree, done in gilt paint. It leads to Area G (or to Area G4, if the proper sequence of knocks is used: 6/2/4). A third door is also wood; it has an excellent lock (-20% to open locks attempts) and is also *wizard locked*.

There are two ornately carved cabinets in this room. Both are locked. Inside one are a number of tray-like drawers, divided into cubbyholes that hold various alchemical substances: powdered minerals, ground gemstones, samples of dried dirt and clay, salts, and chemical powders. Inside the other cabinet are a number of raw materials for making magical items: wand-shaped pieces of wood, metal and crystal; plain bands of metal that can be made into rings; blank pieces of vellum and parchment for scrolls; and inks in every color of the rainbow, made from various alchemical solutions.

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2. This room contains two tables, each with a stool sitting in front. A variety of the components from the cabinets in Room 1 are spread out across the top of one of the tables. An elaborate iron staff that radiates magic rests amid all the materials.

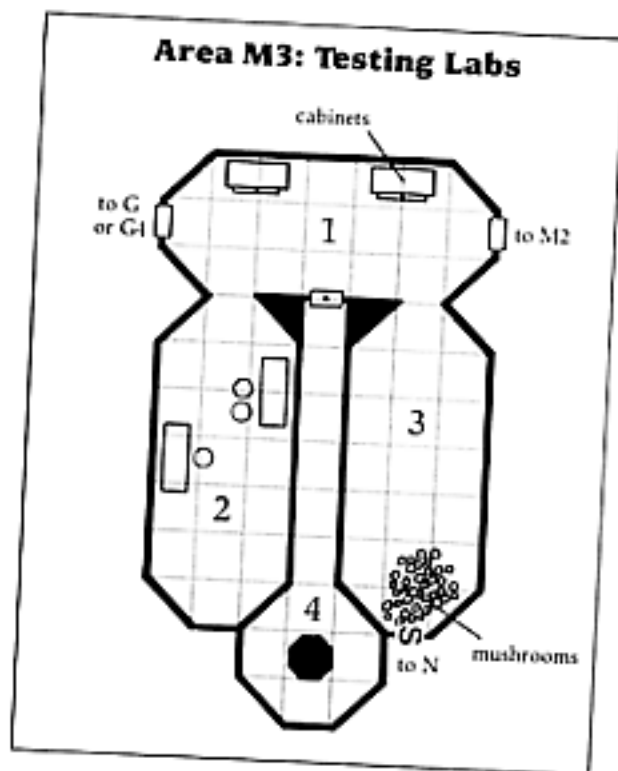
This is a damaged *staff of power* that Baba Yaga is trying to repair. Most of its magical properties function normally, but it has some serious glitches. If the staff's *lightning bolt* power is used, the wielder, not the target, suffers electrical damage. The *ray of enfeeblement* and *paralyzation* powers work, but the aim is off; there is a 50% chance that the ray produced misses the target and strikes a random creature within range (but not the wielder). The *cone of cold* and *fireball* functions work, but their commands are reversed; trying to cast one produces the other. The *globe of invulnerability* power works, but any spells cast within it go off inside the globe.

The other table appears to be bare, but is in fact covered with papers that have been sprinkled with *dust of disappearance*. If this dust is blown off, a map is revealed. The map shows Area G3c (minus the doors) and is labeled "Death Trap, Upper Section." There are also two pages torn from a spell book. One sheet contains the *binding spell*, with comments on the possibility of combining the effects of *hedged prison*, *reversed metamorphosis*, and *minimum containment*. The other sheet contains the *forceage* spell.

Another paper contains notes on how a wizard might cast a spell that duplicates the priest spell *abjure*. A final piece of paper contains lab notes on experiments in augmenting the powers of a *mirror of life trapping*. Unfortunately, these notes are incomplete; spells may not be cast from these latter two papers.

3. The walls, floor, and ceiling of this room bear the marks of the experimental spells cast within it. All radiate a strong aura of magic.

Area M3: Testing Labs



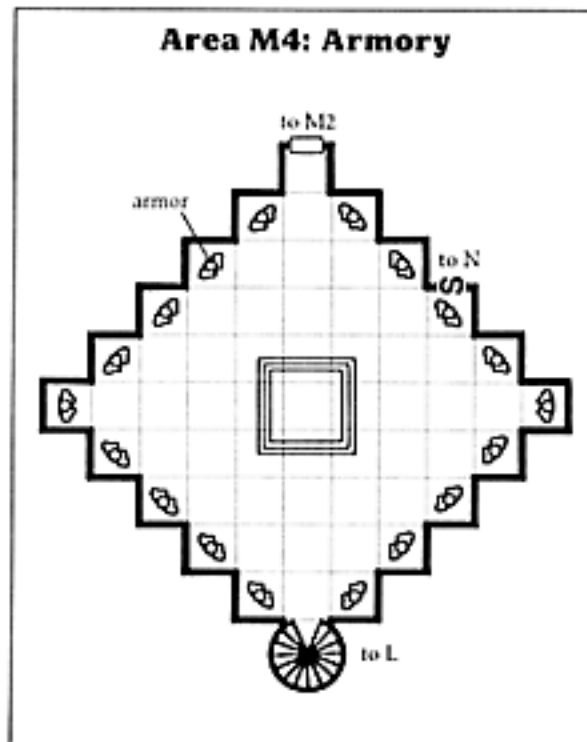
Some surfaces are blackened, and others are pitted with acid or stained with streaks of oil. Tarry black gunk drips from the ceiling (the remains of an exploded black pudding). There is a 20% chance (rolled separately for each character) that it will drip on anyone passing through this room, causing 1d6 points of damage.

Multicolored mushrooms grow in a clump in one corner; any character eating one turns the same color as the mushroom eaten for one hour. If picked, the mushrooms remain fresh for 1d4 days. A secret door behind the mushroom patch leads to Area N.

4. Behind a locked door is a hallway leading to an octagonal room with a pit at the center. The pit's walls are made of magnetized metal. Loose metal objects fly toward them. Any character in metal armor who advances

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Area M4: Armory



to within five feet of the pit must make a Strength check; if the check fails the character is drawn into the pit and slowly sucked into its depths. It takes four rounds for a victim to completely disappear into the pit. A victim can check each round, but there is a cumulative penalty of -3 for each failed check.

Anyone trying to pull a victim free must succeed with a Strength check, or face the choice of either letting go or also being drawn in. The number of checks that may be made is equal to the number of rounds remaining before the victim is pulled into the pit; each attempt after the first is subject to a cumulative -3 penalty.

The pit is filled with swirling dust and appears to be 10 feet deep. It contains a permanent *disintegrate* spell that destroys anything that enters it. Baba Yaga uses it as a disposal unit for failed or dangerous magical items and other trash.

Area M4: Armory

This area contains examples of armor from several of the worlds Baba Yaga has visited. There are 18 suits of armor in all, each displayed on a mummified humanoid corpse (preserved with *oil of preservation*) that serves as a mannequin. The armor includes armor made from bamboo slats, elven chain mail, a futuristic looking clear plastic riot shield and helmet, padded cloth, a World War I German infantry uniform, armor made from glittering dragon scales, an elaborately embroidered (and very heavy) robe that has a hidden chain mail lining, and eleven suits of normal plate mail. The eye slits on two of the latter serve as scrying relays.

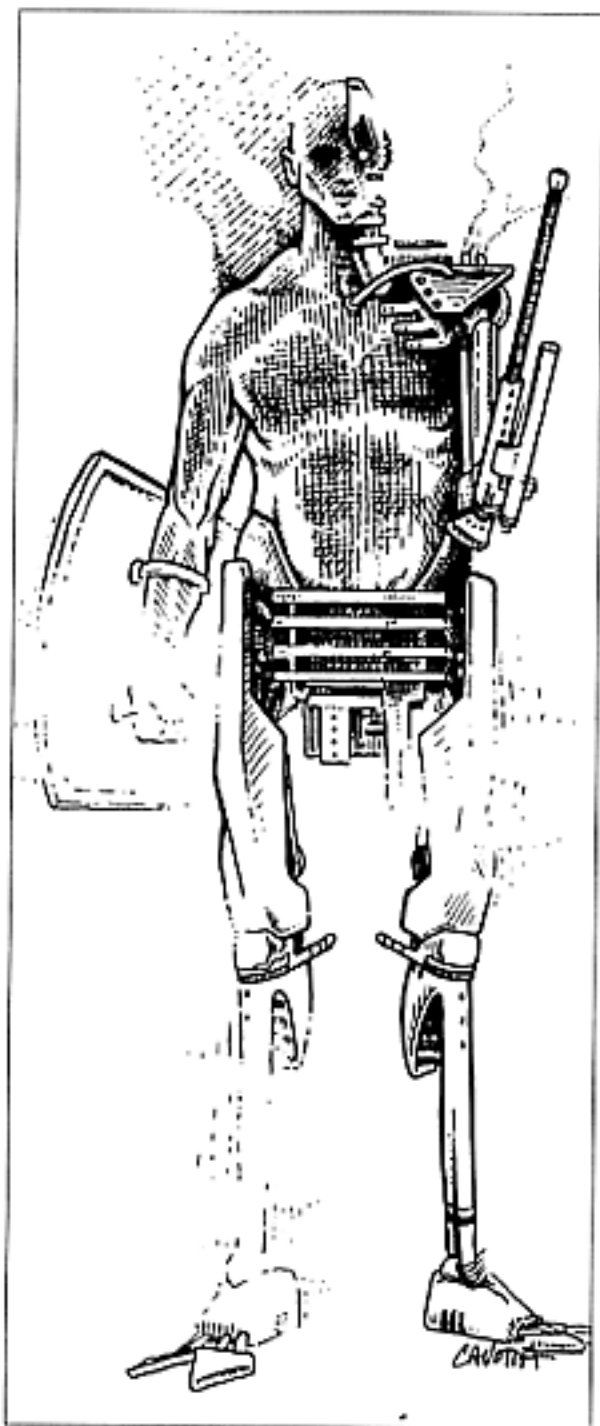
Each of the mannequins holds a weapon appropriate to its armor; included in the collection are a *shield of fear* whose emblem is a Medusa head (it functions as *plate mail of fear*), a *net of snaring*, and a *scimitar of speed*. There is also a World War I vintage hand grenade, which the DM should describe as a mace. Any character using this "mace" has a 25% chance (per battle) of causing it to explode, inflicting 6d6 points damage in a 20-foot radius.

A plain wooden door in one wall leads to Area M2. A spiral staircase in the opposite wall winds its way up 100 feet to a trap door that gives access to Area L. Gravity is reversed on the other side of the trap door. The other exit in this room is a secret door, behind one of the suits of armor, leading to Area N.

A dais in the center of this room holds a stone block into which a gleaming silver sword with a skull-headed hilt has been thrust. Engraved on the block are the words: "The warrior who draws me shall command the dead."

This intelligent weapon is chaotic evil, but its alignment has been concealed by an undetectable alignment spell. The sword is a +4 weapon and has an intelligence of 14, an ego of 16, and the ability to detect good in a 60-foot radius. Its special purpose is to kill lawful good creatures;

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when in pursuit of this goal it can cast *animate dead* (as a 20th level wizard) once per day on all corpses within 100 feet of its wielder. The dead become zombies who fight along with the owner of the sword.

Drawing the sword from the stone requires a bend bars/lift gates roll. Anyone succeeding must save vs. spells or be cursed with an alignment change to chaotic evil. The character cannot throw the sword away until a *remove curse* spell is cast. The character fights anyone who tries to take the weapon before then. But once the remove curse is cast, the character's alignment reverts to normal.

This room is protected by the ghost of a fallen warrior from a highly mechanized world. The ghost appears to be human, but has machinery implanted in its body. One eye has been replaced with a glowing light, while one of its arms and both legs have been replaced by machinery. It is wearing a black jumpsuit covered in military logos and insignia.

Instead of striking with its hands, the ghost shoots a laser built into one of its mechanical arms twice a round; a hit causes the aging effect. THAC0 is normal and range is 60 feet.

The ghost materializes when a PC touches any of the armor in this room. It is utterly loyal to Baba Yaga (whom it refers to as "the commander"). The ghost cannot leave this area.

Ghost: AC 0 or 8; MV 9; HD 10; hp 57; THAC0 11; #AT 2; Dmg 10d4 years; AL LE; SA viewing causes aging, panic, magic jar; SD hit only by silver or magical weapons; MR nil; ML; XP 7,000.

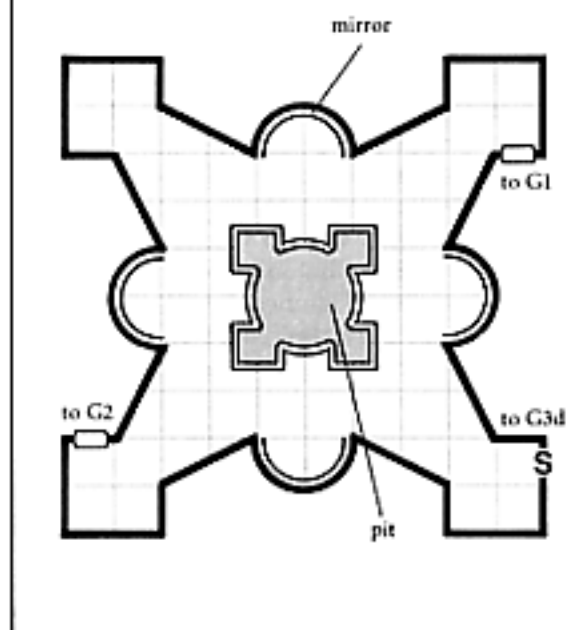
Tempo: Allegro

Level 3 of the hut is intended for characters of 18th level and up. No passwords or secret knocks are required to move between areas G3a, G3b and G3c; these three areas are all part of the death trap and are connected to one another.

Accessing the control room (Area G3d) at the center of this level, however, should prove

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Area G3a: Lower Level of Death Trap



extremely difficult. Each of the secret doors leading to it has been carefully concealed, is *wizard locked* and is protected by a *symbol of death*. In addition, anyone touching one of these doors must save vs. spells with a -4 penalty or suffer a *forget* spell that causes them to forget all about the secret door.

The control room itself is protected by a *forbiddance* spell. The password (which must be spoken in Baba Yaga's native language) is "Open your doors to me, heart of my hut." To learn it, the PCs probably will have to overhear Baba Yaga using it; none of her minions has been entrusted with it. Baba Yaga herself is unlikely to use it; she normally teleports from one area to the next within her hut, rather than using the doors.

Baba Yaga has also cast *Von Gasik's refusal* upon the control room.

The mirrors in areas G1a, G1b, and G1c are scrying relays. They cannot be broken by physical means (even by magical weapons) and save

vs. magical attacks as 25th level wizards.

All maps are at the same scale: one square = 10 feet.

Area G3a: Death Trap, Lower Section

Baba Yaga has already tested this trap on the forces of Light, Darkness, and Twilight, and she plans to use it in the near future on Death. She has thus aligned it to the Negative Energy Plane, the plane on which Death is most prevalent.

The ceiling of this area is 20 feet high; a hole at the center leads to Area G3b. Four concave mirrors made of highly reflective glass face an oddly shaped pit in the floor. The pit emits a rapidly flashing light. Brief bursts of constantly changing sounds accompany the flashes. A low wall, one foot high surrounds the pit. The wall is covered with gold and inlaid with hundreds of priceless gems.

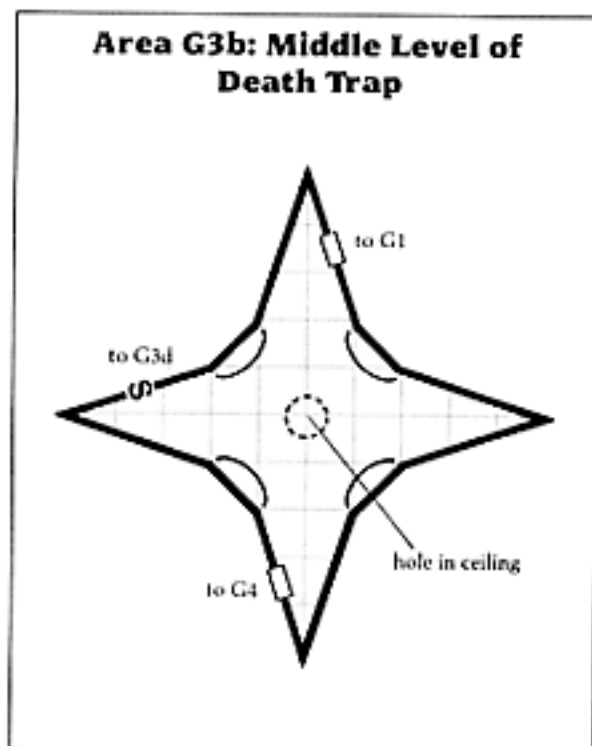
The pit leads primarily to the Negative Energy Plane, but also cycles through a programmed sequence that connects it, for a fraction of a second at a time, to each of the other planes, cycling through the inner, outer, prime, astral, and ethereal planes in turn. Through it, Baba Yaga hopes to lure and trap Death.

Anyone touching the ledge surrounding the pit opens a gateway into the Negative Material Plane and releases 10 shadows. Due to the gate's proximity, the shadows have higher than normal hit dice and hit points (and correspondingly lower THAC0) and are turned as special undead. They immediately attack any living creatures, and flow back into the pit after reducing every living creature in the area to a shadow.

Shadows (10): AC 7; MV 12; HD 6+6; hp 42 each; THAC0 15; #AT 1; Dmg 1d4+1; AL; SA drain 1 point Strength per touch; SD immune to charm, hold, sleep; MR nil; ML special; XP 1,400 each.

The mirrors on the wall are part of a gigantic *unwarp marble*, designed to contain the force Death at the center of the room. They are, as yet, incomplete—but

Area G3b: Middle Level of Death Trap



are still dangerous. Any character passing in front of a mirror must make a saving throw vs. spells with a -2 penalty; failure means that the victim's body is dimensionally twisted as though subjected to a *duo dimension* spell. The effect is permanent until dispelled, at which time the victim must make a system shock roll or suffer 6d8 points of damage.

When Baba Yaga enters this area, she protects herself with a *negative plane protection* spell.

Area G3b: Death Trap, Middle Section

This part of the trap is already functioning. Any character passing between the four large mirrors set into the walls (including those entering the room via the 10-foot-wide holes in its floor and ceiling) sets it off. When that happens, this area immediately begins to spin like a giant pinwheel. Characters in any of the four "wings" of the room (those who are not between the mirrors) are flung

back into the narrow corners, suffering 6d6 points of damage. They must save vs. paralysis or suffer a -4 penalty on all attack rolls due to nausea. They cannot escape until the area stops spinning—unless they can make bend bars/lift gates rolls. Any character making a successful roll can claw his way toward a door.

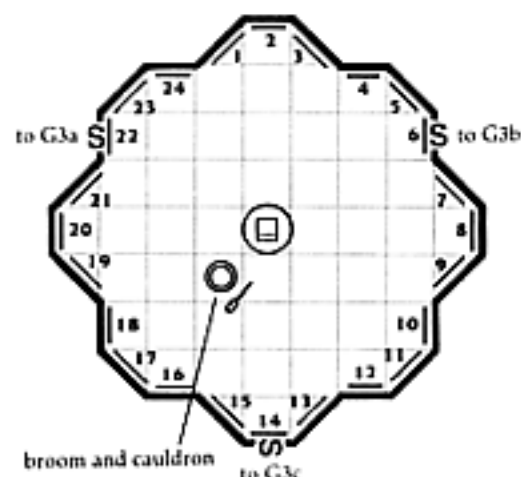
Those at the center of the room (anywhere between the four mirrors) are thrown inward to a central point, and hang suspended midway between floor and ceiling. On the first round that the trap goes off, they must save vs. spells with a -6 penalty or fall victim to a *timelessness* spell that lasts until the room stops spinning. The room stops spinning only if Baba Yaga resets it—which can only be done from the control room—or if a *wish* spell is used. They can be also freed from this effect if a reversed *temporal stasis* spell is cast upon them before they are imprisoned (see below).

On the 10th round, anyone at the center of the room must save vs. spells a second time with a -4 penalty or be *imprisoned* as the 9th level wizard spell. Instead of being trapped beneath the earth, however, they are trapped inside the mirrors; ghostly images of the victims can be seen on each of the four mirrors. If the mirrors are broken, the victims are forever lost. Otherwise, they can be freed using a *reversed imprisonment* spell. The DM is free to decide what other creatures are freed from the mirrors—Baba Yaga has tested her



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Area G3c: Upper Level of Death Trap



trap on all manner of beings.

While those trapped at the center of the room will probably be unable to free themselves, there are ways that those who are merely trapped in the wings of this area can temporarily escape the clutches of this trap. Anyone trapped in one of the wings can use a *time stop* spell to move freely (despite the spinning) for 1d3 rounds. A *reverse time* spell might also be used to escape—possibly even to free those at the center of the trap.

The mirrors on the walls reach from floor to ceiling, and are slightly convex. The ceiling in this area is 20 feet high. A dome of glowing bars blocks the hole in the ceiling (see Area G3c).

Area G3c: Death Trap, Upper Section

A 10-foot-wide hole in the floor of this room leads to Area G3b. A dome of glowing bars forms a circle around this opening, effectively blocking off the center of the room from its wings—and also

blocks the opening itself. This *forceage* cannot be dispelled. Anyone passing between its bars (including those entering this area through the hole in the floor) must save vs. spells with a -6 penalty or become the victims of a *binding* spell. Incorporeal creatures that fail their saves are not only bound, but changed into corporeal forms that can be held within the bars.

Each of the wings of this cross-shaped area ends in a point whose walls are covered with flat mirrors. Each of these mirrors bears a mouth (similar to a *magic mouth* spell). The mouths create the *binding* effect by chanting continuously. If all eight be silenced, anyone inside the *forceage* is no longer bound.

Area G3d: Control Room

The control room is dominated by a large, high-backed chair carved from a single piece of ivory. The chair is inscribed with runes of inlaid silver and gold. A red velvet cushion pads the seat. The back contains a series of shelves; Baba Yaga's spell books are kept here. The DM is free to fill these with various high-level and unique spells.

Baba Yaga's magical cauldron and broom rest on the floor nearby.

The mirrors that line this room serve as viewing screens for the scrying relays found throughout the hut. Some are permanently locked onto a particular area. Others can be used to view a variety of areas. Any of the mirrors, once locked onto a room, can be set to act in a manner similar to a mirror of retention, playing back events observed by a particular scrying relay during the last 24 hours.

Mirrors 1-3 are always set on Areas G1a, G1b, and G1c.

Mirrors 4-13 can provide views of the areas covered by scrying relays on Level 1: Area A (rats' eyes); Area B (mirror in ceiling); Area C (eyes in stove); Area D (golems' eyes); Area E (hell hound statue eyes); Area F (sunflowers); Area G (door-knobs); Area H (illuminated balls); Area J (mir-

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rors); Area K (gem in samovar); Area M (quasits' eyes); Area N (beholders' eyes); Area O (knob in trap door); and Area P (water fountains). At any given time, four of these areas are not covered.

Mirror 14 is always set to the exterior of the hut.

Mirrors 15-24 can provide views of the areas covered on Level 2: Area F1 (crystal in chandelier); Area F2 (statue eyes); Area F3 (radar dish); Area F4 (eyes on pillars); Area G2 (window); Area G3 (knotholes in trees); Area G4 (broken mirror); Area H1 (eyes in rug); Area H2 (coin, gem, tiara, portrait); Area H3 (mirror, dome); Area M1 (cabinet); Area M3 (invisible glass eyes); and Area M4 (armor visors). At any given time, three of these areas are not covered.

When not busy elsewhere in the hut, Baba Yaga sits in the chair, watching the mirrors. Unless the PCs have provided a diversion of such magnitude that it warrants Baba Yaga's personal attention elsewhere, she is seated here when they enter.

While in the chair, Baba Yaga need not eat, sleep, or drink. A *Mordenkainen's faithful hound* alerts her to the presence of strangers in the control room and she immediately turns to face the intruders.

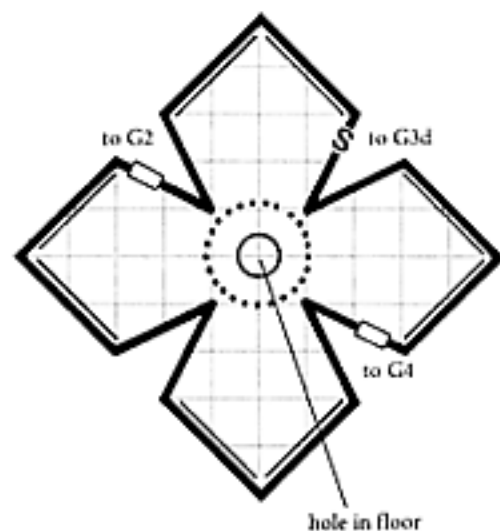
Baba Yaga tries to drive the PCs out of the control room. If seriously outmatched she temporarily teleports away to summon her minions (pit fiends in Area G1, clay golems in Area D, or a quasits in Area M).

From the chair, the actions of the hut can be controlled. Its legs can be directed to walk, run, or fold up beneath it, or can be made to dance, causing the hut to *plane shift* to another world. The teleport ability of the hut can also be controlled from here. The chair rotates—slowly or quickly—at the will of the person sitting in it, thus repositioning to face any of the mirrors. By merely thinking a command, any of the mirrors—except the four that are already permanently set—can be locked onto a particular location.

Additionally, a person sitting in the chair can control the clay golems in Area D, the stuffed toys in Area N, or the spin of Area G1b.

Unfortunately for any PCs who make it this

Area G3d: Control Room



far, the hut recognizes only one mistress or master at a time. As long as Baba Yaga is still alive, it refuses all commands from anyone else who sits in the chair—unless that person can dominate the hut in the same way that an intelligent weapon must be dominated (see *DUNGEON MASTER* Guide, Appendix 3). The PC must compare her personality score (Intelligence + Charisma + Experience Level, reduced by lost hit points) against that of the hut (50). If successful, the PC can temporarily control the hut's actions—until she is ousted from the chair by Baba Yaga.

Should Baba Yaga be killed the hut acknowledges as its new mistress or master the first person who can dominate it. As soon as domination has been achieved once, it need not be tested again.

Failed attempts at dominating the hut result in a magical backlash. The PC sitting in the chair must save vs. spells with a -4 penalty three times or suffer the effects of three spells: *blindness*; *deafness*; and *power word, stun*.

Concluding the Adventure

Concluding the Adventure

The PCs' adventures inside the hut can end whenever they have accomplished the tasks that were set for them.

When the PCs leave, the DM might deem that Baba Yaga decides to *plane shift* the hut to another world where there are fewer troublesome meddlers to distract her. As long as Baba Yaga was not killed and her hut not taken over by one of the PCs (something that should prove extremely difficult), the hut can always return later to plague adventurers another day. Alternatively, the DM might like to have the dancing hut linger in the campaign world.

In either case, the DM should consider whether Baba Yaga succeeds in her plan to capture Death and force him to promise never to claim her. Success would make Baba Yaga immortal and would also have some interesting temporary effects on the campaign world.

For the brief period of Death's incarceration, no creature could die—anywhere—on any of the planes of existence. Characters and monsters alike might be slashed to pieces, incapacitated by horrible diseases, or reach the end of their natural lifespans—only to find that they are unable to die. Their spirits would not travel to any of the Outer Planes to greet their gods or to be reborn, but would instead cling to their mangled, disease-wracked or withered bodies, animating these to whatever degree they are able. Plants, too, would not die, but would continue to grow when cut (and would still be alive when eaten, possibly making them indigestible). Famine might result in a sea of plenty. Even a mosquito, when swatted, would not die.

This weirdness would continue only briefly—perhaps just long enough for the PCs to be forced to seek out Baba Yaga's hut a second time. In any case, soon as Baba Yaga releases Death, all the effects stop and every creature and plant that would otherwise have died previously is immediately claimed by Death.



CLIMATE/TERRAIN: Any
FREQUENCY: Unique
ORGANIZATION: Solitary
ACTIVITY CYCLE: Any
DIET: Carnivore
INTELLIGENCE: Godlike (25)
ALIGNMENT: NE
ARMOR CLASS: -4 (includes dexterity bonus)
MOVEMENT: 12
hp: 150
THAC0: 3 (includes strength bonus)
NO. OF ATTACKS: 3
DAMAGE/ATTACK: 4d4+9 (claw)/ 4d4+9
(claw)/ 2d10+9 (bite)
SPECIAL ATTACKS: fear aura; poison; aging;
spells.
SPECIAL DEFENSES: +1 or better weapons to
hit; non-metal weapon to hit when inside hut;
regeneration; immunities to poison, fire, and
cold; spells.
MAGIC RESISTANCE: 75%
SIZE: M (5' tall)
MORALE: Fearless (20)
XP VALUE: 30,000

Str 21, Dex 18 (+2 reaction, +2 to missile attack),
Con 22, Int 25, Wis 23, Cha 5.

Baba Yaga looks like an old woman with a wrinkled face, white, tangled hair, and bony limbs. Her face is hideous to behold, with a long, warty nose, eyes that gleam with evil intelligence, and false teeth forged from iron.

Baba Yaga dresses in shapeless black garments and wears shoes that often squeak, announcing her arrival. Although she pretends to hobble around, walking with the aid of a stick, she is amazingly quick, strong, and agile.

Baba Yaga is evil, but her outlook tends to be neutral. While she has her own best interests at heart, she tends to attack only those who pose a threat to herself, to her hut, or to its contents. Thieves are especially unwelcome.

Beings who are polite to Baba Yaga (she prefers

to be called "Grandmother") and who respect the contents of her home find her willing to converse with them. She is difficult to deal with, being ill-tempered, impatient, and rude. However, she is a font of knowledge of all things magical, and is bound to know a number of spells that are unknown on any particular world, and she is willing to exchange her knowledge for wealth or services. She also owns a vast quantity of magical items, some of which she may be willing to trade.

PCs seeking knowledge should tread warily, however. Each question asked of Baba Yaga (if answered) ages the questioner by 1d10 years. The character might not realize that she is aging until her companions remark upon her changed appearance, or until the aging causes a change in ability scores. The "lost" years are permanently transferred to Baba Yaga—who uses them to extend her already unnaturally long life span. If questioned about the aging, Baba Yaga replies: "People who know too much grow old before their time."

Although she is evil, Baba Yaga has a soft spot for the young girls who are sometimes sent by their families to live in her hut as servants. Baba Yaga usually does not harm the girls, even if their alignments are good. She always makes them work hard and is often short-tempered with them. Only if they vex her severely will she punish them. Punishments commonly take the form of sending them home without the magical item she usually gives to those who have acted as her servants for two full years. She was especially harsh with Ilya, the serving girl who disobeyed a direct order. Even then, Baba Yaga did not kill the girl, but merely turned her into a hedgehog.

It is rumored that Baba Yaga acts this way because she remembers her own servitude—centuries ago—to the powerful female wizard who taught Baba Yaga her first magical spells.

Nevertheless, Baba Yaga is no fool. She is highly suspicious and trusts no one—even her most favored henchmen. She is especially cautious with the creatures she summons from the outer, elemental, and negative energy planes to

Baba Yaga

do her fighting for her. She keeps these servants bound with magical spells and always keeps a wary eye on them with her scrying devices.

Special Abilities

Baba Yaga has a number of special abilities that are independent of her spell-casting abilities.

Due to her great powers and evil nature, Baba Yaga emits an aura of fear that affects all creatures who approach 30 feet of her and fail to save vs. spells at a -3 penalty. It is similar to 4th level wizard spell *fear*, except that it does not cause its victims to flee in panic (although there is a chance they will drop what they are holding, see the spell description in the PHB for details).

Instead of fleeing, the victims cower at Baba Yaga's feet, begging for mercy. Should Baba Yaga choose to grant it, she casts a *gers* on the victim and assigns some arduous task of the DM's choosing. There is -6 penalty to the saving throw against the *gers* due to fear. Deviation from the task causes the victim to temporarily lose 1d6 points of intelligence, due to extreme fear, until the task is resumed. Failure to complete the task within the allotted time causes the victim to become insane.

Baba Yaga prefers to let her minions (creatures drawn from other planes) do her fighting, while she stands back and casts spells. If forced into melee, however, she can attack with her iron teeth or with her fingernails, which are as strong and sharp as claws. The filth that has collected under her nails makes them deadly; anyone hit by one of Baba Yaga's claw attacks must save vs. Type F poison.

If wounded, Baba Yaga regenerates three hit points each round, regardless of what caused the wound; she can regenerate damage from weapons, fire, acid, or disease. If her head or one of her limbs is severed, the severed member floats nearby and continues to fight or cast spells, until it gets an opportunity to rejoin the body. The time needed for a head or limb to reattach itself is

determined by the hit points dealt by the severing blow. For example, if Baba Yaga's head were severed by a blow that inflicted 12 points of damage, the head could be reattached in four rounds.

Although she is untrained in psionics, Baba Yaga has one very powerful psionic wild talent. She is protected at all times (even when sleeping) by the mind blank devotion with a power score of 16.

Baba Yaga has both normal vision and infravision.

Baba Yaga has a magically enhanced sense of smell. By merely sniffing a character or monster, she has an 80% chance of detecting alignment. She also has a 90% chance of detecting place of origin (home world), and a 75% chance of detecting invisible or hidden creatures by their odor. All these powers have a range of 30 yards. Baba Yaga has complete control over the duration of daylight and darkness on any of the Prime Material Planes she visits, and can cause the sun to rise and set at will.

Baba Yaga's has the power to feed upon the spirits of those who die in her presence. To do this, she must touch the corpse within 10 rounds after death occurs. The victim must save vs. death magic at a penalty of -6 or his spirit is utterly destroyed. If the spirit is destroyed, the victim cannot be raised from the dead, resurrected or reincarnated. Eating a spirit takes one round and restores Baba Yaga to full hit points.

Immunities

Baba Yaga can be hit only by magical weapons. While inside her hut, she cannot be harmed by weapons metal weapons. All metal weapons (magical and normal) pass harmlessly through her. When she ventures outside her hut, she loses this immunity.

Due to her high Wisdom score, Baba Yaga gains a +4 bonus to saving throws vs. spells that attack the mind. Her Wisdom also gives her complete immunity to the following spells: *chaos*, *charm monster*, *charm person*, *command*, *confusion*, *emotion*,

fear, feeblemind, forget, friends, fumble, hold monster, hold person, hypnotism, magic jar, quest, ray of enfeeblement, scare, suggestion.

Due to her high Intelligence score, she is immune to illusion spells of 7th level or less.

Due to her fantastically high Constitution score, Baba Yaga cannot be killed by poison. Should she fail a saving throw vs. poison, suffers only an extra 2d6 points of damage rather than being killed.

Her high Constitution also gives her a +2 to all saving throws vs. spells that cause damage to the body through wounds, disease or instant death (for example, *breath of death, contagion, cause disease, cause light/serious/critical wounds, death spell, destruction, disintegrate, energy drain, finger of death, power word, kill, vampiric touch*). Because her normal saving throw vs. spells is 4, she can only be harmed by these spells if she rolls a 1 on her saving throw.

Even though Baba Yaga is from another plane and is evil, she cannot be banished by means of a *dispel evil* spell. Nor is her hut affected by this spell.

Finally, Baba Yaga resists fire as if she were wearing a *ring of fire resistance*, and resists cold as if she had used a *scroll of protection from cold* (but without the 30-foot-diameter sphere; the protection applies only to herself).

Wizard Abilities

Baba Yaga is a 25th level wizard. She can use spells that require contact with another plane when she is outside the hut—or when she is within one of the areas that specifically allows contact with a particular plane. She is a master at the art of summoning, and has a number of these spells in her repertoire (*banishment, conjure elemental; dismissal; ensnarement, gate, invisible stalker; monster summoning I-VII, shadow monsters; summon shadow*). While she is inside the hut, she prefers to instead memorize spells that are useful against intruders.

When the PCs enter the hut, Baba Yaga has the following spells memorized and ready for use:

1st level: *grease, light, protection from good, shocking grasp, sleep.*

2nd level: *detect invisibility, ray of enfeeblement, spectral hand, Tasha's uncontrollable hideous laughter, wizard lock.*

3rd level: *dispel magic, haste, slow, vampiric touch, wraithform.*

4th level: *contagion, fumble, minor globe of invulnerability, polymorph other, shout.*

5th level: *cone of cold, feeblemind, Leomund's lamentable belaborment, teleport (x2).*

6th level: *disintegrate, geas, project image, repulsion, veil.*

7th level: *forcecage, reverse gravity, spell turning, sequester, statue.*

8th level: *Bigby's clenched fist, binding, clone, mass charm, power word, blind.*

9th level: *crystalbrittle, power word, kill, prismatic sphere, time stop, wish.*

Because Baba Yaga is such a powerful and well traveled wizard, the DM should feel free to alter her spelllist or to make up new spells.

Priest Abilities

In addition to being a powerful wizard, Baba Yaga worships the gods of magic, and is a 12th level priest. As a worshipper of magic, she has a number of granted powers: the ability to control undead (as a normal cleric), infravision, and the ability to shapechange up to three times a day, as a 7th level druid.

When the PCs enter the hut, Baba Yaga has the following priest spells memorized:

1st level: *animal friendship, command, detect magic, detect poison, endure cold/heat, entangle, invisibility to animals, protection from good, remove fear.*

2nd level: *enthrall, find traps, heat metal, hold person, obscurement, silence, 15' radius, speak with animals, trip.*

3rd level: *call lightning, cure disease, dispel*

Baba Yaga

magic, meld into stone, negative plane protection, remove curse, speak with dead.

4th level: *abjure, cure serious wounds, detect lie, free action, imbue with spell ability, lower water, protection from lightning.*

5th level: *anti-plant shell, cure critical wounds, dispel evil, raise dead, spike stones, true seeing.*

6th level: *animate object, blade barrier.*

Thief Abilities

Baba Yaga has a number of the abilities of a 10th level thief. She can open locks, find or remove traps, hide in shadows, detect noise, or read languages. She can also, to a lesser degree, move silently—although her squeaky shoes often give her away. Because she was not formally trained as a thief, Baba Yaga does not have any special abilities in picking pockets, climbing walls, or backstabbing.

Thieving abilities: OL 75%, F/RT 80%, MS 30%, HS 85%, DN 80%, RL 95%.

Magical Items

Because Baba Yaga has lived so long and traveled to so many different worlds, collecting magical items, the DM is encouraged to give her a wide range of these items to choose from. The DM should feel free to include magical items that the PCs have never heard of before, and to twist the descriptions of common magical items, giving them new forms, expanded or diminished powers, or special conditions for use.

A number of magical items are specifically mentioned in the area descriptions of this module; Baba Yaga knows the location and function of each of these items and can make use of them.

Baba Yaga's Cauldron

Baba Yaga's iron cauldron is similar to a small carpet of flying. It can carry a single person (up to 150 pounds) and travel at a speed of 42 (MC B). It

is controlled by the mental commands of the person inside it. But it also has additional magical properties—and a few quirks.

The first quirk is that Baba Yaga's *cauldron of flying* must hug the ground; it can gain an altitude of no more than 60 feet. If traveling across a region of tall trees, it simply forces them aside, uprooting them and leaving a wide trail in its wake. It must, however, detour around constructions that are more than 60 feet high (buildings, walls, etc.) The cauldron is also incapable of crossing a large volume of water such as a river or ocean. Any body of water less than 10 feet wide or less than one foot deep poses no problem.

The second quirk is that the passage of the cauldron often stirs up storms in the atmosphere above it. Each journey of the cauldron has a 25% chance of causing a violent magical thunderstorm (but one without any lightning, just thunder) even in a clear sky.

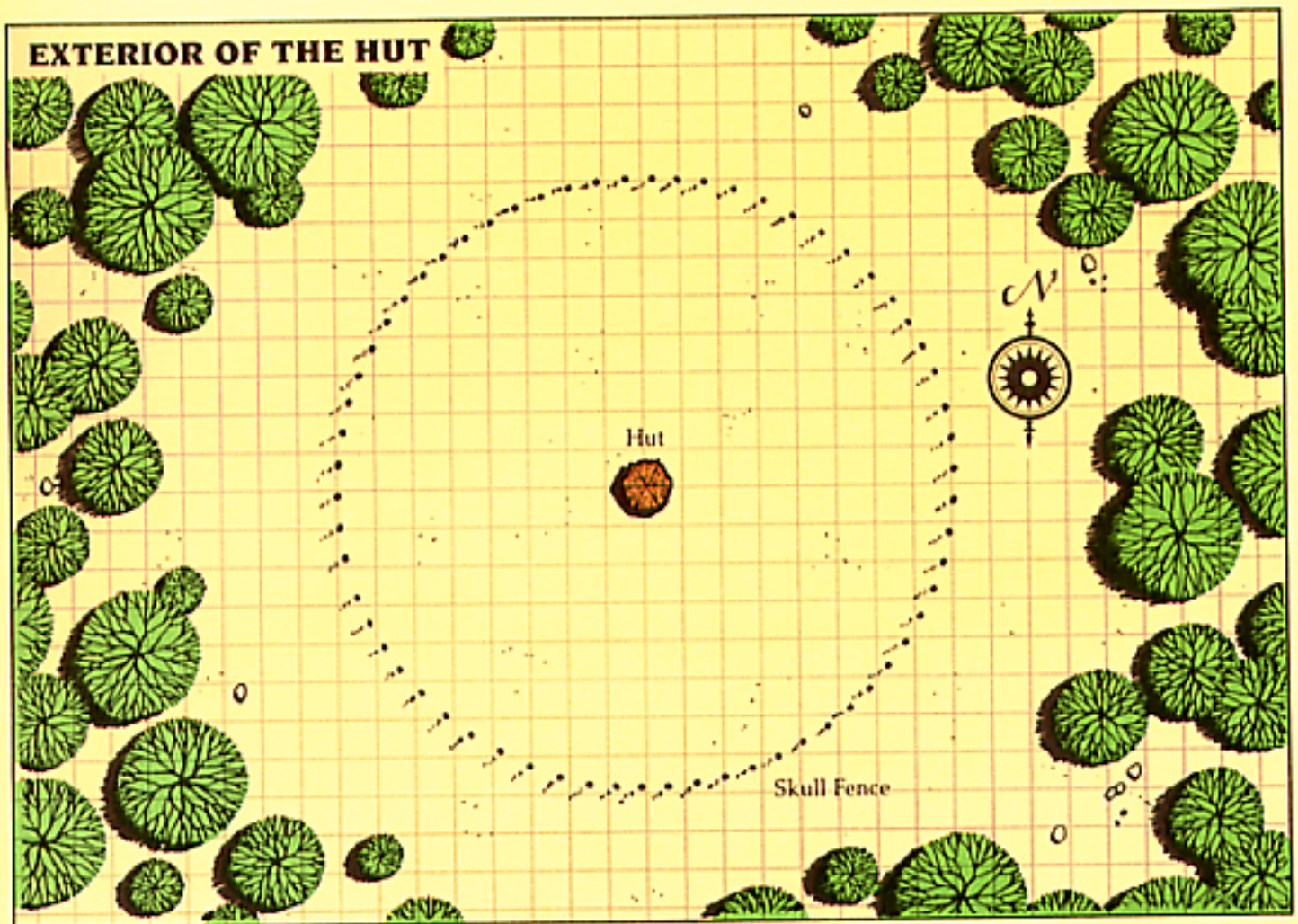
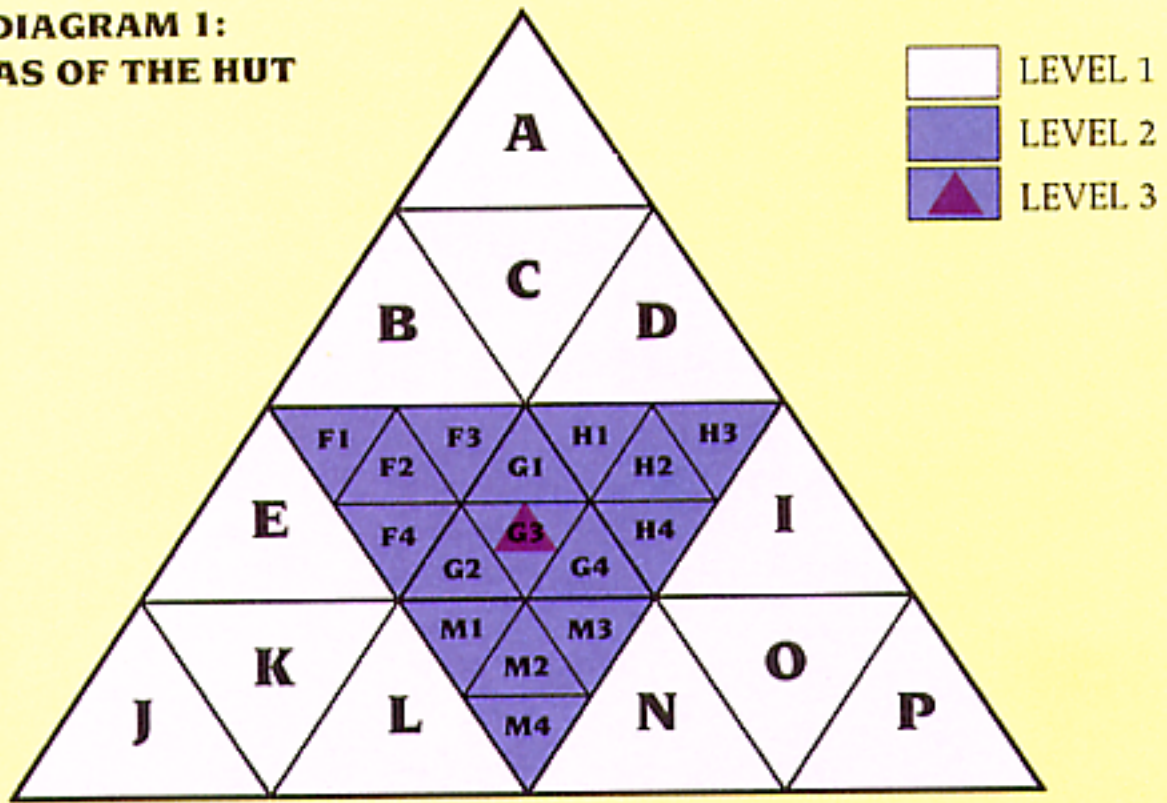
The cauldron protects its occupant against spells of up to 4th level in the same manner as the *globe of invulnerability* spell. Higher-level spells rebound from the cauldron as if it were protected by a *spell turning* spell (the cauldron has an unlimited capacity to turn spells).

The cauldron is protected against intruders with a *fire trap* spell. Anyone climbing in without dispelling the trap suffers 25d4 points of fire damage.

Baba Yaga's Broom

Whenever she travels in her flying cauldron, Baba Yaga takes her *broom of track erasing* along with her. The broom (traditionally called a "besom") has bristles made of twigs. It functions as a *pass without trace* spell, and it can erase the trail of devastation left by the cauldron's passage through a forest (uprooted trees spring back into place, undamaged).

**DIAGRAM 1:
AREAS OF THE HUT**



THE DANCING HUT OF BABA YAGA

By Lisa Smedman

BEWARE OF BABA YAGA AND HER INFAMOUS HUT!



Baba Yaga is an ancient crone who is said to have power over day and night itself. Many seek out Baba Yaga for her wisdom, which she has gleaned from centuries of travel through numerous worlds. Others, bolder and more foolish, search out the hut to plunder its treasures, which Baba Yaga has gathered from every corner of the multiverse. None, thief or scholar, who enter the Dancing Hut of Baba Yaga leave unscathed.

HOW WILL YOU FARE NOW
THAT THE GREAT BABA
YAGA IS IN YOUR
NEIGHBORHOOD?

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