

Advanced Dungeons & Dragons[®] 2nd Edition

A 3-Dimensional Game Accessory

DUNGEONS OF MYSTERY

by Tim Beach and Dennis Kauth



Dozens of 3-D cardboard rooms, stairs, and more!
Includes three map sheets and full instructions for creating
fantastic dungeons and adventures within them!

DUNGEONS OF MYSTERY

A 3-Dimensional Game Accessory

by **Tim Beach with Dennis Kauth**

Introduction	2
Dungeon Conception	3
Birth of a Dungeon	5
The Maturing Dungeon	13
Ecology of a Dungeon	19
Random Dungeons	25
Using the Fold-Ups	29
Adventures	37
Settings and Ideas	53
Magic and Monsters	59

Credits

Written by Tim Beach

Additional Adventure Design by Teeuwynn Woodruff

Fold-Up Designs by Tim Beach, Dennis Kauth, and David C. Sutherland III

Color Artwork by Deno Design

Cartography by Steve Beck and Deno Design

Edited by Dori Watry

Cover Illustration by Jeff Easley

Interior Illustrations by Arnie Swekel

Typography by Tracey Zamagne

Graphic Design by Paul Hanchette

ADVANCED DUNGEONS & DRAGONS, and AD&D, D&D, DRAGONLANCE, FORGOTTEN REALMS, GREYHAWK, WORLD OF GREYHAWK and SPELLJAMMER are registered trademarks owned by TSR, Inc.

DARK SUN, DUNGEON MASTER, RAVENLOFT, AL-QADIM and the TSR logo are trademarks owned by TSR, Inc.

© 1992 TSR, Inc. All rights reserved. Printed in the U.S.A.

Random House and its affiliate companies have worldwide distribution rights in the book trade for English language products. Distributed to the book and hobby trade in the United Kingdom by TSR Ltd.

This product is protected under the copyright laws of the United States of America. Any reproduction or other unauthorized use of the material or artwork contained herein is prohibited without the express written permission of TSR, Inc.

TSR, Inc.
POB 756
Lake Geneva
WI 53147 USA



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

Welcome to *Dungeons of Mystery*! Like *Cities of Mystery*, *Castles*, *Strongholds*, and other TSR, Inc. products, this one contains fold-up buildings and rooms. Using these easy-to-assemble fold-ups, a Dungeon Master™ can make a dungeon to come to life before the players' eyes.

Dungeons of Mystery is fully compatible with the other products in this series, making it perfect for use with miniature figures as well. As the player characters move through the dungeons, the players can use miniatures to illustrate their actions, while the DM™ can use the fold-ups to help describe the dungeon environment.

Though the components were created with the AD&D® game in mind, they may be used with nearly any game system. A dungeon is a dungeon in any system, and ruins can be used with almost any role-playing game or miniature combat rules.

Components

This box holds 24 sheets of fold-ups, including more than 40 rooms as well as decorations and smaller components that can be used to add detail to the dungeon. Information on assembling the fold-ups may be found in the section on "Using the Fold-Ups" in this book.

Though sizes and shapes have been preselected for most of the fold-ups, several "generic" pieces are also included in this set. These allow you to build rooms of your own design.

Three maps are also enclosed in this box. Each has a floor plan for a set adventure on one side. The other side of the maps holds blank terrains, which you can use to place dungeons of your own design. Part of one map has been used for additional fold-up material. More information on the maps is included later in this book.

The last component is this book itself, which contains information on designing dungeons and using the enclosed fold-ups to breathe life into them.

Information in This Book

One usually thinks of a dungeon as a dank and decrepit place that holds lost treasures, clever

traps, and vicious monsters. People seldom set out to build a dungeon of this sort. Such an edifice usually begins as something else, as the sections in this book reveal.

"Dungeon Conception" suggests taking a dungeon's history into account during its creation. By giving a dungeon a logical past, the DM makes it more memorable.

The second section, "Birth of a Dungeon," describes why people build complexes that eventually become typical dungeons. Also presented is information on dungeon location and construction. Knowing how a dungeon was built and used helps to determine the character of the place.

"The Maturing Dungeon" describes ways in which a complex might change into a dungeon, and why such changes occur.

"Ecology of a Dungeon" describes what may be found in a dungeon, including monsters, treasure, and trash. Special attention is given to creating a balanced ecology.

The fifth section provides guidelines for quickly putting together a random dungeon. This information will be particularly useful to anyone interested in solo play as well as to DMs who are pressed for time.

Instructions for building and using the fold-ups are found in the sixth section, which also includes ideas for making special pieces.

A few short adventures make up the seventh section. One adventure for each preset floor plan is presented, as is one example of putting together a random dungeon.

"Settings and Ideas" illustrates several ideas for unique settings that may be built using the fold-ups. Maps and short descriptions are included.

The final section offers new magical spells, items, and two new monsters. In addition, the *maedar* is reprinted from MC3, the *Monstrous Compendium* appendix for the FORGOTTEN REALMS® Campaign Setting.

What Is a Dungeon?

The word *dungeon* derives from *donjon*, which is the inner keep of a castle. In common usage, a *dungeon* is a dark underground area where prisoners are kept. Either definition may be appropriate. In gaming terms, of course, a *dungeon* is generally an underground complex that holds monsters and hidden treasures.

There are actually several types of adventure dungeons. Examples—to name just a few—include decrepit underground sprawls, inhabited natural caverns, and overgrown jungle ruins. Though many details are covered here, it may prove useful to take a look at Chapters 10 and 11 of DMGR1, the *Campaign Sourcebook and Catacomb Guide*. Those chapters describe several different potential *dungeon* settings.

For this book, a *dungeon* is defined as any structure or set of structures, seldom visited by common folk, in which an adventure could take place. Most of these structures are built by humans or other intelligent races and are now ruined or partially ruined. Nearly all are shrouded in legend, rumor, or secrecy.

Much of the following text is devoted to ruined underground complexes. Aboveground dungeons, natural cave complexes, and places built as dungeons (trap dungeons) are considered special cases. They require time and effort on the part of a DM to set up properly. The information here is intended for more general dungeons.

Before It Was a Dungeon

Though totally random dungeons are possible (and perhaps fun for a while), they often become problems. The players may start asking questions like “Why hasn’t the red dragon down the hall eaten all of these annoying orcs?” or “How do the people who live here get past all of these traps?”

A *dungeon* should be designed so it is internally consistent. When creating a *dungeon*, a DM should remember that most *dungeons* used to serve some other purpose. By determining that purpose, a DM can make a logical environ-

ment for the adventure and add flavor, too.

One stereotypical *dungeon* is the ruined wizard’s keep. Such a place is usually filled with monsters, magical traps, and odd treasures. Now, some wizards might build a *dungeon* specifically as a trap for the unwary, but most wizards would build their keeps so they have safe places to live and study. Though there might be a few traps around, there wouldn’t be so many that the wizard would constantly trip over them.

A more reasonable wizard’s keep would have a few traps, a guard animal or two, several basic living areas, and carefully hidden areas for spellbooks and magical items. Through careful planning and some extra work, the DM can create a *dungeon* complex that is logical and consistent.

It is not always possible, or necessarily always desirable, to plan every *dungeon* in advance. The section on “Random Dungeons” offers suggestions and procedures for making logical and consistent impromptu *dungeons*.



Design Considerations

To put together a quality dungeon, a DM should take a number of things into account. In particular, the origin of the dungeon must be considered, as should the way it became a dungeon. The DM should also think about what type of campaign is desired and how much magic is used in the structure's construction. With these elements of dungeon design, a DM can create a place that fits his or her campaign and won't cause the players to lose interest—the key to successful gaming.

Rise and Fall

A few generalities and examples are offered in this section regarding the impact of history on the conception of a dungeon. The following section on "Birth of a Dungeon" details several possible reasons for building a complex and how and where one might be built. Then, "The Maturing Dungeon" lists ways in which a normal, useful complex might become a dirty, monster-filled maze.

The DM might wonder what difference all of this makes. After all, why does it matter what the dungeon used to look like? Isn't what's in it *now* the most important factor? Yes, the current features and inhabitants are important to the adventurers; however, the dungeon's history—the way it was built, its location, the previous tenants, and how the complex changed into a dungeon—determines who or what lives there now and what remnant of previous uses might still exist.

Consider an orcish stronghold. Orcs aren't known as great intellects or sound builders. They do breed quickly, though, and they are strong and aggressive. A simple way to gain a stronghold might be to wipe out a small group of dwarves and take over the sturdily built dwarven keep.

Like any orcish lair, it would hold living quarters, treasures, guards, and so forth. Since it used to be a dwarven citadel, however, it would also have other features not found in a normal orcish keep. These features may radically

change the adventure.

For instance, the dwarves probably would have built arrow slits and murder holes in their citadel. With these innovations, the orcs would gain a tactical advantage over the adventurers—an advantage the orcs might not have had otherwise.

In addition, since dwarves are very good at stonework, there might be areas the orcs haven't even discovered, including treasure rooms. Or the orcs could have declared some rooms off-limits because of traps there—but a well-equipped party with a thief could bypass the traps and find whatever the dwarves tried so hard to protect.

In other words, a dungeon's past has a direct impact on what can be found there *now*.

The Campaign

When designing a dungeon, the DM should also think about the campaign requirements. Should the dungeon be large or small? How long should it take to finish? Should it tie in to the next adventure?

Many of these decisions depend on what the players in the campaign want. The DM needs to fulfill at least some of their desires to keep the players in the campaign. If they like long dungeon crawls, then that's what they should get, at least part of the time.

In general, it helps a campaign for adventures to relate to one another. A clue in one dungeon might lead to a map to another dungeon, and so on. There are times, though, when a good, unrelated dungeon crawl can break the tensions in the group and satisfy cravings for a little hack 'n' slash gaming.

Magic

The Dungeon Master also needs to consider how much magic is available in his or her campaign setting. If magic is common, wizards could build dungeons with spells and add magical traps that can wait years for an intruder. See the following section and the last for ideas on magical use in construction and traps.

Why Was It Built?

It would seem odd for anyone to purposely set out to build a dark and dismal underground complex, put lots of tempting loot in it, then scatter a few monsters and traps throughout to make things interesting for anyone who happened to stop by. Admittedly, this could happen, and such "trap dungeons" are covered on page 7.

Most dungeons, however, start as something else. An individual or group builds a stone structure for a specific purpose. Later, for some reason, the place is abandoned. It falls into ruin and monsters move in, making lairs and bringing treasures. This is how a typical dungeon complex is created.

The majority of dungeons were once residences of some kind, such as cities, family homes, or animal lairs. Many others served some special purpose, perhaps as temples, prisons, or vaults. Still others are so old their original purpose has been lost forever. Whatever the case, the dungeon has a past that determines its present.

Residences

There are many different structures that qualify as residences, from homes to castles to cities. Varieties of each may be built below ground.

Cities serve not only as residences, but as meeting places, centers of commerce, and craft halls. In complexes of this type, one finds a wide variety of structures. Underground cities are either open or closed. An open city would be one in which actual buildings are constructed in open underground areas such as large caverns. A closed city would be literally carved from the rock, with tunnels taking the place of streets.

Within these two types, underground cities take several different shapes, often determined by the race of the builders. Dwarves build organized cities, while orcs create haphazard lairs and other races could create twisted warrens. Whatever the shape of the city, it should have a variety of structures, ranging from temples and places of commerce to individual homes.

While always found in cities, homes may stand alone as well. A family or individual may decide to hide away from others, or might simply find a cave and decide to make a haven from it. An individual home usually has rooms or areas equivalent to living areas, bedrooms, and kitchens.

Sometimes, people go to great lengths to insure their privacy and safety, turning their homes into strongholds. A wizard may desire a private place for research, a thief might want a reliable hideout, or a paladin could want a station from which to protect the surrounding areas. (Chapter 6 of *The Castle Guide* offers suggestions on the types of strongholds built by different classes and races.) Strongholds have the same features as homes, but they may also include such things as smithies, guard rooms, or laboratories.

The last type of residence is the monster lair, ranging from simple dens to vast, mazelike collections of tunnels, depending on the monster making the structure.



Special-Purpose Structures

Some constructions are built for specific or designated purposes. Such complexes may serve as temples, vaults, burial chambers, prisons, or mines. Each type of special-purpose structure has a distinct style, which defines the rooms found there.

Temples vary widely, depending on the deity or pantheon worshiped in a building, but they have a few common characteristics. All temples have places for worship (such as altars), often in large areas where many people can gather for ceremonies. Temples usually have libraries, living quarters, places for meditation, confessionals, places for choirs, and rooms for supplies. Temples devoted to bloodthirsty powers have areas where sacrifices can be performed. The type of deity involved determines the mix of rooms found in the temple complex.

Unlike the temple complex, a vault or a burial chamber has relatively few kinds of rooms. Central to this type of structure is the actual treasure vault or place of burial. In addition, there can be traps, guards, and false chambers. A pyramid is one type of burial chamber; an example is given in Chapter 12 of the *Campaign Sourcebook and Catacomb Guide*.

A prison consists primarily of cells for prisoners. In addition, there are likely to be guardrooms and perhaps a guard barracks, a torture room, and rooms where prisoners are questioned. The living quarters of the warden may be included, or the prison might be located with a residence of some type.

Another type of special purpose structure is the mine. A mine is created to get at large deposits of ore or precious gems, and a mine is initially found only near such deposits. Of course, an ancient dungeon that began life as a mine would likely have panned out years before.

There are other kinds of special-purpose complexes, each with its own style. The use determines what rooms and objects are found there and how it may later be used.

Mystery Complexes

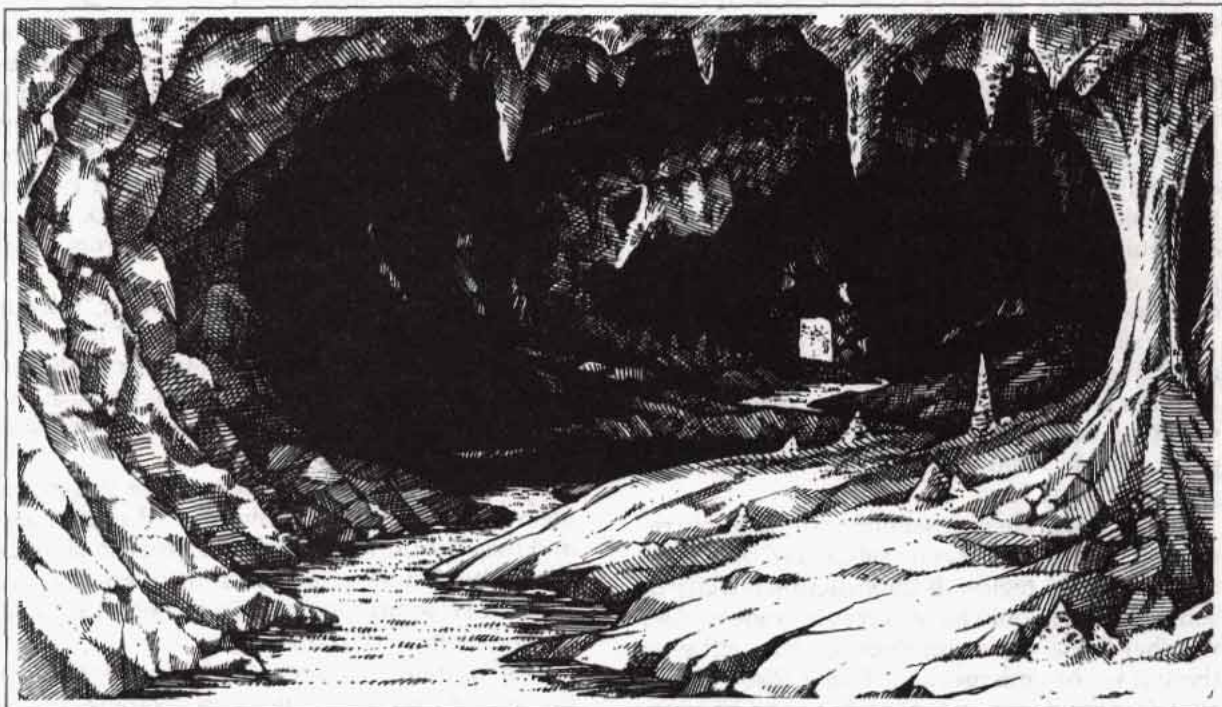
Not all dungeons are easily categorized, at least in regard to their early history. Some dungeons have been abandoned for so long that their original purpose has been lost. If possible, the DM should provide a few clues about the area's original function, especially if it generates further interest or leads to other adventures.

As an example, a large pool in the middle of a complex might indicate that it was once a temple and that ceremonies were performed there. On the other hand, a pool could be for decoration or for bathing. If the DM works this information into the story, then it becomes easier to link adventures into a single coherent storyline, rather than just having a random series of dungeon crawls.

The characters in this example could find a clue that encourages them to explore the mysterious pool, fighting whatever has taken up residence in it. At the bottom, they may find part of a magical item. Later in the dungeon, they find a few cryptic notes in an ancient language, detailing a hunt for the rest of the item and listing several possible resting places for the other pieces. Now, the DM can build a linked series of adventures in which the characters find the rest of the magical item.

Whatever the DM chooses to do with an ancient complex, an air of mystery should be maintained. Clues should be given out only rarely. (See "The Maturing Dungeon" for tips on maintaining an air of mystery when player characters explore such a dungeon.)

As for determining the original purpose of an ancient complex, it may not be necessary because of all the changes that have happened to it. Monsters may have moved in later and added to or changed the complex so that it fits into one of the other categories, such as residence or special purpose. Though rooms would then be largely determined by this secondary purpose, there might still be strange rooms and sections that don't fit the general theme, thus adding mystery.



Trap Dungeons

In the AD&D® game, the “grand old dungeon” is the mad wizard’s keep. Built by a deranged mage with too much time on his or her hands, it’s designed to trap the unwary.

Trap dungeons are special-purpose dungeons, and classes other than wizards may build one as well. Perhaps a fighter or priest sees adventurers as not far removed from vandals and terrorists; that person might set up a dungeon specifically to punish those who trespass a home (like most adventurers). An aggressive character might even plan to entice people to enter the dungeon by spreading rumors of great treasures.

The builder of such a dungeon could still be around, watching what happens for “entertainment.” For instance, the massive dungeon in *The Ruins of Undermountain* boxed set was built by a mad wizard; he or another wizard still watches the place, occasionally doing things to annoy the PCs. The builder of a trap dungeon might show up at any time to make things interesting.

Natural Areas

Some areas, of course, are built by natural forces rather than by intelligent beings. Erosion by water, lava flows, and geological faulting create caverns of different types. And huge, unintelligent animals such as purple worms create vast tunnels through the earth.

Caves, tunnels, and cave complexes often fall into the other categories already mentioned. Some animals and monsters use these places as lairs, while intelligent races sometimes take over caverns, adapting them as residences or special-purpose complexes.

When intelligent beings adapt a cavern complex for their own use, they often modify it. New rooms are added, while others are enlarged or blocked off.

Natural areas aren’t limited to just cave complexes—badlands and icy valleys can also be adapted to dungeon use. Even a deep, thick forest can be considered a dungeon of sorts. Although natural areas can be used as dungeons,

this product is primarily concerned with structures built by intelligent races.

Why Build It Here?

For a better dungeon design, the Dungeon Master should try to think like the character who has decided to build the structure. He or she should try to pick a location that is good from the builder's point of view. Consideration should be given to resources, safety, and the purpose of the complex.

A structure should be built so that its inhabitants have access to the materials they need, such as water and food. Building near a well or other water source is a good idea, as is building in a place where inhabitants of the complex can gather or grow food.

Trade is another possibility for gaining resources, one that is heavily influenced by the geography of the region. If the structure is a city of some kind, it should have access to trade routes, whether those routes are rivers or seas, either at the surface or underground. FR8, *Cities of Mystery*, is a good reference for where and how cities are built.

Geographical features can also help protect a structure. Building on high ground or on an island provides extra security from various types of attack. An underground complex is very secure from most types of attacks, including the aerial attacks to which all aboveground complexes are vulnerable.

A smart builder will also consider the stability of the region. Generally speaking, it's a bad idea to build in an area with frequent earthquakes. And it's a good idea to build on (or in) a solid foundation of bedrock. However, if magic is available, the builder may be able to obtain spells to protect the structure from earthquakes or to keep the walls from crumbling. (See the text on page 12 for more information.)

Political stability is also important to the safety of a complex. Most structures are built in regions that depend on some government or landowner to protect them. However, adventurers typically find dungeons in odd locations,

usually lawless areas far from civilization. It seems illogical to build a complex of any type in a place far from the comfort, company, and security of other people. Indeed, a structure may be built in a safe area and later cut off by changes in politics or natural features; these are the ruins that make up the majority of typical dungeons. (The evolution of a complex into a ruin is described in "The Maturing Dungeon," page 13.)

There are several reasons, however, why a structure would be built in an "unsafe" location. A strong desire for privacy, a need for a defense outpost, or a wish to tame the wilderness can encourage someone to build in places where disaster is likely to strike.

Fortunately for adventurers, these structures are very susceptible to a number of calamities, and they are difficult to rebuild because of inaccessibility. On the other hand, these are also the types of structures most likely to hold traps and other defenses—and treasure.

Lastly, some structures may be constructed on the site of previous complexes, perhaps to reclaim an area, because the previous structure has been forgotten, or for other reasons. There may be a dungeon under the adventurers' very feet.

Aboveground Dungeons

As mentioned at the beginning of this book, a dungeon doesn't have to be underground. Any ruined or hidden complex, such as a fallen castle or secret temple, can be considered a dungeon. If an aboveground structure would work best for what the DM has in mind, an aboveground structure should be used.

Though the fold-ups in *Dungeons of Mystery* work best with underground complexes, they can be adapted to other types of structures with a little work. A sample of an aboveground dungeon (an overgrown jungle city) is included in "Settings and Ideas."

For a more complete reference about aboveground dungeons, see Chapter 10 of the *Campaign Sourcebook and Catacomb Guide*.

Caves and Natural Complexes

As mentioned, natural areas are often adapted for use by intelligent beings. They provide convenient open areas to use as both rooms and as places to further excavate.

Natural areas are used in one of two ways. If the place is large enough, a city or other structure might be built completely within the cavern. If the area is smaller, then different rooms and passages can be converted into living quarters, storage rooms, and corridors. These can be connected by tunneling.

Caverns can appear almost anywhere, though different types are more common to some areas than others. Limestone caverns, for instance, are found in places where rainfall or groundwater erodes bedrock composed of limestone or similar rock (such as marble or dolomite). These caverns are characterized by beautiful formations created from mineral deposits left behind when water evaporates. Limestone caverns are often large enough to contain an entire structure, and they are already decorated with stalactites, draperies, and other rock formations. Erosion and mineral build-up are slow enough to not be problems, but drainage can be a major difficulty.

Lava caves are created when the outer layer of a lava flow hardens, and the rest of the lava flows away to leave an open space of variable size. These areas are usually dry and solid, but may not be easily accessible. There may still be volcanic activity in these areas.

Sea caves are smooth, shallow caves formed by the actions of waves. While suitable for short-term habitation, they would probably need to be expanded for anything more.

Animal burrows might also be useful in dungeon construction, but only burrows from an exceptionally large animal would make a good basis for a complex—and the monster might come back!

For a more thorough description of types of caves and cave formations, see the *Campaign Sourcebook and Catacomb Guide*, or refer to the *Dungeoneer's Survival Guide*.

Other Placements

Though some dungeons are found on the surface and others make use of existing caverns, the stereotypical dungeon is one that has been excavated underground. However, dungeons can be built virtually anywhere as long as the builders have a reason to construct there, can find a relatively safe place, and have the means appropriate to the terrain.

Several different types of underground structures are possible. Each of the previously mentioned types adapt to underground construction; others are suitable only if built underground. Disregarding special cases, mines, sewers, catacombs, and classic prison dungeons are found only underground.

As for other types of structures, there are several reasons for building underground. For example, an underground castle is easier to defend. Attacks can come from only one side (generally up), aerial attacks are rendered ineffectual, and traditional siege equipment is useless. In addition, someone may build underground to hide the structure, to create an escape to another complex, or to protect themselves from the surface weather.

Obviously, the purpose of the structure greatly influences its placement. Other factors already mentioned—erosion, political and geological stability, and so forth—also impact the general location of a complex. Still other factors must be considered.

The type of rock or ground as well as the means of construction must be taken into account before an underground complex can be built. Softer ground requires fewer digging tools, but needs more materials for bracing walls and ceilings; hard rock requires better tools or magic, but needs little or no bracing.

Finally, the orientation of the entrance must be considered. If the builders dig downward, people enter from the top, while if they build into a mountain, people enter from the side. It is even possible to build a complex in the sturdy roof of a large cavern so that everyone must enter from below.

How Was It Built?

In addition to the questions of why and where a complex was built, the DM should give some thought to how it was built. The basic physical structure of the dungeon depends on the materials and construction methods used.

How much was excavated as opposed to built, whether the walls are braced and what they're braced with, the complexity of the structure, whether magic was used, the time that was devoted to building, and who did the building—all these help determine a construction's character. If the DM knows this information, it can be relayed to the players, and a new dimension is added to the game.

Though a good deal of information is contained in this book, the DM may wish to refer to a more complete source on the construction of fantasy complexes. Chapter 5 of *DMGR1, The Castle Guide*, is an excellent source. Though it applies most specifically to aboveground castles, the information can be adapted easily to dungeon construction.

Materials

When shaping a complex, a wise builder looks at available materials, costs of buying and importing, the requirements of local climate, and the desired look for the edifice. With an underground complex, building materials may be readily available, and it may be more a matter of removing stone and dirt to create tunnels and rooms.

Unless the structure is intended to be temporary, the builder will want components to stand up to local weather, such as rain, ice, and erosion. Some stones corrode easily, while others are very brittle; wood is fairly versatile, and possibly easy to get, but will eventually rot. Choosing the right materials extends the life of the complex and determines what type of ruins might be found later.

The cost of the complex increases when more imports are needed, or if the builder wants a certain type of stone or a more ornate look. Some builders might cut corners, while others might import fancy materials just to impress people.



Simple vs. Complex

A builder also considers how complex the structure should be. This decision is influenced by the structure's purpose, who the owner is, who performs the construction, the available time, and the cost.

From a Dungeon Master standpoint, this may come down to a question of what will work best in the campaign: a large and time-consuming maze or a short side adventure. The DM's preparation time is obviously greater for a huge, complex dungeon, and both the Dungeon Master and players may have difficulty mapping the adventure's area.

To the character shaping the structure, the purpose and cost are of primary importance. A stronghold doesn't need to be fancy, but a residence needs a few decorations to be a home, while a real showpiece might require arched doorways, interior balconies, carved pillars, multiple levels, and the like. Though an impoverished builder couldn't afford more than a simple collection of square rooms and straight tunnels, a wealthy owner could afford a ballroom with arched ceilings, raised platforms for musicians, niches for statuary, and overhanging balconies.

With luck, the primary builder will also be able to find construction workers capable of creating the desired effects. A skilled and educated group of workers can produce convoluted corridors and secret doors, while unskilled workers might be unable to support even a ceiling properly. See "Labor Negotiations," below, for the specific effects of employing different types of builders.

Time

The time it takes to produce a building of some sort is also a matter of concern for the builder. If a stronghold is needed immediately, it will have a very simple construction. On the other hand, a group might spend years building an ornate palace, taking the time to finish certain areas before moving on to open new sections. Sometimes, of course, a building may never be completed.

Labor Negotiations

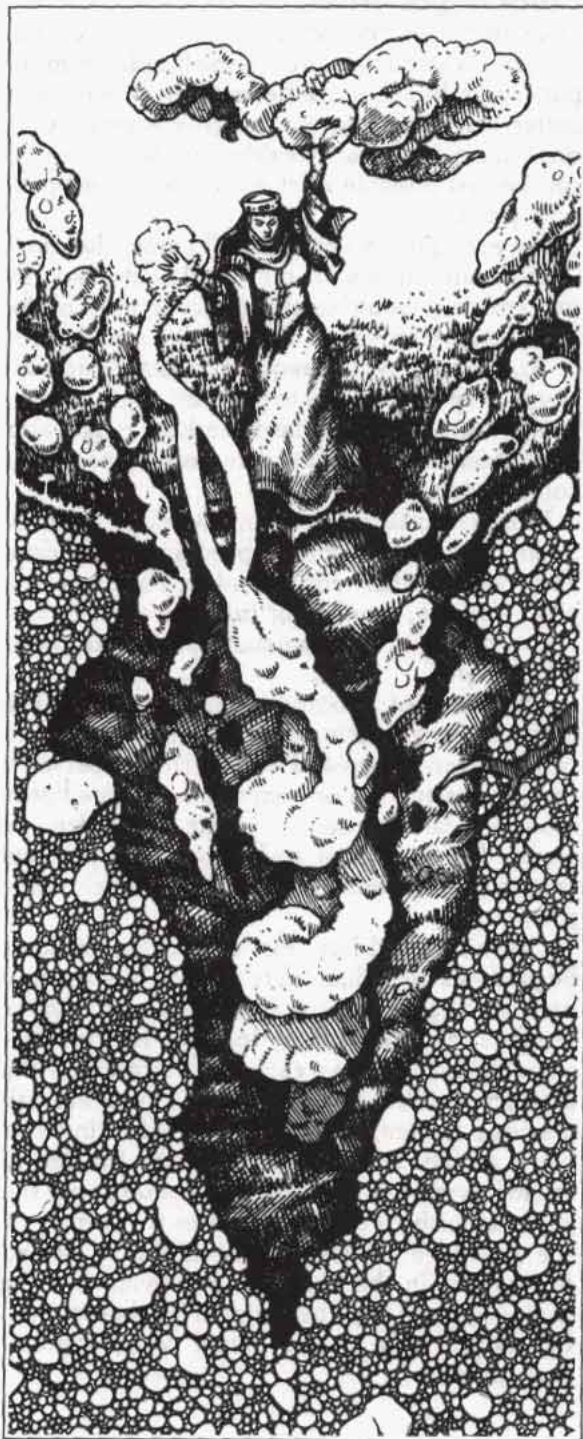
Who performs the actual construction of the complex is also important to the builder. Simply put, some builders are better than others, and better workers often want higher wages. Anyone but a ridiculously wealthy builder will try to get the best possible workers for the lowest possible price.

For example, in the AD&D® game, dwarven workers are known for their skill at stoneworking, and they would be able to skill on most of the requests given to them. Other races, such as orcs or lizard men, would require constant supervision and specific orders to produce anything reasonably nice. Substandard workers might also cut corners or disobey orders, leading to faulty construction.

Most essentially humanoid workers build in about the same fashion, producing corridors and rooms. Other workers might build in some other fashion, producing tubelike tunnels and round rooms or a hexagonally patterned maze, for example.

The owner of a complex could also try to use monsters for workers. More intelligent creatures can be given orders and be expected to perform rough construction or excavation. Unintelligent monsters can be used as beasts of burden, or simply led to an area and allowed to dig, thus creating a large hole for skilled personnel to improve upon.

Creatures used like this, of course, wouldn't be paid except perhaps in food. The builder may use slave labor to cut down on cost. Other workers might be willing to work for free, because of devotion to a cause or adoration of the primary builder. Most workers, however, will ask for payment, and they won't take kindly to being stiffed. But one way for the builder to avoid payment is to kill all the workers once the place is finished; this also ensures the secrecy of the structure. Their bodies might be sealed somewhere in the complex, however, and the complex might then be haunted by their spirits. Of course, only an evil owner would commit such an act.



Magical Construction

If extensive magic is available in the campaign setting, the builder may wish to think about its use in fashioning a structure. In certain campaigns, science and technology may be substituted for magic, with similar results. The choice, of course, is up to the Dungeon Master and the campaign he or she is running.

If the possible amount of magic is low, it will probably be used only as an aid to normal construction. On the other hand, if a great deal of magic is available, including special spells and items, the actual structure of a complex could be entirely magical in nature. For instance, the rooms in a truly magical dungeon might all be completely enclosed, relying on spells to keep air fresh, provide light, and control temperature. Rooms could be entered only by use of teleporters. Odd structures could appear, such as levitation pads, unsupported stairs, or invisible walls. Artwork and forms of recreation are possible, such as a metallic sculpture that dances about and plays music when someone enters a room.

Even in a low-magic setting, a few fantastic things are possible. Creating a stronghold within a shelf of solid granite becomes possible with the right spells and magical items. The section on "Magic and Monsters" offers new spells that can be used in dungeon construction as well as some magical items that might be built into the structure. Advice on using existing spells and items is also offered there.

Wizards, like other workers, have varied skills and requirements. Some will be incapable of shaping a lasting edifice, and those that are will demand higher pay.

The DM should take care when designing magical dungeons. Using magic or high technology to make a fantastic dungeon is fine, but the DM shouldn't use "It's magic" as an excuse for a bizarre and completely irrational fabrication. A logically configured dungeon with a good reason to exist is still preferable. Even if the site is modified by magic, keep the other points from this section in mind.

The Dungeon Grows Up

After the builders finish altering a locale to fit a new purpose, they or others begin using it. Situations change during use, and the builder may alter things again.

Renovations

As time passes, the residents or owners of a structure may wish to change a few areas. For example, if the building is a family residence, the addition of children may necessitate a few changes. For example, a study could be converted to a bedroom for the child; while most of the items would be moved out, some things could remain.

A change in the wealth of the owner may also prompt modifications. If the residents are faced with a sudden need for more cash, they might remove certain decorative features for a quick sale, leaving blank spots in some rooms. In contrast, if the owner becomes wealthier, a dwelling might be made into a showpiece with new furnishings and finishings.

Other changes are required because of weathering or other problems. Even the most sturdily built construction sometimes needs repair. Perhaps a leak occurs, or someone vandalizes the walls, or settling prevents a door from closing properly.

Another possibility for renovations is a change in residents. The new tenants may not like what was done previously, and they may modify the purpose of some rooms or redecorate the whole place.

Whatever reason for the changes, they may stand out from the rest of the structure. It may be impossible to obtain the same materials as were originally used, or perhaps new owners decide they don't like the medium originally used. The modifications can be complete or merely superficial.

Finally, the complex could change in size. Adding residents might dictate attaching a few new rooms, while a sudden earthquake could compel the residents to seal off an area that has become dangerous.

Expansions and Contractions

There are a number of reasons for increasing the size of one's abode or place of work. Some are similar to those for renovation: additional residents or more available money. In addition, the people utilizing the sight could discover their original ideas and plans aren't adequate to meet their needs. Expanding the size of some areas, or adding new rooms, is often a simple way to overcome design deficiencies.

Though renovating a room to serve a different function is possible, sometimes all the current rooms are necessary as is. In these cases, new chambers must be produced. Alternately, perhaps the owners simply wish to change the function of a given space or to give it a new look. Adding an alcove, increasing the height of the ceiling, or opening an entrance into another chamber will change the look and character of at least that specific locale, while at the same time increasing the overall size of the complex.

Likewise, there are several possible motivations for decreasing a structure's available space. Cave-ins or other natural disasters sometimes dictate that a room be sealed off for safety. It is often too difficult or too expensive to reopen a collapsed or damaged chamber.

An invasion of monsters could also encourage the sealing or blockading off of a compartment. If a large and dangerous creature happens to stumble upon the structure's reception hall, it might be best to close off the hall before other, smaller monsters follow in great numbers.

Still other areas are sealed to hide or protect something or to eliminate an area that holds bad memories.

Like other renovations, changes in size may be quite noticeable. The materials or construction methods could differ, or the transformations could be apparent simply because of their newness compared to the age and weathered look of the rest of the site.

Types of Dungeons

"Birth of a Dungeon" discussed why complexes were built (other than just to become dungeons

for noble or greedy adventurers). It also mentioned where and how such structures were built. Many of these decisions were influenced by the fictional owner of the construction.

Now, decisions are taken away from the character who built the dungeon and given to its true designer, the DM. The Dungeon Master must finish the history of the dungeon, deciding why it is a good place to set an adventure. Many of these decisions depend on the final product desired by the DM, whose wants are dictated by the needs of the players and the campaign.

The Dungeon Master should choose an appropriate type of dungeon. Three types are discussed below: "lost" areas, which are generally just abandoned and inaccessible; "active" dungeons, which are still used for their original purposes; and "fallen" dungeons, which have somehow changed.

Lost Areas

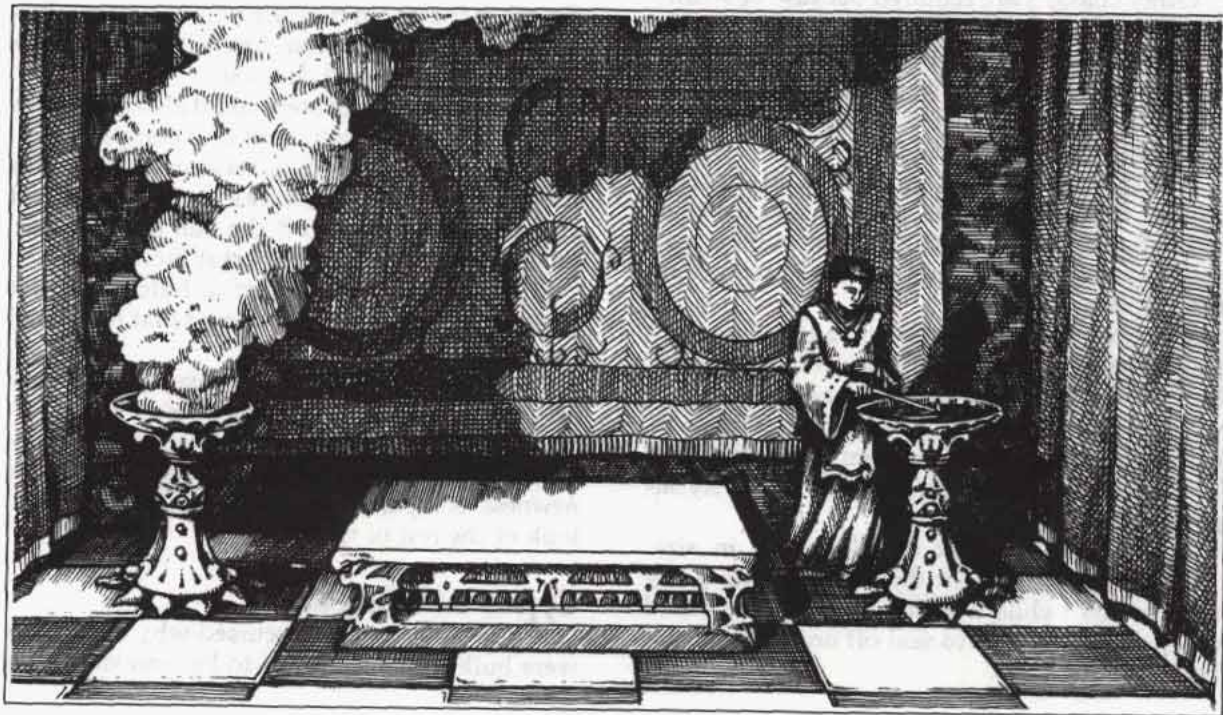
Inaccessible dungeon areas usually fall into other categories, such as residences and special-

purpose complexes. Difficulty getting to an area can easily lead to that place becoming "lost." For extra protection, some complexes are intentionally built in places that are difficult to access.

Other structures become lost after they are built, such as when everyone who knows about the building dies, when trade routes change, or when natural disasters hide the complex from the rest of the world. At other times, new cities are built on the sites of old cities and ruins, effectively hiding those cities from the rest of the world.

Almost any type of structure might become lost, from a city in the mountains to a temple buried by sand to an abandoned mine. Forgotten sewers and catacombs beneath a city are possible lost areas as well.

"Lost" areas might be found anywhere, from truly inaccessible and exotic locations to right under the adventurers' feet. They usually stay much the same as they were when built, though they often become overgrown with local flora and overrun by fauna.



Active Dungeons

"Active" dungeons can also be categorized as residences or special-purpose structures. Unlike abandoned complexes that have become lost dungeons, active dungeons are still used for their original purpose. They can make excellent places for role-playing adventures (and therefore fit the standard definition of a dungeon) if the purpose served is sinister and secret or if the location is hidden and guarded.

A secret hideout for a thieves' guild, a hidden temple devoted to a forgotten deity, a castle where a friend to the player characters is held prisoner, the tower of a mysterious wizard who holds a powerful magical item—each of these exemplifies the active dungeon. A trap dungeon, as described above, is also considered an active dungeon.

This type of adventure locale can be found virtually anywhere, including the center of a large city. Since it still serves its intended purpose, an active dungeon is usually in comparatively good condition.

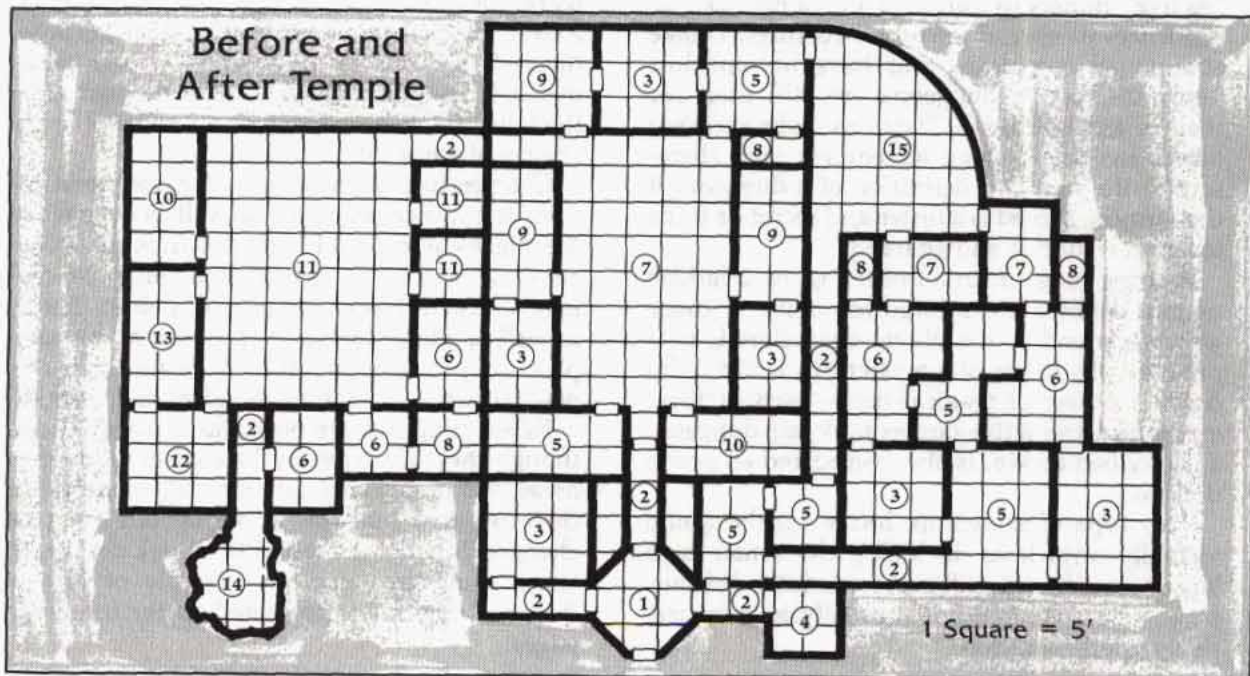
Fallen Dungeons

By far the most common, the "fallen" dungeon is a structure that originally had another purpose, then fell into ruin or disuse and has been taken over by new inhabitants. Unlike the lost area, the fallen dungeon undergoes a radical physical change of some kind.

Changes to a fallen dungeon include modifications to physical structure as well as changes to the place's purpose. Physical differences often entail some kind of defect, like collapsed ceilings, cracked floors, and piles of debris. These, as well as alterations to the purpose of the complex, are partially or totally determined by any new residents—including invaders and vermin.

Fallen dungeons can be found in many places, though they are typically located in wilderness areas. What they currently look like depends on their original purpose as influenced by past changes. Most of the rest of this book deals with fallen dungeons, and an example of how a dungeon may fall is presented on the following pages.





Before the Fall

What follows is a complex originally designed as a temple and place of learning. The builders started with natural caves in a limestone shelf and excavated for more space.

1) **Entryway.** This is a simple entry to the temple; tapestries hang on the walls.

2) **Hallway.** The walls are decorated with bas relief carvings of religious scenes.

3) **Office/Study.** Desks, shelves, and chairs are found here, as are a few scrolls and several books.

4) **Cloakroom.** Hooks on the walls hold the outer garments of visitors.

5) **Lounge Area.** This area contains simple recreation, preparation, and waiting rooms. They hold small tables and comfortable chairs.

6) **Living Quarters.** These rooms hold beds, chairs, chests, lanterns, and personal effects.

7) **Temple/Shrine.** These places of worship hold altars, religious statuary, and murals. The largest area also has several rows of pews made

of wood.

8) **Bathroom.** This area includes modest arrangements with hand pumps for water and shafts down to a sewer system.

9) **Library.** The library holds rows of shelves filled with books and scrolls on a variety of subjects, such as history, music, and theology.

10) **Storage.** The storage rooms have shelves for tools, dry goods, and supplies.

11) **Meeting Rooms.** These rooms hold tables and chairs and are used for meetings and conferences. The largest is also a dining hall.

12) **Kitchen.** This chamber has cupboards, tables, dishes, pots, utensils, chairs, and a large fireplace. The chimney leads to the surface.

13) **Pantry.** The pantry holds barrels, sacks, and shelves filled with various foodstuffs.

14) **Unfinished Room.** This room is under construction, and its walls are still rough.

15) **Cathedral Cavern.** This beautiful natural cavern holds stalactites, stalagmites, and stone draperies. It is used as a meditation chamber.

The Fall

After people moved into the complex, it served its original purpose for many years. The inhabitants lived peacefully in their beautiful home, taking care of it and keeping it in good repair. There came a time when they wanted to bring in more people, so they began excavating a new area near the kitchen.

During renovation, the local government fell because of aggressions from a neighbor. The residents of the temple were evacuated for safety, with the promise that they could return later. In their haste, they were forced to leave many belongings behind.

The war went badly, and the people never returned to the temple. It was vacant for centuries. With no one to make repairs, leaks occurred, and water eroded the limestone, making new deposits. Vermin invaded and made lairs inside the complex.

After a time, a group of lizard men found the structure via the underground river that ran beneath the temple. They settled inside, rearranging things to suit themselves. The temple had a new owner.

After the Fall

The following is a dungeon inhabited by lizard men. Since it used to be a temple, there are a few odd items strewn about. Because no one takes care of leaks, most rooms are moist. Indeed, lizard men like their lair wet.

1) **Entrance.** This is the entry to the dungeon; the remains of tattered, decaying tapestries hang on the walls. One or two guards are always posted here.

2) **Hallway.** The walls are decorated with bas relief carvings of religious scenes, though erosion and vandalism have erased large portions of the pictures.

3) **Living Quarters.** Lizard men have moved into these rooms. Those closest to the entrance are essentially guard barracks, while those nearest the throne room house the eggs and young. Rotted remnants of wooden furniture can be seen in some places.

4) **Animal Pen.** The lizard men keep hunting and guard animals (doglike lizards) here. It is wet and smelly here.

5) **Unused Area.** The lizard men put trash and refuse in some of these damp rooms. Molds and fungi are common here, as are creatures that feed on them.

6) **Slave Quarters.** These rooms hold small groups of kobolds, which the lizard men keep as slaves. Rough nests are found here, as are a few metal items that used to belong to the temple priests.

7) **Treasure Room.** This area holds the treasure of the lizard men, including a few fine statues of humans. Some of the walls hold very faint remnants of murals. The largest treasure room is also the throne room of the lizard king. The rough throne sits on a raised area in the north end of the room. Behind the throne, the wall has begun to crack and erode.

8) **Escape Hatch.** These rooms hold shafts that lead to the underground river.

9) **Living Quarters.** Lizard women live in these rooms, one of which holds an old book on a very high stone shelf.

10) **Pantry.** Meat from slain animals is stored in these rooms.

11) **Pool.** The floors of these rooms are covered by a pool of mud and water, where the lizard people rest. The largest of the rooms has suffered some erosion, and stalactites hang from the ceiling. A few eating utensils can be found in the water.

12) **Rat Lair.** A family of large rats lives in this room, using the old fireplace chimney to reach the surface. The lizard men sometimes kill the rats for food.

13) **Rat Lair.** More rats live here.

14) **Cave.** This is the lair of a giant spider, which sometimes leaves its webs to hunt in the dungeon. The lizard men avoid the creature and its lair.

15) **Cavern.** This beautiful limestone cavern holds natural columns, stone draperies, and a large pool of brackish water. It serves as living quarters for the lizard king.

Why Is It a Dungeon Now?

There are many reasons why a well-built complex would fall into ruin and become a haven for monsters. Some possibilities have been mentioned before, but more details are offered here.

Natural Causes

A natural disaster, such as an earthquake, volcano, or flood, might destroy or damage a structure. The area could become dangerous enough that all people have to leave or be killed. Or a natural disaster or other event could kill the leader of the complex. The inhabitants might then abandon the structure. In addition, widespread natural disaster might cause the fall of the society the place relies on for military support and supplies. Without such support, the residents might leave or die off.

Different disasters have different effects. An earthquake might level part of the complex and bury others; a volcano's ash could cover the structure completely, but leave it relatively intact; a flood might make everyone leave, then it could retreat after time, leaving wreckage and silt in its wake.

Other disasters might be minor on a large scale, such as a change in the course of a river, or the loss of a stone bridge across a canyon, but these could cut the supply lines to a stronghold and effectively destroy the place.

Unnatural Causes

The supply lines to a complex could also be cut by the action of intelligent beings, thus forcing the ruin of a structure. The most common reason for this is war. Battles and warfare might also kill everyone in the structure or force them to leave for safety. In addition, the society supporting the place could collapse, leaving the people in the stronghold to join the other side, slowly starve, or fight until the bitter end. Finally, invaders might move in and change the complex.

Lost and Forgotten

After the residents of the complex leave for whatever reason, or if they are simply cut off

from outside contact, the general populace tends to forget about the structure. Once the place is forgotten, people quit going there.

For instance, there may be a series of catacombs and sewers underneath a city. Although useful, people go there rarely, and it wouldn't take much for most people to forget a warren of tunnels exists beneath their feet. Once people stop visiting, the place is, in effect, abandoned.

If the construction is abandoned for a long time, it begins to take on a new character. The remnants of the former inhabitants—possessions, artwork, even dead bodies—disappear. With no one to defend the place, others are given an opportunity to move in.

Remember that a "lost" area doesn't necessarily have to go through any changes to become a dungeon. Often, being unknown to most of the populace (like a secret thieves' guild) is enough to make a complex a worthy place for a terrific adventure.

New Residents

The people inhabiting a complex usually try to keep their structure free of vermin; once they have abandoned the place, however, small animals move into the place, claiming sections for their lairs.

Unintelligent species may also move in while a complex is still inhabited and "encourage" the residents to leave. If a building is suddenly invaded by a plague of giant spiders, it may be easier to move out than to fight them.

Finally, intelligent monsters could stage an invasion of a complex. This may be done overtly, as in a war, or with more subtlety. A group of kobolds, for instance, might dig their way into an underground castle and begin setting traps around the place. This type of guerilla warfare can easily kill people or frighten them away.

What Is Ecology?

Ecology is the study of the relationship between the environment and the organisms that live there. Like the history of a dungeon, a dungeon's ecology is equally important. Just as a logical history adds flavor and detail to what would otherwise be a standard "dungeon crawl," so, too, can a balanced ecology make a dungeon come alive in an exciting, lively manner.

If the DM pays no heed to the ecology of an adventure site, the result may be a hodgepodge of unrelated species that would kill off one another if given half a chance. As mentioned before, such adventures might be fun for awhile, but clever players will eventually begin to ask questions like "What do these people eat?" or "How can lizard men live in a place with no source of water?" By devoting some time to creating a balanced set of organisms that fit its environment, the DM can make a logical dungeon.

It is possible for some characters to create a trap dungeon without a balanced ecology, populating it with slimes, spiders, rats, kobolds, and whatever else strikes their fancy. For example, the stereotypical mad wizard might set up a device that summons monsters into the area. The monsters are left on their own to escape or fend for themselves against the other lifeforms already there.

Unless the environment and population are consciously controlled, however, the ecology will soon balance itself. After a time, the strongest creatures will kill or drive away the weaker creatures. If they kill all their prey, they will eventually die out because they have nothing to eat. Thus, some thought of balance should be given to even the most random dungeons.

The Environment

Since ecology is the study of how life relates to its environment, it would be wise to look at the elements of a dungeon's environment. Knowing what is in an area is the first step in determining what can live there. Several of these elements were touched upon in the previous sections dealing with the origin and growth of dungeons.

The Past Shows Through

As mentioned, each dungeon has a past of some sort that determines its basic physical characteristics. Even though the dungeon may later go through extensive changes, parts of its history might still show through to the present. Note that the physical structure of the complex will always show through, at least to an extent. The original layout of rooms changes only with additional construction or destruction. Different types of building materials fall into ruin quicker than others, so they also should be considered.

Certain decorations may carry over from previous designs as well. Again, some materials are sturdier than others, so they will last longer. More specifics are covered later in this section.

Hopefully, the example provided earlier of a dungeon's fall gave some indications of how certain items are retained from the past, while other changes come about. For example, since it started as a somewhat wealthy religious complex, there were statues and other works of art with a religious theme. However, because the lizard men didn't care about those items, they were moved, destroyed, or left to fall into disrepair.

The DM shouldn't feel obligated to simply give away a great deal of information about the history of a structure. Though clues can give some indications and add color at the same time, keeping a few items secret adds to the fun of the game.

If the dungeon's history is important to the campaign, the characters may have to consult local libraries or a sage. Maintaining a mystery for a long time increases the anticipation and the sense of accomplishment when the player characters finally figure out what has happened.

Dungeon Defenses

The defense of a complex is carried out its overall physical structure as well as the traps placed there. Defenses depend largely on a dungeon's origin. If the new residents aren't satisfied with the layout, however, they will probably change it. The original inhabitants of the temple in "The Maturing Dungeon" had no particular reason to

defend their home, which was open to the public as a place of learning. The lizard men who moved in later, however, expected attack, so they rearranged the layout. Guards were posted at the entrance, and lizard men lived close to that area; holes leading to the underground river were widened to provide an easy-access escape route. The lizard men probably added a few simple snares and alarms to discourage intruders.

Traps are a special form of dungeon defense. There could be some left over from the original inhabitants, but only if any new inhabitants had somehow managed to avoid them. Otherwise, the type of traps found in a dungeon should match the life found there. In other words, dwarves build wonderful stonework traps with collapsing blocks of stone; primitive lizard men make snares to trap their adversaries; and kobolds find an area where they can set up an ambush of intruders.

The DM should also remember that the residents of the dungeon have to get around, too. If there are too many traps to memorize, the residents would constantly fall victim to their own traps. More likely, they would cut back on the number of such devices.

Leftovers

Besides traps that have gone undiscovered, several other items might be left over from previous dungeon uses. Secret rooms may have gone undiscovered, or the threat of traps may have kept residents from exploring sections of their adopted lair.

Within these unexplored sections, great treasures or deadly traps can be found, just waiting for someone skilled enough to remove them. Other leftovers, such as decorations and treasures, might be found anywhere in the complex, not just in hidden or unused areas.

Decorations

In this context, decorations means anything that adds to a dungeon's look, even if it may not have been "decorative" originally. Decorations may be leftovers from the past and, as such, depend

greatly on the original purpose of the complex.

A temple might have altars, statuary, paintings, and other religious items. A burial chamber could hold the personal effects of the deceased. In a former prison, the "decorations" might include manacles and barred doors. Decorations in residences depend largely on personal taste but may include almost anything—from graffiti to family portraits.

Any of the above could be added by new dungeon tenants as well. If the lizard men in the previous example have a religion, they might add their own style of religious artwork to the temple.

Treasure and Trash

Occasionally, a nice item that would bring high prices in a city is found lying around without protection. Though this seems odd at first, the dungeon's inhabitants must be considered. What is trash to some might be treasures to others.

Going back to the lizard men example, they kept some statues around because they were made of gold or other precious materials. However, they might have thrown out other statues, seeing them as worthless hunks of rock that cluttered the area. Since they see things differently, the lizard men wouldn't necessarily perceive the artistic value of a human sculpture, while it might bring thousands of gold pieces from a human collector. Other creatures might like shiny things, such as bright gems and bits of glass, but see no value in a tarnished silver plate.

On the other hand, what humans might see as trash could be revered by the locals. Arranging bright pebbles in a certain pattern could be the greatest form of art among an underground society. If travelers destroyed such a design, they may earn the lasting enmity of those who built it—much to the party's dismay.

Environment and Life

In many cases, the general environment of an area determines what lifeforms may be found there. Admittedly, some of a dungeon's environmental factors have little effect on the lifeforms

that live there. An orc or a giant slug cares little if there is a mural on the wall. However, the relationship works both ways, and the lifeforms may affect the environment. Since the giant slug doesn't care about (or even notice) the mural, it could inadvertently destroy all or part of the painting.

Though an organism will usually move into a suitable environment, if it arrives in an uncomfortable area, it may try to change the environment to suit itself. An umber hulk might dig to find water or an ogre might bring in rough furs for a bed. In any case, the organism and environment will either adapt to one another or the organism will leave or die.

If the organism has a choice, it will try to find an environment that requires little adjustment. Thus, lizard men tend to choose damp places, while any relatively dry structure might be suitable for orcs.

Once they have become attached to a place, organisms become an integral part of the overall environment. New residents must adapt to the

other lifeforms already there, which may in turn have to adjust their lifestyles to deal with the new addition. For example, if a predator moves into a complex, it must have a food supply that replenishes itself, or it will starve. Local herbivores would need to change their habits to avoid becoming prey. Additionally, all the predators in the region must reach a compromise regarding who hunts where and eats what or else attempt to destroy one another.

Organisms

As shown, the organisms that inhabit a place are also important to the overall balance of dungeon ecology. Not only must they fit their environment, but they must be able to survive alongside one another. The number of creatures and the different types of beings should always be taken into account.

Balance

As mentioned, the organisms that live in a given place will eventually achieve some sort of bal-



ance. Each type of animal will come to serve a specific ecological niche. In a balanced real-world ecology, a basic example might be as follows. In a typical forest environment, deer and smaller animals eat plants; predators such as wolves feed on the herbivores; and beetles and worms break down the dead, returning the elements to the soil to start the cycle again.

In a sample dungeon ecology, molds and fungi are found; creatures such as giant rats and insects take part of their diet from the molds and fungi; giant spiders feed on the smaller animals; and otyughs and carrion crawlers eliminate refuse, returning the elements to the beginning of the cycle again.

In any ecology, each organism will gradually find its niche as predator, prey, or both, setting up a food chain. Once things have balanced, there will be enough food to support each element of the chain, which in turn helps support the other elements of an ecology.

In a fantastic setting, there are also creatures that exist outside the normal ecology, such as the undead. Even these might form an ecological balance—for instance, ghouls preying on zombies and eliminating them.

In any setting, there is a potential for intelligent life. Certain lifeforms can manipulate the ecology to meet their own needs, sometimes destroying other elements of the food chain. Eventually, however, ecological balance will catch up to them.

Population

The number of lifeforms in an area also needs to be considered. If there are too many rabbits in an area, they will deplete the available food, possibly causing their own extinction. Thus, numbers need to be balanced.

However, the intelligence and personality of a population is of greater concern. The general alignment and personality of a creature dictates many of its actions. It might be openly hostile, sneaky, peaceful, or fiercely territorial. These traits may impact on the ecology of the dungeon in which they reside.

For instance, kobolds are known for being evil, sneaky, and cowardly. They prefer to use traps and ambushes, attacking only when they are sure they can win. They might change their environment significantly by adding escape tunnels and small hideouts. Kobolds might also impact other organisms significantly, because they are predators but are unlikely to completely wreck the food chain since they are relatively weak.

The Dungeon Master should play the monsters as their character suggests, also taking their intelligence into account. An organized and warlike group of hobgoblins wouldn't leave their lair unguarded. In addition, they would have contingency plans in case of attack.

Intelligent and powerful creatures tend to have a more dramatic impact on the balance of nature around them. Consider a dragon who moves into an area and the havoc it wreaks until things settle down (which may take years). Intelligent creatures also have societies and cultures to worry about, not just ecologies. Some races trade, and they may be accustomed to having visitors. Certain groups may even promote the adventuring trade, relying on adventurers for supplies, wealth, and food.

Societies have leaders, and much of a group's activities depend on its leader so they, too, are an important part of a dungeon's overall ecological system.

Who Runs This Place?

The leader of a group of intelligent monsters is generally the strongest or smartest member of the group. In special cases, however, the leader may be of a completely different race. A green dragon might dominate a group of lizard men, using them as slaves and guards, or an evil wizard might enslave a band of orcs to use as an army. Leaders are individuals who have personality and motivation. Detailing those factors by breathing life into the leader can add a lot of flavor to any adventure.

Like the dungeon itself, the leader has a background and a purpose. The DM should decide

how long the individual has been in power and how power is maintained. If the other members of the group live in fear of their master, perhaps some could be convinced to help an outside group; if, however, they respect and admire their leader, they could prove quite dangerous.

The local ruler probably has a group of trusted lieutenants or a few bodyguards to communicate and enforce orders. It may be helpful to add a few details about these individuals as well. One of them may wish to be the leader and might negotiate a deal with the adventurers, or it destroy a deal being worked by the leader to wreak dissent.

Motivations are very important in determining the activities of a leader. Greed, power, survival, religious fervor—each has its own results. A tribal chief motivated by greed would try to gather as much treasure as possible and may or may not be concerned about killing adventurers as long as they didn't steal anything. On the other hand, a leader motivated by religious fervor might wish to capture and kill anyone deemed an unbeliever. Those individuals in search of power might try to work out a deal with intruders by directing them toward an enemy.

In the AD&D® game, a leader's alignment can help determine what motivations the character has and how they are acted upon. Good characters often try to help others, while evil characters try to hurt others; those of lawful alignment are concerned with maintaining order and unity, while those of chaotic alignment are selfish and unpredictable.

Alignment is not the only determining factor for a leader's motivations and activities. The individual's abilities, miscellaneous desires, strengths and weaknesses, and comrades all influence what happens. Even evil characters can have friends whose opinions they value, and good characters can be indecisive and weak, allowing their underlings to decide much of their policy.

By deciding the leader's abilities, using both game terms and role-playing hooks, the DM can create an unusual setting. A unique leader

means a one-of-a-kind society, which means a colorful and fun adventure.

Finally, the leader could have powerful friends, and thwarting or killing that individual could bring the player characters into conflict with a whole civilization.

Underground Civilizations

Since most dungeons are underground, it may be useful to take a look at civilizations native to environments of caverns and tunnels. Typically, the members of such societies have a few things in common.

Most are sensitive to light to some degree, so they rarely venture above the surface at any time other than night. Some have special abilities in working stone, allowing them to easily remodel an existing dungeon. Almost all have enemies and wish to protect their borders.

Any dungeon might become the outpost of an underground civilization of some type. If this is the case, thought should be devoted to determining what the civilization is and how its mem-



bers operate. Some outposts might expect supplies or reinforcements from their homeland, while others would be left to fend for themselves.

Included at right is a table of several civilizations that might take over or create a dungeon. Though not listed, standard dwarves, gnomes, and humans are also possibilities.



Potential Societies Table

Aboleth*	MC2
Aspis	MC5
Beholder•	MC1
Bugbear	MC1
Bullywug**	MC2
Chitine	MC11
Cildabrin	MC11
Disir	MC4
Doppelganger*	MC2
Dwarf, Duergar	MC2
Elf, Drow	MC2
Firenewt**	MC3
Gargoyle	MC2
Gaund	MC11
Githyanki**	MC8
Githzerai*•	MC8
Gnoll	MC1
Goblin	MC1
Hobgoblin	MC1
Jermlaine	MC2
Kobold	MC1
Kuo-Toa	MC2
Lizard Man**	MC1
Mind Flayer*	MC1
Minotaur	MC1
Mite	MC5
Mongrelman	MC2
Myconid	MC2
Orc	MC1
Salamander	MC2
Shadowperson	MC4
Svirfneblin	MC3
Tlincalli	MC11
Troglodyte	MC2

* Though typically found only in small numbers, these creatures may form settlements, particularly if spelljamming ships visit the campaign world.

** Though not strictly underground creatures, members of this race might be found in an underground complex.

Monstrous Compendium references are as follows:

MC1, MC2: Generic volumes

MC3, MC11: FORGOTTEN REALMS® Campaign Setting

MC4: DRAGONLANCE® Campaign Setting

MC5: WORLD OF GREYHAWK® Campaign Setting

MC8: Outer Planes Appendix

Pros and Cons of Randomness

Though random dungeons have their problems, they aren't necessarily bad. From the DM's standpoint, a random dungeon is often quicker to put together. Dungeon Masters have a life outside of the game, and classwork, jobs, friends, and families can prevent the DM from preparing adequately all the time. Chapter 11 of the second edition *Dungeon Master's Guide* offers information on using random encounters, and those ideas are expanded here.

From the players' standpoint, a random dungeon offers a little variety and excitement. Also, it may be a relaxing deviation from what could be a tense situation in the overall campaign.

In addition, random dungeons can be done well, if the DM gives some attention to a balanced ecology, the dungeon's history, and other factors. If the DM tries to roll randomly every time the adventurers enter a room, the game will bog down into numerous chart checks and die rolls. As the DM becomes more experienced, it is possible to create a good dungeon from scratch in just a few minutes.

The key to making a good random dungeon is by removing much of the randomness. First, choose a focus for the dungeon. This can be as simple as deciding "this will be a temple of evil elemental powers" or "lizard men have taken over this place." Alternately, the focus could be more complex, such as "a wizard built this place to be a home for him and his retainers, but after the wizard failed to come back from an adventure, a few gnolls moved in, eventually bringing slaves and pets with them."

Whatever it is and however elaborate it is, a focus provides a direction for dungeon design. For instance, a lizard men dungeon may be in a swamp, and the rooms inside would tend to be damp. Already, by choosing a simple focus, the DM has limited the types of creatures that can be found in the dungeon.

Once the focus has been determined, the DM may want to make a few small charts of creatures common to the dungeon. Though elaborate charts using monster frequencies certainly

help, they take some time to prepare. If a DM needs to improvise, one small chart listing the six most common encounters in the dungeon could be enough.

Using lizard men as a focus, the DM might decide they keep kobolds as servants, use muckdwellers as guard animals, and eat snakes and rats. Gray oozes complete the food chain by eliminating refuse. Thus, the most common encounters are lizard men, rats, gray oozes, snakes, muckdwellers, and kobolds.

A simple randomization process would entail rolling 1d6, with a 1 or 2 indicating an encounter. Roll 1d6 again to see what the encounter is. Since the lizard men, kobolds, and muckdwellers work together, an encounter with one of them might include one of the others as well. The DM can simply decide what is there, or roll randomly. Such decisions become easier with practice.

To prepare more thoroughly, the DM would then write down the basic statistics of each type of creature, perhaps assigning average hit points to each individual.

With a few guidelines and simple mechanics, the inhabitants of a random dungeon can be created quickly and easily. The dungeon itself may be another matter.

If at all possible, the DM should use at least a basic map. Scribbling something down may be possible, and it will certainly be easier if the DM knows why the dungeon was constructed. However, using a prepared map is the easiest option of all. If random dungeons are commonly used, a DM can keep several generic dungeon set-ups, then choose the one that looks best for the situation. A DM can make a few maps or use some from published modules, adapting them as needed. Lastly, the Dungeon Master should remember the dungeon's purpose and throw in appropriate descriptions, making a unique adventure.

The Dungeon Wheel

Included with *Dungeons of Mystery* is a Dungeon Master's aid, the Dungeon Wheel. It can be used to quickly set up the theme of a

dungeon and determine some of the typical inhabitants. The Dungeon Wheel can also be adapted for solo play.

Using the Wheel

The top (colored) side of the wheel lists several monsters, which are divided into various related themes by color coding. In general, lining up monsters according to color determines the basic inhabitants of a dungeon.

The largest wheel lists the lifeforms that dominate the dungeon complex. The middle wheel lists possible servants (guards, pets, and slaves) to the dominant lifeform. The smallest wheel lists likely miscellaneous dungeon inhabitants such as vermin, food animals, and wanderers.

No numbers are given for the various creatures; the DM should refer to the monster description or choose a number appropriate to the strength of the adventurers.

In general, if a category has subspecies, any would be fine, but some might be more appropriate than others, depending on the environ-

ment and the rest of the inhabitants.

Some entries on the wheel are marked by an asterisk. They are explained as follows:

- **DM's Choice:** The DM must choose a monster for a random encounter. Using a monster from a campaign-specific *Monstrous Compendium*, like the Outer Planes appendix, might surprise the adventurers.

- **Doppelganger:** The doppelgangers may be disguised as something else.

- **Dragon:** This can be any type of dragon but should be suitable for the climate. It has set up a lair and convinced other creatures to serve it.

- **Dwarf:** This is an NPC, wandering through. The individual has a character class and may be more powerful than the PCs. The dwarf might help or hinder the characters.

- **Elf:** The elf is similar to the dwarf.

- **Gnome:** The gnome is like the dwarf.

- **Human:** This entry refers to some type of human society. They may be relatively civilized, or they could be primitive such as cavemen. These humans might even be a "lost" race that has changed over centuries of isolation, perhaps gaining strange powers.

- **Large Wheel:** Use one of the creature races listed on the largest wheel as servants.

- **Lycanthrope:** This may be any type of lycanthrope but should be appropriate for the climate and terrain.

- **Mold:** This includes harmless and edible varieties, as well as dangerous types.

- **Normal Animal:** The wolf is the most common normal animal for this color group, but cats and other creatures are also possible. Note that if there are lycanthropes, there will most likely be normal animals of the same type as the lycanthrope's animal form.

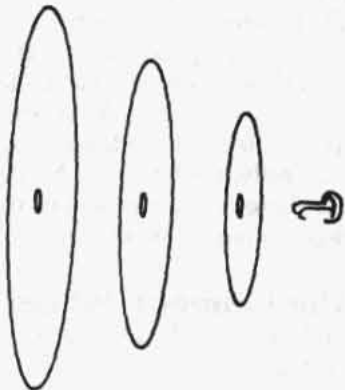
- **NPC:** This entry refers to a powerful NPC, most likely a wizard or cleric.

- **NPC Party:** This is a group of adventurers or the remnants of such a group. They may help the PCs or they may be hostile.

- **PC Race:** This indicates a human, gnome, halfling, dwarf, elf, or other character race. These are usually normal individuals, but a spe-

The Dungeon Wheel

To hold the Dungeon Wheel together, use a clip as shown, or poke a tack through the center of the wheels and into a pencil eraser. If using a clip, carefully make a small hole in the center of each wheel before using the clip.



cial NPC could be held captive by the overlords of the underdark.

- **Renegade:** This entry refers to an individual or small group of individuals who are members of the race that dominates this area. They work against the majority of their fellows, however, and may actually help the adventurers. At the DM's option, this could be a strike team from one of the other dominant races listed in this color group.

- **Undead:** These are lesser undead such as skeletons, zombies, and ghouls.

- **Undead Lord:** This is generally a powerful and self-willed undead, such as a vampire, lich, or mummy.

Instant Dungeons

Using the Dungeon Wheel, a Dungeon Master can create a dungeon very quickly. First, a theme should be chosen. The DM can roll 1d6 to determine a color for the theme (1 = red, 2 = purple, 3 = green, 4 = yellow, 5 = white, 6 = blue), but it is better to choose one appropriate to the characters and campaign.

Each color has at least a general theme: green dungeons are moist ones; red complexes tend to be warm and dry; blue adventures use the "classic" denizens of the underdark; yellow-themed dungeons have odd creatures that are often not what they seem to be; purple dungeons are those that have unique and powerful rulers; and a white theme provides a generic dungeon.

After choosing a color, the DM can roll 1d4 for each of the rings, randomly selecting a dominant lifeform, their servants, and the miscellaneous inhabitants. It may be wise to consciously choose the dominant lifeform, again considering the campaign and the abilities of the player characters.

Though the monsters are divided into general themes, some mixing and matching is possible. White-theme creatures can be exchanged for those of almost any other color, and wanderers from one color group can show up in a dungeon of another color group.

If the DM desires a really random dungeon, roll 1d6 for a color on each ring, then 1d4 to de-

termine which creature is used. Although this might come up with some interesting and workable combinations, it is more likely to lead to an illogical dungeon.

If time permits, the Dungeon Master should add at least a sketchy background and give some thought to a leader for the area. Next, the DM needs to decide what the place looks like. Using a prepared map is preferable, but rooms can be randomly chosen using the Room Type Table on the following page.

A short random encounter table would also be desirable so the Dungeon Master can decide what is in each room. Even faster, the back of the Dungeon Wheel can be used. Roll 1d12 and find the same number in the box labeled "monster" and "treasure."

Two words will appear in the box. The top word will be "dominant," "servant," or "misc." This refers to the monsters on the front of the wheel, those chosen when the DM picked the theme. Dominant monsters are those on the biggest wheel, servants are those on the middle wheel, and the miscellaneous creatures are those on the smallest wheel.

The bottom word in the box is the treasure type. "None" means there is no treasure in the room. If "standard" is indicated, refer to the Standard Treasure Table on the next page. A "special" treasure is generally a magical item, which can be determined using the random tables in the *Dungeon Master's Guide*. Special treasure should be chosen before the encounter so that the monster can use the item in an encounter.

The Dungeon Wheel can also be used to determine whether a room holds a trap. Follow the instructions on the back of the wheel for traps. With the Dungeon Wheel and random charts presented here, the DM can greatly speed the creation of a dungeon, while still maintaining a logical theme.

Using these methods, an individual can also create a random solo dungeon for those times when no one else is available to play. See "Solo Play" below for details.

Changing Horses

Sometimes, when making a random dungeon, it is necessary to rethink the general theme. The players might mention something the DM forgot to take into account, or the DM might suddenly realize something was missed.

At times like this, the DM must be able to think and react quickly to correct the adventure. This might involve adding a room or two, changing some of the inhabitants, or creating a convenient cave-in to "block off" an undeveloped area. Of course, keeping the dungeon's origin a secret or maintaining an air of mystery can forestall some awkward player questions.

Solo Play

There are times when someone wants to play a quick game, but no one else is available. Using the Dungeon Wheel and the tables (at right), one can create a solo adventure and use it to pass the time. Following the instructions given on the previous page in "Instant Dungeons" and randomly determine a theme for the dungeon. Next, choose a character or characters for the adventure.

Roll to determine what type of room the characters enter first, then check for monsters, treasures, and traps, using the back of the Dungeon Wheel. Roll 1d3 to determine how many other doors lead out of the room, and place them on the walls (if this leads to a contradiction, like placing a door in a room that didn't have one before, skip that door). Choose a door, and roll for the type of room beyond it, rolling again if the roll indicates a room that will not fit. Repeat this process each time the characters go through a door until there are no more rooms left or until the area explored has no more unopened doors.

A completely random dungeon like this will probably turn out to be very odd, but it might help to pass time until other players can be found. With luck, the random process will produce a dungeon that can later be used with a group of players.

Random Tables

To randomly determine what a room looks like, roll 1d8 and refer to the following table. "Large rooms" include pieces marked x, x2, and x3 on the fold-up sheets. "Odd rooms" include rooms y, y2, y3, y4, and the optional rooms. "Open space" can be of almost any size; its boundaries should be defined by placement of wall pieces or more rooms. If one type of room runs out before the others, ignore that result and roll again or choose a room.

Room Type Table

1d8	Type
1	2 × 2
2	2 × 3
3	2 × 4
4	3 × 3
5	1 × 2 or 1 × 3
6	large room
7	odd-shaped room
8	open space

When standard treasure is indicated on the Dungeon Wheel, roll 1d10 and refer to the following table. Some treasures are given a value per Hit Die, referring to the Hit Dice of the monster in question. If there is no monster in the room, the treasure is the same as that for a monster of one Hit Die. This table is intended as a convenience; if the DM wishes, the treasure types from the appropriate *Monstrous Compendium* can be used.

Standard Treasure Table

1d10	Type
1	copper: 1d10 per Hit Die
2	silver: 1d8 per Hit Die
3	gold: 1d6 per Hit Die
4	platinum: 2 per Hit Die
5	gem, 10 gp: 1 per Hit Die
6	gem, 50 gp: 1 per 2 Hit Die
7	gem (see DMG, Table 85)
8	jewelry worth 1d100 gp
9	worthless costume jewelry
10	art object (see DMG, Table 87)

This chapter describes how to build and use the fold-ups in *Dungeons of Mystery*. Besides the assembly diagrams and instructions, there are also notes on other fold-up products, suggestions for putting the pieces together into a dungeon layout, notes on the use of miniatures, and tips for decorating and embellishing the maps and fold-ups.

Using Other Fold-Ups

Though the pieces in *Dungeons of Mystery* can be used to assemble a wide variety of dungeon layouts, it may prove useful to look at some of TSR's other fold-up products. All contain representations of aboveground buildings that can be used in conjunction with the pieces in this set.

The following is a list of compatible products, including title, stock number, and a short description.

- FR8, *Cities of Mystery* (9262): This sourcebook contains 33 fold-up buildings of various shapes and sizes, several maps of city layouts, and a 64-page booklet describing how to build fantasy towns. If desired, a city layout could be built to go over a dungeon layout; the adventure "Sewers and Catacombs" is designed specifically for this purpose.

- WGA1, *Falcon's Revenge* (9279): This 64-page module contains fold-ups for building a small fishing village, complete with buildings, docks, and boats.

- WGA2, *Falconmaster* (9289): This module includes the pieces necessary to assemble a cathedral complex.

- WGA3, *Flames of the Falcon* (9302): This module holds fold-up sheets with all the parts for a three-story mansion, as well as a few walls and smaller buildings.

- *Castles* (1056): This set contains numerous stone buildings, walls, and towers as well as siege towers, ballistae, and catapults. Also included are two-dimensional markers for doors, stairs, and other details. In addition, there are three booklets detailing scenarios for different campaign settings; the adventure "Beneath Castle Darkhold" is compatible with the

FORGOTTEN REALMS® adventure. Please note that the map scale in *Castles* differs from that in *Dungeons of Mystery*, but it can be easily adapted.

- LC4, *Port of Ravens Bluff* (9315): The inside cover of this module holds the pieces of a ship. The scale is not compatible with the rest of the fold-up products. If desired, however, the ship can be enlarged to the proper scale by photocopying onto a heavy stock of paper, or copying and gluing to a heavy stock.

- *Strongholds* (9353): This set contains numerous fold-ups that first appeared in other sets, including buildings from *Cities of Mystery* and *Castles*, the manor house from *Flames of the Falcon*, and part of the cathedral from *Falconmaster*. It also contains a detailed instruction booklet with ideas and directions for stacking buildings, making ruined buildings, mounting maps on sturdier bases, and adding three-dimensional detail.

Using Miniatures

The fold-ups in this and other sets are scaled for use with 25mm metal miniatures. All assembled buildings and items are sturdy enough to support a few miniatures, though it is possible, of course, to overload and collapse or damage the fold-ups.

Users may also wish to look into the entry-level D&D® game products. Several of these contain cardstock stand-ups. These are essentially three-dimensional paper miniatures on a 25mm scale. Many monsters and character types are included in the various boxed sets and modules published after 1990.

Each D&D product also contains a map or maps using the same scale. Though the style of these maps is different from those in the aforementioned fold-up products, they may prove useful for short adventures. Some also contain cardboard tiles that can be used to add details to dungeon rooms.

Assembly Instructions

For the best results, read this section thoroughly and follow the instructions and tips. More experienced builders can skip some of the basic directions, but novices will find much worthwhile information. Though most of the pieces are easy to assemble, there are a few that may prove challenging even to experienced builders.

Tools and Materials

The following are useful for making fold-ups:

- White glue (such as Elmer's brand)
- Pencil (new, unsharpened is best)
- Rag or paper towel (for removing excess glue from fingers)
- Ruler or straight-edge, scissors, and razor knife (these are optional tools, useful for trimming and making conversions)
- Newspaper or dropcloth (to lay across the work surface to protect it from spilled glue and other damage)

Inventory of Fold-Up Pieces

Among the sheets of fold-up pieces, there should be two sheets with each of the following labels:

- Three 2" × 2" rooms, one 1" × 3" room, one 1" × 2" room
- Four 2" × 3" rooms
- Three 2" × 4" rooms
- Three 3" × 3" rooms
- Two 3" × 4" rooms, one 1" × 2" room
- Pieces for special rooms
- Stairs
- Boxes
- Boxes and pillars
- Doors

There should also be one sheet with each of the following labels:

- Walls
- Broken Walls
- The Dungeon Wheel
- Doors and the Dungeon Wheel (assembly instructions for the Dungeon Wheel are found on page 26)

Getting Started

Once all the materials are gathered, begin choosing pieces to assemble. The simplest pieces are the one-piece rooms, so they are good starting projects. The most difficult pieces to assemble are the stairs, so they should be left until the builder has practiced a bit on other pieces.

Carefully separate the pieces from the sheets. Before gluing, gently flex all the pieces back and forth along the fold lines (scored lines) to be sure they fold the proper way. Note that some pieces are white on one side; some of these are needed to construct the pyramid while others may be folded backward to show the stone pattern.

Gluing

Use white glue to join the pieces together as shown in the assembly diagrams. Glue sticks of various types may seem easier, but generally they do not set as quickly or as well as white glue. Rubber cement can be used for temporary bonds, as may sticky poster-hanging adhesives, though both will become difficult to remove if left too long.

For a strong bond, follow these tips:

- Put glue on the smaller of the two surfaces being joined (usually a tab); this way, glue doesn't get on areas that don't need it.
- Apply the glue carefully. A single, thin strip along the length of the joint is best.
- Spread the glue evenly with a finger to cover the entire gluing surface.
- Wipe away excess glue with a finger so only a thin, shiny layer remains.
- Position the pieces and press them together. Lay the assembled piece on a hard surface and use a pencil to apply pressure evenly along the entire joint.

Storage

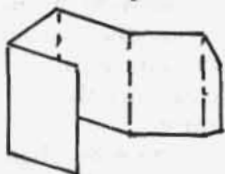
Once assembled, most of the pieces in *Dungeons of Mystery* can be easily collapsed for more compact storage. The exceptions to this are the stairs and the boxes.

Diagrams and Instructions

Basic One-Piece Room

(pieces labeled "1")

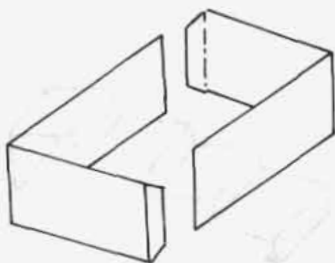
For one-piece rooms, simply fold all the corners in the same direction and attach the tab to the other end of the wall piece.



Basic Two-Piece Room

(pieces labeled "2a" or "2b")

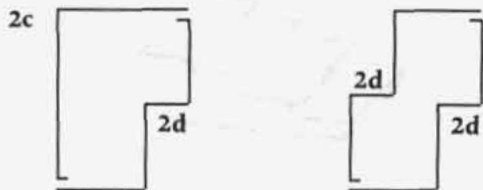
Fold in the middle of each of the pieces, then attach two pieces with the same label as shown in the diagram.



Special Two-Piece Rooms

(pieces labeled "2c" and "2d")

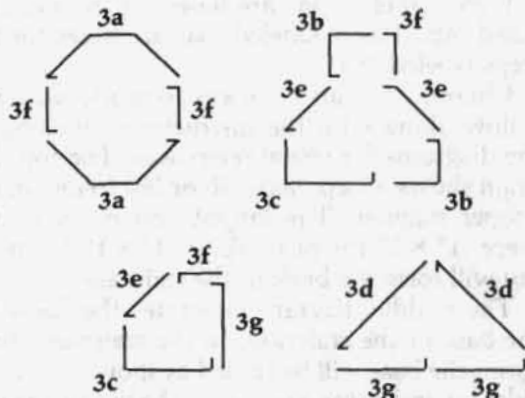
Rooms constructed with these pieces are not quite standard. Two of the pieces labeled "2c" should be glued together as shown in the above diagrams. Each of the other pieces labeled "2c" should be joined with a piece labeled "2d." Also, the two remaining pieces labeled "2d" should be joined together. These special constructions are illustrated in the diagrams below, which show a top view (edge-on) of the pieces.



Special Rooms

(pieces labeled "3a" through "3g")

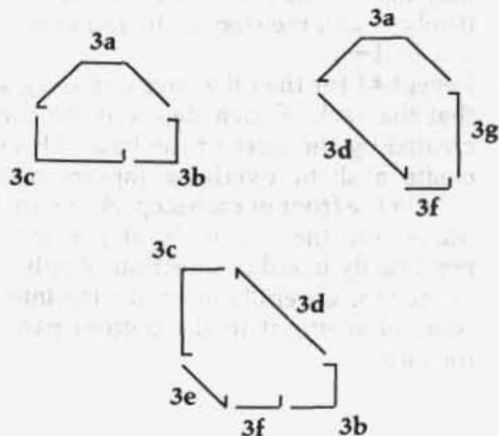
These pieces are used to construct rooms of unusual shapes and dimensions. Four of the shapes are used in the adventures and maps in *Dungeons of Mystery*. These are diagrammed below with a top view.



Options for Other Pieces

(pieces labeled "3a" through "3g")

Many other uniquely shaped rooms can be built with the special pieces. Three more possibilities are shown below. Rooms with these shapes are used in the adventure "The Manor House," but their construction is optional. Even if these rooms are built, several special pieces will be left; these can be attached to other rooms or walls to break up rooms, create ramps, or act as ledges.



Stairs

(pieces labeled "4a" and "4b")

(pieces labeled "5a" and "5b")

As mentioned, the stairways are the most challenging pieces to assemble. The builder needs to exercise patience and care when constructing these pieces.

Pieces labeled "4a" are bases for the steps labeled "4b." Pieces labeled "5a" are bases for the steps labeled "5b."

Choose one pair of pieces to work with and follow along with the instructions, looking at the diagrams for visual references. The top diagram shows a step piece (4b or 5b) folded in the proper manner. The largest end panel of the piece (1" x 2" for piece 4b, or 1" x 1" for piece 5b) will form the back of the staircase.

The middle diagram illustrates the folds for the base of the staircase. In the staircase's final form, the base will be folded as shown, with the sides up and perpendicular to the bottom panel, and the tabs folded inward, perpendicular to the side panels.

Follow these instructions for best results:

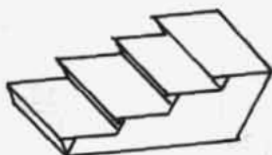
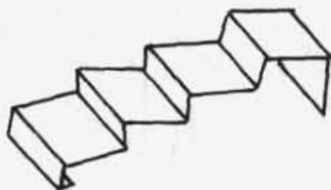
1. Fold the two pieces as indicated, making sure that the joints bend easily.
2. Place glue on only the back tabs of the base.
3. Make sure the edges line up correctly, then attach the back panel of the steps piece (4b or 5b) to the tabs of the base (4a or 5a). Allow to dry.
4. Apply glue to the top tabs on the base, then attach the top step (the lower tabs may need to be moved out of the way to firmly attach the step to the top tabs). Allow to dry.
5. Repeat #4 for the other steps, making sure that the back of each step is at the corner created by the sides of the base. This will create a slight overhang (approximately $\frac{1}{4}$ ") at the front of each step. Allow to dry.
6. Make sure the tab of the step piece will bend easily in either direction. Apply glue to the tab. Carefully insert the tab into the base, attaching it to the bottom panel of the base.

Alternate method: If the standard construction is too difficult, cut the step pieces along the fold lines. Fold the base as indicated and attach the back panel. Then attach each step to the tabs on the base. The steps will be the panels that are $\frac{3}{4}$ " x 2" (for piece 4b) or $\frac{3}{4}$ " x 1" (for piece 5b).

Notes: Starting assembly from the front of the staircase is also possible, though the back tabs will be difficult to attach firmly. This will prove worse for the construct than if the front tab is not attached firmly.

The step panels are wider than the tabs so that the bases of miniatures will sit on the steps without falling off. This is why the front ends of the steps hang over the next lower step.

For proper construction of the pyramid (see page 34), one staircase (pieces 5a and 5b) should be constructed with the white side facing out.



Boxes

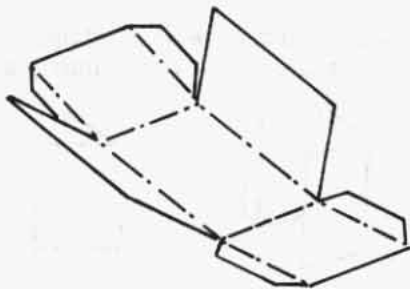
(pieces labeled "6a," "6b," and "6c")

There are three different box constructions. Please note that some are white on one side. To properly construct the pyramid (used in the "Jungles of Mystery" adventure), a total of nine boxes are needed: one $1" \times 2" \times 1/2"$, two $1" \times 3" \times 1/2"$, five $1/2" \times 1" \times 1/2"$, and the box labeled "6c."

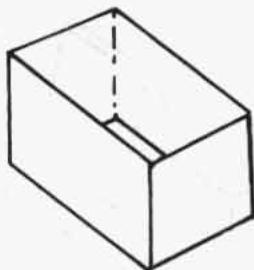
Other boxes can be used as decoration inside rooms, representing stages, altars, or other physical features. Open boxes placed with the open side up can be used to represent fountains or holding pens. Small boxes can represent coffins or sarcophagi.

Stairs can be stacked using the appropriately sized boxes, creating a staircase that reaches to the top of a dungeon wall.

Boxes labeled "6a" are open on one side. As indicated in the diagram, fold the sides up, attaching the tabs to the inner surfaces of the other sides.

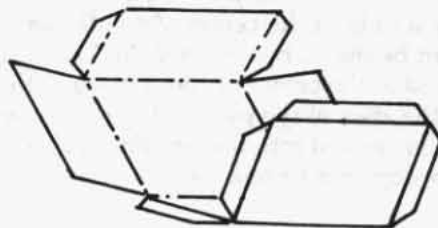


The final form of the box should look like the following diagram.



Closed boxes are constructed much like open boxes, folding the sides up and attaching the tabs to the other sides (see the diagram below for a visual reference). Then, to attach the top of the box, carefully and completely bend along the fold line, holding the top panel to the rest of the box; also flex all three tabs. Place glue along all three tabs and carefully slide them inside the box; gently manipulate the top and sides of the box to get the tabs to attach to the sides. If this is a problem, the tabs of the top may be attached to the outside of the box instead. Alternately, instead of attaching all three of the top panel's tabs, attach only the tab opposite the fold on the top panel, leaving the other two tabs free inside the box.

Another interesting construction for the closed box would be to leave the top open. For an adventure, place the box in a dungeon room, then fold the top of the box away from the box and temporarily attach it to the floor of the dungeon. This will create a ramp leading into an area that seems fenced.



The box labeled "6c" is a special construct. Ignoring the top panel for the moment, fold and attach the sides of the box as if it were a basic one-piece room. Place glue on the top tabs and, as shown in the diagram below, fold the top down and attach the tabs to the inside of the box.

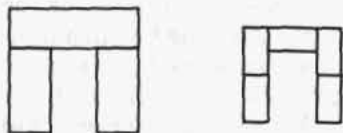


The Pyramid

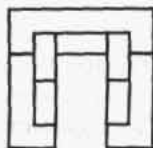
(uses boxes and one staircase)

The pyramid is an optional construction using other pieces. It is used in the "Jungles of Mystery" adventure later in this booklet, but can make an interesting addition to other adventures as well.

The pyramid is constructed using three layers of boxes; these layers are represented in the diagrams below. The layout on the left uses three boxes: two $1" \times 2" \times 1\frac{1}{2}"$ boxes and one $1" \times 3" \times 1\frac{1}{2}"$ box. The layout on the right uses five $\frac{1}{2}" \times 1" \times 1\frac{1}{2}"$ boxes. Though the boxes may be permanently glued together in the layout shown, it is recommended that the builder use a temporary adhesive, such as a small amount of poster-hanging adhesive.



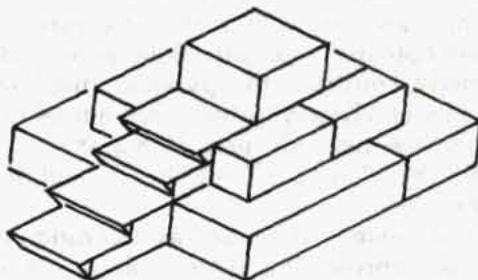
Once the two layers are completed, the smaller one should be placed on the larger one, leaving a hole in the center. As indicated in the diagram below, a box labeled "6c" should then be placed in the center of the construct; this box forms the apex of the pyramid. Next, a staircase should be moved into the remaining space, with the top next to box "6c."



6c



The completed pyramid is illustrated below.



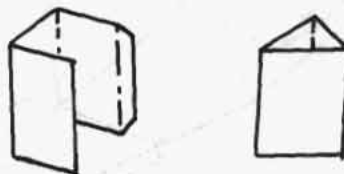
Pillars

(pieces labeled "7")

Pillars are folded as illustrated below, attaching the tab to the inside of the opposite end of the piece. This creates a triangular cross-section.

Pillars are used to brace other pieces, such as wall pieces. Attach one to a wall piece using a paper clip. For a better brace, place pillars on opposite sides of the wall and use a paper clip to attach them together with the wall between them.

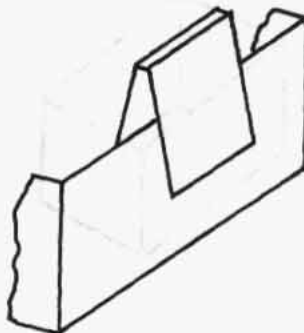
Two pillars can also be paper-clipped together to create a square-based, free-standing unit.



Doors

(pieces not labeled)

Door pieces are folded and laid over walls and rooms to indicate doorways. This is illustrated in the diagram below.



Walls

Wall pieces, either broken or full, can be used in a variety of ways. The most basic use is as described above in the section on pillars: a wall can be placed anywhere, using pillars to prop it up. A builder can form exceptionally large rooms in this manner.

Walls can also be placed perpendicular to one another, with a pillar on the inside of the corner created. By attaching the pillar to both walls with paper clips, the construction can be made relatively sturdy.

Wall pieces can also be used to form round towers of various sizes. Simply attach the ends together, permanently or temporarily, and place the cylinder on the playing surface. Hanging a door across the wall creates an entrance to the tower, and placing another similarly constructed cylinder on top makes a taller tower.

Wall pieces (as well as pieces of stone pattern left after the fold-ups are removed from the sheets) can be used to hide interesting details on floors or on other pieces.

Making Dungeons

Once all the pieces are constructed, they can be assembled into a dungeon layout. The best way to start this would be to choose one of the large maps in this set. Next, find the appropriate adventure in this booklet and read it thoroughly.

Place buildings on the map, following any construction notes with the adventure. Individual rooms can be attached to one another using paper clips. For the best-looking results, paper clip the rooms at locations marked with doors. Then place the door over the paper clip.

Note that all the maps in this booklet are drawn using rooms and other pieces constructed with the set's fold-ups. One piece, the hexagonal fountain in the adventure "The Manor House," must be represented two-dimensionally, or constructed using leftover stone pattern pieces from the fold-ups.

Not all of the maps in the booklet have a corresponding color map sheet. For these, choose an appropriate pattern on the back of one of the maps. The grid on that side should aid construction of the dungeon.

Other layouts can also be created. See the following text for tips.

Arranging Rooms and Other Pieces

After constructing a few of the dungeon layouts in this booklet, the builder should have a pretty good idea of construction tricks.

One notable method of building is the use of "negative space" to form extra rooms or long corridors. Though the fold-up rooms will create many areas, larger areas are formed by placing rooms around them, using the leftover enclosed space as rooms. This method is used in "Beneath Castle Darkhold" to form the large central room. Wall units and smaller rooms are used to define the larger space.

Small rooms can also be placed inside larger rooms. They can block off an area from use or, with a door added, act as a closet.

Wall pieces can also be folded in many unique configurations, indicating caverns or other odd-shaped rooms.

Doors can be placed as needed in the dungeon. Not every door need be placed at the beginning of the adventure; wait until the PCs wander into a room and discover what other doors it has.

As mentioned in the instructional text with the diagrams, stacking can also be useful. As with the pyramid construction, boxes can be stacked upon one another. Stairs can be stacked on boxes as well, or boxes can be placed inside other boxes. Use some imagination.

To indicate ruins or rubble, toss pillars, small boxes, and crumpled leftover stone pattern into a room. Hide something fun underneath, like a piece of paper with the word "trap" written on it; if the PCs move into the rubble without checking for traps, drop more rubble on them.

Temporary Constructions

It is impractical to change room shapes after they have been assembled with permanent glue. Trying to refold them is possible, but too much of this will eventually damage the strength of the piece as well as the finish.

Sketching new configurations or using temporary fastenings can save much grief later on. Until something is actually glued together, it can be reconfigured quite often. Even after pieces are glued together, they can still be cut and reglued—if the builder truly desires it.

Decorations

Dungeon builders can easily add more visual clues to their complexes. In simplest form, these would be notes on pieces of paper, such as "rug" or "tapestry" or "treasure pile." Those with a more artistic inclination could actually draw the appropriate item or effect. Pictures could also be computer generated or cut from magazines.

Some of these items could be placed as wall decorations. Create a small tab at one end of the decoration and hang it from a wall. Torches, tapestries, and paintings can all be created in this manner.

Other items can be placed on the floor of a room. Some, such as trap markers, might be hidden or simply not placed until the PCs step into that area. Spiked pits, pools of water, lava pits, and deep shafts can be easily indicated using pictures or notes.

Items other than pictures can be used for decoration as well. Cellophane (Easter basket) grass can indicate plant growth or tentacled monsters. Poster-hanging adhesive can be used to represent water (if blue) or ice (if white) or slime (if green). Golf tees can represent stalagmites or be dropped as piercers.

Be creative and use whatever is available. If more elaborate decorations are desired, check hobby shops for professional model and terrain-building kits.

Other Embellishments

There are a number of other things builders can do to increase durability or realism of the constructions.

The maps can be sprayed with various substances to protect the surfaces, or even laminated or placed between plexiglass plates.

The room floors and other pieces can be cut out and attached to foam-core, a sheet of foam sandwiched between two layers of stiff paper (purchased at most art or business supply stores). Use rubber cement or spray adhesive so the maps will be less likely to wrinkle and buckle.

Once rooms are cut out, mount the rest of the map on foam-core. Color the edges of the foam gray with a marker. Then glue the raised floors to the original map in the spaces from where they were cut. Be sure to leave a small gap between the room bases so the room fold-ups can slide between pieces. This will keep rooms from sliding around and will eliminate the need for temporary fastenings to hold them in place.

Other three-dimensional detail can be added as well. Using balsa wood or stiff cardboard, small chairs, tables, window sills, door frames, and other effects can be created.

Working doors can be easily created by cutting them open and cutting a hole in the wall behind. Ingenious builders can use loops of paper and straight pins to form hinges for the doors.

Finally, for ruins, wall pieces can be cut. Use irregular cuts for the best effect. Doors can also be cut and allowed to hang open, as if sagging on their hinges.

Sewers and Catacombs

Terrain: Urban subterranean

Total Party Levels: 18 (average 3)

Total gp: 3,892

Monster XP: 3,615

Set Up

Choose one of the following:

- Rumors have spread throughout the city that a vast treasure hoard has been discovered in the sewers. Many have gone in after the riches, but none have returned.

- The inn where the PCs are staying is attacked by bandits during the night. Though the PCs were not attacked, anything they left outside their rooms was stolen. By questioning witnesses and following tracks, the PCs can trace the bandits to one of the entrances leading to the catacombs beneath the city.

- While walking through the city, the PCs observe an individual acting suspiciously. If they continue watching, they see the person enter the sewers through one of the grates.

Background

The city of Glen-holden was built atop the ruins of the ancient city of Hartwell. Several rooms and wide corridors can still be found beneath Glen-holden.

Some of the underground rooms were rebuilt to serve as burial chambers. Later inhabitants added grates and drains in some places and did a little underground construction, adapting part of the old ruins to serve as a sewer system.

Over the years, fewer people were buried beneath the city, and most people forgot about the catacombs. Entrances to the underground were covered up and lost. Most people forgot there was ever traffic beneath their fair city.

A few months ago, a wererat named Karolin moved into the sewers of Glen-holden. He gathered a group of bandits and set up a secret headquarters beneath the city. Karolin is not particularly brave, nor is he stupid. However, he is greedy. Thus far he has avoided entering the burial chambers, even though riches wait with-

in. Karolin prefers to send his minions out to steal for him.

The bandits usually work quietly throughout the city, mugging a few people, performing an occasional burglary, and so forth. The treasure is all brought back to the secret headquarters, where the bandit leaders count it and prepare to send it to fences.

Some monsters will be commonly encountered in this adventure; their statistics are listed below for convenience.

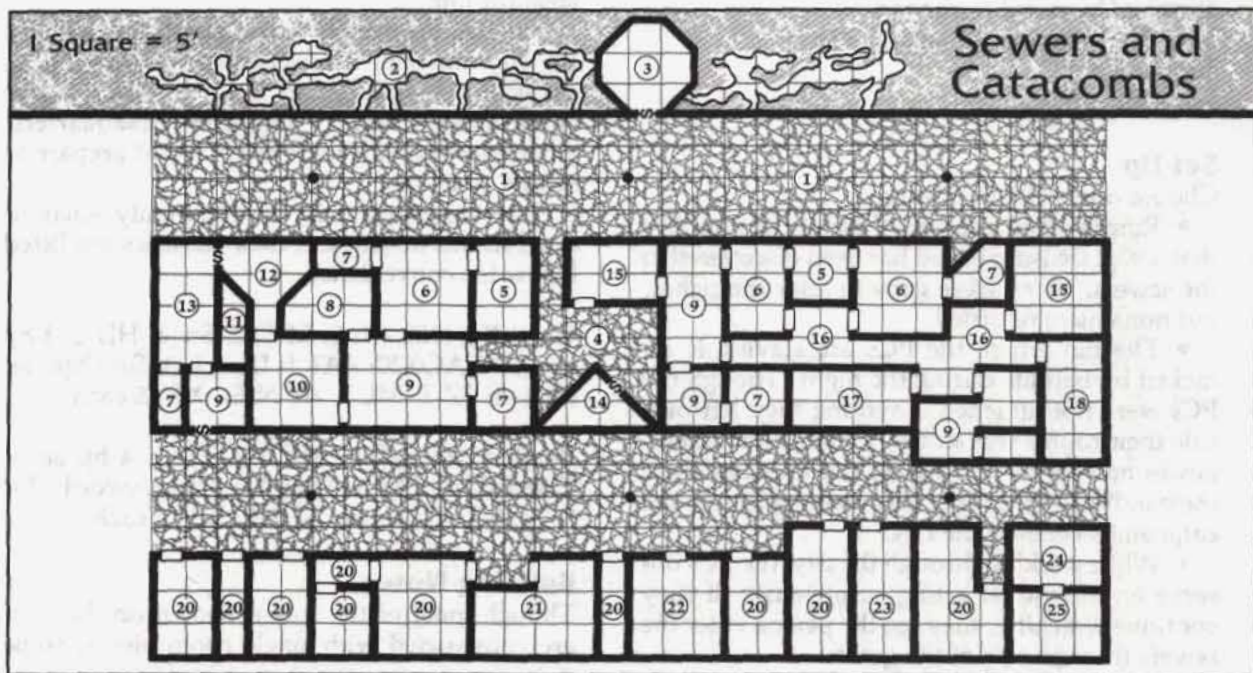
Giant Rat (30): AC 7; MV 12, Sw 6; HD 1; 3 hp each; THAC0 20; #AT 1; Dmg 1-3; SA Disease; Int 2-4; SZ T; ML 7; AL N(E); XP 15 each.

Bandits (20): AC 8; MV 12; HD 1; 4 hp each; THAC0 20; #AT 1; Dmg 1-6 (short sword); Int 8-10; SZ M; ML 12; AL NE; XP 15 each.

Building Notes

Though most of the rooms shown on the map are constructed with single room pieces, some





areas have special constructions. The northern wall of Area 1 is composed of generic wall pieces braced by pillars.

The rat warrens, Area 2, are shown only on the map, and it isn't necessary to build them using the fold-ups.

Areas 4, 8, 11, 16, and 19 are empty space, their areas defined by the room pieces around them.

The DM should note that Area 3 is secret and not marked on the map. This room shouldn't be placed on the map unless the PCs successfully search the correct area for secret doors. Likewise, doors (especially secret doors) shouldn't be placed until the PCs enter a room from which they can be seen.

The Lair

Unless otherwise specified, all areas have stone floors and walls. Though locations are given for the dungeon inhabitants, they move through the area quite frequently and might be encountered

anywhere. If an alarm is raised, the bandits will attempt to converge on the adventurers.

1) **Sewer Tunnel.** This damp tunnel runs from one end of town to the other. It is a dank and dismal place frequented by giant rats. Player characters have a 10% chance of running into 1-4 giant rats here.

2) **Rat Warrens.** A colony of giant rats makes its home here. They will attack anyone who approaches their lairs.

3) **Karolin's Quarters.** The wererat Karolin makes his home here, in the octagonal room with dirt floors. He is often visited by giant rats and can summon 2-12 any time.

Wererat: AC 6; MV 12; HD 3+1; hp 13; THACO 17; #AT 1; Dmg 1-8 (long sword); SA Surprise; SD Hit only by silver or +1 or better weapons; Int 12; SZ M; ML 11; AL LE; XP 270.

Karolin is a short, beady-eyed fellow with a long nose. If approached carefully, he may try to

deal with the PCs. He tries to keep his lycanthropy a secret, but does have control over his changes and will switch to rat or ratman form if necessary to defend himself.

4) Entryway. This open area is the entrance to the bandit headquarters. Two bandits are on guard duty here and will attack anyone who does not know the password ("cheese"). A pair of giant rats is always present here as well, ready to report anything unusual to Karolin.

5) Armory. This small room holds several suits of leather armor and a number of short swords as well as some of the weaponry the bandits have collected from their victims. At the DM's discretion, any type of normal weapon or armor may be available.

6) Bandit Quarters. Each of these rooms holds four beds and the personal effects of four of the bandits. Clothing and other equipment is kept in large chests at the foot of each bandit's bed. Though most of the items here are mundane, a thorough search will turn up the equivalent of 10 gp per bandit.

At any given time, two bandits are in the quarters resting while not on duty. Other bandits serve as the bandit leader's receptionist (see Area 10) or go out and conduct raids or scouting missions.

7) Storage Room. This room is used to store miscellaneous equipment such as ropes, torches, lanterns, flasks of oil, sacks, food, blankets, paper, wineskins, items of clothing, and much more. Almost any normal item might be found here, but it is all of average quality and not worth much. The DM may have to decide the exact contents of the room.

8) Office. This chamber, which holds a desk, three chairs, and a writing table, is used as a study and office by the bandit lieutenant, a young fellow named Connor. Two torches in wall sconces are lit.

Connor (2nd-level fighter): AC 5 (chain mail); MV 12; HD 2; hp 14; THAC0 19; #AT 1; Dmg 1-8 (long sword); Int 10; SZ M; ML 13; AL N; XP 120.

Though Connor isn't overly bright, he is eager and enthusiastic. Unless he has heard the sounds of combat or the PCs start attacking or threatening when they enter the room, Connor will assume they are new recruits for the gang, sent here by Karolin.

Connor will begin asking questions about the characters' skills to determine if they are worthy gang members. If the PCs don't play along, Connor will catch on and raise the alarm. His shouts will bring two guards, who will arrive 1d4 rounds after Connor yells.

If the PCs do play along and give adequate answers to his questions, Connor will eventually offer the PCs a percentage of whatever they steal. If a deal is made, Connor will begin showing the characters around, stopping first in the office of the bandit leader. The leader will recognize the adventurers for what they are and raise the alarm.

9) Empty Room. This room is used for passage between other rooms. It is empty except for a few worthless bits of trash.

10) Reception Area. A bandit waits in this area, serving as receptionist for Isadore, the bandit leader. The bandit can hear what goes on in all the neighboring rooms and will alert Isadore if he notices anything peculiar.

If the PCs enter accompanied by Connor, he will allow the group to pass. Otherwise, he will ask for the password and raise the alarm if the PCs do not know it.

11) Empty Room. The doors to this room are locked; only Isadore has the keys. The south door also has a trap. If the PCs do not manage to find and disarm the trap, opening the door will cause a blade to drop from the top of the door frame, causing 1d6 points of damage to the person who opened the door (unless precautions were taken).

12) Bandit Leader's Office. This oddly shaped room holds Isadore's desk and four chairs. The desk is across from the door, so Isadore has a clear view of anyone who enters. Because of the office's construction, only one human-sized person can enter at a time.

Isadore is well armed and naturally suspicious, so she will not be willing to talk with anyone unless they are introduced by the receptionist. Even then, she will be wary.

Isadore (4th-level thief): AC 3 (*leather armor* +1 and dexterity bonus); MV 12; HD 4; hp 16; THAC0 19 melee, 17 missile; #AT 1 melee or 2 missile; Dmg 1-6 per hit (short sword or short bow); SA Backstab; SD Average thieving skills for her level (see Chapter 3 of the *DMG*); Int 16; SZ M; ML 12; AL N; XP 270.

Isadore will not fight to the death. In fact, if she believes she is outmatched, she will attempt to escape through her quarters and out the secret door into Area 19. If Isadore fails to escape, she will try to bargain with the PCs, offering a large cut of the bandit treasury.

13) Bandit Leader's Quarters. This is Isadore's study and bedroom. There is a bed, chest of drawers, desk and chair, and a small table with a lantern. There is a chest underneath the bed that holds Isadore's treasure: 40 gp, 20 sp, an emerald bracelet worth 100 gp, and 3 gems worth 10 gp each.

14) Treasury. The door to this secret room holds a trap. If not detected, a needle will shoot into the hand of anyone playing with the catch (a loose brick at floor level). The character struck must make a saving throw vs. poison or be paralyzed for 2d6 rounds. The room contains the more expensive loot from several months of raiding. Most of the items are art objects and personal items that could be returned to the owners if the PCs are so inclined. Otherwise, the items would bring a total of 1,000 gp.

15) Guard Room. These are guard quarters, just like Area 6 above. Two off-duty bandits will normally be here.

16) Patrolled Corridor. A pair of guards patrols this torch-lit corridor. They will attack any stranger who doesn't know the password.

17) Bandit Lieutenant's Quarters. These are the quarters of Connor, the bandit lieutenant. Included is a bed, a chest filled with clothing,

and a small desk and chair. A lantern sits on the desk. A search of the chest will turn up Connor's treasure (10 gems worth a total of 150 gp).

18) Treasure Room. This room holds miscellaneous coins (mostly copper and silver) and gems, worth a total of 750 gp.

19) Catacomb Tunnel. This large tunnel is relatively dry, though it smells just as bad as the rest of the sewers. The corridor is unremarkable except for the doors along the south wall and the gray ooze that wanders the area. The ooze looks like a large mud puddle and will attack anyone who gets close.

Gray Ooze: AC 8; MV 1; HD 3+3; hp 13; THAC0 17; #AT 1; Dmg 2-16; SA Corrodes metal; SD Immune to fire, cold, and all spells except for those that cause lightning; Int 1; SZ L; ML 10; AL N; XP 270.

A metal weapon striking a gray ooze must make a saving throw vs. acid or corrode and break, becoming useless.

20) Normal Crypt. This is an unremarkable crypt that holds ancient corpses. At the DM's option, information may be available in a crypt, inscribed on a wall or coffin lid or written on a very old piece of parchment. Anything of value has long since been removed from the crypt.

21) Skeletons. This locked crypt holds several skeletons. When the PCs enter, they will see 10 skeletons scattered about the room, lying peacefully with their hands across their chests. If the PCs enter the room, six skeletons will rise and attack. They have no treasure.

Skeleton (6): AC 7; MV 12; HD 1; hp 5 each; THAC0 19; #AT 1; Dmg 1-6 (short sword); SD Half damage from edged or piercing weapons, immune to *sleep*, *charm*, *hold*, and cold; Int 0; SZ M; ML 20; AL N; XP 65 each.

22) Ghoul. This room houses a pack of ghouls. They rest in coffins in this room and occasionally hunt throughout the rest of the catacomb complex.

Ghoul (4): AC 6; MV 9; HD 2; hp 8 each; THAC0 19; #AT 3; Dmg 1-3/1-3/1-6; SA Paralyzation; SD Immune to *sleep* and *charm* spells; Int 6; SZ M; ML 12; AL CE; XP 175 each.

If the PCs kill the ghouls, they can find five pieces of jewelry worth a total of 200 gp.

23) Zombies. This is the once lavish tomb of an ancient wizardess. Her remains rest in a large stone sarcophagus at the south end of the room. Four zombies guard the chamber.

Zombie (4): AC 8; MV 6; HD 2; hp 7 each; THAC0 19; #AT 1; Dmg 1-8; SD Immune to poison, cold, and *sleep*, *charm*, *hold*, and *death* spells; Int 0; SZ M; ML 20; AL N; XP 65 each.

Once the zombies are defeated, the PCs can move on to the sarcophagus. Its lid is quite heavy and requires a total of 30 strength points to move. Unless carefully handled by four or more characters, it will drop to the floor with a

loud clatter, alarming everyone in the dungeon.

Inside the stone coffin is the corpse of the wizard clutching a spellbook. The spellbook contains several spells level 1-3, as determined by the DM. There is nothing else of value.

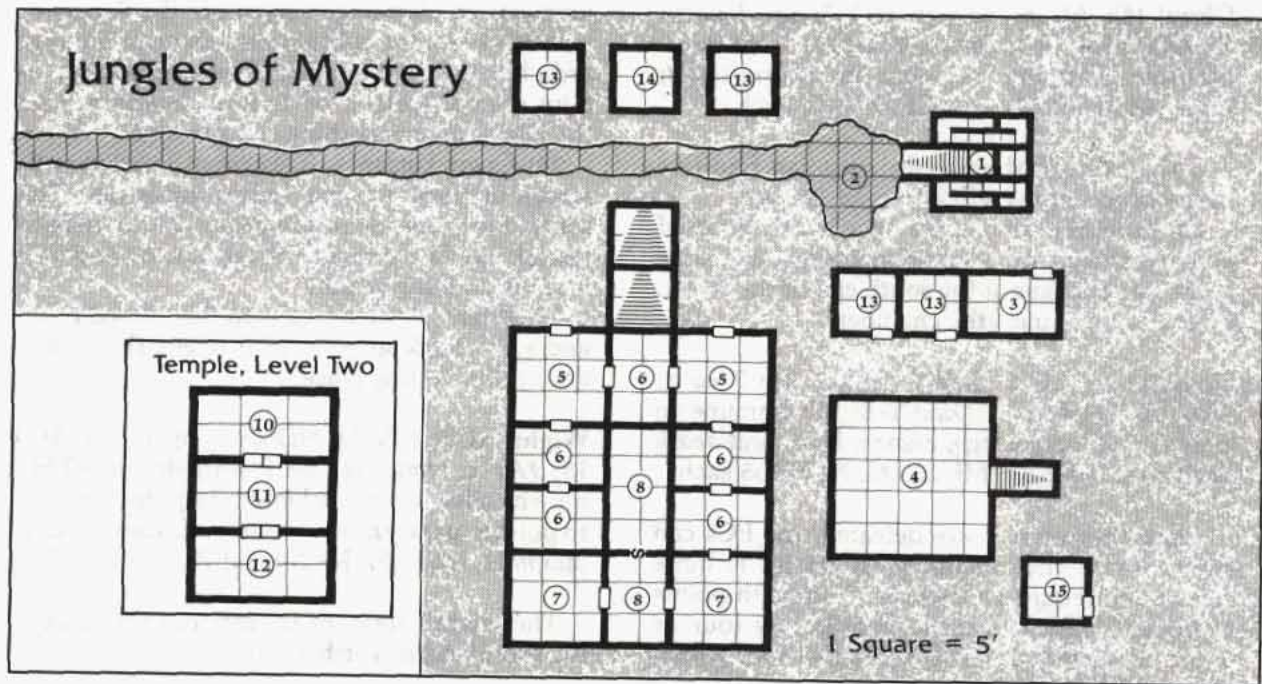
24) Crypt Entrance. This room is filled with scraps of furniture and rotting tapestries. The south door bears an inscription: "Do not dare to disturb the last remains of Loglan, or you will face his undying wrath!"

25) Wight. A wight waits in this ruined room and will attack anyone who opens the locked door to his resting place.

Wight: AC 5; MV 12; HD 4+3; hp 19; THAC0 15; #AT 1; Dmg 1-4; SA Energy drain; SD Hit only by silver or +1 or better weapons, immune to poison, paralyzation, cold, and *sleep*, *charm*, and *hold*; Int 9; SZ M; ML 14; AL LE; XP 975.

The wight's treasure is scattered throughout the room and is worth a total of 1,500 gp.





Jungles of Mystery

Terrain: Tropical jungle

Total Party Levels: 12 (average 2)

Total gp: 100

Monster XP: 1,050

Set Up

Choose one of the following:

- Traveling through the jungle, the PCs discover the ruins of an ancient city.
- An old man in the area relates the tale of a magical fish rumored to live in the ruins of a lost city in the jungle. The jade fish is a rare and wise being and worth much if captured.
- A group of frog people (bullywugs) has been raiding the local village. They have headquarters deep in the jungle. The town elders hire the PCs to hunt the frog folk.

Background

This adventure is a sample of an aboveground dungeon. The setting is roughly Aztec in nature,

but would adapt well to any jungle setting. If the DM has a copy of the *Maztica* supplement for the FORGOTTEN REALMS® Campaign Setting, this adventure would fit well there. If using that setting, the DM should substitute a tribe of jungle halflings for the bullywugs.

The city was prosperous for many years until a war killed the inhabitants centuries ago. The bullywugs are a recent addition to the area.

Building Notes

Most of the rooms shown on the map for this adventure are the standard room pieces. Area 1 is a pyramid structure, and Area 4 is a temple constructed using the ruined wall pieces.

The main temple structure (Areas 5–12) is a two-level building. The stairs on the north side should be stacked as described in "Using the Fold-Ups." For the main temple, build the rooms in the illustrated arrangement, then cover that floor with a folded map page. Build the second level on top of the map page.

The Lair

These structures once had grass roofs, but they have long since deteriorated. The bullywugs are found throughout the area, and a few will attack the PCs as they explore. The DM should choose an appropriate time for an attack.

Bullywug (12): AC 6; MV 3, Sw 15; HD 1; hp 4 each; THAC0 19; #AT 3; Dmg 1-3/1-3/2-5; SA Hop; SD Camouflage; Int Low (5-7); SZ S; ML 10; AL CE; XP 65 each.

1) **Pyramid of the Fish.** On the top of this pyramid is a small pool, the home of a jade fish (see "Magic and Monsters"). The fish has been left alone here for over a century, and it is hungry for conversation. If the PCs get close enough, the jade fish will move to the surface and speak to them in rough common, asking for news. Its voice is very burbled, because it produces water as it speaks. (The water produced by the fish is clear and cool. It exits the fish's pool through an opening above the stairway. The water runs down the stairway to form a pool at the base of the pyramid.)

If the PCs want to transport the fish away, it will readily agree. If they attack it, the jade fish will defend itself to the best of its ability.

2) **Pool.** This pool is filled by run-off water from the pyramid. At the bottom, concealed in the silt, are bits of jewelry. The equivalent of 50 gp can be retrieved from the pool with a few minutes' work. The water in the pool runs off to the west, forming a small stream.

3) **Old Dwelling.** This was formerly the home of the fish's caretaker. A large, watertight basket has been well preserved and lies among the tall weeds in the house.

4) **Jaguar Temple.** This was once a magnificent temple to the jaguar spirit worshiped by the people of this village. The temple was destroyed in the war that killed the people of the village, and only a stairway and ruined walls still mark the site. The walls of the temple are decorated with many strange nonmagical glyphs that detail the date of the temple's construction.

The temple has become the lair of an actual jaguar. Though it prefers to avoid contact with intruders, it will fight to defend its lair if people enter.

Jaguar: AC 6; MV 15; HD 4 + 1; hp 19; THAC0 17; #AT 3; Dmg 1-3/1-3/1-8; SA Rear claws rake for 2-5 each; SD Surprised only on a 1; Int 3; SZ L; ML 9; AL N; XP 270.

5) **Temple Entrance.** The faded remains of a mural (showing a procession of warriors) decorates the clean interior of this room.

6) **Empty Room.** Nothing of interest is found here, though the murals are brighter.

7) **Priest Quarters.** These rooms served as living quarters for the temple priests. The remains of a wooden bed frame can be seen, but there is otherwise nothing of interest.

8) **Conference Room.** A low table, still in good condition, occupies the center of this room. The priests used to meet in this area to discuss religious matters.

9) **Secret Room.** This room, accessed only through a secret door in Area 8, was the inner sanctum for the temple priests. Inside is a large book painted with glyphs. The book tells the creation myth common to the area. The tome was painted on tree bark folded into pages; it is valuable only to a collector.

10) **Ceremonial Room.** This room is decorated by magical lights that flicker on the walls (see "Magic and Monsters").

11) **Preparation Room.** Used originally to prepare for ceremonies, this room now stands empty.

12) **Storage Room.** This room holds the rotted remains of sacks of grain.

13) **Empty Dwelling.**

14) **Spider House.** This former dwelling holds several normal spiders and many webs.

15) **Bullywug Hideout.** If the bullywugs aren't encountered elsewhere, four of them will be found exploring this small former dwelling. When combat begins, other bullywugs will rush to help their fellows.

Beneath Castle Darkhold

Terrain: The Far Hills

Total Party Levels: 42 (average 7)

Total gp: 5,100

Monster XP: 20,250

Set Up

Choose one of the following:

- The PCs discover a ruined castle after following a treasure map. Though the upper stories are mostly destroyed, the sub-basement is relatively intact after rubble is cleared.

- Although the evil masters of Castle Darkhold have been banished, the lower levels still remain, and the PCs are asked to explore the sub-basement.

- To finish the destruction of Castle Darkhold, the PCs are asked to clear the rubble in the sub-basement and hunt for any remnants of castle forces.

Background

Castle Darkhold is found in the FORGOTTEN REALMS® Campaign Setting, but with a few adjustments it can be used anywhere. The castle itself can be built using the components in the *Castles* boxed set; this adventure details the sub-basement level of the castle.

The castle has passed through many hands, including giants, a dragon, and a lich. Its most recent owners and residents were the Zhentarim, a sinister secret society of the Realms. This adventure is intended to take place after the Zhentarim are removed from the castle, but it could easily be adapted as a secret entrance to the lower levels of the castle. Or the DM can modify it for his or her own use.

This particular level was built by the female lich, Varalla. When the Zhentarim attacked her, she set a few traps in this level and released a terrible creature called a shadowcrawler (see "Magic and Monsters"). Most of the area was accidentally sealed off as the result of the battle between Varalla and the Zhentarim. The shadowcrawler still haunts the eastern third of the dungeon.

Building Notes

As with the other adventures, Most of the rooms are built using single-room pieces. Areas 1, 2, 3, and 20 are defined by the rooms set around them. Areas 14 and 16 are defined primarily by other rooms, with the addition of generic wall pieces for the outer walls. Also, the closet (Area 24) in Area 23 is a 1" x 2" room that is placed in the corner of the 3" x 3" area.

A number of other effects, especially wall and floor decorations, are usable with this dungeon; the DM should read the appropriate area descriptions for suggestions.

The Lair

1) **Entrance.** Stairs lead upward from this otherwise unremarkable area.

2) **Artifact Chamber.** This area houses the *gateway of darkhold*, a powerful magical item that the Zhentarim used for quick travel to various locations.

The *gateway* is a low, circular platform made of gold and inscribed with runes. It can be used up to four times per day, opening for a maximum period of 10 minutes each time. It has receptors at Zhentil Keep, Baldur's Gate, Westgate, Procampur, and Ordulin. The *gateway* can be opened by any wizard who knows the command phrase; at the DM's option, the *gateway* might be temporarily or permanently useless to prevent easy escape by the PCs.

Except for the gateway and some rubble, the room is unremarkable.

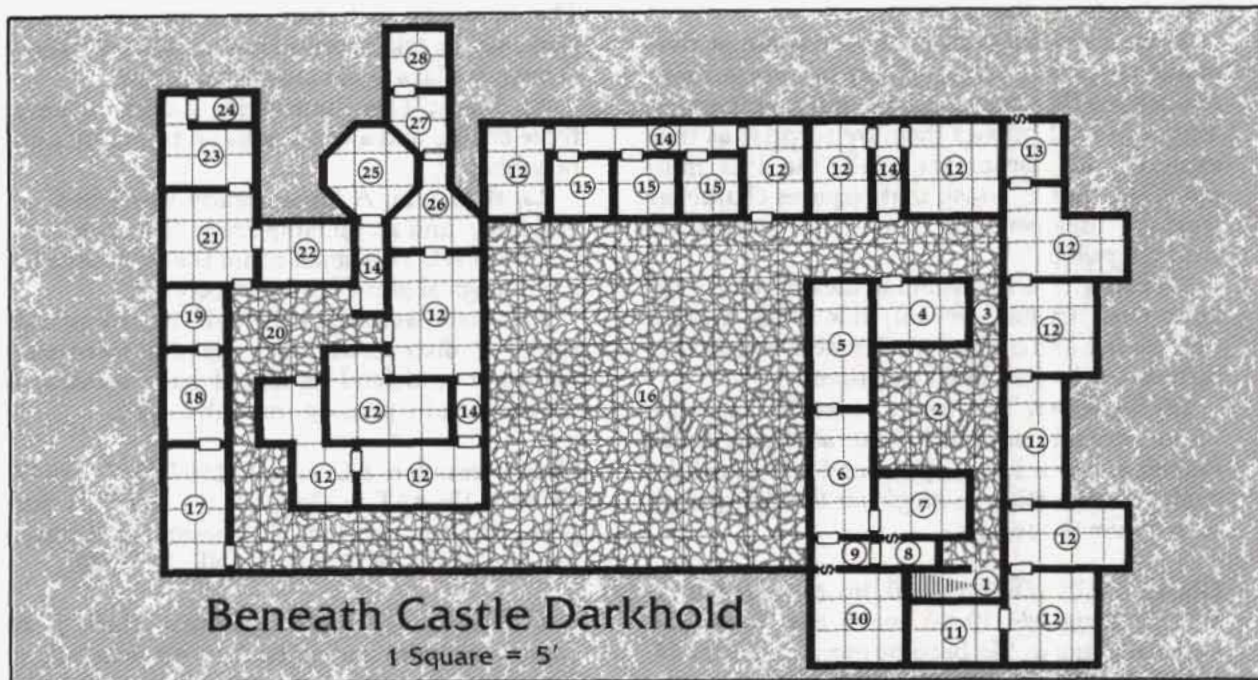
3) **Previously Collapsed Tunnel.** This tunnel was blocked by rubble, closing off the rest of this level. A team of dwarven miners cleared the blockage, uncovering a previously unknown level, some time ago.

If the PCs are playing in a scenario in which they must clear the rubble, they will need a minimum of two months to clear the tunnel.

4) **Office.** This room holds a wrecked desk, but contains no other indication of previous use.

5) **Varalla's Entrance.** This entryway is decorated by ragged ancient tapestries.

6) **Varalla's Study.** This austere room holds a



desk, a chair, and dozens of moldy books. At the DM's discretion, one of Varalla's old spellbooks might be here.

7) **Varalla's Bedroom.** This room was once richly decorated with silks, velvets, and a large canopy bed. Most of the material has since rotted away, and there is little of interest here. A thorough search will turn up 500 gp's worth of gems in a small sack under the mattress.

8) **Meditation Room.** This was where the lich memorized her spells. A few moldy pillows sit on the floor.

9) **Corridor.** This room is empty.

10) **Guard Room.** This room houses a stone golem guarding the entrance to Varalla's treasure room. It attacks all intruders.

Greater Stone Golem: AC 5; MV 6; HD 14; hp 60; THAC0 7; #AT 1; Dmg 3-24; SA Casts *slow* every other round on an opponent within 10 feet; SD +2 or better weapon to hit; Int 0; SZ L; ML 20; AL N; XP 10,000.

11) **Treasure Room.** This area holds part of the treasure that belonged to Varalla. A number of art objects have rotted away, but there are coins and gems totaling 3,000 gp in value. In addition, there is a *long sword* +2 and a suit of *chain mail* +3. Other items might be substituted if the DM prefers.

12) **Empty Room.** These were rooms that the lich didn't decorate before she was destroyed. Nothing remarkable is found here.

13) **Quarry Entrance.** A secret door in this room opens into a tunnel leading to a nearby quarry. The other end of the tunnel is blocked.

14) **Corridor.** This is a normal empty hallway.

15) **Cell.** The lich used these rooms to hold prisoners. The doors are locked, and one room holds a skeleton (unliving) chained to a wall.

16) **Summoning Chamber.** The walls of this room are blackened as if by fire. The lich experimented with spells here. When she left, she set up a trap using the *spellcaster* spell (see "Magic and Monsters"), which she cast on a small statue

in the center of the room.

Now, a *fireball* is cast into the room at five-minute intervals. The spell may be avoided easily once the PCs determine the interval (perhaps after a *fireball* catches them by surprise as they explore). To disrupt the spell, the PCs must move the statue, a task that requires characters working together with a total of at least 25 strength points.

17) Study. The first room in the quarters of the lich's most trusted servant, this holds a desk, two chairs, and a once comfortable couch. The furniture is in very bad condition.

18) Bedroom. This room housed Varalla's favorite servant, an evil human sorceress called Francina. She is now a ghost and will attack intruders, attempting to *magic jar* the first person who enters the room.

Ghost: AC 0; MV 9; HD 10; hp 49; THAC0 11; #AT 1; Dmg age 10–40 years; SA *cause fear, magic jar, aging*; SD *Become immaterial*; Int 14; SZ M; ML 18; AL LE; XP 7,000.

If the ghost manages to successfully *magic jar* into someone, she will retrieve her treasure from a secret compartment in the wall—jewelry and gems (including the huge ruby used for the *magic jar*) worth a total of 1,500 gp.

19) Bathroom. This is a sumptuous marble bathroom with gold trim, the one luxury Francina allowed herself. If the gold is removed, it could sell for 100 gp.

20) Open Hall. Unless the PCs have already run into it, the shadowcrawler will begin trailing them here, looking for a time to strike. See Area 25 for the creature's statistics.

21) Entryway. This room was the entry to the quarters of another servant of the lich, a powerful warrior. He is no longer in the complex. The furnishings in his quarters are clean and in good condition, the result of enchantments placed in the area. There are four soft chairs and a long, low table. The west wall bears a magnificently executed mural showing the warrior in full battle regalia assaulting a castle in a faraway land.

The mural is enchanted to replay the entire siege, which takes several hours. After the show is over, it plays again after a short rest.

22) Study. This room holds a desk, a lamp, three chairs, and a few books on primarily military history.

23) Bedroom. A large, neatly made bed, an end table, and an oil lamp are in this room.

24) Closet. This small room is empty save for a nonmagical glove left in one corner.

25) Shadowcrawler's Lair. If trailed to this room or discovered here, the shadowcrawler will fight to defend its lair. If hard pressed, it may escape by phasing through a wall.

Shadowcrawler: AC 4; MV 15; HD 7; hp 49; THAC0 13; #AT 5; Dmg 1d4 × 4/1d6; SA *Surprise, hug, blood drain*; SD *Phasing, wall crawling*; Int 12; SZ M; ML 8; AL NE; XP 3,000.

The shadowcrawler's preferred attack is to capture a victim and go back to his own lair, so the remains of a lost party member might be found here among piles of bones.

26) Skeleton Storage. The lich kept skeletons in this room so they would be underfoot in the rest of her home. The skeletons will attack and pursue any intruder.

Skeleton (30): AC 7; MV 12; HD 1; hp 5 each; THAC0 19; #AT 1; Dmg 1–6 (short sword); SD *Half damage from edged or piercing weapons and immune to sleep, charm, hold, and cold*; Int 0; SZ M; ML 20; AL N; XP 65 each.

27) Zombie Storage. This room is like Area 26, but holds zombies instead.

Zombie (20): AC 8; MV 6; HD 2; hp 7 each; THAC0 19; #AT 1; Dmg 1–8; SD *Immune to poison, cold, and sleep, charm, hold, and death spells*; Int 0; SZ M; ML 20; AL N; XP 65 each.

28) Skeletons. This room holds the remains of spell components for *animate dead*—notably, 50 inanimate human skeletons.

The Manor House

Terrain: Temperate forested hills

Total Party Levels: 30 (average 5)

Total gp: 5,250

Monster XP: 27,505

Set Up

Choose one of the following:

- Traveling through a forest, the PCs run into a young girl who is sobbing hysterically. Her name is Caitlyn, and she babbles about her escape from monsters, which she describes as "big guys with horns." She says other children are still there and will be eaten soon! Caitlyn can guide the PCs to the manor house.

- A group of parents in a nearby town are upset because several children are missing. One of the children, Caitlyn, has returned. However, all she can tell the adults is "big house" and "monsters." The parents hire the PCs to find the lost children. There is a ruined manor house a few miles from town.

- Two young lovers, Amalie and Hassian, have disappeared. They may be friends of the PCs, or the PCs may be hired by concerned relatives. It is possible the pair has simply run away, but they left without telling anyone, so there is cause for worry. Amalie was always fascinated with the manor house near town.

Background

This adventure is set in the continent of Taladas on the world of Krynn. Minotaurs dominate the continent. The setting is a ruined manor house based on Roman styles.

A medusa and her mate (a maedar, described in "Magic and Monsters") moved into the manor house a few years ago and lived a relatively peaceful existence until a group of minotaurs arrived in the region. The medusa formed an uneasy alliance with a group of renegade minotaurs. The minotaurs provide extra security for the medusa and maedar, who, in turn, provide food for the minotaurs.

There are also six children in the complex: Etta, Lucretia, Megan, Garth, Colin, and Caspian.

Etta and Colin are runaways. They found the manor house and decided to make it their home. The other children were captured by the minotaurs.

A young minotaur, Klank, later set the children free. Etta and Colin were afraid to return home, however, and they have forced the other children to remain with them. The children set up housekeeping (such as it is) in the secret rooms of the complex (Areas 10, 12, 14, 16, and 18). They avoid the minotaurs and other monsters in the manor house.

Most monster statistics are listed in the description of the appropriate room in the manor house. Since minotaurs and children are found in several places, their statistics are listed here for convenience.

Minotaur of Krynn (13): AC 6; MV 12; HD 6+3; hp 27 each; THAC0 13; #AT 2 or 1; Dmg 2-8 (horns) and 1-4 (bite) or 1-10 (battle axe); SD Tracking, 50%; Int Avg-Very (8-12); SZ L; ML 13; AL LN; XP 420 each.

Child (6): AC 10; MV 12; HD 1/2; hp 2 each; THAC0 20; #AT 1; Dmg 1-2; SA, SD Nil; Int Avg (8-10); SZ S; ML 10; AL N; XP 7 each.

Building Notes

Most of the areas shown on the map are constructed with single pieces, but there are a few special rooms. Areas 2, 11, 22, and 25 are empty space defined by the room pieces around them. Area 23 is the fountain piece.

The south wall of Area 11 is a 2" x 1" room piece, but the area can be entered only by climbing a wall. Similarly, there is a small open space between Areas 5 and 6; it also can be accessed only by climbing a wall. Both areas are open spaces filled with tall grass.

Areas 14, 16, and 18 are the optional rooms described in "Using the Fold-Ups," beginning on page 29. If the Dungeon Master doesn't wish to construct the optional rooms, the same or similar shapes can be reproduced using the generic wall pieces.

The Lair

The manor house was constructed from stone, primarily marble. Most of the following areas have at least the remnant of a roof, though courtyards are open.

1) **Entrance.** Massive double doors of oak form the imposing entrance to the ruined manor house. Vines climb everywhere along the walls, disappearing onto the roof above. The doors themselves, however, have been cleared of vines, revealing deep carvings. A large brass knocker in the shape of a bull's head occupies the center of each door.

These doors are locked but not trapped. The lock is a simple one, and thieves gain a +10% bonus to their open locks skill.

The inside of the room appears to have once been cheery and inviting. Now its whitewashed walls are dirty, and the room's frescoes have darkened with age and lack of care. A pile of wood occupies the northwest corner of the room, and an old tapestry has been rolled up against the north wall.

The tapestry is wrapped around a human skeleton. The pile of wood is all that remains of the ornate benches and tables that once decorated the entryway. If the PCs search, they can find a silver bowl worth 20 gp because of its delicate craftsmanship. It is no longer possible to determine what the bowl's engravings once depicted.

2) **Small Courtyard.** This once-airy courtyard is overgrown. Grass and flowers grow knee high, and vines hang off the tiled roof of the surrounding rooms, forming a living curtain. The scent of flowers fills the air. There is nothing else of interest here.

3) **Corridor.** The whitewashed walls of this corridor are blackened above two empty sconces, the result of accumulating soot for several years. Other than the soot, the corridor is fairly clean.

4) **Ruined Room.** A large pile of broken furniture occupies the northeast corner of the room. If a player character attempts to move any of the furniture, a dexterity check must be made. A

character who fails takes 1d6 hit points of damage from the falling furniture. The collapsing material makes a loud noise that will attract the attention of the minotaurs in the manor house.

5) **Clean Room.** If the party has been relatively quiet on the way to this room, anyone listening at the door will hear a soft, intermittent, rumbling noise; this is the sound of a minotaur snoring. If they are quiet, the adventurers can surprise the minotaur, gaining a free round of attacks before he reacts.

This chamber is unusual, having been meticulously scrubbed and whitewashed recently. Several wooden crates are in the room; these hold axes, swords, and crossbows. The minotaur occupies a large wooden chair near the door in the west wall. If the PCs have made enough noise to awaken the minotaur, he will attack normally.

6) **Kitchen.** A large fireplace occupies the corner of this room, which holds kitchen supplies such as pots, pans, utensils, and a small amount of food.

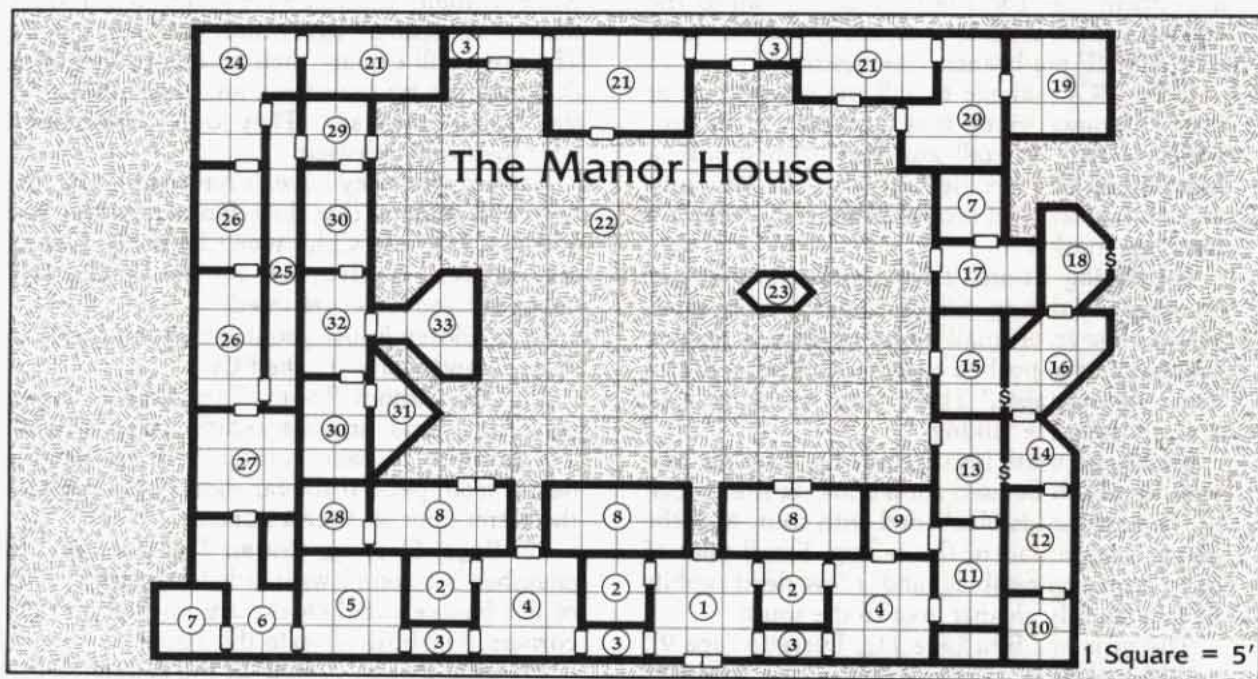
7) **Empty Room.** Though this room contains no items of interest, it is relatively clean and dry. The frescoes on the walls are quite vivid, and they depict a beautiful city.

8) **Recreation Room.** Ornately carved benches run the entire length of the northern wall, except where a door exits into the large central courtyard. On the south wall are frescoes showing nymphs and satyrs gamboling about in woodland settings. Though faint, the frescoes still show the skill of the artist who painted them.

9) **Burnt Chamber.** This small room was almost destroyed by fire at some point. Vines creep through holes in the crumbling and blackened north wall. The east and south walls are also blackened.

The south door of this room is in good condition, but the lock on the east door has melted and the door has expanded somewhat. The east door may only be opened by a PC making a successful bend bars check.

10) **Girls' Sleeping Room.** Ratty blankets, cloaks, and pillows are strewn about this small room. The floor is covered with layers of old



tapestries whose patterns are obscured by dirt. The cloth forms two nests, while more is stacked and folded to form a neat little bed. This room is used as a sleeping chamber by the little girls hiding in the complex.

11) Overgrown Courtyard. Like Area 2, this courtyard is overgrown, with knee-high grass and flowers. The scent of flowers fills the air, but the smell of dead animals can be detected as well.

Vines hang down the walls, forming a curtain, and a large vine about a foot thick circles the courtyard. Amid the weeds and vines are the skeletons of several small animals, as well as a tall black urn.

The large vine in the courtyard is actually a choke creeper, and several of the vines that appear to be hanging from the roof are really branches of the creeper climbing up the walls. The creeper will attack anyone who comes within reach (that is, anyone who enters the courtyard).

Carnivorous Plant (Choke Creeper): AC 6 (branch vine) or 5 (main stalk); MV $\frac{1}{2}$; HD 25; hp 50 for main stalk, 4 for each branch vine; THAC0 7; #AT 16; Dmg 1-4; SA Strangulation; SD See below; Int 0; SZ G; ML 14; AL N; XP 18,000.

This choke creeper is 40' long and has 16 branch vines. A maximum of four vines can attack a single target. When the creeper hits, it holds the victim tight, causing 1d4 points of damage per round, with a 10% chance per round (noncumulative) of using a strangling grip. A victim dies after one round of strangulation. A successful bend bars roll is required to break the vine's grip.

The creeper is immune to torch fire, but takes normal damage from hotter fires such as those caused by burning oil; hot fires make the vine move away. The creeper takes only one point of damage per die of cold damage, but cold stuns a vine for 1d4 + 1 rounds. Electrical attacks do no

damage—instead, they double the creeper's movement rate for 1d4+1 rounds. Unless the creeper's main stalk is destroyed, the PCs earn only 500 XP per branch vine destroyed.

If the PCs manage to kill the creeper, or at least its branch vines, they can recover the urn, which is two feet tall and emblazoned with a painting of two wrestlers. It is worth 250 gp to an antiquarian, but would bring only 50 gp on the open market.

12) Dining Room. This chamber is used for cooking and dining. Stools, chairs, and benches surround several small tables of various heights that have been pushed together to form a multi-level "dining table." Three very young girls sit around the table talking.

Sticks and small logs are piled against the east wall, ready to be used for a cooking fire. Much of the east wall is blackened with soot, as is the entire eastern half of the ceiling. Small piles of dirty fruits, vegetables, and a few dead rabbits lie in a slightly cleaner area to the south.

The girls are Etta (age 11), Lucretia (age 9), and Megan (age 7). They will run from strangers unless one of the other children accompanies them. Even so, it will take some fast talking and probably an offer of sweets to earn the girls' trust. If the PCs question the girls, Etta will mention that she saw a "funny lady" one day in the central courtyard. She cannot describe how she was funny, though.

13) Old Bedchamber. A decrepit old feather bed stands against this room's east wall. The frescoes still visible depict nature scenes.

The secret door used by the children is the only interesting thing in the room. To get to it, one must move the bed or crawl underneath it. If someone uses tracking ability here, small human footprints can be seen around the bed.

14) Closet. Shelves line the walls of this grimy room, and empty jars and boxes sit on the highest shelves. Two skinny boys are here, arguing in heated whispers, looking as if they will soon come to blows.

If the PCs enter this room without a child guide, the two boys will attempt to flee, biting

and scratching if caught. If treated well, they will eventually calm down enough to introduce themselves (Garth, age 9, and Caspian, age 8). The boys will explain their situation, including their capture by minotaurs and their release by the young minotaur. They don't understand why they were released.

If asked why they haven't returned home, the boys will respond that they don't know the way and that Etta and Colin won't let them. One of the children, Caitlyn, left by the "back way" (Area 18) and never returned.

The children know about the choking vine in Area 11 and will warn the PCs.

15) Old Clothes Room. This room is empty save for a large armoire against the east wall. The armoire contains rotting clothing hanging neatly from pegs. If the far right peg is twisted, the secret door to Area 16 opens.

16) Boys' Sleeping Room. The floor of this chamber is covered with faded tapestries. Piles of old blankets and cloaks are pushed into the corners. The boys sleep in this room.

17) Vine Room. A hole in the ceiling of this room allows several vines to trail down into the room. Rain has ruined the frescoes that once adorned the walls. In the far corner of the room, a small boy with dark hair is struggling to escape the grasp of a large minotaur, who is snuffling in laughter.

The minotaur has captured Colin, a young runaway, age 10. Colin has no chance unless the PCs save him. If they do, he will be grateful, but he will try to appear as if he could have handled the situation. If the adventurers question Colin, he will give them the information on the children's situation in the complex. He will also mention that he believes someone besides the minotaurs is "running the show" and that there may be a ghost in the manor house. He has seen someone walking through walls in the western part of the complex (but he is "not afraid of nothin'").

18) Food Storage. Old tapestries and cloaks cover the floor of this room. A secret door leads to the forest surrounding the manor house. The

children forage for food from here.

19) **Old Bedroom.** A once sumptuous bed occupies the center of this room. Its center has collapsed, and it has been stripped of all coverings and pillows. No other furniture is left in the room.

20) **Airy Room.** Small tables and chairs litter the floor of this roofless area.

21) **Recreation Room.** These rooms are built much like those described in Area 8, with benches along the south wall and frescoes on the north. The frescoes here are in better condition and depict natural scenes with centaurs and unicorns frolicking in the forest.

22) **Central Courtyard.** This spacious courtyard forms the center of the manor house. A large, sculpted fountain is located in the eastern half of the area (see Area 23). At one time, this was a beautiful garden with stone paths leading through a wonderfully landscaped collection of decorative flowers and shrubs.

Grasses, weeds, shrubs, and flowers fight for living space. Scattered among the profusion of plant life are several statues. Almost all depict humans in various stances. The sculptures appear to be of fine workmanship, but they apparently haven't weathered well. All are broken and missing pieces. If the PCs ask, the missing pieces cannot be found in the garden.

These statues are victims of the medusa. Her mate has broken off pieces to serve as food for the pair.

23) **Fountain.** A weak stream of water still leaks from the mouth of the graceful dolphin that forms the top of the fountain. Six nereides holding conch shells form the base of the structure. Surrounding the statuesque form is a large basin filled with brackish water. There are no tracks of any kind around the fountain. The water in this fountain is home to a water weird, which will attack anyone who disturbs the water in any way.

Water Weird: AC 4; MV 12; HD 3+3; hp 17; THAC0 15; #AT 0; Dmg Nil; SA Drowning; SD See below; Int 12; SZ L; ML 13; AL CE; XP 420.

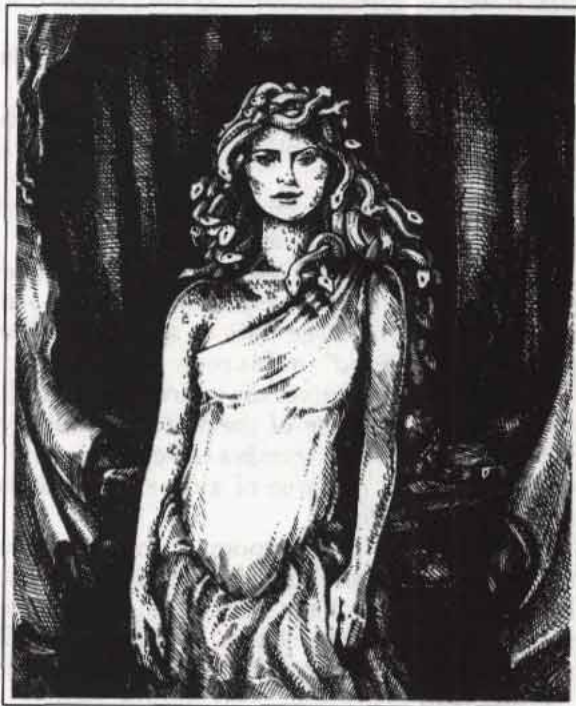
Anyone hit by a water weird must make a saving throw vs. paralyzation or be pulled into the water. A victim makes another saving throw for each round spent in the water, with failure indicating death by drowning.

Water weirds take only one point of damage from piercing and slashing weapons. Cold-based attacks affect the water weird like *slow* spells. The creature takes half or no damage from fire-based attacks, depending on the success of its saving throw. A water weird reforms at full strength two rounds after being reduced to zero hit points; only a *purify water* will destroy it.

24) **Junk Room.** Piles of broken furniture, dishes, clothing, and pottery are scattered throughout this large chamber. Everything here is damaged and worthless.

25) **Narrow Courtyard.** This courtyard is strewn with refuse, none of it interesting.

26) **Bunk Room.** This chamber contains three sets of bunk beds. Two beds hold minotaurs. They will be asleep unless the alarm has been spread; in that case, they will be armed, lying in



wait for intruders. If a battle begins, the noise will bring the minotaurs from nearby areas.

27) Minotaur Dining Area. This chamber holds two tables, several chairs, and three minotaurs. They are armed and will attack the PCs on sight. The sounds of battle will attract minotaurs from neighboring areas.

28) Guard Room. Two minotaurs stand guard here. One will immediately attack the PCs. The other will hesitate, then strike the other guard, knocking him out.

This is Klank, the minotaur who freed the children. He is sick of serving the evil medusa. If the PCs allow him to speak, Klank will urge them to take the children and leave. If the PCs will not listen to him, Klank will parry attacks as best he can but not return them. He will try to surrender, offering his assistance to the PCs.

Klank can warn the PCs about the medusa and the maedar, briefing them on the monsters' abilities and telling the PCs where the maedar tends to hide. If the PCs do not want Klank along, he will pledge his silence and leave quietly. If the PCs attempt to betray him, Klank will fight for his life.

29) Guard Room. Two more minotaur guards wait here and will attack any intruders.

30) Library. This room's walls are lined with books. At the DM's option, one of the books may be a spellbook or other magical tome. Otherwise, all are normal books on a variety of subjects, mostly history and poetry.

31) Statuary Room. This room holds pieces of statuary, almost exclusively arms and legs. An intact statue of a large hare is also here. The maedar stores "food" in this room.

32) Study. Books cover the entire western wall of this chamber; none of them are particularly valuable. In the room stands a table and two velvet-lined chairs. A statue of a cave bear stands next to the east door.

The maedar is in this room. If the PCs have made excessive noise, the maedar have phased, hiding within the wall. Otherwise, he will be reading in one of the chairs. If hiding, he will wait until the PCs enter Area 33 before attack-

ing, first changing the bear back to flesh. The enraged bear will attack the nearest PC.

Maedar: AC 5; MV 9; HD 6; hp 30; THAC0 15; #AT 2; Dmg 2-8/2-8; SA Phase through stone at normal movement rate; SD Immune to petrification, paralyzation, *hold*, and *slow*; Int 12; SZ M; ML 14; AL LE; XP 975.

Cave Bear: AC 6; MV 12; HD 6+6; hp 29; THAC0 15; #AT 3; Dmg 1-8/1-8/1-12; SA Hug; Int 3; SZ H (12'); ML 10; AL N; XP 650.

33) Medusa's Lair. In the center of this room is a breathtaking statue of a young couple locked in an embrace; it is life-sized and seems to have been rendered by a skilled artisan. Panels of stained glass adorn the walls, reflecting shards of colored light from the *continual light* spell that illuminates the room. Bolts of silk, satin, and velvet tumble freely about the room. When the PCs enter the room, a mound of furs stirs, and a woman in green satin emerges from the bed.

This is, of course, the medusa; she will attempt to turn the party to stone while the maedar attacks from behind (if he is still alive). Both will fight to the death.

Once the medusa and her mate are destroyed, any remaining minotaurs will flee.

Medusa: AC 5; MV 9; HD 6; hp 32; THAC0 15; #AT 1; Dmg 1-4; SA Petrification, poison; Int 12; SZ M; ML 14; AL LE; XP 2,000.

The assorted furs and cloths in this room are worth a total of 5,000 gp, but they are difficult to transport in quantity.

The statue is the couple mentioned in the third adventure hook. If they are returned to flesh, their families will reward the PCs.

Adventure Ideas

As stated previously, many adventure settings can be considered dungeons, and a large number of those can be replicated using the pieces in *Dungeons of Mystery*. This section offers a few sample settings, with maps designed to use the fold-up rooms provided in this product. Also included are a number of ideas for dungeon adventures for the DM to create.

Campaign-Specific Ideas

Each of TSR's published campaign settings has its own unique creatures, many of which are suitable for use in populating dungeons. The following is only a small sample.

- **DARK SUN™ Campaign Setting:** On the desert world of Athas, which has suffered a cataclysm of terrifying proportions, many buried cities and ruins can be found. Unique, precataclysm undead with one-of-a-kind abilities populate some of the ruins of Athas.

- **DRAGONLANCE® Campaign Setting:** Disir and shadowpeople are particularly good dungeon denizens in this setting.

- **FORGOTTEN REALMS® Campaign Setting:** In the Realms, there are cloakers, intelligent cousins of trappers and lurkers above. Imagine a dungeon in which these are the dominant lifeforms! Two supplements for this setting, *Undermountain* and *Drow of the Underdark*, offer many new monsters and dozens of ideas for dungeon adventuring.

- **GREYHAWK® Campaign Setting:** Some of the best dungeon races for this setting are the aspis, found in the appropriate *Monstrous Compendium*; the derro, found in WGA3, *Flames of the Falcon*; and the meenlock, found in WGR1, *Greyhawk Ruins*.

- **RAVENLOFT™ Campaign Setting:** This realm of horror has few actual dungeons, but with all the undead, lycanthropes, and even weirder creatures, some very frightening dungeons can be constructed.

- **SPELLJAMMER® Campaign Setting:** Though the main adventures in this setting are spacefaring quests, the use of spelljamming as a

campaign background allows some interesting dungeons as well. Normally solitary races such as mind flayers, grells (from the GREYHAWK campaign setting), and beholders have spacefaring empires. Consider creating a whole dungeon (or even an underground nation) founded as a colony of one type of these monstrous creatures.

- **Other worlds and other creatures:** Playing in one campaign world doesn't preclude using creatures from another. Some generic monster themes include an all-insect dungeon, a plant and fungus adventure, and a complex populated by amorphous beings.

Odd Configurations

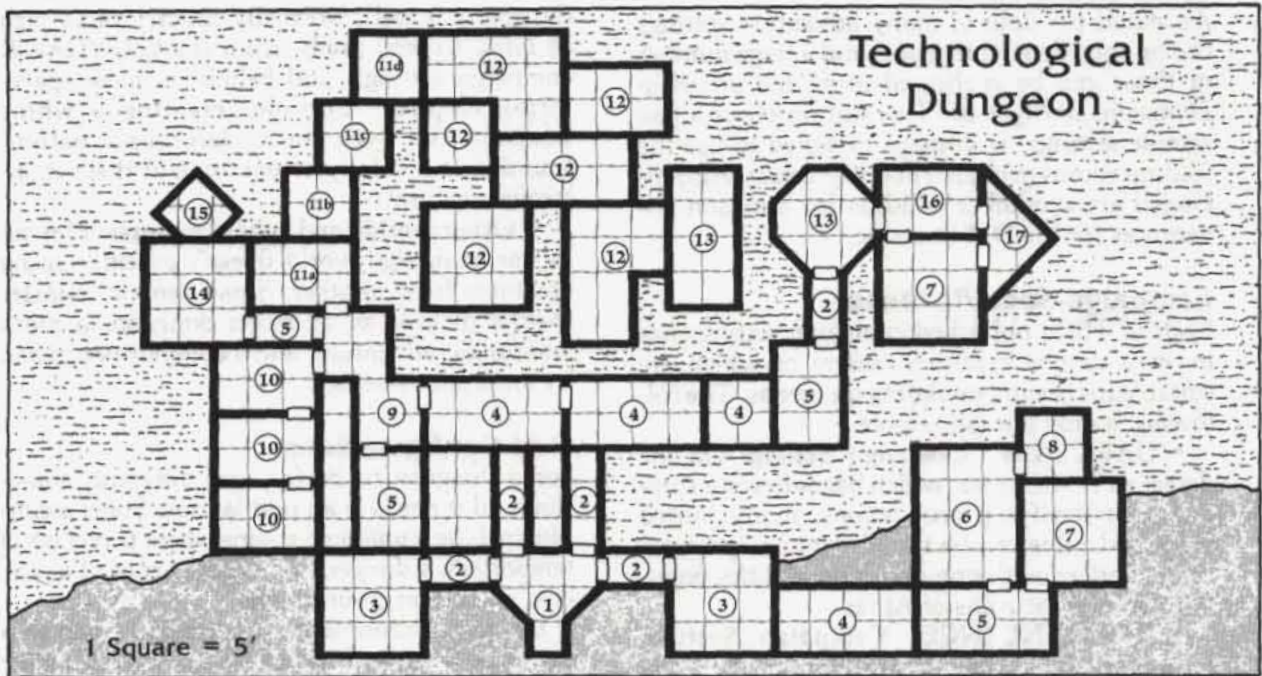
For a dungeon to be fun and different, sometimes all it needs is an odd layout. Some examples include a unlinked rooms where travel is via teleporters, a dungeon built in the roof of a cavern, and aboveground ruins.

Unique environments are also fun, such as a complex with walls of snow and ice, a jungle dungeon in which trees form the walls, a badlands area, an underwater dungeon, an aerial world, and a sunless world that is nothing but a dungeon.

Miscellaneous Ideas

Sometimes the most bizarre ideas can also be the most interesting. Consider the following: a dungeon that is actually a large, living being; a surreal dungeon where lost dairy cows are chased by bricks with spidery legs and a roller coaster transports travelers; an ancient dungeon that the inhabitants believe is a closed world; and a complex that is a battlefield for warring races. The DM should feel free to be creative when making a dungeon.

The next few pages hold sample dungeon layouts, showing how the fold-ups may be used to create a variety of settings from medieval fantasy to space exploration. Each setting has room descriptions and a few ideas about how to adapt the setting for use as an adventure. The rest is up to the DM.



Technological Dungeon

This structure was at one time a compact and semimobile scientific research station, its primary purpose to gather information on marine life. Currently, the station can be accessed only through a doorway found deep in an old mining complex.

The station extends from its mountainside home into the murky waters of a deep mountain lake. There are many possible ways to use this type of ruined complex, including the following:

- Adventurers from a low-tech society stumble upon the technological complex while fleeing from a foe or after being trapped in a mine.
- The player characters are sent to the area searching for some form of technology such as a form of medicine or maybe even a submarine vessel.
- Something has been secreted in the depths of the lake, and the adventurers must find and pilot this craft in search of their quarry.

Adjust the following room descriptions for character knowledge. For instance, a character

from a low-tech society wouldn't recognize a computer monitor; it should be described as "a box made from an odd material, with a glass window on one side."

Room Descriptions

1) **Entryway.** From the outside, the door leading into this room appears to be ordinary wood; what lies beyond this plain facade is far more interesting. The inside of this funnel-shaped room has ebon walls that reflect no light. Small depressions and raised areas form an elaborate pattern beside each of the four doors leading into the chambers beyond.

The patterned areas are intricate panels that once operated various systems within the station. Some of them may still work. . . .

2) **Hallway.** These hallways are formed from blocks of ridged glass. If characters look carefully through the walls or ceiling, they can see what appears to be a clear liquid surrounding the hallway.

3) **Waiting Room.** This room appear much

like Room 1. However, this chamber has smooth, five-foot-long benches protruding two feet from the north and south walls at about knee height. The benches appear to be extensions of the ebon wall.

4) **Empty Room.** The north walls of these rooms are built from glass bricks. Characters can see water shifting beyond the clear bricks.

5) **Empty Room.** These are simple ebon-walled chambers, empty except for a bit of dust.

6) **Dining Area.** The north wall of this brightly decorated room is built of glass bricks through which water can be seen. There are a few large tables in the chamber, as well as plush chairs made of a slick, tough fabric.

7) **Sleep Chamber.** This room is empty save for four shelves along the walls and a square pedestal in the center of the floor. The pedestal has a control panel like those found in Room 1. Each shelf is six feet long and three feet wide. A careful examination will reveal a small seam three feet above each shelf.

These shelves were once "deep sleep" modules. If the central panel is manipulated in a certain sequence, the mechanism might still cause glass cocoons to encase the shelves, forming airtight stasis areas.

8) **Kitchen.** Various handles protrude from the walls here. A central table (attached to the floor) holds one of the control panels.

The handles are attached to drawers and doors of different sizes. One of the larger doors is very cold; if it is held open, mist will spill forth and the temperature will drop.

In the back of the refrigerated chamber are several packets of powder. If mixed with water, the powders make nutritional (if unappetizing) pastes.

9) **Security Point.** Characters passing through the narrow part of this room will feel a numbing, but harmless, tingle pass through them. This is a still-active scanner that automatically sterilizes whatever enters the research section of this scientific station.

10) **Storage.** These ebon rooms are barren, without even a trace of dust. Many of these

chambers were once used to store specimens. They are watertight and will fill with water if the proper access code is entered into one of the control panels.

11) **Lab.** The walls of these rooms are composed of various shades of glass bricks. Room 11A is rose, 11B is sea green, 11C is azure, and 11D is pearl gray. The patterned control panels dot the walls. These rooms were used for experiments. There is no equipment left here.

12) **Storage.** These rooms hold light containers packed with slim glass vials. Some of the containers are extremely cool to the touch. Specimen samples were stored here. Some of the temperature-controlled container units are still functioning, and the samples within may still be active.

13) **Computer Center.** These rooms contain nonfunctioning computers. Numerous control panels are found all around the rooms.

14) **Lab.** This room is empty except for the large mirror in the north wall. Proper use of the control panel above the mirror causes it to move aside, revealing Room 15.

15) **Observation Room.** This small, empty room is accessible only through a secret door. The door allows anyone within this area to observe Room 14 beyond.

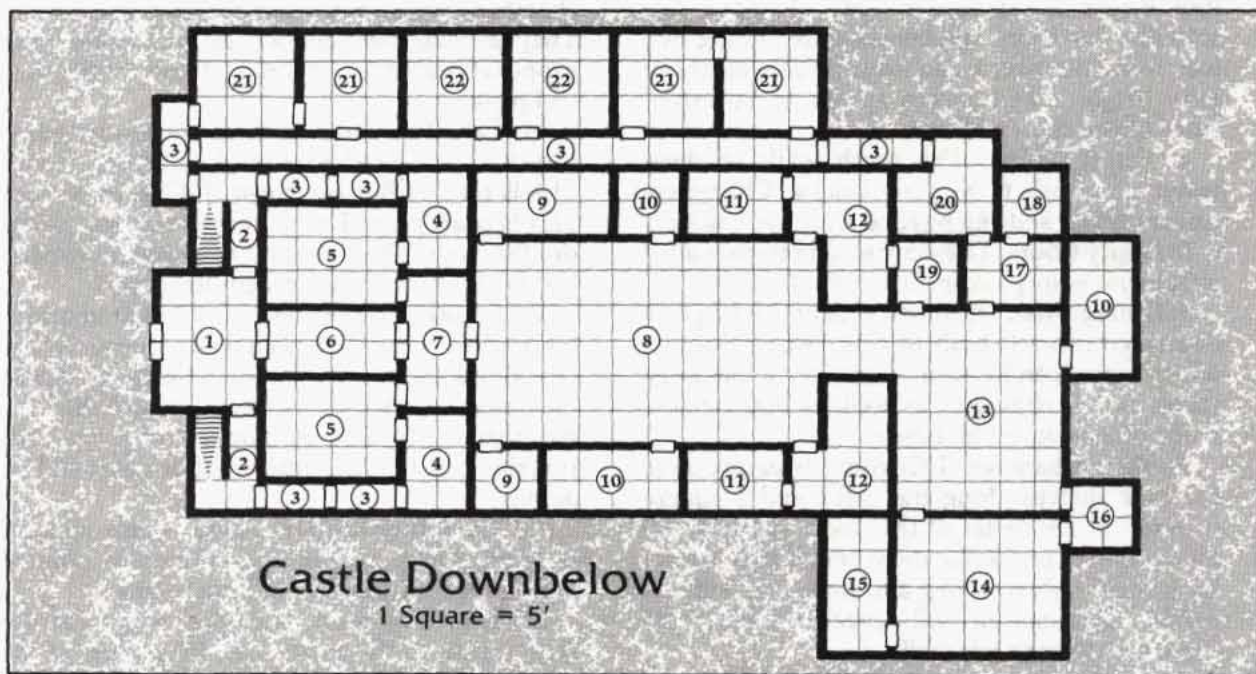
16) **Engine Room.** This room holds drive engines, life-support systems, and a master control panel. The equipment consists of large ebon and gray structures that hum quietly.

17) **Control Room.** Comfortable couches are in this room; several control panels are within easy reach. The northeast and southeast walls are made of extremely thin, smokey glass, through which water can be seen.

This was the control room for the station, as well as the bridge of a small ship (composed of rooms 7, 13, 16, and 17). The proper manipulation of the controls will seal off the small section and detach it from the rest of the complex.

Castle Downbelow

This complex is a castle built completely underground. It is a small dwarven keep, ruled by a



baroness related to the local dwarven royalty, and it serves to guard the border. It is also intended for use as a conference center, a place where dwarves can meet and talk to humans and elves.

Like the other complexes shown in this book, Castle Downbelow can be replicated using the fold-up rooms. Most of the rooms are single pieces, though rooms 13, 14, and 20 are constructed using the generic wall pieces, anchoring those walls to neighboring rooms.

Consider the following ways to form a basis for the castle:

- The inhabitants are evil plotters. The adventurers are sent disguised as political envoys to get information about the structure.
- The characters find refuge at the castle while being chased by a band of monsters.
- While the player characters are visiting, Castle Downbelow is attacked by an army of orcs. The PCs are asked to help defend the dwarven stronghold.
- The DM can extrapolate the dungeon into

the future, after the dwarves have been driven out and orcs have taken over.

Room Descriptions

Unless otherwise specified, each room is beautifully decorated. Walls are carved with bas relief, tapestries hang in various places, and torches light the way. The floors are flagstone. The structure was built using *warm brick* (see "Magic and Monsters"), so it is quite warm and cozy.

1) **Entryway.** Guests are greeted here by a pair of guards who are well versed in diplomacy and combat. They will find out what visitors want before allowing them to pass.

2) **Guard Post.** Two guards are posted in each of these rooms at all times. From here, they can move into the entryway to defend it, or climb the stairs to a small room above the entryway, from which they can attack intruders through murder holes.

3) **Corridor.** These are simple hallways, very useful in castle defense.

4) **Empty Room.** If the castle is attacked,

guards pass through these undecorated rooms to reinforce the guard posts.

5) **Guard Barracks.** Bunks line the walls of these rooms. A large contingent of guards lives here, and many personal effects are contained in the rooms. Slits open into Room 6, allowing guards to fire crossbows at unwanted intruders. The slits are normally covered on the barracks side, and they look out between the tapestries into Room 6.

6) **Grand Corridor.** A *continual light* spell brilliantly illuminates this richly decorated corridor, through which guests enter the castle proper. Rich tapestries line the wall, showing numerous scenes of dwarves at work.

In case of attack, the double doors at either end of the corridor lock.

7) **Welcome Room.** A receptionist waits here to greet visitors with food and drink. If the occasion is appropriate, the receptionist will take the name of the visitor and announce it to the assemblage in Room 8.

The guard barracks open into this room, allowing another line of castle defense.

8) **Great Hall.** This large, high-ceilinged room is used for receptions, dances, and feasts. Though a few tables are always in the room, most are left in storage areas until a special occasion arises. Heavy chandeliers made of torches are suspended by chains from the ceiling, and carvings decorate the walls.

9) **Storage Room.** The smaller storage room holds chairs and cleaning supplies, while the larger contains extra tables.

10) **Conference Room.** These private meeting rooms hold tables and chairs.

11) **Pantry.** Food is stored here.

12) **Kitchen.** Great fireplaces sit in each of these rooms, as do tables, shelves of utensils, and wash basins.

13) **Throne Room.** This is another room that is especially richly decorated. A mural of dwarves battling evil humanoids covers the ceiling, and rich tapestries cover the walls, hiding the doors as well. A *continual light* spell provides illumination.

The throne is ornate without seeming ostentatious. The baroness greets guests here, and anyone considered a guest is allowed to see her.

14) **Living Room.** This room is the baroness's private domain, a combination of a study and a lounge. Furniture includes a table, a desk, four chairs (two soft), a couch, and a fine rug. Only personal friends of the baroness are invited within.

15) **Bedroom.** The baroness's bedroom is sparsely decorated by the standards of the rest of the keep. No decorations adorn the walls or floors. The only furnishings are a wardrobe in the corner, a feather bed, and a small reading table with a lantern on it.

16) **Lounge.** This is a small lounge area that holds a chamber pot and wash basin.

17) **Servants' Lounge.** These are the living quarters of the baroness's personal servants, an old married couple who see to her needs. A pair of comfortable chairs are here, on either side of a table that holds a lantern. When not on errands, the servants sit here and talk or read, waiting for the baroness to call upon them.

18) **Servants' Quarters.** This bedroom is used by the servants. It is a cozy little den with a large, soft bed and a chest of drawers.

19) **Private Dining Room.** The baroness dines with special guests in this area.

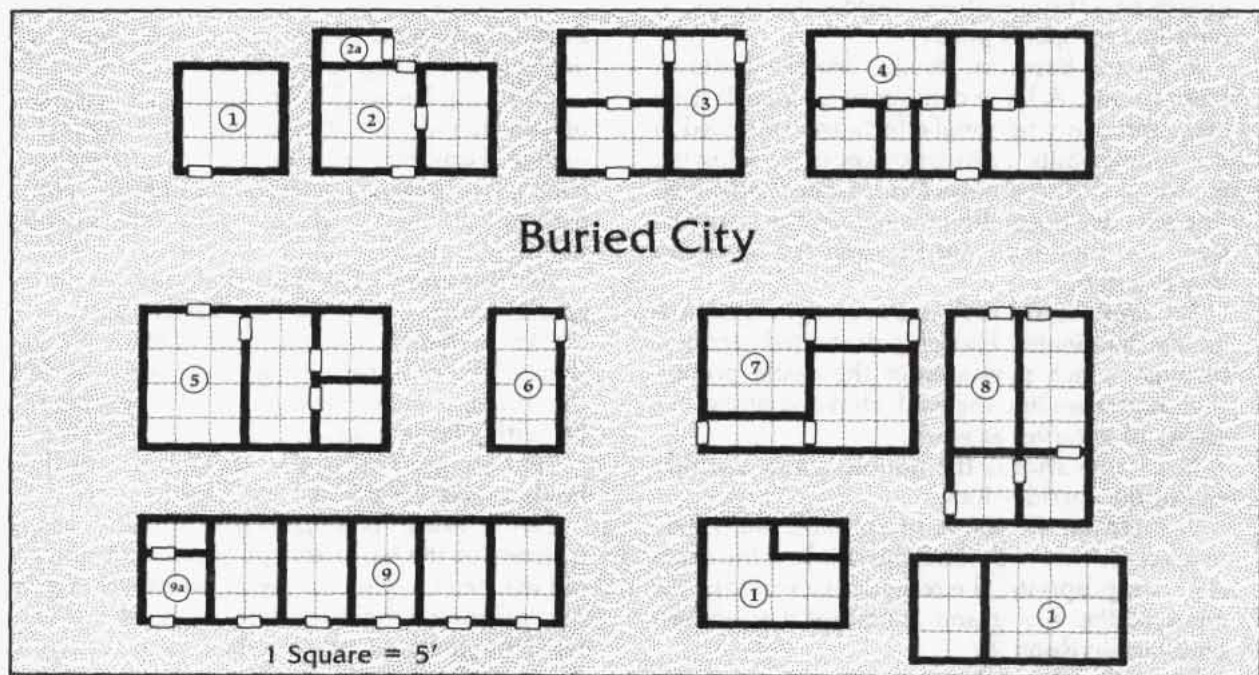
20) **Unused Room.** This simple room serves primarily as a passageway between other rooms. It holds two statues and a painting of the dwarven royal family.

21) **Connected Guest Rooms.** These rooms are reserved for visitors who plan extended stays. The connecting doors between the rooms can be locked from either side.

22) **Private Quarters.** Each of these rooms is home to a small family of dwarves, the rest of the castle's staff. Each room is a combination living and sleeping area, with chairs, tables, beds, and chests of drawers.

Buried City

To illustrate a different type of dungeon, this section describes a city that was covered by the



desert sands long ago. Most residents moved out before the sands finally conquered the town, but a few were too sick or too stubborn to leave. Over the years, some houses have been found and ransacked, while others have not. Most of the roofs of the buildings have collapsed or deteriorated, though a few are still intact.

This adventure would be appropriate in the DARK SUN™ Campaign Setting or in the AL-QADIM™ Campaign Setting. Some adventure books include the following:

- Traveling through the desert, the adventurers discover that a sandstorm has uncovered most of the city.
- Sent to the city on an expedition to recover an artifact (magical or otherwise), the characters come into conflict with desert raiders.
- The characters must find the city, which holds information they desperately need.

Area Descriptions

1) House. This was a small home; it holds a few remnants of furnishings.

2) House. There are a few gardening tools still remaining in Area 2a, which was the house's toolshed.

3) Public Building. Desks and a few old parchments indicate that taxes were collected in this structure.

4) Rich House. The two inhabitants of this home refused to leave. Their dessicated remains and damaged possessions are in Area 4a, the bedroom.

5) Business and Home. The remains of counters indicate that a business was housed here, while a bed frame indicates that another room was used for living quarters.

6) Unknown. This is an empty structure.

7) Temple. Though no items are found here, religious murals cover the walls.

8) Water Source. Before it dried up years ago, a natural spring provided water. This building housed water for the town.

9) Granary. Area 9a was the administrative office for this granary, the bins of which are now mostly empty.

Spells

As mentioned, magic can be very useful in building dungeons. The following spells have direct application to constructing complexes: *dig*, *disintegrate*, *fabricate*, *glassteel*, *move earth*, *stone shape*, and *wall of stone*. Please note, however, that a *dispel magic* can eliminate a *wall of stone*, and at the DM's discretion, the spell may reverse the effects of *fabricate*, *glassteel*, and *stone shape*. A number of other spells may prove useful by altering local conditions or aiding workers, including the following: *animate rock*, *conjure elemental*, *control weather*, *haste*, *item* (to carry tools), *levitation*, *lower water*, *part water*, *passwall*, *plant growth*, *spider climb*, *stone to flesh*, *transmute rock to mud* (and its reverse), and *transmute water to dust*.

In addition, a few spells, such as *continual light* and *permanent illusion* can be used to decorate a complex. Spells to which *permanency* can be applied are also good for adding magical effects to a construction. (See the section on magical items on the following page for additional ideas.) Some of the spells from the *Tome of Magic* can also be quite helpful, including the following: *claws of the umber hulk* and *turn boulder to pebble* for clearing an area; *sense shifting* for altering decorative spells; and *crushing walls* for a trap.

A clever builder might also make magical traps triggered by someone using *dispel magic*, thus causing a floor formerly littered with pebbles to become boulders. Or he or she may use a *wall of stone* to support tons of loose rock; if dispelled, the people below are caught.

Spell Ideas

The DM shouldn't feel limited to existing spells. For example, an ancient dungeon could contain the effects of spells that have long since been lost. A stream of water could flow across the wall of a room, perhaps the results of a lost spell called *running water*.

If the DM prefers, PCs can find clues that allow them to reinvent lost spells. Two sample spells are suggested below for the DM's use.

New Wizard Spells

Special Effects (Alteration)

Level: 4

Range: 10 yards

Components: V, S, M

Duration: Permanent

Casting Time: 1 round

Area of Effect: Special

Saving Throw: None

This spell allows the caster to create an effect of a visual, auditory, olfactory, gustatory, or tactile nature. The effect must be nonharmful, but can take almost any form: lightninglike traces on a wall, haunting music, a stone floor that feels spongy, a sweet sensation on the tongue, or a room that smells like a pine forest. The spell can affect one object or area up to 10' × 10' × 10' in size.

If the spell is cast at a living being, the creature gets a saving throw, with success indicating the spell has no effect.

The material component of this spell is a representation of the desired effect: a picture; a sample of an odor, taste, or feel; or something that creates the desired sound.

Spellcaster (Enchantment)

Level: 8

Range: Touch

Components: V, S, M

Duration: Permanent

Casting Time: 1 turn

Area of Effect: 1 Object

Saving Throw: None

Using this spell, a wizard imbues a stationary object with the ability to store, then later repeatedly cast, another spell. The object to be enchanted must be of the finest quality, with a cost in excess of 10,000 gp. Gems and statues are common receptacles for *spellcaster*.

After the object has been enchanted, a spell is cast into it. Thereafter, the item will cast the second spell, with normal effects centering on or originating from the item, at intervals of 1-10 rounds. The interval is determined when the item is enchanted; it can't be changed.

Any spell up to third level, except *dispel magic*, may be used as the repeating spell. A successful *dispel magic* can affect either the *spellcaster* spell or the repeating spell; elimination of either renders the item useless. Moving the item also breaks the enchantment.

Magical Items

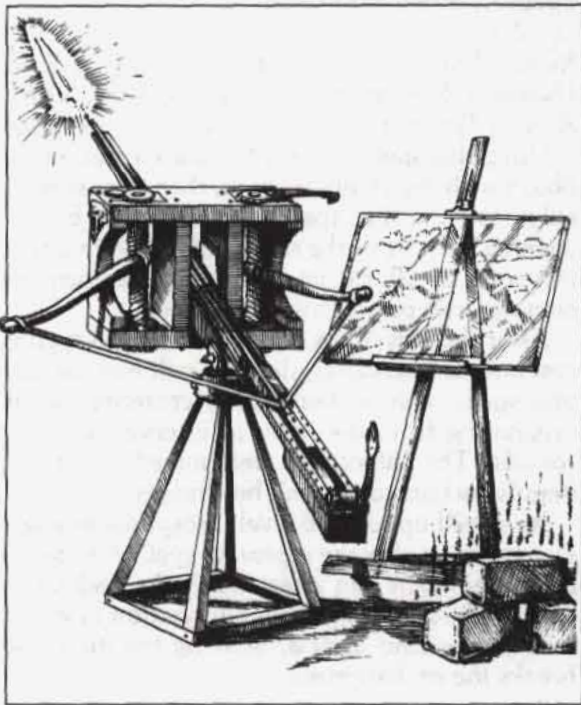
There are a few items that aid in building, such as *spades of colossal excavation*, *lyres of building*, *gauntlets of ogre power*, or *spheres of annihilation*. Other items can make a dungeon more interesting, such as an *eversmoking bottle*. Included below are a few ideas for using magical items to spice up a dungeon.

Permanent Spells and Enchantments

Once a permanent enchantment is placed on an object—using a permanent spell, *permanency* with another spell, or *enchant an item*—the object of the enchantment becomes a magical item. Consider the following:

- A wall of force bridge over a chasm,
- A castle with permanent *guards and wards*,
- Invisible furniture,
- A room filled with permanent *airy water*,
- A room with reversed gravity, and
- A *magic mouth* that greets all visitors.

These and other permanent applications of



spells can keep things interesting, as can the following new items.

New Magical Items

Repeating Ballista

This item is used for the defense of an area. It is typically set up so it fires a bolt down a long hallway. When the bolt hits an intruder or reaches the end of the hallway, it teleports back to the ballista, which reloads itself. The ballista attacks with a THACO of 10.

XP Value: 2,500

Warm Brick

Because her castle was dank and cold, a clever young enchantress created an item to keep the chill from her bones.

Warm bricks are simply that—bricks that radiate heat. They are generally about 1' × 1' × 2' and weigh almost 50 pounds. A single *brick* radiates enough heat to warm everything within a 10' radius, maintaining a temperature of 65 to 70 degrees, depending on weather conditions (the colder the day, the warmer the brick). *Warm bricks* are activated only by cold, so they remain inert when the natural air temperature is above 60 degrees. A number of these magical bricks placed strategically throughout a castle will keep it quite cozy.

XP Value: 1,000

Picture Window

A magical *picture window* is a large, enchanted pane of glass that is placed against a wall. Once mounted, it acts as a normal window of clear glass, looking on a predetermined real location. *Picture windows* usually look upon mountains, oceans, or other fantastic natural vistas normally blocked from sight. Creatures outside cannot look in through the window, though those entering the viewing range of the *window* have normal chances to detect scrying.

The *window* cannot be opened, and living things cannot pass through one. However, 10% of *picture windows* also allow the smells and sounds of the scene to be transmitted.

XP Value: 1,000

CLIMATE/TERRAIN:	Any (see below)
FREQUENCY:	Very rare
ORGANIZATION:	Solitary
ACTIVITY CYCLE:	Any
DIET:	Carnivore
INTELLIGENCE:	Highly (13-14)
TREASURE:	See below
ALIGNMENT:	Neutral
NO. APPEARING:	1
ARMOR CLASS:	6
MOVEMENT:	Sw 15
HIT DICE:	3 + 3
THACO:	17
NO. OF ATTACKS:	1
DAMAGE/ATTACK:	1-2
SPECIAL ATTACKS:	Spitting
SPECIAL DEFENSES:	Nil
MAGIC RESISTANCE:	25%
SIZE:	T (up to 2' long)
MORALE:	Steady (11-12)
XP VALUE:	650

Jade fish are sleek, beautiful creatures with deep green scales and wide, bright green eyes. Jade fish are able to continuously produce water, an ability for which they were once greatly prized. Now, they are so rare that few know of their magical abilities.

Intelligent creatures, jade fish observe the world around them, learning what they can. They will generally learn to speak the most common language in the area and will often answer questions if asked politely and given a gift. A jade fish will have knowledge equivalent to that given by a local history nonweapon proficiency.

Combat: Jade fish prefer to avoid combat, though they will defend themselves and they do attack small animals for food. The bite of a jade fish causes only one or two points of damage, but the creature can spit a powerful jet of water at animals that venture close enough to the jade fish's pool.

The stream of water has a range of five feet and causes 1d10 hit points of damage on a successful hit. The jade fish will try to attack so that the victim falls into the pool. Once a victim is killed, the jade fish will nibble on it until only bones are left.

Habitat/Society: Myths hold that jade fish were created by a rain goddess to help her chosen people live in the desert. These beautiful, magical fish produce prodigious amounts of water from their mouths, filling any pool in which they are placed until it overflows.

A jade fish can be found almost anywhere, since it essentially creates its own environment. If placed in an area where its water cannot collect and form a pool, however, it will eventually die. In contrast, it also needs to be in a place where some of the water it produces can run off, or it will create enough water pressure to crush itself.

Jade fish were greatly valued for their ability to create almost infinite amounts of water (up to four gallons per hour), and many were taken into captivity. The fish didn't mind their captivity, however. It gave them an opportunity to learn, and most of their captors treated them as guests, bringing them gifts of food and valuable gems and coins.

Since jade fish are now found only in captivity, or in places



where they were once brought to by others, they rarely seek out a mate. Instead, jade fish have come to rely on their human caretakers to bring a male and female together. At such times, they go through an elaborate underwater mating dance that lasts for up to a week. The female lays eggs two years after mating, and those eggs hatch 18 months later. The newly hatched fish are brilliant emerald, gradually darkening over the next 25 years as they grow to maturity. Jade fish can live for centuries, and some say there are a few more than a millennium old. The scales of jade fish continue to darken as they age, and the oldest ones have scales that are almost black.

Ecology: Unlike most creatures, a jade fish can actually create its ecology. It does its best to patrol the pool it creates, trying to ensure that all residents live in relative harmony.

Jade fish seldom hunt for food as they require very little sustenance. However, they are able to defend themselves handily. Most unintelligent predators seem to regard them with something akin to awe and attack them in only the worst circumstances.

Despite persistent rumors to the contrary, the water produced by jade fish is not magical in any way, though it is always fresh and clear. If a jade fish is injured, though, the water will become cloudy until it heals.

Jade fish care little for treasure, but many have become accustomed to the gifts their caretakers give them. They feel honored by those gifts and will not willingly part with them except for a very good reason.

The value of a jade fish varies greatly. It is of almost immeasurable value to people who dwell in deserts, since the fish can provide life to them. Those who live in wetter regions tend to value the fish less, but they still admire the rarity, beauty, and wisdom of the green fish.

	Maedar	Glyptar
CLIMATE/TERRAIN:	Subterranean	Any
FREQUENCY:	Very rare	Very rare
ORGANIZATION:	Solitary	Solitary
ACTIVITY CYCLE:	Any	Any
DIET:	Carnivore	Not applicable
INTELLIGENCE:	Very (11-12)	Very (11-12)
TREASURE:	P,Q(x10),X,Y	See below
ALIGNMENT:	Lawful Evil	Lawful evil
NO. APPEARING:	1	1
ARMOR CLASS:	5	5
MOVEMENT:	9	Fl 9 (A)
HIT DICE:	6	1-4 hp
THACO	15	See below
NO. OF ATTACKS:	2	1
DAMAGE/ATTACK:	2-8/2-8	1 hp or by animated weapon
SPECIAL ATTACKS:	See below	Nil
SPECIAL DEFENSES:	See below	See below
MAGIC RESISTANCE:	Nil	Nil
SIZE:	M (5'-7')	T (under 6")
MORALE:	Elite (13-14)	Elite (13-14)
XP VALUE:	975	65

Maedar are male counterparts to medusae, though they lack the petrifying gaze of the females. The typical maedar is a muscular, hairless humanoid male, dressed in a kilt or tunic.

Combat: Maedar attack with powerful fists, each causing 2d4 points of damage. Once every three turns, the maedar can turn stone to flesh by touch. Maedar can pass through stone at their normal movement rate. They require one round of concentration before this; no other activity can be undertaken that round. Maedar struck by a *phase door* spell while passing through stone are killed instantly.

Maedar are immune to petrification and paralyzation (including related spells such as *hold* and *slow*). They are immune to the poisonous bite of a medusa's serpentine hair. In addition, maedar can see into and extend their stone into flesh power into the Astral and Ethereal planes.

Habitat/Society: Maedar are the little-known male version of medusae. They are extremely rare, however (far rarer than the frequency would indicate), and few medusae ever find a maedar spouse. Most medusae typically mate with human males. This cross produces two to six eggs that hatch into fledgling humanlike females, who mature into medusae. The cross ensures the continuation of the medusa species.

When a medusa finds and mates with the extremely rare maedar, the eggs hatch into human infants, 25% male and 75% female. Only 1% of the males born of this cross are actually maedar; the remaining males and all the females are normal human infants who die upon sight of their mother.

The typical maedar is a monogamist who mates for life; he is fiercely devoted to his mate and will go to any length to assist or avenge her. A widowed maedar will pursue his mate's killers for years.

Because of the maedar's rarity and natural reclusiveness, even most sages are unaware of their existence. Maedar are rarely seen; generally they remain in the lair they share with a medusa mate. A maedar's magical power provides food for him and his mate. He smashes her petrified victims, then transforms the rubble to raw meat.



Ecology: Maedar may cooperate with lawful evil creatures, such as kobolds and orcs, in exchange for security or reward. If forced to aid another creature, maedar seek revenge at the first opportunity.

Glyptar

Glyptars are rock crystals animated by the spirits of maedar. When a maedar has foreknowledge of his death, he can transfer his life force into the rocks. An extremely evil maedar retains his consciousness as it drifts through the ground. When such a life force encounters gemstones, such as feldspar or amethyst, it is trapped within and cannot leave voluntarily. Eventually the maedar goes mad. (Note that once a maedar is trapped within a glyptar crystal, his life force cannot be trapped in a second crystal.)

If this glyptar is removed intact from the ground, the maedar's spirit is now able to animate the crystal and anything inorganic attached to it. Thus, if the glyptar is set in the eye of a stone statue, the maedar's life force animates it as a golem. This power can affect a maximum of 1,000 pounds.

Similarly, if the glyptar is set in the pommel of a sword, the sword can be animated to strike as though it were wielded by the living maedar. The weapon gains a +1 bonus to its attack roll, strikes as if it were wielded by a 6th-level fighter, and gains a +2 bonus to its damage roll. Note that the glyptar's *stone to flesh* power enables the weapon to sink harmlessly into stone as the glyptar uses its power.

The glyptar retains the maedar's other powers as well. The glyptar and its attachments may pass through stone at will at the normal movement rate. Once every three turns the glyptar can perform a *stone to flesh* attack against a target touched by the glyptar or its setting. Glyptars remain immune to paralyzation and petrification attacks of all sorts. However, the glyptar is immune to *phase door* spells.

CLIMATE/TERRAIN:	Subterranean
FREQUENCY:	Very rare
ORGANIZATION:	Solitary
ACTIVITY CYCLE:	Any (prefers darkness)
DIET:	Blood
INTELLIGENCE:	Very (11-12)
TREASURE:	Nil
ALIGNMENT:	Neutral evil
NO. APPEARING:	1
ARMOR CLASS:	4
MOVEMENT:	15
HIT DICE:	7
THACO:	13
NO. OF ATTACKS:	5
DAMAGE/ATTACK:	1d4x4, 1d6
SPECIAL ATTACKS:	Surprise, hug, blood drain
SPECIAL DEFENSES:	Phasing, wall crawling
MAGIC RESISTANCE:	Nil
SIZE:	M (5' long, 2' tall)
MORALE:	Average (8-10)
XP VALUE:	3,000

Shadowcrawlers are sly predators that prowl subterranean areas hunting for prey. They appear to be some sort of strange cross between cats and spiders, and they are very likely the unfortunate result of magical experimentation.

A shadowcrawler's body is covered in soft, short hair of purest ebony. It has eight legs that stick out laterally from its body, which appears almost segmented because of its series of shoulders. The feet of a shadowcrawler look much like cat paws, complete with retractable claws. The shadowcrawler's head and eyes are also very catlike in appearance, though its snout is longer. The creature's tail looks much like a cat's tail.

Some shadowcrawlers, perhaps 10%, have learned to speak rough Common or a different local language. Their speech is guttural. They have no known language.

Combat: Shadowcrawlers are cunning predators and will often lie in wait for hours for a good catch or stalk a group of animals (or adventurers) for long periods of time, waiting to attack a straggler. These creatures can travel on walls and ceilings just like spiders, and they will often hang above a doorway to wait for prey. A shadowcrawler will never attack any creature that is larger than an average human.

When in darkness, a shadowcrawler is totally silent and almost invisible. Opponents receive a -4 penalty to their surprise rolls when confronting a shadowcrawler.

A shadowcrawler will attack only one opponent at a time. When attacking its chosen target, a shadowcrawler rears up on its four back legs and strikes with its four front claws, causing 1d4 damage per successful hit. At the same time, it will attempt to bite for 1d6 hit points of damage. If two or more of its claws hit, it draws its victim into a hug and begins dragging him off, using its powerful rear legs to backpedal at a movement rate of 9. The victim of a hug can break free with a successful bend bars/lift gates roll, but he is otherwise immobile, taking 1d4 points of crushing damage each round.

If a shadowcrawler's bite hits in the same round as a successful hug or while a victim is being held, the creature will drain blood at a rate of 1d6 hit points per round.

Shadowcrawlers also have the ability to phase through solid material at will. If wounded for more than 10 hit points in a single round, a shadowcrawler will drop any victim it holds and phase into the surrounding rock, vanishing for 1-3



rounds. The shadowcrawler moves through rock at its normal movement rate while phased, and it cannot be detected except by magical means. If it still wishes to press the attack, the creature will lunge out of the rock and try to attack with surprise, either from above or behind its victim if possible.

A shadowcrawler is able to phase through rock while holding a victim, though it must pause for an entire round before doing so. It can take no other action besides holding its victim, draining blood if it has already begun to do so, and preparing to phase.

A *phase door* spell will instantly kill a shadowcrawler if cast on it while the creature is phasing through solid material.

Habitat/Society: Shadowcrawlers have an ingrained hatred for all other forms of life and prefer to live a solitary existence. They will usually make a lair in a dry cave, digging out a small hollow in which they sleep, lining it with fur. Shadowcrawlers are very light sleepers. A shadowcrawler will stake out a rather large territory around its lair, killing or driving off all weaker predators in the area.

About once every four years, a shadowcrawler will seek a mate, its yowling mating cry echoing from the stone walls of the tunnels it prowls. After a brief affair, the shadowcrawlers return to their respective homes.

The creature's gestation period is three months, after which the female lays a large egg sac, hiding it away in a safe place. After another month of development, 2-12 shadowkittens hatch from the egg sac and scatter. Most are slain before they are able to adequately defend themselves and only 1-2 reach maturity, which occurs after a year of growth.

Ecology: Shadowcrawlers will attack almost any animal, though they prefer the blood of mammals. These creatures are neither stupid nor brave enough to attack other fierce predators, preferring instead to find new territory.

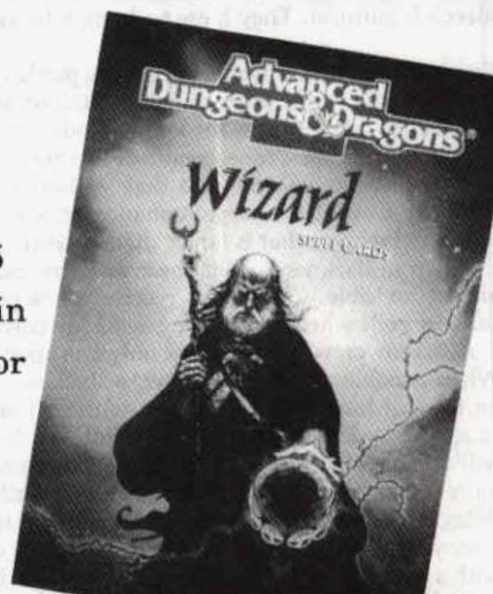


The All New Wizard Spell Cards!

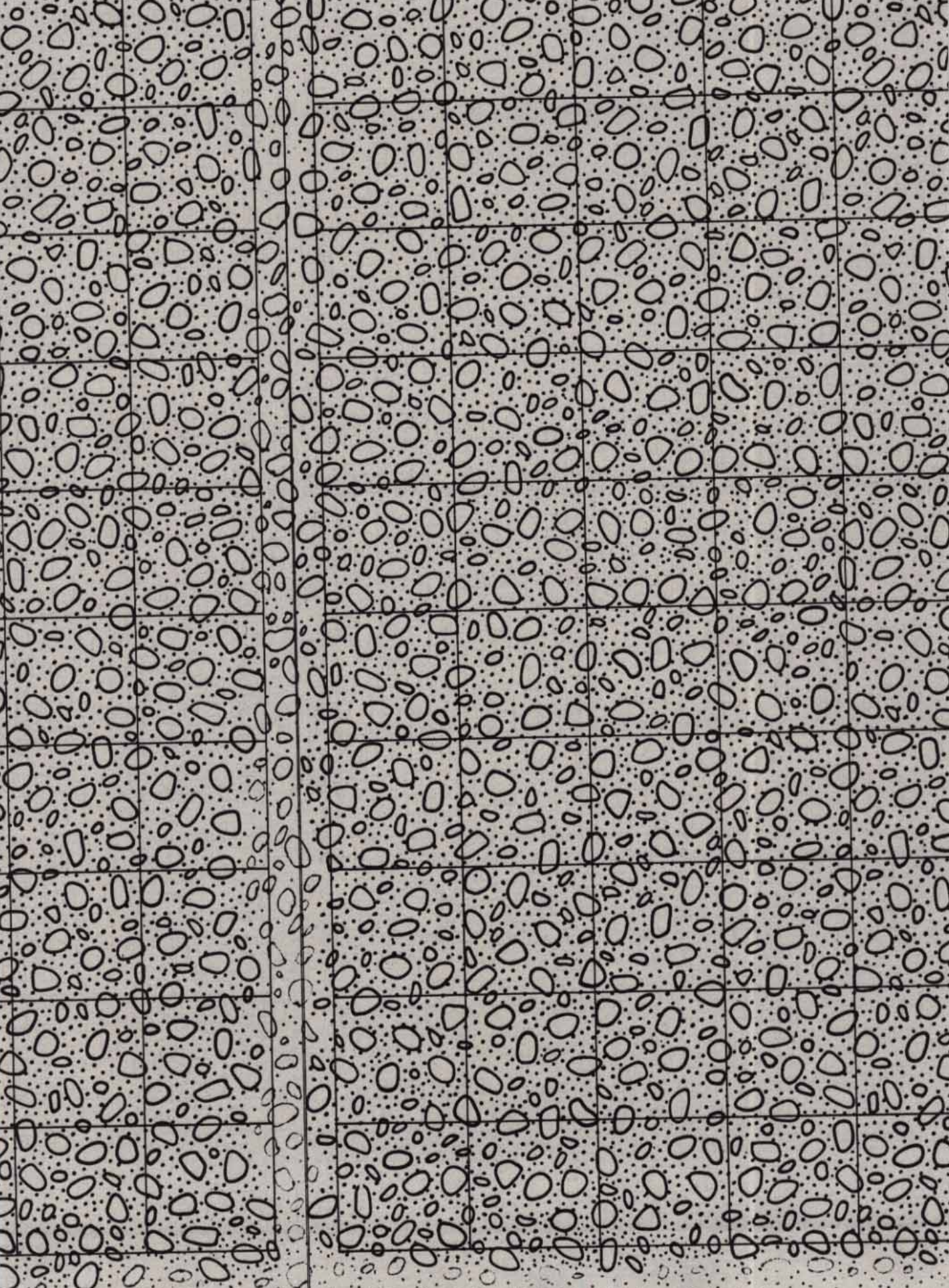
The best AD&D[®] game tool since character record sheets!

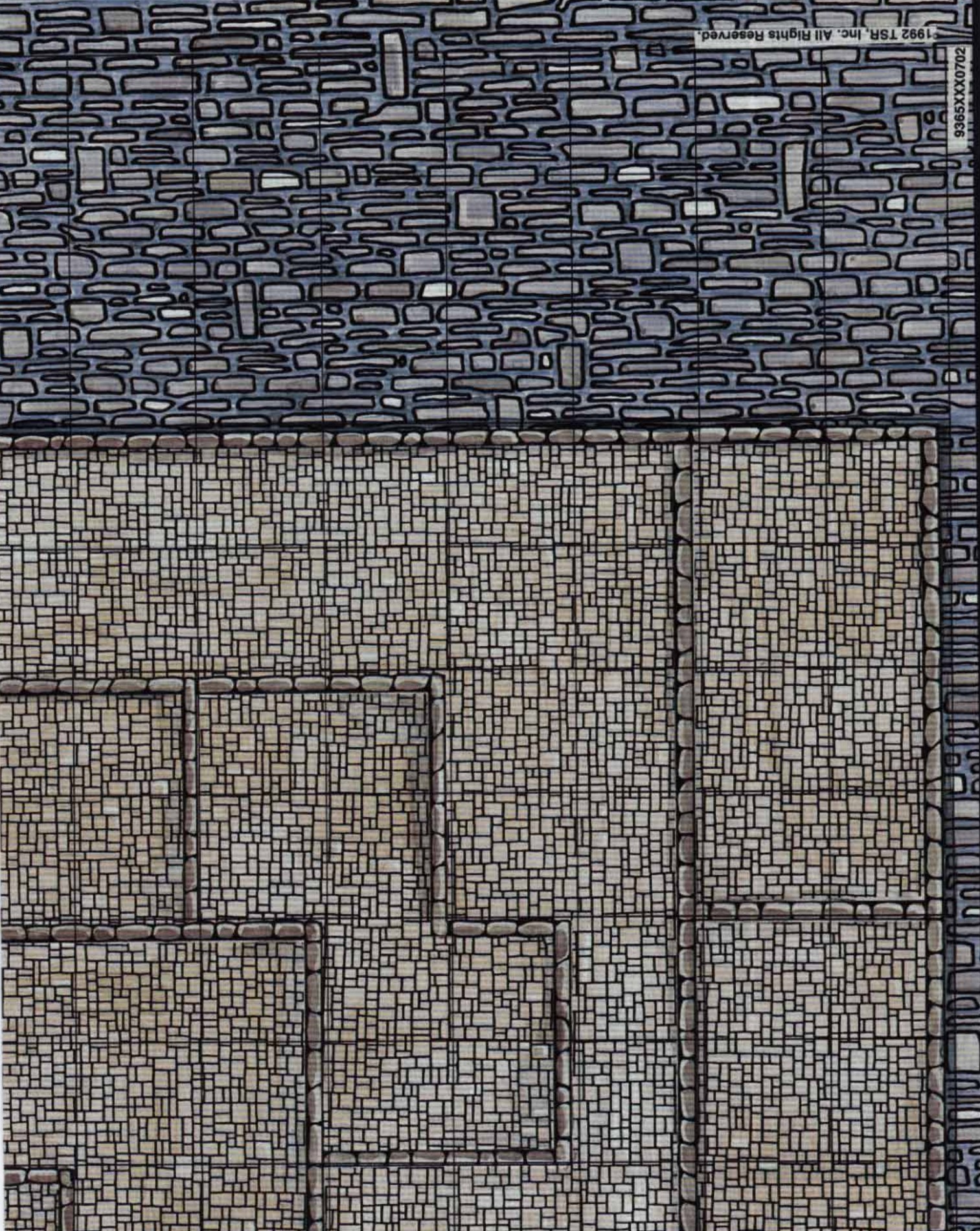
Wizards assemble a "spell book" that contains all of the spells his character needs to know. Over 400 cards in all, each set contains all of the pertinent information for fast

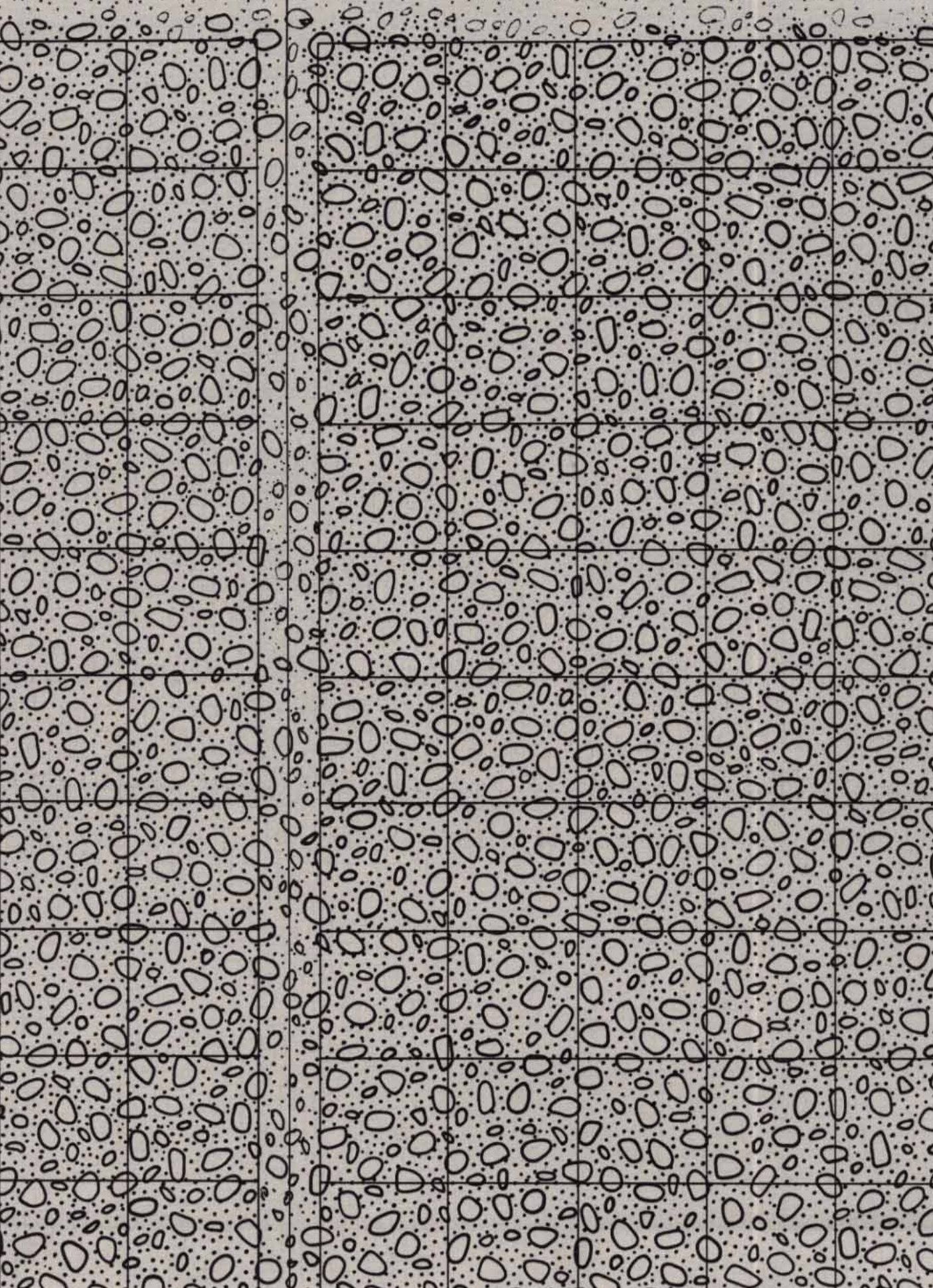
game use. The 3 x 5 cards also easily fit in your pocket. Look for this great game accessory at book, hobby, and comic stores everywhere!

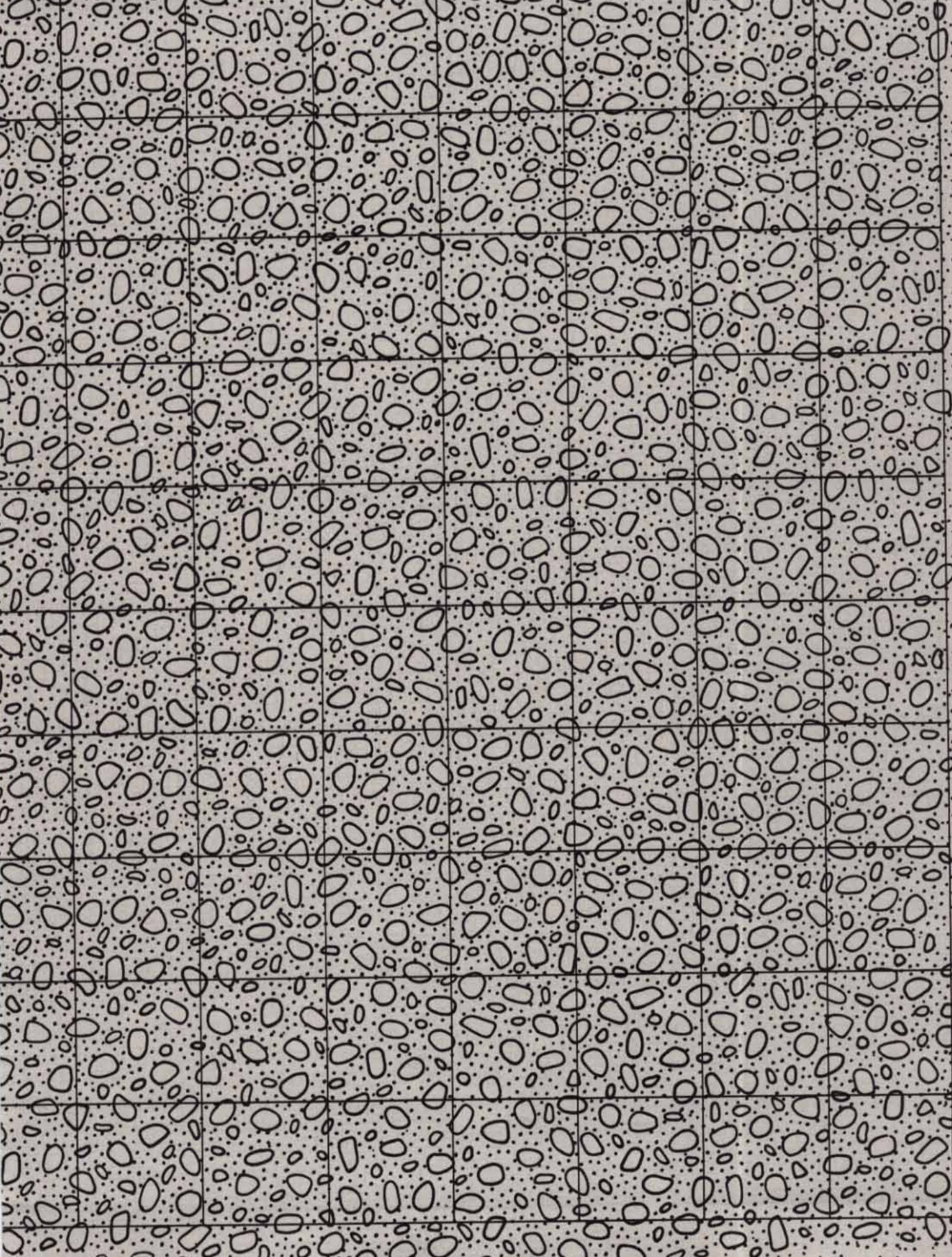


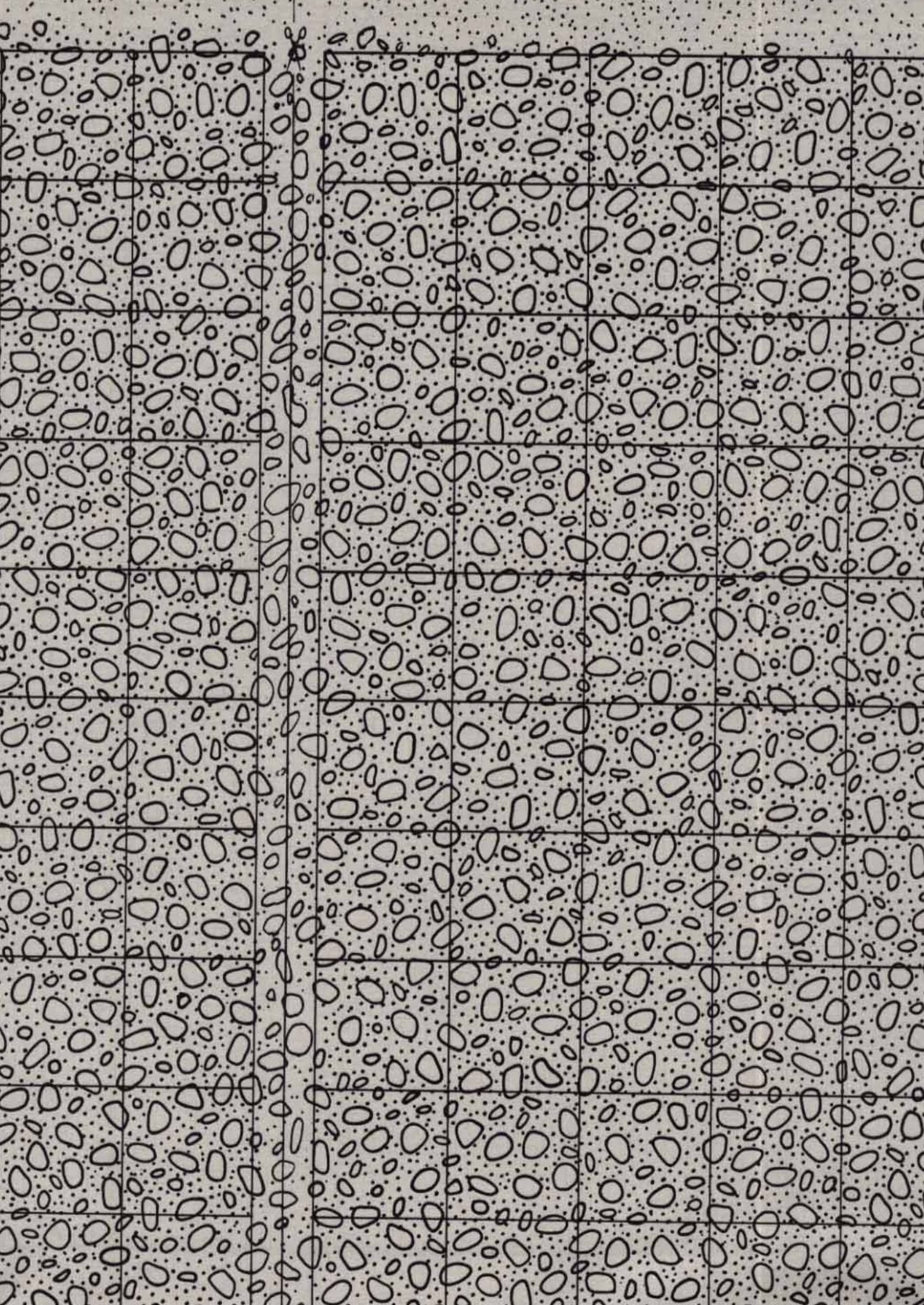
NEW FROM TSR!

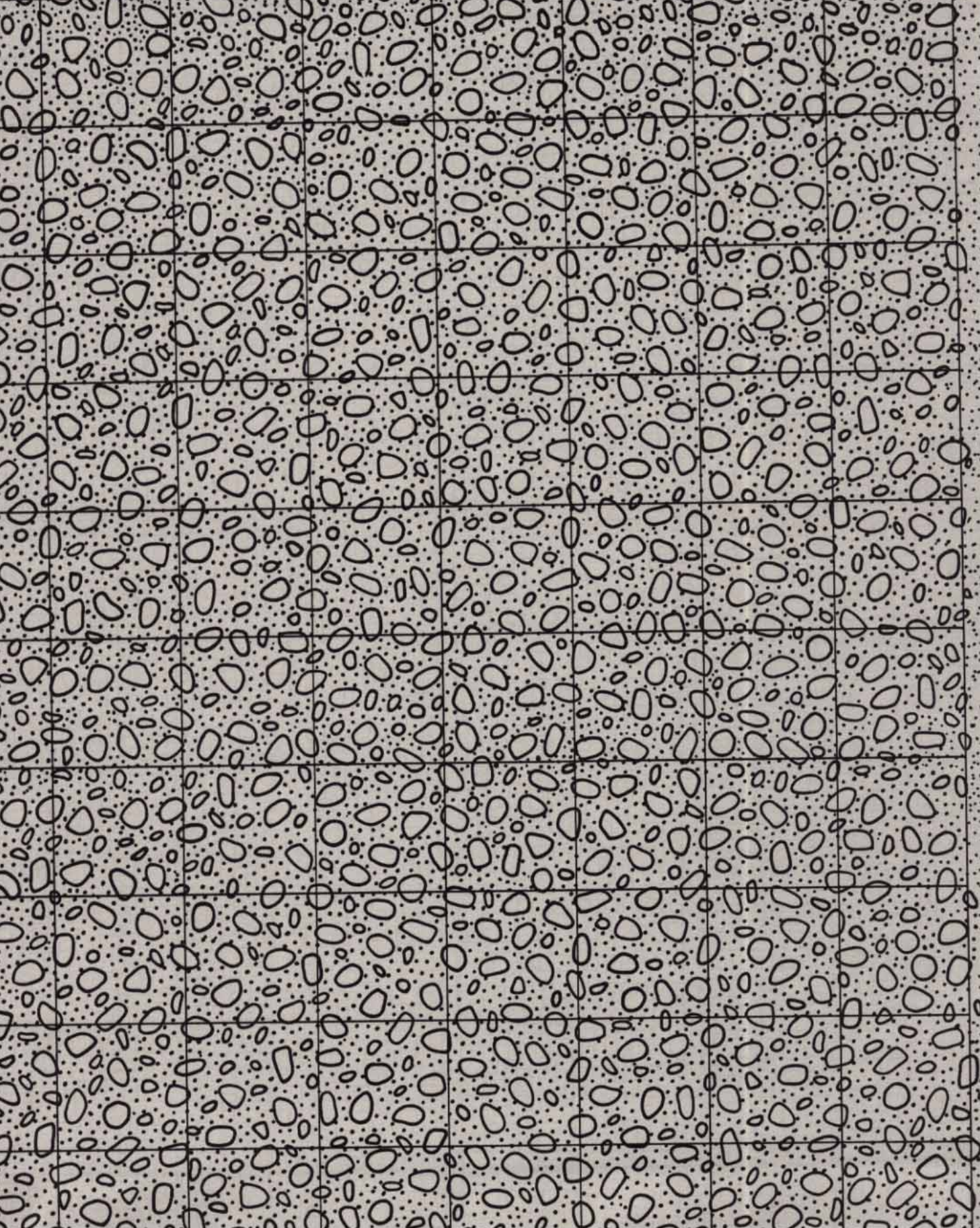


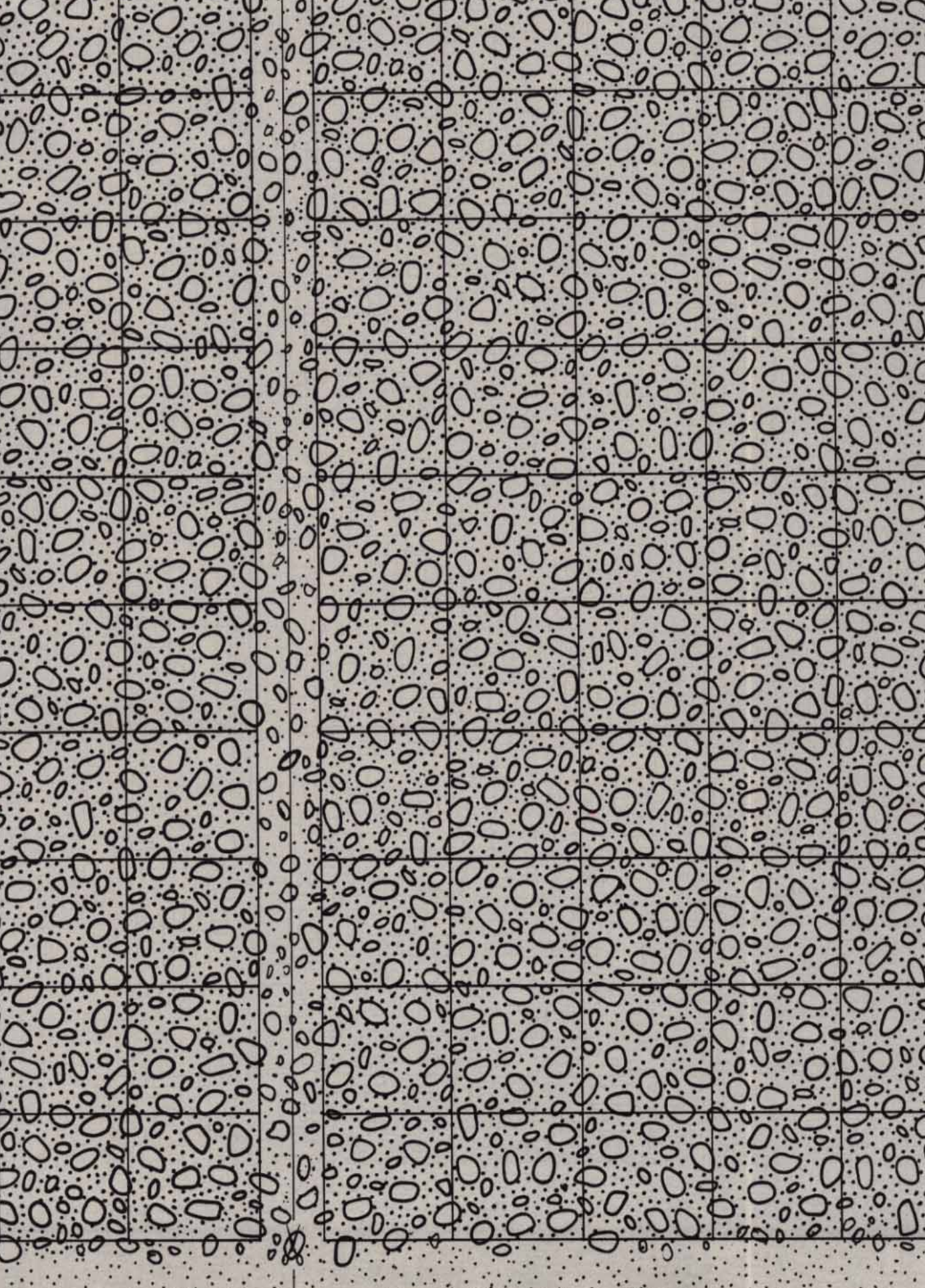


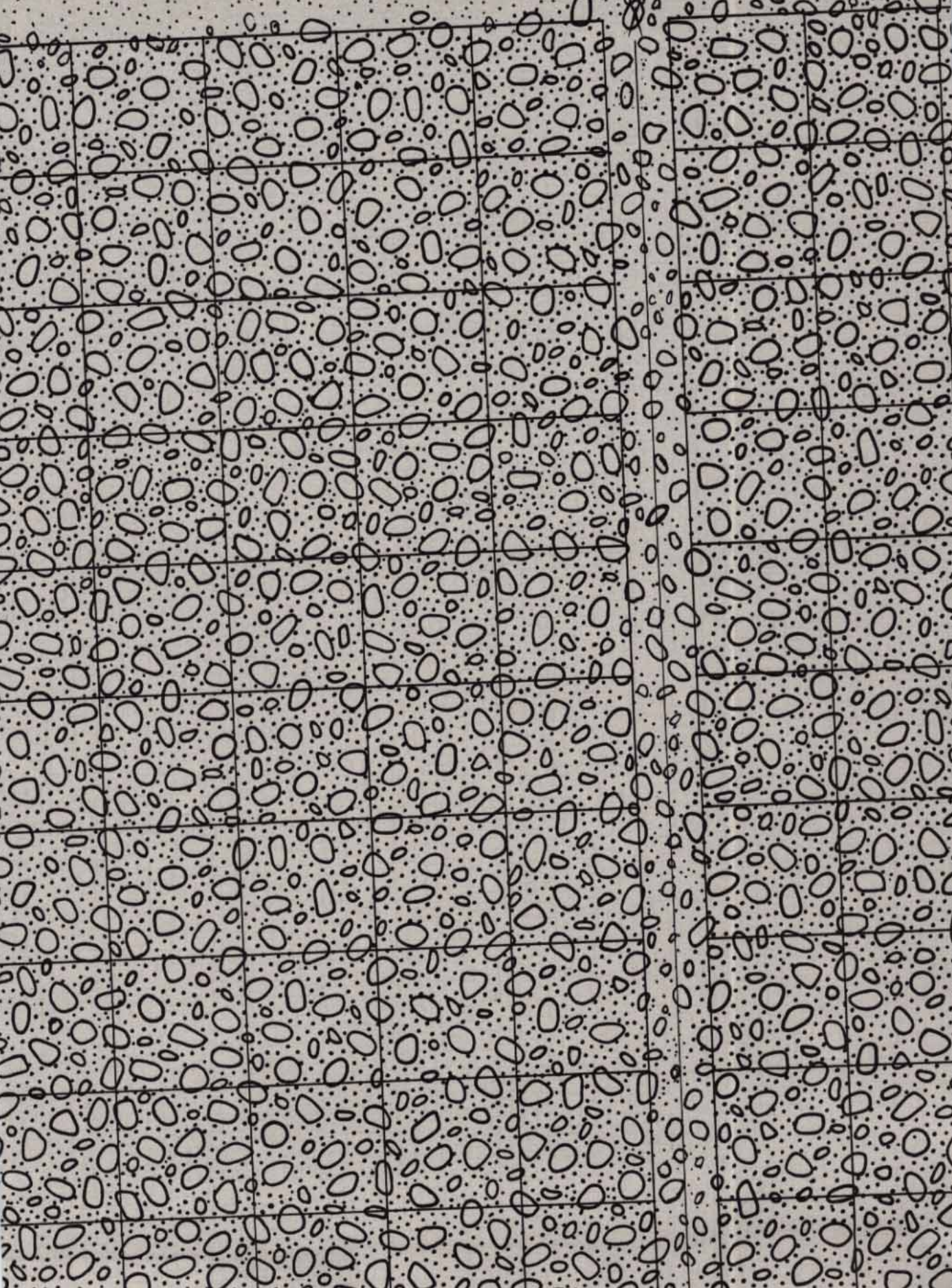


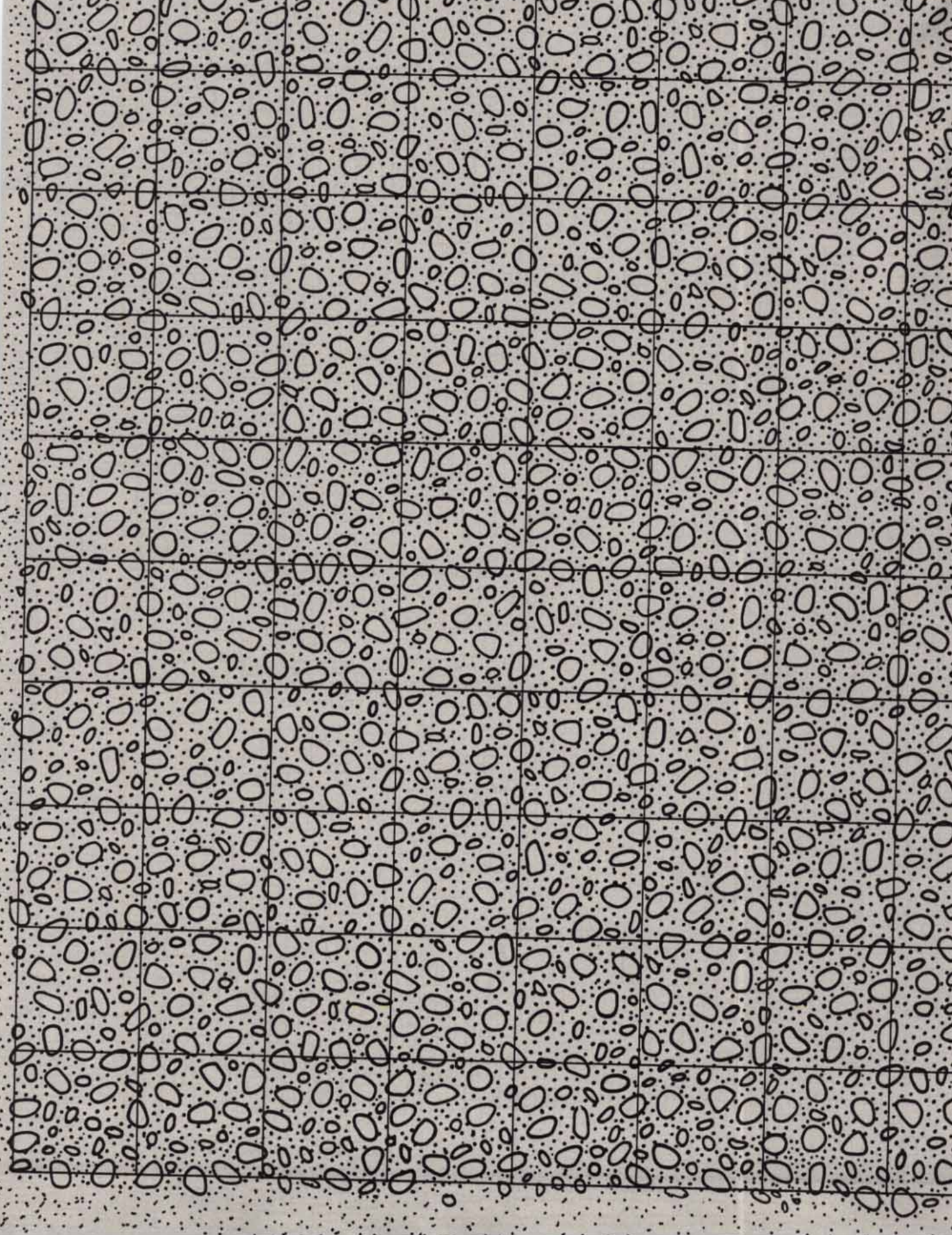


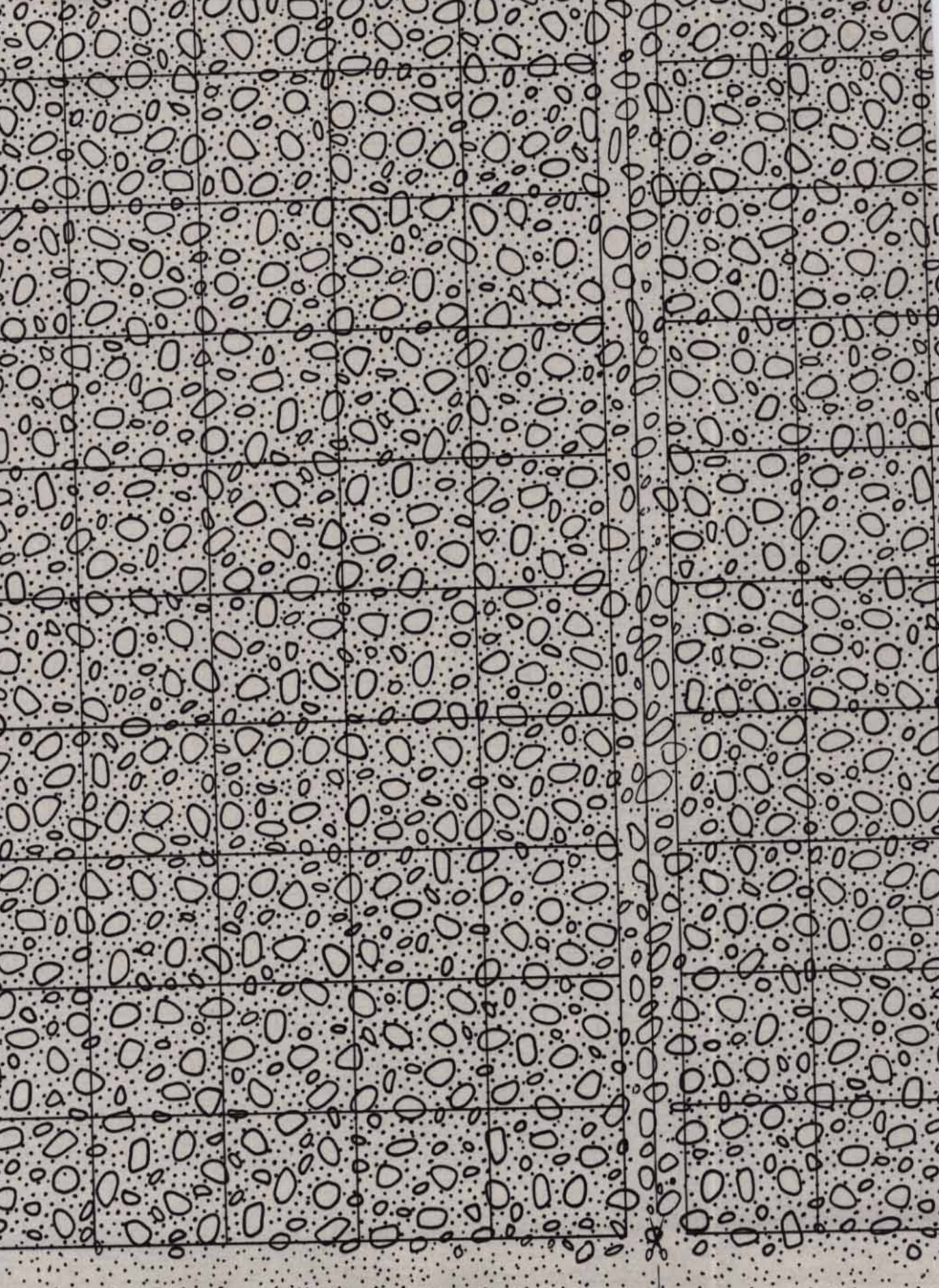


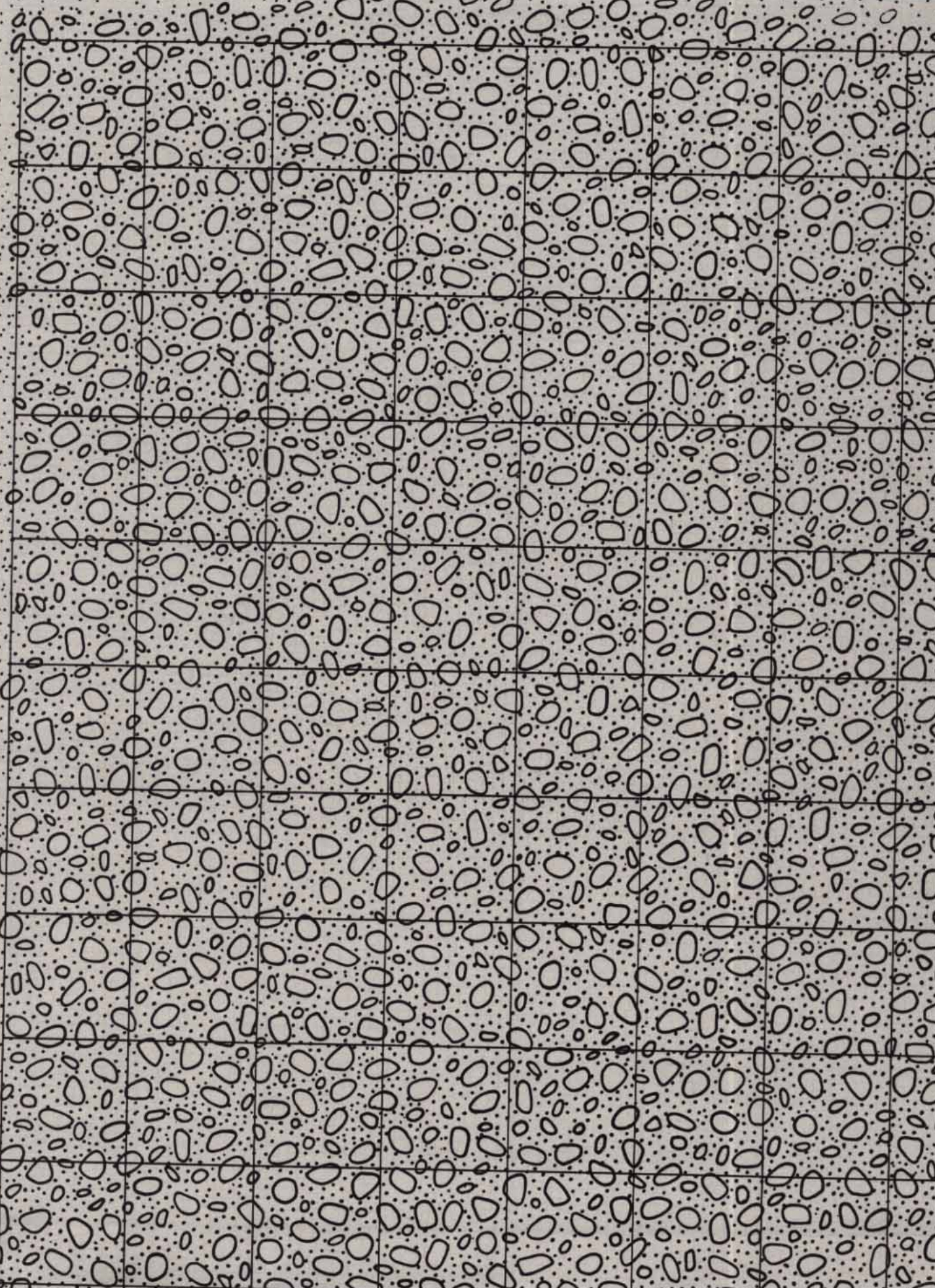


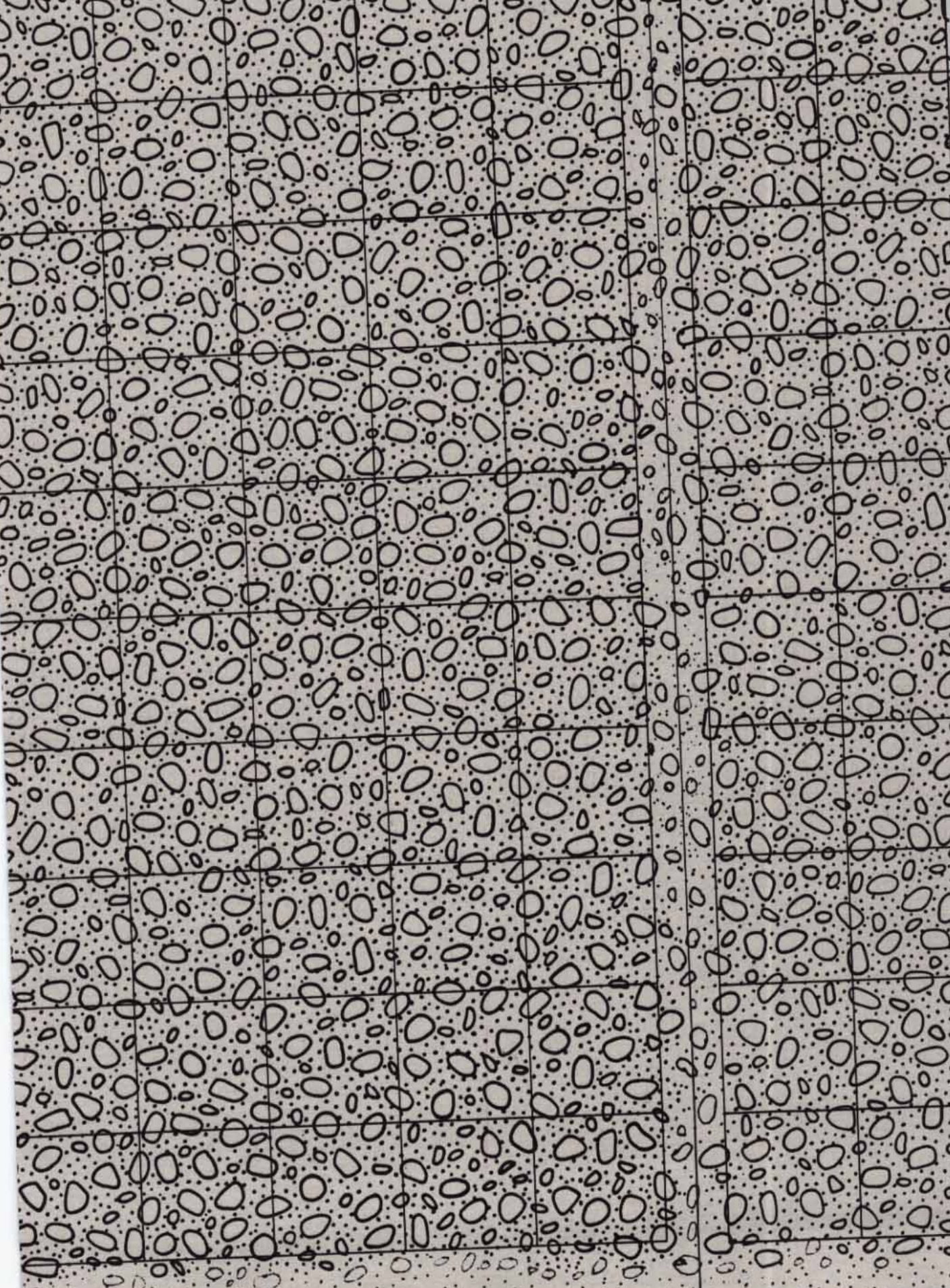


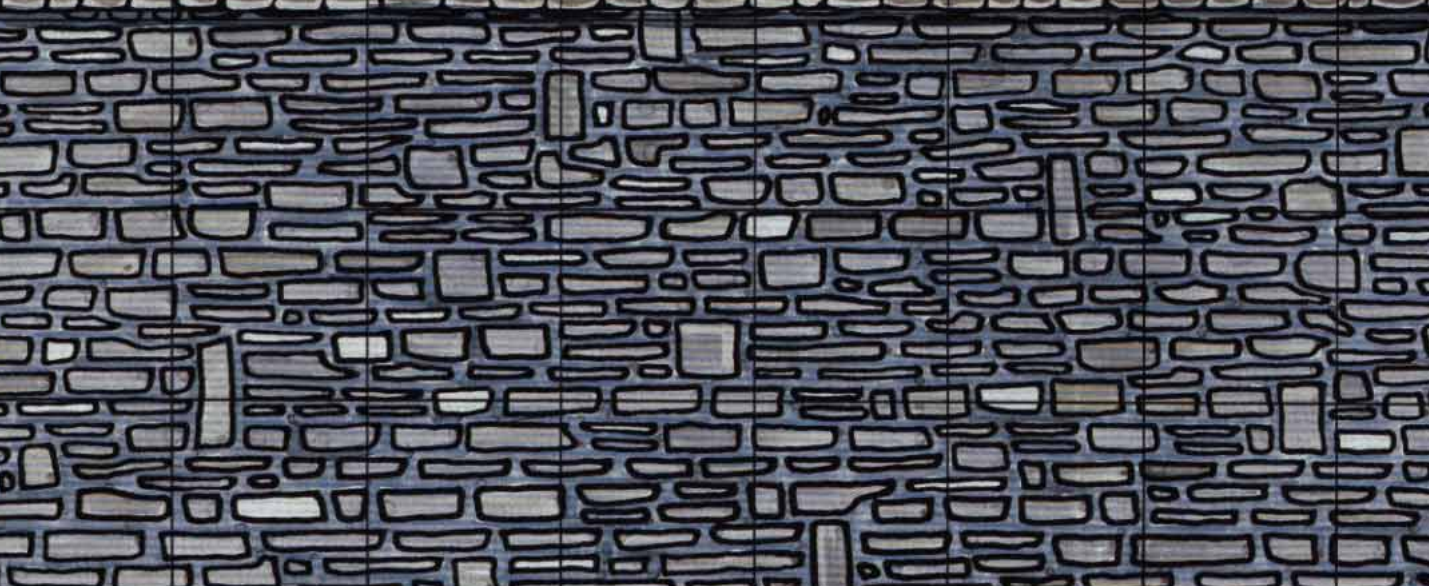
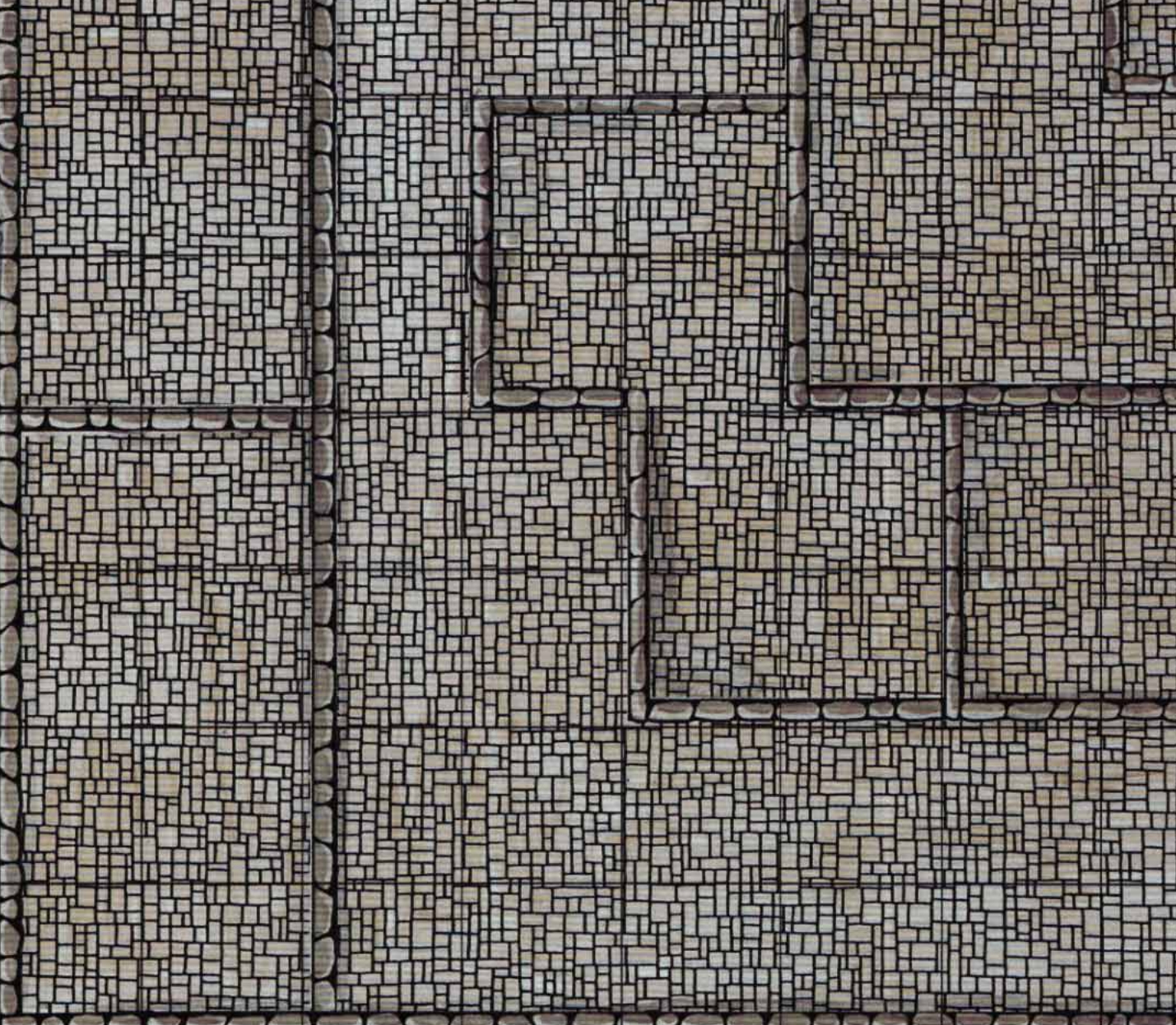


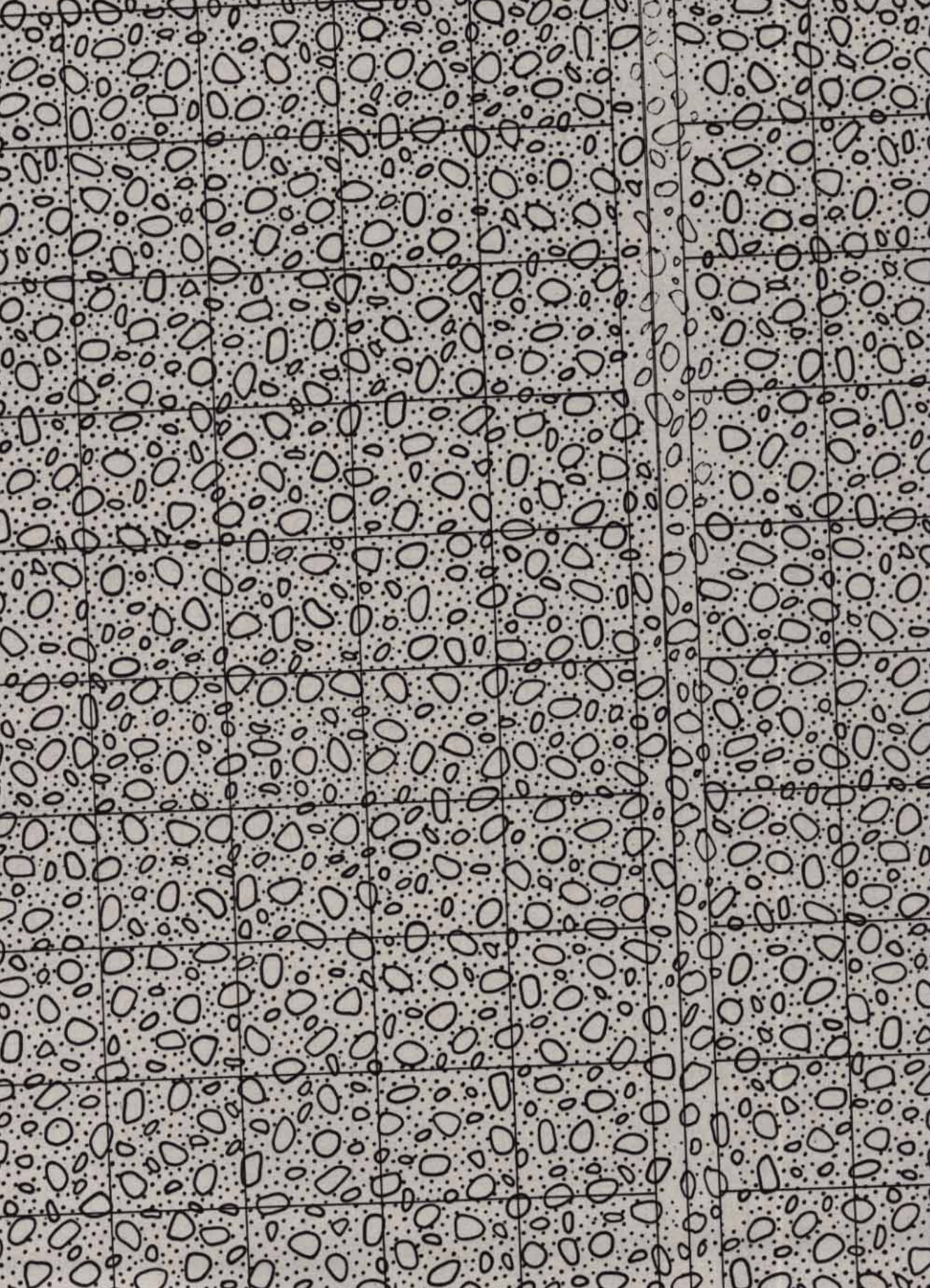


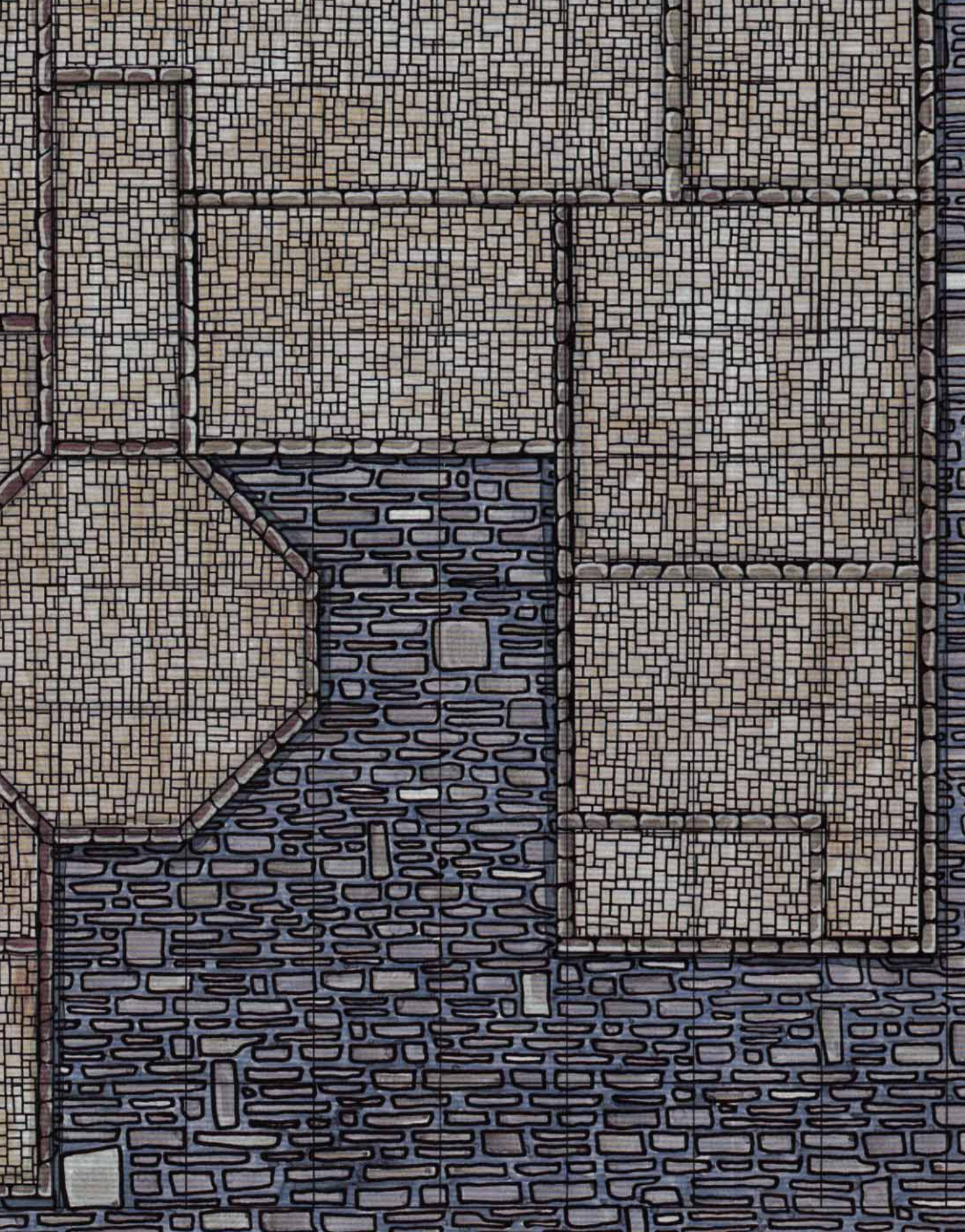


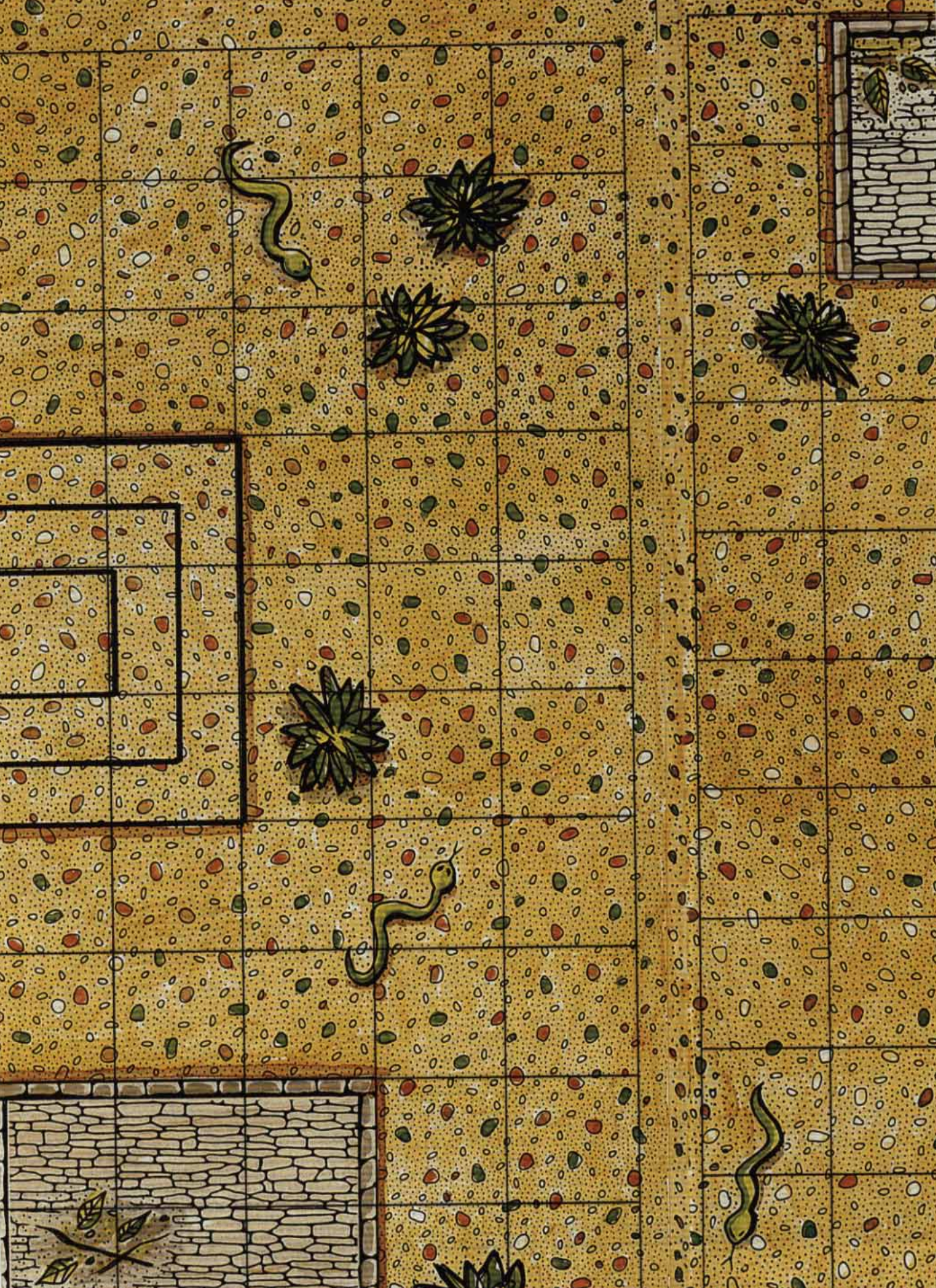


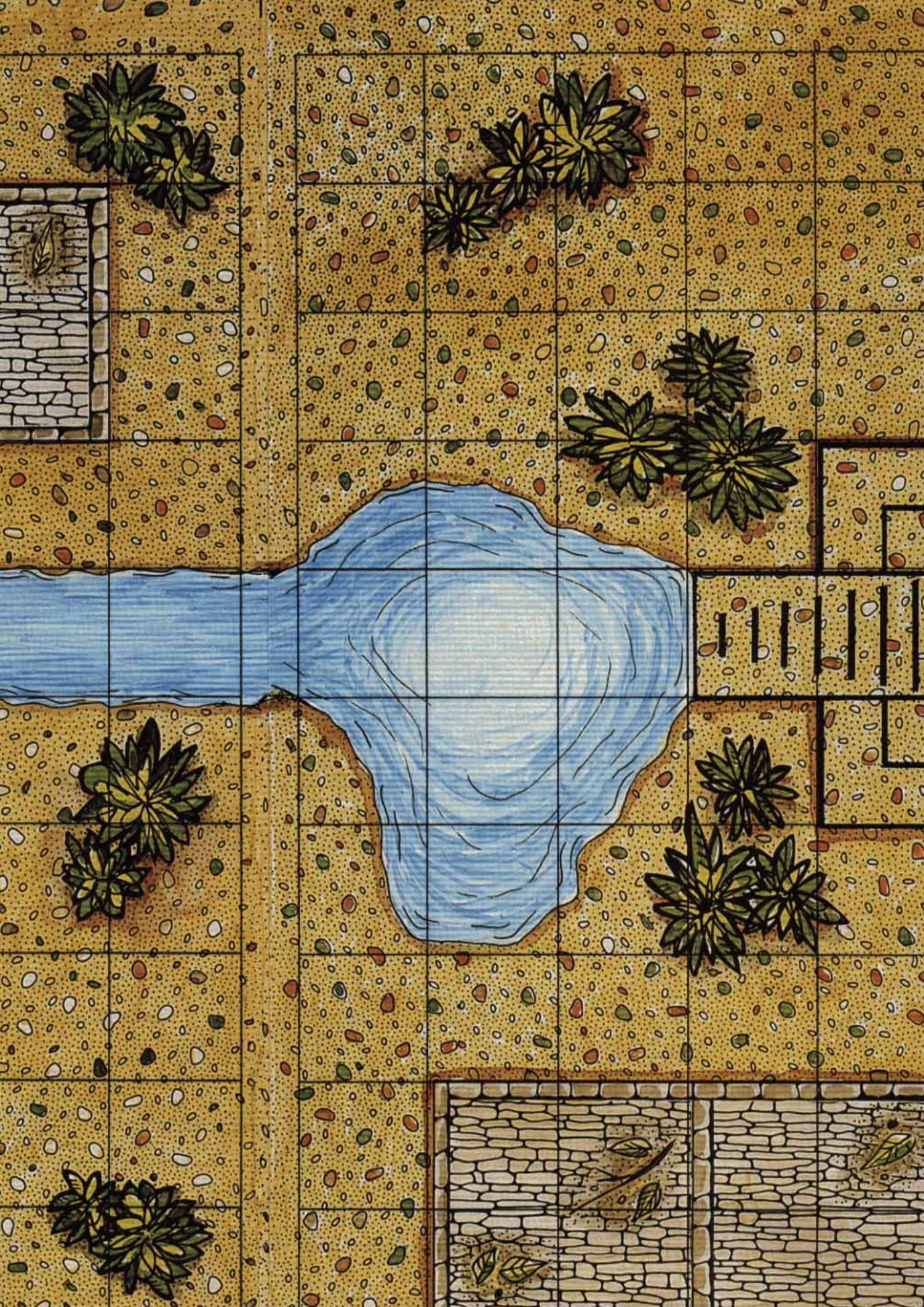


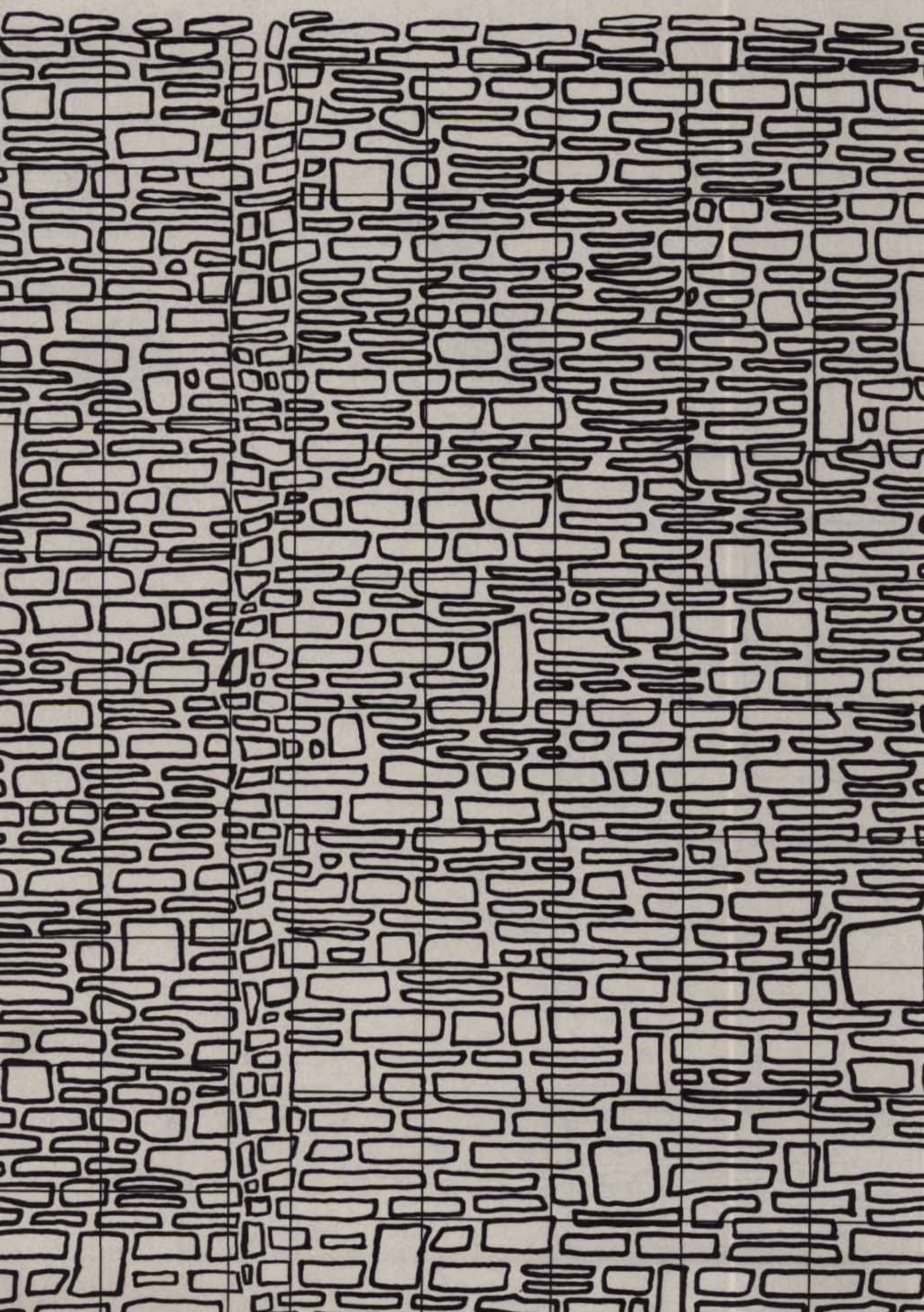


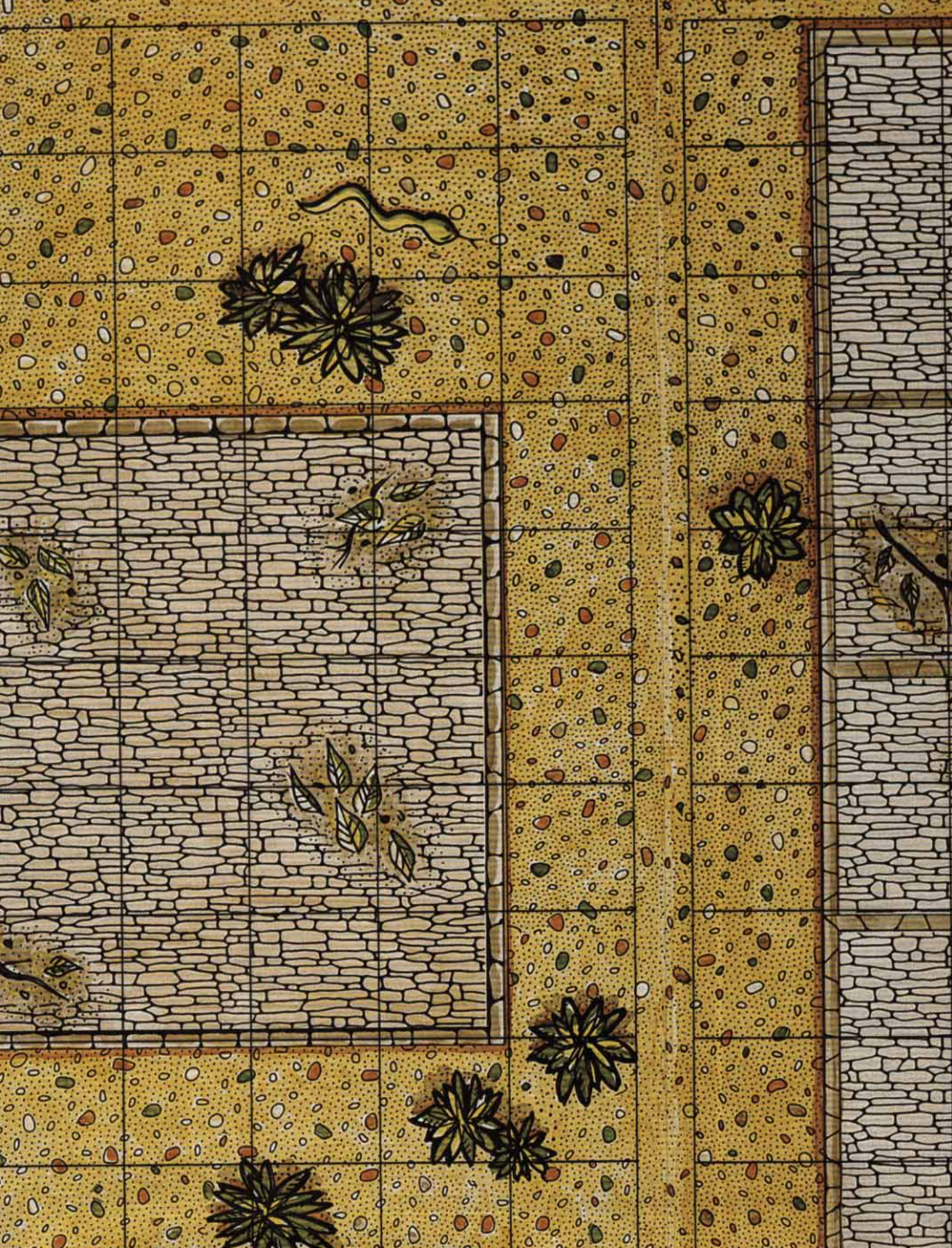


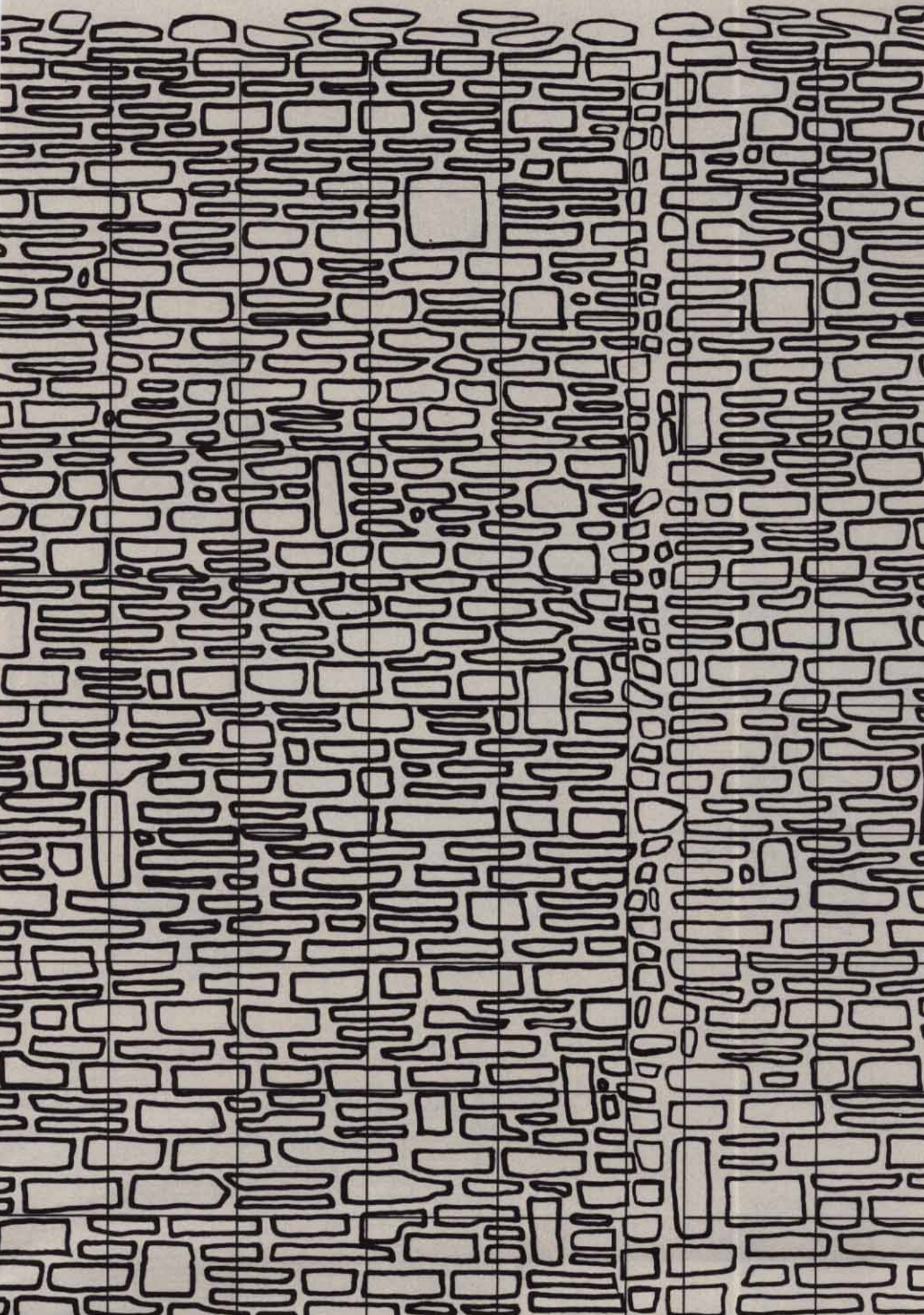


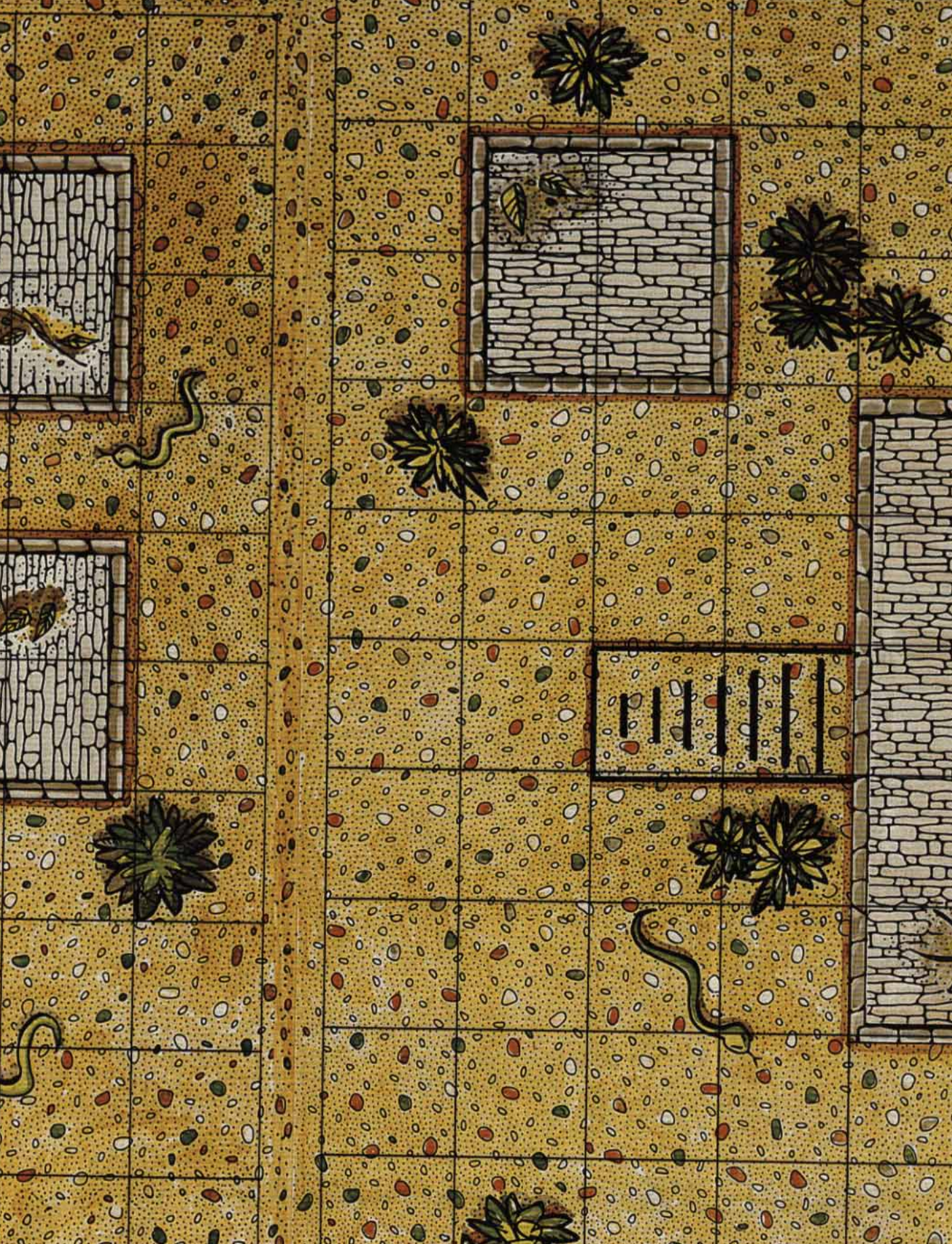


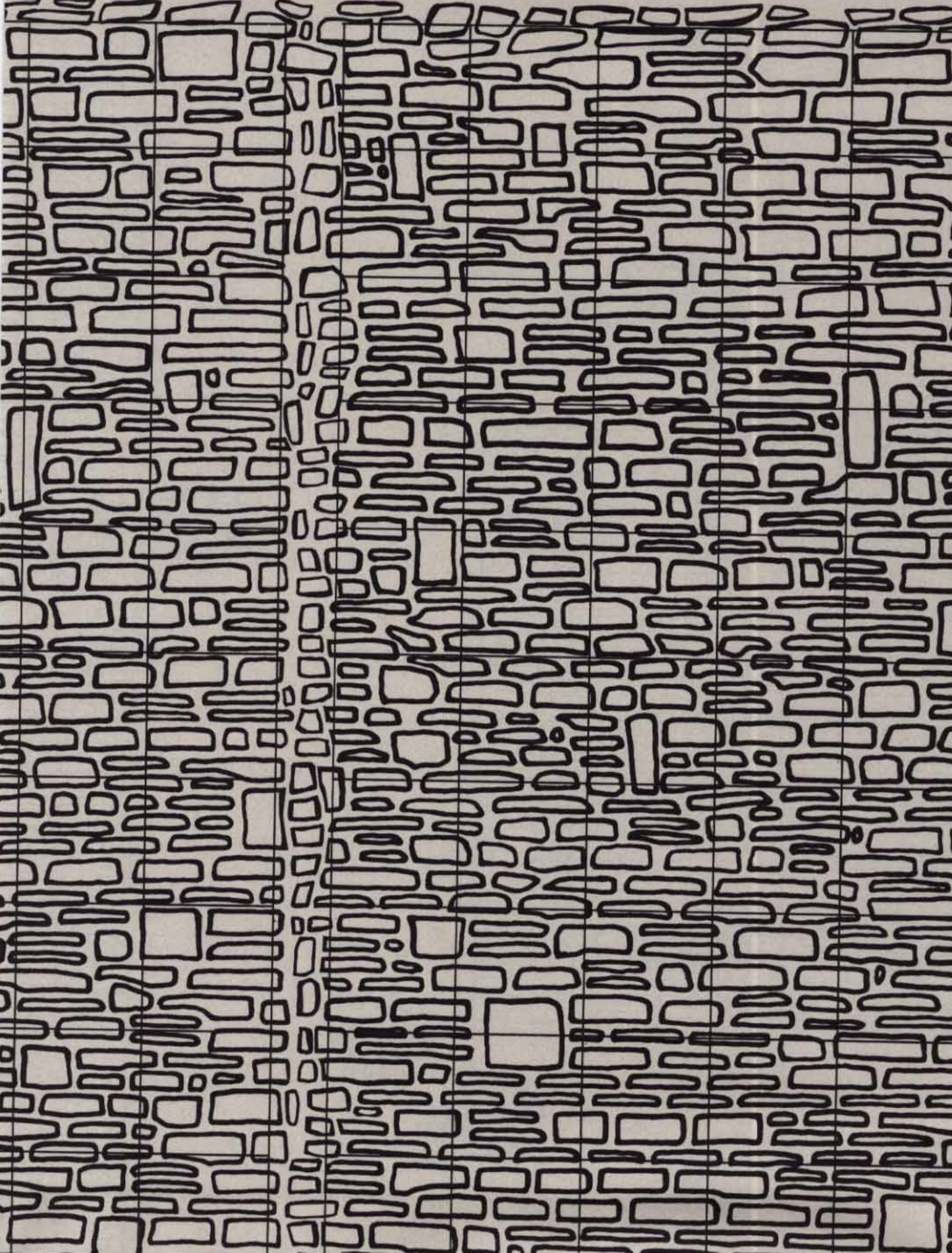


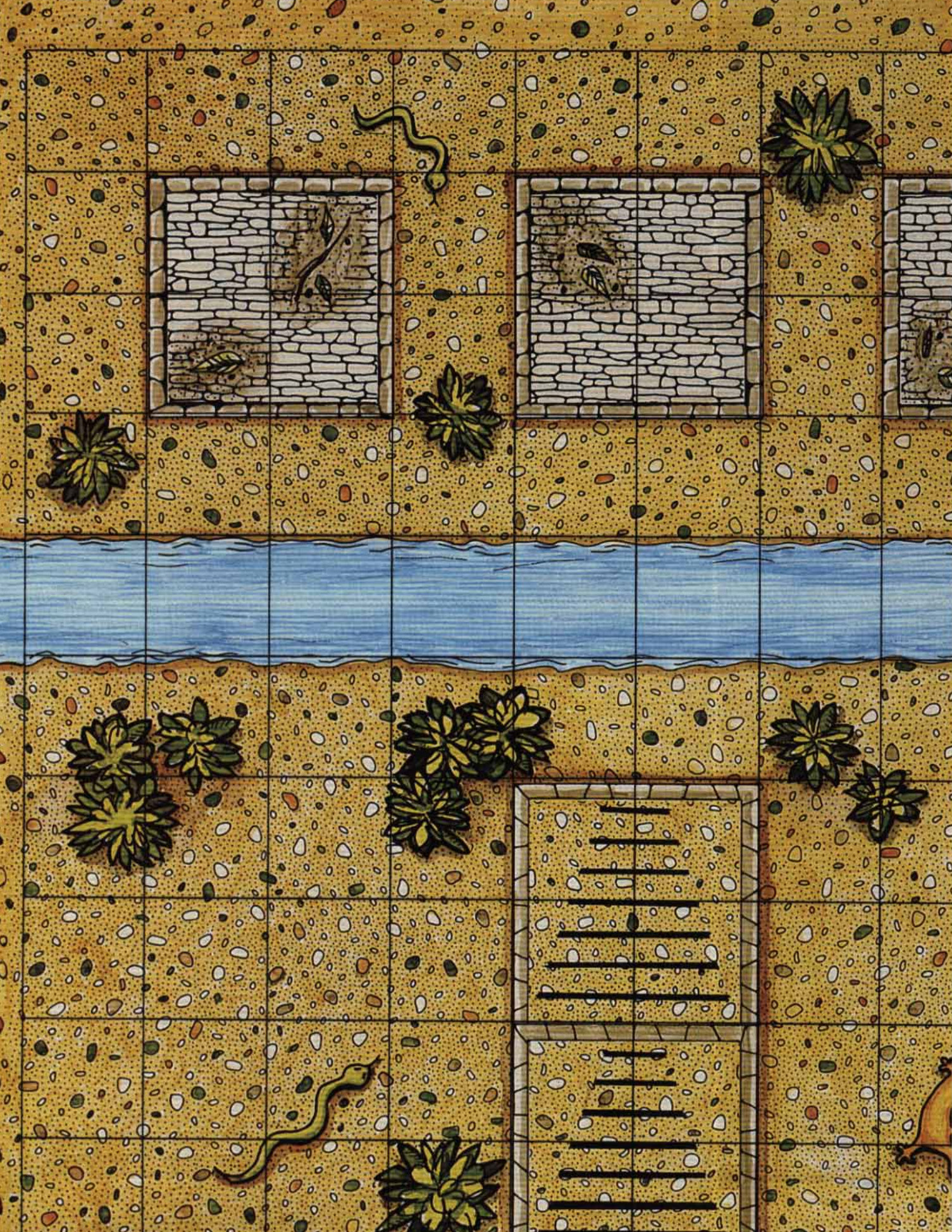


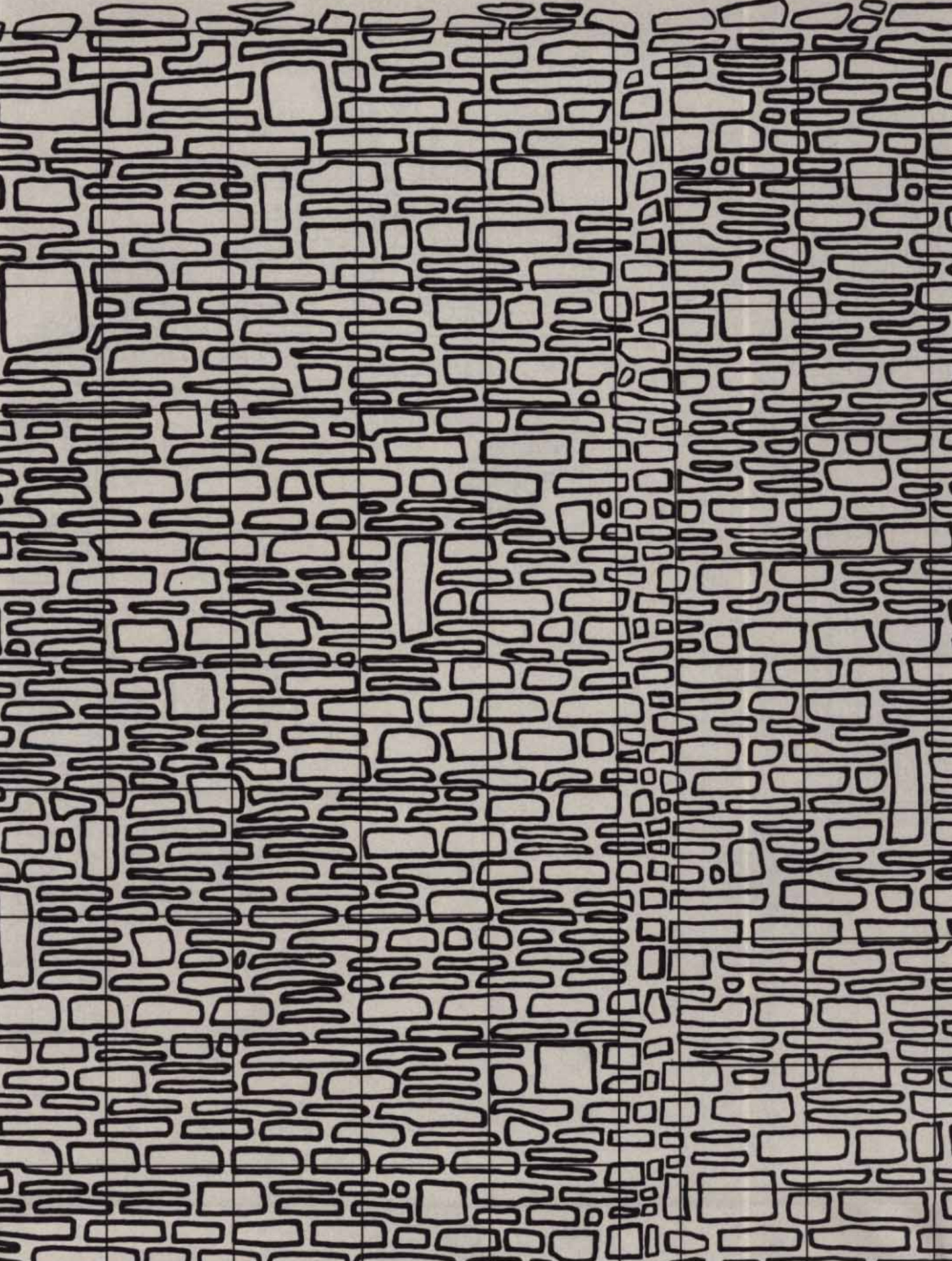


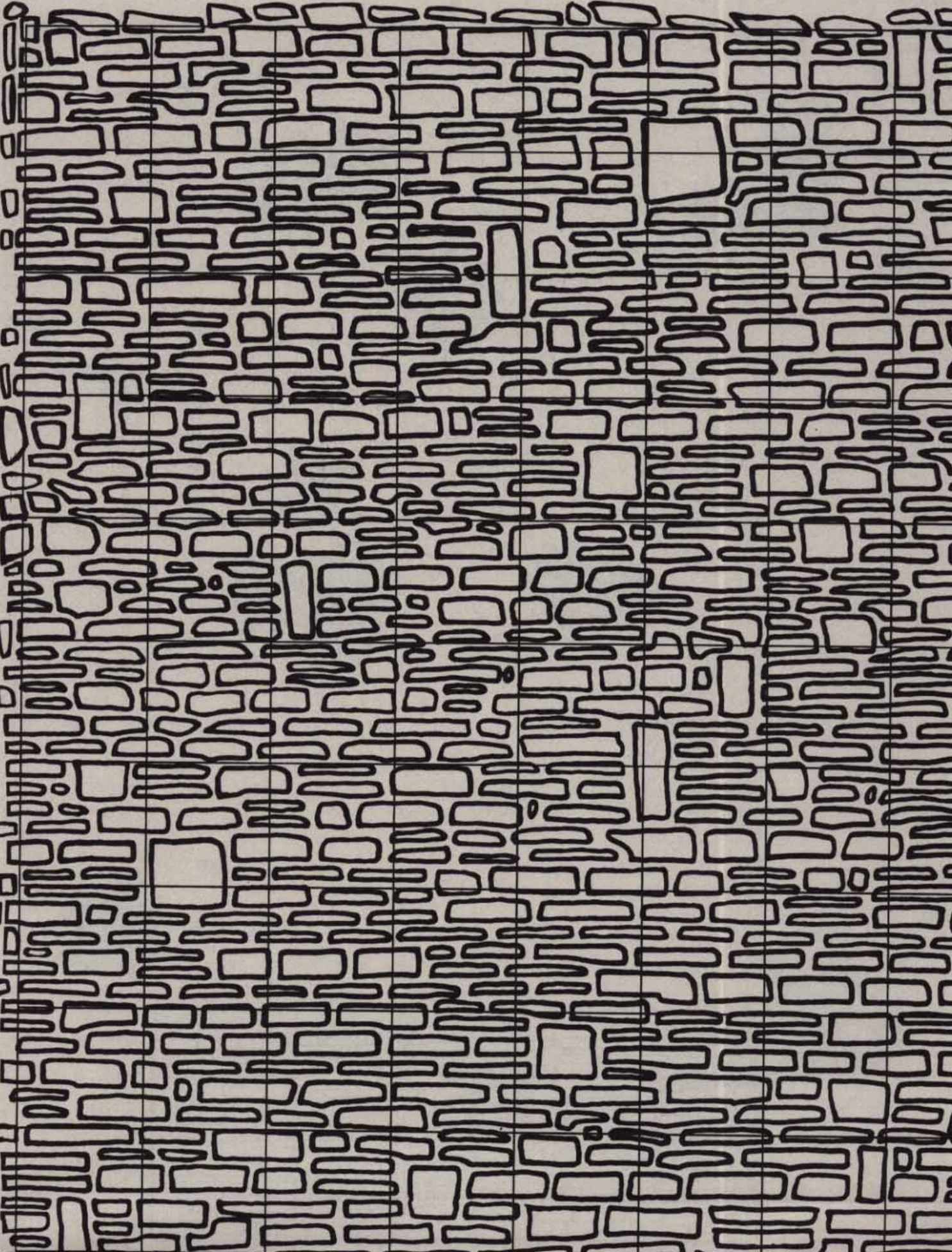


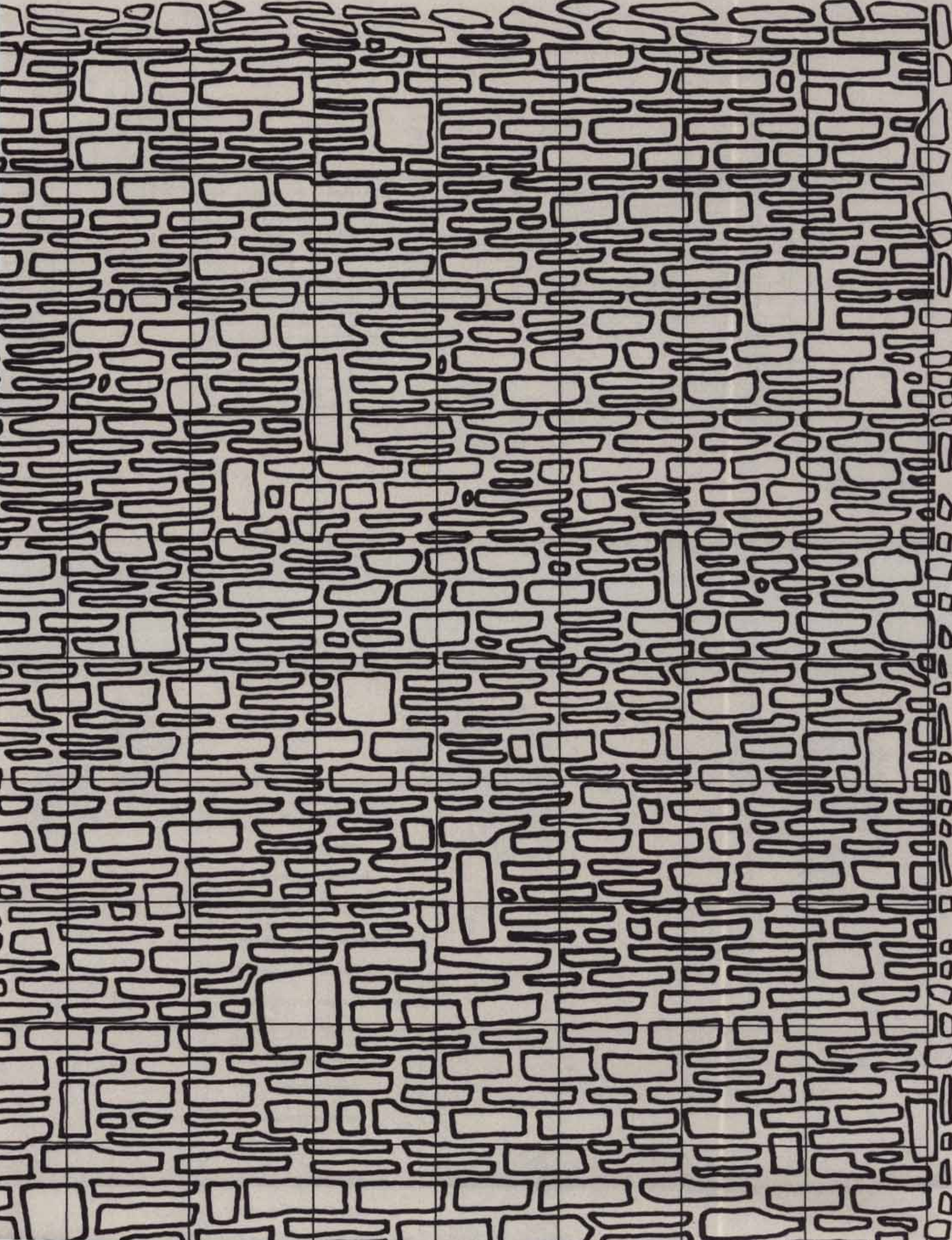


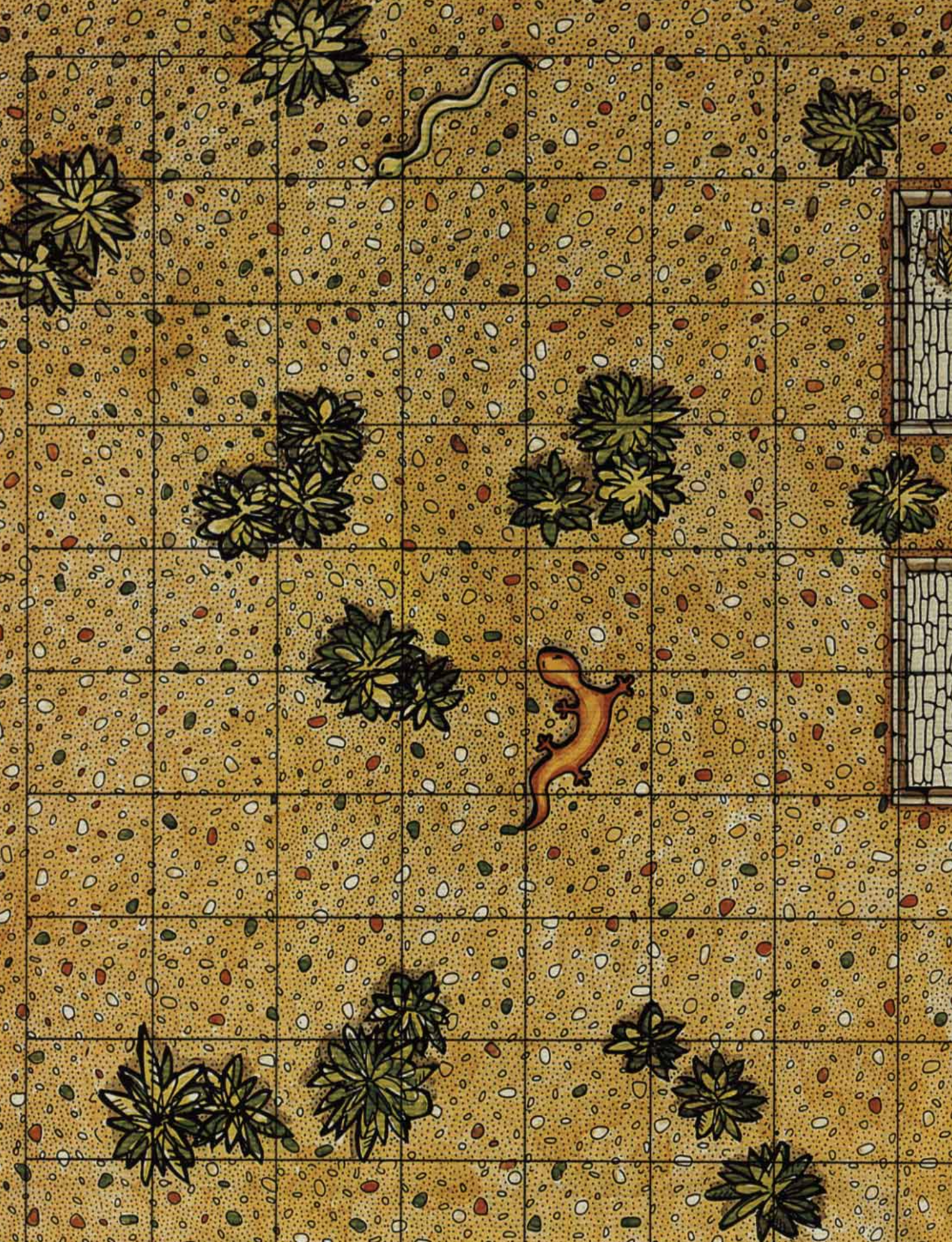


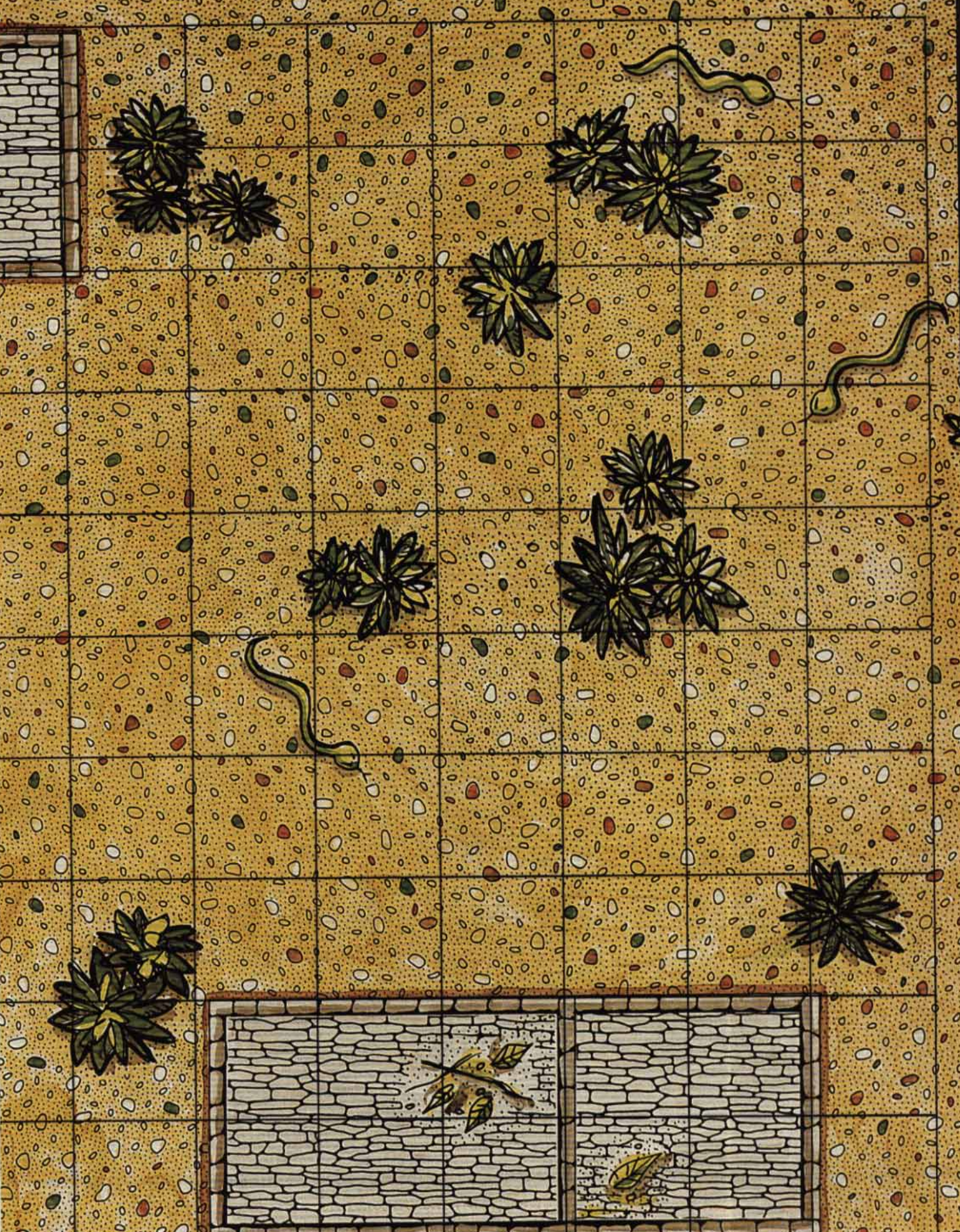


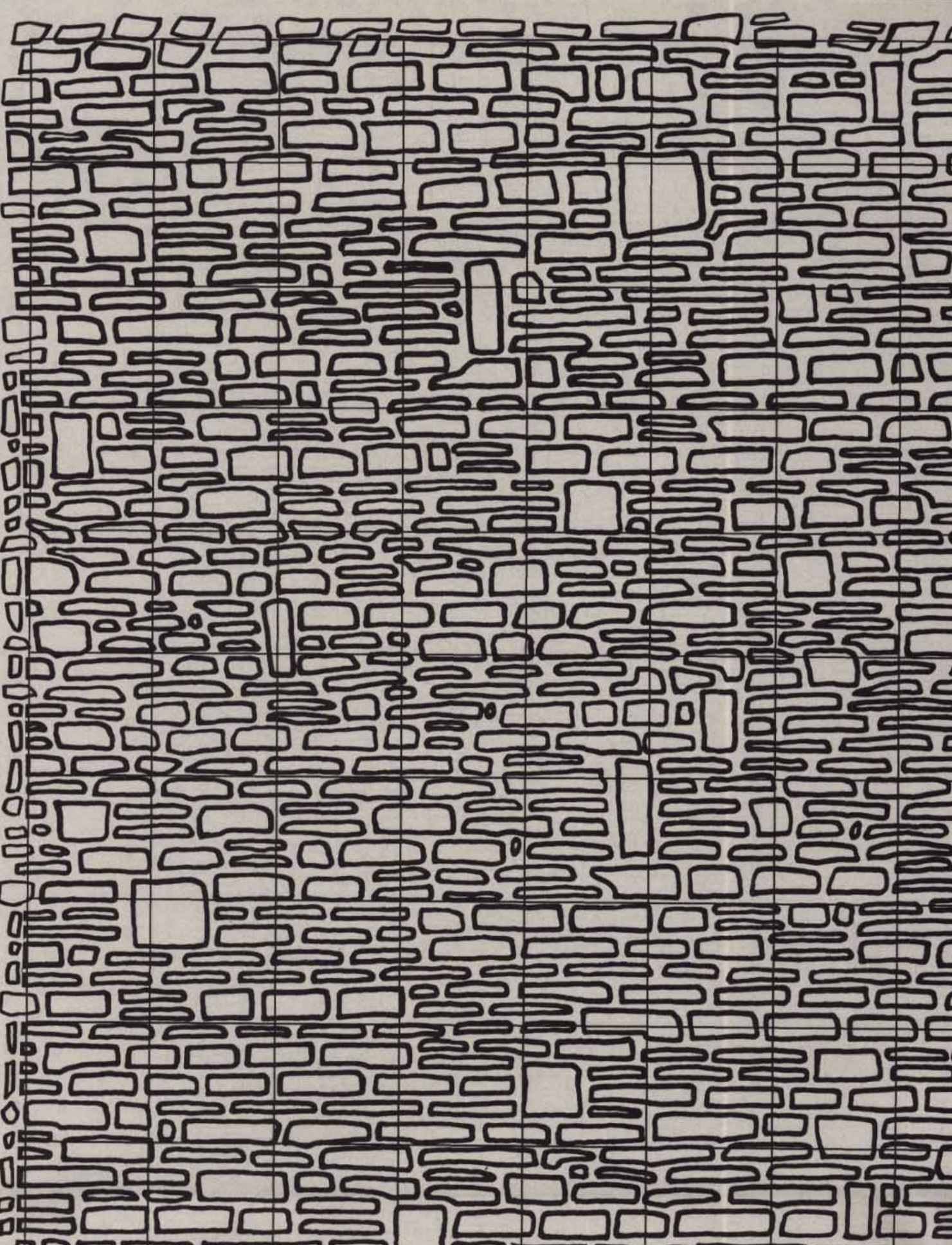










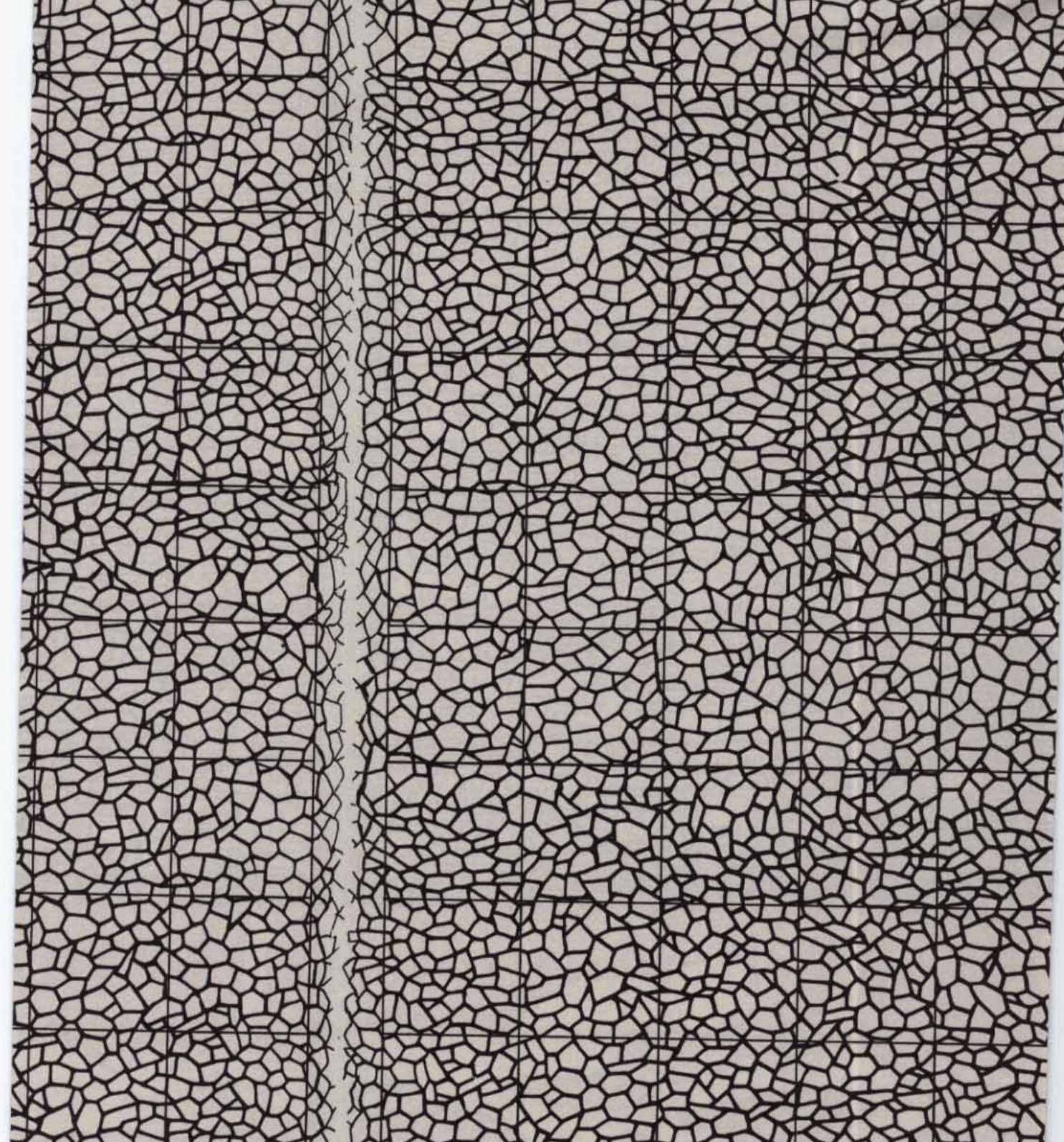


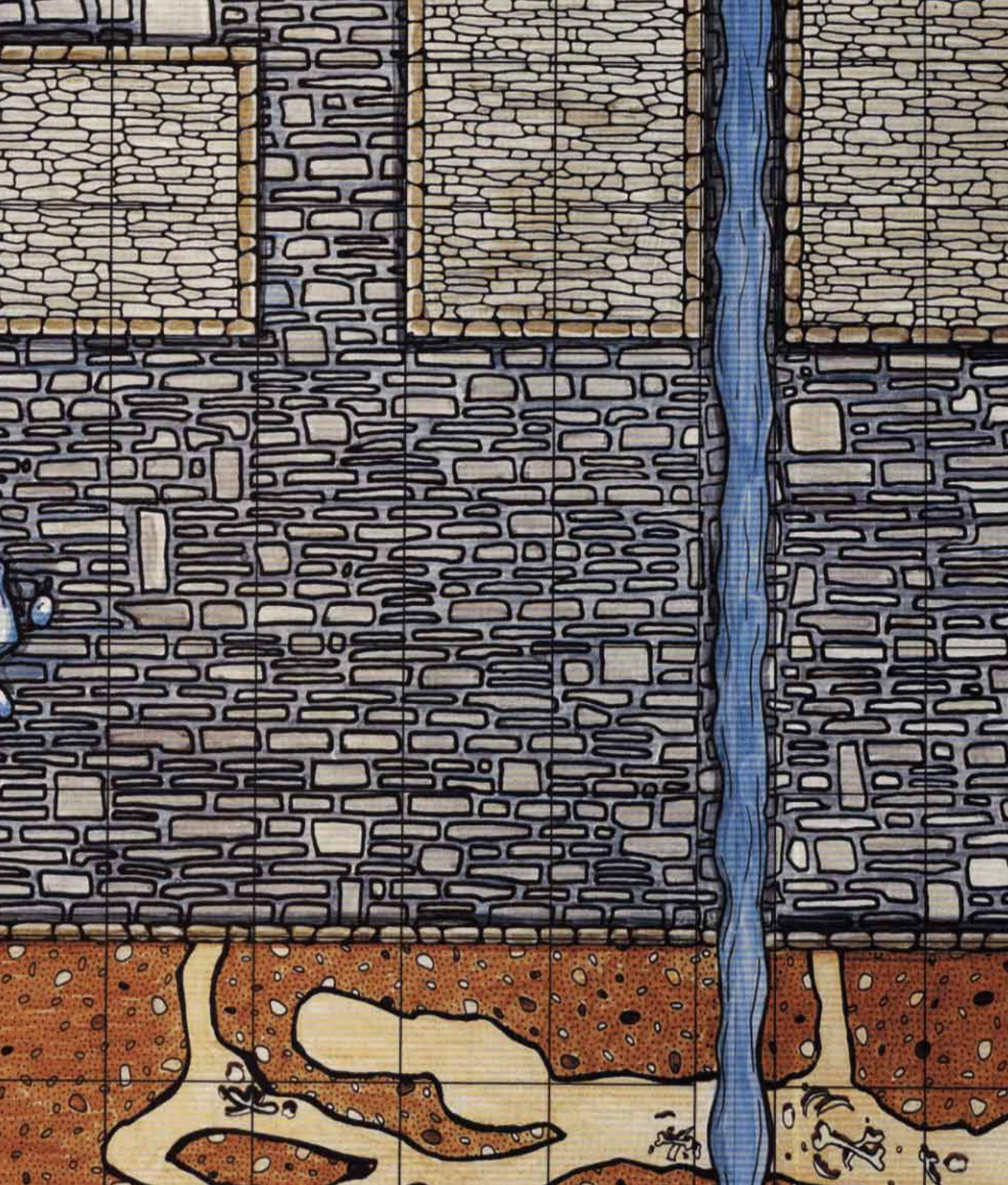


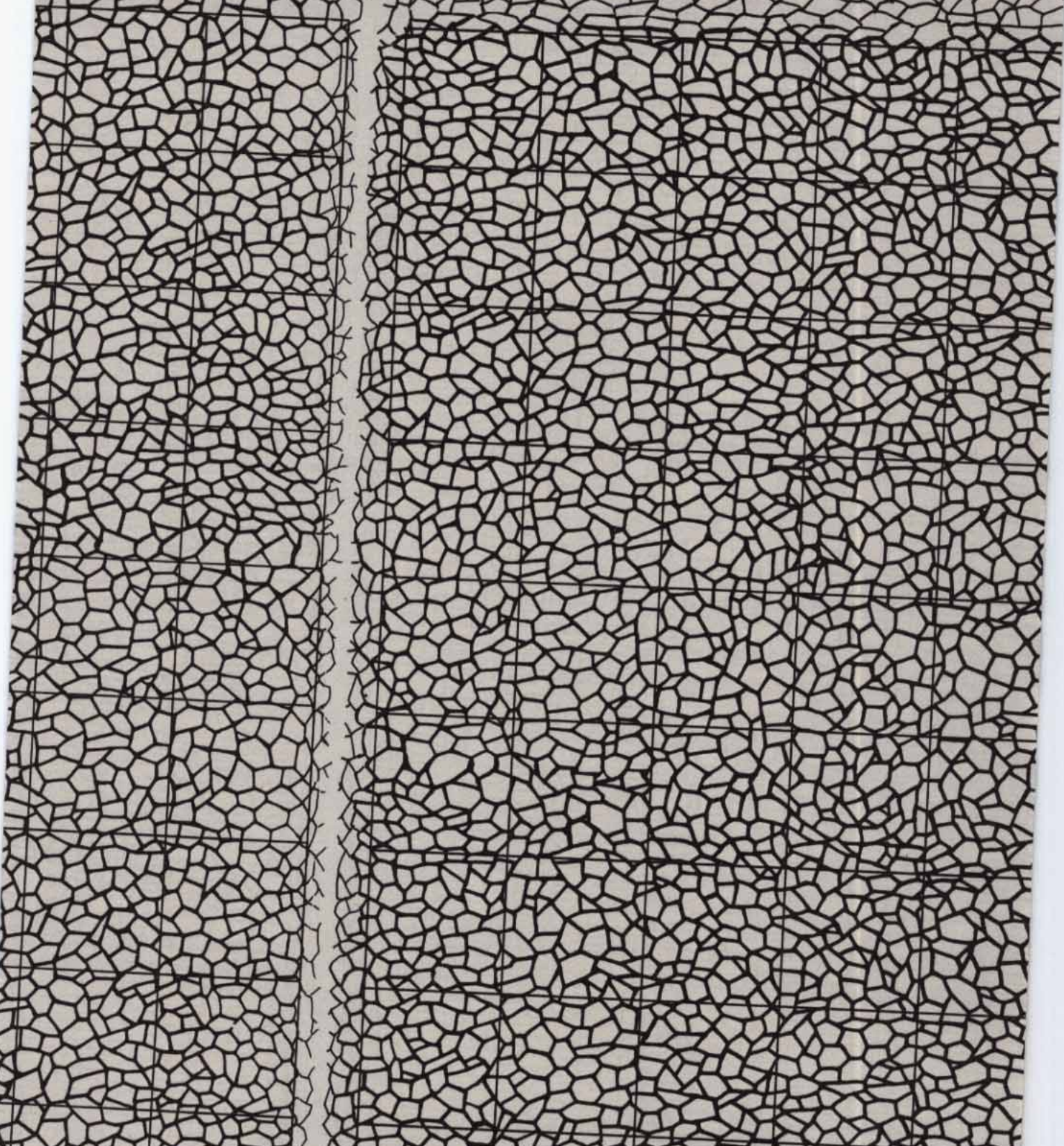
© 1992 TSR, Inc. All Rights Reserved.



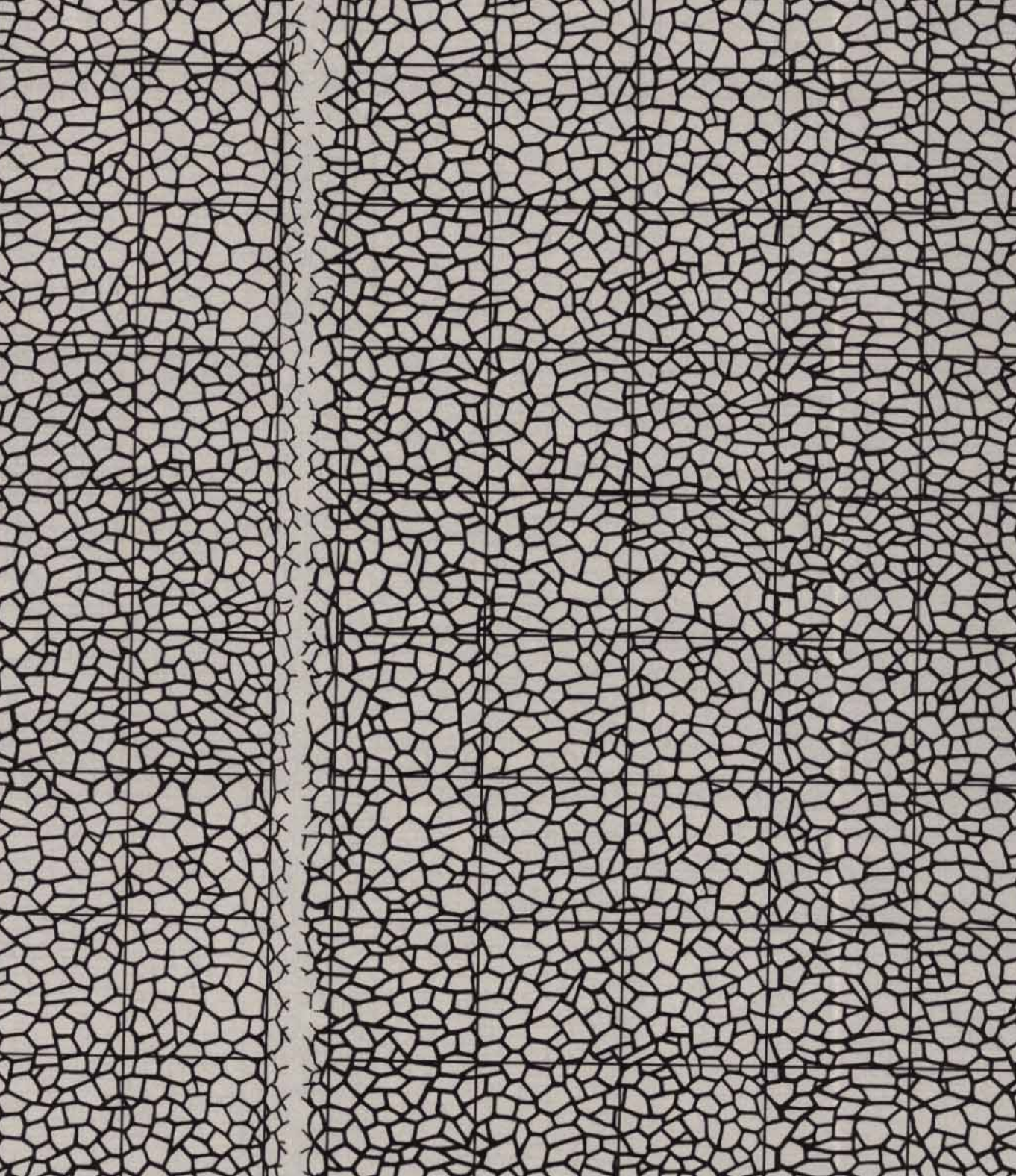
TSR 9201 X5663

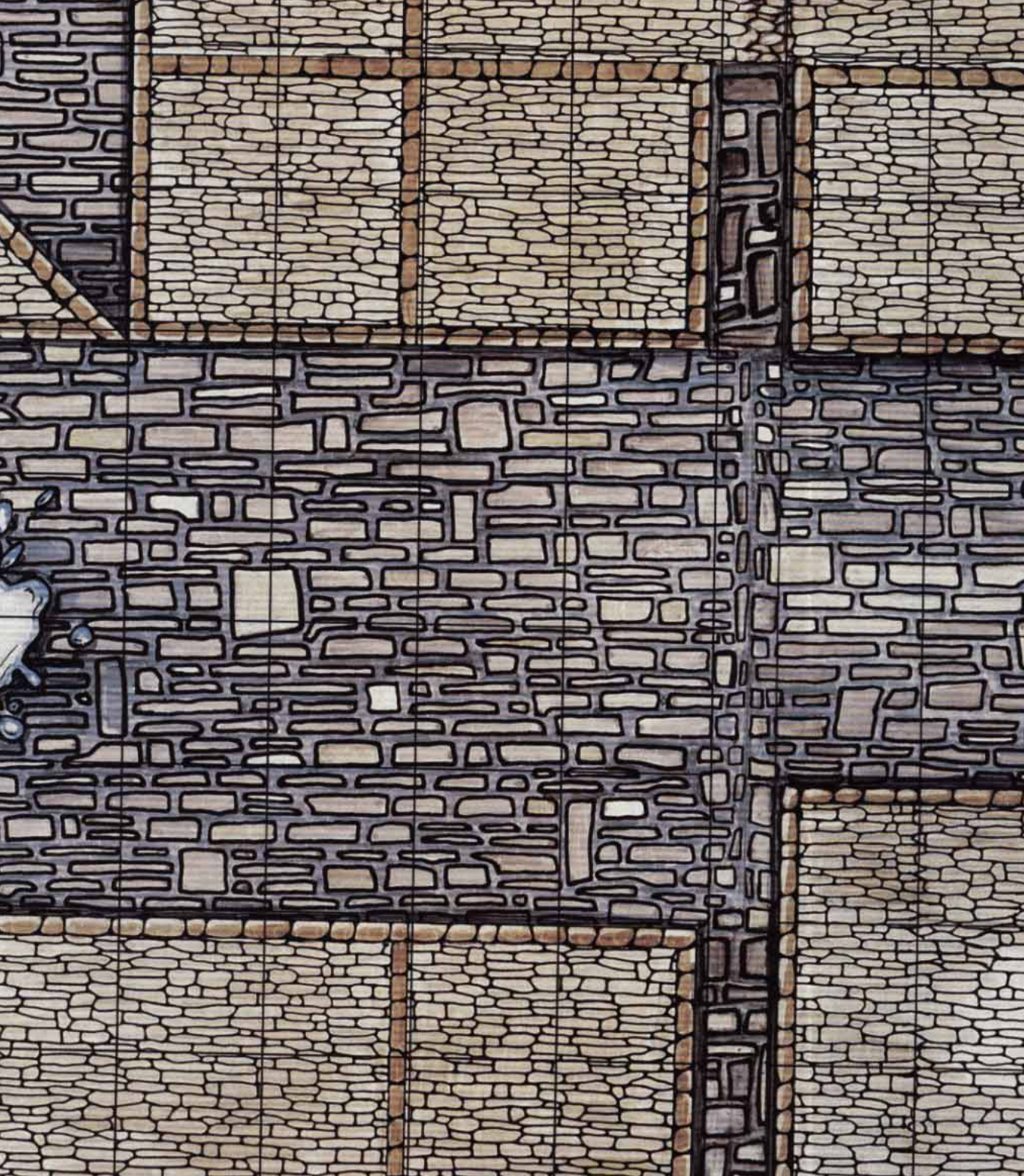


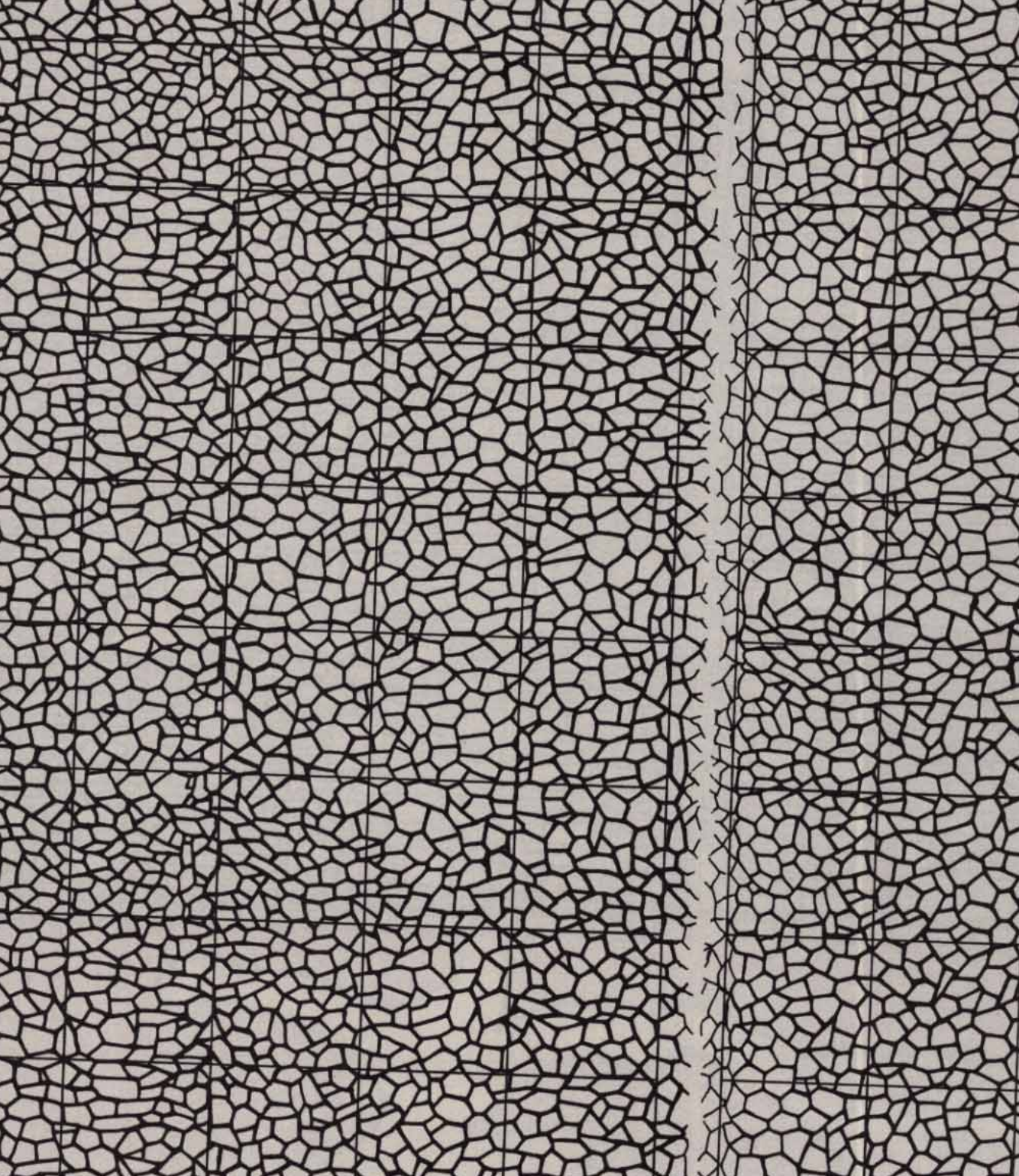


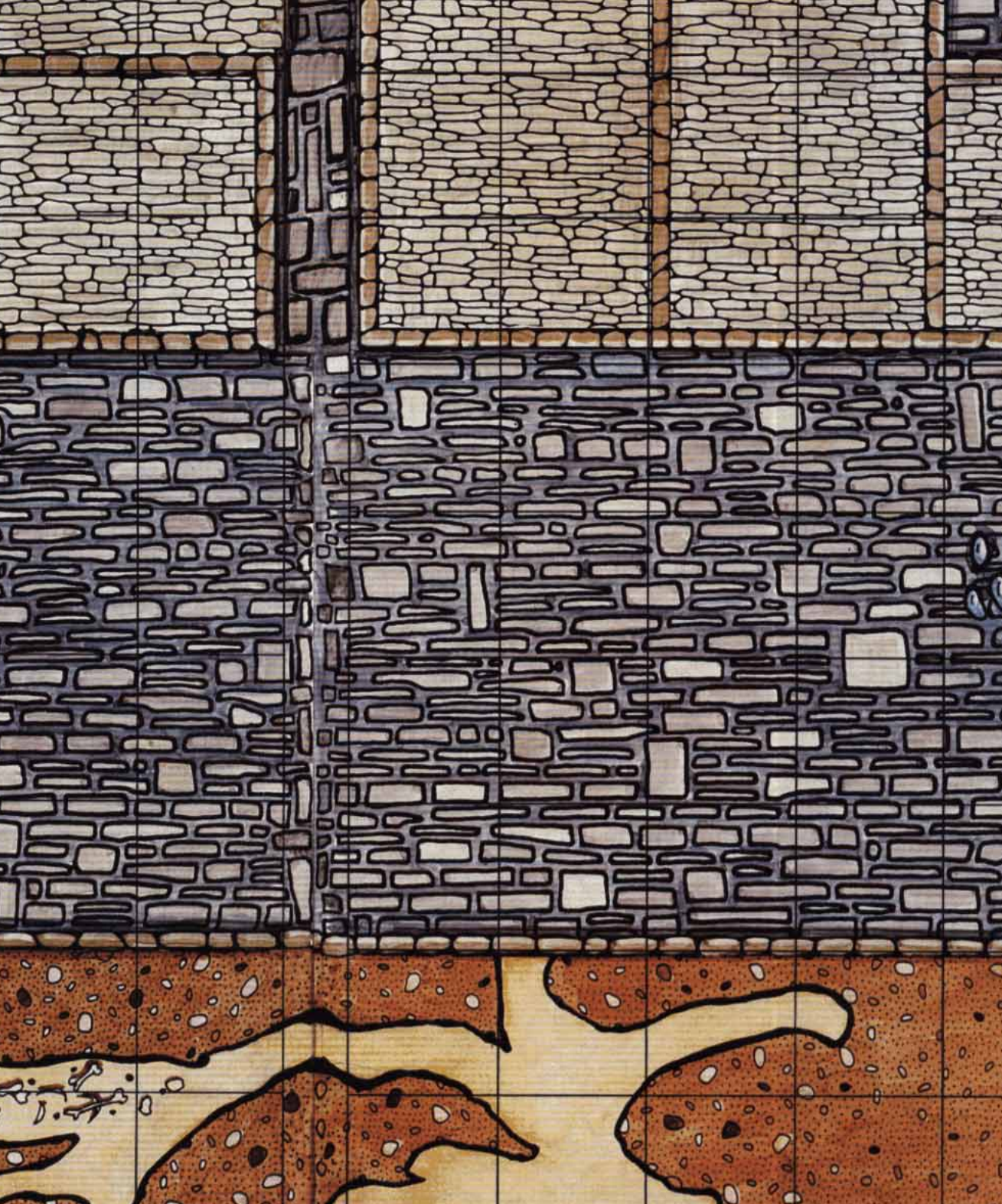


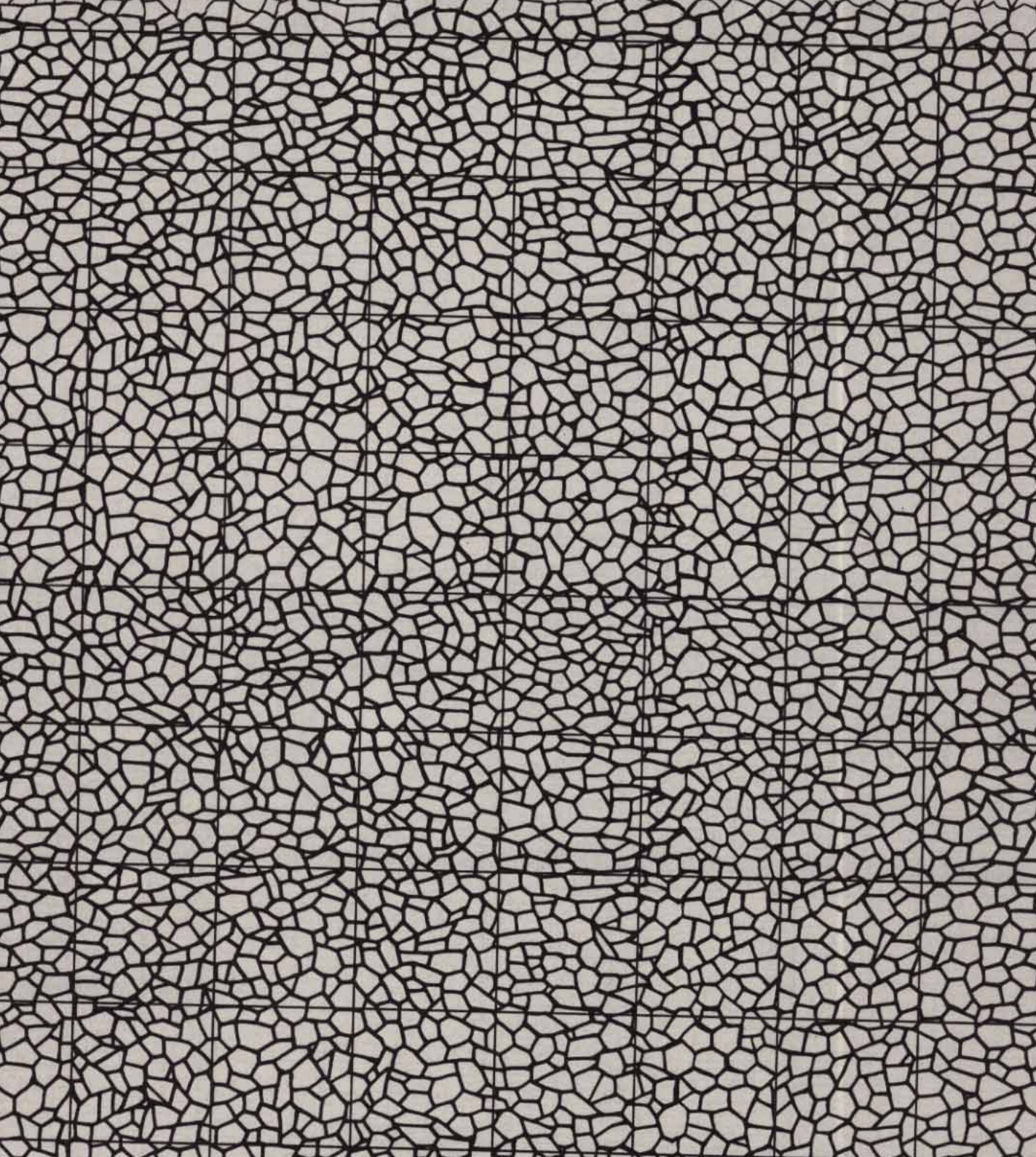


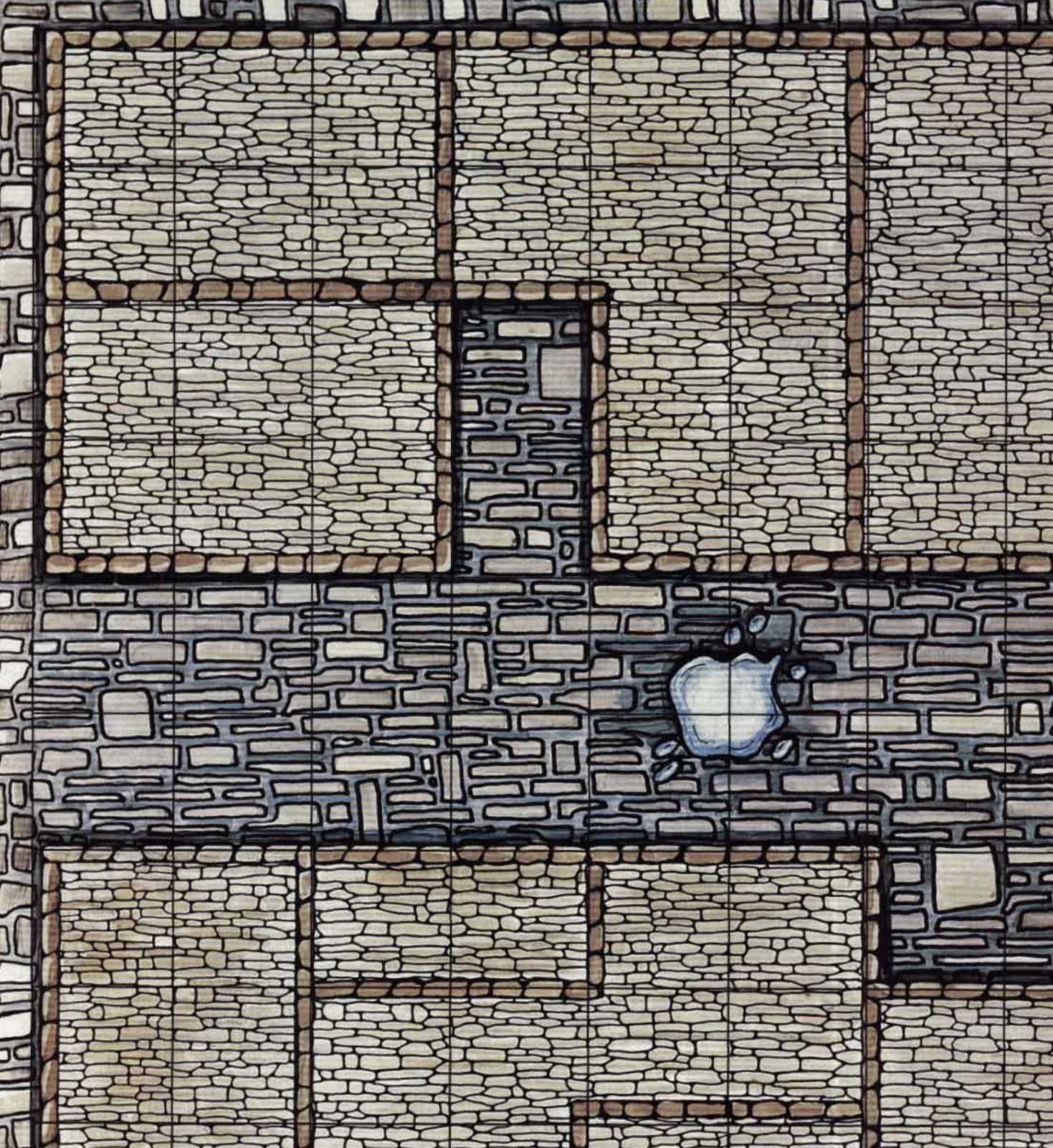


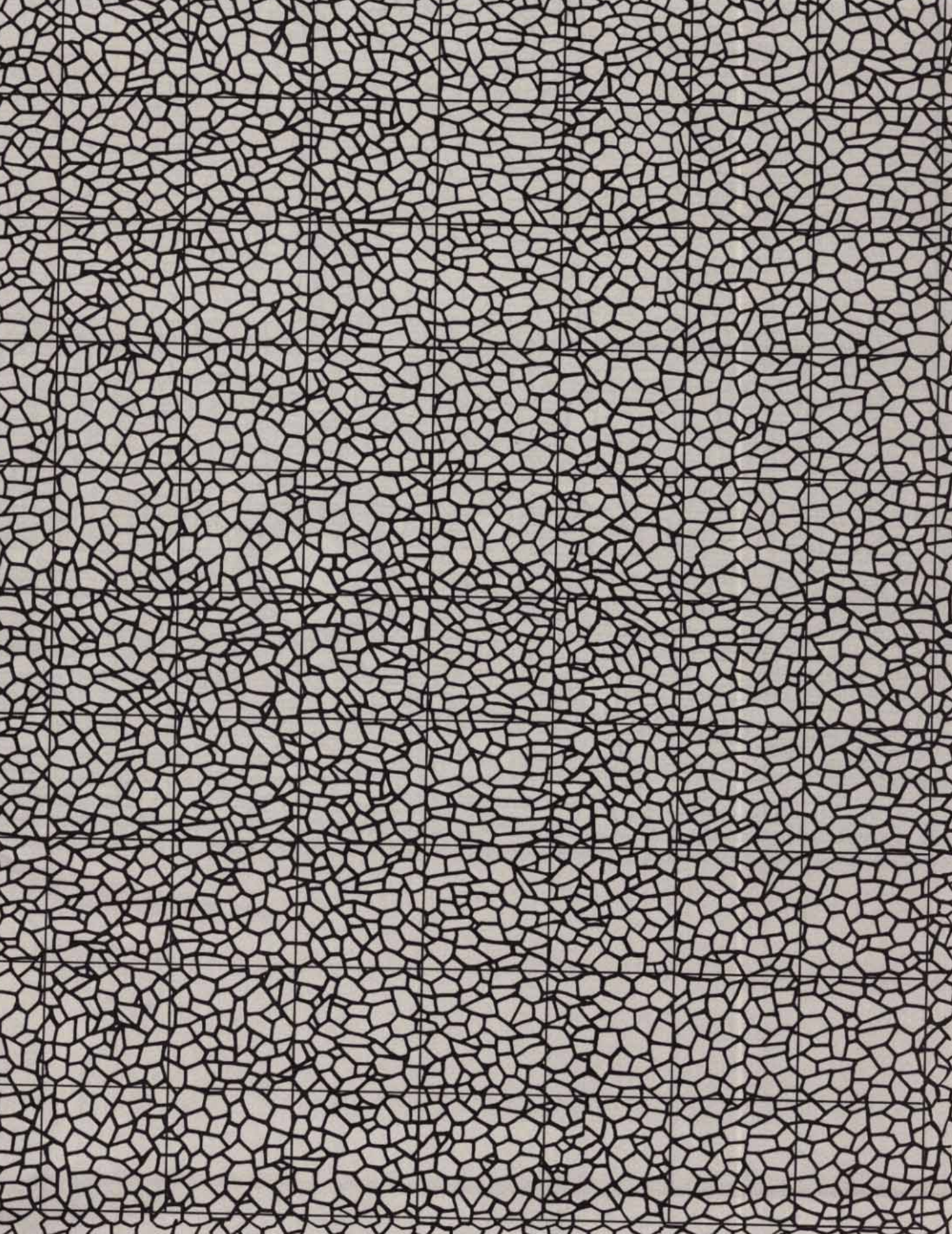


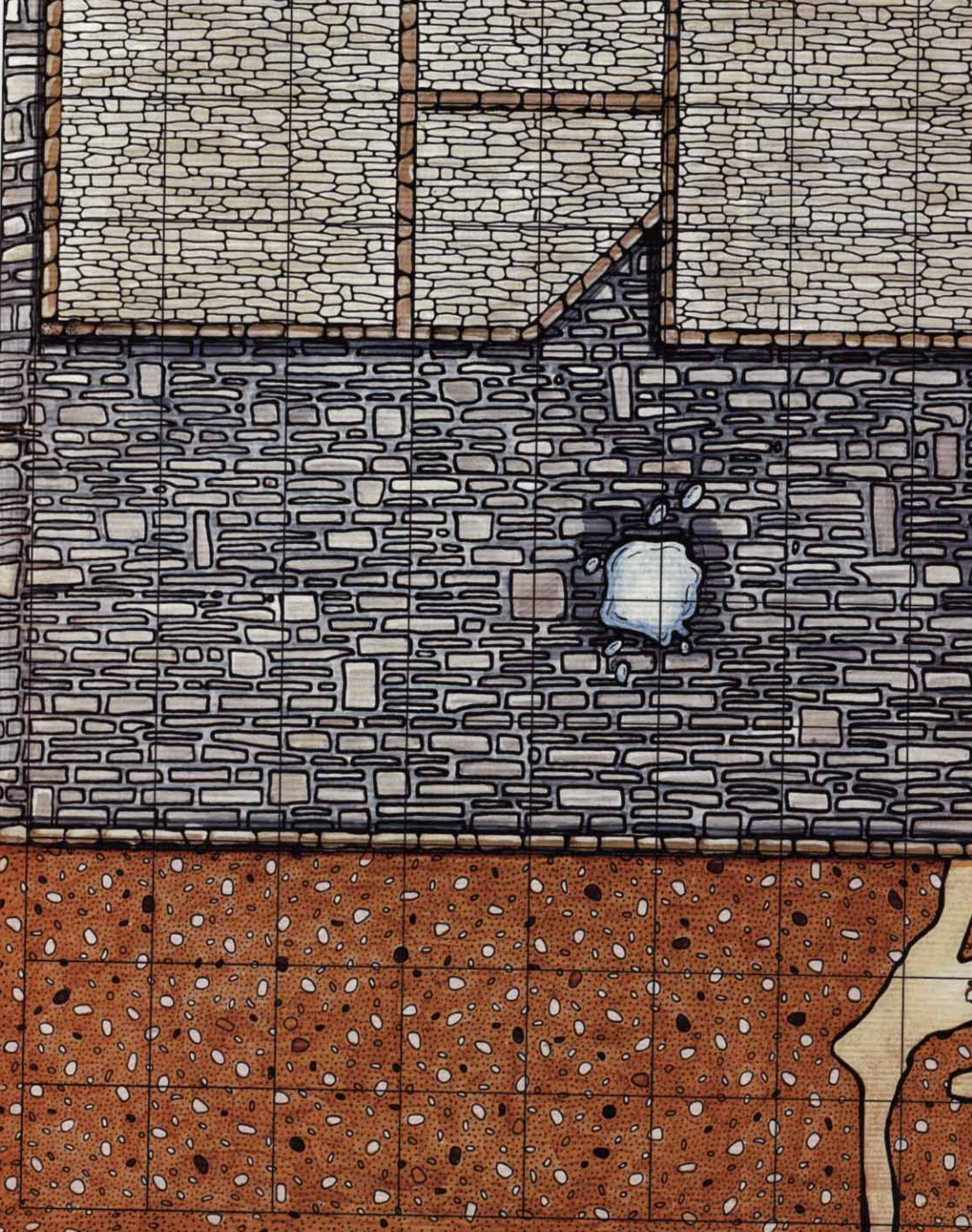


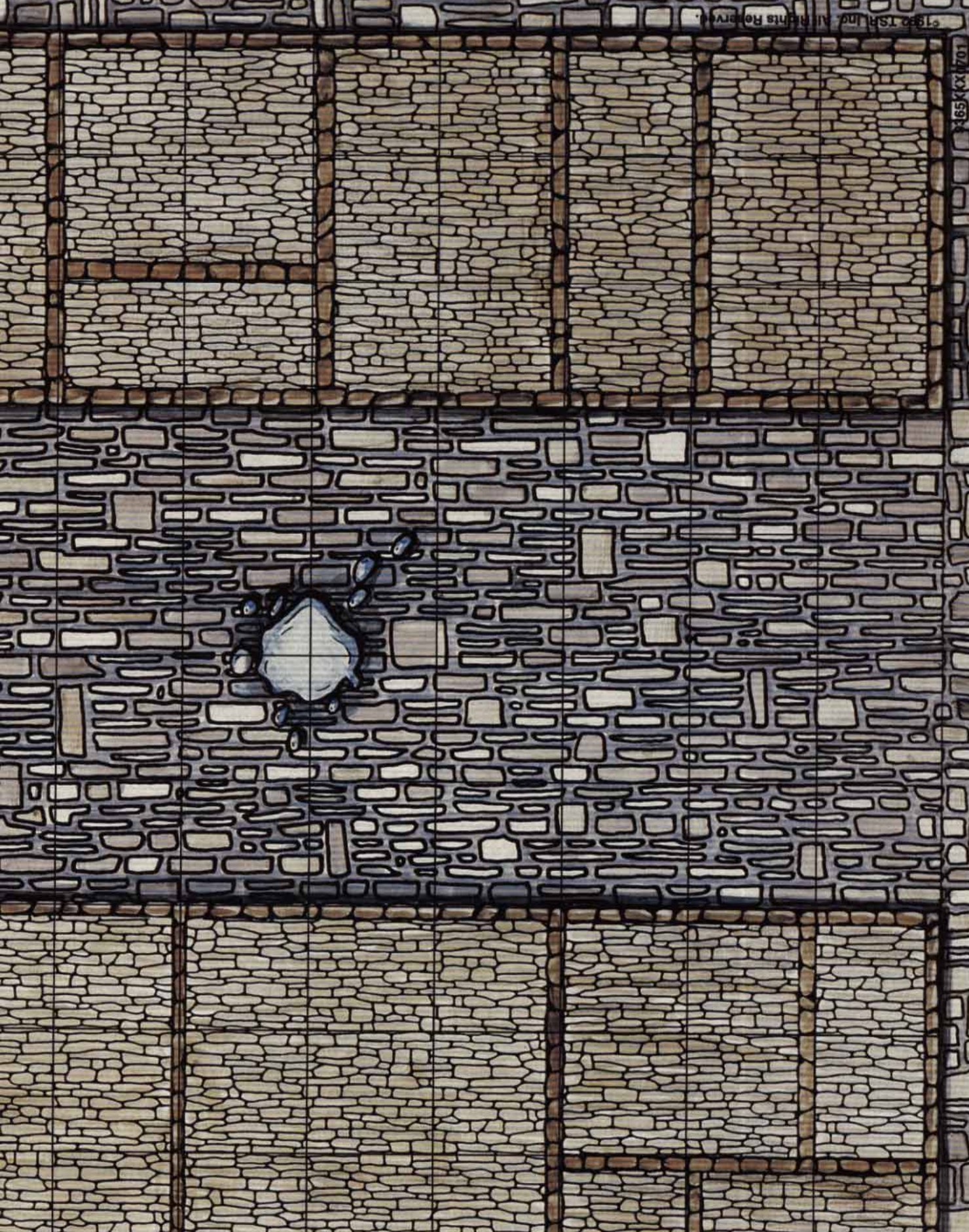


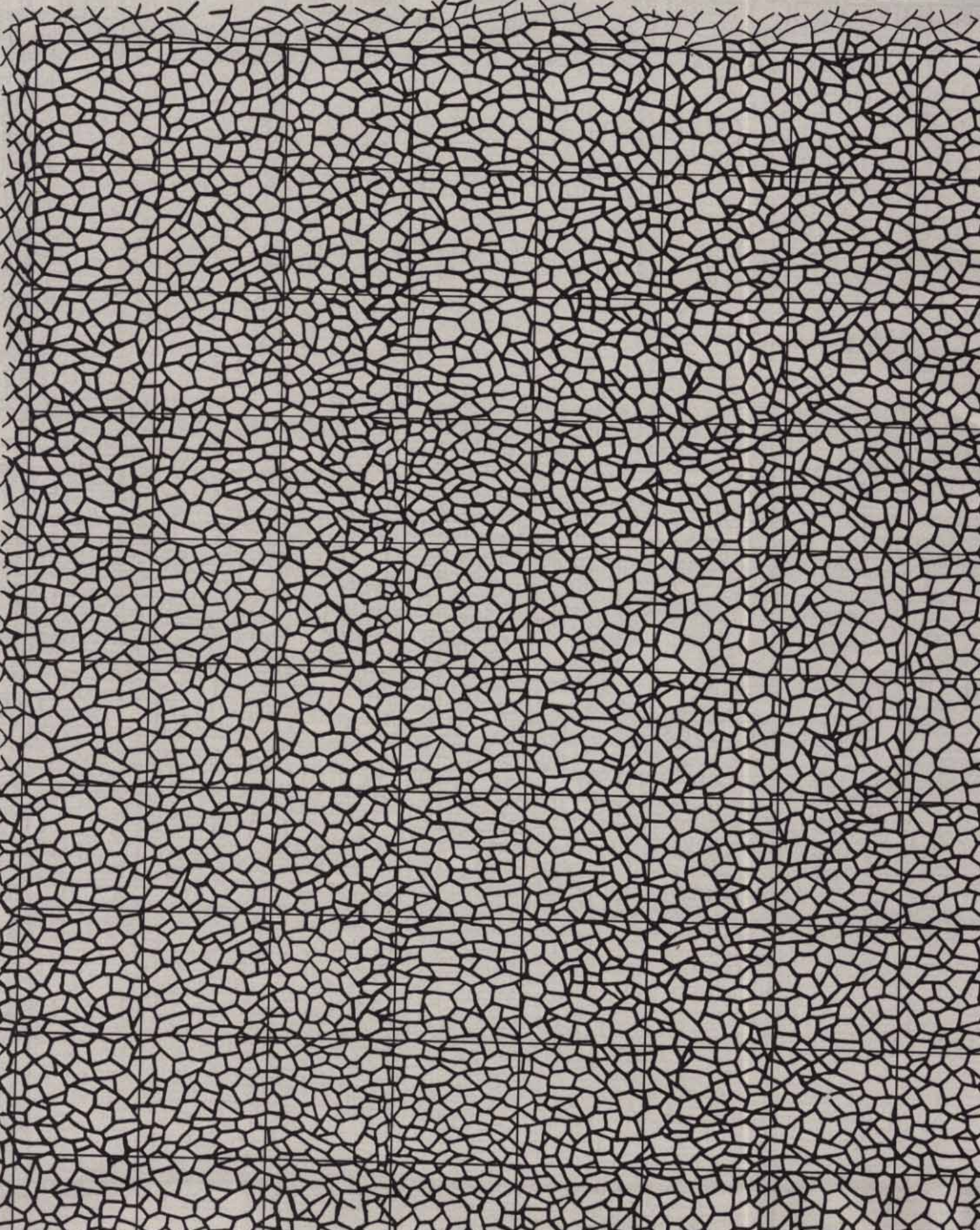


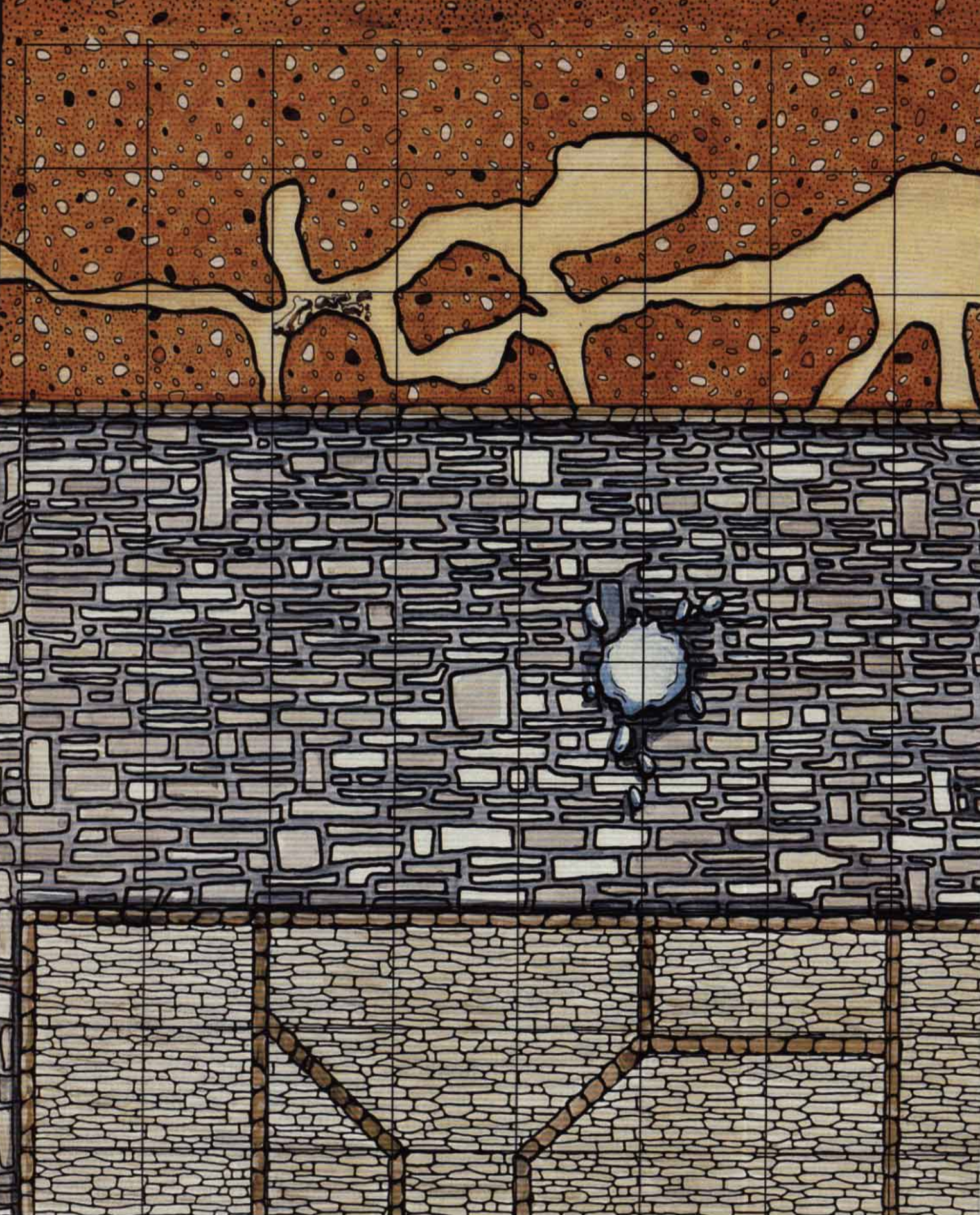


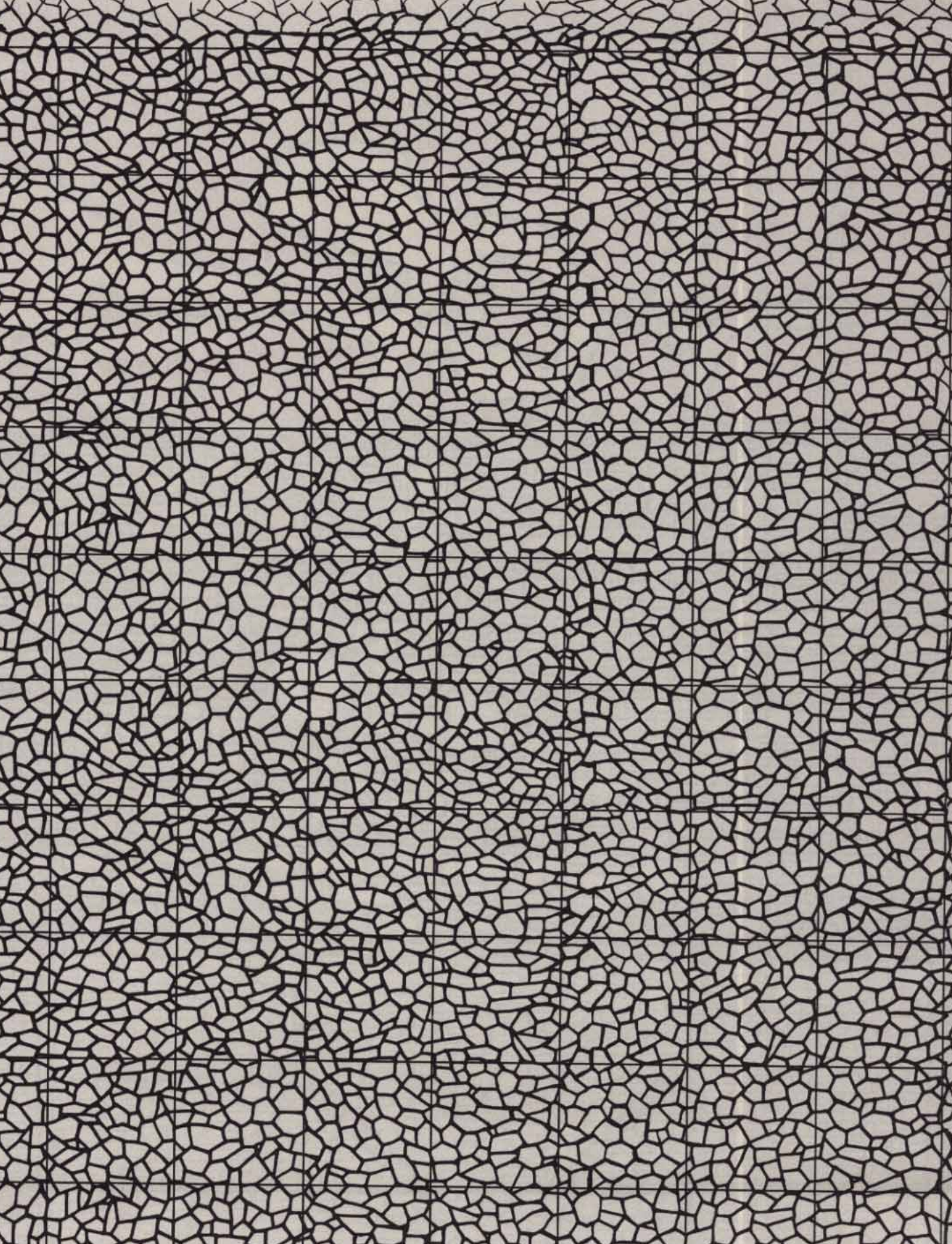


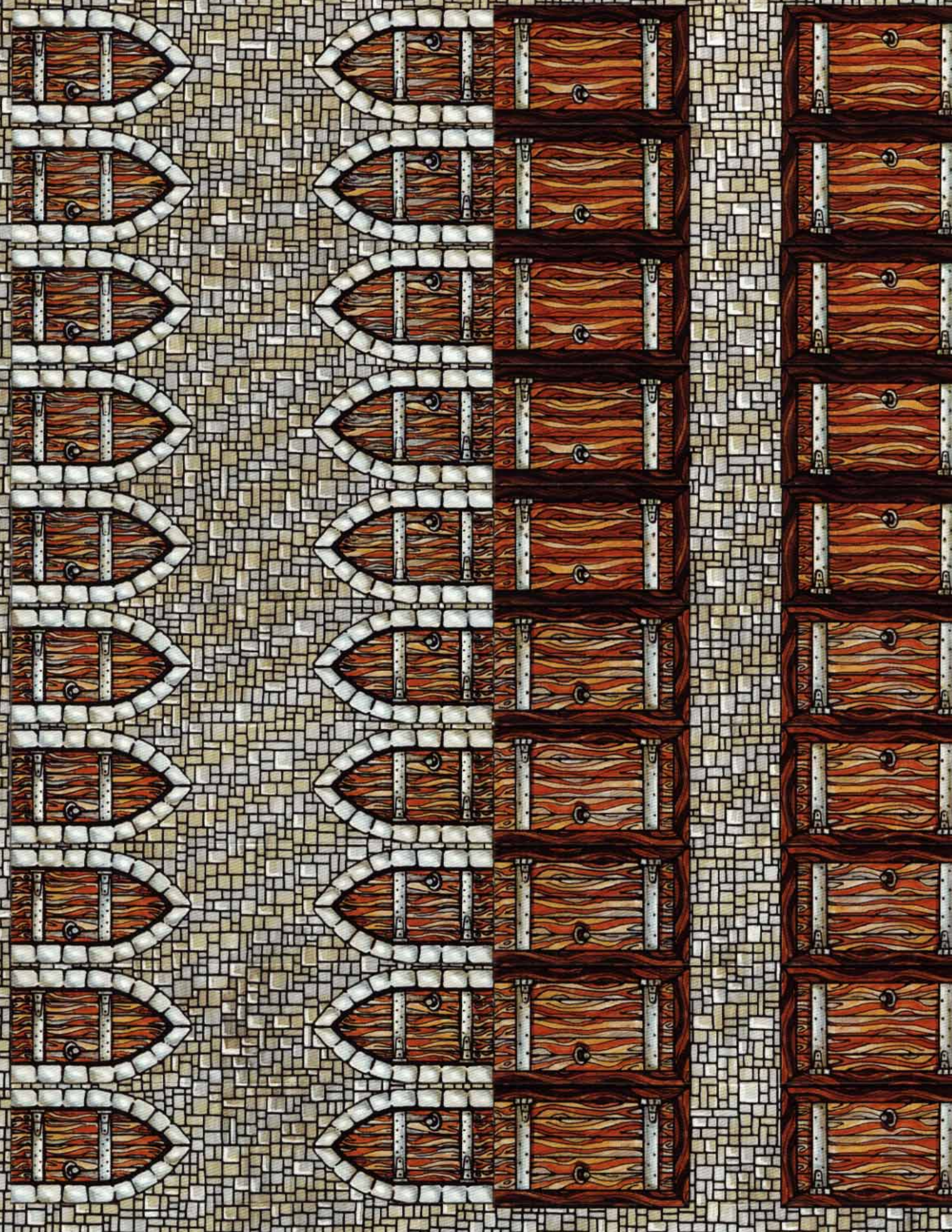


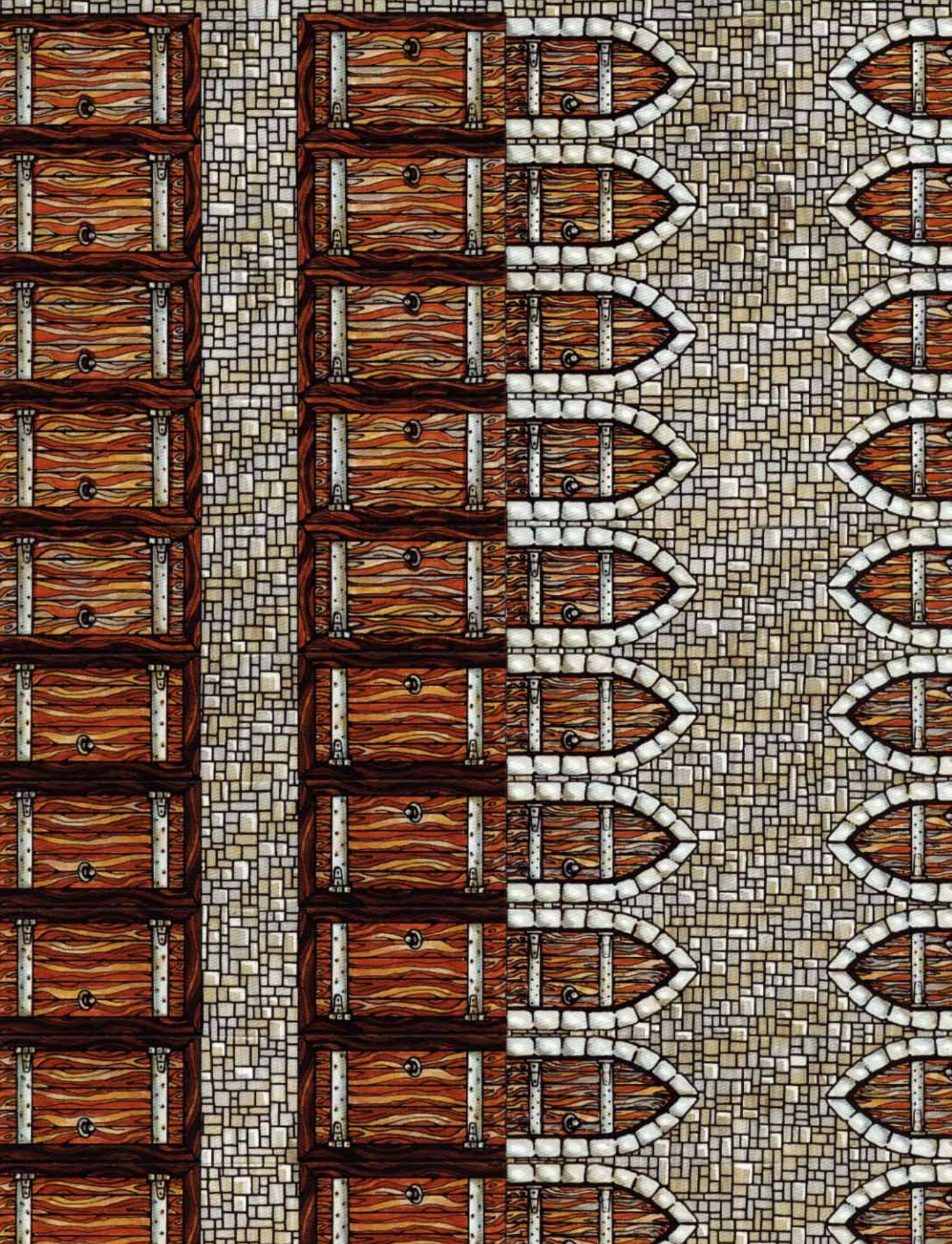


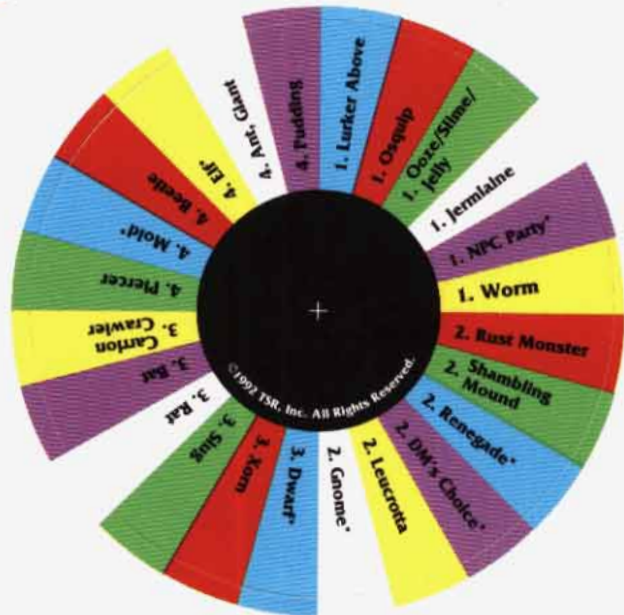
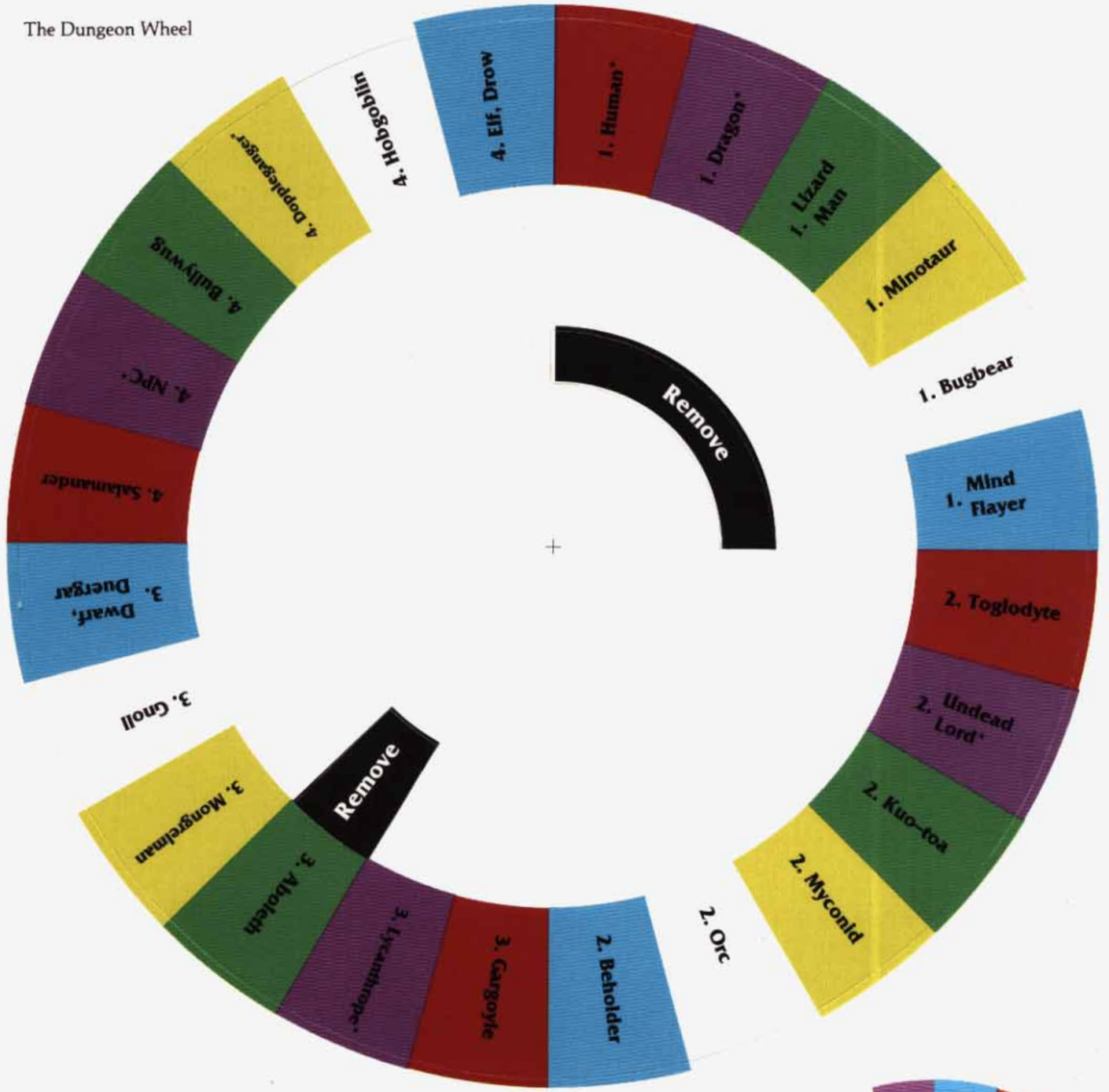












Traps: On the front of this wheel, all the entries in each quadrant bear the same number. Using these instructions, the DM can randomly determine what kind of trap, if any, is in a room.

1. Roll 1d4 to determine a number and match that quadrant of the middle wheel with quadrant one of the large wheel.
2. Do the same for the small wheel.
3. When the Dungeon Wheel is flipped back to this side, it will indicate whether there is a trap and what kind it is.

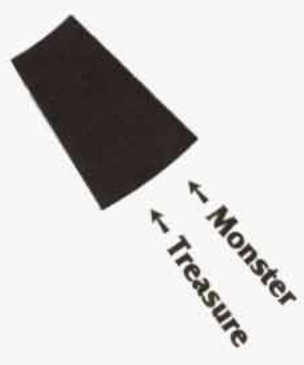


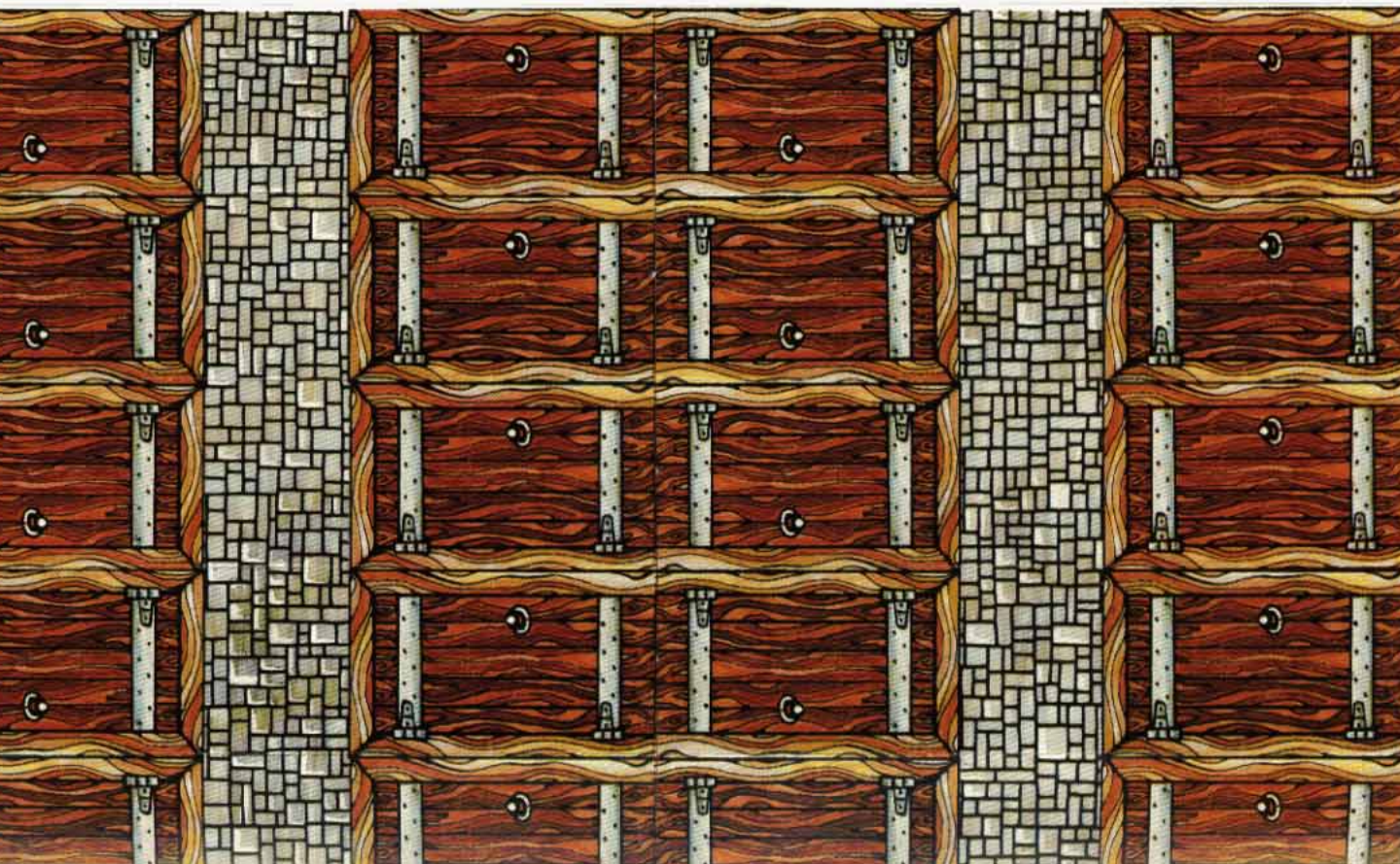
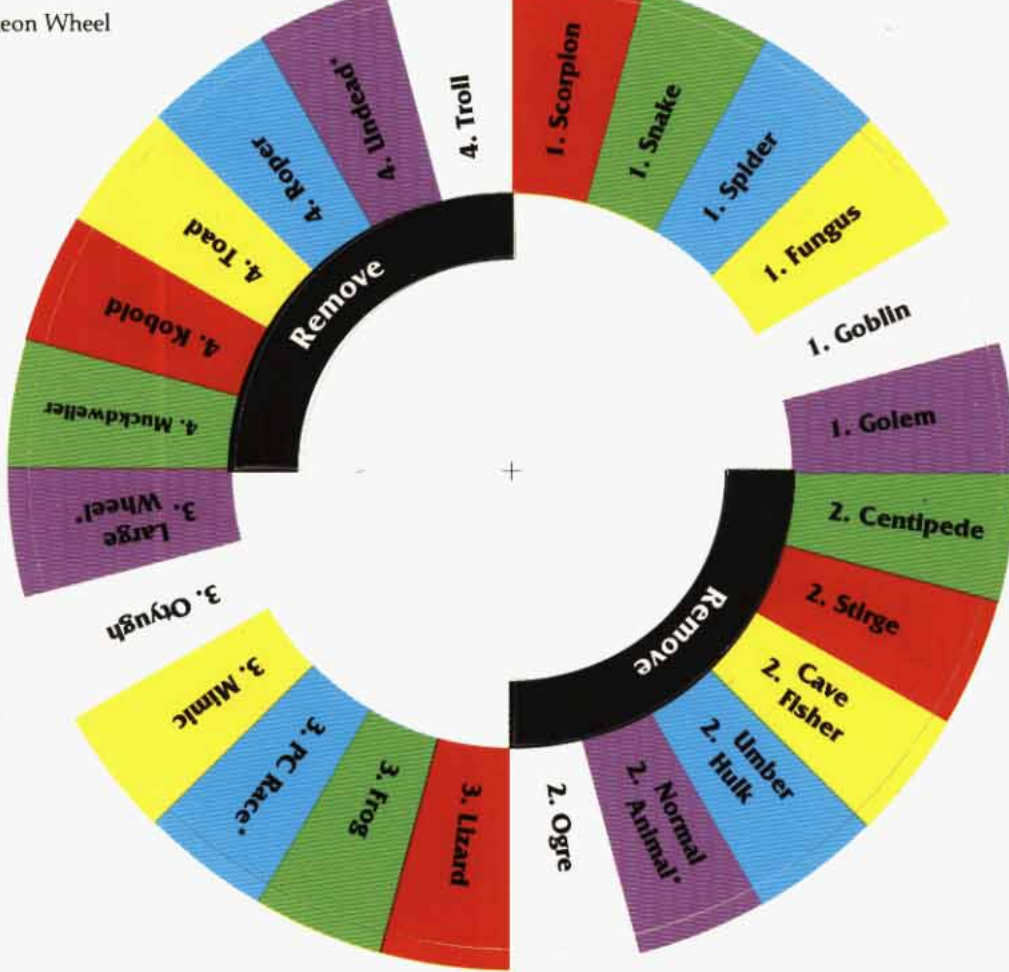
Pit trap: A pit opens under the adventurers' feet, and they must make a dexterity check to avoid falling in; failure indicates 1d6 damage. The characters can climb out of the trap easily.

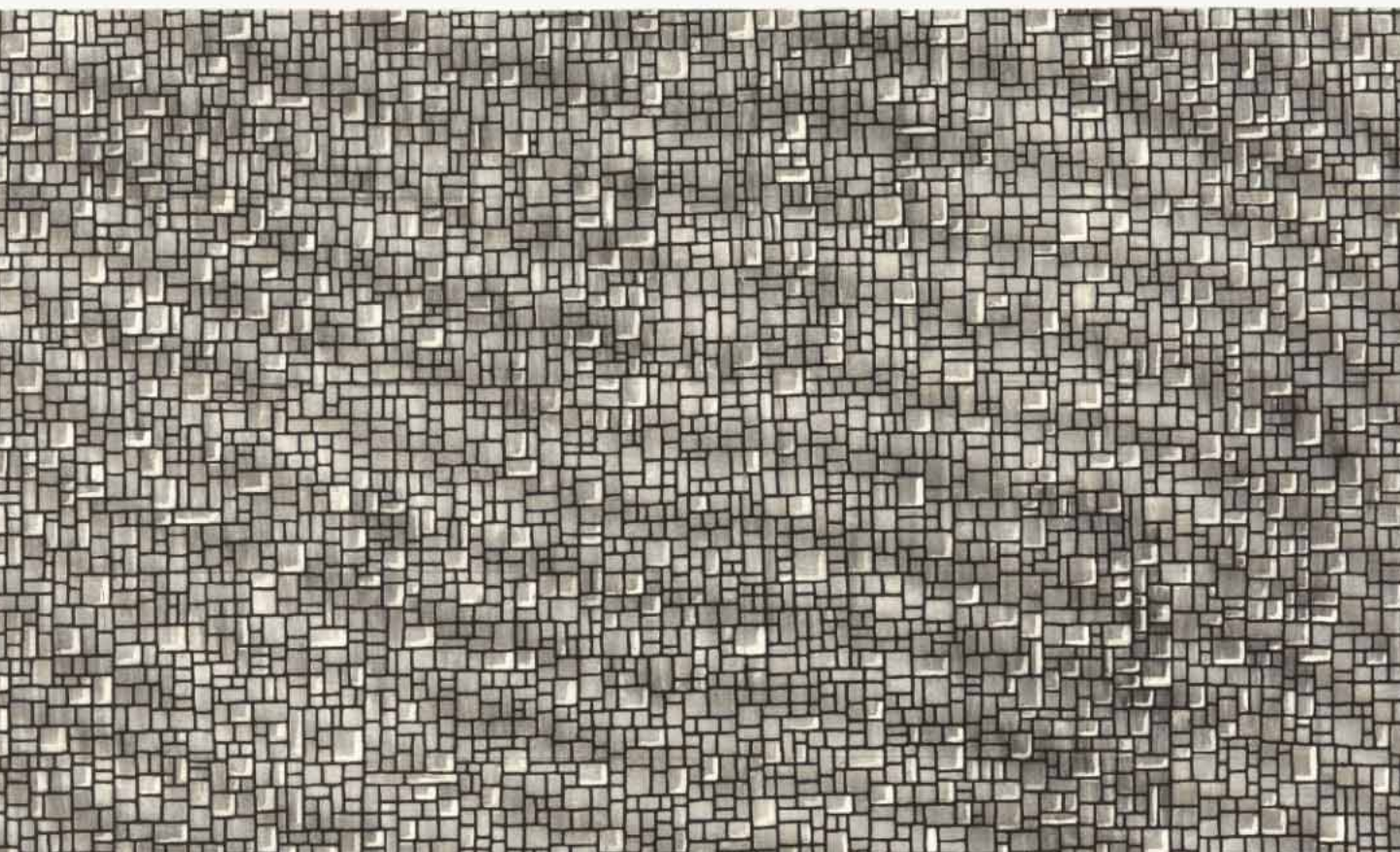
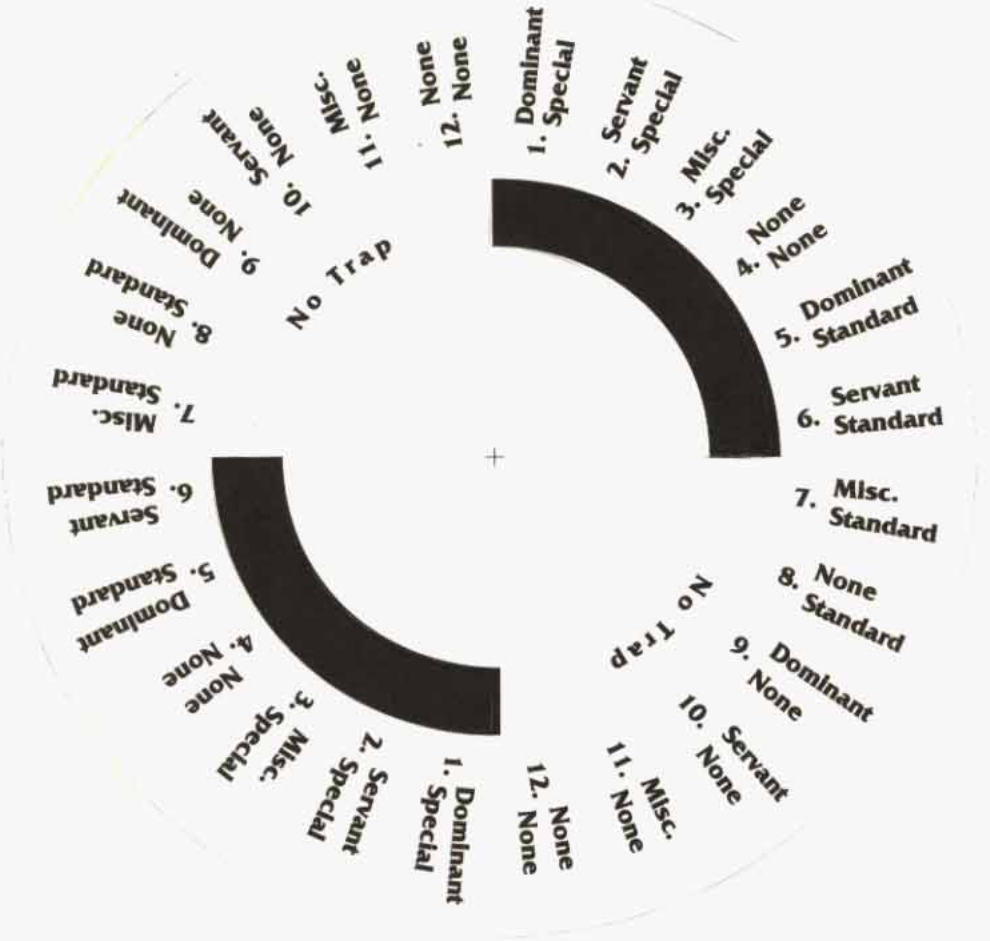
Snare trap: Someone triggers a tripwire, causing a snare to attack one member of the party. The trap attacks with a THACO of 15; if successful, it entangles the character.

Needle trap: This trap is found only on treasure chests. If there is no treasure in the room, ignore this entry. Unless the trap is disarmed, a saving throw vs. poison or fall effect for 1d10 rounds. Treasure contains this entry. Unless the trap is disarmed, the character inflicting the damage is slain.

Stonework trap: A large block of stone falls on a random person or fall effect for 1d10 rounds. Treasure contains this entry. Unless the trap is disarmed, the character inflicting the damage is slain.









































to 3"x4" Rooms, One 1"x2" Room

2c

2c

2d

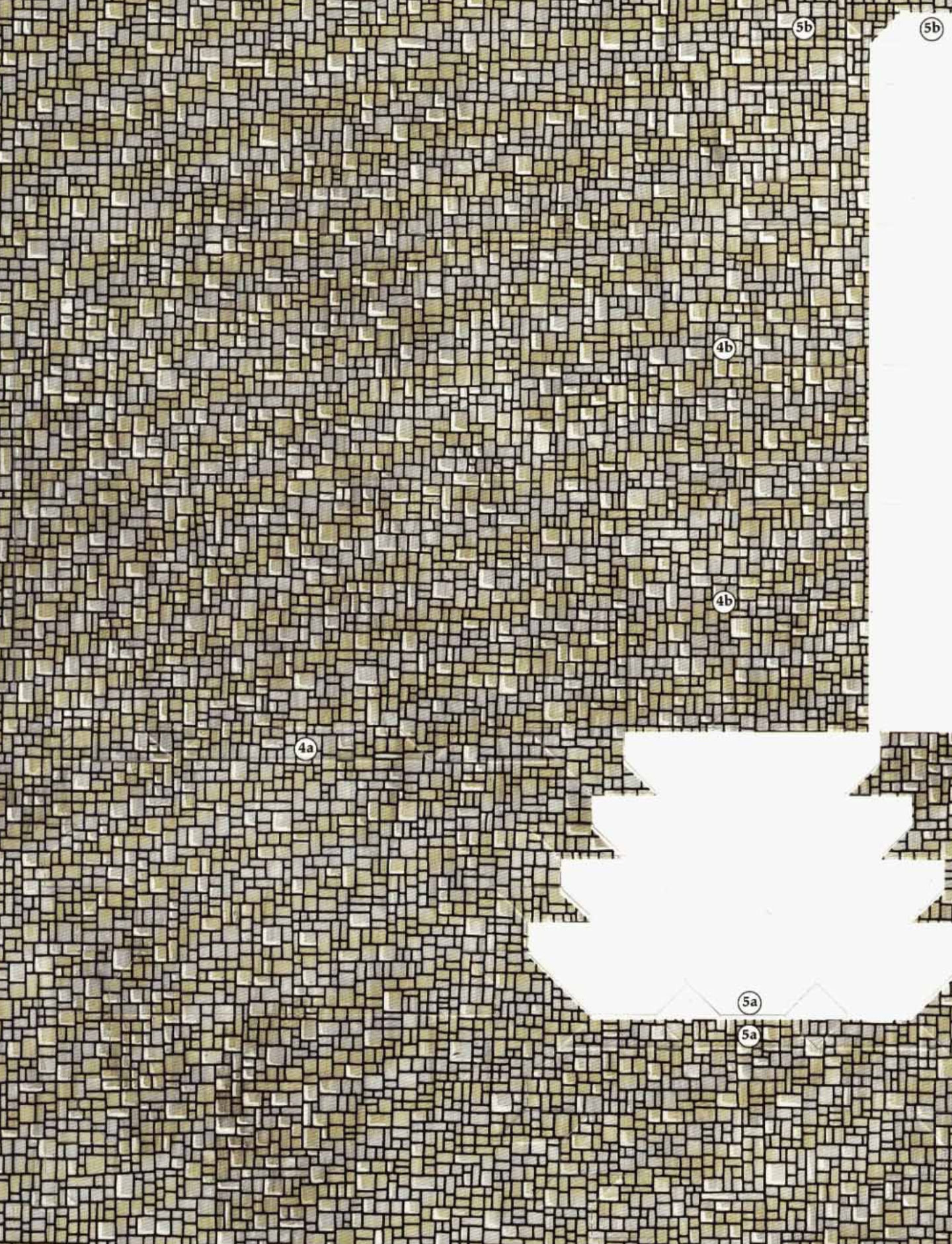
2d

1









5b

5b

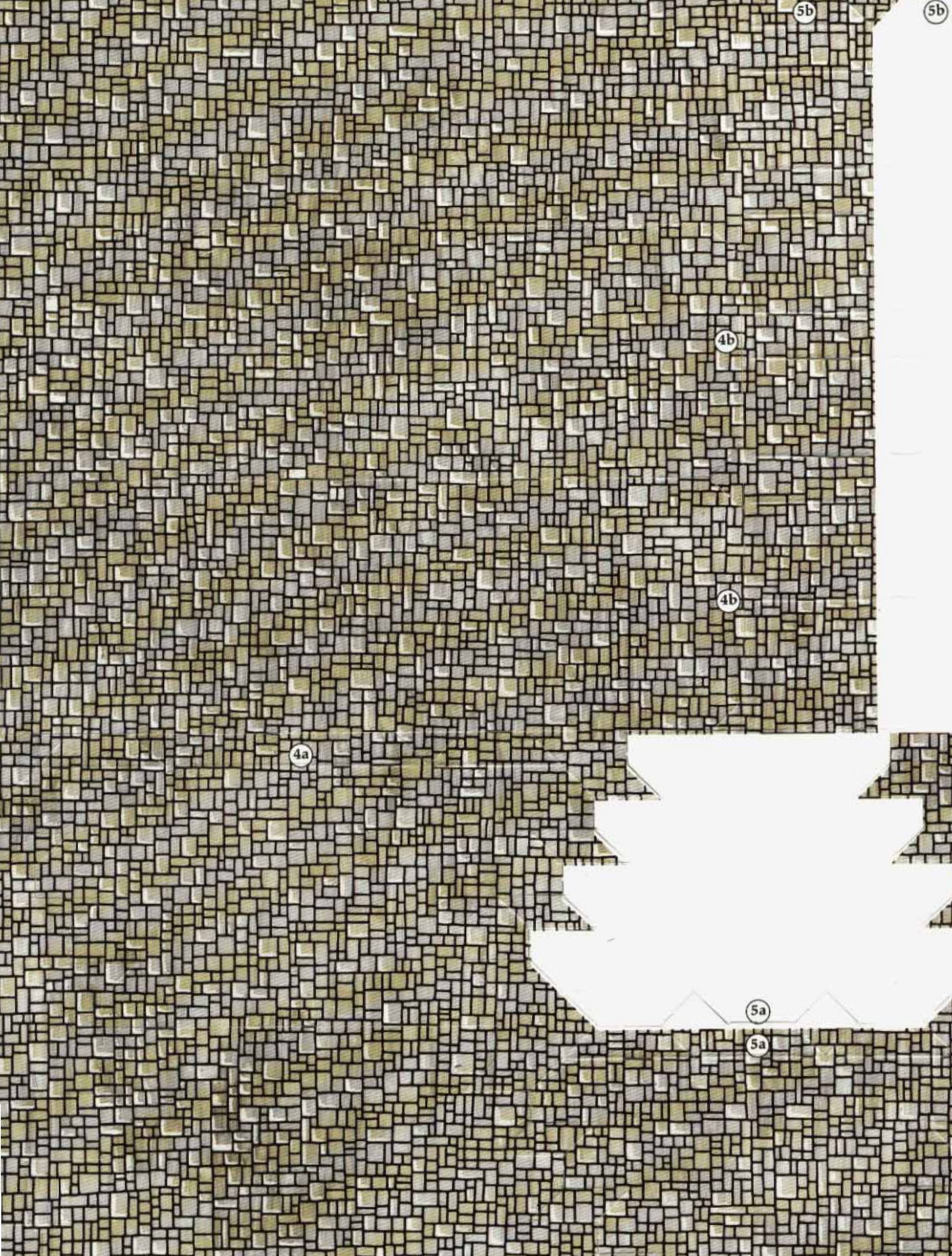
4b

4b

4a

5a

5a



5b

5b

4b

4b

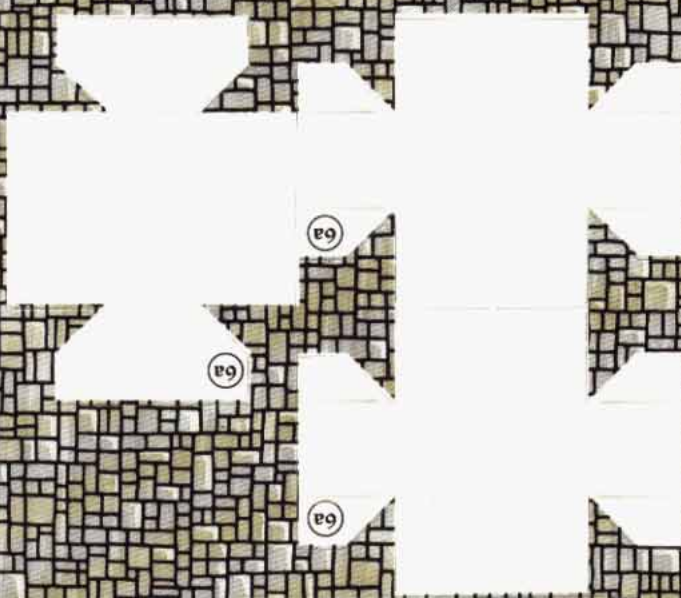
4a

5a

5a



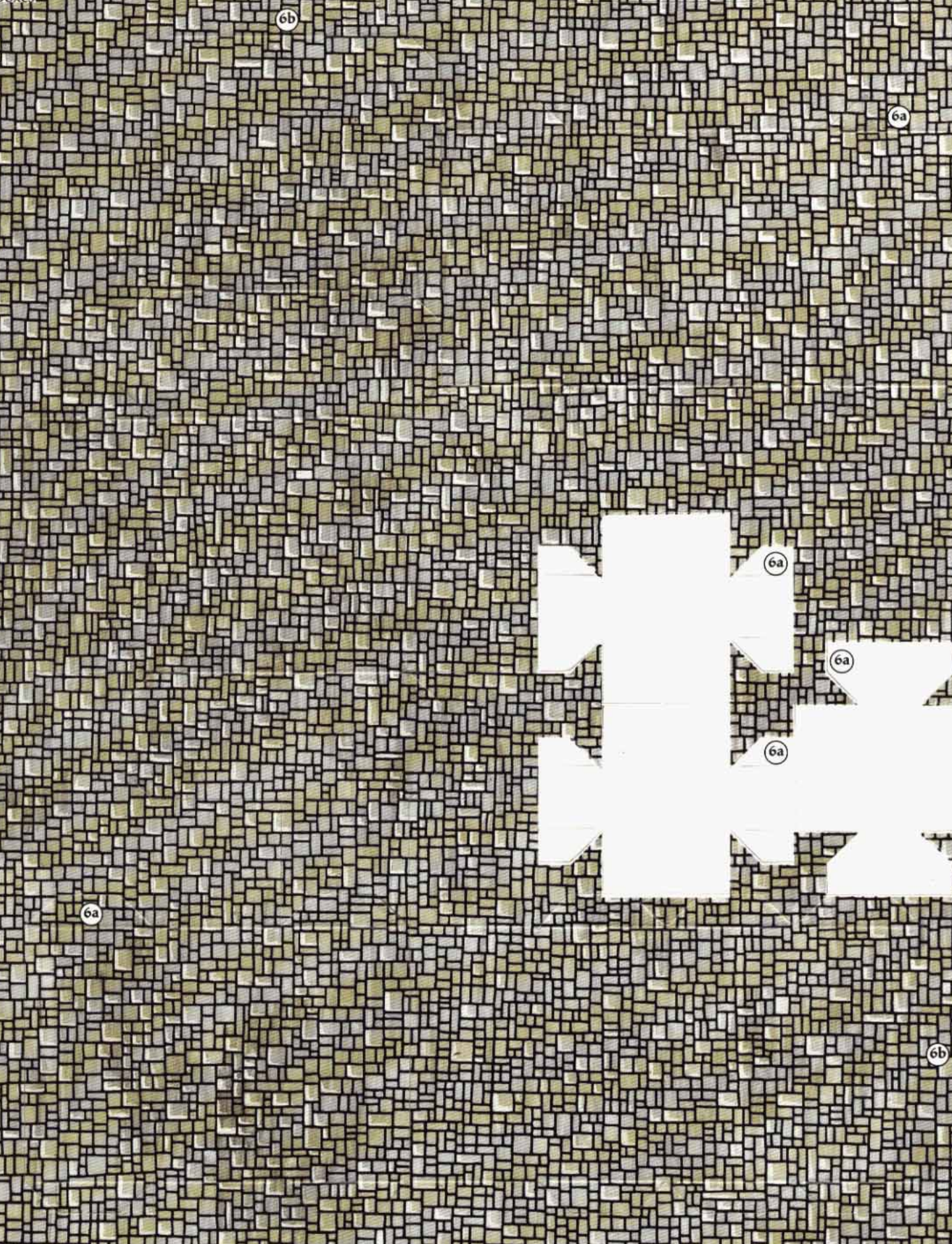
49



49

49





6b

6a

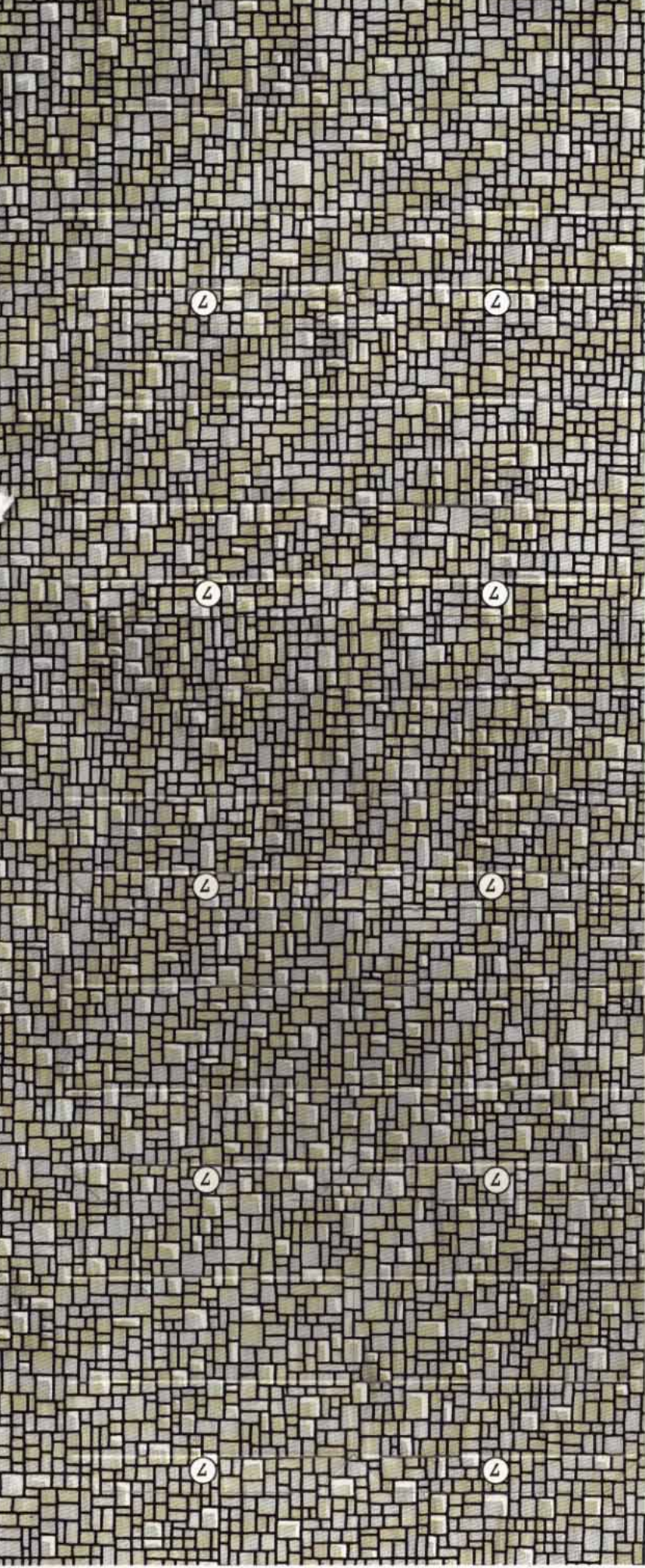
6a

6a

6a

6a

6b



7

7

7

7

7

7

7

7

7

7



69

6a

6c

6a

Two 3" x 4" Rooms, One 1" x 2" Room

2c

2c

2d

2d

1





38

38

3c

3c

3f

3f

3f

3f

3p

3p

3e

3e

3d

3d

3a

3a



6a

7

7

6c

7

7

6a

7

7

7

7

6b

7

7





3g

3g

3c

3c

3f

3f

3f

3f

3b

3b

3e

3e

3d

3d

3a

3a

2a

2a

2a

2a



2b

2b

2b

2b

2b

2b



1

1

1

1



A 3-Dimensional Game Accessory

DUNGEONS OF MYSTERY

by Tim Beach and Dennis Kauth

Dungeon building has just become easier!

This box contains 24 sheets of fold-up dungeon rooms, compatible with any role-playing game or miniatures scenario. More than 40 predesigned rooms and many cardboard and paper decorations for adding a personalized touch to the rooms are inside this box.

Assembly is simple because the pieces are diecut and prescored; only glue is needed. Also included are three two-sided color mapsheets with dungeon layouts and underground terrains to situate the dungeon rooms.

In addition, a 64-page booklet contains instructions for building and using the fold-ups, plus numerous tips on dungeon design. *Dungeons of Mystery* describes how to create realistic and exciting dungeons and provides the tools to make the dungeon come alive. The booklet also holds sample adventures, new magic, and new monsters.

Dungeons of Mystery is fully compatible with *Cities of Mystery*, *Castles, Strongholds*, and other TSR, Inc. three-dimensional products.



TSR, Inc.
POB 756
Lake Geneva
WI 53147 USA



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

9365

\$18.00 U.S.
\$21.50 CAN
£12.99 U.K. Inc. VAT

