

FQ1

FIREINTHEDUST PRODUCTIONS PRESENTS

**A DUNGEON CRAWL CLASSICS-COMPATIBLE MODULE
FOR 5TH LEVEL ADVENTURERS**

WRATH OF THE FROST QUEEN



WORDS AND ART BY

ELIAS SCORSONE



Powerful blizzards are overwhelming logging and mining camps, with attacks by strange, six-limbed snow-beasts threatening life on the frontier. Tales of a beautiful woman luring men to their deaths in the storms are proving themselves to be true, as more and more frontiersmen are having strange dreams. Now Irondelve has gone silent, and those the Merchants' Consortium sent to investigate the town did not return. It is up to you to investigate Irondelve, find the lost miners, and discover the source of these strange storms. Will you uncover the mystery, or fall to the Wrath of the Frost Queen?

Wrath of the Frost Queen is a fully-detailed adventure for 4-6 heroes of 5th level or higher, involving exploration of a haunted frontier town, and an icy dungeon delve. It is fully compatible with the DCC RPG, and written in the spirit of old school fantasy roleplaying adventures!

Behold ye the features lurking beneath these covers:

- An epic adventure piled high with hand-drawn illustrations!
- Hand-drawn maps of numbered locations!
- 10 All-New Monsters to harrow your heroes and haunt those who survive!
- A new Patron for player characters, including New Patron spells, Spellburn, and icy Patron-specific Corruption!
- Fully-described magical items!
- Madness-based Corruption charts when heroes trespass where magic drives men mad!

WRATH OF THE FROST QUEEN


Written and Illustrated by

Elias Scorsone

Special Thanks to my wife, Anna Scorsone, and my family and friends, who made this journey with me. To Daniel Bishop, Corey Evans, Joseph Goodman, and Laura Whelan, for their advice and support in my first adventure in publishing.
And to you, gentle reader, for letting Fireinthedust Production entertain you.

Wrath of the Frost Queen is copyright 2015, Fireinthedust Productions, Toronto.
Wrath of the Frost Queen is published under the Open Game License.
Refer to the OGL in this work for additional information. 1st printing.

This product is based on the Dungeon Crawl Classics Role Playing Game, published by Goodman Games. This product is published under license. Dungeon Crawl Classics and DCC RPG are trademarks of Goodman Games. All rights reserved. For additional information, visit www.goodman-games.com or contact info@goodman-games.com.



Wrath of the Frost Queen is an adventure for 4-6 characters of approximately 5th level. A Wizard, a cleric, or an Elf would be helpful for understanding magic, a wilderness guide for directions, and it will require that all characters have extreme cold weather gear or magic to prevent exposure death.

ADVENTURE HISTORY

THE OLD ONES are ancient magical entities of incredible power, yet of alien mind and horrific appearance such that to know them is to be driven mad. Legends say they first gave humanity the known spells, when one mage contacted the slumbering mind of one such eldritch horror. One creature such as this found a place to sleep in a valley between mountains of black stone. So powerful was the effect of its presence that it altered the nature of magic: those who used it within this territory absorbed its madness and eventually were themselves transformed into creatures of the Old Ones.

The ANCIENT CITY was founded by priests of this horrific Old One many centuries ago, humans long warped by the madness of the beast. Sorcerers among them who wished to ascend to the level of gods themselves contacted the sleeping mind of this entity, known only as THE DREAMING ONE. Upon reaching it, they were transformed into alien horrors and given the mission to construct a city far from civilization, above the Dreaming One's resting place. There they would go about plotting the destruction of the world, sacrificing it to the appetites of the Old One in exchange for their own godhood. For what was a single world to one such as this, who could simply dream whole worlds into reality?

The FROST QUEEN is an eldritch entity of Balance or cosmic neutrality, a fey queen and elemental so ancient that even the elves do not know her true name. She discovered the ANCIENT CITY and covered it with ice, containing the cult of the Old Ones deep below, before they could destroy the world. The area around it she covered in blizzards, and watched over it with her ice beasts. Over many centuries the storms lessened, but sentient races were never permitted to settle in the region: such intelligent life would eventually succumb to the DREAMING ONE'S madness, and she would not risk it going free. The FROST QUEEN has guarded the region ever since, claiming it as her own. Over time it was named "Brumeria" by human tribes, or land of slumbering serpents, for no sentient races lived there.

AZALIN was an adventurer who retired to become a powerful member of the Merchant Consor-

tium. Azalin found that mining was good in the Brumerian frontier region, and built mines and towns like Irondelve and Wagon Town. While prospecting in the region, he found a magical amulet and a number of wands and other trinkets that empowered his spell casting, but in exchange warped his mind to the evil will of the Old Ones. While other merchants in the consortium built up the region he discovered, Azalin secretly became the leader of a modern-day cult of the Old Ones. Drawing other cultists to his cause through dream visions, he met members of a cult that had long been searching for the ANCIENT CITY. Finding it recently in a dream, Azalin, his loyal sage Vogol and a band of the cult's members captured the workers in the mining town of Irondelve, and force-marched them to the Watchtower in the middle of the lake to dig out the city. AZALIN's amulet is an artifact that rebuffs the power of the Frost Queen, meaning that she could not detect them at first, and if she did, she would not be able to affect them directly with her magic.

When the FROST QUEEN finally sensed that humans were in the region, she began to send her beast servants to harass the miners, and in winter time lured some away into the storm through dreams. When she sensed the magic of Azalin and the Cultists at Irondelve, she descended upon the town directly. Azalin's magic warded her away, and she cannot attack personally. She sent one of her most powerful servants to stop them, an elf named WINTER BLADE. He never returned, so his Patron is looking for other champions to send against the Cult of Azalin. However, the Frost Queen does not initially differentiate between groups of mortals travelling to the site of the ANCIENT CITY, and will ally only with those who prove themselves worthy of her patronage.

THE ANCIENT CITY IN ICE's slumbering inhabitants are stirring now, and heroes who make it to the city will discover that they were close to completing their ritual and destroying the world.

ADVENTURE SYNOPSIS

The heroes are hired by Dondo, a member of the merchant's guild, to find Azalin and Vogol, and find out what's happened at Irondelve. When they arrive, however, the heroes discover the town abandoned and covered in ice. Ghosts that killed the previous messengers haunt the heroes. They find a path has been worn through the woods by the missing miners, leading them up the side of the mountain, across a frozen lake, to the excavation site of the Ancient City of Ice. The heroes are contacted by the Frost Queen and asked to go into the caverns, fight the cultists, and stop them from ending the world. Descending into the ice, they discover the strange city below, and fight cultists and other minions of the horrors from beyond time and space.

ACT ONE: MYSTERY IN IRONDELVE

STARTING THE ADVENTURE

You and your companions have travelled to the Brumeria Frontier, a wild borderland without any local sentient races, which the Merchants' Consortium has been developing for two decades now. Villages of settlers have sprung up over the years, employed to develop the land and work the mines in the hills of the region. All the villages connect to the main town, a large collection of wood houses with shingled roofs collected behind a thick palisade, called Wagon Town for the wagons that bring shipments of iron ore down south to be sold in cities. Many taverns and Inns fill the town, as none but the local craftsmen and others who service the miners and wood-cutters live here year round, and many of them simply reside in the rooms of Inns. It is a bleak town, a place where miners come to fritter their wages away on hard drink, gambling and carousing before going back to the mountains. The buildings are uniformly made of wood that has been blackened by exposure to the elements. Roofs made of wooden slats or tile, streets paved with wood, and what animals aren't mules pulling wagons are stray dogs and cats running loose in the dirt roads.

POSSIBLE REASONS FOR GOING TO WAGON TOWN

- 1) One of the heroes is related to one of the miners who has gone missing. No word for several months, so they have travelled to the frontier to find out what's gone wrong.
- 2) The heroes came up north for the opportunities in the frontier, possibly as labourers looking to retire from the adventuring life but wanting to work for a living.
- 3) Wealthy heroes or those connected to wealth, have investments in the Merchant Consortium. Troubles in Irondelve and the region are bad for business, and they or their patrons need to investigate.
- 4) One or more player characters have been having strange dreams about a woman in a snow storm, and of people frozen in the ice. An oracle has sent them to Wagon Town as the key to finding out what destiny awaits them.
- 5) The characters have heard that adventurers were needed, so trekked to Wagon Town for the pay.

At this point you may wish to run encounters in town, such as the adventure hooks with Shonda or Borok Brittlebones. When the players are ready to move on, go to the next section.

MEETING DONDO

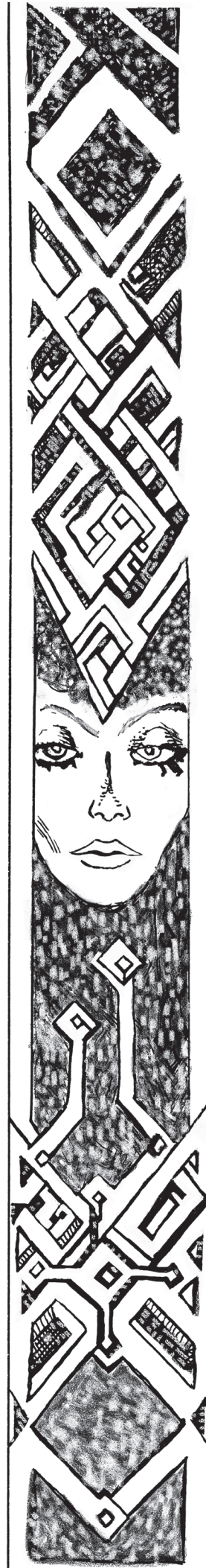
The heroes are contacted by Dondo Millwright, the Foreman of Wagontown for the consortium of merchants that run the frontier (essentially the mayor). Dondo invites them to a meeting, in a private room at the saloon, to discuss a job. If they agree to the meeting, read the following:

Dondo Millwright is a sandy-haired man with a fine coat worn over worker's clothes, and gold rings worn on thick, calloused fingers that look like they've done their share of hard labour. He invites you into the private dining room, to sit around sturdy chairs at a table covered in salted meats, bottles of wine and jugs of ale. Without much chitchat, Dondo hands you a letter on fine paper with the mark of the Merchants Consortium embossed in gold at the bottom of the page.

THE MERCHANTS' CONSORTIUM LETTER

"From the desk of the Merchants' Consortium: We have requested Dondo, foreman of Wagon Town, to hire able-bodied heroes to travel to our mining town of Irondelve in the Brumerian Frontier. Recent reports of attacks by monstrous wolves prompted the area's founder, a retired adventurer named Azalin, to go north with a band of armsmen. He has not returned, and immediately after this Irondelve went silent. We sent a band of our own emissaries to investigate, and they did not return. We are sending you now, seasoned heroes, to do the following: find Azalin and his retinue, find our emissaries, and discover what has become of the miners of Irondelve. For this you will be rewarded as discussed by Dondo, and will have additional considerations from our Consortium for future transactions. Should there be other complications beyond merely bad weather, your reward will be adjusted accordingly. Aside from Consortium property, which will remain ours, you can likewise have salvage rights to found wealth, including gear from bandits, monster treasures, and the like. However, we will need to have full information on the source of our problems, and a solution and rescue must be accomplished immediately. Signed - The Merchants' Consortium Board of Directors"

Dondo gives the heroes time to read the letter, then speaks: *"I'm just the Foreman of Wagontown, but I can tell you the Consortium doesn't like what's happening. I don't like it either. I can answer any questions you might have, if I can. Long and short of it is, if we don't get to the bottom of this business soon, we're all out of work. Will you take the job?"*



Dondo can answer with various rumors (see below), but most of his business is in Wagontown. Dondo has no idea Azalin is secretly an evil sorcerer, only that the business needs to know if one of their big investors is alive or dead. He wants a clear explanation and solid proof, and to bring back bodies for burial if possible. Dondo offers the party 100gp each for proof of what happened to the towns, plus 100gp each if they bring back Azalin, and 10gp each if they bring back Vogol. He'll give them each 20gp to start them off. "Future Considerations" means 20% discount on all Consortium transactions if they show an appropriate signet ring, given only if they accomplish their quest. Dondo also offers them a last hot meal at the local tavern and whatever supplies they need before they head out.

RUMOURS IN TOWN

If the heroes look for rumors or information, select or roll randomly from the following:

1) **Azalin brought a Sage named Vogol with him and his warriors, one who studies ancient runes of power; Vogol has been Azalin's right hand man for years, acting as a prospector, but he did study Wizardry, and boasted when drunk that he knew all about runes of power.** (true: Vogol was secretly searching for the Ancient City, when he pretended he was a prospector)

2) **The heroes hear that an Elven Hero named Winter Blade had already gone north, and not returned. He had arrived in town, heard about the creature attacks, and went north. This was after Azalin set out.** (True: he never said he was a servant of Frost Queen, his patron)

3) **Local legend has it that men have disappeared after having dreams of a beautiful maiden made of frost. After several nights dreaming about her, these men simply wander off into the wilderness and never return.** (true: visions of Frost Queen)

4) **Local legend is that the lands were cursed, and whoever lived here before was turned into the white-furred monsters.** (false: they're merely servants of Frost Queen)

5) **Local legend has it that a dragon must live in the mountains, and that it likely ate the villages and is turning the weather cold.** (false)

6) **Local legend has it that frost giants live in the mountains, and have enslaved the workers, before they descend on the humans in a coming attack.** (false)

7) **Magic in the region is especially dire: madness follows those who tamper with the forces of nature and darkness, and even curses those nearby them!!!** (true! See madness rules)

8) **Folks about town are always going missing, sometimes just from a knife to the gut for welching on a gambling debt.** (True, as it's a rough-and-tumble town with lots of alcohol and not much else to occupy miners)

9) **A number of Wagontown locals and Iron delve miners have gone missing shortly before turning up dead this year, including: Lafawnda the tavern wench; the miners Gob-spitter Jobe, Mug, and Ulga Fiordsdottar; Percy the dancing orphan, the travelling fortune-teller Madam Zinobia, and Amalthea the merchant's daughter. All were found stabbed in the**



heart and dumped in the wilds, and not a one had debts with anyone. (True! All sacrificed by Azalin, and players with high Madness scores could gain their ghosts as alter egos (see Appendix 2: Madness))

ADDITIONAL ADVENTURE HOOKS

The heroes may or may not work for Dondo, but there are other side goals that could help them keep going on the quest. The quest-givers will come find them, typically in a tavern but they could walk up to them while buying armor or other supplies.

ALTERNATE HOOK 1: SHONDA THE SERVING WENCH

A young woman comes to you, wrapped in a grey cloak against the cold. She is garbed in the clothes of a tavern wench, including the apron she yet wears covered in spots here and there from drinks spilled. Her eyes have a worry in them, and when she speaks to you there is the quiver of anxiety in her voice.

"My name is Shonda, traveller, and I've heard that you're an adventurer. No doubt you've heard about Irondelve, the town that's gone quiet? Likely no one told you of the last traveller who went there, an elf by the name of Winter Blade? He left weeks ago and did not return. I knew him... and you make think me a fool, but I loved him. He gave me this love token and said that he would return for me. If you could find him and bring him back... I cannot pay much, but I could earn gold for you. He told me he is an elven prince, and I'm certain he would pay you a reward as well."

Shonda is a serving wench at one of the taverns and, as silly as it seems, Winter Blade did indeed fall in love with her before going into danger. If the heroes attempt to sense her emotions (DC15) they can tell something more is on her mind: Shonda recently discovered she is carrying Winter Blade's child (she has loved only him in her short life), and is alone in the world. Finding the elf would be a good deed, as he actually is fairly wealthy and would marry her. She can do little to pay them herself, but Winter Blade can and will reward them. An honorable elf, he will support her and their child.

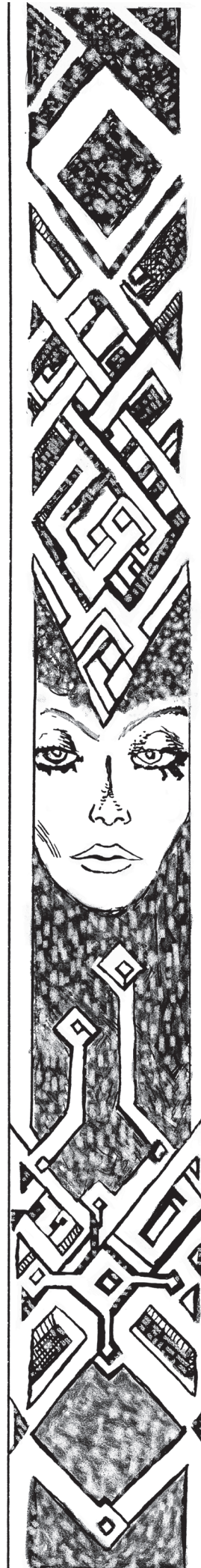
****Roleplay as you like around the tavern.** Forvar and other citizens are great sources when it comes to rumours about the area. In even as wild a frontier as Wagon Town, gossip and rumours are treasured as one of the few joys to be had.



ALTERNATE HOOK 2: BOROK BRITTLEBONES

You are approached by an old dwarf in miner's clothes. He looks careworn, and has clearly seen better days. "My name is Borok Brittlebones, and I'm one of the last people out of Irondelve before it went quiet. I rode down with a load of Ingots, and we didn't go back. Thing is, my son Borun is still up there. Our family has suffered greatly over the last few decades, and he's all I have left. I have no gold to give past these coppers, but I offer my service for one year if you'll bring him back to me. You have the word of a dwarf and a father."

BOROK CAN DO SMITH WORK, THOUGH HE CAN'T TRAVEL ON ADVENTURES, DUE TO HEALTH. HE CAN FOLLOW THEM TO A TOWN AND STAY AT A CAMP, BUT WON'T GO INTO DUNGEONS. HE CAN PERFORM REPAIRS AND CRAFT BASIC ITEMS FOR FREE, SO LONG AS THEY PROVIDE THE MATERIALS HE NEEDS. THIS IS APPROXIMATELY A 10-20% DISCOUNT ON METAL GOODS AND REPAIRS FOR ONE YEAR.





TALK AT THE TAVERN

While you prepare for their journey, the taverns of Wagon Town are open to you. Haggard labourers drink their flagons of hot spiced wine to keep back the cold, and gather around the fire to tell stories and rumours from around the region. As you settle down to your meal and hot drinks, the voice of a grizzled man directs itself towards you.

"Aye, the Frost Maiden haunts us," grumbles one old man sitting near you. "I've heard that you're heading up to Irondelve. Bet Dondo didn't tell you the tale of the Frost Maiden, did he?" Others at the tavern groan, but the old man continues. A few of the tavern patrons who are listening look as serious as he does, despite the skeptics, as if they know the truth of his words. My name is Forvar, and I've been at this frontier over fifteen winters. I tell the truth. I've seen her: a beautiful elven maiden pale as frost, with hair that blows like snow in the wind. She comes to men in their dreams, calls them to her in the wilderness. I watched a friend of mine staying up past midnight, night after night, looking out into the snow storms. Then one night he wandered away from camp. Everyone thought he was just drunk, but I knew better.

I followed after him, watched him walk out into the storm that popped up out of nowhere... and there she was! Beautiful woman, wearing nothing but a dress made of snow-flurries, calling to him, an' him going to her! I tried t'stop him, but fer nothing. Soon as he got to her, she holds him tight, an' a great blizzard whips up and hides them both from view. Since then, I seen the look in a few men right afore they wander out just like my friend. We find em, days later, layin in the snow frozen solid. Some still smell like the rum they was drinking, like we all do. Everyone thinks I'm lyin', especially the big man Dondo. Think I'm crazy! You just mind yerselves... mind the Frost Queen herself!" Forvar settles back into his drinks, and the others around the tavern seem to go back to their tales and cups.

THE FRONTIER TOWN OF IRONDELVE

JOURNEY DESCRIPTION: As you leave Wagon Town, you head north through hilly countryside covered in a thick forest of pine trees. Each time you crest the top of a hill, you can see the black mountains rising up to claw at the heavens, the black stone tips vanishing in a layer of thick snow clouds. The winds from the mountains roar down between the hills, bringing snow with them. At first this is only a few flecks of snow, but as you near the location of the village of Irondelve you find the snow has come up to your ankles. This is clearly unnatural weather for summertime, even this far north!

This is the effect of the Frost Queen's perpetual storm over the frozen vale beyond the mountains. The heroes will need cold weather gear or they will begin to suffer environmental cold damage due to exposure. This is winter, constantly -10 C and below, not to mention wind chill. At this point it is still natural winter con-

ditions. Ask them if they're doing anything specific on the journey over. Wandering off the path is a bad idea unless they're familiar with the area. There are no encounters along the way.

APPROACHING IRONDELVE

A wooden plank on a post greets you on the edge of town, clearly the signpost for the mining village of Irondelve, but its letters cannot be seen beneath a layer of thick white frost coating it. The entire area is covered in this "frosting", from the branches of the trees to every inch of the palisade and the log houses beyond. What should be a collection of wood cabins with the smell of hearth fires or smithies, the sound of bustling activity, is instead silent but for the howl of the wind, and covered in a layer of frost.

The frost layer is due to the Frost Queen blasting everything in this town with her cold, in an effort to slay the humans that were trying to wake the City in Ice. Azalin's cult wizards used magic to block her direct attack, so when they left she blasted the town. This means white frost is on every outside surface, coating everything for about an inch. Doors will have to be pulled harder to break the seal, not requiring a check, but some jostling to pull them open.

1-1) THE BROKEN GATES: The entrance to Irondelve was a gate made of logs bound together, but now the gates are blasted into many pieces and spread about the ground inside the gate. The layer of frost covers the pieces as it does everything else. A Guardhouse beside the gates was blasted apart as well, but no bodies can be seen lying in the wreckage.

The gate was shattered when the Frost Queen blasted it open during her attack on the villagers here.

1-2) THE EMPTY SQUARE: The streets of the work camp are wide and empty. Your footsteps crunch as you walk over the frost on the ground. The walls of the buildings here are frosted over, the thin windows empty and dark, glass and shutters gone, so that the long houses look like ghosts frozen in place. There are patches of red on some of the walls, lightened to bright pink by the layer of snow.

The patches of red are from the struggle between the workers and the cultists, when the miners were forced to the middle of the square and branded with the Obedience brand. However, those killed in the struggle were simply animated as zombies, and made to walk alongside the workers. Only their blood remains, spattered about the area.

Spot DC15: the heroes see a flickering light in the top window of the Foreman's House.

Spot DC20: one of the workers dropped their right mitten on the way out of town, and its shape can be seen through the frost layer. It is a plain brown wool mitten, for a man with wide hands. (see Hendrik's Body, area (2-1) below)

1-3) THE FROZEN WELL: A wide stone well sits in the middle of town, with a wooden roof over it that supports a now-frosted rope-and-bucket, one end of which is looped on a hook on the side of the well. The bucket is still tied to the rope, but tossed by the wind until it is released to smack the side of the well, over and over. There was a wooden covering over the



well, but it now has a large hole where something smashed down and into the well.

If the characters look into the well it is dark, but some illumination will reveal a glint at the bottom of the well, some thirty feet down. There is no snow in the well, or sound of splashing water, and rocks tossed in will clatter against a hard surface. If a character climbs down, or is lowered on the rope read (1-3a)

1-3a) THE FACE IN THE WELL: The well water has frozen here, and is now a flat black disc at the bottom of the shaft. There is a shape in the ice, a white form looking up at you with two black eyes on a blue-white face, a hand stretched up with a shining metal ring on one finger, likely the source of the glinting you saw when the light was shone down. It is a human form, frozen in ice as if the water flash froze as he was swimming up. You can make out some red shape on the body's forehead, and it is wearing the thick woolen coat of a miner.

This is one of the workers who was overcome by the cult, branded with their Mark of Obedience on his forehead. He was thrown into the well by the Frost Queen when she attacked, and then stuck in the ice when her cold froze the town.

Sense Motive DC10: The expression on the face is blank, void of emotions like fear.

Arcane lore DC15: The brand on the forehead is a mark of obedience, evil magic that dominates the target so they are enslaved and obey their master's every command, like zombies but living.

DC20: The mark of obedience is used only by fiendish cults from far to the south to command their victims during sacrifices.

DC25: This symbol in particular is shaped like the sign of the Dreaming One, one of the more obscure of the known Old Ones.

Breaking the Ice to free the hand and take the ring off the body requires 10 points of damage to the ice. The ring is gold, worth 3gp, and has only sentimental value. To get the entire body out requires 100 points of damage and possibly hours of work, as the ice

is very hard and the body is likewise frozen. The body has no other treasure on it (alas).

1-4) SIGHT OF THE GHOST: Walking through the empty streets, you see a barrel-chested man standing facing you down one of the side streets here. He is dressed as a worker, but wears against the cold only a thick woolen sweater, rolled sleeves to show his burly forearms, and torn down the neck. His skin is ice white, save for a wild black beard and close-cropped hair that frame a face filled with rage. His eyes are completely black, like two onyx orbs, and his snarling mouth is filled with jagged teeth. In one hand you can see he holds a hatchet that is covered in blood. The man suddenly opens his mouth in a silent howl before he breaks into a run, raising his axe and charging at you.

At this point, roll initiative. Jondah will attack, cleaving with his axe to try and kill a PC. If he is hit by the heroes, he will vanish in a blast of wind and snow that blows over them with a howl that sounds... human. Jondah will reform 1d4 rounds later, in a random location near exploring PCs, and attack at an appropriate time.


DC15 Spot: There is a symbol burned into this foe's chest.

DC20 Arcane lore: The symbol is necromantic, appearing on a ghost where its heart was torn out, and forcing it to guard a location for all eternity.

DC25 Arcana: Finding the heart and destroying it will release the spirit.

This is Jondah, the Foreman of the mine, or his ghost. Jondah resisted Azalin and his cultists when they ordered the workers to march to the mountains. Azalin tore out Jondah's heart in the Foreman's House, trapping him as a ghost that kills messengers going to the town so that the cultists can work without interruption on the excavation of the City in the Ice. Now a ghost, Jondah howls of rage and despair sound like the wind so that he cannot communicate with PCs when he is close to them. Any he slays become murder-haunts like himself. See area (1-8) for more information on how he became this way.





1-5) MAIN BARRACKS: This large building is almost half the length of the town, and is made in a large L-shape, out of wood planks. There are large doors on either end of the building, and a large one in the middle, and windows along the entire length. The roof of the building has several chimneys on its length. The entire building is covered in the same surface of frost as the rest of the buildings in the village, covering the windows and walls with opaque white frost. One of the doors on the end is open, swinging on the wind and banging open and closed.

This building is the Barracks and Mess Hall, all in one large structure. The Barracks is on one end, the Kitchen in the corner of the L, and the Mess Hall on the other end. The Mess Hall door is opened, as several messengers from the merchant consortium fled inside from Jondah the Ghost. The Ghost appeared in here, however, and one by one slew them.

1-5a) THE MESS HALL: The double doors here swing open and shut with the wind, banging open and closed. Snow has only just started to cover the floors here, blowing in from outside. The room beyond is narrow and follows most of the length of this side of the building. It has several long tables with benches, and an open doorway in the back wall leading to another room. The back of the room is dark, being so far enough from the light from the open doors. The windows on the inside are darkened by the layer of frost that coats every outside surface, but there is a light patch on the corner of one of the windows near the back of the room.

The back wall has a door that leads to the kitchen. The opening is to allow miners to take their food from a cook in the kitchen. Beside the door to the kitchen is another door with a sign that says "Barracks". This door opens to a hallway to the Barracks. The middle aisle of the Mess Hall has dishes and cutlery knocked onto the floor, where the messengers were sitting when Jondah appeared in the room and attacked.

Derwin's Body: On the floor near the back corner is a body wearing thick furs, covered in hatchet marks, its head hacked off and rolled into the far corner.

Those walking along that wall will come across it, all others must roll DC15 Spot check. This is Derwin, another of the messengers, killed by Jondah. He has only his cold weather gear (crusted with frozen blood), a longsword, and an amulet that marks him a messenger of the Merchant Consortium. The body is right near the light patch on the window at the back of the room, as Derwin was peering out to see if he could spot Jondah, when the ghost appeared next to him and killed him. Now that the heroes have found his body, Derwin's Murderhaunt can manifest near the corpse and head towards them (read the description below when they see him).

Derwin the Murderhaunt: You see a headless corpse dressed in furs, wielding a bloody longsword in one hand and holding its severed head by the hair in the other. The eyes of the head stare at you and the mouth opens with a

scream, one that sounds around you like a howling wind.

1-5b) THE KITCHEN: The door to this room is unlocked, swinging back and forth on a well-oiled hinge. Tall windows allow more light from outside to fill the room, which has a high ceiling. There is a massive black iron stove that runs the entire length of the room, with several chimneys running up to the roof. There is a sink on one side of the room, filled with plates and cups covered in ice. Near the sink is a heavy wooden door with a sign saying "Larder". On the wall next to the sink are shelves with piles of plates and dishes, and cooking equipment, like knives. The floor is covered in broken dishes, most of the shards scattered near the wall that has above it a sign that reads "Mess". In the pile of debris is a broken longsword, its blade broken in half as if it had been used to hack into a wall. In the middle of the room is a great long counter covered in vegetables, like carrots that have dried in the cold air, where the cooks prepared the food to be cooked in the ovens. On the counter is a body, a human dressed in furs with a golden pendant hanging from its neck on a chain. The body has been hacked, with long gashes on the corpse. The body holds a kitchen knife locked in its fist, and its face is frozen in a look of terror.

This is Meldor, another messenger from the Merchant Consortium. His sword broke on the wall when he struck Jondah, breaking in half. He then tried to hold Jondah off with a kitchen knife while the other messengers threw dishes and ran into the next room. He has only winter gear, his pendant, a scabbard for a longsword, the knife in his hand, and a pouch with 10sp in it.

Meldor the Murderhaunt: A tall human dressed in furs walks towards you, his skin deathly pale with angry, staring eyes. Around its neck is a golden pendant similar to the one you found on the bodies earlier, and in one bloody hand is a long kitchen knife. Great axe-hacks appear in its chest, which is drenched in red blood.

There is a door to the outside here, but it is sealed up with the layer of frost that coats the building (DC15 to push open).

1-5b.1) THE LARDER: This door leads down a narrow flight of stairs, turning a tight corner, and leading to the earth-floored cellar beneath the kitchen. This is a long room, and covered in shelves, but most of the contents have been emptied, with some stacks of supplies left untouched. A number of barrels marked with the stamps of well-known hard alcohols are stacked against one wall, while many boxes on shelves marked with the names of spices have been left in place.

This area is clearly where the food supply was kept. Everything that could be carried was taken away, leaving things like giant barrels of ale, or cooking supplies that only add flavour, like spices. The magically-enslaved workforce won't complain about what food they eat, after all, they just need to work until the cultists reanimate them as zombies. Among the spices that have been left, there is a conspicuous hole where the entire supply of salt has been removed (the names for things have been written on the shelves they go onto throughout the Larder). There are some supplies left behind, enough for 2d10 days rations if



the heroes take the time to look.

1-5c) THE BARRACKS: *This long dark room is lined on either wall with wood-framed bunk beds, each cot covered in a thick pile of blankets. Between each of the beds is a pair of wooden chests against the wall, iron locks on each of the lids. Clearly this is the sleeping quarters of the miners of Iron Delve, as easily many beds are in this room. Several iron stoves are built into the middle of the room, next to the wooden beams that hold up the roof. A small basket of coals sits next to each one, but the room is cold enough that clearly none of them has been lit in a long, long time. Immediately in front of the door to the Kitchen is a body, lying face down, head towards the kitchen. The back of the head has a massive wound in it, as if someone hacked it with one chop. The body is wrapped in cold weather fur clothes, with the pendant of the Merchant Consortium on a chain around his neck. The body holds a longsword in one hand. The sound of the wind howling outside the building can be heard in the silence of the room as you enter.*

The exterior door to the Barracks is sealed closed by the frost, so would need to be pushed open with a solid shove to get through. As well, there is a difficult-to-turn metal handle that is frozen in place. All strength-related checks to force the door open from the outside are DC20. Picking the locks isn't the issue, as they're all frozen solid. The chests here have the personal effects of the various miners in them. Most

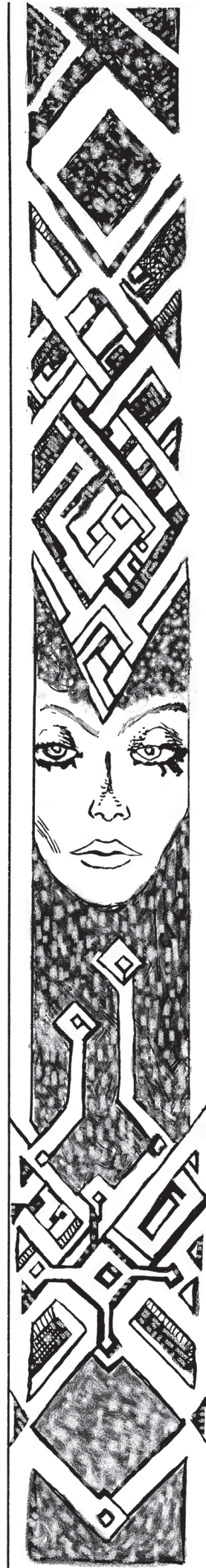
USING JONDAH AND THE MURDER HAUNTS

Jondah and the Murderhaunts are the main combat encounters for area 1. They are deadly due to their ability to be struck down and return over and over again. They can attack the heroes with small damage, vanish and reappear elsewhere, weakening the heroes of their resources before they get to the dungeoncrawl of the Ancient City in Ice. Whenever they kill someone, that person's spirit animates as a murderhaunt, joining in as howling, bloody spirits of vengeance. They can remain vanished for as long as they need to, then attack from surprise, or appear anywhere in the village they want. The Murderhaunts only start to appear after the heroes find the bodies of the messengers Jondah killed, scattered around town. Once the body is found, the Murderhaunt of that corpse can appear and start to attack. From then on, the heroes will find more clues to what is happening, but also find more foes hounding them. The exception is the cultist in the outhouse (who was killed by the Ice Queen and not Jondah), and the Snow-beast (who isn't human). Use these attacks to frighten the PCs, and lead them to investigate the town, and create atmosphere; do not just attack the heroes with a foe that basically can't be killed until they find the CRYSTAL HEART in (area 1-8c), as that isn't fair or fun, and doesn't help create the atmosphere of being "haunted".

WHERE WILL THEY ATTACK?

You should really play it by ear for where and when to haunt the heroes, such as:

- 1) Whenever a hero has gone off alone;
 - 2) Whenever the group leaves a member behind;
 - 3) Whenever the group is paying attention to something else and seems to be weak;
 - 4) Appearing anywhere in the village, Jondah could appear adjacent to party spellcasters or those hanging back to avoid combat, or in a doorway;
 - 5) Jondah could also scrape his axe on the outside of a room, or on a window, then vanish as the heroes investigate;
 - 6) Chasing the heroes from one end of the Barracks (area 1-5) to the other.
 - 7) Block them if they try to flee, especially if they try to exit Iron delve to go back to Wagon Town.
 - 8) Jondah should not appear when you want the heroes to focus on finding something important, like the body in the well, or the one in the Outhouse.
- However, if each time he appears there's a gust of snowy wind even if they're inside, you could say a gust of wind blows by just when they're heading down the rope inside the well, or making a loud noise to break open a closed door, etc. Taunt them, let them get a shot in, then have him re-form and strike at them.



contain changes of clothing, sweaters, decks of cards, bottles of rum and spirits, and other basic goods of limited monetary value. Roll 2d20 for the value in copper for each chest opened. Each chest has either one potion of healing (1d10hp) or one potion of True Warmth (ignore weather penalties for cold, resist cold 5, for one hour); there are a total of 20 of each potion, which the miners would have needed to pay for out of their earnings, which is why the peasant miners kept them packed in their chests instead of selling them in Wagon Town to buy ale.

The first body found is Udo, another guard for the merchants consortium. He was facing the door waiting for Jondah, when the ghost appeared behind him and struck him down with a blow to the back of the head. He has the same gear as Meldor (above) plus his longsword. Now that he has been found, his Murderhaunt can appear and harry the heroes.

Udo the Murderhaunt: *Prowling towards you is a large-bodied man dressed in furs, holding a bloody longsword in one hand. Around his neck is a gold chain with a Merchant's Consortium pendant on it. His head is shaved, but a massive, gory axe-blow has apparently cleaved open the back of his head. As it stomps towards you it screams with a rage-filled howl that sounds like the blowing winds of a blizzard.*

(1-5c.1) *At the back of the room, nearest the exterior door, you see that one of the bunk beds has been overturned. The legs of a man wearing cold weather fur boots sticks out from beneath the frame. On the other side you see that this is another corpse, as a chopping blow to the head was clearly fatal.*

The second body is at the back of the room, pinned beneath the overturned bed by the door. This is Hilma, a much smaller man who was the leader of the expedition. Hilma is not a warrior, being clearly a bureaucrat-type sent out with guards to get answers. When Jondah started killing his guards, they fled through the building until he and the last guard ended up here. Hilma tried the back door, then when that failed he hid under the bed until Jondah found him. He has a rapier, cold weather furs, the pendant of the Merchant Consortium, and 30gp in his purse. He has a magical necklace that gives him Cold Resistance 5.

Now that his corpse has been found, his Murderhaunt can likewise manifest and harass the heroes:

Hilma the Murderhaunt: *A small, wiry man dressed in winter furs rushes towards you with a blood-soaked rapier. His face has been hacked in, as if by an axe, and its one remaining feature, its eye, glares at you with hate. A scream wells up from the throat, but sounds like roaring winter winds rather than a human screech.*

1-6) STORE HOUSE: *This solid, long building is built with thick double doors large enough that a loaded wagon could certainly pull into them. The rear of the building has a number of wooden shutters pinned down, and a*

large chimney on one side similar to those used in a smithy. Next to the building is a second, smaller building that has the look of a stable, not far from the smithy. The doors of all the buildings hang open, and are frozen in place by the same layer of white frost that covers the outside of the building.

This large building is where the tools, smithy, and storage of goods are done. Horses bring wagons in, they get loaded or unloaded, then drive off. There is a nearby stable for storage of horses, but it isn't intended to be more than a quick, overnight shelter. The frost layer has not been disturbed since the cultists left, so the doors are frozen in place.

1-6a) STABLES: *The door of the stables is frozen open, and from the outside you can see that the inside has been frosted over. Every straw, every wall covered over in the same frost that covers the buildings of the town. The interior of the stables are ice cold, and a chill gust of wind blows inside and out. There are several stalls, a ladder leading up to a hayloft, and a large door at the back of the stables.*

The stables here are empty, the horses having been taken by the miners to carry equipment up to the excavation site. All the feed is gone, all the harnesses, but nothing used to yoke a horse to a wagon (they're going over rough terrain, and don't have sleds). The hayloft is empty, but a great place for Jondah to attack lone heroes if he hasn't already; judge the mood at the table. Feet on the straw floor will crunch in the frost. The door leads to the Warehouse, and is frozen slightly-open so they'll have to either break the frost layer (DC15 Strength) or squeeze in one at a time.

1-6b) WAREHOUSE: *This large area is big enough that an entire wagon could roll in and be loaded up. It is cold here, but not frosted over. There are double doors leading to the stables, and many shelves on the walls marked with various supplies. Large labels are above some of these shelves, words like "picks", "shovels", "chains", and other names of tools and gear. Most of the shelves have been stripped bare. Others are untouched, filled with wagon wheels, and some with clay pots marked with strange words in paint.*

The warehouse has been stripped of anything useful for mining that can be carried across country or on horseback, over rough terrain. This includes oil/lanterns, digging gear, rope, torches, and other gear that can be carried (sorry heroes, there isn't much here worth taking for adventurers); and they brought all the rock salt (melting ice). The workers left things they wouldn't need, such as wagon wheels, but also supplies for the mines having to do with things like leeching ore from rock: as the Ancient City is in Ice, not Rock, they don't need to bring chemicals or other such gear. To sum this up for players who don't have experience as miners or engineers, roll DC10: the miners didn't bring anything related to wagons; and they took all the mining gear to dig with, but they don't seem to be digging in rock/stone. All the mining equipment in this building that can be carried or strapped to a horse has been removed. Anything that needs a wagon or isn't useful to digging through hard ice, has been left on its shelf. The ingots of iron are very valuable, but they're just here in a pile for anyone to take; that's very strange to anyone who's

a trained miner, and suspicious (for dwarves, etc.).

1-6c) SMITHY: *This is a smithy, and it has clearly been stripped bare. The forge is in place, as are the heavy anvils, but all the coal and firewood has been taken from the supply here, and all hammers, tongs, and tools.*

All the coal and firewood have been taken, and the mining tools, and two anvils that can be carried, and other such equipment. Things that can't be strapped to a horse or carried overland are left behind. Anyone who knows about mining immediately knows this means they're grabbing all the digging equipment, and things that burn easily. Others may be able to guess based on experience as labourers or craftsmen (blacksmiths, etc.).

1-7) LONE CORPSES: Two human bodies have been left around the town for the heroes to find. One of them is the body of a messenger who came to investigate Iron Delve after the Frost Queen attacked (1-7a). The other is one of the cultists (1-7b), who was caught alone when the Frost Queen attacked, and hid in the Outhouse, which is why he is totally frozen over. One of the Frost Queen's creatures has also been left in the snow (1-7c), something for the heroes to puzzle over.

1-7a) THE BODY IN THE SNOW: *You see a form lying in the snow behind the buildings here. It is covered only in snow and not the frost layer that covered all the buildings in town. A human male dressed in cold weather gear, wearing a pendant symbol of the Merchant Consortium, you can see a large gash in its back where a single chopping wound killed him. The wind blows strands of his long blond hair about in the cold, where the hair is not covered in snow.*



The frost here is covered in blood that has been snowed over somewhat.

This is Merkin, a messenger sent by the guild to find out what happened to Azalin and the others. He was killed by Jondah the Ghost while he was looking around the town. Jondah chopped him once with his axe. The other messengers saw this and ran, to be killed elsewhere in town by Jondah.

Merkin the Murderhaunt: *A human male with long blond hair, dressed in winter furs, lumbers towards you. It has a golden chain and Merchant Consortium pendant hanging from its neck. It carries no weapons, but both its hands are covered in dripping blood, and it holds them like claws. Its eyes glare at you with rage and hate, and its mouth is open with a howl that sounds like roaring winds.*

1-7b) THE OUTHOUSE: *This square structure seems like three sheds side by side, but the doors have crescent moons carved into their doors. The entire structure is frosted over. On the side of the Outhouse is a small table with a bowl of ice, a metal ladle hanging from the side of the table. Two of the three doors are frosted slightly open. One of them is sealed by the frost.*

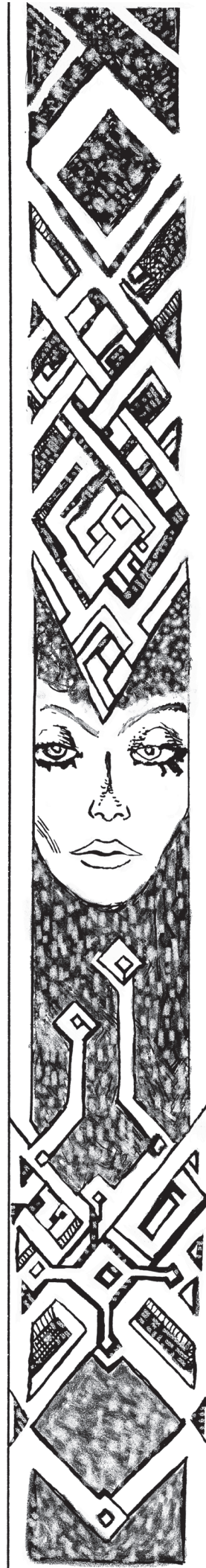
Opening the door is a DC15 strength check.


1-7b.1) *A man in black robes is standing in the sealed Outhouse. On the front of his robes is embroidered a shape like a face with two tentacles ending in humanoid hands. The man is frozen in place, a look of terror on his face, his entire body twisted as if he was frozen instantly, suddenly, as if by magic. In his hands is a thick stone rod, and he holds it in front of him as if to ward off some magical force.*

This is Urog, formerly a wizard in Azalin's cult, one of the mages from the south who came up with the other mercenaries Azalin summoned. He was caught outside when the Frost Queen arrived in Iron delve, and since he was separated from the others in his group he attempted to take cover in the Outhouse. This didn't save him, as the wave of cold flash-froze him in place. As he was not slain by Jondah or the other Murderhaunts, he does not rise as one of them. Urog carries his Wand, his robes, a purse with 10gp in it, a pouch with a scrap of paper (see below) and beneath his robes he wears cold weather furs and boots. Taking the Wand from Urog's hand likely means breaking his frozen fingers, but the wand radiates a very strong magical aura, and has runes on it that appear to say it augments spellcasting.

Urog's pouch: *This pouch has in it a paper with the words "Jana-fourth", "Pyton-fifth", "Zobek-second", "Karak-third", "Zadrage-sixth" and "Vandomir-first" scribed on it in cursive. There is a note in the same handwriting that reads "A: This is all I have so far, but it looks like an ancient sequence of passwords. The ordinal or numeral is the only question I have now -V". There is also a second page, this one a scrap of cloth that has a circle pattern drawn on it, with runes in words around the pattern.*

This is Vogel's note to Azalin, his translation of a piece of cloth they found with the Wands and Amulet. The cloth has six patches of runes on it in a circle around the pattern of circles, clockwise from the top in the order





of the words on the paper. For more information, see area (2-5) in Act Three.

Urog's Wand: This is a thick stone rod made of smooth black onyx, with a thick inset of green semi-precious stone in geometric shapes and lines along its length. One end is shaped like a humanoid hand with an eye-like gem in its palm. The other end is shaped like a bizarre cross between a cephalopod and a human head, the face melting around the mouth to become tentacles and then the shaft of the wand. In the wand near the face is a spherical gemstone set into it the size of an eye, which is either made of a solid blood red or, at times, filled with cloudy colors that change as it moves. Which it contains changes from moment to moment, in a way that is faster than you can see. The rod is off balance, lighter on the end with the gemstone, but it hums to the touch with a strange sensation that is similar to warmth, that makes the rod comforting to hold.

This is one of the Cult's artifacts. It grants a +3 bonus to all d20 rolls with spells (spellcaster checks, attack rolls) and increases all saving throw DCs to resist the holder's spells by 3. However, using this wand to cast spells causes the user to instantly roll a Madness check (see the table in Appendix 2: Madness), and gain 3 points of Madness rating automatically in addition to any other effects of the check.

(1-7c) THE THING IN THE SNOW: A great bulk of what looks at first like a mound of snow is lying in the middle of the street here. A gust of wind moves a tuft of hair on the carcass of what on closer inspection looks like a giant wolf with perfectly white fur... and six long legs that end in clawed hands. The creature is dead, a large hatchet-wound having split open its head to spill black blood over the snow. On its legs are other slash wounds, and beneath the snow there is a trail of black blood behind it.

This is one of the snow-beasts of the Frost Queen who came into the town but was slain by Jondah. Irondelve is no longer a priority for the Frost Queen, so the other beasts are in the mountains. It has wounds on its body where Jondah hacked at its hind legs, slowing it down; if it struck him, he would reform and try again. If there heroes look, they can find a trail of black blood where the snow-beast was bleeding out as Jondah harried him. When it was weak enough, Jondah went for the kill.

1-8) FORMAN'S HOME: This two-storey building is the tallest in Irondelve. The second floor window has a flickering light flashing against the frosted glass, but otherwise the house is dark and silent. The front door is up a flight of wooden steps, with a glass lamp on a hook beside it. The windows of the house are small portholes and frosted over.

1-8a) DOOR TRAP: This door is flat-surfaced rather than made of rounded pine logs, unlike the rest of the building, but is otherwise the same: frosted surface like the rest of the town. An iron knocker is fixed to the middle, and an iron doorknob to one side. Both are frosted over, and look more like ice than metal.

Spot DC20: There is a string attached to the back of the door, clearly part of a trap. The door is not locked and will swing open easily. This is because some of the Cultists set up a crossbow trap that is aimed directly at the belly of anyone who opens the door (3ft height). The double-crossbow is nailed to the floor, with string linking the trigger to the door so it fires two long iron bolts when the door is opened. Disarming the trap is as simple as cutting the rope, or pushing the door open while lying down or off to the side and out of the path of the bolts. **Iron Crossbow Trap: 2 bolts: Attack +8, 1d16 damage each.**

1-8b) FRONT HALL: The living quarters of someone of importance, this house has a large fireplace with a comfortable chair, an iron pot, and a number of chopped logs for the fire set aside. There is a table against a wall, with a number of used tin cups next to a number of pages of maps and other papers. There is a doorway off to one side near a table, and beneath the table is a large barrel with a spigot. On the wall by the door is a very heavy winter coat of animal skins and a pair of thick work boots. There is a staircase leading up to a second storey. Other than the crossbow trap nailed to the floor of the room, it seems to be an otherwise ordinary dwelling room.

The house of the Foreman has creature comforts, despite being cold. No one has been here for over a month, so the fire is long dead. There is a closet with tools, including a shovel, some tools (hammer, nails, a saw), and a large quart jug filled with lamp oil for the lamp outside. The barrel is filled with rum.

THE MAPS: The maps are of the mountains and areas where mining is profitable. One map has a dagger shoved into a point that has been circled in red ink. The words "Ebon Stair" are scrawled next to the circle. There is a large spill of rum from one of the tin cups onto the map, which has frozen in the cold.

This was scrawled by Vogol, the prospector and cult wizard, after they had killed the Forman upstairs. This is where the workers are heading right now. The Cultists had gathered to look at the map and drink rum after killing Jondah.

1-8c) UPSTAIRS DESECRATION: The entire upper floor of the house smells of ashes and blood, though due to the cold the smell has not travelled beyond this room. As you get to the top of the narrow stairs, you see a large room that takes up the entire floor of the house. There is an iron stove to one side, and there is a bed that has been thrown to one side and against the wall, but that is not the sight that demands your attention. The middle of the room here is taken up with a large circle drawn on the floor in blood and ashes with many runes around the circumference, black globs of wax melted onto irregular points on the circle or at the edges of runes where candles had burned. In the middle of the circle is the corpse of a large man with a black beard and cropped hair, its arms and legs are tied to wooden poles lashed together in the shape of an X beneath it. The corpse is wearing a sweater that is torn open at the front to reveal a large hole in its chest where its heart should be. The walls and floor of the room are covered in blood. On the table by the window sits a crystal cylinder the size of a helm. In its center is a human heart that beats as if it were alive, even

though the cylinder is solid crystal. The heart is surrounded by a cold white light that flickers like a torch flame in a wind that none of you can feel.

This is the body of Jondah the Forman. He was killed by the Cultists in a magical ritual that bound his spirit to haunt the town and kill any who entered or tried to leave. The body looks exactly like the ghost, which the character of any player who asks the question will immediately realize. Anyone else must roll a DC10 Awareness check.

DC15 Arcana: The heart is the key to stopping the ghost: destroying the heart will immediately stop the ghost from coming back. The room radiates powerful necromantic magical energy if detected for.

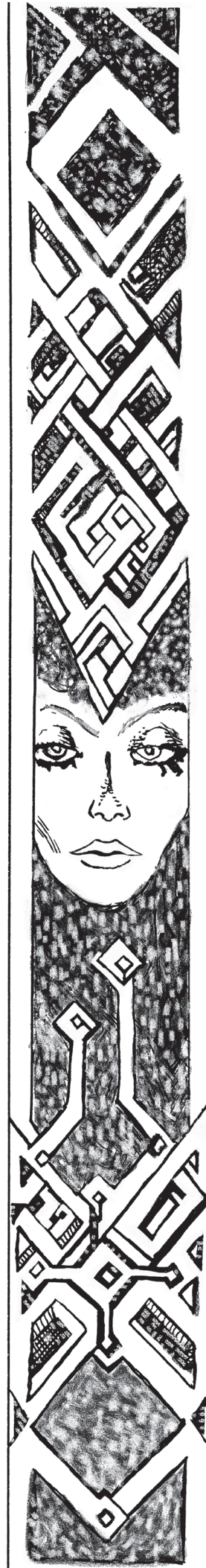
All of the Murderhaunts appear somewhere in the room when people in the party are in the room for more than a minute. Jondah will appear at the head of the stairs, all of a sudden, cutting them off from instant fleeing. If one of the heroes is holding the Heart, he will charge them and try to kill everyone. If he dissipates now, however, he will reform the next round on his turn and attack again, and again, until the heart is destroyed. If the other Murderhaunts appear, and are slain, they will reform 1d4 rounds later. Destroying the Heart: 15hp. Attacks with metal hammers or two-handed swords do +5 damage. Feel free to draw attention to it as the source of Jondah's attacks, adding details like it flashing when Jondah attacks, or it going out for a moment when he vanishes: whatever it takes so they decide to destroy it is fair game during this fight. When the heart is destroyed, read (1-8d) to everyone in the room when this happens.

1-8d) VISION OF THE SACRIFICE: The moment the Cylinder holding the Heart is smashed, the white light it radiates explodes to fill the whole room. An image of the man on the floor, from before he died, overwhelms your senses. It is as if you are watching the moment of his death, smelling the sulphurous smoke of the burning black candles, tasting the blood on the floor and walls of the room. Surrounding him are a dozen masked figures in scale armor, broad-shouldered figures with black silk hoods or black masks over their faces. On the masks and on their armor is the same angry-looking rune as branded onto the heart in the glass cylinder. One of the hooded figures bends down with a curved knife and whispers something in the ear of the man on the floor, then lifts his knife above the bound man's chest. The man on the floor screams defiantly: "You murderers! Demon-worshippers! You may have enslaved my men, but I will never bow to you! You hear me?! Never!!!" As the hooded figure slams their blade down, the image goes dark before vanishing. Once more you are in the real world, and the cold wind blows about the empty town. The bloody-handed ghost is nowhere to be seen, now, and the remains of the heart have turned to grey ash. There is a smell like fresh flowers in the air around the ashes. All Murderhaunts are instantly destroyed with the heart gone, their souls at rest.

1-9) ROAD TO THE MINES: At the far end of town from the front gate, this road is wide enough for two wagon trains to go side by side along it. The gate here has simply been left standing open. The ground at the gate would have been muddy, but shortly beyond it the road leads up and up, presumably towards the iron mines that give this town its name. There are a great many footprints in the ground here, as if a large crowd walked through the mud before whatever force of magic covered the town in ice, and locked their footprints in frost. The road that rises up is more solid, clearly paved to allow wagons easier travel up and down the mountain to the mines. The tracks in the mud at the gate were left by the large group of enslaved miners led by the Cultists. This is a very obvious road.

1-10) PATH TO THE MOUNTAINS: A wide path has been broken through the brush here, leaving the road and heading into the wilderness. Branches and foliage have been hacked away here, clearly marking where a large group of people have moved en masse through the woods.

The workers set to the woods here, hacking at the trees to create a path towards the Ebor Stair. This is a month old, so few details can be seen due to the snow, but this created a path that pretty much anyone can follow through the brush. Trackers can tell the people walking here were carrying a great deal of equipment with them, on foot and strapped to horses.



ACT TWO: PATH OF WILD FROST

2-1) FINDING THE EBON STAIRCASE: *For hours you follow the trail left by the miners of Iron delve as they tramped across country. It is an easy trail to follow, as those who made it were hacking down branches and crushing brush in their path, dragging work horses and heavy equipment along with them. The cold wind blows constantly, reminding you how deadly winter is in the frontier wilds. The path hugs the mountain chain, and brings you to a sheer wall going up as far as you can see. Where the path ends is the foot of a massive stair carved out of the stone. The stair is wide, with steps large enough for giant-sized men to move up and down them. The stairs wind back and forth in many hundreds of landings, like a zig-zag in the rock. One wall is always open to the view while the path leads up flight after flight apparently all the way to the top. Sheets of shining ice pour down off the mountains, and some of this ice covers over some parts of the stair. You can see no other obvious carved features in the mountain wall, only more frontier wilds.*

The Ebon Stair was carved by magic for the guards of the Ancient City, who would send their giant-sized raiders into less-civilized lands and capture slaves, then flee back of the steps with their cargo in hand. This is why the stairs are so massive, as the guards were so huge. The Ice Queen herself covered the Ancient City with ice, but this area has seen less solid ice falling down the mountain-side. Here it only really gets in the way of the stair, which wasn't as important to the Ice Queen as the ancient city itself. The Cultists arrived here a month ago, carved through any ice blocking them, and moved across the ice towards the Watchtower. With a DC10 perception check, they see Balan in his place. If they do, read the following: A figure sits on the side of the stair about a quarter of the way up, unmoving but clearly human. It is too far to make out details, and due to the structure of the staircase it will only be closer in view if someone climbs to it.

(2-2) CLIMBING THE EBON STAIR: The Ebon Stair has patches where the ice makes the ground slippery, and where the glacier presses in on the stair so that travellers have to squeeze through to go up further. The path up the cultists carved has been regrown, so while the heroes can obviously see places where the ice has been cut away, another obviously newer layer has grown near to it. Fighting on slippery patches requires a DC13 check to avoid falling prone; DC10 check to avoid sliding off the side and taking falling damage (5d6-20d6). Squeezing through the ice is easy even during combat (DC10 dexterity) but failing to pass through quickly leaves one pinned for the attacks of Snow-beasts. Climbing the ice of the glacier is difficult (DC18 strength) and runs the risk of significant falling damage (5d6 to 20d6 damage) the higher up the heroes travel. The ice has numerous climbable edges, but the surface is slippery and uncomfortably cold. Using climbing gear for ice reduces the difficulty to DC10 (gloves, pics, steel spikes on boots, etc.). Right before the Snow-beast attack, the heroes can see that, up ahead, there is a human sitting on the steps (Balan, see below).

(2-3) SNOW BEAST ATTACK: *The ice from the mountainside creeps near and sometimes into the stairs as you climb them, forcing you to either squeeze through gaps or break your own path through them. At one such point where ice blocks your path you hear the howl of a wolf, loud and furious, and seeming to come from the wall of the*

cliff outside the stair. Other howls join it, and a moment later several giant wolves run across the ice and into the stairs before and behind you. They have six legs and black claws and fangs, and seem hungry for flesh.

1d4+2 Snow-beasts attack the heroes. Place most of them behind the group, or between members. The Snow-beasts are simply following their orders, to slay humans in the area (in their minds, protecting the world from being devoured by "great evil in the ice"). The Snow-beasts can climb the glacier at full speed, like insects on a wall, with their ice-walking ability. They will use it to full advantage, positioning themselves above or below the heroes on the stairs and attacking, as well as snapping at climbers or those pinned behind the ice. The Snow-beasts cannot get near the frozen worker on the next flight of stairs up (see below) due to magic.

(2-4) FROZEN WORKER: *At the top of the next flight of stairs you see a young man in furs sitting and leaning against the wall, apparently sleeping. His hands on his lap have a large golden coin in them, and on his forehead is burned an angry-looking rune. Otherwise, he seems to be sleeping peacefully, though his skin is blue and frosted. In one look you can tell he died of exposure in his sleep.*

This is Balan, a young miner who died of exhaustion during the hike across the wilderness. The cultists rested their still-living slaves while marching up the Ebon Stair, and Balan simply never got back up (due to an undiagnosed heart condition, and perhaps the wiles of fate). Due to snow storms at the time, the cultists didn't notice one missing worker at the back. Clutched in his hand is a gold coin of the Ancient City, the focus used by Azalin to control him, as they controlled the other workers. It can be tested for magic, and enchantments can still be seen, but taking the coin from Balan will break the spells upon it. Abjurations against spells and creatures of ice are also on the coin, and will also be broken if the coin is removed from Balan's person. While the coin is in Balan's hand, the Snow-beasts cannot go near the body or be affected by the Ice Queen's magic. This radius of forbiddance is about 50 feet, and such spells or creatures will not enter it though they may still prowl around outside it. When the coin is removed, however, any refuge the heroes had from the Snow Beasts in the area is done. If the heroes look at the coin with magic, they can see that this will happen. Some players may think to allow their characters to rest near the body while it still holds the coin (this author would reward them with XP). Attacking the Snow-beasts at range while within the aura of protection will not break the spell. The snow-beasts will flee... for now.

(2-5) AT THE TOP OF THE STAIR: *You reach the top of this massive stair, at the very top of the mountain. The view looks out onto the flat surface of a massive frozen lake. The only shape you can see is the top of a tower in the middle of the ice, like the upper storey of a watch tower risen above the surface of the ice from below. All else is the endless cold sky and blizzards blowing over the surface of this ice lake.* The view over the ice should direct the heroes towards the Watchtower (the only real feature they can see) and give a sense of the route to it across the ice. Feel free to skip to the meeting with the Ice Queen (below) if the heroes move on, but if they wait they may be attacked by a pack of Snow-Beasts.



SUMMONS OF THE FROST QUEEN

The following encounter can happen whenever you feel the player heroes have earned the Frost Queen's respect, but right before they go into the Tower of Onyx is probably the best time. The Frost Queen has been watching the heroes, and while they fought her Snow-Beasts, they also fought the guardians left behind by the cultists: they are not followers of Azalin, and so would make good allies.

As you wander across the ice, a great storm forms above the frozen lake. The cloud is massive, taking up the entire surface of the frozen lake, rising from the ground to the sky... and swiftly moves over you, engulfing you in the swirling winds. The blizzard howls around you, the temperature drops severely, and you can hear the sound of a feminine voice laughing. You can see shapes form in the blizzard, more of the wolf-like snow-beasts that you encountered on the ebon stair up the mountainside. The snow-beasts prowl around you but do not approach, instead coming to stop and stand at perfect intervals in a circle around your group. At the northern tip of the circle another shape forms, but this one is a very tall, slender woman of incredible beauty beyond that of any human or elven maid. Her skin is pale white-blue, while her hair is like blowing snow. Her eyes flash with rings of gold around glowing-white pupils, eyes that seem both wild and ancient beyond imagining. Her skin is bare save a silken garment that flows over her body

in a way that is not entirely solid, very much like wisps of cloud. Her voice is ethereal, cold, and sharp, a voice like the distant ringing of crystal shards of ice. "Who are you to walk across my realm? Do you not know that the queen of frost has forbidden this land to mortals? Yet you follow the path of mine enemies across the ice to that ancient city of evil, they whom I sealed away long ago. Who can you be but enemies of my realm, you who seek the city in ice below?"

This meeting is meant to do three things: (1) reveal the actual hidden plot to the players, whether they had no idea that the cultists were to blame or simply to confirm their suspicions; (2) align the heroes with the Ice Queen, if possible; and, whether or not that happens (3) aim the heroes to go into the dungeon and fight the cultists. Below are basic answers to player questions:

ARE YOU EVIL OR GOOD? "I am a servant of the Cosmic Balance, and I am the Queen of Ice and Frost. I command the winter winds and send snows to cover the world when the day grows short and the summers sleep beneath the earth. My order is that of the cold and ice, that of the blizzard and rime, of hoar frost and storm and the

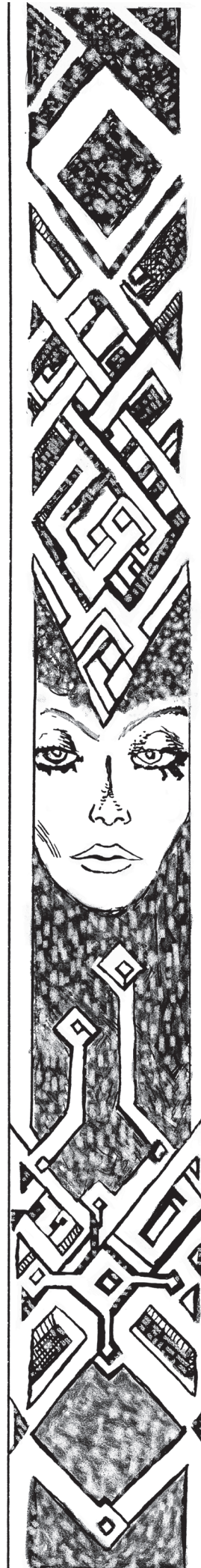
wind that howls through forests and shatters trees for the cold. My embrace covers the lands in the long sleep of winter, my kindness holds back the flood that would drown a world of eternal summer. I cull the weak from the herd, that all that lives may prosper. I am the end of seasons and years, that all living may have fear of death and time, so that they may rightly value life. Mine is the wrath of ice that crushes mountains in its path and shatters the sap of trees with cold. If that be goodness in your mind, mortal, then know that I am good."


So... yes? But this is Appendix N cosmic forces of Balance-type goodness, not the happy-puppy kind. Alas.

WHAT ARE YOU TRYING TO PROTECT?

"This vale was once home to a city of foul sorcerers from an aeon long past. They threatened to unwind the fabric of reality. I flooded the valley and froze the waters, locking them in ice and protecting this world from destruction. Yet the power locked away even now reaches into the minds of mortals and transforms them into servants of this evil. I have forbidden any mortals from remaining here for all this time, in case they should be transformed into servants of this evil." The Ice Queen will lay out her perspective on the basic history of the area, as a cosmic entity of Balance.

WHAT IS THE EVIL BELOW THE ICE? "A creature known only as The Dreaming One, a power so vast and ancient it is beyond even me and my kind. Long ages it existed before the world formed, and before men, elves or those that came before arose, it nestled in this vale and slept. It slumbers even now beneath the City in Ice, in a pocket world created by its own powerful magic." The Dreaming One is one of the Old Ones, resting beneath the City in Ice.





WHAT IS THE ANCIENT CITY IN ICE, AND WHO BUILT IT? *"A race of mortals that lived in the first age built their home atop the realm of The Dreaming One, to learn its magic and live off its power. The Sorcerers of the Ancient City would put sacrifices through the opening to its world, and listen for the secrets it would whisper in its sleep. They existed through many ages, making slaves of the younger races and extending their lives with evil magic. Despite their luxury and power they wished for more, to become gods themselves. They offered the Dreaming One the world as a sacrifice if it would do this, and began a ritual to awaken it. When I learned of this, I covered their city in ice, and have guarded this land all the ages since."*

WHO ARE THE CULTISTS? *"Servants of the Dreaming One and others like it, they came to this region with magic that prevented me from acting. They have brought slaves here to dig through the ice, and seek to complete the ritual of the old race: to feed the world to the Dreaming One in exchange for godhood and ultimate power."*

HAVE YOU BEEN LURING MEN INTO THE WILDS AND FREEZING THEM TO DEATH, AND IF SO, WHY? *"I draw to me men who would know me and serve me. I call to them, and if they come to me I grant them immortality as one of my Snow Beasts. They leave their bodies behind and become immortal creatures of frost. They are but some of my servants, and are happy to leave their old lives behind. The choice is theirs, and only those who would so choose answer my call."*

WHAT HAPPENED TO THE WORKERS IN IRONDELVE? *"The Cultists of the Dreaming One used evil magic to enslave their minds and bring them here to dig the tunnels below. If they complete the ritual, the mortals shall be used as blood sacrifices to waken the Dreaming One, killed to end the world."*

IS (NAME OF PERSON) ALIVE? *"I know not the names mortals give one another. If their body lies not in your path, like as not they live or else have perished in the tunnels below."*

She knows things like "slave", "Cultist" and "Leader", but wouldn't know specific names.

WHY DID YOU TRY TO KILL US? *"Long have I forbidden any mortals coming into these lands, especially now that the servants of the Dreaming One attempt to wake their foul master. At first I thought to slay you as I would any intruder to my territory. Yet then I saw that you fought the undead the Cultists had left in their village, and that their magic did not block me from you as it did them. Perhaps you would serve my purpose and fight the sorcerers of the Dreaming one, if you were strong enough. Yet I could not risk it, I had to be sure, and my servants would take a better look. On the Ebon Stair I tested you, and you survived. You are strong enough to fight the evil ones, and perhaps will save the world. Will you accept this challenge?"*

The Ice Queen has watched them in her land, and at

this point may have seen them destroy the Heart of Jondah in Act One: Irondelve. This feat alone shows her that they're not part of the cult. Granted, if one of them has been using the wand found on the cultist in the outhouse, they may have the wrong reaction from her. This conversation, then, is to learn their true intentions: are they for the cultists, or against them? Base her answer on the actions of the group, keeping in mind that she's an entity of cosmic Balance whose focus is stopping the cultists of the Dreaming One; their alignment with the powers of chaos isn't a great feature, but she's running out of resources, so only alignment with the cultists matters.

WHAT DO YOU WANT? *"I would send you into the tunnels the servants of this evil have carved through the ice. Pass through the Ancient City, defeat the terrors they have released, slay the offenders, and stop the Dreaming One from awakening."*

The Frost Queen wants them to go into the city and slay the cultists, and anything else they need to do to stop the Dreaming One from awakening.

WHY NOT SLAY THEM YOURSELF?

"Their leader, a foul sorcerer, wields an artifact called the Amulet of the Dreaming One. It is ancient, and protects him and those that follow him from my magic. His thralls bear small coins that have tiny enchantments like this, while his Amulet extends the area of protection a great deal. Destroy it and I and my power will not be impeded."

The Frost Queen cannot act directly until the Amulet of Azalin is destroyed: that's what is blocking her from doing this herself. The Ice Queen calls it "The Amulet of the Dreaming One", as she doesn't know any of their names. If the heroes can destroy it, she and her Snow Beasts will arrive in the tunnels and slay all their enemies.

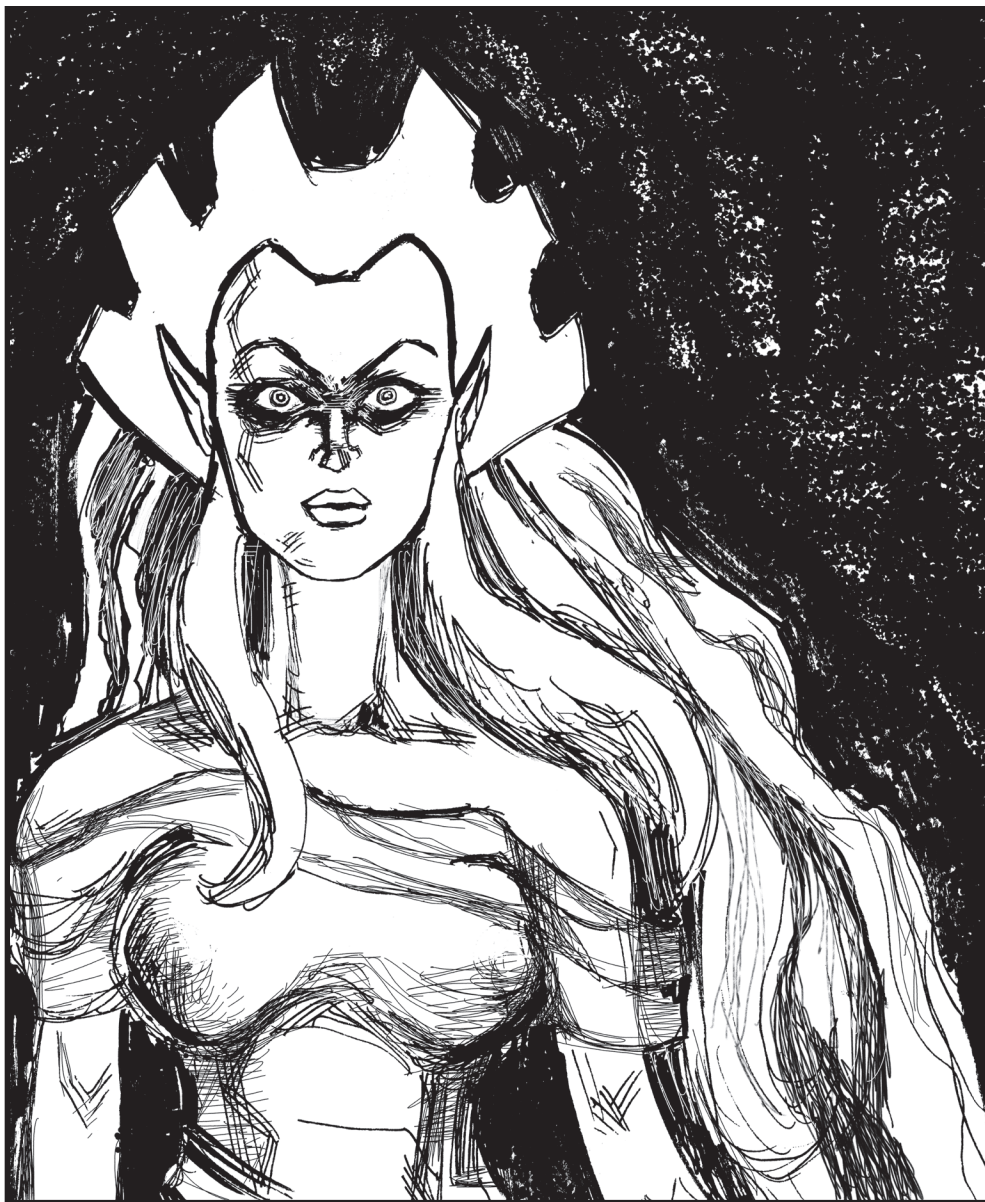
WHAT WILL YOU GIVE US? If they do this task, she'll give them the enchanted sword of Winter Blade even if they don't want her as their patron, provided they agree to respect "the forces of winter". As well, she will grant them all her Patronage or accept their fealty to the court of Ice and Winter, with all the benefits that come with her friendship and boons from aligned factions (favourable winds, etc.). She has mineral wealth unearthed when her glaciers crush mountains she can give them. As well, she has knowledge of wonders across the planes, access to immortal lands, and remembers buried treasures from civilizations that are forgotten even by the elves. This is potentially a great deal of loot.

WHY DON'T YOU JUST REMOVE THE ICE AND FLOOD THE TUNNELS?

"Melting the ice would immediately awaken the Dreaming One. Would you wake a wolf just to step on a few fleas? Or would you carefully kill the fleas before their biting wakes the wolf?"

She can't just melt the ice and drown the cultists, as the Dreaming One would then be released.

DON'T YOU KNOW OTHER LORDS OF BALANCE/ THE GODS/SERVANTS WHO CAN DO THIS GIG?

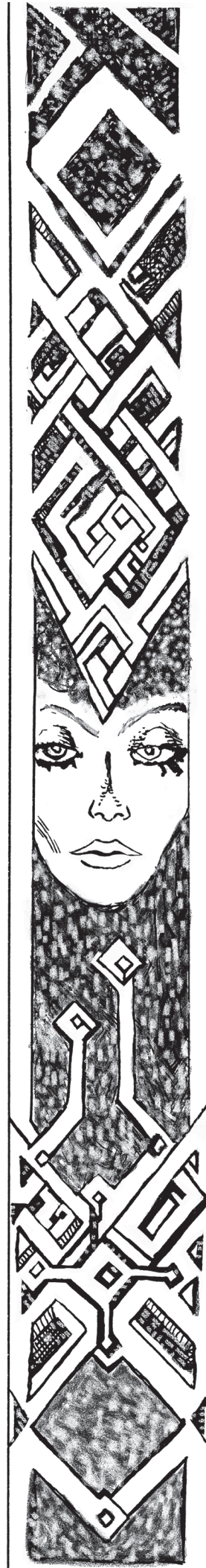


"The magic that those like myself can use in this task are bound by mystical concords and magical confines you could not comprehend. Mortals are the cause, and so it seems that mortals must be the solution."

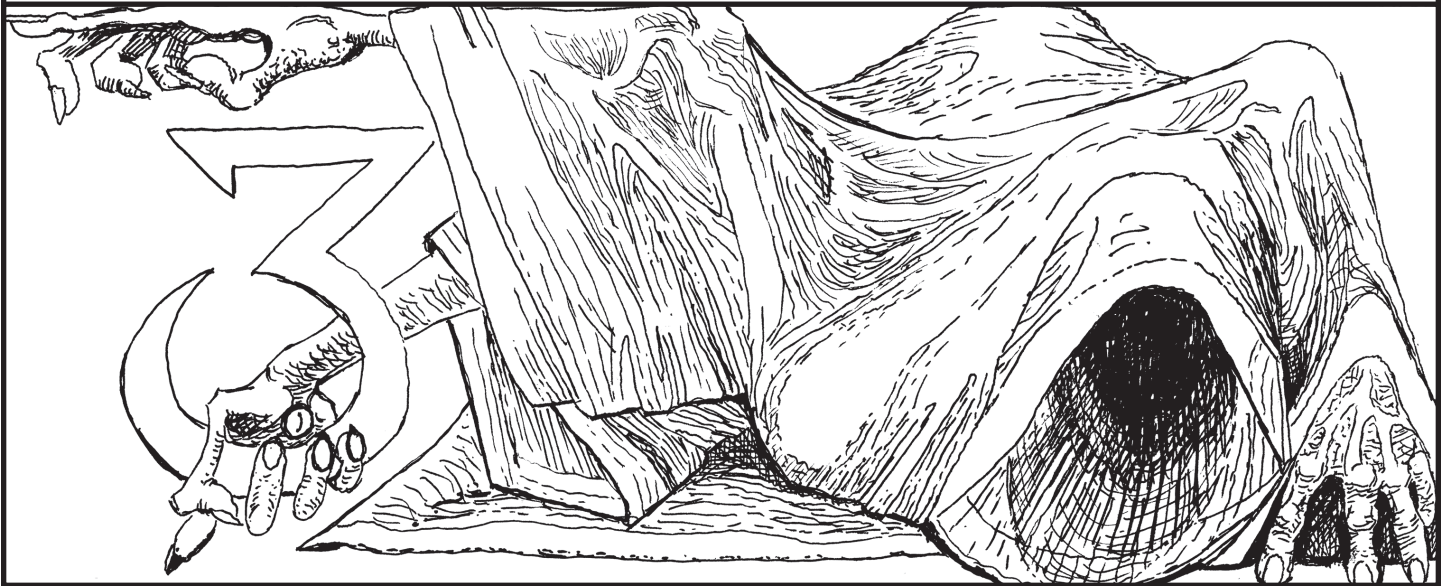
Sorry, no deus ex machina for you! The Cultists are mortals, so mortals must slay them.

IF THE HEROES SAY THEY WANT TO HELP THE CULTISTS, OR ARE OTHERWISE HOSTILE The Ice Queen will explain carefully that the Dreaming One will awaken if they do not help her; and is very clear that this means the end of the world. The Ice Queen says nothing but vanishes into the swirling blizzard around them. The intensity of the storm increases exponentially, making it difficult to aim at targets (-2 to ranged attacks). The ice beneath their feet becomes smooth so that they could fall with every step (DC10 Dexterity check each round to not fall prone, or to get back up), the cold becomes deadly to living flesh (extreme cold, 1 damage each round), and the pack of Snow Beasts that is unaffected by the blizzard closes in for the kill. The Ice Queen assumes they are

servants of the Dreaming One and merely goes back to her (by now very clear) policy of annihilating all mortals in the region. This is not to bully the heroes or players, as the Ice Queen is desperate for help in this, and will reward them handsomely for the task; even rude heroes will be tolerated, though minor chills may be used to remind them she's a Lord of Balance. The above is only for flat-out refusal to help, such as attacking the Ice Queen. Survival at this point can be done by (1) Yelling loudly that they accept her offer and will go to fight the cult, at which point she will open a hole in the blizzard towards the Watchtower; or (2) serious help from their other Patrons or deities, who will also insist that they do what she says and stop the Cultists, as it is in their interest, too.



ACT THREE: THE ANCIENT CITY IN ICE



This is the final stage of the adventure, the dungeon crawl through the Ancient City. The area is one small part of the metropolis, specifically around the Ziggurat where the ancient sorcerers had their temples and made sacrifices to the Dreaming One. In theory the entire ice lake area covers many palaces and other facilities, should you wish to expand the exploration of this area. The areas described below include the hilltops of the city, one with palaces on it, and another with the ziggurat of the Dreaming One on it. The space between them has areas where ice covers more of the city, below. The cultists only dug a few tunnels to get to locations they needed, so adding your own areas is simply a matter of writing additional locations, shafts or slopes heading downward, and so forth. The Ancient Sorcerers were from an ancient race of humans that changed themselves with magic, making themselves unnaturally tall and extending their lives. Having given up their humanity to the Dreaming One, their minds were warped rather than their bodies as player hero wizards can be. Their magical power and wealth were so vast that they became bored after countless centuries of perfection. This may be why destroying the world to become as gods themselves was appealing: there was nothing left for them in the world, so they all wished to move on.

3-1) ALL AROUND THE WATCHTOWER: The top part of a tower sticks out of the ice here, a tall stone shaft with three sides and a wide balcony ringing it where the tower meets the surface of the frozen lake. A great mound of chipped ice and ice blocks is piled to one side of the tower, and a well-walked path leads back and forth from it. There is a large doorway here, and inside the tower a spiraling staircase leading down into the ice.

Surrounding the Watchtower is a mountain of chipped ice

from below, the leftovers from the tunnels dug out below. The heroes may find plenty of dirt, ice, and some fragments of stone and such. Anything here was checked by cultists as unimportant, so no accidentally disposed of artifacts, etc.

It is clear that the miners were used for digging out tunnels, and that a massive complex of tunnels below has been excavated.

There is no way to simply fill in the tunnels from here, as it would only seal the cultists in with the relics of the ancient city, and would not stop them in time.

3-2) PEOPLE IN ICE: Throughout the Ancient City are views of the people who lived there when the Frost Queen locked them in ice. In different rooms or hallways, the heroes can look in the walls and see them as they were the moment the ice froze them in place.

3-2.1) A tall figure in long silver-and-gold robes stands in the midst of humans dressed in sheer silks, holding brass horns and trays of fruit. The tall one has grey-blue skin and eyes that look like gemstones, and a topknot of silver hair flowing behind it. The humans are cowering in fear as if caught in a great wind, but the tall figure stands calmly with a serene look on its face. This is one of the Ancient Sorcerers with its leisure slaves at the moment the frost covered them.

3-2.2) A circle of beautiful women wearing silks and holding golden musical instruments stand in what looks like a small garden. In the middle of them sits an incredibly tall figure wearing gold and azure robes. The slave-girls have turned in the same direction at the same moment. The tall figure has blue-grey skin and a silver top-knot, and the look in its gemstone-eyes seems disinterested, even frozen in ice, as if it simply does not care about the luxury around it. A garden the moment the ice hit.

3-2.3) A massive figure towers above you in the ice, huge despite

1d20	Encounter
1-8	No Encounter
9-11	1d4 Devourer Slaves
12	1 Madness Wraith
13	1 Madness Wraith plus 1d6 + 1 Devourer Slaves
14-16	2d8 Worker Zombies
17	1 Flesh-Melting Ghost
18	Cultist Warrior plus 1d6 Worker Zombies
19	Cultist Mage plus 1d6 Worker Zombies
20	3 cultist Warriors plus 1 Cultist Mage

being hunched forward. It is human-like, with thick arms and legs and a head, and bulging muscles under blue-white. Its head is covered with a thick helm, and its eyes reflect light, but it has a mindless expression even frozen in place. Several similar outlines can be seen further back in the ice. Ice Ogres the cultists didn't bother excavating.

3-2.4) Three human-sized figures wearing black robes hover above the ground in the ice, holding large diamonds that blaze even now with a flashing magical light. The robed figures seem to be sitting cross-legged in the air, their too-long robes frozen in time but blowing in the wind around their bodies. Lesser human wizards: these human minions of the sorcerers performed the day-to-day upkeep of the city's magic.

3-2.5) This garden area has a wide variety of strange animals in it, including what looks like a white-furred snake with a long nose, a six-legged bird with chameleon eyes, and more farther back in the ice. A group of inhumanly tall men in robes stand looking apathetically at a pair of humans in sheer clothes lying on the ground as two exotic beasts claw or bite at them. One of the beasts is some kind of purple lion, the other a red-furred tiger. The horror frozen on the faces of the slaves seems to neither amuse nor trouble the robed figures. The exotic pets of the ancient sorcerers, failing to amuse their masters with either pleasure or cruelty.

3-3) THE ANTECHAMBER: This area is massive in size, carved out of the ice. The room is 40x90 feet, the ceilings 30 feet high. Throughout the area a number of stone objects have been excavated out of the ice, black stone monoliths carved in the shapes of cyclopean creatures unfamiliar to you in form. There are three exits from the room, one on the far wall and two on the right wall at the end. A pair of massive humans with blue-grey skin and metallic helms covering their faces, stand to either side of the far doorway. These are the Ice Ogres the Ancient City Sorcerers used as soldiers and guards of their lands. Morphed human slaves, they are now creatures of sorcery loyal to the cult

RUNNING THE ICE DUNGEON

This environment is just as cold as the previous areas, so winter gear will be needed. The tunnels are smooth, thanks to the Fire Picks the cultists found, so not only can heroes see a short distance into the icy walls, they could slip and fall on a critical fumble during combat. Useful illumination is whatever the characters have with them, but the stones of the ancient city have a faint blue or green glow so the tunnels always have very dim light in the ice, and it can look like opaque green-blue glass.

WANDERING MONSTERS At certain points throughout the dungeon marked "W", or whenever the heroes make enough noise to draw attention to themselves, roll on the following table to see if they encounter wandering monsters.

of the Dreaming One, even the newcomers.

The Ice Ogres will attack any non-cultists entering the Antechamber. Ice Ogres cannot fit in the tunnels sized only for humans, but only the giant-sized areas cleared out for them. This means finding smaller tunnels is a great way to avoid them, though some important areas include these brutes. Ice Ogres are the raiders the Ancient City used as guardsmen. They were slaves from lowland tribes, but altered by evil magic into behemoths, brutes that crushed the enemies of the Ancient City. Now they serve Azalin and the Cultists. Their sheer brute strength and magical augmentation allowed them to survive frozen in the ice.

3-4.1) CORRIDOR OF NECRODOOM: This corridor slopes downwards, its shining walls and floor cloaked in shadow. The walls are filled with the dark forms of bodies in the ice, frozen in place as they were eons before. At the bottom of the slope you can see a chamber, in which a group of three forms are slumped together.

Any in the tunnel automatically take 2d6 damage every round from the frozen-dead in the walls. Any who die here are animated as zombies 1d2 rounds later. This sloping tunnel is smooth, meaning those in it will find it easier to move further in than to move up. Moving up is a DC10 Strength or Dexterity check to move half their speed, while sliding down is automatic. The tunnel is exactly 90 feet long, meaning a human will need three move actions to move up it (30 feet + 30 feet + 30 feet), taking a minimum of 2 damage every round (see below), possibly more. Sliding down takes two move actions (60 + 30 feet), or one on a running start (momentum takes them down).

3-4.2) FROZEN WORKER ZOMBIE CHAMBER: At the bottom of the slope is a large chamber with a trio of bodies lying on the floor in the middle. They wear thick coats of furs, and have crowbars in their hands that seem to have been burned by some intense heat. To one side is an alcove carved from the ice.





The bodies at the bottom are three (3) zombie workers who died during the dig, but the evil of the area then animated them, and they continued their work to this point. They are trapped in the room at the bottom, and lay down in a pile, but will rise and attack any who disturb them. The burned crowbars are FIRE PICKS, enchanted rods that super-heat at the will of the bearer to burn through the ice, without harming the bearer. The spell that enchanted them is still active. The Fire Picks will do 1d8 fire damage on a hit, and ignore all hardness from Ice.

3-4.3) WAYGATE DAIS: The alcove is taken up by a large stone dais, a perfect circle of stone covered in runes and glyphs. This is one of the Waygates whose password is “Jana”.

3-5) CULTIST SAGE VOGOL: This chamber is very long and wide, though the ceiling is lower than the first chamber. Throughout the room are more of the stone monoliths from the first room, their surfaces covered in lines of ancient writing. More such monoliths can be seen in the smooth ice walls, as if this is some kind of library used by the ancients. The floor has been excavated, and tiles of magnificent stonework covered in swirls of precious metal inlay cover it. At the far end you can see an old man sitting on a box next to a large stone dais. The old man is contentedly puffing on a pipe while a kettle boils on a small brazier of coals. As you enter he waves to you and smiles. “Hello! You’ve come a long way, friends! A bit cold in here, too cold for me I’m finding. Pull up a crate and let’s have some tea in this ice box, shall we? I could use a good conversation.”

This is Vogol, assistant to Azalin, scholar, mad cultist, and tea afficianado. Vogol is a great source of exposition, and can fill in blanks in the schemes of the cultists: that he and Azalin founded the region, discovered the wands, and became cultists; the plan to awaken the Old One and become like unto the gods; etc. Vogol is insane but coherent, eerily able to speak conversationally about destroying the world like it’s a tea party: aristocratic business, a walk in the park. The following are answers to some questions they may have:

WHO ARE YOU: Me? I’m Vogol, a sage and prospector, and occasional mad sorcerer, but that part’s fairly new. I did all the translation work on the glyphs around here, which was my hobby as a sage. Technically now I’m one of the grand high blasphemers of the Dreaming One, which is some kind of title for an arch-priest devoted to all that is unholy. I suppose in ancient times here it would have been a big deal, but I’m really not the kind who needs fancy titles. I’m happy being me!

WHAT IS THIS PLACE? This is the Ancient City, founded by a race so ancient they predate the elves. The powers of our time feared them, and locked them away in ice. You look through the walls, you can see some of them, just as they were in ancient times. They’re human-like, maybe the first men that lived, but with magic they be-

came so much more. It’s really quite fascinating! They were so darned tall, for one thing, with long limbs and that grey-blue skin. That’s not the ice, either, it’s them: their slaves are flesh-colored humans, mostly.

WHERE’S AZALIN: Azalin? He’d be in the central chamber, preparing the ritual. Or didn’t you know he was an evil wizard? This was all his idea, though I helped him when he ‘changed my mind’, so to speak. Follow the tunnels towards the sounds of drums and screaming, you’ll get there.

WHEN DID YOU TURN EVIL? : Evil is a strange way of looking at it, but for you I suppose that fits. To us it seems... logical isn’t the right word, and I guess ‘natural’ kind of flew out the window a while back. This is pretty new, though, right around when Azalin found the wands and that amulet of his while we were looking for places to mine. We thought it was making us better wizards, and without the mutations, until suddenly... clarity! All this just came to us, to find the Ancient City beyond the mountains, how to translate the Runes on some cloth scraps we found, the rituals to wake the Dreaming One, all of it just there, like a dream. I wouldn’t say evil, just... unfettered by what you might call good.

WHAT ARE YOU TRYING TO DO? : You mean the ritual? Same thing every wizard thinks about: becoming gods! The sorcerers who lived here ages ago started it, but the powers that be froze that idea in its tracks, so to speak. Now we’re starting up what they couldn’t finish, and when it’s all over: we will be as gods! Of course, the Dreaming One will be hungry, so we’re feeding it the world in exchange for the power of gods. Seems fair, really, I mean it’s not like we’ll need it after we’re done.

WHAT IS THIS SCRAP OF PAPER FOR? Or ARE YOU THE “V” IN THIS NOTE? : Oh, you found him! Back in Irondelve, wizardly fellow with black robes? I’m afraid he got caught in that ice-woman’s attack, and we couldn’t find him. I only thought after we’d left he must have been stuck in that frozen outhouse. Trouble always hits just as you sit down, eh? Looks like I was right, again. I gave him a note to give to Azalin with some translated runes on it, looking for that list everywhere. The circle is a teleportation circle, and the runes correspond to trigger words for each of the circles of this city, I think. The idea is you say one of those words to get from one teleport circle to the next. So if I’m standing on one and I want to teleport to the one marked “Zobek”, I say that and poof, I’m there. The theory I had was that there’s some kind of pattern to them, you know, teleport from one to the next to get something special to happen, but we couldn’t decide if it was in the order they came in or by the numbers attached to the runes on the scrap of cloth. And who wants to fiddle with magic? Anyway, this Dais here is one of them. Says “Zobek” right there.

WHERE IS WINTER BLADE?: Who, the Elf? He’s in the back room, there. Neat little fellow, came in here killing our workers with that sword of his. The ogres of the ancient sorcerers we thawed out got him, though, so we tied him up for a bit of questioning. Nothing helpful to us, just kept saying we were trespassing in lands forbidden by the queen of blah-blah-blah, so we stopped bothering a while back. Sword won’t let us touch it,



so it's back there too. I tried eating him, but he's so cold... I could have just ended it, but I just don't have the heart to kill him out of spite. My plan was to let him watch the end of the world, sit it out while we finish up. Seemed like the nice thing to do.

COMBAT: Whenever you're ready to move on: "Well, this has been fun, and you all seem so interesting I could keep talking for days. Sadly I have to get back to work, 'the work', which is after all why we're all the way out here in this horrible weather. I'd ask you all to sit this one out, but it's suddenly occurred to me that the taste of hot blood would really hit the spot nicely. One's last tea and all..." As Vogol says this last part he doubles over in excruciating pain... and expands! His body inflates, and under the skin you can see writing white worms with pink-or-red fanged mouths. The skin around his mouth bursts, and the pile of leech-worms grows bigger and bigger, until it seems to fill the room... and attacks!

After talking to them for what he deems to be "long enough" Vogol with start to expand like a balloon before exploding into a giant pile of worm-like things with fanged leech-mouths, and attacking the heroes. Use the stats for Vogol in the Creatures Appendix. Vogol, being an insane creature of evil, has no regard for his continued existence, but would love to feast on hot blood before

the end of the world. He will fight to the death.

**Vogol's area has the following Treasure: 2000gp in Ancient City ceremonial robes, a book of notes on the language of the Ancient City worth 100gp to scholars, plus a Key with the words "Kobok Bokob" in the strange language used by cults of the Old Ones that opens the doors to the Resurrection Chamber (area 3-10). Vogol does not know what it relates to, and has been working on other translations in his last hours.

(3-6) PRISON OF WINTER BLADE

This room is chiselled out of the ice, though a section of it was left on the back wall. At the back wall is a tall elf with pale white skin and long blue hair that hangs disheveled over his face. He is shirtless and barefoot, wearing only a pair of slim-fitting black trousers, though he seems unaffected by the cold. All the skin you can see is covered in cuts and bruises, some from beatings, some looking like shallow cuts, while many round

wounds cover much of him, like he was bit by hundreds of tiny mouths and then left for dead. Elsewhere, to the right wall, there is a pile of goods including a blue cloak, a shirt of shining silver chainmail, and other goods surrounding the bottom of a block of ice that has a sword shoved into it. The entire blade is silver in color with blue gem highlights, and on the blade you can see white patterns like snowflakes or frost across the metal.

Winter Blade is a 5th level Elf, with the Ice Queen as his Patron. His real name is Alantii, but when he took on the role of the Ice Queen's champion she insisted he take the name of the sword as his own (possibly because she goes through so many champions over the millennia). He has been tortured by the Cultists, and Vogol tried eating him with his worms, but the magic that infuses the elf stopped the process. He is incredibly weak (1hp, stable), and even magical healing may not bring him back to full health (if you want to keep him as an NPC); if needed he can replace slain party members (Str 13, Dex 15, Int 15, Stamina 10, Personality 12).

TREASURE: Masterwork Mithril Chainmail +1; a blue cloak that grants the wearer +10 feet movement in areas of frost and snow (like these tunnels); a silver ring that lets the wearer whisper and receive 10-word messages to the Queen of Ice once per day; and magic boots that let the wearer walk on icy surfaces the way the



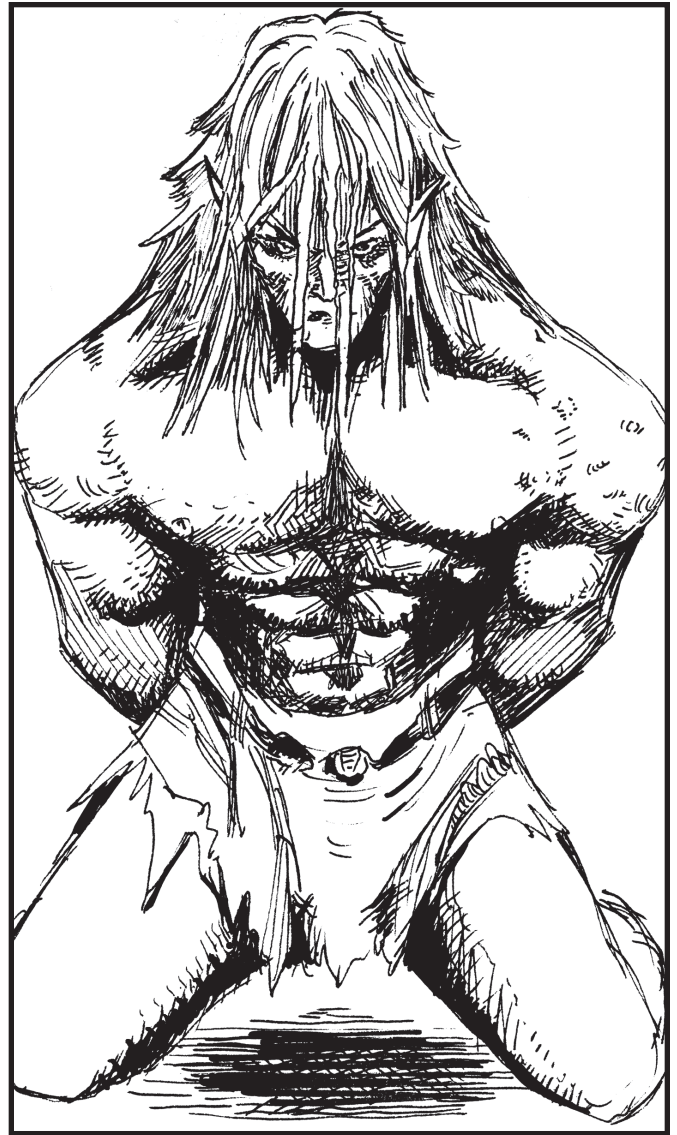
Snow Beasts of the Queen of Frost do.

The Sword Winter Blade: Winter Blade is a +1 Longsword. Its intelligence is empathic, like a force of nature that “feels” like a gust of wind and snow. It was tasked with slaying the foes of the Ice Queen, specifically the creatures of the Dreaming One: tentacle horrors from beyond time and space. The wielder becomes immune to environmental cold (though not magical cold damage), and their skin, hair and eyes take on a frost-like appearance (white, blue, silver, etc.). Spellburn from the Frost Queen, and lost hit points are both recovered twice as fast when the wielder is carrying the sword and in an arctic or icy place. Winter Blade communicates with emotional impressions to its bearer.

(3-7) ROAMING ANCIENT ONES *The shadows deepen ahead of you, at the coming of a group of creatures that ooze a sense of evil. Four humanoids in ragged silks prowl ahead of an exceptionally tall hooded humanoid in ancient-looking robes. The four humanoids look like men and women but their skin is dark grey and wet like rotted flesh, their nails and teeth are long and black, and both their eyes and the palms of their hands and up along the insides of their arms are round, fanged mouths. The tall robed one is unnaturally lanky and seems to float as it walks. You cannot see inside its robes, but sense fear and hatred emanating from the opening of its hood. They sense you, and the four humanoids charge at you on all fours like a pack of wolves.*

Flesh-warped slaves: two claw attacks plus grapple attempt; drink blood 5/round. (DEVOURER SLAVES) Ancient Madness Wraith: fear beam attack does 2d10 Madness. This group of undead were once an ancient city sorcerer and his slaves. Now released by the cultists, they roam the halls looking for flesh to feast on. The slaves will drain living blood, while the master will fire Madness Beams and drain their sanity.

3-8) THE CHAMBER OF TEN THOUSAND DESIRES *You find yourself outside, in sunlight, on a luxurious balcony overlooking the sea. The balcony has been covered in soft rugs and silken pillows. There is a single stone pedestal in the middle of the area, and atop it is a collection of exotic fruits in glass bowls, trays of grapes and cheeses, tall carafs of wine, and a crystal orb with a softly glowing purple eye floating within it. Trees surround the balcony, and exotic creatures climb among their purple-leafed branches: six-limbed monkeys, rainbow-hued parrots, and other strange creatures. The air is warm, and you feel that your clothes are too hot to continue to comfortably bear. Standing as they see you are several incredibly beautiful young women and men dressed in sheer silks, with golden rings around their necks. One is a fair-skinned woman,*



another a man whose skin is a light blue hue, and still others of races and hues unfamiliar to you. One, a dark-skinned beauty with large doe eyes, holds a golden bowl of wine towards you with both hands. “What is your wish, master?” she asks, and awaits your answer.

This chamber creates an illusion of luxury in any place the user wishes. Any touch will seem intensely pleasurable, no matter how foul the contact; anything brought inside will seem beautiful, no matter how ragged; and any food eaten will seem made of the finest ingredients, no matter how decomposed. This is the magic of the “overmind eye” in the center of the room. Slaves are normally kept here to cater to the desires of the user, but the dark aura of the Ancient City has turned them into undead. As they approach the heroes, the illusion will seem to be attempting seduction. In truth, the undead are closing in for the kill, draining their lives away. If the heroes entered via the Waygate, the instant they arrive in the room they lose sight of the dais due to the Illusion, unless they overcome the effect (see below). This wasn’t an issue for the Ancient Sorcerers.

The Overmind Eye is an artifact shaped like a glowing purple eye floating in a crystal sphere filled with warm fluid. It appears in the illusion as it truly is, not usually disguised. It has 10hp, and automatically affects any creature who willingly steps within ten feet of it. If placed in a dimensional pocket (like a magical bag), the effect is contained. The hero must conscious-

ly attempt to disbelieve this illusion, a Willpower Saving Throw DC15. They can do this once after entering, but each time they are harmed they may attempt another saving throw. Once they save they are free for one minute before the illusion covers them once more. The slaves that appear to be in the room are truly DEVOURER SLAVES attempting to embrace (ie: grapple) the heroes and drink their blood. If the illusion is disbelieved or the Overmind Eye is destroyed, read the following: You find yourself in a cold stone room devoid of the luxuries surrounding you a moment before. There is a single pedestal in the middle of the room, upon which is a large purple eye floating in a crystal sphere seemingly filled with fluid. An archway to one side of the room shows the long halls carved through the ice, and opposite it on the other side of the room is an alcove with a stone dais covered in runes. The stone dais is a WAYGATE with the runes saying "Karak" on it.

opens up into a vast area, with a ceiling 20' high and walls 60' apart that disappear into darkness. A forest of stone obelisks, squat and thick, rises out of a low, frosty mist. The surface of these stones is covered in raised glyphs, the letters in perfect condition.

This area outside the Ziggurat of the Dreaming One, is filled with magical utterings of the Old One. The glyphs are written in an alphabet similar to those used by modern-day cults and clerics of the Old Ones, and can be understood by any Wizard with a DC13 intelligence check due to their familiarity with spell symbols. Study of the Spell stones will aid anyone in learning arcane magic, including how to make magical items or spells, and more. It is an amazing resource, and naturally the ancient sorcerers kept it to themselves. A trio of MADNESS WRAITHS wander the area, released by the Cultists and intent upon guarding their wealth of knowledge. Off to the side is the Waygate marked "Pyton"

(3-9) THE FOREST OF SPELL STONES *The tunnel*





(3-10.1) RESURRECTION CHAMBER DOOR

A door has been excavated out of the ice tunnel wall here. Its surface is smooth, made of some kind of red material that is either metal or stone, or both, and has only a large lock in the middle. Warmth radiates from the door, and the surface of the ice tunnel around it is more shiny and slick than usual.

The lock on this door is DC15 to unlock, DC 20 to break open; the Cultists did not bother forcing it open, as they were intent upon the ritual room. The ice is slippery around the door, meaning any kind of combat or fast action will require a DC15 saving throw to avoid falling prone.

(3-10.2) RESURRECTION CHAMBER

You enter a massive chamber with curved walls and ceiling made of hexagonal panels of strange red metal or stone. The entire floor of the room is covered in dozens of short pedestals made of stone that have massive crystal spheres on top of them. The spheres are made of dark blue glass or stone. The pedestals they sit upon are six-sided, and on three of these sides are stone handles in the side and three more on the base below them. The base of each pedestal is a six-sided panel, like the ones on the walls and ceiling save for the pedestal and handles set into them. The entire room radiates warmth to the point where it is humid, and there is a pleasantly sweet smell like fresh beeswax in the air. One of the walls has a large door with a single handle set into a circular panel in the center of it.

The Orbs are soul-jars which pull souls from any who touch them and shoot them down into bodies in the cells below. The soul is transferred instantly into the body of an ancient sorcerer waiting below. The handles surrounding a given pillar can easily slide up even after all this time, though the weight is 150lbs. Immediately below the pedestal with the soul-jar is a sack of goo that holds a naked, unused body. These are the tall (7 ft.) blue-skinned bodies the heroes may have seen in the ice. If not animated, a dead body tumbles out of a sack of slime, ruined for use. If a soul animates it, the hero lives again and can push their way out of the sack in their new body.

New bodies use the previous character's ability scores, except as modified: +3 Int, +3 Personality; -1 Strength, -1 Stamina; Speed 40'. New bodies are androgenous, but can morph whatever gender-organs they want at will in one round. They do not sleep but instead enter a meditative state where they can "see the cosmos" where their consciousness hovers above their body, aware of their surroundings as well as the planes, magical phenomenon, and so forth, making them immune to sleep or dream-related effects. The character is considered an aberration of nature rather than whatever their previous race was. Humans retain their class and levels. Non-humans are changed to the closest approximation of their racial class: Dwarf = Fighting Man; Halfling = Rogue; Elf = Fighting Man or Wizard (player's choice), or GM's choice. The change automatically gives the character +2d10 Madness, but reduce all other Madness earned by 1d4. They lose all

age-related disabilities, becoming "youthful" once more, and having 200 years before this body begins to age.

(3-10.3) WAYGATE VANDOMIR

You appear in a small room with six walls made of a reddish material that is either some kind of metallic marble or some kind of stone-like metal. The room is well-lit but you cannot see where the illumination comes from. Unlike the tunnels you were in previously, it is comfortably warm here. The Waygate beneath you is perfectly smooth and red-colored like the rest of this room. The ceiling is twenty feet from the floor, and at the top you can see a large glass sphere with a smaller glass sphere inside it, giving it the appearance of an eye. The smaller glass sphere is filled with a purple mist that roils like a storm cloud, sparks of electricity here and there in its mass. A voice booms at you an alien language with what sounds like a question: "Vodosk?"

This is the Waygate marked "Vandomir".

This Waygate is sealed behind a locked door metal and stone door, DC15 to pick the lock, DC20 to break it open (Hardness 5, 50hp). A security measure in case of a slave revolt, the Ancient Sorcerers didn't want any chance of their method of physical immortality being destroyed. However, the Key can be found with Vogel in (area 3-5), so if the heroes have it, they can say the phrase or open the door without issue. The Eidolon Orb floating above them is looking for a password: "Kobok Bokob". If not given immediately, after one full Round the Eidolon Orb will begin roasting trespassers with magical lightning that fills the entire room. Each round anyone in the room will take automatic electricity damage (see Eidolon Orb). **Eidolon Orb: See Appendix One (New Monsters).**

THE WAYGATES The Waygates are stone Dais' that teleport anyone standing on them to another Waygate associated with it, when they say the name of their destination Waygate. There are a number of Waygates in the Ancient City, but only a few have been excavated by the Cultists. Unless the heroes got the list from the Cultist body in Iron-delve (see Act 1), or they got the information from Vogel

Waygate Location	Waygate Password	Notes
3-5	Zobek	
3-8	Karak	
3-9	Pyton	
3-10	Vandomir	Key to door is in 3-5
4-1	Jana	
4-2.3	Zadage	Must go through the others in order to access this gate: Vandomir, Zobek, Karak, Jana, Pyton, then Zadage
3-11	Anorev	Secret Waygate

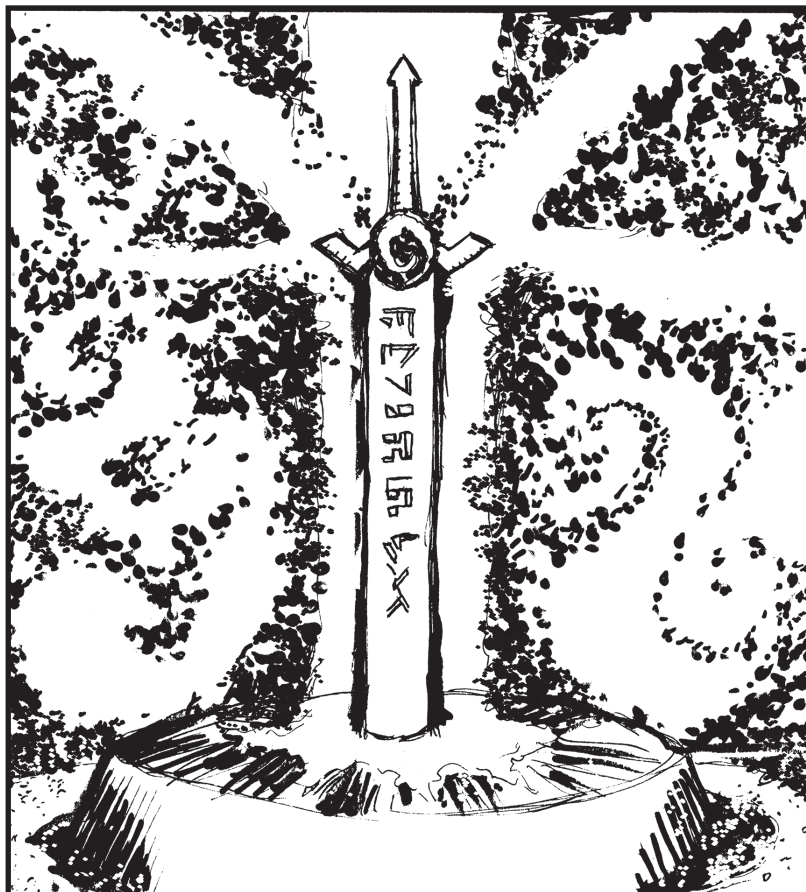
before combat, they must learn the names of each of the Waygates by physically travelling to it and reading it from the surface of the Waygate. If they did, however, they can skip to different places in the city. While this could save time, keep in mind that the players and their characters don't have a map of the tunnels (so could get lost), and the Waygates tend to be in dangerous locations.

Waygate Location 6 cannot be reached instantly by Waygate, but instead can only be reached if one teleports from Waygate to Waygate in order as listed on Vogel's Note. Vogel believes that if someone were to teleport from one Waygate to the next in order (Waygates 1 to 5) they would then be able to reach location 6: the platform in the Dreaming One's Well. This is a jump to the end of the adventure, and into a dangerous location, but could allow the heroes to skip various dangers and save the world... or die horribly right away.

THE SECRET WAYGATE: there is a second secret Waygate that even Vogel doesn't suspect, one that leads to the Sword of Light and Hope! In Vogel's note, if read top to bottom, the number written next to the Waygate Name is the letter from the name. Take the letters in order from the list (clockwise from the top) and that's the name of the last Waygate. Only the highest-level Ancient Sorcerers would know of this one, where they held various powerful Outsiders in magic circles, thus writing the message in code within the names of other Waygates. Getting to it without hints provides a powerful magical weapon, one gained not through hack n slash alone but player smarts.

(3-11) THE SECRET WAYGATE: THE SWORD OF LIGHT AND HOPE *You find yourself on a stone dais off to one side in a chamber of stone with six walls that meet in an arch, about 15' radius from the center. The middle of the room is taken up by a circle of ruby-colored powder, in the middle of which a two-handed sword stands point-down in the floor. The blade seems to be made of glass that contains a prismatic explosion of colorful light. Somehow the light is contained by the blade, rather than illuminating the entire room like a torch. The handle of the great sword seems to be made from a golden alloy of adamantine, with a large swirling stone in the crosspiece, while the glass-like blade has runes of power etched in white along its length. Warmth, not heat, seems to radiate from the sword, and a sense of safety. There is no other entrance to this room save the Waygate through which you came.*

This chamber was built as a prison to hold a powerful outsider of Law named Anorev. Captured from its home realm, Anorev's energy was being drained in an-



cient times to power the rituals in the main building. There were other such rooms likewise locked in the ice, but they have long since destroyed the outsider spirits imprisoned within. The Sword of Light and Hope was a physical object bonded with Anorev, which is the main reason Anorev survived. If someone takes the sword, it will make contact with their mind instantly and without harm, asking if they are servants of the Dreaming One. If not, it will tell them its name and ask if they would bear it from this place; it will gladly fall fighting the cultists of the Dreaming One, which it likewise hates.

The Sword of Light and Hope: +1 Great Sword.

Special Powers: 1) **By the Power of Hope:** The bearer automatically gains 4 luck permanently upon claiming the sword, and all allies around them gain 2 luck; multiple party members cannot likewise claim the sword to gain this bonus multiple times. Rogues or Halflings within twenty feet of the wielder regain luck at double the normal rate. 2) **By the Power of Light:** The sword can glow with prismatic light like a torch or dim that glow (though not its own swirling colours).

3) **By the Power of Honor:** +2 Cleric Spell checks for Lawful Clerics. Healing magic cast by the bearer is always maximized, regardless of alignment. Clerics may instantly restore their standing with their god a total of three times ever by calling upon the sword. This effectively atones for any deity displeasure they may have incurred during adventuring. The bearer is also immune to Madness and fear so long as they act honorably. This does not remove Madness Conditions already received, only mutes them for as long as the Sword is held.



ACT FOUR: TEMPLE OF THE DREAMING ONE

This area is where the Ancient Sorcerers built their temple to the Dreaming One, and where the Cultists are sacrificing the workers. If you plan to add any more areas below the ice, make sure to do it before this area. The Ritual Room (4-2.1) and the Well of the Dreaming One (4-2.2) are linked and next to one another by the massive hole in the floor of the Ritual Room. Make sure to keep track of how many characters fall into the Well or reach the end and are devoured by the Dreaming One. If it reaches ten (10) then the ritual has succeeded and the Dreaming One awakens and sends its Avatar. At that point, the heroes have but five (5) rounds to kill the Avatar or the world automatically ends.

(4-1) THE COURTYARD *The tunnel opens onto a truly massive ice cavern surrounding a giant ziggurat of green stone. Giant pillars support the roof of the cavern, which is cracked and rocky, in many places supported by wooden planks lashed together. The ziggurat itself is squat with every level covered in bizarre creatures: hulking forms with blank cube heads, giant faces with hundreds of tiny legs, and others of more surreal description, all made of what looks like green glass. There is one apparent opening to the structure, a great circular opening carved to look like an octopus with human hands on the ends of its tentacles. The sound of drumming and screams comes from it.*

The workers circled around the building to find the entrance, and excavated a number of the Ice Ogres surrounding the entrance. Heroes can see them with a DC12 perception check, as they blend in with the darkness and the color of the ice here. 4 Ice Ogres fight to the death to defend the area, swinging wildly and smashing a pillar one a roll of 1 or 20. The Dais here is one of the Waygates ("Jana"). The roof of this chamber is less-well-carved than the other areas, and if the support pillars are smashed the area around them will immediately crumble to drop a ton of ice on the area 20 feet around the pillar. Any creatures within twenty feet (20') of a pillar when it collapses is automatically crushed. If four pillars are smashed, the entire Courtyard will cave in. This collapses the area, and only a Waygate dais could be used to enter the area where Azalin and the other cultists are bringing about the doom of the world.

(4-2.1) RITUAL ROOM *The inside of the Ziggurat is a large room surrounding a great triangular pit with a stair descending into its depths. Strange light pours up from the pit, flashing colors you cannot quite describe. A large crowd of people stands in this room. A line of what look like common labourers stands in a line leading to the stair in the pit. They have blank expressions on their faces, standing slumped in line holding large golden coins in their hands. Near them are several large hooded men wearing chainmail and tabards with the symbol of an octopus with human hands on its tentacles emblazoned on their chests. Above the line hover several humanoid forms in hooded robes, an identical symbol emblazoned on their chests as well. Standing apart from them across the pit is a single figure wearing fine robes made of silver and gold thread, with a large glowing amulet on his chest, itself formed like an octopus with human hands on the ends of its tentacles. This man's face is incredibly handsome, even supernaturally so, and as*

he speaks you feel yourself comforted by his words even as the sound of them feels unnatural and wrong. "Now the ritual is almost complete. With the sacrifice of but ten more souls, the Dreaming One shall awaken and send his Avatar! We shall ask for our reward before it devours the world, and so be transformed. We shall be as gods!" He is watching the door as you enter, and looks at you as he speaks. "Yes, even you shall serve this purpose: for the Dreaming One cares not which souls we feed it!"

Azalin is busy force-marching workers into the Dreaming One's stomach. If attacked, he will start launching deadly spells at the heroes, but initially he will let his Cultists do his fighting for him for 1d4 rounds. The Cultist Warriors will attack with their weapons, and their proboscis tongues will slither out to touch the hero's skin to poison them. Cult Wizards will fire their spells each round, especially Magic Missile. Remember they are using the Wands, meaning fumbles with magic will merely cause Madness, to which they are immune. Workers walk slowly down the steps, and after five rounds 1d4 of them will fall into the Old One each round. Once a total of ten (10) of them (or a mix of workers, cultists, and even heroes) have fallen into the pit or reached the final landing, the Dreaming One will awaken and send its Avatar. Borun is always the last worker in line, if the heroes are trying to free the dwarf. Freeing a Worker from control is as simple as taking the Coin from their hands as an action. The worker will immediately flee back up the steps and away from the fighting. If the way is clear, they will run up and out of the tunnels, remembering the way out from digging the tunnels. Surrounding the edge of the room are large stone urns filled with treasures unearthed along the tunnels to this area. Each holds necklaces, rings, belts, torcs, amulets, bowls, masterwork swords, helmets, and other strangely-decorated objects made of gold and platinum, covered in gems, and more. If a player takes an entire urn, it's worth 1000gp if they can find buyers for such valuable objects. If they only make a quick grab off the top, they find an object worth (1d6x100gp).

(4-2.2) THE WELL OF THE DREAMING ONE *This three-sided pit is incredibly deep, seeming to extend down into the center of the world and even beyond. Space, dimension, even time seems warped the further into the pit you look. The surreal spray of light from the depths of the pit warp your perceptions further. A single stone stairwell descends into the depths, stopping at wide landings at each of the pit's corners. While you are certain the length of each flight of steps is roughly the same, they seem to get longer as the pit descends. One of the landings here holds a large stone dais covered in magical runes and symbols.*

This pit is the shaft leading into a pocket dimension where the Dreaming One itself slumbers. Reality has been warped by its very presence, creating this pocket dimension that obeys utterly different "rules" than the real world. The steps here go down four levels. Anyone who reaches the fourth level is instantly absorbed into the Old One. They're dead, devoured, transformed, exploded, kicked the bucket, no longer alive, dead.

This includes unlucky heroes or cultists who fall into the pit, bypassing the stairs. Each level is about twenty feet, or one move action's worth of steps. Put simply, it should take about four rounds for 1d4 of the Workers to get to the bottom. When the last of the workers goes through, if the amulet has not been shattered, the Avatar of the Dreaming One arrives (see below). Each round add 1d4 Madness to anyone in this area.

(4-2.3): **WAYGATE ZADAGE:** *This level has a large stone circle in the floor, built so that it is like a platform overlooking the shaft of the well. The stone circle is some kind of raised Dais covered in runes and sigils.*

This Dais is WAYGATE LOCATION 6 ("Zadage"). It is located in the Well, meaning the heroes can get into the area if they use all the other Waygates on the list in the order of their numbers. This secret allows the characters to use any Waygate to skip to the end of the adventure, to the mouth of the Old One itself. Only the highest-ranking Ancient Sorcerers would have known about this Waygate, and used it either for rituals or to end their lives by leaping into the Dreaming One's tunnel. If the heroes only find it near the adventure's end, the name is clearly written upon the surface; this is an excellent method of escaping the area.

THE KEYS TO VICTORY: The keys to victory here are to (1) Smash the Amulet of Azalin, and/or (2) Slay the Cultists and release all the Workers by taking the coins from them. Smashing the Amulet allows the Ice Queen to swoop in and stop Azalin. Releasing all the workers stops the sacrifice, while slaying the Cultists stops the ritual. If even ten (10) living souls are devoured by the Old One, whether workers, cultists, or falling heroes, then the Avatar of the Dreaming One arrives (see below).

THE DREAMING ONE WAKES *As the last creature dissolves in the depths of the pit, there is an incredible surge of power from deep below. A hole opens up in space, and four giant hands reach through and grasp the top of the pit. Each hand attaches to a long tentacle, and a moment later you see a massive body pull itself through: a giant head with features like both a cephalopod and a man, tentacles with finger-digits on the ends holding up its mass. Its eyes are like fractal crystals, and as it looks at those assembled here a wave of power blasts the minds of everyone yet living. Words boom from it, smashing into your thoughts with pain at every syllable.*

"WHO CALLS TO THE DREAMING ONE? WHO SUMMONS THE AVATAR OF MADNESS?"

This is merely the avatar of the Dreaming One, created by the cosmic equivalent of the Old One's eyelid fluttering before it goes back to sleep. Due to the rituals used by the Cultists, and the eons of effort by the Ancient Sorcerers before they were frozen, it can be asked one request that it will accomplish with the power of the subconscious of a slumbering Old One. All sentient creatures must make a DC15 Will save to act while the Avatar "speaks", or be cowed by its presence. This functions like a surprise round, where those who make the saving throw can act on their turn, and others must wait until the next round to act normally. Azalin automatically makes his saving throw, partly because of the Amulet, and partly because of his role in the ritual and the warping he's undergone.

If Azalin yet lives, he will immediately advise the Dreaming One's Avatar that "We humble servants offer this world, that the Dreaming One may reform us as gods." The other remaining Cultists are so warped that they don't care if they die, and are happy to be devoured along with the world (see below). They will wait until the Dreaming One's Avatar be-





gins to devour the world, then will attack the heroes. When the Avatar of the Dreaming One arrives, heroes fighting it must defeat it in five (5) rounds. If they don't slay it in that time, the world automatically ends (read Failure (below)). While this may seem harsh, this is something of a last chance after they failed to slay the Cultists before it showed up.

FAILURE A sense of doom comes over you, and futility: the Old One has awoken! You are overwhelmed by the sensation of a vast and insane mind. A moment before the power of this entity devours it, your consciousness is aware of the entire world: every particle of sand on its continents, every drop of water in its oceans, and every living thing that crawls or walks or swims across its surface. In a moment they are consumed, vanished, and you with them. Only the fading memory remains, that once the world was different...

At this point the world has ended, so you have the option of simply(?) creating a new campaign setting; if this is a one-shot, that's easy enough. If that is not your cup of tea, this author suggests having the characters who survived to the end of the final encounter wake up in a tavern, somewhere else in the campaign setting feeling as if it was all a dream,

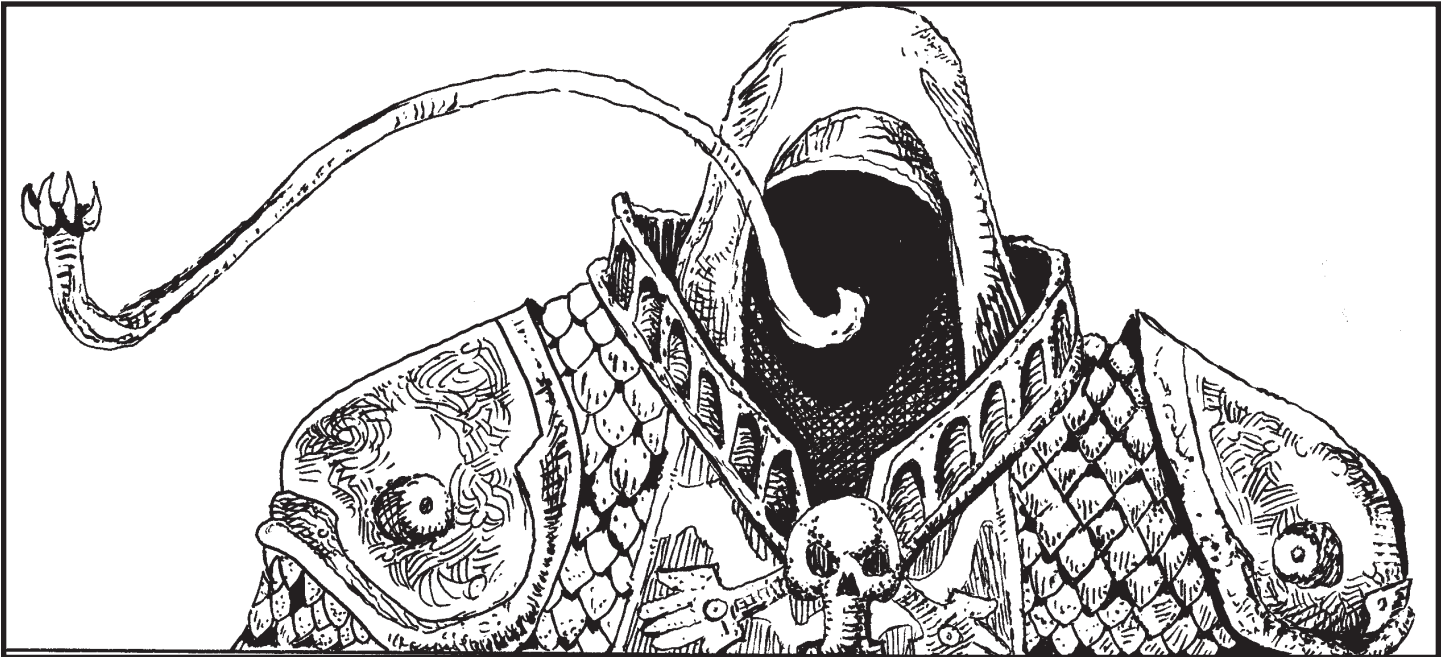
but wearing and carrying only what they had on them at the end of this adventure. Looking outside, there are clerics with the symbol of Azalin on banners: an Octopus with hands on the ends of its tentacles; these evil clerics of an ancient cult are politically powerful in the world, and up to no good, but otherwise all is normal if perhaps a bit more grim. Everyone but the heroes believes this is real world history, and records agree with them. How much this alters the game world, and quests to undo the damage, are up to you.

VICTORY! With the last strike against the forces of the cultists and the Old One landing, there is a shudder in the air: you've won! A rumble overcomes the Ziggurat, and the ice tunnels beyond. A great rock falls from the roof of the chamber and crashes into the mouth of the pit with an explosive power that seems to shatter whatever link this room had to the warped realm beyond. There is a wave of power from this explosion, as if the source of the strange flood of magic in this area has been severed. A cold wind whips around you, freezing over the bodies of your enemies and pushing you from the chamber. Wind and snow surrounds you, and the horrific chamber of the Old Ones



vanishes. You see yourself flying through the tunnels, which are filling with ice, and then across the surface of the frozen lake and over the countryside. Beside you run the great wolfish Snow Beasts, and above you flies the Queen of Ice and Frost herself. You land at the crest of a hilltop overlooking Wagontown, and the storm carrying you fades away with the immortals who had carried you here. With them, the cold upon the region seems to lift and the rays of the sun peek through the clouds. Summer has come to the region once more, and saved from the hands of your foes, the world lives on.

If you wish to make the heroes race out of the tunnels, then roll to avoid hazards as they race across the ice before it caves in dramatically, that's fine. However, the Snow-beasts will leap to gather up any who fall into the chasm, and carry them to safety. This includes any workers who were meant to be saved, such as Borun the dwarf or Winter Blade. The players find an Urn from the Ziggurat chamber with 1000gp in art objects from the Ancient City, if they can find buyers. Other treasures could have been brought with the Urn, especially scrolls or maps, or even magical swords. Winter Blade, the sword, will be offered to one hero, with opportunities for more adventure awaiting them, after a well-deserved rest.



APPENDIX 1: NEW MONSTERS

MURDER HAUNT: Init +1, Atk strike +5 melee (1d8+4), HD2d10; MV30', or teleport to any point within 1 mile; SP: Immunities: all biological functions, death magic, mind control. Special Quality: When struck, vanish in gust of icy wind, and reform at full health anywhere within range after 1d4+1 rounds; +5 Fortitude, +3 Reflex, +5 Willpower. AL: C.

Destroying the Murder Haunts requires one to destroy the focus of the original Murder Haunt (ie: the Crystal Heart), which is a glowing object usually placed somewhere with a view of the Murder Haunt's Territory.

Murder Haunts are spirits of the slain forced to haunt an area by sorcery. One murder haunt is initially created by tearing out a creature's heart in a foul ritual. The heart is kept in a crystal container, which then blazes with magical light. The fire must be placed somewhere it can survey the area to be haunted, and the murder haunt can claim up to a mile radius from it. From then on a bloody-handed apparition goes into the world and kills any in its territory. Any mortals killed by the Murder Haunt return from the dead as Murder Haunts themselves, hungry only to kill intruders. Murder Haunts are special in that they cannot be slain or turned by magic. When struck down, they simply vanish from sight in a gust of wind and snow, or in deserts a blast of sand, or in a forest a swirl of leaves; then, a few minutes later, they reappear anywhere within their realm and continue their murder spree. One alone is a minor threat, but after several hirelings are slain, a pack of Murder Haunts can be deadly for even mighty heroes. Smashing the crystal that holds the heart of the first Murder Haunt slays all related spirits, and frees them to rest.

SNOW BEAST: Init +2, Atk: bite +8 melee (1d8+3), HD2d10+6; MV60' or 30' Ice-Walking; SP: Immunity: Cold; AC 16, Fort +6, Ref +6, Will +2; AL N.

Snow Beasts are the elemental spirits of mortals transformed by the Ice Queen into her servants, drawn to her by dream visions. They leave their bodies behind when they accept her offer, and their spirits become her warriors for all time. They appear as six-legged wolves the size of horses, with thick white pelts and black eyes, fangs and claws. Snow Beasts can walk across any icy surface easily, even vertically or across ceilings. They have the cunning of mortals, but are now elemental creatures.


ICE OGRE: Init +0, Atk: great club +10 melee (1d12+8), HD3d8+6; MV40'; SP: Immunity: Cold; AC 20, Fort +10, Ref +5, Will +2; AL C.

The so-called "Ice Ogres" are actually giants forged by the sorcery of the Ancient City. They were human slaves, but were transformed into giants by magic. Ice Ogres stand 12 feet tall, and have muscled bodies and thick limbs. Their skin is pale grey, and thick like that of an elephant or rhino. Their human-like faces are protected by masks that cover all features save their orange-ember eyes. Massive cudgels allow them to smash their enemies to death.

FLESH-MELTING GHOST: Init -2, Atk: touch +5 melee (1d12+10), HD1d8+3; MV25'; Immunity: Cold, all biological functions, death magic. Incorporeal (only harmed by magic or fire); AC 15, Fort +5, Ref +2, Will +2; AL C.

A lone figure hovers above the ground, translucent body wearing tattered robes that seem to sway in stygian winds. The spirit hovers along its path through the ice, pausing only at the passage to look this way and that for any to hear its sorrowful song. Then, once more, it hovers along its way.

The ghosts that haunt the Ancient City were once slaves of the sorcerers that died in the frost magic of the Ice Queen before they could see their loved ones again. Now filled with sorrow, they seek the comfort of soft skin on their hands. Yet their merest touch literally melts the flesh of mortals, and the unlucky can be reduced in a single instant to a puddle of mush falling from bloody bones and armor. These ghosts will follow a path, returning to the same spot eventually, possibly minutes, hours, or weeks later. The Cultists can ignore them, as the spirits fear the powers of the Ancient City. Player heroes, on the other hand...



MADNESS WRAITH: Init +0, Atk: Horrific Scream +8 ranged (1d4+4 damage plus 1d12+3 Madness); HD3d10+6; MV30' Hovering; SP: Immunities: Cold, all biological functions, death magic, mind control, cannot be destroyed by Turn Undead; AC 20, Fort +6, Ref +6, Will +15; AL C.

A tall figure entirely covered in robes hovers off the ground, its features hidden in the depths of its hood and by the ragged edges of the robes trailing its body. While its face is unseen, the sensation of its gaze is palpable as it sears into the spirits of its target, stirring up fears and frenzy with supernatural madness.

Unnaturally tall as they were in life, the Madness Wraith is all that remains of the Ancient Sorcerers who were frozen place eons ago. Their bodies and souls were corrupted by the nearness of the Old One, so that when the Cultists excavated them they were creatures of pure madness. Madness Wraiths hover above the ground, ignoring hazards like slippery ice or traps. Their gaze targets foes more to corrupt them than slay, for this will eventually create more servants for the Dreaming One. They move alone or guiding packs of Devourer Slaves, formerly mortal slaves excavated with them.

DEVOURER SLAVE: Init +3, Atk: claws +5 melee (1d4+1 plus Grab plus Blood Drinking), HD2d8; MV30'; SP: Undead Immunities: Cold, all biological functions, death magic; Blood Drinking Grab: on a hit, Devourer Slave automatically grabs its target and drains 1d6 hit points, which it heals (DC13 strength or dexterity to break out of the hold). AC15, Fort+6, Ref+6, Will+4; AL C.

This creature crawls along on its hands and feet like some primate beast, yet it retains the semblance of human form. Its flesh is wet and sickly grey, its hair covering its face save the milk-white eyes and hissing mouth. The palms of its hands and along the insides of its arms are covered in fanged mouths, and without heed for danger it attempts to lock them onto foes in a deadly embrace.

Devourer Slaves are those pathetic early humans taken from their tribes by the Ancient Sorcerers to serve as pleasure slaves, guards or servants. Frozen in ice, their bodies were warped by proximity to the Dreaming One, transforming them into undead horrors. The Cultists excavated them to serve them, and they remain under the command of the Dreaming One's cultists. Now they crawl or hobble along the tunnels, guided by Madness Wraiths or on their own.

WORKER ZOMBIES: Init -2, Atk: Grab then bite +6 melee (grab then bite 1d6+6; grab lasts until hold is broken DC13 strength or dexterity), HD2d8; MV 20'; SP: Immunities: Cold, all biological functions, death magic, mind control. Grab Bonus: Worker Zombies gain a +2 bonus to attacks against Grabbed targets. AC16, Fort+8, Ref +0, Will +2; AL N.

Though dressed in the winter gear of a miner, the face of this creature is clearly that of a corpse slain by cold. Blackened lips and gums are open in frost-bitten hunger, and with clumsy steps this corpse shuffles forward seeking to

grab and bite its foes. As the cold and evil magic of the Ancient City took their toll on the workers of Irondelve, the dead began to rise when their bodies fell to exhaustion.

VOGOL WORM SWARM: Init +8, Atk: Slam +10 melee (1d12+3); HD8d10+10 (50hp); MV40'; Sp: Engulfing Movement: Vogol automatically Engulfs targets that are in his area when he moves over them. His body is massive, taking up 15x15 feet (on a grid map 3x3 spaces, or up to 9 spaces if he follows targets into a tunnel). Targets are allowed a Reflex save (DC14) to leap out of the way if they are on the edge of his space when he moves in. Engulfed targets take 5 damage each round, but can still act on their turn. Engulfed spell casters and those who speak must beat DC15 Reflex save or have their mouths filled with Vogol Worms, unless they move out of the space he occupies on their turn. Immunity: Cold, Madness, Fear. AC20, Fort 22, Ref 14, Will 22; AL C.

Vogol Worm Swarm is a unique creature made from the body of Vogol, one of the cultists transformed by the rituals and proximity to the Dreaming One. Vogol is heedless of damage, and will simply attempt to devour living creatures when he attacks them.

Vogol: This short, portly man seems utterly harmless, with thinning golden curls on a pumpkin-like head and tiny round glasses on the end of his nose. With a generous smile he waves to you, offering you a seat and a spot of conversation with a cup of tea. The rich robes he wears are emblazoned on his chest with a large octopus symbol whose tentacles end in human-like hands.

Worm Swarm: A massive pile of maggot-like worms with fanged mouths surge towards you in a massive wave, flowing over or around anything in its path.

Vogol was a scholar and prospector working with Azalin on the frontier mining until his employer transformed him with powerful magic. Now able to explode into a giant pile of flesh-devouring worms, Vogol is utterly insane and devoted to the end of the world.

EIDOLON ORB: Init +5, Atk: Lightning Blast +2 ranged (1d6 electricity); HD4d10 (20hp); MVO'; Sp: All targets in the room automatically take 3d8 damage each round on the Eidolon's turn, until they leave or say the correct Password. Immunities: Electricity, Biological Functions, Mind-Control, any magic requiring a soul. Resist Spell Damage: reduce all damage from Spells by 10. Special Weakness: Sonic and glass-shattering effects, or those causing damage to items, do Double damage automatically on a hit. AC20, Fort +10, Ref +0, Will +10; AL N.

Eidolon Orbs are construct guards that watch over Waygates and other entrances with locks that can be picked by thieves. Regardless of what other defences are in place, Eidolon Orbs will strike with blasts of lightning affecting any in a given space so long as they remain there. Other Orbs have been crafted that use other elements, such as fire, frost, or more exotic magical effects.

CULTIST WARRIOR: Init, Atk: Great Axe +8 melee (1d12+6 plus Cultist Warrior heals half that damage) or Atk: Tongue +8 Melee (Poison DC15 Fort or Paralysis for

1d3 rounds), HD3d10; MV30'; SP: Axe of Undeath: Cultist Warriors can command mindless undead (ie: worker zombies) within 40'; any slain by their Axe attack rises as a Worker Zombie in 1d4 rounds. Any using their Axe as a weapon is healed half of all damage they deal with it, but gain an equal amount of Madness (ie: if you do 8 damage you heal 4hp and gain 4 Madness); AC 20, Fort +10, Ref +6, Will +6; AL C.

Cultist Warrior are heavily muscled warriors wearing heavy scale mail and bearing axes with the symbol of an octopus with human hands on the ends of its tentacles. Their faces are hidden, but long tongues reach out and poison any they can touch. The heads and bodies of these warriors have been transformed into warped wads of flesh filled with holes. Their "tongues" are worm-like and slither about their bodies, lunging at foes. Seeing the face of one uncovered immediately adds 2d10 Madness and all viewing it make a Madness Roll.

CULTIST MAGE: Init +2, Atk: Fiery Ray +8 ranged (1d12+4), HD2d8+4; MV30' Hovering; SP: Horrific Appearance: Seeing a Cultist Mage unveiled immediately adds 3d8 Madness and a Madness Roll by all viewing it. Fiery Ray: Cultist Mages can blast a single fiery ray from any eye upon their body each round, but only one ray at a time. AC18, Fort +6, Ref +6, Will +8; AL:C.

This robed figure hovers above the ground cross-legged, its features covered by red silken robes that hang down from its legs. It holds its hands out before it, which can be seen to have been warped by evil magic: each hand has two thumbs, and in the palms are slitted yellow eyes that glow red when fiery rays shoot from them towards enemies. Their bodies revealed, their feet have likewise become double-thumbed hands, and their twisted torsos have many inhuman eyes pushing through their skin. Their faces have vanished, becoming lamprey-like mouths. Cultist Mages were human mages, but have been transformed by the magic of the Dreaming One into arcane nightmares. All humanity forgotten, they live only to discharge the wrath of their eldritch masters.

AZALIN (CULTIST LEADER): Init +2, Atk: Corrupting Ray +10 Ranged (1d8+8 damage plus 2d8 Madness), HD8d8+12 (36hp); MV30' Hovering; SP: Spells,

Amulet Powers; AC20, Fort +6, Ref +10, Will +15; AL:C.

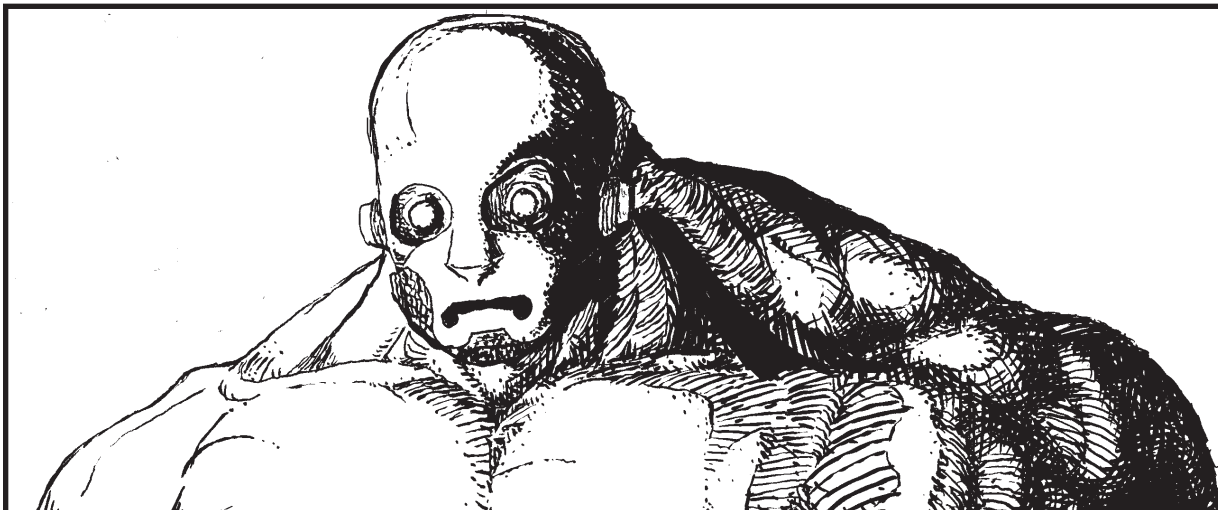
Special Item: Amulet of the Dreaming One: Creates a field of up to one mile around the wearer that the Ice Queen and other powerful outsiders and their servants cannot enter or affect directly with magic. Wearer reduces damage from spells by 10, and can command all creatures loyal to the Dreaming One within one mile. All spells cast by the wearer cause 2d8 Madness in addition to their normal effects. All creatures slain by the wearer rise as Worker Zombies, Cultist Warriors or Cultist Mages (wearer's choice).

Spells known: 1 – Force Manipulation, Magic Missile, Magic Shield, Patron Bond, Invoke Patron; 2 – Detect Invisible, ESP, Levitate, Locate Object, Spider Web; 3 – Dispel Magic, Fireball, Gust of Wind, Paralysis. Caster check +20 due to proximity of Patron (the Dreaming One).

Treasure: Ring of hardening (+6 armor), 2000gp worth of Ancient City jewelry and ceremonial robes, Amulet of the Dreaming One.

Azalin was once a human mage of some note, but hoped to retire so he would not die in some demon-infested hole in the ground. Investing his treasure, he was told of the frontier area by a mysterious fortune-teller, that it was an area free of evil humanoids and had wealth beneath the surface untouched by living men. Prospecting, he found the Amulet of the Dreaming One, and was transformed into a pet of that alien power. In a few weeks he was surrounded by loyal followers from southern climes sent to him by dream visions. Soon enough he was kidnapping peasants and sacrificing them to eldritch powers, on the trail of the Ancient City in Ice. Now, as the Ancient Sorcerers before him, he seeks nothing but to undo the world and ascend to godhood.

AVATAR OF THE DREAMING ONE: Init +10, Atk: Four Hand-Tentacle Attacks (reach anywhere within 15 feet) +12 melee (Grab plus Crush 1d12+4; DC15 Strength to break free on target's turn, or be Swallowed the next round on Avatar's turn); HD12d10+10 (100hp); SP: Aura of Insanity 20': All targets in range must make a DC16 Will save or be caught in a dream world of pleasures or nightmares (50% chance of





either) until they can save on their turn; targets caught by this effects cannot attack the Avatar or move until they save. Once a target saves, they cannot be affected again for 24 hours. Swallow: Targets still in the Avatar's Grab on its next turn are Swallowed into its Gullet. That Hand-tentacle is not able to attack that round. Targets pushed up into the Avatar's Gullet take 1d20+5 damage automatically. They can attempt to escape (DC20 Strength or Dexterity to wriggle free), but if they fail they automatically are consumed by the Avatar and die permanently. Special Qualities: Devour the World: if the Avatar of the Dreaming One is not slain in five rounds, the world is consumed. Immunities: Mind-affecting effects, death-effects, massive damage, poison, disease., AC25, Fort+15, Ref +8, Will +16; MV60'; AL C.

The Avatar of the Dreaming One is but the merest fragment of the Old One's subconscious, summoned to the world by the sacrifice of at least ten mortals. It can be asked one boon, which it will grant instantly at the cost of the world, even if this is godhood. Once in the world, it will devour it in a few short moments unless it is slain, even if it has not been asked for its one boon.

APPENDIX 2: MADNESS

"Magic drives you mad" is the warning of many folk tales, and is a danger even experienced Wizards well know. Yet the eldritch horrors that await delvers in the darkest dungeons, that lurk in the minds of spell casters and watch from beyond the stars, have a way of tainting the mind itself. Reality is slowly warped in the mind of the affected, and as it unravels they find themselves warped as well in mind, spirit, and even body.

"Madness" is how "far gone" you are to this process, first mentally and then physically. Eventually the Mad gain physiological changes of an aberrant sort, becoming a mind-warping creature of magic and horror and lost for all eternity. For this adventure MADNESS REPLACES CORRUPTION for Spell Casters: instead of rolling the specific corruption (minor, major, Greater) of a spell, or Patron Taint, or even Generic Spell Misfire, roll on the Madness Table (below). The reason is that the Dreaming One's presence in the area is so powerful that it affects ALL magic in the region. Madness Rating is a character's bonus on this table to a d20 roll. All characters begin the adventure with a Madness rating of 0. Each time a Madness check is rolled on the table (for corruption, spell misfire, or Patron Taint), the character gains +1 Madness. Madness can also be gained from certain magical effects and supernatural attacks by monsters during this adventure, such as the Horrific Scream of the Madness Wraith, or seeing the face of a Cultist Warrior or Mage without their hoods.

This Madness rating itself is permanent: Even powerful magic cannot completely remove a character's Madness Rating below 1, as that minor taint always remains with them, like a scar. The specific symptom can be cured, but the faintest trace will remain in the form of at least one point of madness. Madness ratings can only be reduced with powerful magic, such as a Patron boon for a quest service from the player character. Results of Madness checks are themselves permanent unless removed with magic, and will remain even if the character's Madness Rating itself is reduced. For example, if a character gains an Alter Ego, this remains with them even if their Madness Rating is reduced below what they had before gaining this result. Such conditions can be removed, even if the character still has a Madness rating.

MADNESS CHECK RESULT (1d20 + Madness)

1-3 Madness: Increase Madness Score by 1. This stacks with the usual +1 Madness each time you roll a Madness check.

4-6 Madness: Increase Madness Score by 1d6. This stacks with the usual +1 Madness each time you roll a Madness check.

7-10 Madness: Increase Madness Score by 2d4. This stacks with the usual +1 Madness each time you roll a Madness check.

11-12 Madness: Increase Madness Score by 2d6. This stacks with the usual +1 Madness each time you roll a Madness check.

13-15 Madness: Increase Madness Score by 2d8. This stacks with the usual +1 Madness each time you roll a Madness check.

16-18 Madness: Increase Madness Score by 4d6. This stacks with the usual +1 Madness each time you roll a Madness check.

19-21 Vulnerability to Charm: You gain a -1d6 penalty to saves to avoid charm attacks. Each time you gain this vulnerability, add an additional 1d6 penalty.

22-25 Vulnerability to Mind Blasts: You take an additional 4 damage from mental blasts, on top of any bonus damage from Mind Blasts you are subject to. If you get this a second time, you take +8 damage; a third time, +12, etc.

26-29 Vulnerability to Fear: You gain a -1d6 penalty to saves to avoid fear effects. Each time you gain this vulnerability, add an additional 1d6 penalty.

30-32 Vulnerability to Domination: You gain a -1d6 penalty to saves to avoid mental domination. Each time you gain this vulnerability, add an additional 1d6 penalty.

33-35 Berserker Fury: When damaged you have a 1% per point of damage chance of flying into a rage for 1d6 rounds, attacking any creatures around you, friend or foe. You will cast the deadliest spells you can, wield weapons you carry, or claw and bite if unarmed, attacking whatever creature is closest to you until they are dead, then the next. The % chance is cumulative for wounds you've suffered that day, even if the wounds have been healed. For example, if a Warrior takes 5 damage, he has a 5% chance to go Berserk. The next time he's hit he takes 18 damage, he now has a 23% chance to go berserk. The Cleric heals him for 20 damage, meaning he has 3 damage in wounds left. He is then hit for 12 damage, but that means he now has a 35% chance ($12 + 18 + 5 = 35$), has he has taken a total of 35 points of damage that day. If you take an extended break, resting for the night as you would to heal or regain spells, you reset your chance to go berserk.

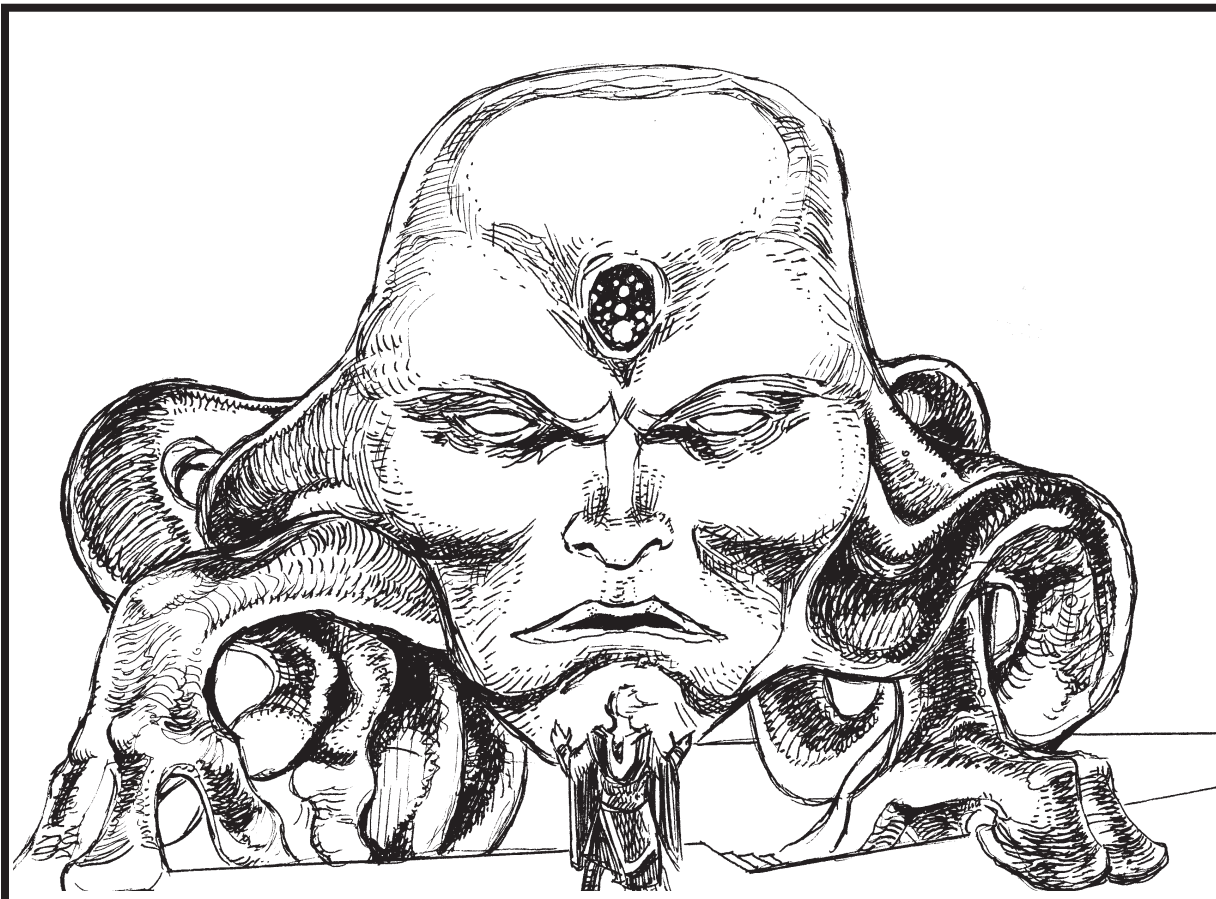
36-38 Terror Fugue: When damaged, you have a 1% chance per point of damage you've taken that day to be overcome by terror and flee at your maximum speed for 2d6 rounds. You will leave cover, charge down halls at great personal risk, and if you encounter another creature or something else that is dangerous (ie: set off a trap, pass by a frightening statue, etc.) you will scream at the top of your lungs. If you take an extended break, resting for the night as you would to heal or regain spells, you reset your chance to enter a Terror Fugue.

39-41 Phobia: You gain a randomly-selected phobia that causes you extreme anxiety in the presence of the

object of your fear. You must act to protect yourself from this "danger" or flee from it at all costs. (Vertigo, claustrophobia, agoraphobia, arachnophobia, fear of magic, and others at the GM's discretion)

42-44 Painful Love: When damaged you have a 1% chance per point of damage taken that day to be overcome by sudden romantic love of whatever creature damaged you. You cannot harm them, and will attempt to stop others from doing so. You will not hurt allies if you can help it, even if you have to leap in front of their attacks. Otherwise, you will do whatever it takes to romantically engage the source of your obsession: give them flowers, wealth, recite poetry, and shamelessly express your love and desire for them. If they cause you injury or pain, you experience it as the most profound pleasure, relishing it as the affections of "your love".

Being separated from your love is emotionally very painful, and you will gain a -2 morale penalty to all attacks, spellcasting checks, and skill checks due to sorrow. If your sweetheart is killed, the penalty increases to -6, and your speed is reduced by half. The exception is in attempts to rejoin your loved one if alive, gaining a +2 bonus, or taking revenge upon their killers if slain, gaining a +4 bonus. If you take an extended break, resting for the night as you would to heal or regain spells, you reset your chance to be overcome by Painful Love: you are no longer in love with that creature, but can be overcome by love for another.





45-47 Obsession: You gain an obsession, over an object or person, that you must possess at all costs. If it is a person, you must gain their love or gain control over them. If it is a thing, you must own and possess it at all times.

48-50 Amnesia: You forget your past completely, though you still remember all your skills. You cannot recall your own name, nor the identities of anyone you know. If you encounter a custom from your past, you will know all about it (for example, religious rites), but you won't remember the time you went through them. This is permanent until you gain some form of supernatural help: a boon from a patron or deity, curative magic, or some kind of memory-enhancing spell or magical item.

51-53 Object Read: By touching an item you can now attempt to "read" it. For magical items this means knowing what its powers are. For books, while you touch them you gain the benefit of reading them. For creatures you can tell what their physical condition is (hit points, race, gender, age, diseases, poisons, etc.). You can tell that something is a secret door by touching it, or sensing compartments in objects, but not necessarily how to access them (+2 to checks to discern this). If you touch a trapped item, you set it off automatically. If an item is cursed, you automatically incur and trigger its curse. If you touch one of the Madness-inducing objects or creatures in this adventure, you automatically gain Madness and roll on the Madness chart for additional effects. This includes being injured by their natural weapons (claws, bite, etc.). This ability does not function through gloves or clothing, only skin-to-object touch.

54-56 CORPSE VISION: you gain the ability to touch a corpse see its last moments through its own eyes.

57-59 Historical Hallucinations: You "see" events that are not there now, scenes from the past. This is not under your control, but overwhelms you when they do come. These visions can be the GM feeding you specific information, or just scenes of people using a particular place ages ago. In this case, they will relate to the Ice Caverns, the Cultists, the captured workers, and the Ancient City. However, you can also see other things that happened, in your own past or those of others, even after you leave this place. You stand dazed when this happens, or else you see the world around you as if you were in the vision: you can "follow" the vision from one room to the next, to see the "scene" as it unfolds (example: follow people in the scene up the stairs to see what they saw when they got there).

60-62 Hideous Laughter: When damaged you have a 1% chance per point of damage taken that day to be overcome by a fit of shrieking, hideous laughter for 1d8 rounds. You immediately drop items in your hands,

and fall to the floor laughing horrifically for no apparent reason. You lose your Agility bonus to armor class and Reflex saving throws, and can take no actions while the Laughter persists unless you make a Will Save (DC10+rounds of laughing left). Even then you can only make a limited number of actions: crawl half your speed in one direction, drink a potion (Willpower save DC10+rounds left to not spit it out laughing), or other simple act. You cannot speak or make complicated gestures. If the laughter persists for more than five (5) rounds, you take 1d3 damage each round. If you take an extended break, resting for the night as you would to heal or regain spells, you reset your chance to be overcome by Hideous Laughter.

63-65 Baneful Telekinesis: Your mind now moves things for you, but your body withers as a result. You hover telekinetically an inch from the ground, and when you reach for things they float an inch away from your hand. If holding items, you can wield a weapon or other object by making them float around you. You can still trigger traps, as your telekinesis "pushes" against the ground, and you do not fly. Your body withers from lack of use, as you no longer move it. Your Stamina, Strength and Agility scores wither as a result: you lose one point from one of them (roll 1d3 to determine which) each day so long as this Madness persists. If your Stamina is reduced to 0, you die from heart failure. Loss of Stamina still affects your Fortitude saves and your Hit Points.

66-68 You see Dead People: You can see and communicate with ghosts nearby. You can see them even when they aren't visibly manifesting to others, and hear and speak with them. They will speak to you at all hours if they realize you are aware of them (bluff check to avoid eye contact), and that can cost you a restless sleep (regained spells, ability burn, etc.). Ghosts tend to ask questions about loved ones, messages, or simply yelling at you to leave them alone, leave their tombs, etc. As appropriate, this could cause you to gain even more madness.

69-71 Alter Ego: You gain a second personality that can manifest in times of stress, taking over the character for 1d10 minutes (game time). The Alter Ego is in fact the personality of someone who once lived in the Frontier area, either recently or in Ancient Times. They may or may not remember class abilities until other characters "prove" it to them (ie: "look, you have a sword!"), GM's discretion. Even if this is the case, the player character's abilities will remain unchanged (Saving throws, attacks, etc.), they should just role-play discovering what they can do as the Alter Ego accesses the hero's abilities. Likewise, the Alter Ego will not know the other party members, and so may need to be "befriended" before they will adventure with the others. Those sacrificed by the cultists are from Wagon Town, and all remember seeing Azalin, the head of the frontier town, dressed in strange robes before they were stabbed in the heart; this is consistent among all of them. The GM can feel free to give them other such "memories" to feed the party information about the adventure. Individual Alter Egos can stay with a character as long as they have this Madness, and

no other character can gain this same Alter Ego.

When damaged you have a 1% chance per point of damage taken that day to be overcome by your Alter Ego. Horrific events, such as near death or encountering horrifying monster powers can also trigger the Alter Ego taking over. If a character gains multiple Alter Egos, roll randomly to determine which takes over at a given time. Roll to select which personality you manifest when you gain this Madness. The GM can feed information to the character, or role-play the alter ego for the Ancient Sorcerer or others (but only briefly, so the player doesn't get side-lined, which is boring).

Alter Ego 1) Flighty merchant's daughter Amalthea, sacrificed by Azalin's cult

Alter Ego 2) a miner named "gob-spitter Jobe" who has "the black lung", killed by cultists in Wagon Town

Alter Ego 3) a wanton tavern Wench named Lafonda, sacrificed by Azalin's cult

Alter Ego 4) a human slave of the Ancient Sorcerers named Conan

Alter Ego 5) a primitive elven hunter slave of the ancient sorcerers named Silverleaf

Alter Ego 6) a Cultist of the Dreaming One, loyal to Azalin, who lost their name, calling themselves "the hooded one"

Alter Ego 7) an Ancient Sorcerer named Lutuk, who wishes to know why his paradise city was frozen in Ice, and wants only to return to his slaves

Alter Ego 8) a human slave-driver named Thunt, willing servant of the Ancient Sorcerers

Alter Ego 9) a Dwarf miner named Ulga Fiordsdottar, mother of six, sacrificed by Azalin's cult

Alter Ego 10) an old Potato farmer named Mug who came to the Frontier to dig for gold, sacrificed by Azalin's cult

Alter Ego 11) a Fortune Teller Madam Zinobia, sacrificed months ago by Azalin's cult

Alter Ego 12) a singing peasant orphan named Percy, sacrificed by Azalin's cult

72-74 Tactile Telepathy: Whenever you make skin-to-skin contact with another person, you project your most personal thoughts and secrets to them. Roll 1d6 to see what kinds of secrets you divulge: 1) Personal secrets (feelings about subject, that you're really a double agent, etc.), 2) Dark secret from your past; 3) Magical secret (your true name, the name of your patron, another true name you know, the location of your spell book, etc.); 4) the memory of something horrible you encountered (vision of your patron, vision of some horrific monster you encountered, etc.); 5) A valuable memory (where you hide your magic items and gold between adventures, etc.); 6) Total awareness of yourself, that the other person can "remember" things that you've experienced with an Intelligence check, as if it was a subject they know trivia about. The secrets you divulge should be uncomfortable for you, things you don't want revealed, or things that are intensely personal. Those touched see a rush of images and suddenly have your memories as if they were their own.

75-77 Baneful Telepathy: you cannot speak verbally (does not hinder spell casting) but project your thoughts mentally instead in a 100ft radius. Only surface thoughts you wish to share are heard, being those you would speak physically, but if there is something you are thinking about strongly you must make a Will save (DC15) to avoid "blurring" the thought out. You cannot "whisper" your thoughts, and all creatures in range hear them and know exactly where you are in relation to themselves whenever you "speak". You can still cast spells, but all creatures in range "hear" the words mentally.

78-80 Double-Bodied: You suddenly have two bodies, though a single mind inhabits them. You share the same hit points, spell effects that target one affect both, as do saving throws. Both bodies can stand in the same space during combat without penalty. Both bodies share the same number of actions in a round, and for higher level characters this means that one can cast a spell while the other makes an attack. The only exception is that both can move the same distance as a move action, so if one moves. If one casts a spell it is aimed from that body, for things like range of the spell, line of sight, etc.

81-83 Mind Over Body: You no longer need to eat, so long as you spend at least an hour within five feet of a sentient being. That being does not recover ability score burn, nor heal 1 damage, as they would if they got a full rest. If you eat normally, they do not suffer the penalty. However, if you spend more than one day alone, without a sentient being nearby to sustain you, you will suffer starvation penalties even if you eat food.

84-86 Replaced: you are replaced by an alien horror that looks just like you, but inside has an alien anatomy and mind. Instant death/NPC status, now you are an agent of the Dreaming One. Your goal now is to assist them in converting or slaying the player heroes, and waking the Dreaming One and bringing them to the material world. You are immune to Madness, for what it's worth, as you are utterly insane and now an alien horror. Any who read your mind immediately gain 2d6 Madness.





APPENDIX 3: NEW PATRON: THE QUEEN OF ICE AND FROST

The Queen of Ice and Frost is a powerful elemental and fey spirit with command over cold and winter. She is so ancient even the elves do not remember her name, but she has spent this time monitoring the balance between Law and Chaos, protecting the universe from destruction. She appears as a beautiful human or elven noblewoman with skin like snow and hair like the frost, though she can appear as a swirling blizzard or as a massive six-legged wolf-like Snow Beast. She selects mortals to join her as Snow-Beast servants, though they lose their humanity and all memories when they become her creatures. She prefers attractive elves and humans for her patronage, as they sometimes serve as her consorts, but some dwarves and other creatures serve her as emissaries and wardens of arctic areas under her protection. These can be anywhere, even in naturally tropical regions, as she can change the weather and create her own arctic zones, but created zones are normally only to guard dangerous locations, like the Ancient City in Ice. Her preferred tactic is to use extreme cold to force foes from territories she claims, and failing that harry them into leaving through Snow-Beast attacks. More powerful foes she will simply seal up in a prison of ice. The Queen is extremely patient, and can win by breaking down foes

INVOKE PATRON

12-13 The Queen of Ice and Frost is occupied or uninterested. The temperature merely drops ten degrees for a few minutes, and a howling gust of wind surrounds the caster ominously during this time, but aside from this display there is no other effect.

14-17 Chill aura: A haze of blue and white surrounds the caster out to 1d4x10 feet for one minute, causing the temperature to drop severely. Any creatures not in winter gear suffer the effects of exposure after several minutes. Creatures vulnerable to cold, or made of fire, suffer 1d6 damage each round.

18-19 Slippery Surroundings: The area around the caster is covered in a thin layer of slick frost, making it difficult for foes to stand near them: creatures attacking the caster must immediately make a DC12 dexterity check or fall to the ground before their attack hits.

20-23 Pillar of Ice: The caster's body is covered in a layer of ice, giving them +2 AC and +4 strength for 1d10 rounds. Additionally, the ice on their legs can root to the ground, making them immune to being pushed, pulled, swallowed or otherwise moved against their will.

24-27 Body of Frost: The caster's body become solid ice, like a mobile ice sculpture. The caster can move up

icy surfaces as easily as walking on smooth stone, is immune to cold and magical cold, as well as all biological functions like poison or disease. The caster emits an aura of frost that damages all creatures within 20ft for 1d12 damage, and heals the caster for half that damage (rounded up). Body of Ice lasts for 1d10+CL rounds. 28-29 Summoned Snow-Beasts: 1d4+1 Snow Beasts appear under the command of the caster for 1d10+5 minutes, acting as directed. If slain or when dismissed, they vanish in a wild burst of snow and wind.

30-31 Summon Abominations of Frost: A giant made of snow and ice appears next to the caster, acting under their command for 1d6+3 rounds before vanishing back into the ground. Use the stats for the Ice Ogre presented in this book.

32+ Locked in Ice: 1d4 foes of the caster are immediately encased in a thick layer of ice, as the ancient sorcerers of old, frozen in a deep slumber. Targets immune to cold remain conscious for 1d4 rounds and may attempt a strength check (DC18) to break free of the ice. Otherwise, targets locked in ice remain so for one hour.


PATRON TAIN

1) Casting a spell causes the area around you to be covered in a layer of frost. Every surface out to twenty feet is covered in a light dusting of frost, tiny crystals over surfaces like frozen dew drops. If you get this result a second time, a layer of ice covers everything around the caster instead, making surfaces slick and weapons in sheaths or other objects in containers harder to open. If this result is gained a third time, the caster is surrounded by a cloud of perpetual cold, a blowing wind that ruffles papers about the caster, and causes anyone within the radius to need winter gear or suffer exposure to cold, including the caster; if the caster casts a spell, they are surrounded by a sudden swirling blizzard that covers everything around them in frost, as above.

2) Caster's skin become cool to the touch, and their skin becomes pale. If this is gained a second time, the caster's skin is so cold that it freezes all substances that come into contact with it: liquids that are at room temperature freeze solid, while boiling liquids like tea are suddenly cooled when they touch the caster's lips. This can cause problems for eating and drinking of substances cooler than boiling, which freeze while being consumed. If the result is gained a third time, the caster becomes so cold that, should they stay still for any length of time, ice slowly forms on their body so that they must take an action to break free from the ice. This is never hard, but takes a moment and some effort on their part.

3) The Caster's fingertips and toes appear to blacken as if exposed to frostbite, but are otherwise fully functional. If gained a second time, the caster's fingertips and toes take on the appearance of ice, and sections of their arms and legs blacken as if exposed, and eventually the skin falls away and appears likewise like ice. If this result is gained a third time, the caster's entire body becomes living ice, like an ice statue. They do not melt except when exposed to magical fire or extreme heat (example: lava, fire elementals), but they do take 50% more dam-





age from fire and heat sources. They reduce all normal magical healing by 50%, but are healed instead by cold damage, 1:1. They no longer need to eat or drink, but they do not benefit from drinking potions if they freeze on contact (ie: no non-boiling potions).

4) Caster's eyes and teeth become black, and the teeth become long and sharp. If this result is gained a second time, the caster gains a pair of tiny arms below their original arms. These new hands cannot wield weapons, but they can hold small items and each can wear a ring. If this result is gained a third time, the caster's body is covered in a thick layer of fur, the vestigial arms grow to full sized arms, and the caster grows a wolf tail and gains a wolf-like head, like one of the Queen's Snow-beasts .

5) The caster becomes lighter of step whenever they cast spells, as a chill wind whips up, tossing their robes about, increasing any distances jumped or moved by five feet for 1d4 rounds. If gained a second time, the caster becomes like a snowflake on the wind, and permanently counts as being only half their normal weight, and if shoved or thrown they not only suffer a -4 penalty to fortitude saves to avoid such effects, they are moved double the intended distance. If gained a third time, the caster counts as only 25% of their original body weight, they lose a significant amount of body girth, but they can leap +thirty feet on any jump, and gains an overall increase in speed of plus five feet, so long as they are unencumbered. In areas of intense wind or arctic cold, this increases to + forty foot jumps, and plus ten feet of speed. Also, their hair grows long and white, and constantly whips in a wind affecting only them, as do their clothes, making it much harder to remain concealed due to motion (-5 penalty).

6) The caster's hair becomes winter-colored, such as white like snow or blue like the cold. If gotten again, the caster's eyes and skin likewise become winter-hued, such as white skin and ice-blue eyes. If gotten a third time, the caster's hair appears made of ice or snow, rather than just the color, though to the touch it is still effectively hair and can still be shorn.

SPELLBURN

1)The caster must exhale warmth from their body, which appears as a long breath of fog as if the caster was breathing in winter. This gives them extreme chills and a reaction like hypothermia no matter the weather, weakening them as much as they spent in Spellburn.

2) The caster must find an enemy of the Ice Queen, such as a cultist of the Old Ones or one of the foul creatures that serve them, and slay them or freeze them solid with magic somehow. This must be done within one week, or the Spellburn loss returns (if healed) until this task is done.

3) The caster is whisked away by the Queen of Ice and Frost, and brought to her palace of crystal-snow in a magical realm of perpetual winter. There the caster must amuse her, and teach her of the ways of mortal creatures. The experience is harrowing, resulting in Spellburn loss, due to the extreme cold, the demands

of the Queen, and the rigorous tasks requested. After a week's time in her realm, the caster is returned to the moment they were taken from the mortal world, as if no time had passed.

4) The caster's blood runs cold and slow like ice, and their limbs feel brittle. The caster's body becomes ice-like, reducing their physical strength, stamina and dexterity by the amount of Spellburn as their body is covered in crystals of ice, their blood grows cold and sluggish, and their limbs numb from cold.

PATRON SPELLS

BODY OF WIND

LEVEL 1 (Queen of Frost and Ice)

Range: Self

Duration: Varies

Casting Time: 1 round

Save: none

General: The Queen of Frost and Ice is not merely in command of the winter winds: she is the wind and snow. By embracing this, the caster is transformed into a gust of wind that moves unfettered through the world.

Manifestation: Varies

1 Lost, Failure, and Patron Taint

2-11 Lost, Failure

12-13 The caster transforms into a gust of wind for one round and can move their speed, chilling any in their path but doing no damage. The wind cannot move through any spaces the caster could not while solid, such as barred windows, but can pass over creatures and through spaces they would normally need to squeeze through (ie: crawl spaces), without reducing speed. The gust of wind does not have enough mass to trigger traps like pressure plates or trip wires, but it will move things like curtains and hair in an obvious way. The caster does not fly, but only moves over ground they could walk on. The caster cannot interact with the physical world in any way a gust of wind could not, such as turning door knobs or pulling levers. They cannot attack or cast spells while in this form, becoming solid instantly if they do so. Any attack against them penetrates the magic of this spell as if they were corporeal, so long as the attacker is a sentient being.

14-17 The caster transforms into a gust of wind for 1d4 + 1 rounds, and can move as if their speed was 100'.

18-19 The caster transforms into a gust of wind for CL + 1d4 rounds, and can move through any open space, at a soaring speed of 200'. The caster can move vertically up to their speed, and fly through the air, but if the spell ends while aloft they will take falling damage. As well, creatures in their path are chilled by intense cold if the caster passes over them, and if the caster wishes they can take 1d6 + int Cold damage (DC12 Will Save to ignore).

20-23 The caster transforms for up to one hour, and gains

the ability to control the winds around them up to twenty feet distant, even up to blasting foes back as an attack (Fort Save or be pushed back five feet per Caster Level, and take 1d6+int cold damage) in addition to being able to move as above. The chilling effect they have over those they pass over is now more intense (DC16 Will save to ignore, 3d6 cold damage). Also, an area up to 100' per caster level from the caster's position is suddenly incredibly cold, as if the arctic had suddenly sprung into place, chilling anyone not in proper winter clothes or near a significant heat source. Liquids begin to freeze, and rain becomes snow within range.

24-27 The caster transforms into wind as above, and also transforms up to 10 allies transform for one hour into icy gusts of wind. Allies cannot control the winds around them, and if any attempt to attack or cast a spell, all characters under the effect of this spell immediately return to solid form. Caster and allies can fly at a speed of 100ft per round.

28-29 The caster and up to CL+20 of their allies becomes the wind for CL+5 hours, and gain the ability to control the winds around them (DC12 fort save, 1d6+Int cold damage). All affected by this spell are considered fully made of wind, and so can pass through barriers like iron bars, and fly through the air at a speed of 300' per round. Only magic can harm them while the spell persists, but they cannot attack or use any special abilities or equipment without immediately becoming solid. Those in spaces they could not survive while solid, such as in pipes, are instantly slain.

30-31 The caster and up to CL+100 allies become gusts of wind for one hour, as above, flying at a speed of 100 miles per hour. If used merely to travel, the caster and their allies arrive anywhere in their world that has wind in exactly one minute, but this immediately ends the spell. A region up to one mile around the point of casting is suddenly cold weather during the spell's duration.

32+ The caster and any number of allies are transformed into pure wind, and can travel anywhere in their own world instantly, or between planes where there is wind in one minute. Doing so instantly ends the spell. Wherever the spell is cast is suddenly chilled as if the weather had become deepest winter, lasting one hour, out to one mile from the point of casting.

WOLVES OF WINTER

LEVEL 2 (Queen of Frost and Ice)

Range: varies

Duration: Varies

Casting Time: One Round

Save: None

General: The Snow-Beasts of the Queen of Ice and Frost are the spirits of mortals become immortal creatures of winter. The caster calls upon them to sweep down upon their foes, in the name of the Queen of Winter.

Manifestation: Varies

1 Lost, Failure, Patron Taint

2-11 Lost, Failure

12-13 Failure, but not Lost.

14-15 The caster summons an apparition that appears like the head of a white wolf made of frost. The wolf's head flies at a foe within 20 feet and bites them, doing 1d6+int cold damage, then vanishes.

16-19 3d6+int damage single target, or up to three targets doing 1d6+int each, then vanishes.

20-21 A roaring wind vortex pours out from the caster, chilling all creatures in a 100 foot cone (Fort save DC15 or take 1d8 cold damage) and subjecting them to the bites of giant wolf-heads made of frost and snow. The giant wolf heads attack every foe in the cone (bite +12 melee (1d10+6 damage)) before vanishing.

22-25 3d4 giant wolf heads burst from the caster's outstretched hand, each making a single attack before vanishing. Each head will make an attack, even if a target has been attacked previously by this spell (bite +12 melee (1d10+6 damage)), then vanish.

26-29 1d20 giant wolf heads burst from the caster's outstretched hand, each making a single attack before vanishing. Each head will make an attack, even if a target has been attacked previously by this spell (bite +12 melee (1d10+6 damage)), then vanish.

30-31 1d6 Snow Beasts appear near the caster, and serve them for 1d6 minutes before vanishing in a gust of snowy wind.

32-33 2d8 Snow Beasts appear near the caster, and serve them for one hour.

34+ 100 Snow Beasts appear near the caster, and serve them for one day.

TOMB OF ICE

LEVEL 3 (Queen of Frost and Ice)

Range: varies

Duration: Instantaneous

Casting Time: One round

Save: Will

General: The creeping cold of winter has crushed the spirits of armies more completely than battle, for nature cannot be reasoned with, only endured. Those that cannot flee lay beneath the frost, in hibernation as long as the cold persists, or in death's eternal slumber. Thus does the Queen of Winter contain her foes, and to her followers the loan of her frost.



Manifestation: (1) blow a puff of snowflakes that grow to encase your target; (2) an icy ray fires from the tips of your fingers or wizard's staff, growing into ice where it strikes; (3) you touch the ground and a trail of frost crawls from your hand to your targets, covering them.

1 Lost, Failure, and Patron Taint

2-11 Lost, Failure

12-15 Failure, but the spell is not lost

16-17 The caster encases a single foe's legs in ice. They cannot move from that spot until they take a moment (move action sufficient) to break free of the ice, but this is not difficult. The target can still cast spells or drink potions, for example, but the layer of frost covering their legs holds them in place until they break free.

18-21 The caster encases up to 3d4 foes' legs in ice, halting their movement until they take a moment to free themselves from this light layer of ice. An area around the spell's effect, between the targets, is covered in a slick sheet of ice that any moving across will fall from (Reflex save or fall prone).

22-23 The caster completely encases a single target in ice so that they cannot move or act. Any creatures within twenty feet of the target are covered in a light layer of ice up to their knees, which they can easily break with a moment's effort.

24-26 Up to 1d8 + CL targets are covered in ice up to their hips, thick ice that lasts for one minute. Targets cannot move during this time, or reach items stored below their waist. All surfaces up to fifty feet from each target is covered in a foot of thick ice and frost, covering doors so they cannot be opened without first breaking off the ice.

27-31 1d4 targets are completely locked in ice, frozen unable to move. They are still conscious, and can attempt to break free (DC18 strength check). All surfaces up to fifty feet from each target is covered in a foot of thick ice and frost, covering doors so they cannot be opened without first breaking off the ice.

32-33 Up to 1d10 targets are locked in ice, unconscious (DC15 Will save to regain consciousness) but asleep and in perfect stasis. They can break free once they are conscious, after a full round of attempting to burst from the ice. All surfaces up to fifty feet from

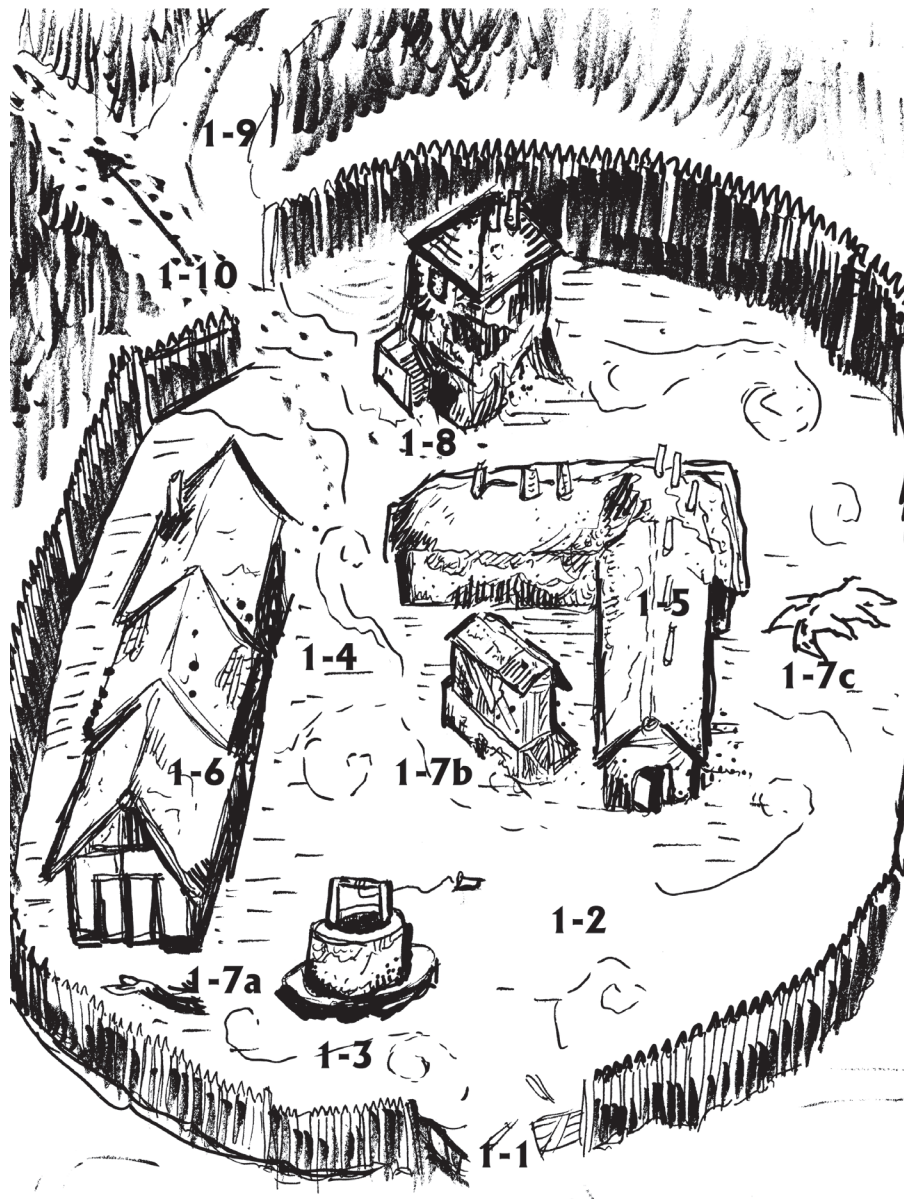


each target is covered in a foot of thick ice and frost, covering doors so they cannot be opened without first breaking off the ice.

32-33 Up to 2d20 targets are locked in ice, unconscious (DC15 Will save to remain conscious), but asleep and in perfect stasis. They can break free once they are conscious, after a full round of attempting to burst from the ice. All surfaces up to fifty feet from each target is covered in a foot of thick ice and frost, covering doors so they cannot be opened without first breaking off the ice.

34-35 1d6 targets are encased in ice for all time, effectively slaying mortals and subduing most supernatural creatures. They can be freed by others breaking through the ice, which wakes them automatically after 1d4 rounds. All surfaces up to one hundred feet from each target is covered in a foot of thick ice and frost, covering doors so they cannot be opened without first breaking off the ice.

36+ An area up to one mile is entirely covered in deep ice, like the Ancient City of old. The caster and their allies are transported away from this area, but all others are locked in the ice for all time unless they are individually freed.

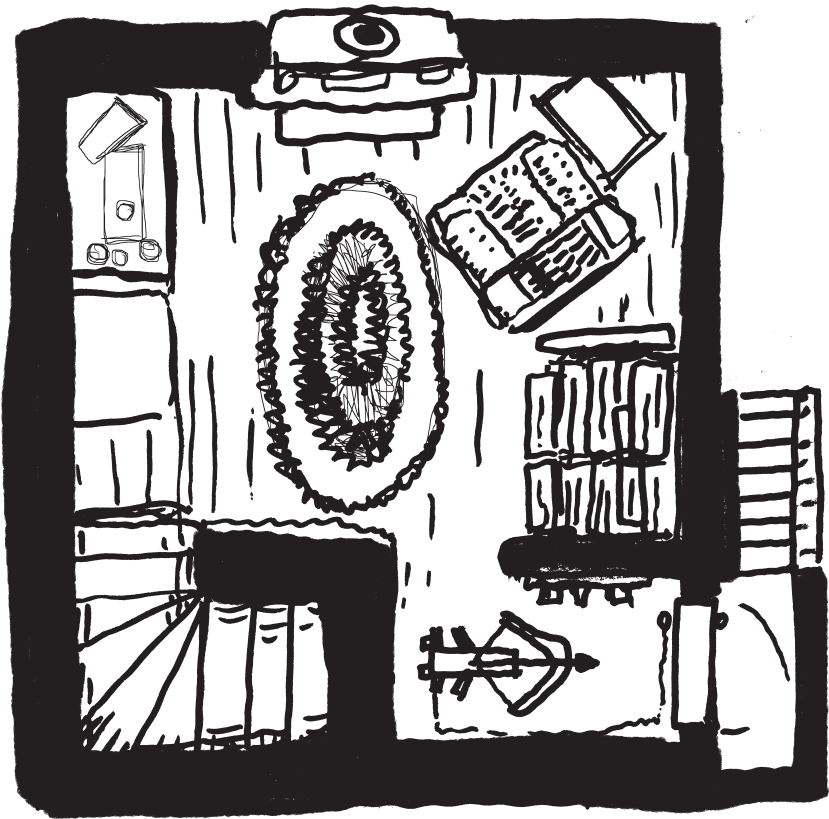


AREA 1-6 STOREHOUSE

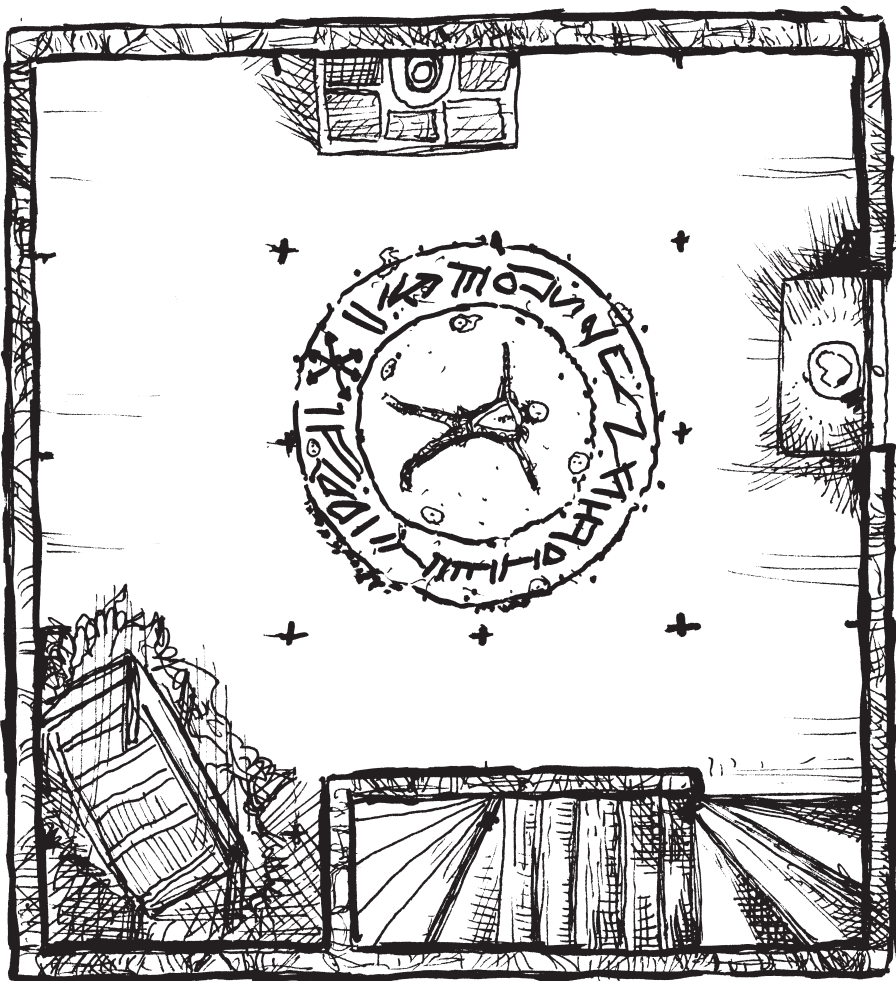


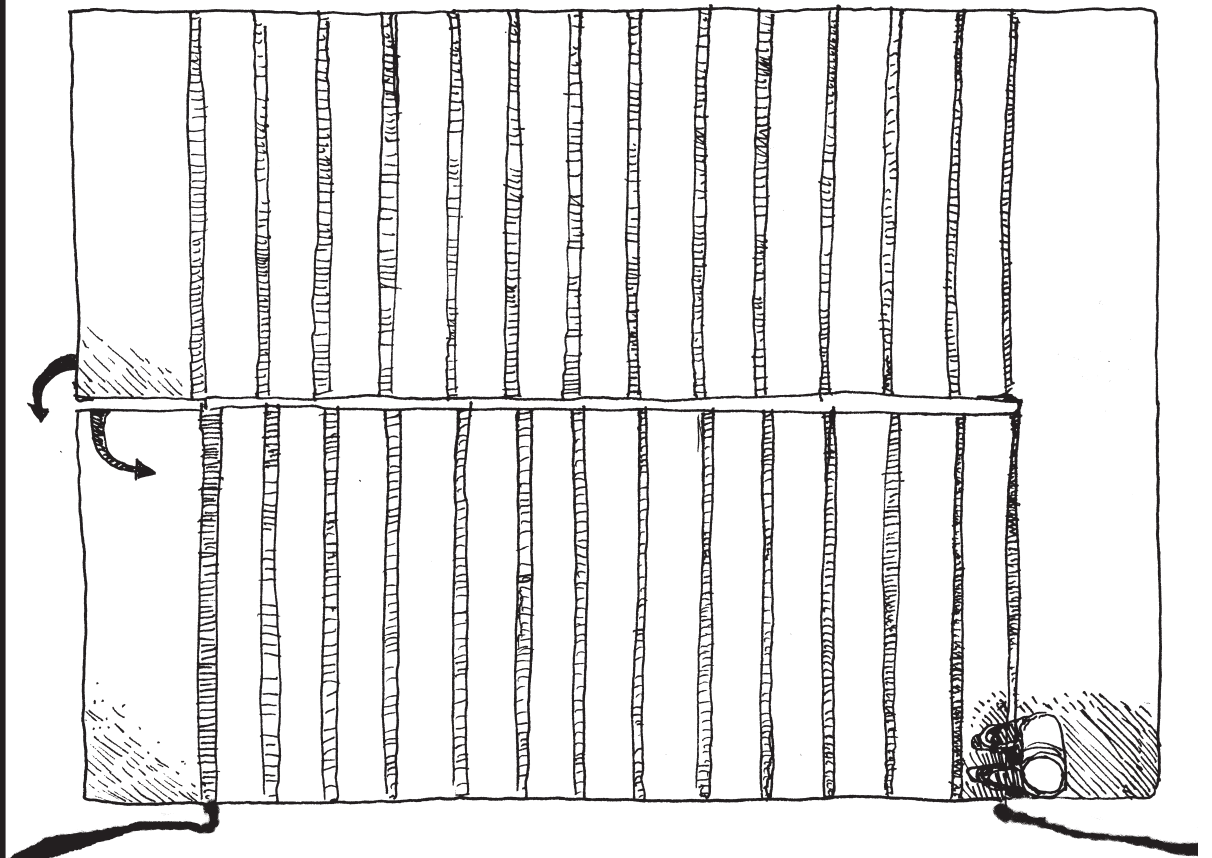
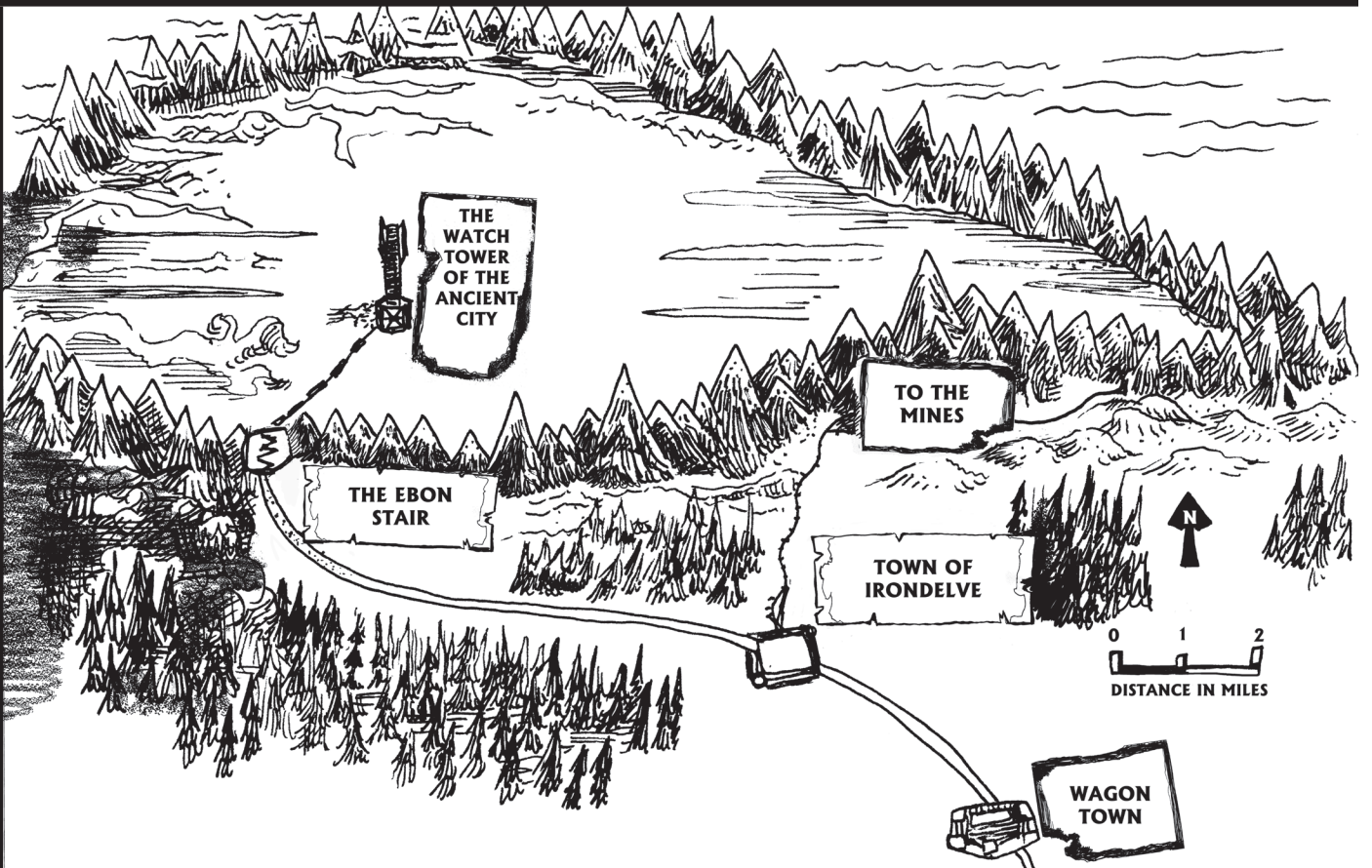
MAP OF ACT 1: IRONDELVE



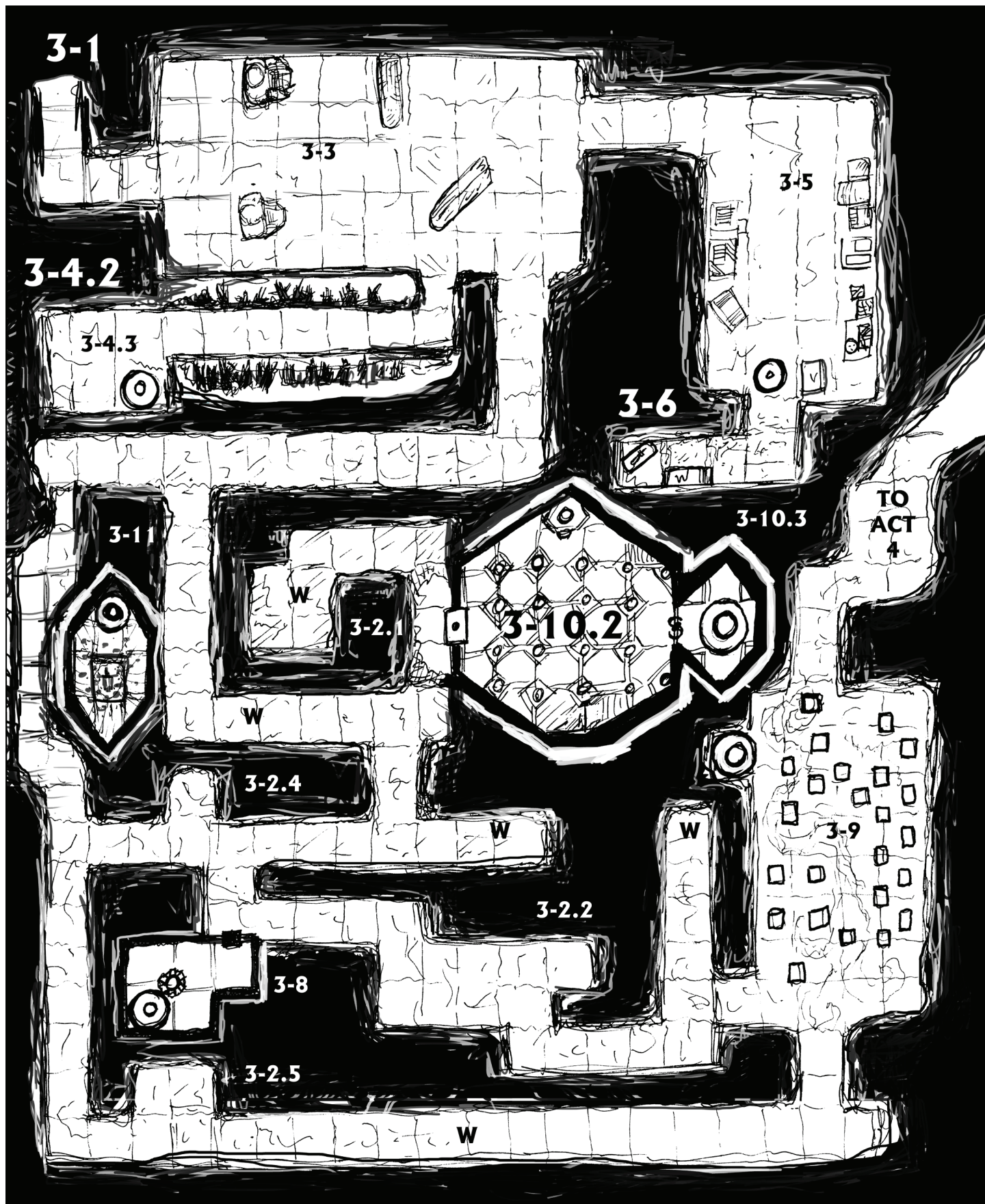


AREA 1-8: JONDAH'S HOUSE
AND UPSTAIRS DESECRATION
ONE SPACE = 5 FEET





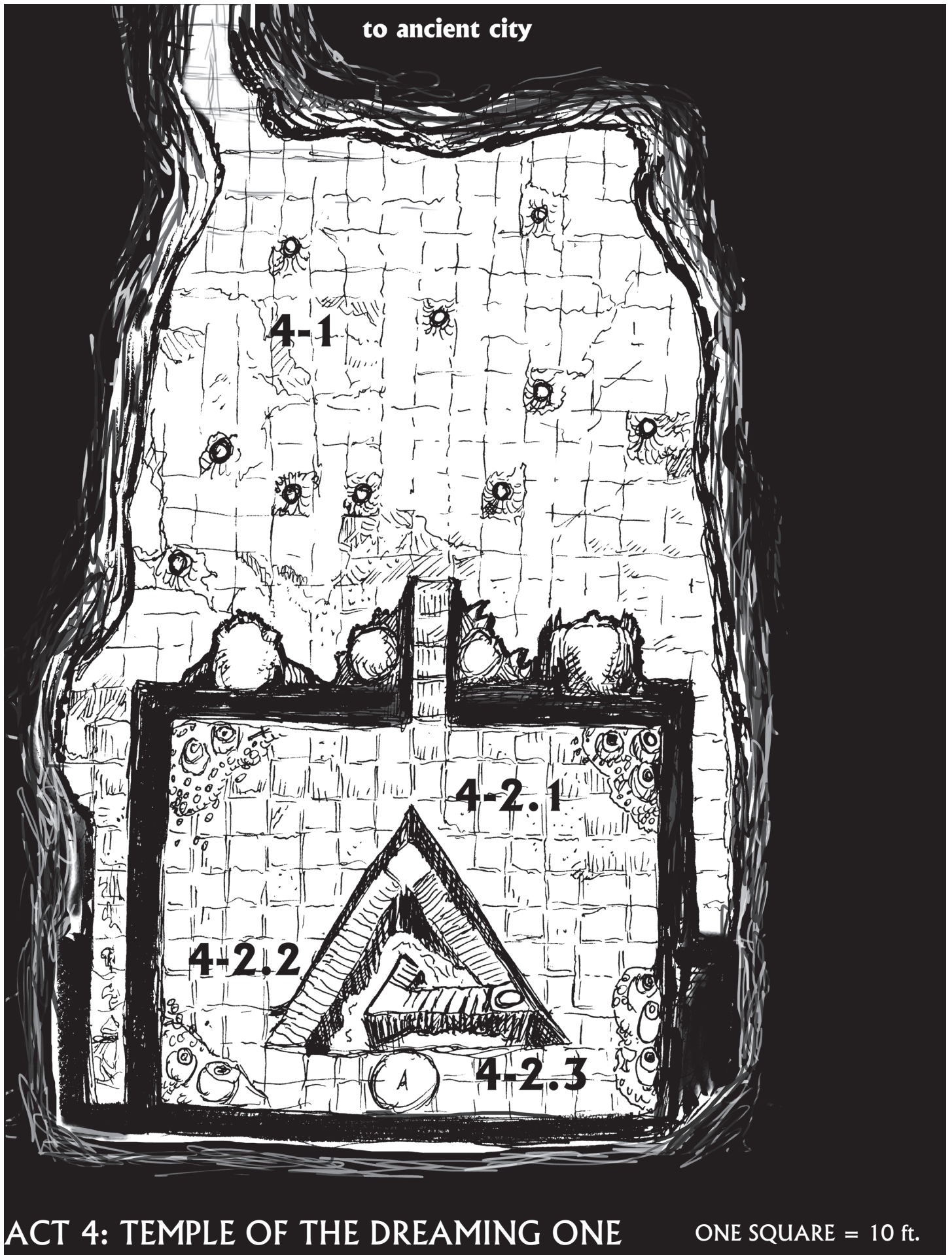
ACT TWO: THE EBON STAIR



MAP OF ACT THREE: THE ANCIENT CITY IN ICE

ONE SQUARE = 10ft.

to ancient city



ACT 4: TEMPLE OF THE DREAMING ONE

“From the desk of the Merchants’ Consortium,

We have requested Dondo, foreman of Wagon Town, to hire able-bodied heroes to travel to our mining town of Irondelve in the Brumerian Frontier. Recent reports of attacks by monstrous wolves prompted the area’s founder, a retired adventurer named Azalin, to go north with a band of armsmen. He has not returned, and immediately after this Irondelve went silent. We sent a band of our own emissaries to investigate, and they did not return. We are sending you now, seasoned heroes, to do the following: find Azalin and his retinue, find our emissaries, and discover what has become of the miners of Irondelve. For this you will be rewarded as discussed by Dondo, and will have additional considerations from our Consortium for future transactions. Should there be other complications beyond merely bad weather, your reward will be adjusted accordingly. Aside from Consortium property, which will remain ours, you can likewise have salvage rights to found wealth, including gear from bandits, monster treasures, and the like. However, we will need to have full information on the source of our problems, and a solution and rescue must be accomplished immediately.

Signed - The Merchants’ Consortium Board of Directors”

PLAYER HANDOUT 1: LETTER FROM THE MERCHANTS’ CONSORTIUM

PLAYER HANDOUT 2: LETTER IN THE CULTIST’S POCKET

**JANA-FOURTH
PYTON-FYFTH
ZOBÈK-SECOND
KARAK-THIRD
ZADRAGE-SIXTH
VANDOMIR-FYRST**

**A - THIS IS ALL I HAVE SO FAR, BUT IT LOOKS LIKE
AN ANCIENT SEQUENCE OF PASSWORDS. THE OR-
DINAL OR NUMERAL IS THE ONLY QUESTION I HAVE
NOW**

-V

This printing of WRATH OF THE FROST QUEEN is done under version 1.0 of the Open Gaming License, and the System Reference Document by permission from Wizards of the Coast, Inc. Designation of Product Identity: The following items are hereby designated as Product Identity in accordance with Section 1(e) of the Open Game License, version 1.0: Wrath of the Frost Queen, FQ1, The Queen of Frost and Snow, Winter Blade, Azalin, Anorev, the Dreaming One, The Ancient City in Ice, Madness Checks, all spell names, all proper nouns, capitalized terms, italicized terms, artwork, maps, symbols, depictions, and illustrations, except such elements that already appear in the System Reference Document, or that are copyright material of Goodman Games, Dungeon Crawl Classics Roleplaying Game system. Designation of Open Content: Subject to the Product Identity designation above, such sections of Chapter One: Characters and Chapter Four: Combat as derive from the SRD are designated as Open Gaming Content. Dungeon Crawl Classics Roleplaying Game is copyright © 2012 Goodman Games. Open game content may only be used under and in the terms of the Open Game License. OPEN GAME LICENSE Version 1.0a The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved. 1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement. 2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License. 3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License. 4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content. 5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License. 6. Notice of License Copyright: You must update the COPY- RIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute. 7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity. 8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content. 9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License. 10 Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute. 11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so. 12 Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected. 13 Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License. 14 Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable. 15 COPYRIGHT NOTICE Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc. System Rules Document Copyright 2000 Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, based on original material by E. Gary Gygax and Dave Arneson. DCC RPG, copyright © 2012 Goodman Games, all rights reserved, visit www.goodman-games.com or contact info@goodman-games.com