

Raid on Tonwell

Instant Adventure for 4-6 characters levels 5-7



Up until two days ago, folks in the town where you've been staying only knew the nearby village of Tonwell for its magnificent cathedral. Two hundred years in the making, the cathedral is a monument to how much work and dedication a simple farming community can put into its house of worship.

But now, Tonwell has been overrun by savage barbarians. Burning and pillaging, they struck without warning or provocation, showing no mercy but reveling in atrocity. Now there are refugees from Tonwell here on the streets, terrified and desperate. They say the barbarians raiding their village enslaved all they could, and slaughtered those they couldn't.

One of the refugees, a priest named Carwyn, has discreetly spread the word that he has a secret mission for those who are brave enough to venture into Tonwell. His mission has your interest because, as all adventurers know, "secret" usually also means "lucrative."

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LEGENDS & LAIRS

311

INSTANT ADVENTURE



Raid on Tonwell

by Darrell Hardy

Requires the use of the *Dungeons & Dragons® Player's Handbook*, Third Edition, published by *Wizards of the Coast®*



How to Use This Product

This adventure takes place in the world of Menarra, the setting of Fantasy Flight's bestselling *Diskwars* fantasy battle game. This provides a convenient frame of reference, but the adventure is specifically designed to be easily incorporated into any existing D&D campaign. Feel free to alter the names of places and characters and customize the details of the adventure to fit your own world.

You should be able to run this adventure in a single game session. You should read it through at least once and study those sections you will need to know well. In particular, you should familiarize yourself with the features and capabilities of new monsters and magic items introduced in the adventure. You may also wish to photocopy the map on pages 8 and 9, both for your own reference and to show to the players, if appropriate.

Dungeons & Dragons®

This adventure requires the use of the *Dungeons & Dragons® Player's Handbook*, Third Edition, published by Wizards of the Coast.® You won't be able to run the adventure without it.

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RAID ON TONWELL

By Darrell Hardy

DM BACKGROUND

Three days ago, the village of Tonwell was overrun by vile barbarians, the Uthuk Y'llan. Without warning or provocation, the Uthuk captured most of the villagers and slew all those who opposed them. Only a handful of people escaped.

What no one knows is that this was no random raid. The Uthuk have taken Tonwell for a reason. According to the barbarians' oracles, this town is the last known location of a magical sword that houses the soul of a great Uthuk warrior. The barbarians are in Tonwell to locate the sword and free that soul.

Amongst the few refugees was Brother Carawyn. Carawyn is a priest of Utaavo, a good-aligned god popular in the region, and was the assistant to the local bishop. Since escaping his parish, the cleric has been desperately trying to recruit a few brave souls to return to Tonwell. This search has brought him to the characters.

The priest of Utaavo approaches you and pulls back his hood. His face is young, but his eyes have been aged by the horrors he has seen. He nods humbly to each of you in turn.

"Greetings, my friends," he says. "My name is Brother Carawyn, formerly of Tonwell. My village, as you have no doubt heard, has been overrun by the Uthuk Y'llan barbarians. No one knows why they attacked us—though no one knows why those savages do anything. I fear it is too late for Tonwell to be saved, but that is not the worst of it.

"My mentor, Bishop Tolvain, is the keeper of a sacred relic, the Blade of St. Gavus. It is a powerful, magical sword that absolutely must not fall into the hands of the Uthuk. I had hoped the bishop would meet me here, and that he would have the blade. But it has been two days, and there has been no sign of him. I can only assume that he has been captured... or killed.

"I cannot rest while the Blade of St. Gavus lies in the midst of that barbarian throng. It must be retrieved, and if you are as good as your reputations, I believe you are the ones to do so.

"The Blade is hidden in a secret chamber behind the altar in the Tonwell cathedral. I'm afraid I don't know how to open the door—if I did, I would have taken the sword myself. There are two keys, I know. Bishop Tolvain has one, and he kept a spare hidden somewhere near the altar.

“Thank you for your help,” says the desperate priest. “I can pay you now only what I escaped with—two hundred gold—but I assure you that the Church will reward you more richly upon your return. I will contact the elders and make the arrangements while you are gone, but time is of the essence. You must leave for Tonwell immediately!”

If the characters press Carawyn for details about the Blade of St. Gavus, he admits he doesn't know its full powers, but that it is a precious relic and very powerful. It's also very secret: Only he and the bishop even know that it is being kept in Tonwell.

THE VILLAGE OF TONWELL

Tonwell is a hard day's ride from the refugee camp. The village—or what remains of it—lies in a low valley shrouded in smoke. From above the valley, the characters can see that Tonwell lies in ruins. Dozens of cottages and other small buildings have been burned to their foundations and the stench of death is heavy on the air. Livestock wander the streets while others lie dead in burnt-out courtyards. An enormous bonfire dances in what used to be the town square. It is impossible to tell from above the valley, but from the smell, it seems dead villagers are fueling the bonfire. The characters can see Uthuk milling around the devastated town.

1. GUARD PATROL

As you approach the outer edges of Tonwell, you hear the feral sounds of sniffing and clawing behind some nearby bushes, followed by a short command in the harsh Uthuk tongue.

This is the Uthuk guard patrol, composed of a Beastlord, three Twisted Yll'rath, and three Uthuk Warriors (see the appendix for their complete statistics). If the characters attack the guards, the barbarians will fight to the death.

On the other hand, if the characters are quick and make a successful Hide check (DC 16), they can hide from the patrol. The Twisted Yll'rath will sniff the air and whine suspiciously in their direction, but eventually move along. If the characters choose this option, they have a 25% chance of running into the patrol later on. Whenever the characters step out into the open (or if you think they're getting overconfident), roll to see if the guard patrol shows up.

Uthuk Warriors (3): CR 2; SZ M (humanoid); HD 4d8; hp 25 each; Init +2 (Dex); Spd 30 ft.; AC 14 (+2 Dex, +2 armor); Atk: great club +4 melee (1d10); Face 5 ft. by 5 ft.; Reach 5 ft.; SV Fort +4, Ref +2, Will +1; Str 15, Dex 14, Con 13, Int 9, Wis 11, Cha 8; AL CE. Skills: Hide +1, Listen +2, Search +3, Spot +2.

Beastlord Kro Tarag, 5th level Barbarian: CR 5; SZ M (humanoid); hp 35; Init +3 (Dex); Spd 30 ft.; AC 15 (+3 Dex, +2 armor); Atk: whip +6 melee (1d2), dagger +6 melee (1d4); Face 5 ft. by 5 ft.; Reach 5 ft.; SA rage; SQ uncanny dodge; SV Fort +7, Ref +8, Will +3; Str 14, Dex 16, Con 15, Int 13, Wis 13, Cha

13; AL CE. Skills: Climb +3, Handle Animal +6, Intimidate +5 Jump +8, Listen +9, Wilderness Lore +9. Feats: Alertness, Skill Focus (Handle Animal).

Twisted Yll'rath (3): CR 3; SZ M (aberration); HD 4d8+8; hp 25, 26, 27; Init +7 (Dex, Improved Initiative); Spd 50 ft.; AC 16 (+3 Dex, +3 natural); Atk: bite +3 melee (2d6+3), claw +3 melee (1d6+1); Face 5 ft. by 5 ft.; Reach 5 ft.; SQ scent, rage; SV Fort +2, Ref +4, Will +1; Str 13, Dex 16, Con 14, Int 5, Wis 6, Cha 5; AL CE. Skills: Hide +4, Jump +3, Listen +4, Move Silently +5, Spot +3. Feats: Improved Initiative.

2. THE DRUNKEN DRAGON

This long, single-story building appears to have been, until recently, a prosperous tavern. A wooden sign reading “The Drunken Dragon” lies half-buried in the mud. The building's stone walls are streaked with smoke and blood. The front door is splintered and hangs off a single hinge. From the gloom behind the door, you can hear sobs and whimpers of pain where there should be laughing and singing.


When the Uthuk took over Tonwell, some of the villagers tried to take refuge in the Drunken Dragon. The barbarians smashed down the door and enslaved everyone inside, but decided to keep the building intact for the same reason the villagers tried to hide there: It is the largest building in town with a single entrance. (There are narrow windows near the ceiling, but they are too small for a person to crawl through.) Since then, the Uthuk have turned the building into a slave pen.

Inside the burnt-out tavern, you can make out dozens of shadowy forms huddled against the walls. As your eyes adjust to the gloom, you realize these people are the villagers, and they are wearing thick leather collars around their necks. Many of them wear cuts and ugly bruises from their capture. A few of them look up, their faces full of fear and misery. The others stare at the floor, overwhelmed by despair. They know a future of slavery lies before them, and they have given up hope.

Aside from the slaves, there is little of interest in the building. The Uthuk destroyed anything here the villagers could have used as weapons, leaving little more than a few pieces of broken furniture.

If the characters talk to the villagers, they learn the following items of information:

1. The slave collars are magically bound to the local Uthuk slave master. If the villagers get more than a mile away from their master, they are overcome with agony and fall unconscious.
2. The collars are also sealed by magic. Examining one closely, the characters can see no seams or buckles. There are, however, strange sigils carved in the bloodstained leather. (These are magical, and make the characters' stomachs squirm if examined too long.)
3. The slave master can probably be found with the rest of the Uthuk leaders, in the manor house they have taken as their quarters. Up until three days ago, the house belonged to a wealthy local mer-



chant family. No one has seen the family since the invasion, but everyone fears the worst. The Uthuk have been quiet the last day or so, and seem to be holed up in the manor house.

4. No one knows anything about the Blade of St. Gavus, or any secret rooms in the cathedral.

5. No one knows why the Uthuk invaded Tonwell, though a couple of the villagers say the barbarians looked like they were “searching for something” as they tore the town apart.

6. Roughly half of the slaves (about 15 or so) say they would help the characters fight the Uthuk if they were free, but the rest are too wounded, weak, or afraid.

A few minutes after the characters enter the makeshift slave pen, a trio of Uthuk warriors (hp 21, 22, 23) steps into the building. They are checking on the slaves (throwing gruel to the living, removing the dead) and aren’t necessarily expecting trouble. If the characters react quickly, they may have the element of surprise.

3. THE CATHEDRAL

By far the largest building in town, the stone cathedral towers above the ruins around it. Its once-priceless windows have been smashed, leaving only jagged daggers of stained glass in their frames. The front doors are slightly ajar. A smell of smoke and incense wafts out through the crack between them.

Aside from the front doors, there are several other ways to get into the cathedral. There are two smaller doors on either side of the building, both of which are locked from the inside. Their locks are simple, however, and easy to pick (DC 15).

The characters may also climb in through one of the broken windows. This isn’t as easy as it may sound, as the bottoms of the windows are 10 feet from the ground. The characters may be able to scale the stone walls to reach the window, or help boost each other up. Of course, climbing walls is a good way to attract attention—especially if the guard patrol is still wandering around.

What the characters encounter next depends largely upon where they enter the cathedral.

3A. THE ENTRANCE CHAMBER

This entrance chamber must have been quite beautiful once, but now is in shambles. Statues and icons lay smashed and piled atop each other in a waist-high mound. Candles and braziers are overturned upon the floor. Wax, incense, and blood have flowed and solidified together in the cracks between the flagstones, filling the air with a sickly-sweet aroma.

As the characters make their way through the chamber, a hand shoots out from beneath the pile of statuary and grabs the nearest one by the ankle. The hand goes slack almost immediately, but the motion causes the debris to slip, revealing a figure in a blood-soaked robe buried in the pile. If the characters dig out the person, they realize he is a priest—and that he is dying. Already the pall of death is upon him. His grasp at the characters was a desperate attempt to get their attention, and it has sapped all but his final breath.

“Don’t let...” he gasps, “them find... the blade. And beware...”

the hounds.”

With these final words, the priest passes peacefully into the arms of his god. Searching his body reveals nothing useful beyond the holy symbol of Utaavo.

3B. THE SANCTUARY

High ceilings arch far above the sanctuary, seeming to draw the sounds of your footsteps into the heavens. There are dozens of finely carved wooden pews in three rows facing the altar at the front of the cathedral. Many of them are deeply scratched, as if something with claws had been running along them. Beneath the incense, there is an animalistic odor in the air.

To one side of the sanctuary is an alcove screened off by a metal grill that is more ornate than functional. There is a door in the grill opening out into the sanctuary, and through it you can see a small chapel.

Opposite the chapel is a heavy wooden door banded with steel and secured with a massive lock.

There is a pack of Twisted Yll’rath in the sanctuary, and they are stalking the characters. Slinking along the walls, they scratch at the floor with their claws or growl quietly, then duck behind a pew or pillar before they are seen. There is one Yll’rath for each character, and they are trying to herd the characters towards the chapel (room 3c). If the characters continue towards the altar (3e) or treasury (3d), the Yll’rath attack, first piling onto the character they consider the biggest threat (probably the largest), then turning their attention to the others.

If the characters go to the chapel instead, the Yll’rath hold back, and do not attack until the Yll’rath Mother does so.

3D. THE CHAPEL

There are no windows in the chapel, though there are countless small candles on a miniature altar on the far side of the door. In the dim light, you can see where icons and statues used to be, but have been broken from their bases and removed. A part of one such statue, the jeweled head of some long-dead saint, lies in the middle of the floor on what seems to be a thick carpet of tapes-tries, curtains, and other cloth materials.

Observant characters may note that the chapel door was forced open from the inside, and bears the same scratches as the pews in the sanctuary.

When the Uthuk invaded Tonwell, they needed a place to keep their Yll’rath—especially since the mother of the brood was heavy with young and needed a nesting site. They decided to put the Yll’rath here in the chapel, but the beasts have recently broken out into the rest of the cathedral. The Yll’rath Mother is still days from birth, and too weak to forage for food. Thus, the other Yll’rath do their best to bring her tasty morsels such as the characters.

The Yll’rath Mother is curled up in her nest of fabrics and will leap up to attack the characters a moment after they enter the room. If the other Yll’rath are behind the characters, this is their cue to

jump them from the other side, catching the characters between them.

If the characters take the jeweled head, they may find it is worth 500 gp, but anyone of the Utaavan religion (or anyone making a successful Knowledge (Religion) check against DC 20) who sees it will know they stole it from a church.

3D. THE TREASURY

The wooden door is not only locked (DC 20), but trapped as well. The Uthuk lost three soldiers trying to get into the room before they gave up and decided to look elsewhere for their prize instead. Though it requires a successful (Rogue only) Search check (DC 25) to spot the magic trap, anyone can make a Search check (DC 10) to see fresh scorch marks on the door and the stone floor in front of it.

The magic trap is a flame spout, which releases a four-foot-wide, 15-foot-long sheet of flame from the door if anyone fiddles with the lock. The damage is 3d6, which can be avoided with a Reflex save (DC 13). The trap can be disabled with a successful Disarm Device check (DC 26).

Compared to the splendor of the rest of the cathedral, this room is rough and plain. A simple wooden desk and chair sit against one wall, while a bookshelf lines another. There is a thick black ledger on the desk. In the corner squats a heavy wooden chest.

Examining the ledger proves it to be a record of the town's tithes. The books on the shelf are holy texts, worth little to non-collectors. The chest, however, is full of gold and silver coins (1,000 gp in assorted coins). Of course, the chest is not only locked (DC 24), but protected with a mighty curse of Utaavo. Etched into a metal band on the chest are the words, "Whosoever taketh unworthily shall suffer the wrath of Utaavo."

Over the next hour, any characters carrying the ill-gotten coins (and fail a Will save, DC 30) will feel their eyesight diminish until they are completely blind. The curse is broken if the characters return the coins to a place sacred to Utaavo (or any other good-aligned god).

3E. THE ALTAR

On a raised dais at the front of the cathedral, a massive altar towers over all else. It stands ten feet high, and has a staircase in the back for the priest to ascend when addressing his flock. The Uthuk seem to have taken special joy in desecrating the altar, for not only are its carvings disfigured, but strange symbols have been painted on it in what might be blood.

On the wall behind the altar are a series of three man-size wooden panels, each featuring a different carved religious scene. The first shows a priest holding a key and praying. The second shows a flock of sheep milling around a faceless shepherd. The third shows a viper, coiled up and ready to strike, on the edge of a river.

Behind the first panel is the secret room where Brother Carawyn said the characters would find the Blade of St. Gavus.

With a successful Search roll (DC 20), the characters find a flat wooden key hidden between the carvings on the back side of the altar. This key matches the carved key held by the priest in the first panel. If the characters press the wooden key against its counterpart held by the priest, there is an audible click and the panel swings open, revealing the secret room.

3F. THE SECRET ROOM

As you slide the key into place, the center panel swings backward with a click, revealing a small stone room. In the center of the room is a long, well-worn chest. Hunched over the chest, with his back towards you, is a man in the robes of a bishop of Utaavo.

After the characters have a chance to react to the sight, Bishop Tolvain stands and turns on them. As he turns, his robes open, revealing a dried bloodstain spread across his chest. His skin is bluish white, and his eyes are dead. The smell that rolls off of him is one of death and decay.

"I did what I had to do," he creaks in a voice from beyond the grave. "I had no choice. I was so afraid. But I'm not afraid now."

The bishop's voice turns to a snarl and builds to a roar. "I am not afraid. Not this time. And I won't let you take it!"

With this, Tolvain attacks the characters.

The Bishop is not only undead, but quite mad as well. Having failed his god by allowing the Uthuk to take the Blade of St. Gavus, his fear of eternal punishment kept his soul trapped on this plane when the barbarians killed him. He has been stuck in this room for the last day, reliving his failure over and over again. Now that the characters are here, he is convinced that they are Uthuk and this is his chance to redeem himself by keeping them from taking the Blade. Tragically, there is no reasoning with the bishop at this point. The characters will have to kill or otherwise incapacitate him if they are to get to the chest. (See the appendix on this Cursed of Utaavo.)

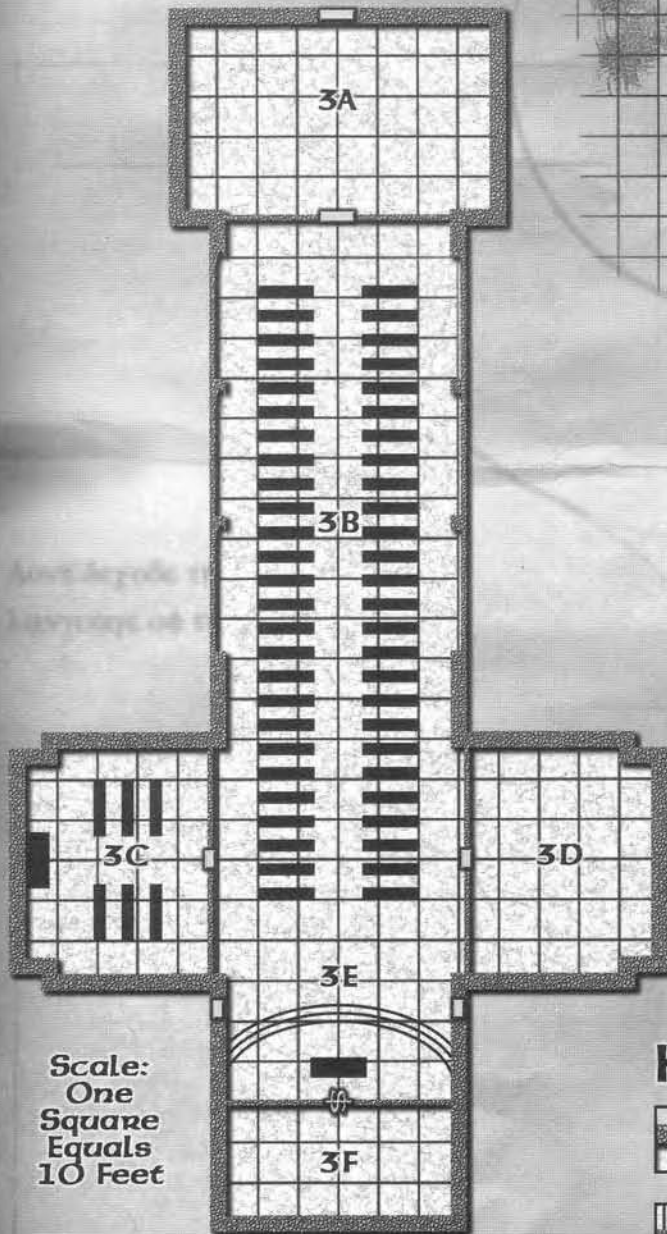
The chest is not trapped, or even locked, and upon inspection looks like it was recently broken open. Inside, the chest is lined with velvet, and the characters can see the impression of where a sword once was. An edge of parchment is peeking out from beneath the velvet. Pulling it, the characters can see it is a scroll, which reads as follows:

Hear now the tale of St. Gavus and his blade blessed of Utaavo. In the elder days, when the lowland Kerral were plentiful and the faithful still met at Rodossa, there arose a terrible evil in the north, the Tallin. Once mortal, now demon, the Tallin was filled with the power and wickedness of the Dark Goddess herself.

Gavus of Loth, a young paladin of Utaavo, rode out to face the Tallin. Three days and three nights they fought, and neither could best the other. After the third day, Gavus struck down the Tallin, but the demon began to rise once more. Gavus struck

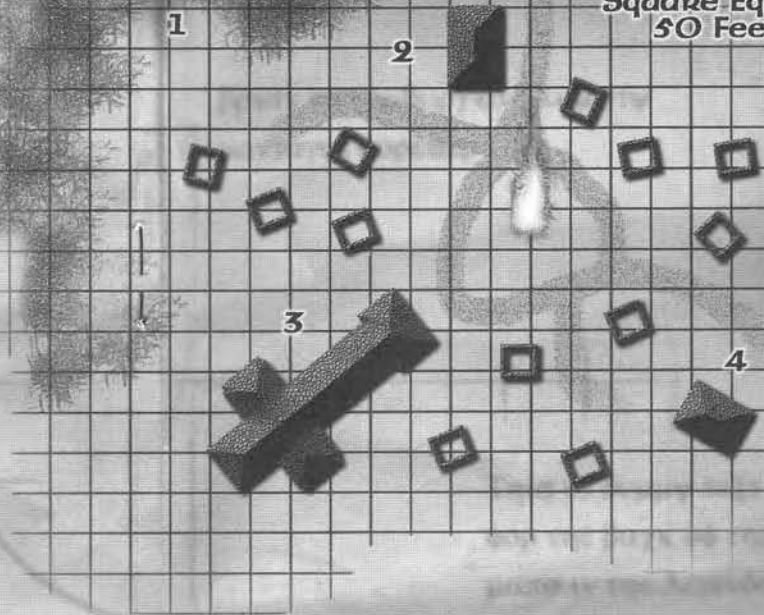
The Village of Tonwell

Cathedral

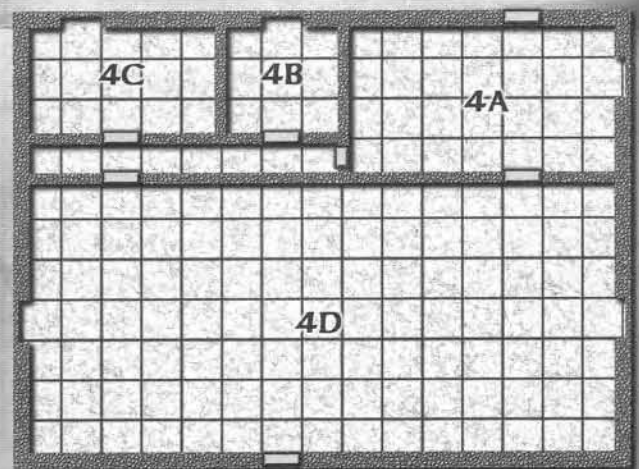


Scale:
One
Square
Equals
10 Feet

Scale: One
Square Equals
50 Feet



Manor House



Scale: One Square Equals 5 Feet

Key



Window



Bonfire



Secret Door



Door

again, crying, "In the name of Utaavo, thou art bound!"

At the paladin's words, his blade was filled with the power of Utaavo, and the demon's power was diminished until only the man remained. But the power remained in the blade, and remains even so today. Woe unto he who yields the sword into the hands of evil, for he shall be cursed of Utaavo! And woe unto those who face the Tallin without the blessed blade or the words of St. Gavus.

Due to its power and danger, the blessed Blade of St. Gavus is hereby presented to Bishop Tolvain of Tonwell for safekeeping. May the strength and protection of Utaavo be upon you.

Along the edge of the scroll's text, in the illuminated border, is an illustration of the sword. It looks like a typical longsword, but with a large, dark green gem in the crossbar.

4. THE MANOR HOUSE

One of the few buildings remaining intact, the manor house on the edge of town seems to be the center of barbarian activity. You see a number of Uthuk inside, others walking in, and still others obviously guarding the front and back doors. There are windows you could look through if you were close enough, but the guards don't look like they'd welcome visitors.

It is almost impossible for the characters to get inside the manor house, or even close enough to see inside, without eliminating at least some of the guards. There are six guards watching the house: four in front and two in back. Fortunately for the characters, burnt-out cottages and other debris offer enough cover for them to sneak close to the house without being seen (as long as they're stealthy).

If attacked, the guards will do their best to raise an alarm, which will result in another 1d6 guards running out to help fight off the intruders.

What the characters see if they peek in through the windows depends upon which window they choose. (See below for descriptions of the various rooms in the manor house.) If they look into the manor hall, all they can see is a large gathering of Uthuk assembled in a rough circle around a few important-looking barbarians.

If the characters sneak into the manor house through the back door (and kitchen, 4a), they can hear the raucous shouts and loathsome chanting of the Uthuk wherever they are in the house. If they walk in through the front door (and into the manor hall, 4d), they interrupt the ritual described below and have to face a horde of angry barbarians.

4A. THE KITCHEN

The kitchen is filled with the smell of spoiled food, and a rotting animal carcass buzzes with flies on the central table. Metal pots and pans cover the floor atop a thick film that may have been stew. Off to one side is a pantry door. From behind the door comes the sound of scratching—like rats.

Opening the door, the characters find a young boy and girl, both badly beaten and their clothes in rags. Their hands and feet are tied, and their mouths have been stuffed with cloth. If freed, the girl explains in a hysterical voice that she is Frida, and the boy is her brother Tom. They are children of the merchant Hogarth. They haven't seen their mother in the three days they've been locked in the pantry, but they saw their father being fit with a "magic collar" and taken into the master bedroom by the "bad man with a stick."

"Please," Frida begs, "rescue our parents."

Tom, however, says nothing. He has obviously been terribly traumatized, and will only whimper if spoken to.

The children will do anything in their power to help the characters, but will not directly confront the Uthuk. (They're terrified and desperate, but not stupid.)

4B. MASTER BEDROOM

This room reeks with the stench you've come to associate with the filthy Uthuk, though you don't see any here at the moment. Like the rest of the house, the bedroom is in shambles: Clothing lies strewn everywhere, furniture has been knocked over, and a tapestry has been pulled off the wall and onto the large bed. You can make out the shape of a person beneath the tapestry.

Under the tapestry is the body of Margot, wife of the merchant Hogarth. She has been dead for at least a day. On her face is a look of sheer horror. Around her neck is a leather slave collar.

4C. CHILDREN'S BEDROOM

This room is essentially the same as 4b, except there are toys strewn about, two smaller beds, and no corpses. There is, however, a sleeping Uthuk warrior in one of the children's beds. Unless the characters are very, very quiet, he awakens and attacks them - alerting the other Uthuk in the house to their presence.

4D. MANOR HALL

This great stone room is filled with barbarian invaders. They are gathered in a rough circle around three Uthuk, two male and one female, all wearing elaborate body paint. The trio is reverently holding a sword between them and chanting. It is an ordinary longsword with a dark green jewel set into its crossbar. The air is thick with the magic.

A commotion breaks out in the corner of the room. A heavy-set middle-age man wearing rags and a leather collar is forced through the crowd towards the center of the circle. Behind him is a sinister-looking Uthuk covered in piercings and wielding an ornate staff. The staff is topped with a human skull, and seems to be causing the slave some pain as it is pressed against his back. Slave and master both stop before the three chanting barbarians.

If the characters do nothing but watch, the female sorcerer takes the sword and thrusts it into the slave (who is, of course, Hogarth the merchant). There is a flash of magical energy as the Tallin is released from its prison and into the merchant. Hogarth falls back, clutching at his wound, which is now glowing with

unholy red light. The light seems to fill the man, stretching his body. He grows taller, broader, and far more muscular. His eyes take on the magic's red glow and his fingers curl and twist into claws. Howling with pain and victory, he lurches to his feet, the sword dropping from his chest. He is Hogarth no more, but the Tallin reborn.

If the characters interrupt the ritual, the sorceress does her best to stab the sword into anyone nearby—Hogarth, an Uthuk, one of the characters—in an attempt to finish the spell. At this point, the first person who gets stabbed with the blessed Blade (even if the characters are wielding it) is doomed to be transformed into the Tallin as described above if they fail a Will save (DC 30).

Once the Tallin is released, the Uthuk pay no attention to the Blade of St. Gavus. This is especially true if they're suddenly in combat with the characters.

It is possible, though extremely difficult, to fight the Tallin directly. It is a better idea to use the Blade of St. Gavus to bind it once more. In order to do so, all a character has to do is stab the sword into the Tallin and cry out in a loud voice, "In the name of Utaavo, thou art bound!"

When the Tallin is bound, there is another flash of light and the person who had been transformed into the demon reverts to his or her human form (and takes 1d8 damage from the sword). The former Tallin is unconscious for 1d10 minutes and, even when awakened, is disoriented for a few minutes.

Of course, the characters still have a fight on their hands. There are two Uthuk warriors for each character, plus the three magic users and the slave master with whom they must contend. The warriors fight to the death, though the other four recognize the better part of valor and flee if the tide turns against them.

If the characters kill the slave master, or separate him from his magical staff, the spell on the slave collars is broken. The collars unclasp, releasing all the slaves. All those slaves who said they would help fight the Uthuk, if they are not present already, rush to aid the characters against the barbarians.

Uthuk Warriors (two for each character): CR 2; SZ M (humanoid); HD 4d8+4; hp 22 each; Init +2 (Dex); Spd 30 ft.; AC 14 (+2 Dex, +2 armor); Atk: great club +4 melee (1d10); Face 5 ft. by 5 ft.; Reach 5 ft.; SV Fort +4, Ref +2, Will +1; Str 15, Dex 14, Con 13, Int 9, Wis 11, Cha 8; AL CE. Skills: Hide +1, Listen +2, Search +3, Spot +2.

Unclean Ones (2): CR 3; SZ M (humanoid); HD 4d8+4; hp 24 each; Init +2 (Dex); Spd 30 ft.; AC 14 (+2 Dex, +2 armor); Atk: spiked gauntlets +4 melee (1d6+1); Face 5 ft. by 5 ft.; Reach 5 ft.; SV Fort +4, Ref +2, Will +1; Str 13, Dex 14, Con 13, Int 11, Wis 10, Cha 14; AL CE. Skills: Concentration +4, Hide +2, Intimidate +6, Jump +1, Knowledge (Arcana) +2, Listen +1, Spellcraft +2. Feats: Toughness. Spells: *Resistance*, *Ray of Frost*, *Daze*, *Cause Fear*, *True Strike*.

Ch'Tehya, 4th level Cleric, 2nd level Sorcerer: CR 6; SZ M (humanoid); HD 4d8+4; hp 26; Init +1 (Dex); Spd 30 ft.; AC 13 (+1 Dex, +2 ring of protection); Atk: dagger +4 melee (1d4); Face 5 ft. by 5 ft.; Reach 5 ft.; SV Fort +5, Ref +2, Will +12; Str

10, Dex 13, Con 13, Int 11, Wis 16, Cha 15; AL CE. Skills: Concentration +5, Gather Information +3, Intimidate +3, Knowledge (Arcana) +2, Knowledge (Religion) +6, Listen +4, Move Silently +2, Scry +1, Search +1, Spellcraft +3. Feats: Combat Casting, Dodge, Iron Will. Spell Focus: Necromancy. Spells: *Daze*, *Detect Magic*, *Flare*, *Mage Hand*, *Resistance*, *Cause Fear*, *Charm Person*.

Slave Master Ro'Terrok, 5th level Barbarian: CR 5; SZ M (humanoid); HD 5d12+5; hp 40; Init +2 (Dex); Spd 30 ft.; AC 18; Atk: whip +8 (1d2+3), guisarme +4 melee (2d4+3); SV Fort +5, Ref +3, Will +2; Str 16, Dex 15, Con 13, Int 12, Wis 11, Cha 13; AL CE. Skills: Intimidate +3, Listen +4, Move Silently +2, Scry +1, Search +1, Spellcraft +3. Feats: Weapon Focus: Net, Two-Weapon Fighting, Alertness.

The Tallin: CR 6; SZ M (humanoid); HD 7d12+2; hp 90; Init +2 (Dex); Spd 30 ft.; AC 23 (+3 Dex, +2 natural); Atk: bite +12 melee (1d6+5), Claw +13/+9 melee (1d8+5); Face 5 ft. by 5 ft.; Reach 5 ft.; SV Fort +7, Ref +4, Will +4; Str 20, Dex 17, Con 18, Int 13, Wis 10, Cha 6; AL CE. Feats: Improved Unarmed Strike, Great Fortitude, Lightning Reflexes, Iron Will.

NEW MONSTERS

CURSED OF UTAAVO

Medium-Size Undead

Hit Dice: 4d12 (26 hp)

Initiative: +1 (Dex)

Speed: 30 ft.

AC: 15 (+1 Dex, +4 Natural)

Attacks: Slam +3 melee

Damage: Slam 1d4+1

Face/Reach: 5 ft. by 5 ft./5 ft.

Special Qualities: Undead

Saves: Fort +1, Ref +2, Will +5

Abilities: Str 12, Dex 12, Con —, Int 11, Wis 13, Cha 15

Skills: Climb +5, Hide +8, Listen +8, Move Silently +10

Feats: Blind-fight

Climate/Terrain: Any land and underground

Organization: Solitary

Challenge Rating: 3

Treasure: None

Alignment: Usually neutral

Advancement: 5–8 HD (Medium-size)

Though Utaavo is a god of goodness and mercy, he is also a god of justice, and willing to punish those who sin against him. For most, this punishment is an eternity of torment in the afterlife. But for those who have known the righteousness of Utaavo, then turned their backs on the faith, the god reserves a harsher judgment. These traitors become undead creatures, doomed to walk the borders between the joys of life and the release of death, meditating upon their sins. Most who are so cursed quickly drive themselves insane.

The cursed of Utaavo are a rare breed, and generally keep to themselves. They retain much of the personality they had in life, though as they descend into madness, they often become violent and antagonistic. In the end, most are driven to desperate acts of violence and self-mutilation in attempts to end their miserable existence.

Upon first glance, the cursed resemble wights, though they lack those creatures' needle-like teeth and energy-draining abilities.

COMBAT

Being undead does not make the cursed better fighters than they were in life, but it does give them supernatural strength. Cursed that have gone mad throw themselves into combat without regard to their own safety or survival; many of them actually wish to be destroyed.

TWISTED YLL'RATH

Medium-Size Aberration

Hit Dice: 4d8 (35hp)

Initiative: +7 (+3 Dex, +4 Improved Initiative)

Speed: 50 ft.

AC: 16 (+3 Dex, +3 Natural)

Attacks: Bite melee, claw +3 melee

Damage: Bite 1d6+1, claw 2d6+1

Face/Reach: 5ft. by 5ft./5ft.

Special Qualities: Scent, Rage

Saves: Fort +2, Ref. +4, Will +1

Abilities: Str 13, Dex 16, Con 14, Int 5, Wis 6, Cha 5

Skills: Hide +4, Jump +3, Listen +4, Move Silently +5, Spot +3,

Feats: Improved Initiative

Climate/Terrain: Any land and underground

Organization: Pack (3-6)

Challenge Rating: 3

Alignment: Always chaotic evil

Advancement: 5-8 HD (Medium-size)

YLL'RATH MOTHER

Medium-Size Aberration

Same as Twisted Yll'rath, except:

Initiative: +0

Speed: 10 ft.

AC: 13

Damage: Claws 2d6+1

Abilities: Dex 10

According to the songs of the Uthuk, the first Yll'rath were not beasts, but slaves taken from the soft, weak peoples to the south. Through the dark power of Y'llan, the barbarians' evil goddess, these slaves were twisted and transformed in hideous wolf-like creatures. Now the Uthuk breed these monsters for their somewhat heightened senses and lightning-fast attacks. The Yll'rath are somewhat domesticated, though they are still dangerous and must be handled by a trained Uthuk Beastlord.

The Twisted Yll'rath are stocky, somewhat humanoid creatures, with wolf-like heads and feral claws. When full grown, they are roughly the size of a large wolf. Yll'rath can walk on either two or four legs, though they prefer to run on all fours and only stand when attacking.

COMBAT

Twisted Yll'rath use pack tactics when hunting their prey, often isolating and surrounding it before attacking. They use their speed to great advantage, often attacking before the enemy even knows they are present.



NEW MAGIC ITEM

BLADE OF ST. GAVUS

This longsword was once wielded by Sir Gavus, paladin of Utaavo, who was sainted after he died defending the village of Galdoro from orc invasion. Aside from a dark green jewel in its crossbar, the sword itself looks unremarkable.

Binding: The sword is capable of binding incorporeal, chaotic evil, entities into itself. The wielder must first strike the entity (or the creature possessed by the entity), then proclaim the command words ("In the name of Utaavo, thou art bound!"). Entities thus bound may be released again through the use of dark magic.

Holy: The Blade of St. Gavus is good aligned and blessed with holy power. It deals +2d6 points of bonus holy (good) damage against all of evil alignment. It bestows one negative level on any evil creature attempting to wield it. The negative level remains as long as the weapon is in hand and disappears when the weapon is no longer wielded. This negative level never results in actual level loss, but it cannot be overcome in any way (including *restoration* spells) while the weapon is wielded.