



Dreadful Tidings





by Tom Moldvay

The Ungrateful Dead

Expanding the ranks of the ghastly host

The term “undead” was popularized by Bram Stoker in his novel, *Dracula*. He used it as a synonym for “vampire,” but he implied that there might be other kinds of undead besides the minions of the Count. Vampires in general (and *Dracula* in particular) have proved a continual source of inspiration for the horror genre [see “*Hearts of Darkness*,” from *DRAGON*® issue #126, for more on this topic]. In the proliferation of horror movies, the word “undead” came to be used for a variety of monsters, most of which had some connection with vampires.

Undead monsters are an essential part of the AD&D® game. For example, the ability of clerics to turn the undead is one of the prime functions of that class. Undead are frequently encountered in adventures and fit well into nearly any plot, because their motivations are simple and easy to understand — they hate the living and seek to destroy all life.

Indeed, the undead are the archetypes of monsters. They are evil and deadly, with frightening powers. Their hatreds are unreasoning; their attacks are guaranteed. Characters facing the undead have but two choices: fight or run.

The term “undead” literally means “not dead,” with the implication that such creatures are also “not living.” Undead thus have the semblance of life in that they have bodies but are not truly alive. To provide high-level clerics with foes, the concept of “undeath” has been expanded in the AD&D game to include ghostlike creatures from other planes of existence, but even the ghost can semi-materialize to attack by touch.

Of the more than 350 monsters in the *Monster Manual I* and among the other

creatures described in later books, there appear a number of “classical” undead, archetypes that form the basis of the entire category of undead monsters. Classical undead have three things in common: 1) By all rights, such creatures should be dead; 2) Most such creatures have some sort of physical form; and 3) Most such creatures are hopelessly evil and attack living beings on sight.

This article will examine three of these classical undead in detail: skeletons, zombies, and ghouls. In particular, this article will look at the background of each kind of undead, the function of each undead type in game terms, possible variations on the basic monster listings, and suggestions for adventure subplots.

The background section of each listing will try to answer questions like: What inspired the idea for this monster? Are there traditional myths dealing with this kind of undead? Does the monster appear often in books or movies?

If the Dungeon Master understands the game function of any particular monster, he or she can use the creature to maximum effect. It also becomes easier to alter the monster slightly for its surprise value or design a new creature that serves a similar function. Variety keeps the players guessing; an element of uncertainty keeps an adventure interesting.

While an entire adventure based on the undead might be too heavily slanted toward the cleric character class, a subplot dealing with the undead fits well into any adventure. (Perhaps the undead haunt a small cemetery or roam a deserted castle tower near the main adventure area.) Subplots should be kept reasonably small, dealing with a half-dozen encounters at

most. The best subplots would be adventures in miniature, each having a logic all its own. Good subplots have their own beginnings and ends, with crises that must be resolved.

Skeletons

The skeleton listing is not based on traditional lore and was invented for the game. Skeletons are, however, universal symbols of death and the dead. Skeleton costumes are traditional for Halloween, the night when the dead return to join the living. The Grim Reaper is often depicted as a giant skeleton wielding a scythe. The major arcana card of Death in the tarot deck often shows a skeleton. Skeletons that move defy the laws of nature. They are a logical choice when making up a class of undead.

In the AD&D game, skeletons are magically animated by clerics or magic-users. More often than not, the spell-caster is evil, since disturbing the dead is not something encouraged by the forces of good or neutrality. The corpse used for the *animate dead* spell has been buried for so long that only bones remain (or perhaps all flesh is destroyed in the process of animation, leaving only bones). Skeletons are the weakest of the undead. In game terms, their function is to try to swamp low-level characters by sheer numbers.

A traditional monster from English folklore similar to skeletons is Bloody Bones. The monster's full name is Rawhead-and-Bloody-Bones, and it is sometimes referred to as Old Bloody Bones or Tommy Rawhead. Samuel Johnson, in his 17th-century dictionary, defined the creature as “the name of a spectre, mentioned to fright children.” (Here, spectre is, of course, used generically, and bears no relationship to the AD&D game monster of the same name.)

In *Folklore Society County Publications* (of England), Ruth Tongue quotes two informants who described Bloody Bones as living in dark shadowy places such as in deep cupboards, inside closets, or under the stairs. Those who are heroic enough to peep through a crack might get a glimpse of the dreadful crouching creature, with blood running down its face, seated waiting on a pile of bones that once belonged to children who told lies or said bad words. However, if you spied upon the monster, it knew about it and got you anyway.

Most creatures classed as “nursery bogies” are based on earlier legendary tales of monsters. In Lancashire and Yorkshire, Rawhead-and-Bloody-Bones is a kind of evil spirit haunting old marl pits and similar places. In Cornwall, Old Bloody Bones lives in abandoned mines, especially those near the sites of ancient battles. Bloody Bones lies waiting to grab victims who pass nearby, dragging the unwary down into deep forbidding lairs.

BLOODY BONES

FREQUENCY: *Very rare*
NO. APPEARING: 1 (30% chance of 2-12)
ARMOR CLASS: 7
MOVE: 12"
HIT DICE: 3
% IN LAIR: 50%
TREASURE TYPE: 40% chance each of J-N
(B in lair if more than 1)
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 1-10
SPECIAL ATTACKS: *Fear*
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Low*
ALIGNMENT: *Neutral evil*
SIZE: *M*
PSIONIC ABILITY: *Nil*

Bloody bones are the undead, animated corpses of evil criminals cursed to continue their horrid trade long after they should have died. They look like bloody skeletons with a few shreds of flesh hanging on the bones. In fact, they resemble corpses left hanging on gibbets (a traditional punishment for criminals).

Bloody bones lair in hidden caves or deep concealed pits. They venture forth only to kill and rob victims. At the sight of a bloody bones, a character must make a saving throw vs. spells or else suffer the

effects of a *fear* spell.

For the effects of damage vs. a bloody bones, treat the creature as if it were a skeleton (i.e., one-half damage from sharp weapons, etc.). The chance of a cleric turning a bloody bones is the same as the cleric's chance to turn a shadow.

In films such as *Jason and the Argonauts* and the various Sinbad movies, model-animator Ray Harryhausen created some spectacular special effects. One such special effect was that of skeletal warriors wielding swords and carrying shields. Ray Harryhausen's skeletons are fast and nimble, appearing to be more formidable opponents than the skeletons in the AD&D game. This has inspired a variant monster: the skleros. Skleros is Greek for dry and hard, and is a root for the word "skeleton."

SKLEROS

FREQUENCY: *Rare*
NO. APPEARING: 3-24
ARMOR CLASS: 5 (6 without shield)
MOVE: 12"
HIT DICE: 1 + 1
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO OF ATTACKS: 1
DAMAGE/ATTACK: 1-8

SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Non-*
ALIGNMENT: *Neutral*
SIZE: *M*
PSIONIC ABILITY: *Nil*

Skleros are skeletons made from the corpses of highly trained warriors (fighters of 4th level or better) that still magically retain some of their past fighting skills. Their better armor class is due not only to the shields they carry but to their heightened dexterity (equal to 15). They usually fight with long swords. Because they "remember" many of their old fighting habits, skleros attack as if they had 2 hit dice; they would thus have a THAC0 (score to hit AC 0) of 16. Clerics have the same chances to turn skleros as they would zombies. While skleros have no treasure of their own, they often act as treasure guards.

A classic Walt Disney cartoon featured dancing skeletons, and animated skeletons often appear in cartoon features. Such skeletons not only dance but trade heads, fall into piles of bones, and reform into skeletons again. The skeleton variation herein called dry bones is inspired by the antics of cartoon skeletons. The name "dry bones" comes from the song of the same name ("The leg bone's connected to the hip bone," etc.).

Bloody Bones



DRY BONES

FREQUENCY: *Rare*
NO. APPEARING: 2-20
ARMOR CLASS: 7
MOVE: 12"
HIT DICE: 4; *see below*
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 1-6
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Non-*
ALIGNMENT: *Neutral*
SIZE: *M*
PSIONIC ABILITY: *Nil*

Dry bones are the same as skeletons with one important difference. They can only be destroyed when all their bones are pulverized or otherwise completely destroyed. Each dry bones has 4 HD (with 32 hp) but attacks as a 1-HD creature. A dry bones taking a total of 8 or more hp damage collapses into a pile of bones. After one round, the bones re-form into a skeleton and attack again. The process continues until the dry bones has taken a total of 32 or more hp damage in combat, at which point the dry bones falls apart forever.

Dry bones often masquerade as mere

piles of old bones, being able to dismember themselves at will until they are destroyed. Clerics have the same chances to turn dry bones as they would zombies. While dry bones have no treasure themselves, they often act as treasure guards.

Skeletons could be used as the undead repositories for enchanted magical items. The actual threat from such skeletons would come from the items carried, not so much the skeletons themselves. One simple but effective example of this is to give a skeleton a pair of enchanted gems for eyes. These gems would normally glow with magical light. As a general class, such skeletons could be referred to as "gem eyes." The actual creature names, however, would depend on the type of gem used for eyes (hence ruby eyes, diamond eyes, etc.).

GEM EYES

FREQUENCY: *Very rare*
NO. APPEARING: 1-12
ARMOR CLASS: 7
MOVE: 12"
HIT DICE: 4 + 2
% IN LAIR: *Nil*
TREASURE TYPE: *Special*
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 1-6
SPECIAL ATTACKS: *Spells*
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Low*
ALIGNMENT: *Neutral evil*
SIZE: M
PSIONIC ABILITY: *Nil*

Gem eyes are special undead creatures created by powerful magic-users. Each skeleton has a pair of glowing gems for eyes, and each pair of gems holds one magical spell. The power of the eyes is linked to the "unlife" of the creature. Hence, the magical power leaves the gems when the skeleton is reduced to zero or less hit points.

The magic-users who create gem eyes take special care to make the skeletal life force stronger than normal (hence the 4 + 2 hit dice). The magic-user must be at least 11th level. Instead of animating 11 skeletons with an *animate dead* spell, the magic-user animates one gem-eyes skeleton with more hit dice. Theoretically, any magical spell could be put into the eyes (using *enchant an item* or *permanency*), but two factors limit the gems' magical power. The spells used in the gems are normally fourth level or lower; and spells tied to the "natural" power of the gem types are easier to make permanent.

When designing varieties of gem eyes, the DM may wish to refer to pages 26-27 of the *Dungeon Masters Guide* ("Reputed Magical Properties of Gems"). The following eight varieties of gem eyes are based

on a traditional system of magical symbolism that ties various stones to the so-called "Seven Magical Planets" (cf. *Occult Philosophy* or *Magic* by Henry Cornelius Agrippa, originally published in 1510).

Ruby eyes have the *burning eyes* spell, which is essentially the same as the first-level magic-user spell *burning hands* (except the flames radiate from the gem eyes instead of the hands). Treat the spell as if cast by a 9th-level magic-user (hence it does 9 hp damage). This power is usable three times per day.

Sapphire eyes grant luck to their animator, if within 60' of such a magic-user. All saving throws and "to hit" rolls made by the spell-caster gain a +2 bonus. This power has no set limit on duration, though it ends if the gem eyes is destroyed.

Diamond eyes have the power to double their movements and attacks, the same as the third-level magic-user spell *haste*, three times per day.

Amethyst eyes have the power to cast illusions, as per the third-level magic-user spell *phantasmal force*. Two such illusions may be cast per day.

Opal eyes can appear to duplicate themselves, as per the second-level magic-user spell *mirror image*. This spell may be cast three times per day.

Pearl eyes cause opponents to fall asleep, as per the first-level magic-user spell *sleep*, up to three times per day.

Obsidian eyes radiate darkness, as per the second-level magic-user spell *darkness* 15' radius. This power may be used three times per day.

Emerald eyes weaken opponents, as per the second-level magic-user spell *ray of enfeeblement*, by touch. This power may be used three times per day.

The magic of the gemstone eyes is so powerful that it temporarily endows these skeletons with limited intelligence (enough to cast the spells effectively). The treasure of gem eyes lies in the value of their eyes themselves; each gem is worth 1,000 gp. Gem eyes can be turned by clerics as if the creatures were ghosts. Any gem eyes turned away take their gems with them, of course.

If designing a unique variety of gem eyes, the DM should be careful which spells are put into the eyes. Since it takes at least a 9th-level magic-user to animate the dead, and an 11th-level magic-user to animate gem eyes, certain spells such as *fireball* or *lightning bolt* are simply too powerful for low-level adventures.

Electricity is a basic and primal force. It is easy to picture electricity as the power used to animate the dead (it worked for the cinematic Dr. Frankenstein). A classic biology experiment uses electricity to make a dead frog's leg twitch. If electricity is the force powering a type of skeleton, then combat can be unusual. Anyone hitting the monster with a metallic weapon, such as a sword, will both cause dam-

age and take damage at the same time. The safest way to strike the "shock bones" would be with a weapon having a wooden spoon handle, such as an axe or spear.

SHOCK BONES

FREQUENCY: *Very rare*
NO APPEARING: 3-18
ARMOR CLASS: 7
MOVE: 12"
HIT DICE: 1
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO OF ATTACKS: 1
DAMAGE/ATTACK: 2-12
SPECIAL ATTACKS: *Electricity*
SPECIAL DEFENSES: *Electricity*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Non-*
ALIGNMENT: *Neutral evil*
SIZE: M
PSIONIC ABILITY: *Nil*

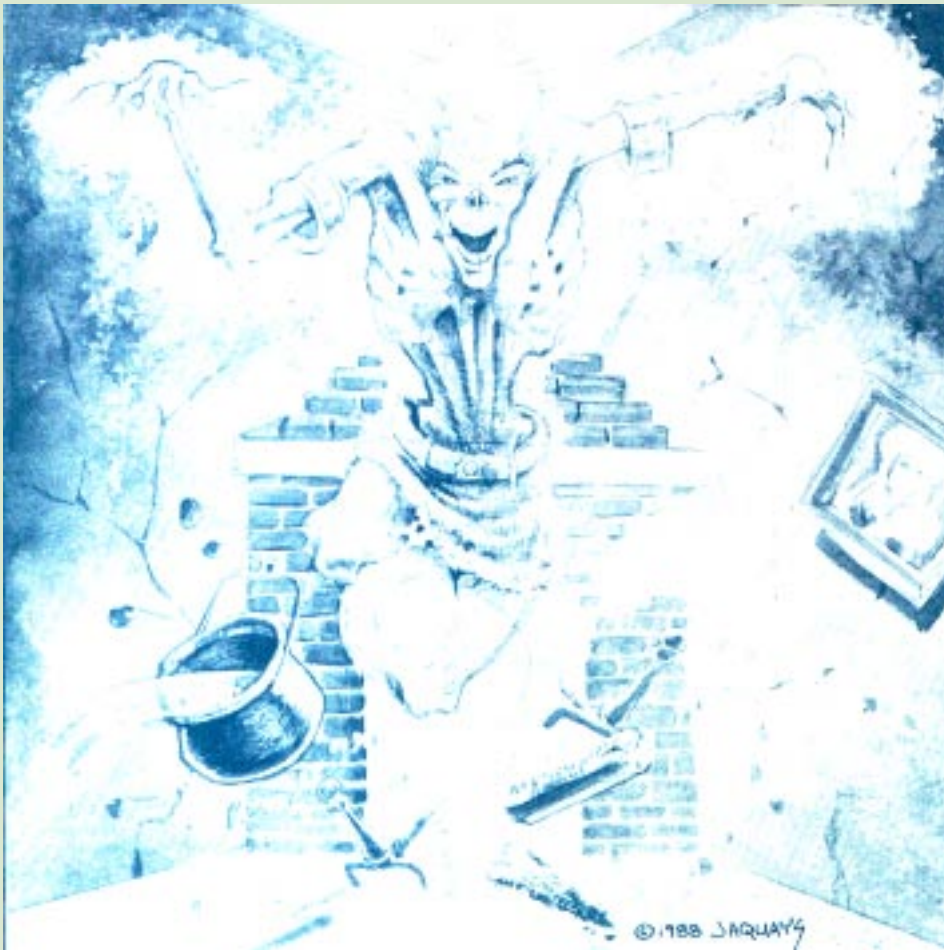
Shock bones are skeletons animated by both magic and electricity. Their attacks do damage from electrical shock. Anyone hitting a shock bones with a metallic weapon that conducts electricity automatically takes 2-12 hp damage. Clerics have the same chances to turn shock bones as they do zombies. While shock bones have no treasure themselves, they often act as treasure guards.

A shock bones might also be created by an alchemist or sage in a sort of Dr. Frankenstein-type experiment. Such a monster would not truly be undead, and though it would conform to the above statistics, it could not be turned by clerics.

A *variation* of a monster listing is one close enough to some other listing that it was probably inspired by the latter. An *affinity* is a listing that has some similarities to another listing, usually either in the visual description of the monster or some connection in traditional folklore. (When listing a monster name from one of the three books, (MM1) stands for *Monster Manual I*, (FF) stands for the FIEND FOLIO® tome, and (MM2) stands for *Monster Manual II*.)

Undead variations of skeletons include the huecuva (FF) and animal skeleton (MM2). A skeleton variation that is a normal monster is the crypt thing (FF).

Monsters with an affinity for skeletons include the bone devil (MM1), eye of fear and flame (FF), babau demon (MM2), and the galley beggar, an unusual ghost found mostly in the north of England. It was first mentioned in Reginald Scot's book: *The Discoverie of Witchcraft* (1584). A galley beggar is a very thin spirit, often looking like a skeleton. Its main purpose seems to be to terrify anyone it encounters; in fact, the first part of its name, "galley," means to frighten or scare. Galley beggars have the same game statistics as do phantoms (Mon-



Galley Beggar

ster Manual II, page 100).

Ruth Tongue, in *Folklore Society County Publications* (vol. VIII), reports a headless galley beggar that used to toboggan on a hurdle down the hill between Over and Nether Stowey, his head tucked firmly under his skeleton arm and shrieking with laughter. It was only on dark nights that he rode, but a strange light surrounded him, and he would slide, yelling with laughter, right down into the street between the two villages.

The galley beggar is a ghost in the traditional sense and bears no relation to the ghost of the AD&D game. The DM can use a galley beggar in an adventure to make the skeleton guards of a treasure more effective (since only those characters who made their saving throws against fear could confront the skeletons).

Galley beggars favor strange, almost zany antics. Their senses of humor are both macabre and frightening. Including them is an easy way to add an unusual element to any adventure.

Zombies

Zombies are dead bodies brought back to a semblance of life by magic. They are little more than walking corpses. Zombies

are based on traditional voodoo myths, especially those from the island of Haiti. Voodooism is a strange combination of African and Roman Catholic beliefs, with a bit of American Indian lore and European occult practices thrown in. Voodoo is based on certain African religions whose practitioners believe they can temporarily be possessed by their various gods and goddesses. Voodoo has strong connections to sorcery, witchcraft, and magic.

A voodoo worshiper believes that the spirit of a god cannot take over his body unless his soul is first displaced. The soul is believed to consist of two spirits: the *gros-bon-ange* (big good angel) and the *ti-bon-ange* (little good angel). The *ti-bon-ange* is like a person's conscience. The *gros-bon-ange* is his essential soul, everything that makes him a unique individual.

Without the *gros-bon-ange*, the *ti-bon-ange* and the body lose contact. The *gros-bon-ange* is displaced during possession and also leaves the body after death. Great care is taken to provide the disembodied soul with a safe alternative dwelling place. The soul is recalled by the *hungan*, the voodoo priest, during a special ceremony and placed in a sacred jar. It then becomes an ancestral spirit that will advise and protect the *hungan's* family.

Zombies are created by *bokors*, evil

voodoo sorcerers. A bokor gains control of the *gros-bon-ange* of a dying person by sucking out the soul magically, trapping it in a magic vessel, or substituting the soul of an insect or small animal for the human soul. At midnight on the day of burial, the bokor goes with his assistants to the grave, opens it, and calls the victim's name. Because the bokor holds his soul, the dead person must lift his head and answer. As he does so, the bokor passes the bottle containing the *gros-bon-ange* under the victim's nose for a single brief instant. The dead person is then reanimated. Dragging him from the tomb, the bokor chains the dead person's wrists and beats him about the head to revive him further. Then he carefully closes the tomb so no one will notice it has been disturbed.

Led by the bokor and his assistants, the victim is first taken past his own home. It is believed that this trip will insure that the victim never again recognizes his home or tries to return there. Finally, the corpse is taken to the bokor's house or a voodoo temple, and there is given a secret drug. The drug may be an extract of poisonous plants like *datura* or *belladonna*, used by slaves in colonial times to kill their masters. The zombie is then a corpse-slave, held in thrall to the bokor.

The zombie walks with a distinctive shambling gait. It has an extremely low intelligence and can only follow the simplest orders, and it keeps its eyes down-cast. If it talks at all, it will babble gibberish in a nasal voice. Usually, the zombie does not answer if spoken to and is bereft of the usual marks of sanity.

One of the most sensational "true" zombie tales was related by Constant Polynice to William Seabrook, as recounted in his book, *The Magic Island*. The spring of 1918 was a big cane season for Hasco, the Haitian-American Sugar Company. The factory, which owned various plantations, offered a bonus for new workers.

One morning an old black headman, Ti Joseph of Colombier, appeared leading a band of raggedly dressed people who shuffled along behind him, staring dumbly like people walking in a daze. As Joseph lined them up for registration, they all stared, vacant-eyed like cattle, and made no reply when asked to give their names.

Joseph said they were ignorant people from the slopes of Morne-au-Diable, a roadless mountain district near the Dominican border, and that they did not understand the Creole dialect of the plains. They were frightened, he said, by the din and smoke of the great factory, but under his direction they would work hard in the fields. The farther they were sent from the factory, from the bustle of the railroad yards where most of the workers congregated, the better it would be.

Ti Joseph's workers were assigned to distant fields beyond the crossroads, and they camped there, keeping to themselves. In the evening, when each village group of workers gathered around one big common

pot of food, Joseph's group always had two pots, one for him and his wife Croyance, the other for the workers. The food made for the workers was tasteless and unseasoned — for, as Ti Joseph knew, zombies must never be permitted to taste salt or meat. Salt is generally believed to be the best ingredient to restore a zombie's memories, but it must be ingested.

One Sunday morning, Joseph left for Port-au-Prince as usual, with his pockets full of money. It was lonely in the fields with just zombies for company, and Croyance was filled with pity for the poor creatures. "Perhaps it will cheer them a little to see the happy crowds and processions at Croix de Bouquet," she thought. Since all the Morne-au-Diable people had gone back to the mountains to celebrate Fete Dieu at home, no one was likely to recognize a dead relative's face among the zombies.

When noontime came and Croyance sat eating savory dried herring and biscuits with a cup of wine, she pitied the zombies even more. They did not seem to be having any fun. Every day they worked faithfully in the cane fields and brought Joseph money, but the zombies got nothing. Then a woman passed by crying, "*Tablettes! Tablettes pistaches! T'ois pour dix cobs!*" Tablettes are a sort of candy with the size and shape of cookies, made with brown cane sugar. Sometimes they have pistaches (peanuts in Haiti) or have coriander seed. Croyance thought, "These tablettes are not salted or seasoned; they are sweet and can do no harm to the zombies just this once."

But the baker of the tablettes had salted the pistache nuts before stirring them into the dough. As the zombies tasted the salt, they knew that they were dead and made a dreadful outcry. Arising, they turned their faces toward the mountain where lay their own homes. No one dared stop them, and they shuffled out of town and soon disappeared down the path toward the mountain. When these walking dead drew near their own village on the slopes of Morne-au-Diable, the people of the village recognized among them fathers, brothers, wives, and daughters whom they had buried months before. Most of the villagers realized the truth — that these were zombies who had been dragged from their graves. But others hoped that a blessed miracle had taken place and rushed forward to greet the returned loved ones.

But the zombies shuffled through the marketplace, recognizing no one. As they turned left up the path leading to the graveyard, a woman whose daughter was in the procession of the dead threw herself screaming in front of the girl, clinging to the girl's shuffling feet and begging her daughter to stay. But the grave-cold feet of her daughter and the other dead tramped over her, and the zombies continued onward.

As the zombies neared the graveyard, they began to shuffle faster and then rushed among the graves. Each went to its

own empty grave and began clawing at the stones and earth to enter it again. But as their cold hands touched the earth of their own graves, the zombies fell and lay there, now rotting carrion.

That night, the people of the village, after restoring the bodies to their graves, sent a messenger on muleback down the mountain. He returned the next day with the name of Ti Joseph and a stolen shirt which had been worn next to Ti Joseph's skin. From the shirt, the villagers made a deadly *ouanga* fetish to gain their revenge. Just in case the *ouanga* was slow to work, they also set an ambush for the man. Soon afterward, Joseph was found on a lonely path. His head had been hacked off with a machete.

The most feared consequence of releasing a zombie from bondage is that the zombie will seek revenge before returning to the grave. The revenge could be merely physical, in that the zombie tracks down the bokor to kill him. The bokor could run or hide, but the zombie is tireless and will eventually find him. The zombie could even attack the bokor magically, turning the sorcerer's own magic against him.

Unlike most superstitions, zombie tales continue to be current. The late dictator of Haiti, Dr. Francois Duvalier, had a private army that was dubbed the *tontons macoute*, after the name of a kind of traveling voodoo magician. Many Haitians believed that some of the soldiers were actually zombies under the control of "Papa Doc" Duvalier.

Zombies are unnatural creatures to begin with. One simple variation of the listing is a zombie that must be literally chopped apart before it stops attacking. Even then, it can be a nuisance. Dismembered hands will grab victims; severed heads will bite. Such zombies might be termed "walking dead." Walking dead are superzombies, more difficult to stop than normal ones because they are both stronger and harder.

WALKING DEAD

FREQUENCY: *Very rare*

NO. APPEARING: 2-12

ARMOR CLASS: 8

MOVE: 6"

HIT DICE: 6

% IN LAIR: *Nil*

TREASURE TYPE: *Nil*

NO OF ATTACKS: 1

DAMAGE/ATTACK: 1-12

SPECIAL ATTACKS: *Nil*

SPECIAL DEFENSES: *Nil*

MAGIC RESISTANCE: *See below*

INTELLIGENCE: *Non-*

ALIGNMENT: *Neutral evil*

SIZE: *M*

PSIONIC ABILITY: *Nil*

Walking dead are undead animated corpses that keep attacking until completely destroyed. Like zombies, they are immune to *sleep*, *charm*, *hold*, and cold-based spells. Their six hit dice represent

Lesser Colossus



their extreme tenacity. As the walking dead take damage, however, they become less effective (as they start losing vital parts of their bodies). For every 9 hp damage a walking dead takes (9 hp being the equivalent of losing 2 HD), it gains a -2 to hit and does -2 hp damage (minimum damage is zero hit points). Clerics have the same chances to turn walking dead as they do wights.

A classic modern horror picture with zombielike monsters is George Romero's *Night of the Living Dead* (which is part of a trilogy that includes *Dawn of the Dead* and *Day of the Dead*). In these movies, the man-eating zombies that stalk the night can only be killed by a shot or blow to the head.

This idea actually makes more logical sense in the AD&D game than it does in the movies. The life-force magically animating the corpse might be mystically contained in only one part of the body (something like a *magic jar* spell). The zombie would be invulnerable to all attacks except those against the area holding the animating force.

HUNGRY DEAD

FREQUENCY: *Rare*
NO. APPEARING: 2-20
ARMOR CLASS: 8
MOVE: 6"
HIT DICE: 2
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 1-6
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *See below*
INTELLIGENCE: *Non-*
ALIGNMENT: *Neutral evil*
SIZE: *M*
PSIONIC ABILITY: *Nil*

The hungry dead are undead corpses that return from the grave to feed off the living. Like zombies, they fight until destroyed or turned away, and are immune to *sleep*, *charm*, *hold*, and cold-based spells.

The return of the hungry dead is usually triggered by an evil magic-user or cleric. The animating force is always concentrated in one single area of the body. Except in that area, the hungry dead are immune to physical attack. The area of concentration is usually the head but at the DM's discretion could be any part of the body (heart, stomach, etc.).

Hungry dead look exactly like zombies. At first, however, "to hit" rolls of a natural 19 or 20 are needed to affect them (simulating an attack to one particular area of the body). After the first attack accidentally succeeds, the characters will realize the problem and try to aim for the vulnerable area; thus, all natural rolls of 15-20 will

	LESSER COLOSSUS	GREATER COLOSSUS
FREQUENCY:	<i>Very rare</i>	<i>Very rare</i>
NO. APPEARING:	1-2	1
ARMOR CLASS:	8	8
MOVE:	12"	18"
HIT DICE:	11 (50 hp)	33 (150 hp)
% IN LAIR:	<i>Nil</i>	<i>Nil</i>
TREASURE TYPE:	<i>Nil</i>	<i>Nil</i>
NO. OF ATTACKS:	1	1
DAMAGE/ATTACK:	3-18	10-60
SPECIAL ATTACKS:	<i>Nil</i>	<i>Nil</i>
SPECIAL DEFENSES:	<i>Nil</i>	<i>Nil</i>
MAGIC RESISTANCE:	<i>Standard</i>	<i>Standard</i>
INTELLIGENCE:	<i>Non-</i>	<i>Non-</i>
ALIGNMENT:	<i>Neutral evil</i>	<i>Neutral evil</i>
SIZE:	<i>L (11' tall)</i>	<i>L (33' tall)</i>
PSIONIC ABILITY:	<i>Nil</i>	<i>Nil</i>

now hit the vital area.

Note that hungry dead do less damage per attack than zombies. Furthermore, such is their unnatural hunger that once a victim is slain, 2-5 hungry dead will stop attacking to feed on the slain victim. Hungry dead will not eat other undead, only fresh slain corpses.

Clerics have the same chances to turn hungry dead as they do ghouls.

In a story entitled "The Colossus of Ylourgne" by Clark Ashton Smith, the evil Nathaire created a terrifying giant undead creature. "The Colossus of Ylourgne" was first published in the magazine *Weird Tales* (June, 1934) and has since been published in hardback and paperback as part of the collection of stories entitled *Genius Loci and Other Tales*.

Nathaire was a powerful alchemist, astrologer, and necromancer. Working with his 10 students, he robbed a graveyard of all its corpses. In a kind of magical assembly-line, the corpses were stripped of all clothing, then the flesh and bones were separated into separate vats and rendered down to a pliable mass. All the bones were then reshaped and rehardened to form a huge skeleton. Finally, the skeleton was once again fleshed out. The separate ingredients were thus used to create a giant zombie. Along similar lines, the lesser and greater colossus herein may be added to the AD&D game.

A colossus is essentially a giant zombie magically made from many corpses. A lesser colossus is about 11' tall (between the size of a hill giant and a stone giant). A greater colossus is an amazing 33' tall (larger than the largest titan). Either one can rip up a whole tree to use as a club, doing double-normal damage. Otherwise, colossi use only their massive fists.

Colossi have the same invulnerabilities to magic and cold as do normal zombies, and they always lose initiative from their slowness. Holy water does 2-8 hp damage to

them. A cleric has the same chance to turn a lesser colossus as he would a mummy. The greater colossus is in the "special" category regarding turning it away by a cleric.

Note that the actual Colossus of Ylourgne and many other monsters and characters created by Clark Ashton Smith appear in the section on Averroigne, which is part of the D&D module X2 *Castle Amber (Chateau d'Amberville)*. While most sections of that module were completely made-up, the Averroigne section was based on the Averroigne stories of Clark Ashton Smith and was written with the express permission of the Clark Ashton Smith estate.

A skeletal version of this monster, the bone colossus, appears in the AD&D module GDQ 1-7 *Queen of the Spiders*, page 111. This colossus even regenerates its wounds!

Le Grand Zombi means "the great zombie." Le Grand Zombi would be a kind of king of the zombies. Unlike normal zombies, Le Grand Zombi would be intelligent and could even cast spells. It has been speculated that Le Grand Zombi is actually a kind of lich, the spirit of an extremely powerful magic-user/cleric who specialized in necromancy (magic dealing with the dead).

LE GRAND ZOMBI

FREQUENCY: *Unique*
NO. APPEARING: 1
ARMOR CLASS: -3
MOVE: 9"
HIT DICE: 13 (65 hp)
% IN LAIR: 25%
TREASURE TYPE: *E*
NO. OF ATTACKS: 2
DAMAGE/ATTACK: 1-20
SPECIAL ATTACKS: *Spells*
SPECIAL DEFENSES: *+1 or better weapon*

to hit
MAGIC RESISTANCE: 25%
INTELLIGENCE: *Supra-genius*
ALIGNMENT: *Neutral evil*
SIZE: M
PSIONIC ABILITY: 200
Attack/Defense Modes: All/all

Le Grand Zombi looks like the worst moldering zombie. It is able to control all skeletons and zombies (and all their undead variants), being a sort of lord of the undead. Le Grand Zombi's main attack form is its ability to cast spells as if a 22nd-level magic-user/cleric. Instead of choosing 84 different spells, it is easier for the DM to consider Le Grand Zombi to have any first-through sixth-level magic-user or clerical spell it needs. Higher-level spells for Le Grand Zombi follow:

Seventh-level	Seventh-level
clerical	magic-user
<i>Destruction</i>	<i>Mass invisibility</i>
<i>Unholy word</i>	<i>Phase door</i>
<i>Wither</i>	<i>Power word, stun</i>

Eighth-level	Ninth-level
magic-user	magic-user
<i>Mind blank</i>	<i>Imprisonment</i>
<i>Power word, blind</i>	<i>Energy drain</i>
<i>Trap the soul</i>	<i>Power word, kill</i>

In addition, Le Grand Zombi has all the **monster summoning** spells (I-VII). The spells will only summon variants of skeletons and zombies as shown below:

Spell	Summons
I	2-16 skeletons
II	2-12 zombies, skleros, or shock bones
III	2-8 dry bones or hungry dead
IV	1-6 bloody bones
V	1-4 walking dead
VI	1-4 gem eyes
VII	1-2 lesser colossi

If Le Grand Zombi attacks physically, it does 1-20 hp damage, but it prefers to use spells. Le Grand Zombi can only be hit by magical weapons, has 25% magic resistance, 200 psionic ability points, and all psionic attack and defense modes. Le Grand Zombi is in the "special" class for a cleric's chance to turn it away.

Undead variations of zombies include the coffer corpse (FF), son of Kyuss (FF), juju zombie (MM2), and monster zombie (MM2). A normal monster variation of the zombie is the yellow musk zombie (FF).

Ghouls

The word "ghoul" comes from the Arabic word **ghul**, used to refer to a kind of demon of the wilderness. **Ghul** itself is derived from **ghala**, which means "to seize." In Oriental folklore, a ghoul is an evil spirit that robs graves and feeds on

the flesh of the dead. It is thought to be an inferior order of the jinn (jinnée or genie in the singular, djinni in the AD&D game). The jinn is a race of a variety of different beings created out of black smokeless fire. The usual dwelling places of jinn are ruined houses, water cisterns, rivers, wells, crossroads, and marketplaces. Iblis is the father of the jinn and their chief.

Ghouls inhabit lonely places, not only graveyards but also deserts and isolated mountains. In many ways, ghouls are the personifications of the terrors of the wasteland. Ghouls also personify the horror of starvation and forced cannibalism. In their true forms, ghouls are usually hideous and loathsome, with fangs and talons. Sometimes one may have only one eye or a set of wings growing out of its back. But ghouls generally share the powers of jinns, which not only include invisibility but also shapeshifting. Ghouls can thus take on the semblance of human beings and quite often do so.

Theoretically, a ghoul could be of either sex. Perhaps because of the strong patriarchal nature of Islam, in most tales the ghoul is a female. Sometimes the ghoul appears as a beautiful woman; at other times, it appears more like its true form — half-woman and half-fiend. In female form, the ghoul can even bear children. It is often represented as luring travelers out of the way to lonely and remote ruins, where it falls upon them suddenly and devours them, greedily sucking the warm blood from their veins and sharing the flesh with its children.

There are several tales of ghouls in *The Thousand and One Nights*, the classic collection of Arabic and Persian folktales (sometimes also titled *The Arabian Nights*). Two such tales are "The Story of the Prince and the Ghoul" and "The Story of Sidi Nouman." But the legends do not belong only to the remote past. Mathias de Giraldo recounts a story he was told in his travels about a more recent ghoul (*Histoire cureuse et pittoresque* . . . etc., published in 1846).

About the beginning of the 15th century, in a pleasant suburb of Bagdad, lived an elderly merchant and his only son. Having amassed a considerable fortune, the merchant naturally wanted grandchildren, and he decided to arrange a match with the daughter of an old friend. Unfortunately, the lady was far from comely. Upon being shown her portrait, the son, Abdul-Hassan, asked for a delay that he might consider the proposed union.

One evening, Abdul-Hassan was rambling alone by moonlight through the countryside near his father's house. While contemplating the impending marriage, he heard a voice of enchanting sweetness singing love lyrics with great skill and tenderness to the accompaniment of a lute. Following the music, he came to a small but elegant house. Unable to contain himself, Abdul-Hassan leapt over a garden wall and managed to hide in the garden.

From his vantage point, he saw a maiden of extraordinary beauty seated on the balcony above him. For most of the night he watched and listened, fascinated by her enchanting voice and dazzling charms.

On the following morning, Abdul-Hassan proceeded to make inquiries concerning the lady. Eventually, he learned that she was the only daughter of an eminent philosopher. Though the father's learning was profound, he had little wealth and could afford only the poorest dowry for his child. The lady, who was a paragon instructed in every art and science, was thus unmarried.

All thoughts of the prearranged marriage fled from Abdul-Hassan's mind. Instead, he told his father what had happened and begged that he might choose his own wife. The doting merchant found it impossible to deny his son's request. The next day, he visited the house of the philosopher and made formal arrangements for the marriage.

After a brief courtship, the marriage was celebrated with much splendor. Several weeks passed in a state of extreme happiness — yet Abdul-Hassan noted that his wife Nadilla would never partake of an evening meal. She excused herself by explaining that she had become used to the frugal and severe diet forced upon her when she was growing up.

One night, however, after a few weeks had passed, Abdul-Hassan awoke from a deep sleep to find that he was alone in the bed. At first he took no heed, but he grew anxious as the hours passed. His bride did not return to bed until shortly before dawn. On the following night, he only pretended to sleep and carefully watched his wife instead. After she believed him to be soundly asleep, she quietly got out of bed, threw on a long dark cloak, and silently slipped away. Abdul-Hassan hurriedly dressed and followed her. To his surprise, she soon left the main streets of the town and made her way to a remote cemetery reported to be haunted.

Tracking Nadilla carefully, he saw that she entered a large vault. With the utmost caution, he ventured to steal a glance inside. The vault was dimly lit by three funerary lamps, and to his horror, he beheld his young and beautiful wife seated with a party of hideous ghouls, about to partake of a loathsome feast. One of these monsters brought in a corpse which had been buried that day; the corpse was quickly torn to pieces by the company, which devoured the reeking gobbets with every evidence of satisfaction amusing themselves meanwhile with mutual embraces and the drone of a mocking dirge.

Fearing to be caught by the ghouls, Abdul-Hassan fled back to his house as fast as he could. When his wife returned, he appeared to be soundly asleep. Throughout the whole of the next day, he gave no sign of what he had discovered. In the evening, as Nadilla was excusing herself

from joining him at supper, he insisted that she stay and eat; she steadfastly declined. At last, filled with anger and disgust, Abdul-Hassan cried out, "So then you prefer to keep your appetite for your supper with the ghouls!"

Nadilla turned pale; her eyes blazed, and she shook with fury. But she gave him no reply and retired to bed in silence. However, about midnight, when she thought that her husband was fast asleep, she exclaimed, "Now, wretch, receive the punishment for thy curiosity!" At the same time, she set her knee firmly on his chest, seized him by the throat, with her sharp nail tore open a vein and greedily began to drink his blood.

Abdul-Hassan managed to slip from beneath her. Springing to his feet, he struck her with a sharp knife with which he had been careful to arm himself. Nadilla fell down, mortally wounded, at the side of the bed. Abdul-Hassan called for help, and the wound in his throat was dressed. On the following day, the remains of his wife were duly interred.

However, three nights afterward, although the doors were locked, Nadilla appeared at exactly twelve o'clock in her husband's room. She attacked him with superhuman strength and ferocity, tearing at his throat. His dagger proved useless now, and his one chance for safety lay in speedy flight. Somehow managing to escape, he gathered a group of armed friends. Together they tracked Nadilla to the tomb where she was now living. Despite her strength and fury, the men managed to overcome the ghoul.

A great pyre of dry wood was built, with frankincense, aloes, and costly spices added. The corpse, writhing and foaming at the mouth, was placed on the pyre and reduced to ashes, which were collected and scattered on the Tigris River to be carried away and dispersed amid the waves of the Persian Sea.

Since so many ghouls are female in Arabic folklore, I have used **ghulah**, the feminine form of **ghul**, to refer to Oriental ghouls.

GHULA

FREQUENCY: *Rare*
NO. APPEARING: 2-20
ARMOR CLASS: 5
MOVE: 12"
HIT DICE: 5
% IN LAIR: 25%
TREASURE TYPE: *E*
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 1-12
SPECIAL ATTACKS: *Spells*
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Very*
ALIGNMENT: *Chaotic evil*
SIZE: *M*
PSIONIC ABILITY: *Nil*

Ghulah are Oriental ghouls (especially of Arabic-Persian tradition). They usually appear as either beautiful women or hideous half-woman, half-monster creatures. Ghulah are evil kinfolk to djinn. They cannot be affected by *sleep*, *charm*, or *hold* spells. They have the power to cast the magical spells of *invisibility* and *polymorph self*. Clerics have the same chances to turn ghulah as they would ghouls.

While the roots for ghouls lie in Oriental mythology, the popular concept of the ghoul in fantasy literature and gaming has been strongly influenced by the writer H. P. Lovecraft. Lovecraft's ghouls are not evil spirits but a terrifying race of quasi humans who live in vast mazes of underground tunnels. The tunnel systems are, more often than not, under or near cemeteries and crypts. Ghouls only leave their tunnels in search of prey; usually they feast on corpses, but they are not above preying on the living.

Ghouls may once have been human, but their unspeakable practices have warped even their physical features. Other horrors live underground, mostly aberrant inhuman races that worship the Old Ones

— Lovecraft's bizarre alien gods. At some time in the past, the ghouls mated with some of these underground otherworldly races. The physical appearance of ghouls is both frightening and disgusting. An encounter with a ghoul can be enough to shatter the sanity of a normal person.

Inspired by H. P. Lovecraft, a number of writers have written horror stories with related backgrounds. These stories are generally grouped together to form the "Cthulhu Mythos" (so named because of the demon-god Cthulhu invented by H.P. Lovecraft). Most of the stories were written by friends and correspondents of H.P. Lovecraft in the 1930s, but recent writers have made their own contributions to the Cthulhu Mythos. The classic ghoul story by H.P. Lovecraft is "Pickman's Model," which can be found in the short-story collection entitled *The Dunwich Horror and Other Tales*. Ghouls, or the hints of ghouls, appear in other Lovecraft stories such as "The Rats in the Walls" (*The Dunwich Horror and Other Tales*) and "The Hound" (*Dagon and Other Macabre Tales*). The ghoul race and the hero of "Pickman's Model," Richard Upton Pickman, are also featured in the H.P. Lovecraft novel *The Dream Quest of Unknown Kadath*. Other ghoul stories of the Cthulhu Mythos include "The Grinning Ghoul" by Robert Bloch (*Mysteries of the Worm*), "It Will Come to You" by Frank Belknap Long (*The Dark Beasts*), and "The Ghoul" by Clark Ashton Smith (*Other Dimensions*). Recent writers have continued the tradition of the ghoul in fiction with stories such as "Quietly Now" by Charles Grant, "Disturb Not My Slumbering Fair" by Chelsea Quinn Yarbro (both collected in *Necropolis*), and "Problem Child" by Brian Lumley (in *Vampires, Werewolves, and*

Other Monsters).

The AD&D game monster ghast is essentially a variation of a ghoul, derived from the word "ghastly" which comes from the Anglo-Saxon *gastlic*, literally meaning "ghostly." The word "ghastly" suggests the horror aroused by the sight or suggestion of death (a good choice for a root word when inventing a type of undead). Ghouls are tougher and have more powers than ghouls yet are so like ghouls as to be completely indistinguishable from them (except for their smell).

In the AD&D game, the ghoul marks a change in the game function of the undead. Skeletons and zombies threaten characters by sheer numbers. With ghouls, the emphasis begins to shift to the terrifying powers of the undead. Ghouls roam in packs, and their numbers can still be deadly. But their paralyzing touch is even more deadly and introduces an element of extreme randomness into combat. A string of lucky hits by the ghouls coupled with unlucky saving throws by the characters can suddenly decimate a party.

Ghouls have affinities both to zombies and vampires. It would be as easy to classify the hungry dead mentioned earlier as a ghoul instead of as a zombie; in some myths, ghouls return from the dead and drink blood besides eating flesh.

A type of ghoul found in Haiti is the baka. A baka is similar to a zombie with several important differences. The corpse which forms a baka belonged to a member of a secret magical society that practices ritual cannibalism. The cannibalism is believed to give the eaters magical powers and is a form of necromancy.

While a baka has to be animated like a zombie, the baka is no mindless slave. In the realms of death, the dead person has merged with certain evil spirits and now has their powers. This supernatural monster can bring luck, power, or wealth to its master. But the baka must be treated in the proper manner (which includes a steady diet of fresh corpses), or the owner will be destroyed by uncontrollable magical energy. In fact, the baka is often quite willing to return from the grave to continue the horrid practices of its life.

BAKA

FREQUENCY: *Very rare*
NO. APPEARING: 2-16
ARMOR CLASS: 6
MOVE: 12"
HIT DICE: 3
% IN LAIR: 10%
TREASURE TYPE: *C*
NO. OF ATTACKS: 1
DAMAGE/ATTACKS: 1-8
SPECIAL ATTACKS: *Spells*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Average*
ALIGNMENT: *Chaotic evil*
SIZE: *M*
PSIONIC ABILITY: *Nil*

Baka are the animated undead corpses of members of a secret cannibalistic society. They have gained some demonic magical powers and have the clerical spells *command* and *hold person*. Baka can influence the luck of their enemies. Anyone fighting a baka has a -1 to hit, to do damage, and to all saving throws for the duration of the combat.

Baka are essentially a variety of ghoul, and clerics have the same chances to turn them as they do ghouls. Like ghouls, baka are immune to *sleep* and *charm* spells.

In Greek legends, the gelloudes are a kind of female demon that steals and then devours young children. The prototype for the gelloudes was the maiden Gello whose ghost, according to the ancient poetess Sappho, returned after her untimely death and was said by the people of the isle of Lesbos to have caused the early deaths of children. By the 10th century A.D., Gello had become a demon of the Greek Orthodox Church. Her various minions were the gelloudes.

Just as a ghoul is the personification of the wilderness and the fear of cannibalism, the gelloudes are the personification of the fear of infant mortality. In cultures without modern medical techniques, infant mortality can result in a 20% death rate. With one out of five children being born dead or dying soon after birth, it is not surprising that the cause was attributed to demons.

In Greek folklore, gelloudes have 12½ secret names. The names (transliterated from the Greek) are: 1) Guloy — a form of Gello; 2) Mora — a kind of lamia; 3) Budzoy — a sucker of blood; 4) Marmaroy — “heart of stone”; 5) Petasis — “fly like a bird”; 6) Pelagia — “swim like a fish”; 7) Bordona — “swoop like a hawk”; 8) Apletoy — “insatiable”; 9) Khamodrakaina — “lurk like a snake”; 10) Anabardalaia — “soar like a hawk”; 11) Psychanaspatria — “snatcher of souls”; 12) Paidopniktria — “strangler of children”; and 12½) Strigla — a kind of stirge.

Gelloudes are related to lamias, stirges, type V demons, and succubi (all from MM1). While their prime purpose is to prey upon children, they are not limited to that function and are likely to attack anyone when the man-eating urge becomes too great.

GELLOUDES

FREQUENCY: *Very rare*
NO. APPEARING: 1-6
ARMOR CLASS: 7
MOVE: 6"/18"/12"
HIT DICE: 5
% IN LAIR: 5%
TREASURE TYPE: 1
NO. OF ATTACKS: 4
DAMAGE/ATTACK: 1-4/1-4/1-6/1-6
SPECIAL ATTACKS: *Energy drain*
SPECIAL DEFENSES: *Nil*

MAGIC RESISTANCE: 50%
INTELLIGENCE: *Average*
ALIGNMENT: *Chaotic evil*
SIZE: *L (7' tall)*
PSIONIC ABILITY: 100
Attack/Defense Modes: E/F/G

A gelloude is a kind of demon, with the lower body of a giant serpent and the upper body of a woman. The serpent body has a pair of scaly legs with webbed talons. The woman's hands end in claws; she has vampirelike canines. A gelloude has dragonlike wings that aid both flying and swimming.

Gelloude attack with hand claws (1-6 hp damage each) and foot talons (1-8 hp damage each). If any attack succeeds, the victim is pulled close to the demon but is not held. On the next round, if it gains the initiative, the gelloude can bite its victim (roll to hit at +2) and drain an energy level every round thereafter unless the victim breaks free of its bite, requiring an *open doors* strength roll. If the roll is not made, the victim can be struck on following rounds at +2 to hit with claws and talons (and automatically by the bite) until he breaks free. The victim gains no saving throw against the *energy drain*. As the victim loses energy levels, he seems to grow younger. When the victim has no levels or hit dice left, he dies.

This reverse aging is something of an illusion and is not necessarily permanent. If the victim dies from the attack, then the corpse will be that of a young child. If the victim can be freed before death from *energy draining*, he will immediately return to his normal age (the life-level loss is permanent).

As minor demons, the gelloudes rank in the “special” category when being turned by clerics.

One aspect of the topic of ghouls deals with creatures from the Negative Material plane that exist in spirit form. They seek to possess the material bodies of their victims and force them into ghoulish practices. The case of Constance Armande is related in Elliot O'Donnell's book *Werewolves*. It is supposed to have taken place in the French province of Brittany around the turn of the century.

A young girl named Constance Armande, much against the wishes of her family, took up spiritualism. At the seances, she evidently came into contact with earth-bound spirits of the lowest sort — murderers, lunatics, and worse. They attached themselves to her psyche and followed her back to her home, where they began systematically tormenting her. They rapped on walls and played similar poltergeist tricks. They invaded her dreams, causing her such frightening nightmares that she quickly feared sleep and would often wake up screaming. She told her parents that the evil spirits were trying to prevent her from waking, to keep her with them.

A spiritualist told her that her dreams were not dreams at all but projections. Constance had, at the seances, acquired the power of astral projection, but she had no control over the power and was being forced to project into areas controlled by evil entities. This projection was unconscious and usually happened during sleep.

A medical expert was consulted. His advice was that Constance immerse herself in recreation, seeing her symptoms as a kind of nervous breakdown. The girl went to the seaside for a vacation and attended all sorts of balls, concerts, and plays. But the annoyances and bad dreams continued.

Constance was a beautiful girl and had countless admirers. Eventually she became engaged to Alphonse Mabane, the only son of a wealthy widow. Shortly before the day of the wedding, Madame Mabane died of a stroke. Every one, especially Constance, was overwhelmed with grief. Preparations were made for an impressive funeral.

On the afternoon of the day before the funeral, Constance was struck with a violent headache. She went to her room to lie down in order to get rid of the pain. Two hours later, Madame Armande heard strange footsteps coming out of Constance's room and bounding down the stairs. Madame Armande ran to see who might be there and was astonished to see Constance — but a Constance she hardly recognized. Her daughter's eyes shone with beastlike ferocity, and a grim, savage expression distorted her face. She passed right by her mother without even noticing the woman. Her walk was a light, stealthy tread, utterly unlike her usual walk.

Madame Armande was too startled to stop Constance or even talk to the girl, who was gone before her mother could recover. Madame Armande told her husband what had happened, and he tried to find his daughter, but no one in the village had seen her.

About an hour before bedtime, there came a violent ringing at the front door bell. It was Alphonse Mabane, and he looked pale and ghostly.

“Have you found her?” Monsieur and Madame Armande cried, catching hold of him and dragging him into the hall.

Alphonse nodded. “Let me sit down a moment first,” he gasped. “It will give me time to collect my senses. My nerves are all to pieces!” He then proceeded to tell a horrifying story.

“When I heard that Constance was missing, I wanted to join the search for her. I was in my bedroom putting on my overcoat when my valet Jacques entered. His face was white as a sheet. He begged me to go with him upstairs, to the room where my mother was laid out ready for the funeral. We stopped outside the door. ‘Listen,’ he whispered, ‘do you hear that?’

“From inside the room came a curious noise like munching — a steady gnaw, gnaw, gnaw. We armed ourselves with

walking sticks and lights. Then, throwing open the door, we rushed into the room.

"The lid of the coffin was off, the corpse was lying huddled up on the floor, and crouching over it was Constance. For God's sake, don't ask me to describe more — the sounds we heard explain everything. When Constance saw us, she emitted a series of savage snarls, sprang at one of the maids, scratched her in the face, and before we could stop her, flew downstairs and out into the street. As soon as our shocked senses had sufficiently recovered, we started off in pursuit but have not been able to find a trace of her."

At the conclusion of Monsieur Mabane's story, the search was continued. The police were summoned, and a general hue and cry raised, with the result that Constance was eventually found in a cemetery digging frantically at a newly made grave. Brought to bay in the chase that ensued, Constance plunged into a river, was swept away by the current, and drowned.

A spirit-ghoul is a type of ghoul which is actually some poor unfortunate victim possessed by an evil entity. The entity warps the physical appearance of the person so that the individual looks like a ghoul. The possession attempt is a long drawn-out process and has no bearing in combat (i.e., the spirit cannot take over some other body during melee).

SPIRIT-GHOUL

FREQUENCY: *Very rare*

NO. APPEARING: 1-6

ARMOR CLASS: 5

MOVE: 12"

HIT DICE: 3

% IN LAIR: 15%

TREASURE TYPE: *B, Q, T*

NO. OF ATTACKS: 3

DAMAGE/ATTACK: 3

SPECIAL ATTACKS: *Paralyzation*

SPECIAL DEFENSES: *See below*

MAGIC RESISTANCE: 20%

INTELLIGENCE: *Average*

ALIGNMENT *Chaotic evil*

SIZE: *M*

PSIONIC ABILITY: *Nil*

A spirit-ghoul is the end result of a human victim's possession by unknown demonic entities. Once so possessed, the victim becomes immune to *sleep* and *charm* spells, and has *paralyzation* powers like normal ghouls. Such spirit-ghouls look just like normal ghouls, and the two can often be found together in a pack. *Exorcism* will work against a spirit-ghoul. A detailed examination by a high-level cleric will reveal the possession. Thus, unlike normal ghouls, a spirit-ghoul is not necessarily doomed to be a ghoul forever. In fact, if a spirit-ghoul is knocked unconscious but not killed, it can be bound so that the demon can later be exorcised. A character killed by a spirit-ghoul does not risk becoming a ghoul. Clerics can turn



Spirit-Ghoul

these spirit-ghouls as they can normal ghouls.

A monster related to ghouls is Black Annis. Her legend is part of the basis for the AD&D game monster annis (MM2). Black Annis is a man-eating hag with a blue face and iron claws. She is supposed to live in a cave in the Dane Hills in Leicestershire England. There was a great oak at the mouth of the cave in which she was said to hide; she would leap out from behind the oak to catch and devour travelers. The cave, which was called Black Annis' Bower Close, was supposed to have been dug out of the rock by her own nails.

On Easter Monday, it was the custom from early times to hold a drag-hunt from Annis' Bower to the Mayor of Leicester's house. A drag-hunt is an overland hunt in which the hounds follow the scent of a dead animal that has been dragged over the ground to make a trail. The bait dragged was a dead cat drenched in aniseed. The bait was symbolically important; aniseed is associated with the second part of Black Annis's name. Black Annis was also associated with a monstrous cat, a kind of pet or familiar. The drag-hunt custom died out at the end of the 18th century.

Ruth Tongue, in her *Forgotten Folk-Tales*

of the English Counties, reproduced a tale about Black Annis the hag, as told by an evacuee from Leicester in December 1941. The description seems to show that the tradition of Black Annis was still alive as late as World War II. The hag was said to be "ever so tall and had a blue face and had long white teeth." The hag ate people and only went out when it was dark. When Black Annis ground her teeth, people could hear her in time to bolt their doors. They kept well away from the windows, too, in case she reached inside and grabbed for villagers (which was why Leicestershire's cottages lacked a lot of big windows). When Black Annis howled, people could hear her five miles away. Even the poor folk who lived in huts fastened skins across the windows and put witch-herbs above them to keep Black Annis away.

Black Annis personifies the spirit of death and fears of the wilderness. It seems likely that she was once a goddess-figure that had to be ritually propitiated. Perhaps she was the dark side of Anu (Dana), a Celtic mother goddess. If so, it shows the staying power of memories of horror. The good aspects of the mother goddess (fertility, rebirth, and the cycle of the seasons) have been forgotten, and only the evil aspects remain.

Black Annis is a man-eating hag with a blue face and iron claws. Her cat is a giant cat, larger than a sabre-tooth tiger, having blue-black fur. While sunlight does neither Black Annis nor her cat any real harm, both of them prefer darkness and are normally encountered at night or in deep caverns.

Black Annis has the following spells: *darkness 15' radius*, *detect magic*, *dispel magic*, *clairaudience*, *clairvoyance*, *dig*, *confusion*, and *animate dead*. Her cat has three attacks (claw/claw/bite); Black Annis

for the whole winter.

In Canadian Indian myths, Wendigo was a terrifying creature of the wilderness. Part god and part monster, the giant Wendigo roamed in search of human flesh. The Indians believed that anyone who saw Wendigo and lived had been forever marked by him and was bound to turn to cannibalism. Even thinking about him or saying his name aloud was dangerous. Hence, Wendigo was often referred to by epithets such as "the cold one" or "windwalker."

WENDIGO

FREQUENCY: *Unique*
 NO. APPEARING: 1
 ARMOR CLASS: -5
 MOVE: 24"
 HIT DICE: 30 (135 hp)
 % IN LAIR: Nil
 TREASURE TYPE: Nil
 NO. OF ATTACKS: 2
 DAMAGE/ATTACK: 3-30
 SPECIAL ATTACKS: *See below*
 SPECIAL DEFENSES: *See below*
 MAGIC RESISTANCE: 75%
 INTELLIGENCE: *Supra-genius*
 ALIGNMENT: *Chaotic evil*
 SIZE: L (15' tall)
 PSIONIC ABILITY: 250
 Attack/Defense Modes: All/all

Wendigo sometimes appears as a giant spectral being, part human and part animal, but his appearance varies because Wendigo is so chaotic that his body constantly changes. Everyone who sees Wendigo sees him differently, since Wendigo's form reflects a person's deepest fears.

In addition to his physical attacks, Wendigo can *summon* 2-24 ghouls, 1-6 ghosts, and 1-3 wind walkers, one group each per day. Wendigo can use this summoning power once per turn until, after three turns, he has summoned each kind of monster.

Anyone looking at Wendigo must save vs. spells or be affected by *fear*. If the save fails, the person must make a second saving throw against death magic. If this second save also fails, then the individual becomes a servant of Wendigo and will be under his complete control. The control can only be broken by reducing Wendigo to zero or less hit points, slaying him.

In Greek folklore, the callicantzari are hideous, man-eating monsters that sometimes take on human form. They are described differently in different regions of Greece, but in general there are two main types of them: small and large.

The small callicantzari are not man-eaters, and are less hideous to look at and less numerous than the larger variety. In fact, the small callicantzari are closer in nature to the European faerie races than to any kind of undead.

The larger callicantzari are malicious and deadly. Their size varies from human-size to twice the height of a cottage. Usually, they are about 6-8' tall.

Callicantzari have dead-black skin. Most of them are covered with a coat of shaggy black hair, but a bald variety is sometimes mentioned. Their heads are huge, out of all proportion to the rest of their bodies. Their faces are dark black, and their eyes glare redly. They have the ears of goats or asses. From their huge mouths, blood-red tongues loll out, flanked by ferocious-looking tusks. Their bodies are generally lean and tall, but some are shorter and thick-set.

BLACK ANNIS HER CAT

FREQUENCY:	<i>Unique</i>	<i>Unique</i>
NO. APPEARING:	1	1
ARMOR CLASS:	4	6
MOVE:	15"	18"
HIT DICE:	11	9
% IN LAIR:	50%	50%
TREASURE TYPE:	I,X	Nil
NO. OF ATTACKS:		3
DAMAGE/ATTACK:	2-12	2-8/2-8/2-16
SPECIAL ATTACKS:	<i>Spells</i>	Nil
SPECIAL DEFENSES:	Nil	Nil
MAGIC RESISTANCE:	50%	25%
INTELLIGENCE:	<i>Exceptional</i>	<i>Average</i>
ALIGNMENT:	<i>Neutral evil</i>	<i>Neutral evil</i>
SIZE:	L (10' tall)	L
PSIONIC ABILITY:	Nil	Nil

has only one, which could be either a physical attack or a spell. Black Annis is sometimes encountered alone, but her cat will be encountered only if the hag is also present.

Because of her close association with death, Black Annis could be considered an undead spirit seeking living victims. If so, she would be in the "special" category regarding turning. But Black Annis does not have to be a type of undead — she could merely be an evil spirit haunting the night. The final choice whether or not to make her undead is left strictly to the DM.

If ghouls personify the fear of the wilderness and Black Annis personifies the fear of death, Wendigo personifies the fear of cannibalism. The origin of Wendigo comes from the Indian tribes of Canada. The Canadian wilderness can be a terrifying place in the winter for people who have only a subsistence economy. Living by hunting is always a chancy life. There are times of plenty, but there are also times when game is scarce. During lean times, food can be gathered from the wild. During the winter, however, food is often unavailable. In the past, when there were few good methods of preserving food, there was the very real possibility that food would run out before spring. The problem was increased by the natural tension of people cooped up together

Anthropologists refer to the extreme fear of cannibalism, coupled with a kind of "cabin-fever," as Wendigo psychosis. They hypothesize that the fear itself, if it grew too great, might trigger a psychotic hallucination of Wendigo.

Indian myths of Wendigo were carried over into more modern Canadian folklore, though the single entity now became numerous creatures, half phantom and half beast, who live in the forests and prey on human beings, particularly children. These wendigos might be people who entered into a pact with certain evil spirits that lurk in the forest and help these people kill their victims. Perhaps these wendigos were humans gazed upon the mythical being Wendigo, as in the Indian myths.

The legend of this creature has been immortalized in Algernon Blackwood's short story "The Wendigo," first published in 1907. Versions of Wendigo have worked their way into some of the stories of the Cthulhu Mythos; in fact, the Old One named Ithaqua, the Wind Walker, is essentially a reworking of the Wendigo legends to fit into the mythos.

Like Black Annis, Wendigo is on the borderline between the undead and other kinds of monsters. Even if the DM chooses to consider Wendigo as undead, the monster would be too powerful to turn, so the choice makes little practical difference.

Callicantzari have the arms and hands of monkeys. Their nails are as long again as their fingers, and are curled like the talons of a vulture. Some have the legs of a goat or an ass, some have one human leg and one bestial one, and some have human legs with the foot so distorted that the toes come out where the heel should be. Hence, it is not surprising that these monsters are often lame, but even so, they are swift of foot and terrible in strength. They run with a peculiar shambling gait which, while appearing awkward, still allows them to run quickly.

Sometimes a callicantzaros (the singular form of callicantzari) appears to be a normal human; sometimes a callicantzaros appears in completely animal shape. In general, the callicantzari are neither wholly human nor wholly bestial but a blend of the two. It is possible that, in ancient times, "callicantzari" was a general term to describe animal-human combinations. Creatures like the centaurs, satyrs, and silenoi (like satyrs, but part ass) were specific kinds of callicantzari. If so, the generic meaning has long been lost, and callicantzari has evolved into a term to describe specific monsters.

From dawn to sunset, the callicantzari hide in dark and dank places — in caves or beneath mills — feeding on the loathsome food there (snakes, snails, insects, etc.). But at night, they issue forth and run wildly to and fro, rending and crushing those who cross their paths. Destruction, waste, greed, and lust mark their courses.

Despite their uncouth shapes, the monsters delight in dancing. Sometimes a person can trick them into dancing all night. But people must beware, for the callicantzari delight in the taste of human flesh.

Fortunately, the callicantzari are stupid, gullible, and extremely quarrelsome. They have little discipline or sense of planning, which adds an interesting aspect of role-playing to an adventure as the PCs try to figure out ways to trick these monsters. A smart, alert person usually has no difficulty getting the better of them, as the following story from the island of Scyros shows (related in *Modern Greek Folklore and Ancient Greek Religion*, by John Cuthbert Lawson):

A man of Scyros was returning home from a mill late at night, driving his mule before him laden with two sacks of meal. When he had gone about halfway, he saw before him some callicantzari in his path. Realizing his danger, he at once got upon his mule and laid himself flat between the two sacks and covered himself up with a rug, so as to look like another sack of meal. Soon the callicantzari were about his mule, and he held his breath and heard one say, "Here is a pack on this side and a pack on that side, and the top-load in the middle, hut where is the man?"

So the callicantzari ran back to the mill thinking that the man had loitered behind. But they could not find him and came



Wendigo

back after the mule, looked again, and said, "Here is a pack on this side and a pack on that side, and the top-load in the middle, but where is the man?"

So they ran on in front, fearing that he had hastened on home before his mule. But when they could not find him, they returned again, then went back a second time toward the mill. This went on many times.

The mule needed no one to guide it; it had traveled the path many times. While the callicantzari were running to and fro, the mule steadily trudged home. When the beast stopped at the door of the man's home, the callicantzari were close behind. The man called to his wife, and she opened the door and he entered safely.

When the callicantzari saw how he had tricked them, they knocked at the door in great anger. The woman, fearing that the monsters would break in by force, promised to let them in on the condition that they first count the holes in her sieve. To this they agreed, and she let the sieve down to them by a cord from an upper window. Straightaway, the monsters began to count the holes, and they counted round and round the outermost circle of holes in the sieve and so never got to the middle. Frustrated with the lengthy counting process, they only counted more and more hurriedly as a result.

Meanwhile, dawn was breaking. Soon the neighbors saw the callicantzari, and they hurried off to the priests and told them. The priests immediately set out with censers and sprinkling vessels in their hands to chase the callicantzari. The monsters fled right through town, spreading havoc in their path as they were hotly pursued by the priests. At last, when they were clear of the town, one callicantzaros began to lag behind, and by a great effort the foremost priest ran up to him and struck him on a hind foot with a sprinkling vessel. At once the foot fell off. The callicantzaros replaced it as best he could, but he got it on backward. Thus came about the phrase "callicantzaros foot," to describe their peculiar kind of lameness.

Callicantzari are on the borderland between the undead and other monsters. While the final choice of whether or not to make them undead is up to the DM, I have classed them as undead because, in legends, they operate only at night, can be scared away by unarmed clerics, take damage from holy water, are man-eaters, and traditionally appear only at the 12 days of Christmas — a time, like Halloween, when the barriers between the dead and the living are weak.

Callicantzari are a kind of undead mixture of animal and human traits. They have black skin and shaggy hair, oversized

Callicantzaros



heads with goat ears, and red eyes. Their feet are either animal feet or distorted so that the heels are where the toes should be. Callicantzari are big, stupid, malicious man-eaters that roam at night seeking prey. Daylight does not actually hurt them, but they will avoid it if at all possible.

The traditional leader of the callicantzari is the Great Callicantzaros. He has the power of *confusion* (as per the magic-user spell, usable three times per day); anyone who fails the saving throw against it will be influenced toward mindless destruction, greed, and lust as long as the Great Callicantzaros is within sight. Clerics and cavaliers of good alignment, including paladins, are immune to the *confusion*. Any other character of good alignment gets a +2 on the saving throw.

The callicantzari are hopelessly stupid and easily tricked. They often work at cross-purposes since they are incapable of organized action. The Great Callicantzaros, by himself, acts in an intelligent manner. But even he cannot exert enough influence to alter the stupid behavior of his fellow callicantzari.

Clerics can turn callicantzari with the same chances as they have against wights. The Great Callicantzaros cannot be turned, but he will flee if the majority of the callicantzari flee. Holy water causes 2-8 hp damage per vial against callicantzari.



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	CALLICANTZARI	GREAT CALLICANTZAROS
FREQUENCY:	<i>Rare</i>	<i>Very rare</i>
NO APPEARING:	2-20	1
ARMOR CLASS:	5	- 1
MOVE:	15"	18"
HIT DICE:	6	18 (90 hp)
% IN LAIR:	10%	10%
TREASURE TYPE:	D	I
NO. OF ATTACKS:	1	1
DAMAGE/ATTACK:	2-12	6-36
SPECIAL ATTACKS:	<i>Nil</i>	<i>See below</i>
SPECIAL DEFENSES:	<i>Nil</i>	<i>Nil</i>
MAGIC RESISTANCE:	<i>Standard</i>	<i>Standard</i>
INTELLIGENCE:	<i>Low</i>	<i>Very</i>
ALIGNMENT:	<i>Neutral evil</i>	<i>Neutral evil</i>
SIZE:	<i>L (6-8' tall)</i>	<i>L (10'tall)</i>
PSIONIC ABILITY:	<i>Nil</i>	<i>Nil</i>

Undead variations of ghouls include the ghast (MM1) and sheet ghoul (FF). Ghoul variations which are not undead include the psrudoghou (MM2) and the pseudoghost (MM2).

Monsters that would have an affinity to ghouls Include the carnivorous ape (MM1),

centaur (MM1), satyr (MM1), djinni (MM1), werewolf (MM1), minotaur (MM1), ogre (MM1), troglodyte (MM1), troll (MM1), succubus (MM1), type V demon (MM1), windwalker (MM1), yeti (MM1), annis (MM2), and kech (MM2).



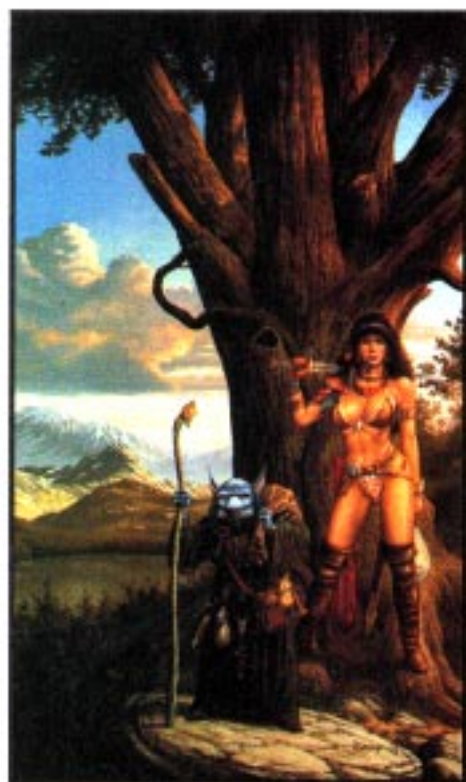
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