



# *Bits of Darkness:*<sup>TM</sup>

# *Dungeons II*

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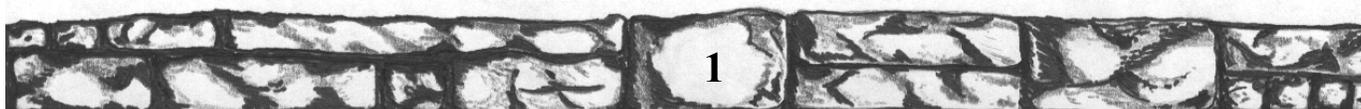
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Published by Tabletop Adventures<sup>TM</sup>, LLC

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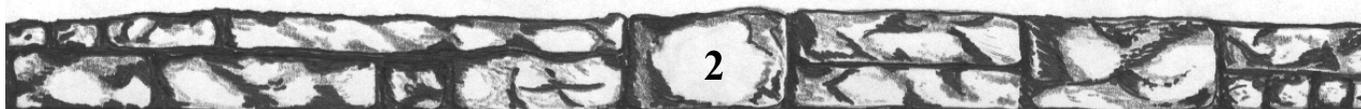
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# How to Use This Resource

## ***Introducing Bricks and Splinters™***

Like Shards and Bits™, the Bricks and the Splinters that you find in this book should be considered the small pieces that can help your adventure come alive. Many of us played with blocks when we were young. Very carefully and creatively we took the blocks from a scattered pile and built them into a fascinating creation. Today as game masters we build adventure for our players and we here at Tabletop Adventures bring Harried Gamemasters everywhere building materials for those adventures.

## ***Dungeons vs. Dungeons II***

Bits of Darkness™: Dungeons contained more than a hundred descriptions, with a hundred of them numbered on cards, to be randomly selected or rolled for to generate a dash of description. In contrast, most of the material here in Bits of Darkness™: Dungeons II is meant to be placed in the dungeon with some prior forethought. Dungeons II, builds on the great short descriptions found in Bits of Darkness™: Dungeons.

## ***How do Bricks and Splinters, Shards and Bits™ relate, anyway?***

While there are a lot of products that have crunchy bits, we give you flavorful descriptions to go with the crunch. We call those building materials Splinters, Bits, Shards, and Bricks. Splinters are tiny slivers of description that you can toss in anywhere to enhance the flavor of the environment of your adventure setting. Bits, like Splinters, are slightly larger pieces of description that you can toss into the "in-between-times" that crop up between encounters. Both Splinters and Bits are generally selected randomly and should fit anywhere in your adventure. Shards are longer and more elaborate, meant to be selected purposefully, rather than added randomly. They may describe a certain area or specific thing, or particular facets that do not fit well in a random table such as times or locations.

## ***Bricks***

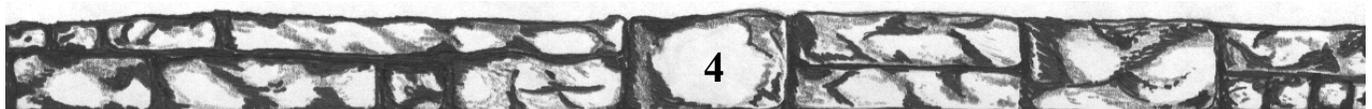
Bricks are something entirely new to our products. Bricks are "kits" for specific rooms and/or encounters that can be dropped into your dungeons as you plan them. With slight modification they can be tied to specific themes and accommodate a variety of dungeon settings. Our Bricks contain that "extra something" so that the GM can build suspense about what lies ahead or describe certain combat details at key points in the game.

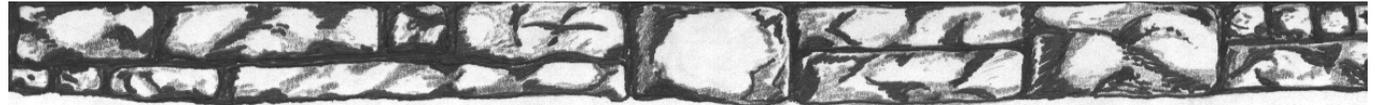
The Bricks are meant to be revealed slowly, over time. Each contains descriptions that lead up to the room, as well as the physical description of the room itself. These descriptions may just be descriptions that start with the door leading into the room or they may be sights or sounds that foreshadow what they will find in the room. Setting details, special considerations and treasure, all with meaty descriptions, help put flesh on the bones of any adventure you are planning. Those featuring encounters contain monsters and details of the encounter. The monsters come complete with stats and other descriptive information sufficient to create a great Dungeon romp.

Throughout the Bricks you will find room descriptions for the GM to read aloud to the players, detailed information for the GM about the location, particular idiosyncrasies of the monsters, tactics the monsters would use in combat, and any weapons that the monster might employ; all of these serve to make any Dungeon you create memorable!

## ***Splinters of the Senses™***

The new Splinters feature is handy for spicing up even the dreariest of rooms. This group of "one-liners" conveniently help you add sights, sounds and smells to existing room descriptions to tantalize your players' senses. As with our previous products in the Bits of Darkness™ series, the Splinters have been numbered so that a GM can roll percentile dice to randomly generate a dash of description for an adventure.





*Prelude:*

Down a wide set of steps covered with a dingy, rotting carpet that was once perhaps a deep purple in color, you come to a set of double doors overlaid with a plating of hammered bronze. Burnt-out torches sit in sconces on either side of the doorway. An articulately carved ivory panel is embedded in the center of each door, depicting the exploits of some powerful personage. [The doors are sealed with a Glyph of Warding (Blast, Fire): CR 4; spell; spell trigger; no reset; spell effect (glyph of warding [blast], 5th-level cleric, 2d8 fire, DC 14 Reflex save half damage); multiple targets (all targets within 5 ft.); Search DC 28; Disable Device DC 28. It will be set off when the first character attempts to open the doors unless the long-forgotten deity's name is spoken (Knowledge/Religion check DC 35 to determine).]

*Physical Description:*

[If they make it through the doorway:] You step through the doorway onto a landing atop another set of wide stone steps. The carpet here is of an intensely deep

**19 The Altar Room; CR 16**

*Overview:*

Once a chamber for the ritual worship of a long-forgotten, and obviously evil deity, the room remains as it was when benevolent forces raided the temple long ago. The GM should determine what being or creature is being worshipped here. Trap: Glyph of Warding spell on the door; Encounter: Stone Golem protecting the altar.

purple hue, and it runs down the steps and continues to the far end of an immense chamber. The vaulted ceiling rises high above you, supported by a row of columns on either side of the room. Each is embossed with various images similar to those found on the doors behind you. Lining the walls behind the columns hang ancient tapestries bearing grisly images of unspeakable acts of violence. [They are very delicate and will fall to pieces if disturbed.]





# Dungeon Bits

## General

- 01 Lying on the dark floor by the base of the rough wall you spot a coil of rope. It appears to be good thick hemp rope, a dozen arm-lengths long [about 50 feet]. Most of it is loosely coiled but one end extends out five paces as if it had been tied to something. The extended end of the rope is frayed. There is nothing near the frayed end to which it could have been tied: no door or pole or even a protruding rock. There are no markings on the wall or floor or any other items in the passage here.
- 02 Here you are almost suffocated by the thick scent of mold. The ancient stone walls are covered nearly to the ceiling with the stuff. Up ahead in the darkness, you hear a steady drip echoing down the hallway. Your feet slip



slightly on the moist flagstone as you proceed. You come upon a pile of rubble that covers about a third of the corridor. The dripping you heard previously comes from a tree root that has clawed its way through the ceiling stones above. Several tiny insects, oblivious to your presence, crawl and slither to and fro through the damp soil clutched by the old tree.

- 03 This section of the wall was made of big dark rock cut into squares and carefully laid without mortar. The pieces must be deep and the mason skilled, as it sits well and securely. Overhead, great old beams support a cracked ceiling. Here and there a piece has fallen and grit has collected, but it is generally in good condition. For a short distance, there is a line decorating the wall, where small pieces of light-colored stone are set in a row. They are simple but attractive, wedged in the corners of the structural blocks. [No value, small irregular spheres of badly flawed white marble.]
- 04 The floor must be lower here, because water sloshes about your ankles as you move through this area. The water level was apparently waist high at one point, as you can see the watermark along the walls and upon the door itself. Thick moss grows in patches along the ceiling overhead, tingeing the stagnant-smelling water with an earthy scent. [For any doors in this hall:] Examining the door, you find the handle is thoroughly rusted, and the keyhole is filled with dried mud. [It will take two rounds to clear the mud from the lock if it is to be picked.]
- 05 Here, [in an intersection] there appears to have been a standoff long ago that seemingly ended in a draw. The combatants lie twisted in death, a rusted-through dagger in one's ribcage, and a broken short sword cleft into the skull of the other. Tattered bits of rat-chewed leather armor lie strewn amidst the tangled pile of bones. [If the characters pick through the bones, they will find twelve copper pieces and seven silver pieces.]



# Dungeon Shards

## Doors

### 1 *The White Door*

This door is made of white, wooden vertical slats, fastened by heavy brass bands. These bands are attached to the door by large steel rivets appearing every three inches along the band. The door is approximately seven feet tall, four feet wide, and arched at the top. The door is ajar and a small amount of light can be seen shining through the small opening. As you approach, you can see small dust particles floating through the radiant beam of light. They swirl around in chaotic fashion, indicating a slight airflow through the opening.

### 2 *Doorway of Temptation*

Up ahead is what appears to be a solid stone door. As you approach the door you realize that the sandy brown-colored stone shows raised carvings of people and small winged demons. They are portrayed as if they were in a battle with each other. This door appears to be extremely heavy and does not seem to have any handles or levers to open it. [At the GM's discretion, this door could lead the characters to a spiritual test or temptation, a supernatural battleground or to a protected refuge from battle.]

### 3 *An Embattled Door*

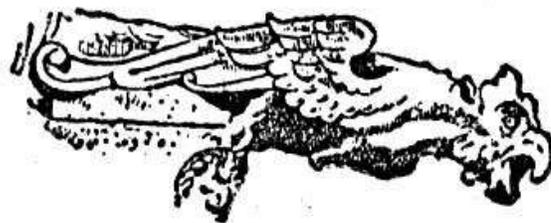
A large, red-colored wooden door comes into your view, surrounded by a black wooden frame decorated with large painted rocks embedded in it as if they were gemstones. The door is embattled upon its upper edge making it look like the top of a palace wall. It is made up of three large wooden planks which seem to be connected on the opposite side by a cross board or two. There is a rusty, heavy metal slide lock in the locked position, on the left side of the door about chest height to an average human. [The slide lock can have an actual key lock holding it closed, it may be rusted closed, or it may be well oiled and slide easily into the open position; it is up to the GM.]

### 4 *Another's Passage*

As you pass through the door, something catches your eye. There are long hairs caught in the hinge of the door. Three or so hairs, longer than your arm and a rich golden [pale white, deep brown] color, are tangled in between the halves of the upper hinge. Since the hinge is on this [the far] side of the door, the person must have been leaning very close to the hinge on this [on the far] side of the door as the door moved. It is difficult to judge but no dust comes off on your fingers; the hairs do not seem to have been there a long time.

### 5 *A Battered Barrier*

This door is only partially visible, due to the irregular chunks of stone and long wooden logs set across it to keep it closed. What bits of the door are visible are steel and heavily dented from the other side. Some of the logs are thick with dangling splinters and bits of wood that have peeled away from the core of the log and are now hanging uselessly at its sides. A swath of floor around the stone and logs is sharply discolored—the stone has an unhealthy purplish hue.



### 6 *Gargoyles at the Gate*

A cavernous archway, heavily sculptured and engraved, dominates this set of doors. However, while such arches aboveground may be decorated with wide-leaved plants, sunbeams and cavorting animals, this arch is decorated with carved flames, leering demon heads and lines of chained souls being lashed by winged creatures with smooth expanses where their faces should be. Rounded calligraphic script can still be seen in places, though by one means or another much of it

## Dungeons II

01

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## Dungeons II

06

The air suddenly makes a deep hissing sound. The deep rhythmic sound reverberates through the passage, not so much echoing as causing bass vibrations that are almost too low to hear. The hiss increases and then dies away. After a brief silence there is another low, strong movement of air, then another pause. And then it comes again. [It seems like the sound of the breathing of someone or something very large.] The air here is cool, but warmer than deep underground places usually are. The area around you is straight and uninteresting, with tall dark stone walls. The hissing air is humid. There are no visible signs of anything that might cause the sound.

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