

The Folding of Screamaunt Castle



A **Tales of the 13th Age** 4-hour adventure in two parts for characters of level 3
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With additional text and art from the 13th Age core rulebook.

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Game advice.

Organized play for *13th Age* is a little different from normal organized play. This document gives you *tools* to create a linked series of adventures that will highlight the cool things about *13th Age* (One Unique Things, Backgrounds, Icon Relationships). You will need around 2 hours per session.

The organized play plan

The plan

Each game of *13th Age* is different because the one unique things and backgrounds of the characters in separate groups will be different. The plan here is to have players be able to find and take part in *13th Age* games around the world with a continuity of story. As a GM this will require you to be on your toes, but we think you have the chops for the job. This document gives you six linked adventures to take place over six weeks, and advice on running the adventures.

Weekly Feedback

We'll be asking for weekly feedback from both GMs and players. We want to know what works, what doesn't, what people enjoy, and what could do with revision. We'll also want game reports ... we want to know what happened and what cool and awesome things you did with *13th Age*. Part of our ethos is giving you the tools to play the game you want—so if we get a lot of feedback saying, “*Hey, what are the rules for exploding gems? My players found this crystal throne and exploded it, and I'd like some rules for that,*” then we might want to consider addressing that in a See Page XX article or in a future supplement.

One Unique Things

Once you've run a couple of dozen games for strangers you'll notice that certain unique things come up surprisingly often. Illegitimate sons of the Emperor seem to populate half of all adventuring parties, and there are a ton of adventurers who used to be animals. In your home game it is cool to build a story about the Emperor's only illegitimate son because you know that nobody else in your game is going to pick

that, but in an organized play program you may have players who created their character with another organized play GM. To avoid conflicts of *Emperor's only son* meets *Emperor's only son* we are putting into place this rule:

No ONLYs please

You can be one of the last of your kind (or one of the first) but you can't be the only one. You can be a prisoner sent forward in time from the first age as a punishment but you can't be the only one to whom that happened. You can be a rare half-human half-clockwork creature and you might be under the impression that you are the only one, but maybe you aren't the only such creature. If you're one unique thing relies upon you being the only something, think about how you could make it cooler and more unique.

If somebody does pick an "only" type of unique remind them that their character believes themselves to be the only one but in fact they may not be.

Backgrounds

Each character has 8 background points and can spend up to five of them on any one background. Try to encourage players to tell you *stories* about their backgrounds rather than just a list of words. This...

- *Climber 4*
- *Urban Survival 3*
- *Artist 1*

... is boring and not that useful because it tells you, the GM, very little about the character and doesn't give you a lot to work with. Encourage the players to talk about their backgrounds and name them appropriately. With a little nudging the above list of words can blossom into...

- *Second best rooftop runner in Horizon 4*
- *Member of the Beggar's Guild 3*
- *Thrown out of Santa Cora for painting blasphemous masterpieces 1*

... which is awesome and tells you a lot about the character.

Statements about the world

One of the cool things about *13th Age* is that players help to define the world. There is no standard universal Dragon Empire, each game is different. This presents challenges for organized play and as a GM you need to be thinking on your feet. Whenever a player mentions something about the world either via a background, a one unique thing, or just as a plain statement make a very quick note about it and repeat back to them what they have just said.

As an example:

Player: "... and then I bend down and look into the mechanism. Half-orcs know a lot about this stuff. How hard is it to disable the trap?"

GM: "Half-orcs do know a lot about traps; why is that?"

Player: "Oh I meant half-orcs know a lot about breaking things. We love smashing clockwork."

GM: "Why do half-orcs like smashing clockwork?"

Player: "They give us headaches, nobody knows why."

GM: "Ah, you need to get a 15 to break the trap without setting it off" (makes a note 'Clockwork = causes headaches for half-orcs').

Each session recap all the statements about the world and ask if anybody has extra input on them. Be sure to ask each player if they have anything to add to the world. It's a little ritual that helps to build a stronger game for your players.

GM: "Ok, so last week we discovered that half-orcs hate clockwork because it gives them headaches."

Player 1: “Ah, I figured it is their two natures warring in them. There is something mystical about clockwork.”

Player 2: “Yeah, like maybe it is trying to separate out your two natures—giving you a ‘splitting’ headache.”

GM: (makes a note) “I like that. What else did we learn. High elves fear mice; they think mice are spirits of the dead. That is an old elf legend.”

Player 3: “Yeah! It is just a legend, but they still creep elves out.”

GM: “As you are new to the group, what things did your character discover last week?”

Player 4 (the new player): “Orcs have clockwork axes.”

GM: (makes a note) “So some tribes of orcs are able to use clockwork, but obviously not all tribes.”

... then recap them with the added player input and ask if anybody has anything more to add.

GM: “So clockwork gives half-orcs headaches, but some orc tribes use clockwork. That is true. What else is true?”

Player 2: “Only some orc tribes are lucky enough to mutate into half-orcs, and those tribes don’t use clockwork. They have to get rid of it to commune with the spirits and begin the transformation process.”

GM: “Yes, that is true.” (makes a note) “And elves fear mice due to legends revolving around mice and ghosts. That is true. What else is true?”

Player 3: “Maybe the elves’ god of the dead uses mice as messengers, and elf necromancers have mice familiars.”

GM: (makes note) “Yes, that is true.”

In this way your players build the world with you, and you remind them each week of the world that you have built together. You also let new players know what your game is like, and you let them bring in the bits of the *13th Age* game they played last week into your game that are important to them.

Skill checks

Use your index cards

The humble index card is one of the best gaming tools I’ve discovered in years. Write down each character’s backgrounds and set the index cards out in front of you. As play progresses glance down and put obstacles in the path of the party that speak to the backgrounds possessed by the party. For example, if your party’s dwarf has the background ‘Mistress of Metal: I train dwarven smiths’ then during play announce,

“The path is blocked by a partially toppled statue. It is made of metal of intricate design,” and then look around and ask “Does anybody here know anything about dwarf metalworking?”



Bring in interesting options for success and failure (perhaps success reveals that the statue has coins in the base to keep it upright, a common practice from an age where gold was more plentiful—and failure results in the hollow statue shifting and making a huge racket sure to attract monsters). By bringing backgrounds into play you make the story about the characters themselves.

When not to roll (let the wookie win)

Being a game with limited time you don’t want to roll for every little thing, especially if pass/fail doesn’t really matter. Only have players roll dice when failure would be an interesting outcome and would impact the story. If a character has a background specific to a task and failure wouldn’t be interesting bring them into the task.

- “That wall looks tough to climb, but your dwarf friend used to be an acrobat. He could easily climb the wall and pass a rope down to you.”

One roll should do it



When you have a character attempting something with lots of steps in it you don't have them roll for every step, in fact you probably shouldn't. If a character is drinking from every bottle of wine in a cellar looking for the best elven wine don't have them roll once per bottle—one roll should do it.

Fail forward

Remember to Fail Forward:

...outside of battle, true failure tends to slow action down rather than move the action along. A more constructive way to interpret failure is as a near-success or event that happens to carry unwanted consequences or side effects. The character probably still fails to achieve the desired goal, but that's because something happens on the way to the goal rather than because nothing happens.

Suppose a player makes a Charisma check to have his or her rogue rustle up some clues as to where a certain monk of the black dragon might be hiding. The player fails the check. Traditionally, the GM would rule that the character had failed to find any information. With 13th Age, we encourage you to rule that the character does indeed find clues as to the monk's location, but with unexpectedly bad results. Most likely, word has gotten to the monk that the rogue is looking for him, and he either escapes before his lair is found, or prepares for the group, either setting up an ambush or leaving a trap. The failure means that interesting things happen.

Escalating risks

If a character fails it is interesting to offer a choice to the player—fail forward as above OR succeed but with a complication. In this case the player gets what they want but it causes another problem. You then pass that problem on to the next player and ask them if they want to attempt to solve it or leave it where it is. Consecutive failures can have interesting results as the consequences escalate as shown in the example below...

- The halfling rogue successfully climbs the stable wall but drops their lantern into the straw below starting a fire.
- The elf wizard successfully convinces the angry crowd that the fire the rogue started was the doing of the Dwarf King, but now the crowd wants to lynch dwarves.
- The dwarf paladin successfully smuggles the dwarves out of town away from the angry guard but the dwarves figure out that the party are to blame for the fire and are going to tell agents of the Dwarf King.
- The human sorcerer successfully bribes the dodgy-looking boat captain to take the dwarves somewhere where they can't contact the Dwarf King's agents, but as he sails away the party realizes that the captain is a slaver.

Montage!

Sometimes you don't want to go into details but do want to give a sense of time passing. For example, overland travel, random dungeon exploration, and fortifying an old farmhouse against zombies. All these things can happen in a montage if they are not the focus of the montage!

Going around the table, ask the first player:


- *"Describe an obstacle that the party encountered but defeated."*

Then turn to the player to their left and say:

- *"Your character was the one to get the party past that. How did you succeed?"*

The players don't need to roll for this, they instead tell you an awesome thing that their character did that solved the problem.

Repeat this around the table until everybody has had a chance to come up with a death-trap or a wandering monster or whatever their imaginations can conjure up and a chance to overcome an obstacle.



As each player tells you how their character saved the day narrate back to them what they have said and put a spin on it to highlight their heroism.

- *“Yes! The party encountered a minotaur’s ghost and you entertained him with your bagpipes. Not only did that pacify the ghost, but several other ghosts appeared to hear you play and in gratitude led you part-way through the maze.”*
- *“Awesome, you killed the magically animated pagoda with your mighty axe. Later you came to an underground river and crossed it using your foe’s remains. Good job.”*
- *“Brilliant. With a flick of your wrist you turn over your last card. The skeletal guards are amazed by your winning streak and untie your companions as agreed. They are so impressed with your poker-face that they tell you how to get to the center of the maze. Congratulations—you have a better poker-face than skeletons and they don’t even have faces!”*

Pacing

Sometimes things go slowly. Players get the idea that there is a secret door they can find if only they spend another 10 minutes searching for it. In organized play you’ve got limited time available to you. If the players start going off track supply them with unambiguous information by using the phrase, “It is obvious to you that...”

“It is obvious to you that there is no secret door here.”

“It is obvious to you that the dwarf is telling the truth.”

Rolls>follow>fiction not rolls=fiction

What does that mean? YOU tell the players when to roll, based upon what they say their characters are doing. If somebody announces, *“I’m rolling to see if I can get past the guards,”* stop them and ask, *“HOW are you attempting to get past the guards?”* and play onward from there. Talk about how the guards look half-asleep, how the character notices one of them is wearing new boots but the other one is dressed shabbily, or how the guard on the left gets distracted when he looks at the food cart nearby. Role-play the encounter and build the scene using a back-and-forth exchange of information and suggestions between you and the player. Only call for a roll once the character acts to change the situation, the outcome is in question, *and failure would be interesting.* Let the rolls flow from what characters do. It is a small thing, but important.

Monsters

Some of the monsters that appear here are from the *13th Age* core rules, but others appear in forthcoming books like the *Bestiary* or *13 True Ways*.

Choosing and balancing monsters

We’ve put monsters in the adventure that we think you’ll need, and a guide to how many to include in a battle.

Using alternate monsters

The backgrounds and uniques of the player characters and the statements by players about the world may mean that the monsters we’ve provided are not suitable for your needs. In that case there are three options. Hopefully you can stretch the existing monsters to fit your needs—if one of the adventurers has the unique “Raised by giant rats” you can just say that the skeletons the party are about to fight are the skeletons of giant rats. If that doesn’t work for you, you can “reskin” the monsters for the adventure—instead of fighting skeletons you use the skeleton stats but call them “giant rats” or “pixie swarms” or “loquacious rust-golems” or whatever the story needs. If neither of those options works for you we’ve also included extra monster stats at the back of the book.

Big damn heroes

Combat is a prime opportunity to remind players that their character is awesome. When an adventurer hits an enemy take the opportunity to describe the hit.

- *“With a mighty swing of the sword you slice the zombie in two! Hyah!”*
- *“Lightning crackles from your eyes as you unleash your spell. ZZZZT!”*
- *“The eyes of your enemies widen in shock as you destroy their shaman with a well placed arrow. Zonk!”*
- *“The hag runs toward you screaming and reaches out for you, but you duck her swing and launch a bolt of pure sizzling magic into her. She screams as the burning energy sinks into her body.”*
- *“You swing the sword and the dragon jerks it head back ... but your cunning backswing slices deep into its gums. It roars in rage and you dash in under its maw to strike a deep blow into the tender flesh under the chin!”*

Even miss damage is cool...

- *“You do miss damage? Your axe whizzes past the goblin’s head, but your foot connects with his knee-cap!”*
- *“The zombie staggers backward and your axe misses. You take the opportunity to kick it in the groin. Normally this wouldn’t faze a zombie but your kick is bone shatteringly powerful!”*

Don’t be afraid to really get into it. Stand up from the table. Mime the zombie who takes an arrow through both eyes. Snarl like the hobgoblin chieftain as you caper about with bent back swearing vengeance on the cleric. Just a second or so of play-acting each round to highlight an awesome hit or near miss goes a long way toward drawing our players out of their shells. Once you start doing it your players will too.

Tone

The tone of your game will depend a lot on who you are running it for. A group of 12-year-olds may not appreciate gory decapitations (or they may, pre-teens are a bloody lot), but it is part of your job as a GM to gauge what your audience wants. In the words of Tyler Durden, *“If someone says ‘stop,’ goes limp, or taps out ...”* then you may want to tone it back a bit. If you know your audience well and have previously discussed what their limits are then you can play within those limits. Remember if you are running the game in a public place to keep it appropriate. What’s cool to shout out at the top of your lungs at a friend’s house may not be acceptable to say at all in a game store or at a convention.

Pacing

The escalation die and the design of monsters in *13th Age* fixes the problem of combat dragging on for too long, but you may still be pressed for time. The store that you are playing in is closing for the night, or you have a limited time at a table at a convention, or one of your players needs to leave early. Some outside constraint is limiting your time. In such cases, end the combat early. Drop the defenses of the monsters and adjust their damage downward. If you are still pressed for time, have the monsters run away or use a dramatic moment to have the PCs kill the big bad guy early (the gnome bard who hasn’t hit all day gets in a crit and takes the head of the dragon in one blow).

Tips to make your job easier and the game more fun



Index cards

Seriously. Grab a pack and...

Make name tents

Each player gets a name tent. Fold the index card in two and write the character name on it and put it in front of the player. Now instead of saying “your dwarf” or “the ranger” you can call the characters by name. This is an awesome thing for you to do, it links players to their characters.

Write out one unique things and backgrounds



Go around the table and have players recap their uniques. As they do so jot down their uniques on index cards—two or three uniques per card using a short phrase. Use big letters so you can quickly glance down and see what is going on. As the game progresses glance down and introduce skill challenges or obstacles tailored for the party. As each party member succeeds (fails in an interesting way that advances the story) cross their unique or background off.

Make scenery & minis

If you are using minis to map out battles (while *13th Age* does not rely upon minis, using them does make visualizing relative positioning in battles easier), you can draw scenery on index cards and put them down on the table to indicate terrain or objects. If you need to improvise a large creature that you don't have a mini for you can make a tent out of an index card and write the monster's name on both sides.

Seriously, get some index cards!

Minis

When running *13th Age*, miniatures don't represent where a character really is, it is a rough approximation of where characters are in relation to each other. You don't need minis to run *13th Age* combat, but your job of letting players know what is happening and where things are in relation to each other is made easier by having them.

Terrain


Rob has this to say about terrain:

Play terrain any way you like, but don't worry about it. There isn't really time to get deeply into terrain action when people are playing for the first time. The ease of simply moving your characters around and attacking should be the priority.

If you don't know *13th Age* already, grab any style of fantasy terrain/setting as the location of the battle. Miserable swamps, ruined temples, ghost towns, haunted orchards, regenerating graveyards, living dungeons, spiral towers, woodlands, grumbling volcanoes—they all exist somewhere in the Dragon Empire.

Initiative

This is how I do initiative. You might prefer your own system, but I find this speeds up play

1. Everybody rolls initiative. All monsters share the same initiative, unless they are of very different types. All goblins share an initiative, all spiders, etc. If in doubt fudge monster initiative downward.
 2. Count out how many characters and groups of monsters there are. Write numbers from 1 to the total number of characters and groups of monsters acting on index cards. Write big. If there are 6 adventurers and 2 types of monsters (or two different groups of monsters acting on different initiatives) you would have cards numbered 1–8.
 3. Start counting upward from 1. When you get to an initiative that an adventurer or monster has, hand them the highest numbered card you have. In a battle with six adventurers and two monsters the lowest initiative gets the card with "8" on it, the next lowest initiative gets the "7" card, and so on.
 4. Each round just look around the table for the person with the number 1 in front of them and tell them it is their turn. After that glance around for the number 2 card, then the number 3 card, and so on. Players can also use the cards to write you quick notes if they wish to, or to take notes during combat. I like to use the index cards with the monster initiatives on them to track conditions, HP left, etc.
- 



“Bus Stop” GMing...

What’s that?

The idea behind the *Tales of the 13th Age* organized play program is that players should be able to play in London one week and New York the next and be able to pick up where they left off. This means that the games cannot be completely free-form, but they are not rail-road adventures either. Each session has a start point and an end point, and how you get from one bus stop to the next is up to you, the driver of the bus. If you decide to substitute goblins for kobolds or your players decide to circumvent a scene or battle then that is fine, provided you end the session in such a way as it leads naturally on to the next session as written. Side-quests, digressions, and player-generated plots are cool—encouraged even. You can go whichever route you choose and do whatever weird stuff you and your players like along the way, only make sure you get to the next bus stop so that anybody who wants to get on your bus at that point can.

Dealing with a TPK. *Total. Party. Kill.*

We haven't made this adventure super-deadly... but sometimes the dice are against the players, bad decisions are made, and the unthinkable is thought. If the entire party dies instead of fleeing, then the following session tell the tale of how their new characters were inspired by the efforts of the old characters to escape alive. (In the case of *The Folding of Screamhaunt Castle*, the new adventurers were probably party-goers). The next session starts normally, but perhaps their new characters start with some recovered loot from their former characters' corpses. ***Or if you prefer use Jonathan's Meaningful Death idea from pg 170.***

When to give treasure out

At the start of every session roll icon relationship dice. If the dice indicate it, have adventurers find treasure during the adventure. Aim to give out three to four temporary one-use magic items (like potions, runes, and oils) each week during this adventure.

Character Creation

If it is published then it is permitted

If it appears in a *13th Age* rulebook you can play it, and we are allowing anything the designers have released for current playtest too. So yes, you can play the monk class (*13 True Ways playtest version*) and the Tywyzog race (*Bestiary playtest version*). You can find these at <http://www.pelgranepress.com>

If you play something still in playtest send your playtest notes to 13thAgePlaytest@gmail.com. Note that we're not making you sign an NDA but we do have a request: If you'd seriously like to help the playtest process for unpublished classes and races, don't post your playtest feedback publicly or discuss it on the internet. In our experience, publicly discussed playtests generate less useful data because people start agreeing and echoing each other (or getting concerned about disagreeing with other people) rather than testing things for themselves.

Once *13 True Ways* and the *Bestiary* are out you can play with the full options from those. Players and GMs should be guided by the advice on page 3 of this adventure when creating One Unique Things.

Incremental advances

Each week every character that participated should receive an incremental advance... unless somehow the party fouled up beyond belief, or chose to flee a battle. Details on incremental advances are on page 189 of the core rules. This adventure is designed for level 3 characters.

Barbarian vs. Wizards—character complexity

The classes in order of complexity to play from most-simple to most-complex are:

Barbarian - Ranger - Paladin - Fighter - Cleric - Sorcerer - Rogue - Bard - Wizard

Some character classes like the barbarian are very simple and self-contained and don't benefit as much from multiple incremental advances as more complex classes do. The wizard is the most complex class to play offering intricate choices both during play and during incremental advances. The classes are balanced against each other power-wise, but some are simply more complex than the others.

Remember Barbarian, don't whine—you get most of your power up-front in a nice easy foe-slaying package. Whining is for wizards with their spell lists and pointy hats.

Mighty Wizard, don't grumble—for yours to wield is the ever-building arcane power of the cosmos. Grumbling is for tiny-brained barbarians who can't cast charm person.

How this adventure fits in with the timeline of Tales of the 13th Age

This adventure takes place after *Crown of the Lich King* and *Wyrd of the Wild Wood*. You are free to use characters that took part in one of those adventures. If so the character may bring up to two magic items that they gained from the adventure that they took part in. If your character is new or doesn't have any magic items then you get one magic item of your choice from the appendix or the core *13th Age* rulebook.

SINCE THIS ADVENTURE DOES NOT DIRECTLY LINK TO ANY OTHER ADVENTURE IN TALES OF THE 13TH AGE AND IS DEADLIER THAN MOST, IT'S A PERFECT OPPORTUNITY TO TRY A CHARACTER THAT YOU WOULD NOT NORMALLY PLAY. Try something new, you might like it.

Useful resources

General resource page, including pre-generated 2nd level characters (you'll need to level them up to 3rd level for this adventure): <http://www.pelgranepress.com/?p=8764>

Character sheet: <http://www.pelgranepress.com/site/wp-content/uploads/2012/08/13th-age-character-sheet-fillable.pdf>

Harassment policy: <http://www.pelgranepress.com/site/wp-content/uploads/2013/07/13th-Age-OP-Harassment-Policy.pdf>

Read this first!

How to run this adventure

Tales of the 13th Age adventures are normally arranged as six sessions of two hours each. This game is a single four hour adventure designed so it can be split into two weeks by the GM (or as a four-hour holiday special).

The Folding of Screamhaunt Castle is a seasonal Halloween adventure, slightly tongue in cheek. It pays homage to the haunted house tradition from the high camp of Rocky Horror Picture Show and Clue to the chills of The Haunting of Hill House, 13 Ghosts, and Red Rose.

Instead of a linear structure split into weeks the adventure follows the following structure:

1. **Prelude/Introduction.**
2. **Good Evening, welcome to Screamhaunt Castle.**
3. **The Folding Begins.** (...and after here you throw weird stuff at the players until the end of the session)
4. **The Storm (end of part 1).**
5. **The Storm (start of part 2).** (...and again throw weird stuff at the players until the end of the session)
6. **Escape.**

When running the game, scenes 1-3 follow each other in sequence. After the three opening scenes you have four pools of things to throw at players.

The weirdnesses are supernatural events with no explanation, walls dripping blood and the like.

The rooms are supernatural threats, traps and dangerous situations..

The hauntings are thirteen dead wizards, their souls trapped in the building. These are battles.



The NPCs can be played as light comic relief, high camp, as creepy antagonists, or as screaming victims, depending on the tone that works for your group and the progress of the adventure.

At the end of your first session (or halfway through in a 4-hour game), use the scene *The Storm* (end of part 1). Begin the next session with *The Storm* (start of part 2), then throw more things from your pool of weirdnesses, rooms, servants, and hauntings at the players. End session/part 2 with the *Escape* scene.



Don't forget to roll icon relationship dice at the start of every session and have any 6s give a positive benefit (such as a magic item) and any 5s give a benefit with a story complication.

If you have a new character join the party in session two then simply introduce their character as a hapless individual who stumbled in from the storm, lost and seeking shelter.



Aim to throw two battles with hauntings, two encounters with the rooms, and two other scenes at players in each of the two sessions. If you want to stretch the sessions out beyond two hours there is enough material to do so.



The Folding of Screamaunt Castle.

1. Prelude/Introduction.

It was a dark and stormy night...

Scrimhunt Castle was donated generations ago by Lord Scrimhunt to be a place of healing for those suffering from magical afflictions, particularly for those with the money to pay for discreet and comfortable treatment. It was a bright and airy castle built on cliffs overlooking Pocket Bay, conveniently close to Horizon, a city with a reputation for creating odd new magical afflictions. Lord Scrimhunt acquired a reputation for handling curses others couldn't cure and invited clerics and healers from across the Dragon Empire to help with the great work.

One such healer was the brilliant but troubled Magister Beutel Worst. Magister Worst believed that he could use fire to fight fire, or in this case, use experimental magic to fight magical maladies. In the basement of the castle he built a contraption he called the Great Apparatus, an elaborate cogwork artifact designed to harness the energies of twelve healthy wizards in order to force the magical maladies out of the bodies of the patients under his care.

On a dark and stormy night Magister Worst harnessed the power of lightning to drive his Apparatus, but something went terribly wrong. Nobody knows what happened that night but the following morning not one person on the grounds of the castle was left intact or alive.

The castle has passed ownership many times since then. No owner seems to want to stay long in Scrimhunt Castle. Locals claim that it is haunted, calling it 'Screamaunt Castle', and the name seems to have stuck.



The great-grandson of Magister Beutel Worst has come into possession of the property. Though a Magister himself, Magister Brade Worst is far from concerned with healing others. Every month he holds decadent parties for his friends, and spends his days carrying out experiments based on the notes left not just by his ancestor but by the long-dead wizards who were once residents in the castle.

It is again a dark and stormy night...

The characters have all decided to seek shelter from the storm in the spooky looking clifftop castle (see the following page for suggestions on the real reason why the adventurers are present). The story begins as they enter the castle. It is obvious from the outside that a party is going on inside.

Tone

The current Magister Worst could be played campy like Rocky Horror's Magister Frank-N-Furter, as a chillingly charismatic Vincent Price-style figure, or as an earnest yet troubled soul like Jeff Goldblum's Magister Brundel. Similarly the manservant Padraic could be played for slightly sinister comic relief like Riff-Raff, as charming and unflappable as Tim Curry's butler in Clue, or as a



whispering Peter Lorre-style menace.

Feel free to tone it down for your group if needed. Some of the ghosts and rooms are very ... visceral. Some groups will really dig body horror and spooky stuff—others not so much. Check in with your players regularly and make sure that everybody is having fun.

OK, so why are the adventurers really here?

The Archmage: The Archmage sent you here tonight because his mystic senses has detected that a rift to the past will open. He wants you to use the rift to the past to gather details on what happened in the castle long ago.

The Crusader: The castle contains several suits of ceremonial armor. He wants the mace held by one of these suits. Just sneak in during a party, find the mace, and leave.

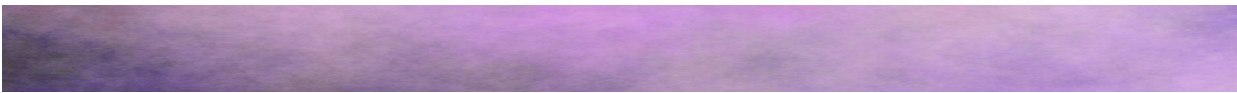
The Diabolist: A long time ago something terrible happened here. The Diabolist would like to know how to replicate that happening.



The Dwarf King: One of the frescos in the castle shows a map to a long-ago hidden treasure. The Dwarf King wants you to sketch the map so the dwarves can reclaim their ancestral property.

The Elf Queen: One of the frescos in the castle shows a map to a long-ago hidden dangerous treasure. The Elf Queen wants you to destroy the map so that the treasure doesn't fall into dwarves clutches.

The Emperor: A statue of a former Dragon Emperor resides in the castle. The Emperor would like it for his palace gardens. Glory awaits you if you succeed.

The Great Gold Wurm: A paladin went missing





near here a month ago. The Great Gold Wyrn has dispatched you to discover what may have happened to him. Having discreetly investigated the local area you have narrowed it down to the castle.

The High Druid: A rare Dragon Flower may exist in the castle. Find it and bring it (or its seed pods) back to the Wild Wood. The High Druid can restore to life even the deadest dried plant.

The Lich King: The Lich King is interested in a magical apparatus that is said to reside in the castle. It has the ability to raise the dead, or so his spies tell him. Bring back plans for the apparatus.



The Orc Lord: A statue of a former Dragon Emperor resides in the castle. The Orc Lord wants the throne on which the statue sits. You may smash or sell the statue, just bring back the throne.

The Priestess: The Priestess has foreseen that a great evil will arise at the castle unless it is stopped. She has sent you there to stop whatever is about to happen.

The Prince of Shadows: The Prince is interested in the gatherings of minor nobles that take place at the castle. He wants information on who is present, what they are doing, and who is in league with who.

The Three: The dragons long ago killed a traitorous white dragon, but never recovered the skull. They have heard that the skull might reside in the castle and want it destroyed and proof brought back to Drakkenhall.

2. Good evening, welcome to Screamhaunt Castle.



The characters, dripping wet, are met by a balding hunchback dressed as a butler, or if you are more comfortable with pure medieval images, as a court valet in a style that went out of fashion many decades ago. Sounds of carousing can be heard from within.

“Goodevening. Mmmyes. You are expected. This way please, mind you don’t mmmheheh drip on the rug.”

This is Padraic, semi-faithful servant to the decadent Magister Worst. As he leads the adventurers through the grand hall they have an opportunity to question him. Indeed, he is quite talkative.

If you did not paraphrase the prelude text to players at the start of the session then Padraic provides the information on the history of the manor here. If you decided to paraphrase the prelude to the players then Padraic merely provides commentary on the statues that line the hall.

“Ah, Magister Landjager. Yes, brilliant brain. They found most of it in this very hall.”

“Meheheh. Mmyes. Magister Weckewerk. He beat himself to death with his own skull. Talented fellow.”

“Magister Saumagen. Drowned. In blood. His own. Can I offer you some wine?”

“Magister Stippgrütze. They say she had an incandescent mind ... judging by the scorch marks.”

“Lady Pinkel. In the library. Mmmwith a candlestick, if I recall correctly.”

“Ah the first Magister Worst. He choked to death on his own eyeballs. Tragic, really.”

Also present are the servants Karla and Fuschia. They are dressed as servants but seem listless and uninterested in either the adventurers or serving. Servants of other nobles wait here, trying not to look bored as the sounds of revelry come from behind a pair of large doors.

Padraic leads the adventurers through a pair of large double doors into an uproarious party. The guests are all dressed as adventurers but they are clearly not adventurers. Swords are blunt or are wooden and painted silver, metal armor is obviously painted paper mache, wizards are just people in sequined robes throwing colorful feathered balls at each other. Most of the guest’s costumes are obviously unsuited to adventuring, with hemlines too high and necklines too low. This is an adventuring-themed party, the latest fashion in the empire. Even the noble’s bodyguards are dressed as henchmen and spear-carriers.

The guests are singing, dancing, and have been raiding the castle’s wine cellar. In the bright lights and revelry it takes them some time to realize that the party of adventurers are real and not playing dress-up like they are. Magister Brade Worst is sent for, and he greets the guests.

“My my my. We are graced with the presence of uninvited guests. Real adventurers to add to our little soiree! Welcome. How thrilling. Oh but your poor little things. We see you shivering from the rain. You must come and warm yourself here by our fire.”

At this point Magister Worst gives the information from the prelude. He also tells the party that he has repaired his grandfather’s Apparatus.

“A wonderful mechanism, powered by lightning. I have repaired it, and made modifications here and there. Of course it required twelve wizards to work properly. One wonders what the Apparatus would do with a whole castle full of people. hahahaha.”

The best laid plans...

Ignore the party, let's explore. Some groups might head off and start exploring straight away, ignoring their host and skipping the party scene. That is fine, the folding will still happen, but they will be elsewhere when it does. Just don't start the folding until all the player characters are inside.

Kicking down doors. Smart adventurers might decide to start hacking through the castle's wooden floors or doors to get where they are going once the folding begins. That is cool, but remember that space is folded. Going down might lead to the attic, climbing up might lead to the same floor, and some doors lead right back into the room that they lead out of. If players come up with a clever trick (*using string like Theseus in the maze, marking pathways, bashing down doors, cutting through floors, etc*) then each trick will work once before the castle takes steps to prevent that trick from working again.

3. The folding begins.

Lightning strikes the castle, a flash of light so powerful that it momentarily blinds those present. A creaking sound can be heard and then the screaming starts. As the characters' sight returns it is obvious that the castle is moving.

The guests panic. Areas of floor and walls slide away to reveal giant brass cogs and rotating shafts. Guests are swiftly drawn into the mechanism, their party clothes caught in the teeth of the cogs. Screamhaunt Castle is eating the guests! The guests attempt to flee. During the chaos Magister Worst and his servants slip away into a hidden door and lock it behind them. The whole grisly scene takes just a few seconds to unfold.

One by one the candles go out and the great room darkens.

Investigating the castle in the gloom there is no sign of the other guests. It is also obvious that the castle has rearranged itself. The front door now no longer exits to the outside but instead to an interior hallway. The passages loop impossibly back upon themselves. Stairs lead upward only to rejoin themselves many flights below. As the characters watch marks appear on some of the walls, arcane symbols scratching themselves into the woodwork.

Whatever is going on here they should probably get out... but how?

You have four types of scenes to throw at players.

The weirdnesses are supernatural events with no explanation, walls dripping blood and the like.

The rooms are supernatural threats, traps, and dangerous situations.

The hauntings are thirteen dead wizards, their souls trapped in the building. These are battles.

The Magister, the servants, and the guests can be played as light comic relief, high camp, as creepy antagonists, or as screaming victims of the Castle. If you are running this adventure as a full-out gory creep-fest then light relief now and again helps to ease the tension down so you can come on strong with the next spooky atrocity (especially as it gives you a victim to sacrifice to the castle in front of the



adventurers).

At the end of session one use the scene The Storm (end of part 1). Begin the next session with The Storm (start of part 2), then throw more things from your pool of weirdnesses, rooms, servants, and hauntings at the players. End part 2 with the Escape scene.

4. The storm (end of part 1).

The sound of screams begin to build, just a short distance away from where the characters are. The screams end abruptly. The walls of the room the characters are in begin to visibly rot before the adventurers' very eyes. Wallpaper peels away, the carpet molds and sprouts fungal blooms, and the plaster crumbles to a grey wet mush. The adventurers can see other parts of the castle now, including down into the basement where a huge Apparatus made of blood-covered cogs grinds away.

It is obvious to the adventurers that the Apparatus in the basement is the cause of the supernatural happenings. Breaking it is their best hope of ever leaving this cursed place.

The storm strikes again. The castle begins to shift before the adventurers' eyes - dizzying perspectives become visible as walls move through each other. It is like watching the castle through a kaleidoscope.

As the party prepares for the worst a scream of metal splits the air...

5. The storm (start of part 2).

A scream of metal splits the air. Arcs of lightning reach down from the sky into the heart of the Apparatus. Ripples of energy wash over the structure of the castle. The light becomes blinding.

When the party's vision clears they find themselves in an intact and clean version of the castle. They realize that they are witnessing the past. People wearing the clothing of a past age walk right through them, unseeing. Wizards with strange magical ailments sit on sunny balconies overlooking the sea, attended to by the Magisters who lived in Scrimhunt Castle.

Time skips around until the party finds itself in the basement on the night the Apparatus was activated. Their next moments are flashes of the horror that occurred that night long ago: they witness the Apparatus being started, the deaths of the wizards strapped to the Apparatus, see the castle coming alive and killing almost everyone present in the most gruesome ways imaginable, and are present at the aftermath the following morning as those few who escaped returning with villagers to bury the dead.


With a jolt of lightning the adventurers find themselves back in the castle on the night of the party at the moment they 'left', though in a different location.



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The Magister, the servants, and the guests can be played as light comic relief, high camp, as creepy antagonists, or as screaming victims of the castle. If you are running this adventure as a full-out gory creep-fest then light relief now and again helps to ease the tension down so you can come on strong with the next spooky atrocity (especially as it gives you a victim to sacrifice to the castle in front of the adventurers).

6. Escape.

Either by plan or by happenstance the adventurers find themselves in the basements of Scrimhunt Castle. Instead of a single room the basement is a series of tunnels and chambers beneath the castle, with the oak floorboards of the castle above them. Occasionally blood will drip through the floorboards and onto the dirt floor below, and sometimes the floorboards will creak as though something impossibly huge is moving about above them. The sound of the great Apparatus is audible down here; it always seems to be just around the next corner. Below are some weirdnesses unique to this location (use as few of them as you wish, as many as time allows, or roll a d4 for the order in which the players discover them).

1. Fresh graves.

In the dirt floor of the basement a series of fresh graves have been dug. In the gloom-light it is hard to tell if these are occupied yet. A shovel stands nearby. It is only after the graves have been spotted that the party realizes that the uneven floor of the basement is uneven because there are hundreds of full unmarked graves down here. The party have been walking over the graves of the dead.

2. The crematoria.

Along one wall of a basement is a huge chimney and what looks at first like a potter's kiln. There is something off about it, about the way it looks like a huge face or that half-alive sounds come from it whenever it is not being directly looked at. Anybody who touches the kiln takes 2d6 fire damage as the metal gets suddenly and unexpectedly hot where they touched it. Dealing damage to the furnace deals 1d12 psychic damage to each adventurer present as wailing ghosts fly out. Leaving the furnace alone is the best policy. It was used to dispose of the dead caused by the Diabolist's plague that ended the 12th Age.

3. The rats.

The basement is full of rats. The adventurers can see them in corners eating fresh meat or gnawing on what look like finger bones. Best not to speculate on where their feast has come from. At one point rats rush toward the party, a living dark carpet. The rats do not attack—they are fleeing something elsewhere.

4. The pool of blood.

As the party has been exploring for a bit one of the characters will notice that their feet feel warm, and wet. Looking down the adventurers discover a pool of fresh blood seeping up from the dirt floor. There is no rational explanation of where the blood is coming from. Soon that part of the basement dirt floor turns into a bloody mud. The mud moves. Perhaps it is more blood coming up from underneath, perhaps it is something moving under the mud. The red-black blood-mud sticks to the adventurers, caking them with gore.

The Great Apparatus



The adventurers find the Apparatus behind a formerly bricked up doorway. It looks like an infernal orrery. Spinning sawtoothed cogs rise from the metal floor of the chamber and sink back down. Every part of the Apparatus is either sharp-edged or covered in spikes. Twelve seats rotate where the planets in a regular orrery would be. Each seat is occupied by a mummified corpse. Lightning plays between the corpses as they spin past each other. As the adventurers take this in they notice the basement beginning to move. Walls slide back and forth, the Apparatus (and the adventurers), rise upward, and rooms from the castle shuffle around them.

Whatever the Apparatus was designed to do it looks like it is entering the final awful phase. Lightning cracks all around. Static electricity makes the hairs on adventurers' arms stand on end, and sparks shoot from armor and weapons.

Number of PCs	The great Apparatus's HP	Number of attacks per round
3	135	4
4	180	5
5	225	6
6	270	7
7	315	8

If you have introduced any NPCs as villains and they are still alive, this is a good point for them to show up and cackle madly (possibly just before the Apparatus kills them in a twist of irony).

The Great Apparatus

Variable-strength 3rd level wrecker [CONSTRUCT]

Initiative: +10

Vulnerability: Holy



Razor-sharp cogs +8 vs. AC—10 damage

Natural even hit: Use *energy discharge* as a quick action.

C: Energy discharge +8 vs. PD (one nearby or far away enemy)—10 lightning damage.

Miss: 5 negative energy damage.

Frightening Thirteen: If the Apparatus rolls a natural 13 on an attack, it begins to suck out the soul of the target. The target must begin to make last gasp saves. If the target fails their fourth gasp save their soul is pulled into the Apparatus and their body falls into a coma. Only by destroying the Apparatus will they regain consciousness.



Stationary, but everywhere: The Apparatus fills the castle and warps space. Enemies are always engaged with the Apparatus. You can't *sneak attack* the Apparatus, you can not sneak up on it, and shadow-walking is impossible.

Construct: The following conditions won't affect the Apparatus: confused, dazed, fear, hampered, helpless, stuck, stunned, or vulnerable (beyond its vulnerability to holy damage). Targeting the wizard's corpses causes double damage on a hit, but adventurers take a -4 penalty to hit the spinning wizards.

Fear: While engaged with this creature, enemies that have 15 HP or fewer are dazed (-4 attack) and do not add the escalation die to their attacks.

AC 19

PD 17 HP Variable (see above)

MD 17

Victory!

Once the Apparatus is destroyed the castle shudders and begins to collapse in on itself. The surviving characters rush to the outside just as the castle implodes with a scream. The stunned adventurers are left on an empty cliff top as storm clears and the sun begins to rise.

The Magister, the servants, and the guests.

These NPCs can be played as light comic relief, high camp, as creepy antagonists, or as screaming victims of the castle. If you are running this adventure as a full-out gory creep-fest then light relief now and again helps to ease the tension down so you can come on strong with the next spooky atrocity (especially as it gives you a victim to sacrifice to the castle in front of the adventurers).

Padraic.

Padraic enjoys the parties at the castle. Parties give him a chance to show his extensive knowledge of the building; he grew up in the tiny village that stands near the castle and knows much of its history. He wants to support the continuance of *the castle*, but doesn't have any particular allegiance to the *owner* of the castle.


Pick one of the following to be true...

- Karla is the sister of Padraic. The two are non-identical twins and share a mild psychic link.
- Padraic is the grandson of one of the mad wizards. He is proud of his ancestor's madness, and his own sanity is questionable.
- Padraic knows of rumors of a treasure hidden here. He's counting on the the machine in the basement to cause supernatural chaos so he can retrieve the treasure while everyone else is occupied. He didn't plan on getting stuck in the castle.

Karla.

Karla has been working for Dr. Worst for six months. She started out in the scullery, washing vegetables. She was promoted to the lab, where she washed beakers and test tubes. She knows just enough about Dr Worst's Apparatus to know she doesn't want to be here tonight—or really any night ever again. She has been trying to work up the courage to quit, but a sense of inertia, or fate, has kept her here. She starts the evening “tipsy” on wine meant for the guests and aims to get “fully blustered.”

Pick one of the following to be true...



- Karla is the granddaughter of one of the healthy wizards used as “fuel” for the elder Dr. Worst’s Apparatus. She came to Screamaunt to find out the true story of what happened to her relative.
- Karla is the true heir of Lord Scrimhunt and Scrimhunt Castle, and came here to try find evidence of her claim. She thinks that there might be deeds or marriage certificates in the attic.
- Karla works for one of the icons that has an interest in this castle—probably the Diabolist.

Fuschia.

Fuschia’s family has been working at Scrimhunt Castle for generations. She is proud of the building’s heritage as a place of medicine, and hates that it has become a party destination for fops.

Pick one of the following to be true...

- Fuschia hates the Worst family for turning the castle into a joke. She’ll take the opportunity presented by the general chaos to try to kill Dr. Worst, even though she used to be in love with him.
- Fuschia is at least partially responsible for the malfunction of Dr. Worst’s Apparatus. She attempted to sabotage the Apparatus a few days ago, but only half succeeded, making it unpredictable and therefore more dangerous than it might have been. Her guilt may lead her to sacrifice herself.
- Fuschia is a construct, a flesh golem made generations ago by the first Dr. Worst. She was his assistant on that fateful night long ago and only just escaped the madness and supernatural deaths. She is bound by magic to serve the Worst family, and the death of the current Dr. Worst will finally free her—which is why she has encouraged him to rebuild the Apparatus in the hopes that it will kill him just like it killed his great-grandfather. *(As she is a construct use the stats for Tough Person at the bottom of page 48 but change the type to ‘construct’, double the HP (to 52), and she has two unarmed attacks per round that deal 5 damage each).*

Magister Brade Worst.

The great-grandson of Magister Beutel Worst, Brade squanders his great talent on pointless projects and depravity. He is unsurprised by the dark turn the party has taken.

Pick one of the following to be true...

- Magister Worst planned all this. Following notes that he found in the Castle, he believes (incorrectly) that he can use the Apparatus to control the ghosts and create a ghost army. He has ambitions of becoming an icon, but as yet lacks the competence to gain the status he seeks. He’ll probably die in the castle, hoisted by his own petard.
- Magister Worst is tormented by migraines and visions. He feels a compulsion to repair and activate the Apparatus. In all of this he is a victim as much as any of his guests. Now that the Apparatus is activated his mind is once again clear and he deeply regrets all he has done while under the influence of the castle.
- Magister Worst is decadent, depraved, and demented. Once the Apparatus starts and guests start dying he will take great pleasure in watching events unfold. The castle recognizes his evil and will leave him alone (or at least will leave him until last).The castle might even let him go if he promises to take a part of it with him to build a new Apparatus elsewhere (a task he’ll gladly undertake).

The Guests.

Many kinds people seek invitations to Dr. Worst’s parties. Pick as many of the following as you like:

- Cadwynna was at the party at the request of the Prince of Shadows. She’s there to steal a pendant off the neck of a fellow guest. She has a wooden sword as part of her costume, and a real MAGIC dagger tucked inside her vest (the dagger is a +1 *cruel dagger* — see the core rulebook

pg 292).

- Tidwell is a halfling bard. She is at the party to hear rumors regarding the great and 'good' who attend Dr. Worst's parties. She'll tag along with any group that looks interesting, though not necessarily the adventurers. She may be found tagging along with the servants, or a group of party-goers.
- Gremblay Seigneur de Tilles is here for a good time. He's the one who suggested an Adventurer-themed party to Dr. Worst, and he is tickled pink that real adventurers have shown up.
- Ansel received a vision of the Priestess directing him to attend a party at this place on this night. He has spent the last month wrangling an invitation, hand-stitching his costume, and making his paper armor. Now he just has to figure out why he's here and what the Priestess wants him to do.
- Brand and Janette Weiz. A pair of newlyweds who (like the adventurers) were seeking shelter when everything went wrong. They are star-crossed lovers, one serves The Diabolist, the other serves the Crusader.
- Hitchens is a foppish halfling dilettante with jaded tastes and a yearning for new experiences. He has been providing Magister Worst with funds to rebuild the Apparatus in the basement hoping for a show. He longs to see a ghost, or something memorably unusual. He won't be disappointed tonight.
- Chon Brees is an elven troubadour hired to play tonight. He has experienced hauntings and monsters before and intends to get out alive, a plan hampered by the fact that he is not adventurer material.
- Robertal Tomare helped to arrange the feast at the party, a fact he now regrets.

Normal person

0 level troop [HUMANOID]
Initiative: +1
Improvised weapon +5 vs. AC—4 damage
AC 16
PD 10 HP 20
MD 10

Tough person

1st level troop [HUMANOID]
Initiative: +5
Proper weapon +6 vs. AC—5 damage
AC 17
PD 13 HP 26
MD 13

The Weirdnesses.

If the characters choose to take a short rest then it is an ideal time to throw a weirdness at them. In fact any time is a perfect time to throw a weirdness at the party. There are 12 of them so if you want to introduce them randomly just roll a d12.



1. The shadow.

One or more people in the room notice they have one more shadow than there are light sources in the room. The extra shadow flees once noticed. Turning out the lights might not be a good idea.

2. The endless stair.

The curving stairway leads both up and down, but whichever way you go you will arrive back where you started. If there is an easy way for the adventurer to tell this (allies on the stair below that they meet further up, marks that they leave on the wall) then all is good, if a little weird. If the character leaves marks and keeps going anyway, new marks and bloody handprints appear as though somebody elsewhere in the castle is begging for help. If the character has no way of telling that they are going in a circle they lose a recovery from exhaustion.

3. The music box.



Found in a room, the music box begins spontaneously playing. The music gets louder and stranger, so loud that it is painful. Breaking the music box stops the music for all but one adventurer who continues hearing it. The other characters must shout to be heard by the unlucky adventurer who is now bleeding from the ears (6 psychic damage). The music stops suddenly, and the music box is back where it was found (and intact if it was smashed).

4. The mirror.

A full length dressing mirror in a bedroom or a mirror above a wash basin. The reflection in the mirror stops following the motions of the adventurer looking in, and either stares at them unnervingly or is beating its fists against the mirror as if trapped. To all other adventurers the reflection looks normal. If the adventurer breaks the mirror they will lose their reflection forever, in this mirror and all others.

Cal Moore on losing your reflection: *How about if they lose it but discover it was stolen by the Prince of Shadows? What might he want it for? Blackmail?*

5. The spooky goat.

A white goat. It appears behind the adventurers in a corridor, and only the rearmost party member spots it. If the rearmost party member looks away the goat will disappear and haunt their dreams from then on out as a bad omen. If the whole party sees it (the rearmost party member spots it, doesn't look away, and alerts others to its presence) then the goat bursts into flames and burns away to nothingness.

6. The portrait and the empty chair.

A party member spots a portrait that looks just like them or somebody that they know, but dressed in old-fashioned clothing. When they next look at the picture a dark figure is standing behind the image of them or their loved one, a shadowy hand upon their shoulder. When next looked at both figures are gone, the picture is of an empty chair. From then on out every inn the character visits will just happen to have a chair that looks like the chair from the image. The patrons and proprietor of the inn will always claim that the chair has always been there. Being too close to the chair will cause the character to be very afraid. Sitting in the chair will cause a fit or seizure during which they will have terrible visions.

7. The bloody message.



The party sees a message appear on a wall in front of them. The message is written in blood, as though scrawled by an invisible hand. The message is in a very old wizarding language and reads "*Zumus omnex mortuzi*". Any magic user in the group will be able to translate "*We are all dead*" or perhaps "*We are already dead.*" If they do translate they will discover that their own writing hand is covered in blood, the palm having been sliced open to the bone (6 damage). The handwriting is theirs.

8. The library.

The party finds a library. All the books seem to be full of nothing but long descriptions of torture and death scenes. The characters in the books have the same names as the party, though sometimes they are torturing and eating each other and sometimes are at the mercy of a shadowy force. Taking and reading one of these books causes nightmares, waking terrors, and disturbing hallucinations. The contents of the book appear to be badly written gibberish poetry to anybody not mentioned in the book.

9. The trophy room.





The room is full of stuffed animals with animal heads mounted on the wall. Nothing unusual happens here. Trophy rooms are just spooky by themselves, and walking through one on a stormy night in the middle of a castle of the damned is doubly spooky.

10. The lights go out.

[skip this if your party is squeamish] The party is exploring when the area begins to get darker and darker. Light sources dim, even magical light grows dimmer. As the party moves onwards toward the darkness they can hear something moving about ... but they are going to have to get within a foot of it to find out what it is. If the party turns back and beats a retreat the light returns to normal. If the party presses onwards they find a ... creature. It is a wet red humanoid curled into a ball. It is missing its eyes and tongue and skin, and is making throat-sounds. If the party pulls the thing out of the darkness they discover that it is a dying party-goer, in great pain and unsaveable. If the party doesn't pull the thing out of the dark a pale hand appears and drags it away further into the darkness. Following the hand into the darkness will probably lead to an encounter with a ghost.

11. Spiders.

[skip this if your party is squeamish] Whoever is taking the lead stumbles into a spider web. After a moment of flailing and brushing eyeball-sized spiders off themselves everything will be OK. Later the lead adventurer will notice that the adventurer with the longest hair is scratching their scalp. Then the long hair will begin moving. Spiders laid eggs there and the eggs are hatching! The spiders might bite the head and hands of the infested character, but while painful and temporarily disfiguring the bites are in no way deadly.

12. Suits of Armor.

The long hallway is lined with suits of armor. The armor is patterned after the armor used by the Crusader's army but is ceremonial—it probably won't stand up to a solid blow. The suits are rusted in place from centuries of disuse and neglect. When the adventurers pass between them it helms turn to watch them. The suits only move when they are not being observed. Each suit of armor grasps a weapon. While the swords are blunt and their metal fatigued, the maces and flails are still operable. One of the maces has the personal mark of the Crusader.

The Rooms.

Each of the rooms contains some type of supernatural trap. Some of the stranger ones have specific triggers, others just happen to whichever adventurer feels appropriate to you (though don't concentrate on any one character too much—give everyone a chance to be in peril).

After at least two of the traps have been triggered in a room (or if the adventurers try something very clever), the adventurers are able to find a door out of the room. Sadly it might not lead back to where they came from.

The greenhouse

The greenhouse would normally be on the exterior of the castle. The folding of the castle has left it with each of the panes of glass staring into grisly scenes inside in the manor. Dead and dry potted plants spill out of their painted pots, and dry leaves rustle on the floor.

The dirt

Triggered by/target: Destroying potted plants, spilling dirt on the floor.

Description: The greenhouse and everybody in it gets dirtier and dirtier. The dirt isn't coming from anywhere, it just accumulates while nobody is looking.

Attack: +15 vs. PD against the adventurer who initiated the damage to the plants or dirt

Effect: The adventurer goes to brush the dirt off his or her hand and discovers that under the dirt is ... nothing. Their wrist ends in a smooth nub of flesh. The castle has taken their hand!

The panes of glass

Triggered by/target: Breaking or opening a window.

Description: As soon as the window is opened, it reveals not the interior of the castle but a wall of red raw flesh. The flesh pulses in and out, and a deep breathing sound can be heard. Veins bulge and pulse. Suddenly a vein in the wall bursts, spraying hot blood at the adventurers. After a blood-drenched moment the blood rushes back into the wall of flesh and the window closes or repairs itself.

Attack: +15 vs. PD against all nearby adventurers

Effect: 2d8 psychic damage.

Giant venus flytrap	Dragon flower	An unfortunate rake	Possessed Shears
<p>One of the plants is still alive. It snaps its jaws onto a convenient knee or elbow.</p> <p><i>Dodge/Discern/Disarm:</i> DC 20 Attack: +10 vs. AC <i>Effect:</i> 3d6 damage</p>	<p>The pollen of this plant is poisonous. A hapless adventurer knocks its pot over!</p> <p><i>Dodge/Discern/Disarm:</i> DC 15 Attack: +5 vs. PD <i>Effect:</i> 2d6 poison damage</p>	<p>Just a simple rusted rake, lying unseen in the dirt with the points upwards.</p> <p><i>Dodge/Discern/Disarm:</i> DC 15 Attack: +5 vs. AC <i>Effect:</i> 1d6 damage and deep embarrassment</p>	<p>The sharpened shears come flying out of the darkness at head height.</p> <p><i>Dodge/Discern/Disarm:</i> DC 15 Attack: +5 vs. AC <i>Effect:</i> 3d6 damage</p>

The ballroom

This room is lined with mirrors—once the doors are closed they are hard to find again. The polished wooden floor is thick with dust and grime. As the characters look for the way out ghostly music begins to play. (*GMs, if you are using music in your game “To the shock of Miss Louise” by Thomas Newman is highly recommended here*).

The dancer

Triggered by/target: Looking at the dust on the floor.

Description: The dust begins to move as though a dancer is moving around the room. The dancer is visible in the mirrors, an elf from the Wild Wood twirling and pirouetting. As she dances her smile becomes a grimace of pain, and bloody streaks appear on the floor where she is dancing. The intangible dancer begins to dance with the adventurers, leaving bloody smears on them as she dances around (and through) them. Then she leaps into the air and disappears. A heartbeat later the character who triggered the dancer suddenly has the dancer's rotted corpse leap into their arms.

Attack: +15 vs. MD

Effect: 3d6+2 psychic damage from the shock of it, or 4d6+2 psychic damage if you are an elf.

The ghostly party

Triggered by/target: Listening to the ghostly music, trying to identify where it is coming from.

Description: The music gets louder and clearer. In the reflections of the reflections that surround the adventurers a grand ball can be seen. Dancers dressed in the clothes of a previous age laugh together. Fine ladies and gentlemen beckon the adventurer who triggered the trap to join them.

Attack: +15 vs. PD

Effect: The character is pulled into the mirror world. If they choose to stay there they are dead, having become a ghost. If they chose to escape they need to break through a mirror, a DC 20 strength check. A failure on the check deals 1d6 damage to the character breaking out, but it may be reattempted. Allies breaking the mirror deal 5d6 damage to the trapped adventurer.

Exploding mirror

Triggered by/target: Breaking a mirror while looking for the way out, or peering very closely into a mirror.

Description: The mirror explodes, sending a storm of glass shards and cold wind into the room.

Attack: +15 vs. AC against every character in the room

Effect: 2d8 damage from the storm of glass.

Maddened dancing

Triggered by/target: A character interacting with the ghostly music in any way (singing, humming, whistling, dancing, tapping toes, etc).

Description: Everybody begins dancing, faster and faster and faster, limbs moving uncontrollably.

Attack: +15 vs. AC against every character in

the room

Effect: 2d8 damage, miss = half damage.

The kitchen

The kitchen was in use at the time of the party. The bodies of the kitchen staff can be found in the chimney, and guests who have been turned into ghouls lurk in the shadows.

Hungry ghouls

The guests at a party always seem to end up in the kitchen. The ghouls want to eat living flesh. There is an equal number of ghouls here as there are adventurers.

Ghoul

They hunger ... for you.

3rd level spoiler [UNDEAD]

Initiative: +8

Vulnerability: Holy

Claw and bite +8 vs. AC—8 damage

Natural even hit: The target is vulnerable (*attacks vs. it have crit range expanded by 2*) to attacks by undead until the start of the ghoul's next turn.

Pound of flesh: The ghoul's claws and bite attack deals +4 damage against vulnerable targets.

Infected bite: Any creature slain by a ghoul and not consumed will rise as a ghoul the next night.

Fear: While engaged with this creature, enemies that have 18 HP or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 18

PD 16 **HP 36**

MD 12

Smoke

The kitchen is slowly filling with smoke, because the chimney is blocked up with corpses.

Knife attack

There are knives stuck in the ceiling. As the party walks underneath them the knives fall downward.

Boiling water

Pots still on the stove, bubbling away. As an adventurer approaches, the nearest pot explodes.

Reanimated turkey

The meat is alive! It's attack is brief, but being strangled by sausage or beaten by beef is no fun.

Dodge/Discern/Disarm: DC 20

Attack: +10 vs. PD against all adventurers

Effect: 1d12 damage

Dodge/Discern/Disarm: DC 20

Attack: +10 vs. AC against all adventurers

Effect: 1d12 damage

Dodge/Discern/Disarm: DC 15

Attack: +5 vs. AC
Effect: 1d10 damage

Dodge/Discern/Disarm: DC 15

Attack: +5 vs. AC
Effect: 2d6 damage

The attic

The rambling attic seems to stretch on forever. In fact it *might* stretch on forever. A lot of junk ended up here, the personal belongings of the wizards who died on that night long ago.

The clock

Triggered by/target: Any adventurer who decides to tracking down a strange ticking noise.

Description: An old ornate clock under a dust sheet. It shouldn't still be ticking but it is. The ticking is quite hypnotic. In fact it *is* hypnotic.

Attack: +15 vs. MD vs. the target

Effect: 5 psychic damage. At the start of the next battle the target is confused (save ends). The target is unaware of the hypnotism until it kicks in.

The creepy doll

Triggered by/target: Interacting with the creepy doll (attacking it, throwing a dust sheet over it, etc).

Description: The creepy doll is dressed in lace and silk, is strangely uncovered in dust, and may be a representation of the Elf Queen. Its painted wooden face holds a blank expression, and a pair of lifeless eyes stare out from under its fringe. Is it a trick of the light, or did it just turn its head to follow you?

Attack: +15 vs. MD vs. the adventurer who interacted with the doll

Effect: The adventurer starts to resemble the doll, gradually morphing into a living adult version and acting increasingly distant. At the start of the next battle the target is helpless (hard save ends, or it ends once the escalation die is 2+) as they just stand there blankly looking at their companions

getting attacked. *While helpless the affected adventurer will not be attacked by the castle.*

The walking cane	The stuffed cat	The cursed trunk of holding	The hat-stand
<p>The old wizard's cane has a decorated carving of the Archmage's face. As the adventurers get near it springs upright and trees grow up out of the floorboards.</p> <p><i>Dodge/Discern/Disarm:</i> DC 25 Attack: +15 vs. AC against all adventurers present <i>Effect:</i> 1d10 damage</p>	<p>The dead cat is mounted as though it is jumping to attack. Though full of sawdust it momentarily comes to life.</p> <p><i>Dodge/Discern/Disarm:</i> DC 20 Attack: +10 vs. AC <i>Effect:</i> 3d6 damage, and the target's face is covered in scratches that itch and burn</p>	<p>A strange glow comes from inside the box. The lid slams open, and it begins to suck the room into it.</p> <p><i>Dodge/Discern/Disarm:</i> DC 15 Attack: +5 vs. PD <i>Effect:</i> 4d6 force damage as the trunk tries to pull you into its cramped interior.</p>	<p>As you pass the stand you see many hats and wigs on it.</p> <p><i>Dodge/Discern/Disarm:</i> DC 20 Attack: +10 vs. PD <i>Effect:</i> If you are wearing a hat you take no damage but lose your hat. If you have no headgear you take 2d8 + 2 damage from being scalped!</p>

The hall of dragons

This large hall is dominated by a long table with many high-backed chairs, all covered in dust sheets. On plinths along the outer edge of the hall all huge dragon skulls. Each stone plinth has an inscription upon it, giving the history of the dragon. At the end of the great hall is a marble statue of a Dragon Emperor from a previous age.

Gorgomaw, Hero of the Dragon Empire

Triggered by/target: Targets anybody who does not show proper respect to the statue of the Emperor (bowing, curtsying, kneeling, saluting, etc).

Description: This dragon skull is faintly bronze in color. When it attacks, a ghostly dragon appears to bite at those it deems unworthy to be in the presence of the Emperor.

Attack: +15 vs. PD

Effect: 2d8 psychic damage.

Deathbreath, Dread servitor of the Lich King

Triggered by/target: Targets anybody who shows respect to the statue of the Emperor.

Description: The white dragon that this skull once belonged to willingly served the Lich King and for that was slain by the empire's dragon riders. The skull briefly animates and roars out a wintry gale.

Attack: +10 vs. PD

Effect: 1d12 cold damage.

Zugh Kragbeak, Slayer of armies and claw of The Three

Triggered by/target: Targets anybody not showing proper respect to dragons (attacking dragon skulls, searching the remains for treasure, speculating on the worth of dragon skulls, attempting to remove jewels from its skull).

Description: The skull of this dragon is inset with jewels and semi-precious metals, a death-gift from the Three whom it served in life in a past age. When it attacks its jewels glisten and the brain of the target boils. The jewels are worth 1000 GP, but trigger constant attacks from the skull while in the room.


Attack: +5 vs. MD

Effect: 1d10 fire damage.

Darmack of the Order of the Rainbow Banner

Triggered by/target: Targets anybody who attempts to run from or avoid the dragon skulls entirely.

Description: This skull is painted with faded swirls of color. Careful examination of the paint reveals that the dragon this skull belonged to served the Great Gold Wurm, was a mount for his paladins, and was a hunter of heretics. When it attacks ghostly paladins appear and swing at the target.



Attack: 15+ vs. AC

Effect: 1d12 force damage.

The walls of the hallway are painted with frescoes depicting the history of the Dragon Empire. In the unsteady light it almost looks like the frescos are moving.

The Orc Lord defeating the Lich King

Triggered by/target: Targets whoever stops to examine the fresco.

Description: The fresco shows the Orc Lord delivering the killing blow to the Lich King. It looks like the Orc Lord is standing on a map but it is hard to make out in the light.

Attack: +10 vs. MD against anybody examining the fresco

Effect: 1d12 force damage, and the wrist of the target develops a wound as though somebody has attempted to chop off their hand.

The Diabolist, the Priestess, and the High Druid

Triggered by/target: Targets whoever stops to examine the fresco.

Description: It is strange that this fresco, which is so old, shows icons as they are today. All three icons seem to be condemning a figure cowering on the ground. It's hard to see who the figure is though...

Attack: +15 vs. MD against anybody examining the fresco

Effect: 2d8 psychic damage as you realize that the figure on the ground is you!

The Elf Queen and the Dwarf King

Triggered by/target: Targets whoever stops to examine the fresco.

Description: The fresco shows the Dwarf King and Elf Queen together. They stand surrounded by their burning enemies. The two monarchs might be signing a treaty or arguing over a map, you'd need to look closer to see it clearly.

Attack: +10 vs. MD against elves and dwarves

who examine the fresco only

Effect: During the next battle you do not count elves as an ally if you are a dwarf (and vice versa).

Exploding Chair	Flying Dust Sheet	Slamming Doors	Blood dripping from walls
The chair vibrates for a second, turning on the spot—then boom!	Not so funny when it is trying to strangle you.	Think you are leaving? Not so fast!	Only you can see the blood.
<i>Dodge/Discern/Disarm:</i> DC 15 Attack: +5 vs. AC vs 1d3 adventurers <i>Effect:</i> 1d10 damage	<i>Dodge/Discern/Disarm:</i> DC 20 Attack: +10 vs. AC <i>Effect:</i> 3d6 damage	<i>Dodge/Discern/Disarm:</i> DC 25 Attack: +15 vs. PD <i>Effect:</i> 4d6 force damage	<i>Dodge/Discern/Disarm:</i> DC 20 Attack: +10 vs. MD <i>Effect:</i> 3d6 psychic damage

The Hauntings.

Rather than give you set encounters you have a set of ghostly and undead monsters to pick from. Just pick the ghostly wizard or wizards in the battle and use one of the fight charts below (the undead guests, the castle, etc., are listed after the ghostly wizard entries).

If a character is killed in battle with the ghosts, ask the player if they would like to narrate their final haunted-house gruesome end. They don't have to and don't force them to do so, but it is a perfect opportunity to be dragged screaming into the walls or to fall into a pit and be eaten by zombie rats or to be cast into a painting that then catches fire. If you gotta go, go with style. If they are not comfortable with gruesome supernatural endings then just saying "... and it kills your character" is sufficient. Remember the *fighting in spirit* rule (core book, page 166)—here it could literally be ghostly help.

Fleeing from a battle with a ghost means that the ghost will reappear during the final battle with the Apparatus.

Number of PCs	Ghost Wizard	Undead guests
3	1	5

4	1	10
5	1	15
6	2	5
7	2	10

Number of PCs	Ghost Wizard	The castle itself
3	1	1
4	1	2
5	1	3
6	2	1
7	2	2

Number of PCs	Ghost Wizard	Shambling Corpse-bits
3	1	2
4	1	4
5	1	8
6	1	10
7	1	12

Rubilard the Red

The ghost of the fire wizard scorches the walls as it walks through them...

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Ectoplasmic flame +9 vs. PD—20 fire damage

R: Flaming hand of fiery doom +9 vs. PD—20 fire damage

Natural even hit or miss: The target takes 5 ongoing fire damage.

C: Burning skull +9 vs. PD (1d3 nearby enemies)—10 ongoing fire damage

Frightening Thirteen: If the ghost rolls a natural 13, then any books in the room (including spell books carried by wizards) bleed. Perhaps there are story consequences, especially if PC has reasons to care about the books.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

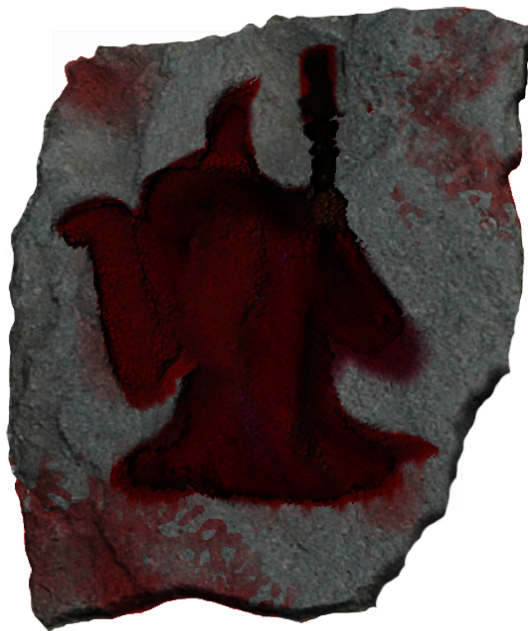
Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 19

PD 15 HP 116

MD 17



Cerina the Crimson

The ghost's arrival is presaged by choking smoke.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Flaming trident +9 vs. PD—15 fire damage

Natural even hit: Cerina's ghost pops free and can use *explosive teleportation* as a quick action.

R: Explosive teleportation +9 vs. PD—20 force damage, and the ghost teleports into engagement with the target as a free action.

Miss: 15 force damage.

Frightening Thirteen: If the ghost rolls a natural 13, then anybody who is engaged with the ghost has their hair come out in clumps.

Smoke aura: Creatures engaged with this ghost cannot spend recoveries.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 20

PD 16 **HP 100**

MD 16



Okor the Orange

Just before this pain-wracked ghost appears, insects crawl out of the woodwork, panic, and die.

Double-strength 4th level caster [UNDEAD]

Initiative: +9
Vulnerability: Holy

Toxic touch +9 vs. PD (up to two engaged enemies)—7 acid damage, and 13 ongoing poison damage

C: Poison spray +9 vs. PD (1d3 nearby enemies)—10 ongoing poison damage
Natural 16+ hit or miss: The target is hampered until the end of its next turn.

Frightening Thirteen: If the ghost rolls a natural 13, then insects pour out of the mouths of all enemies, preventing the use of battle cries, spells, etc. until the start of the ghost's next turn.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 21
PD 15 HP 90
MD 18






The Amber Enchantress

The ghost unhinges its jaw and screams.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Thunder broom +9 vs. PD (2 attacks)—14 thunder damage damage

Natural even hit: The ghost pops free and moves as a free action (the enchantress hops onto her broom and flies about).

Natural odd hit: Make a third thunder broom attack as a free action.

C: Banshee scream +9 vs. PD (1d3 nearby or far away enemies in a group)—10 thunder damage, and the target is deafened until the end of the battle.

Frightening Thirteen: If the ghost rolls a natural 13, then the hair of anybody engaged with the ghost turns white or gains a white streak.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (−4 attack) and do not add the escalation die to their attacks.

AC 20

PD 15 **HP 108**

MD 17



Yves the Yellow

You can see that this ghost used to be an alchemist. Its ectoplasm is acidic.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

C: Acidic ectoplasm +9 vs. AC (one nearby or far away enemy)—14 ongoing acid damage

Natural 16+ hit: The save against the ongoing acid damage is a hard save instead.

Natural even miss: Yves the Yellow can make another *acidic ectoplasm* attack against a different target as a quick action this turn.

Natural even hit: *Ectoplasmic shield* triggers.

Natural odd hit or miss: Each enemy engaged with the ghost takes 7 acid damage.

[Special trigger] Ectoplasmic shield: Chose one undead ally. The next non-critical hit against that ally this battle is a miss instead.

Frightening Thirteen: If the ghost rolls a natural 13, then one non-magical possession of each enemy engaged with the ghost melts (player's choice).

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

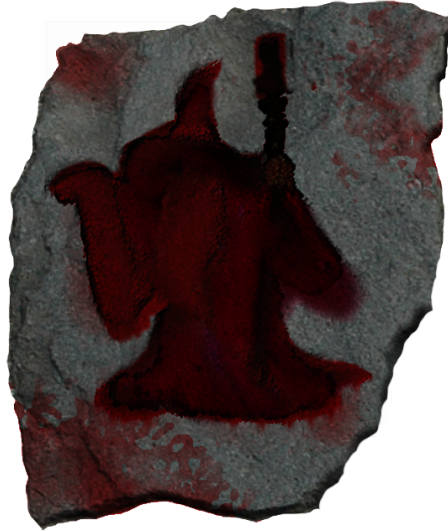
Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 19

PD 14 HP 112

MD 18



Droffina Sunblessing

This elven wizard was an enchanting beauty in life, in death revels in possessing others.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Dance of possession +9 vs. MD—See below.

Natural even hit: The target is confused (save ends). While the confusion lasts, the ghost and the target move together as a free action (they are dancing together), the ghost decides where they go. Only one target can dance with the ghost at a time, a second natural even hit means that the ghost changes dance partners and the confusion ends on the original target.

Natural odd hit: The target is confused until the end of its next turn (no save), and then is confused (easy save ends).

Frightening Thirteen: If the ghost rolls a natural 13, then one enemy not engaged with the ghost begins screaming and cannot stop until somebody else spends a standard action to slap them or shut them up. Screaming characters cannot cast spells or use battle cries.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

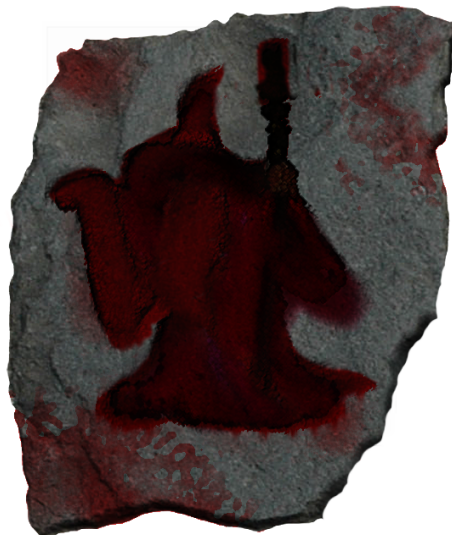
Strength from pain: The ghost heals 4d6 hp every time an enemy roll a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (−4 attack) and do not add the escalation die to their attacks.

AC 20

PD 15 HP 108

MD 17



Grimwuld the Green

Foul green smoke flows in from all sides. The stench makes your eyes water, and suddenly the ghost opens its eyes within the smoke.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Touch of decay +9 vs. PD—20 negative energy damage, and the target is weakened (save ends)

Natural even hit: One nearby or far away enemy is stuck until the end of its next turn (ghostly plants grow through the floor to pin them in place).

R: Horrid illusions +9 vs. MD (1d3 nearby enemies)—the target is stuck (hard save ends; it also ends if the target takes damage from an ally).

Natural 16+: Only taking damage from an ally ends the stuck effect.

Frightening Thirteen: If the ghost rolls a natural 13, then 1d3 + 1 enemies gain a phobia of something that they see in the next few minutes. The players each decide what the subject of another player's phobia is.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

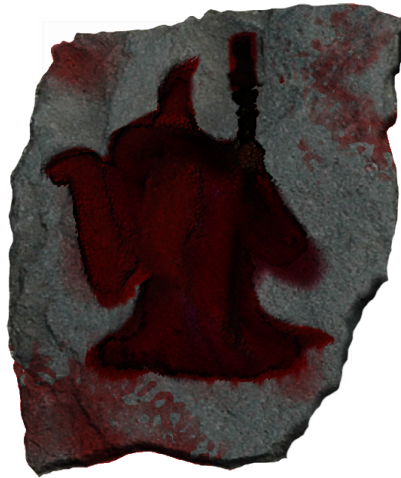
Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (-4 attack) and do not add the escalation die to their attacks.

AC 18

PD 14 **HP 100**

MD 20





Charl-u-kha the Verentii

You've smelled this before, the scent of unopened tombs. You realize it's coming from your own bodies. And that's when she appears, grinning like a ghost who has found new souls.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

C: Soul drain +9 vs. MD (up to four nearby or far away enemies)—8 damage, and the ghost heals hit points equal to the escalation die. The ghost cannot heal if it has taken holy damage since the end of its last turn.

Frightening Thirteen: If the ghost rolls a natural 13, then one randomly chosen nearby or far away enemy loses their next move action as they vomit up something improbable (a whole dead sheep, a live cat, a library's worth of books).

Shock & escalation: The escalation die starts at 1 this battle. Enjoy.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

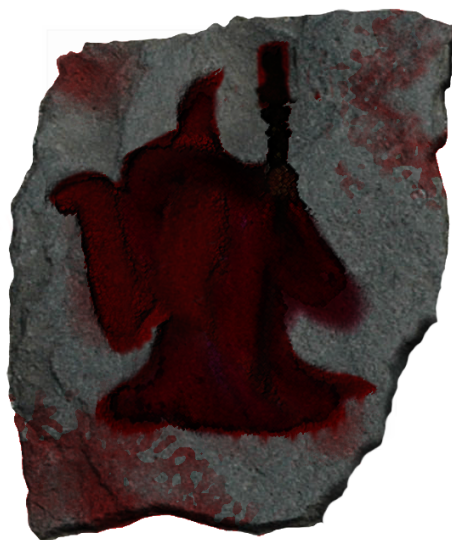
Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 20

PD 15 **HP 80**

MD 17



Bilion the Blue

The bones of this ghost are visible, glowing like lightning.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Summoned storm +9 vs. PD—14 damage

Natural even hit: ... and 14 lightning damage to the enemy with the most hit points.

Natural odd hit: ... and 14 ongoing thunder damage.

R: Lightning shield +9 vs. PD—14 ongoing lightning damage, and the target is weakened (save ends both)

Frightening Thirteen: If the ghost rolls a natural 13, then for the rest of the battle the enemy with the most hit points at the start of the round (GM chooses on ties) must roll a save in order to take a move action. Failure to save indicates the character is too busy trying to stop their own skeleton from crawling out of their mouth to move. You can play this as high camp, or as body horror—your call.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 20

PD 16 HP 100

MD 16



Axxura the Sorceress

The skin of the ghost constantly shifts about like an ill-fitting glove. Before she arrives, everyone's magic items begin whining uncomfortably.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

C: The creeps +9 vs. MD (up to 3 nearby or far away enemies)—10 ongoing psychic damage

Natural even miss: The target pops free from Axxura.

Natural odd miss: The target is confused (easy save ends).

Natural even hit: *Aura of terror* triggers.

[Special trigger] Aura of terror: Chose one undead ally. When an enemy engages that ally, it is affected by fear (can't use escalation die and is dazed). This effect lasts until the end of Axxura's next turn. Only one undead ally can benefit from aura of terror at a time.

Frightening Thirteen: If the ghost rolls a natural 13, then the character with the most hit points (GM chooses on ties) moves to last in the initiative order due to the shock of their skin twisting around on their body.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 20

PD 15 **HP 108**

MD 17



Vernon the Vermillion

The ghost drips blood as it moves, and each drop of blood seems to reflect your face as it falls.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Prismatic painbow +9 vs. PD—4d8 damage. For each of the damage dice that come up 1, the ghost makes a *dread gaze* attack as a free action against a different far away or unengaged enemy.

R: Dread gaze +9 vs. MD— As a free action, the target makes a basic attack against its closest ally. If it isn't next to an ally and doesn't have a ranged weapon in hand, instead it attacks itself.

Frightening Thirteen: If the ghost rolls a natural 13 then the enemy with the highest initiative begins to turn inside out. The player of that character can chose to take 13 ongoing damage (and suffer amazing pain) OR move to last in the initiative round due to stopping their insides becoming their outsides.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 20

PD 15 HP 108

MD 17



Penelopina the Purple

The ghost looks like moving glass, entirely see-through apart from its glowing eyes.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Charm mortal +9 vs. MD—the target choose one: it is confused (save ends), OR it takes 21 ongoing psychic damage

R: Throw enemy +9 vs. PD (two enemies)—18 force damage as one enemy is hurled into the other

Frightening Thirteen: If the ghost rolls a natural 13, then the enemy furthest away from the ghost is thrown backward into the wall and begins to merge with it. The target is stuck (save ends) and takes 7 damage when it saves against the effect.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (-4 attack) and do not add the escalation die to their attacks.

AC 19

PD 14 **HP 110**

MD 18





The First Magister Worst

The good Magister's ghost moves like a puppet with broken strings. He has become an extension of his diabolical Apparatus.

Double-strength 4th level caster [UNDEAD]

Initiative: +9

Vulnerability: Holy

Whispered secrets +9 vs. MD—28 fire damage as the target's brain catches fire

C: Strangling intestines +9 vs. PD (1d3 nearby enemies)—12 damage, and the target is grabbed and pulled into engagement with the ghost

Natural 16+: Each enemy not engaged with the ghost is pulled next to the ghost, who engages it. Enemies already engaged with the ghost are subject to fear (save ends) no matter their current hit points.

Frightening Thirteen: If the ghost rolls a natural 13, then the next enemy to attack the ghost has the effects and damage of their attack deflected to a random ally.

Intangible: The ghost can't make opportunity attacks, and enemies can't make opportunity attacks against it. The ghost can pass through solid objects, but is always drawn by fate back into the fight unless it uses a standard action to stay inside a wall until the start of its next turn.

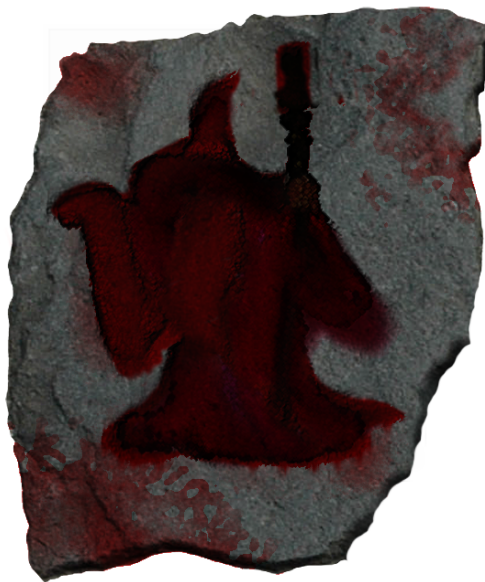
Strength from pain: The ghost heals 4d6 hp every time an enemy rolls a death save.

Fear: While engaged with this creature, enemies that have 18 hp or fewer are dazed (–4 attack) and do not add the escalation die to their attacks.

AC 20

PD 15 **HP 100**

MD 17



The Undead Guests

They are a part of the castle now.

3rd level mook [UNDEAD]

Initiative: +4

Vulnerability: Holy

Terrifying shambling +8 vs. MD—6 psychic damage

AC 19

PD 15 **HP 10 (mook)**

MD 20

Mook: Kill one undead guest mook for every 10 damage you deal to the mob.

The Castle Itself

The castle is alive, animated by pure evil.

3rd level troop [CONSTRUCT]

Initiative: +4

Chewing floor, sucking walls +8 vs. AC—10 damage

The castle, you are in it: You are always engaged with the castle, and it with you. 'Killing' part of the castle means that you have wrecked the stone and woodwork enough that it is no longer actively trying to kill you as much as it once was.

AC 19

PD 12 **HP 45**

MD 18

Shambling Corpse-bits

Not all of the dead guests were left intact, but the castle has made good use of them by constructing ... things. Terrible bestial things.

5th level mook [UNDEAD]

Initiative: +5

Vulnerability: Holy

Biting, clawing, and wet slapping bits +10 vs. AC—9 damage, and the target is covered in ... well in bits of dead person.

AC 21

PD 15 **HP 18 (mook)**

MD 19

Mook: Kill one pile of shambling corpse-bits mook for every 18 damage you deal to the mob.

Appendix 1: Temporary Magic: Potions, Oils, and Runes.

Players might find temporary magic items during the adventure...

Item	Cost	Effect
Healing potion	50 gp	Recovery +1d8 HP (max 30 HP of healing)
Resistance potion	100 gp	Resist 16+ against one damage type
Oil	100 gp	+1 (see oil chart in the core book)
Rune	150 gp	+1 (see the rune chart below or in the core book)

Random Rune Effect on Armor

01–20 The bonus also applies to PD

21–40 The bonus also applies to MD

41–60 The bonus also applies to both PD and MD



61–80 As 41–60, and you can reroll one failed save while the rune is active

81–100 You can take your first rally this battle with a quick action (if you can already rally with a quick action, the action is free)

Random Rune Effect on Weapon

01–20 +4 bonus to opportunity attacks

21–40 Weapon gains an energy damage type such as fire, cold,

etc., and deals +1d4 damage (champion: +2d6; epic: +5d6)

41–60 +4 attack bonus on first round of combat

61–80 Weapon deals +1d10 damage while escalation die is 3+ (champion: +4d6; epic: +3d20)

81–100 Reroll one missed attack roll with weapon

Random Rune Effect on Spellcasting Implement

01–20 +1 additional attack bonus if spell has only one target

21–40 Implement gains an energy damage type such as fire,

negative energy, etc., and deals +1d4 damage (champion: +2d6; epic: +5d6)

41–60 +1 additional attack bonus with daily spells

61–80 +1 additional attack bonus if spell has more than one target

81–100 Reroll one missed attack roll with implement

Appendix 2: Cheat sheet.

Conditions

13th Age uses the following conditions. You can only be affected by the same condition once at a time; for example, if two effects would daze you, the worst one affects you and you ignore the daze portion of the lesser effect. Similarly, penalties from these conditions don't stack. If you're both weakened and stunned you only take a -4 penalty to your defenses (plus other different effects).

Confused: You can't make opportunity attacks or use your limited powers. Your next attack action will be a basic or at-will attack against at least one of your nearby allies, usually determined randomly. If you don't have any nearby allies, you either do nothing much or, at the GM's option, act in a strange confused manner that suits the story.

Dazed: You take a -4 penalty to attacks.

Fear: Fear dazes you and prevents you from using the escalation die.

Hindered: You can only make basic attacks, no frills. You can still move normally. (Fighters and bards, that also means no flexible attacks. Monsters, that means no triggering special abilities for specific attack rolls.)

Helpless: If you're unconscious or asleep, you're helpless and a lot easier to hit. While helpless, you take a -4 penalty to all defenses and you can be the target of a coup de grace.

Stuck: You can't move, disengage, pop free, change your position, or let anyone else move you without teleporting. You're not otherwise penalized, necessarily.



Stunned: You take a -4 penalty to defenses and can't take any actions.

Vulnerable: Attacks against you have their crit range expanded by 2 (normally 18+).

Weakened: You take a -4 penalty to attacks and to defenses.

Skill Check DCs, Trap/Obstacle Attack Bonuses & Impromptu Damage for 2nd Level Characters

Degree of Challenge	Skill Check DC	Trap or Obstacle Attack Roll vs. AC/PD/MD	Impromptu Damage (Single Target)	Impromptu Damage (Multiple Targets)
Normal task	15	+5	2d6 or 3d6	1d10 or 1d12
Hard task	20	+10	3d6	1d12



Ridiculously hard task	25	+15	4d6	1d12 or 2d8
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Appendix 3: Magic Items.

Remember to mention that items are alive and have personalities, so that characters using magic items can have personality quirks if they wish. If you have more items than your level, your items take over and you become a vehicle for their personalities!

Chain Armor of Iron Will	Supple Boots of the Slippery Eel	Elven Cloak
<p>The steel links of this heavy chain armor have an opalescent quality that reflects light around the wielder in a splay of muted colors, which some claim represent the gods' dominions. Whatever the case, the armor does bolster the mental defenses of its wearer.</p>	<p>These soft boots are made from the skin of the giant black eels that live among the Wake Islands in the Midland Sea. The eel skin soles are surprisingly resilient and surprisingly slick.</p>	<p>Each elven cloak, often called a "forestfold cloak," is said to be sewn by the handmaidens of the Elf Queen and holds the memory of her forest court within its threads.</p>
+1 AC and MD.	+1 to disengage checks. Add your Dexterity modifier to your disengage checks.	+1 to PD. Add +10 to checks to remain hidden in natural surroundings.
Quirk: Prone to abstract speculation.	Quirk: Loves puns.	Quirk: Prefers the finest things in life; of course, they are elven.

Helm of the Undaunted Hero	Shield of Protection	Symbol of Gathered Power
<p>Those who have the will to follow the Crusader can do anything, many of their helms become imbued with their endless</p>	<p>This stout kite shield bearing the likeness of the Great Gold Wyrn once belonged a paladin who fought beside the Gold in</p>	<p>This odd symbol has a different precious gemstone forming each of its three prongs.</p>



courage. Many of them also don't have owners anymore.	a past age.	
+1 to MD. Recharge 6+ (after save roll): At the start of your turn, you can roll a save against one ongoing save ends effect as a free action. Make the recharge roll immediately after you use the power instead of during your next short rest.	Enemies engaged with you take a –1 attack penalty against your allies.	Recharge with full heal-up: During a short rest, you can regain an expended daily adventurer level spell.
Quirk: Favors traditional battle hymns.	Quirk: Tends to others with too much familiarity.	Quirk: One-track mind.

Weapon of Vengeance	Haughty Weapon	Potions and Oils
This brutal-looking weapon oozes emotional violence and anger, and it's obvious that its sole design is to harm others. The simple but effective styling is a common element among the barbarian weaponsmiths who create such weapons to fight for or against the Orc Lord.	Two types of these weapons are known to have been created: those designed for the imperial soldiers against the creatures of the Wild, and those designed for the servants of the Wild against the agents of the Empire. In either case, these weapons are highly effective at taking down enemy leaders.	Not as permanent as a true magic item, but also less likely to possess you or get you killed by others who seek your precious treasure.
[Melee Weapon]	[Ranged Weapon]	(standard action to



+1 bonus to attacks and damage.

While you are staggered, you deal +1d6 damage with attacks that hit using this weapon.

+1 bonus to attack and damage.

When you hit an enemy with this weapon, if it's the most dangerous foe in the battle (or tied for most dangerous, GM's assessment), you deal +1d3 per tier damage to it.

use):

- Healing potions (2): Heal using a recovery + 1d8 HP
- Potion of Fire Resistance: Gain fire resistance for rest of battle. Attacker must roll natural 16+ or fire attack deals only half damage.
- Magic Oil +1: Until end of battle, an item oil is applied to gains a +1 bonus. For armor: +1 AC. For weapon or implement: +1 to attack and damage.

Quirk: Quick to take offense.

Quirk: Challenges others to improvised contests.



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