



# CHOCOLATE FACTORY MAIN FLOOR

1 SQUARE = 10 FEET



WOODEN  
CRATES

CURTAINS

BEDS

WOODEN  
DOOR

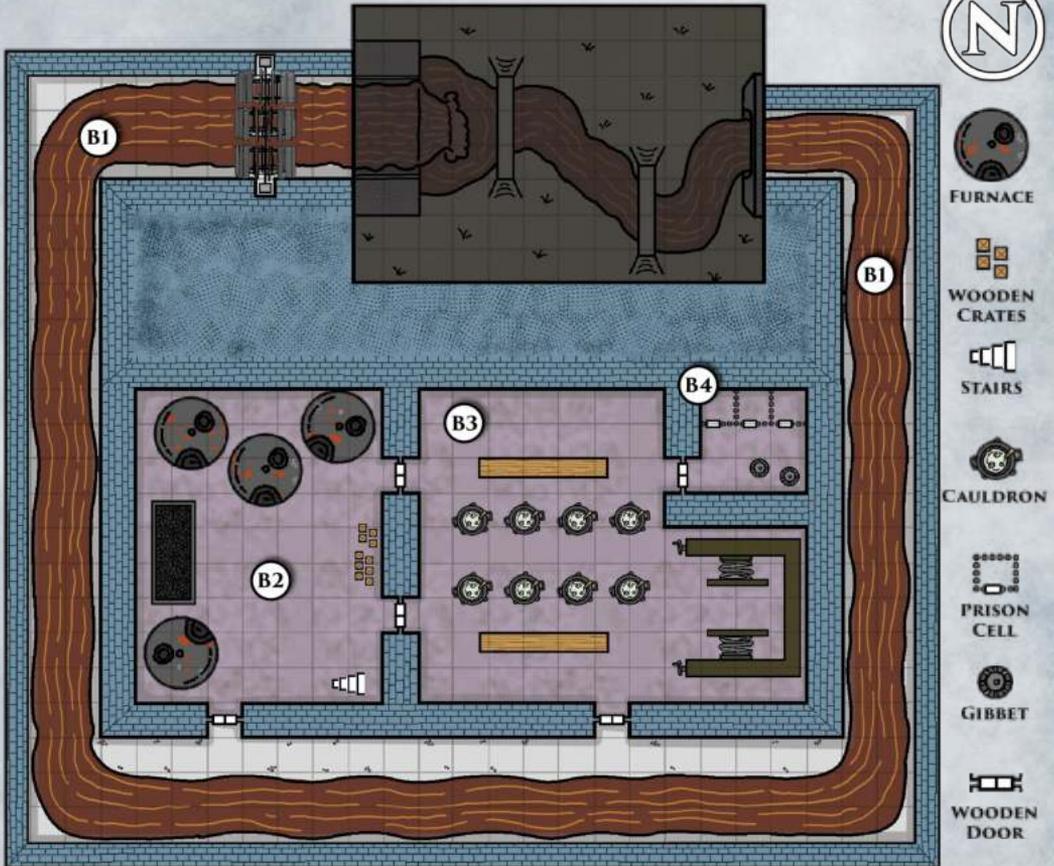
GUARD  
TOWER

STAIRS

PYGMY  
HUTS

BLOOD IN THE CHOCOLATE

CHOCOLATE FACTORY BASEMENT FLOOR  
1 SQUARE = 10 FEET



CHOCOLATE FACTORY  
UPPER FLOOR  
1 SQUARE = 10 FEET



# THE FACTORY

## FACTORY FEATURES:

**Ceilings.** Most ceilings in the factory are 15 feet high unless otherwise specified.

**Exterior Walls.** Stone, 1-2 feet thick.

**Interior Walls.** Brick, half a foot thick. Some are crumbling.

**Doors.** Wooden with iron hinges and handles. All doors are unlocked unless otherwise specified. Lucia alone has the keys to any locked doors.

**Windows.** There are skylights in the ceilings of most rooms to provide light. The skylights' glass can be broken, but not opened conventionally. The sound of breaking glass immediately alerts Lucia and most Tower Guards. Ordinary glass windows are present in Lucia's Quarters on the Upper Floor. They are locked from the inside.

**Light.** Rooms on the Main Floor are lit by skylights and table candelabra unless otherwise specified. Basement and Upper Floor rooms are lit by oil lamps on the walls.

### Lucia's Location and Path:

Roll 3d6. Lucia de Castillo starts play in the corresponding room on the Main Floor. She moves counter clockwise to the next room every 10 minutes. She is accompanied by four pygmies who act as her assistants.

Once she has visited and inspected every Main Floor room, she will ride her paddlewheel boat down the Chocolate River to get to her **Inventing Room** (Room B3, [see page 40](#)). She will work there for 5 hours, then make her way to her **Quarters** (Room A2, [see page 44](#)) to sleep.

If Lucia is certain things are not going her way, she will retreat to her Quarters to prepare an ambush. She will call out for reinforcements from her window to her Factory Guards waiting outside.

## FACTORY MAIN FLOOR ROOMS

### 1. DOCKS

☛ The rocky coastline heaped with at least a foot of snow. Footprints can be easily tracked. Icy winds whip along the coast, making it hard to hear. Built into the coastline are sturdy wooden docks to accommodate shipping vessels.

☛ The factory receives and sends shipments every few days. For every day of play, roll 1d6.

### d6 RANDOM SHIPMENT

- 1 No shipment.
- 2 No shipment.
- 3 **Morning delivery:** sugar/silver for chocolate.
- 4 **Mid-day delivery:** nuts/spice/silver for chocolate.
- 5 **Dusk delivery:** timber/supplies for silver.
- 6 **Midnight delivery:** slaves/test subjects for silver.

- ☞ If there is a shipment scheduled for the day, there will be 12 porters working on the docks. They have 6 hit points each, earn 4 silver pieces a day, and know nothing about what goes on inside of the factory. They sign in at the beginning of their work day and are paid when they sign out at the end of it.
- ☞ The small building beside the docks is the Dockmaster's Office. Inside is a desk, a chair, and a series of shipping manifests and schedules as well as quills, inks, and various stationery supplies. Locked in the desk is a wooden box containing 50sp to pay the dockworkers and for expenses, plus enough powder and shot to reload Weiss' pistol six times. On a shipping day, **Dockmaster Karl Weiss** spends most of his day outside of his office, taking notes and preparing for the shipment.

### DOCKMASTER KARL WEISS:

Armour 12, Move 60', 6hp, 1 pistol for 1d8, Morale 6. Karl carries with him the keys to the Factory Entrance room (see page 28).

### What Karl Weiss Knows:

Karl is a man of German/English descent who worked for the Dutch East India Company before Lucia hired him to manage her docks and shipping. He speaks Dutch, English, French, and German as well as some Old Malay. He is very well paid and would not willingly betray Lucia's trust or business interests, so he cannot be bribed. He is, however, a bit slow on the uptake and likes to talk a lot. He knows nothing about the factory's inner workings, but is aware of who often visits the factory (nobles, diplomats, the Countess of Somerset visited recently) and what gets shipped to and from it.

### If asked about the factory, he says:

*"It's a marvellous thing, isn't it? Downright impossible if you ask me. I never see any workers going in or out of the place. Isn't that funny? But I can't complain about the state of business. Still, one hears rumours every so often of screaming in the night coming from that place. Quite odd..."*

### **If asked about the guards:**

He tells the party that they change shifts at dawn, dusk, and in the middle of the night. He says, *“Most of ‘em are friendly enough, but some are right queer. Jittery, shaky, always licking their lips. They don’t blink either. Whatever you do, don’t cross them. They’ll shoot you dead!”*

### **If asked about Lucia herself, he says:**

*“She’s an incredible woman. Bit frightening, to be honest. I’ve never met a more driven person. She’s a tad eccentric though. Armed to the teeth, too. No one dares cross her. Don’t tell anyone I told you this, but I’ve heard rumour that she prefers the company of women. How un-Catholic of her, but it’s not my place to judge.”*

### **If asked about Lucia’s chocolate, he says:**

*“I love the stuff! Lucia keeps me well supplied. It’s a miracle worker. Perks me up, keeps me in good spirits, better than that foul black tar served in Turkish houses. Other merchants have told me it has medicinal properties too! Cures what ails you—and restores vitality.”*

### **If the player characters ask about working as porters:**

He tells them that he is always looking for strong, able-bodied workers to haul crates off of ships. He is suspicious of the player characters if they are openly carrying weapons. He warns them not to go poking around the factory, making a point of saying it is for their own safety—more than a few porters have gone missing over the years and Lucia does not take kindly to snoops.

If the player characters work for him and go missing or do not report for a shift, he informs the factory guards, who begin a search.

## **2. GUARD TOWERS**

☛ There are four wooden guard towers surrounding the factory, each with a single **factory guard** inside. They stand 20 feet tall and are accessible via a wooden ladder. Each tower holds a large iron lantern, a woollen blanket, and a box of flint, tinder, and 4d6 rounds of ammunition. The sides of the towers have fork rests built into them to support the guards’ muskets. The fork rests swivel so that a guard can aim in any direction. If a guard spots someone approaching the factory unaccompanied, they will offer the player character one loud warning of “Turn back!” before firing a warning shot at her.

### **FACTORY GUARD:**

Armour 14, Move 90’, 2nd Level Fighter, 14hp, pistol for 1d8 damage or musket for 1d8 damage, Morale 10.

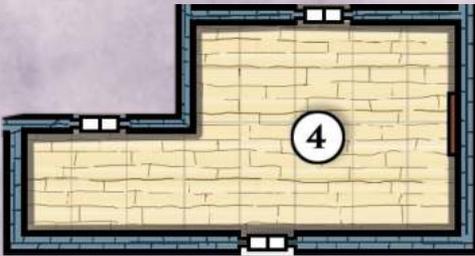
Backpack, 1 days’ worth of rations, musket, pistol, handaxe (1d6), small brass trumpet, 1 pair of iron manacles, manacles key.

- ☞ There is **1 factory guard** in each guard tower at all times. Three times a day there is a changing of the guards: once at dawn, once at dusk, once in the middle of the night. All of the guards come from the nearby town.
- ☞ All of the guards know each other well enough to make posing as a guard difficult. Every guard has a 2 in 6 chance of being willing to accept a bribe. All others will take the bribe, then attempt to arrest the player characters when they try to move on.
- ☞ Guards use their trumpets to signal each other and Lucia: Three short blasts to signal that ships have arrived, two short blasts to signal that the receiving doors need to be opened, and one long blast to signal danger or an attack.
- ☞ All of the guards have been instructed to take prisoners whenever possible, holding intruders captive in the Guard House. Lucia eventually escorts the prisoners to her **Inventing Room** ([See page 40](#)) to become test subjects or sex slaves.



### 3. GUARD HOUSE

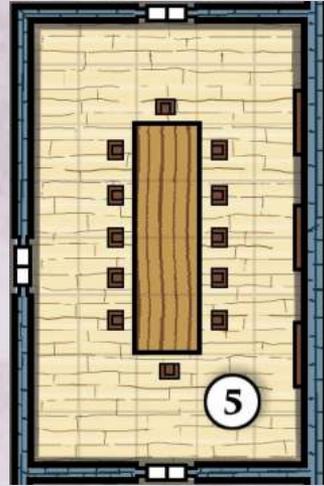
- ☞ Single story wooden building that the guards rest in. It holds a number of cots, trunks, a fireplace, and tables.
- ☞ There are **4 unarmed factory guards** resting here at any one time.
- ☞ In the northeast corner of the building is an iron barred prisoner cell, used to hold prisoners until Lucia has need for them. The keys to this cell are kept on a wall hook on the other side of the room.



#### 4. FACTORY ENTRANCE

- ☞ The front entrance doors are locked.
- ☞ An enormous Rubenesque painting of Lucia de Castillo hangs on the eastern wall. Coat hooks in the shape of golden hands line the southern wall.
- ☞ Investigating the painting reveals that it is a genuine Peter Paul Rubens painting, worth 1000sp (half as much if rolled, folded, or damaged in any way). The painting defies Lucia and is filled with subtle anti-reformation imagery. Removing the painting or disturbing its frame in any way triggers a release of gas from a mechanism in the wall. Player characters within 15 feet of the painting must make a saving throw versus Poison. Failure causes them to be afflicted with a random disease ([See page 18](#)).
- ☞ Above the coat hooks is a placard that reads “The price of thievery” in Spanish. Investigating the hooks reveals that they are genuine human hands, lacquered, posed, and painted gold. The hooks hold three items: a plum velvet coat (30sp), a mink coat

(60sp), and a black leather apron encrusted with dark red and brown stains (blood and chocolate).

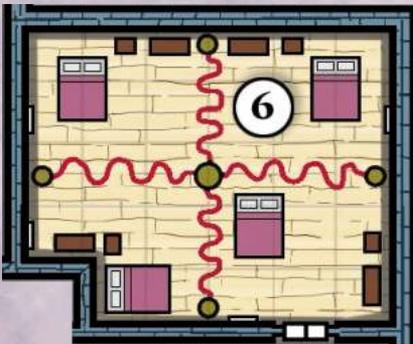


#### 5. MEETING ROOM

- ☞ An enormous oak table dominates the room, with a dozen matching chairs. A bar with four bottles of wine, two bottles of gin, and one bottle each of rum and vodka rests against the western wall.
- ☞ There is a wheeled metal cart filled with Castillo chocolates of all varieties in fancy packaging. A small sign rests atop them that reads “Help Yourself” in Dutch, English, French, and German.
- ☞ Three paintings hang on the eastern wall:
  - ◇ [The Last Judgment](#), but with a clothed Lucia de Castillo in place of Jesus. The damned figures below her all

resemble Reformation/Calvinist leaders: Martin Luther, John Calvin, Henry VIII, and Julián Hernández most prominently.

- ◇ [Venus at a Mirror](#), but with Lucia standing in for the Venus.
  - ◇ [The Drunken Hercules](#), but with Lucia in place of the titular hero. The Devil, rather than shouldering Lucia, is bruised and battered in a heap at her feet.
- ☞ Upon closer inspection, all of these paintings are legitimate works by **Peter Paul Rubens**, worth 1000sp each (half as much if rolled, folded, or damaged in any way). Each one is also trapped. Disturbing their frames in any way triggers a release of gas from a mechanism in the wall. Characters within 15 feet of a painting must make a saving throw versus Poison. Failure causes them to be afflicted with a random disease ([See page 18](#)).



### 6. GUEST QUARTERS

- ☞ Opulent living quarters with four sets of fine double beds, dressers, mirrors,

and wash basins. They are all divided by hanging curtains.

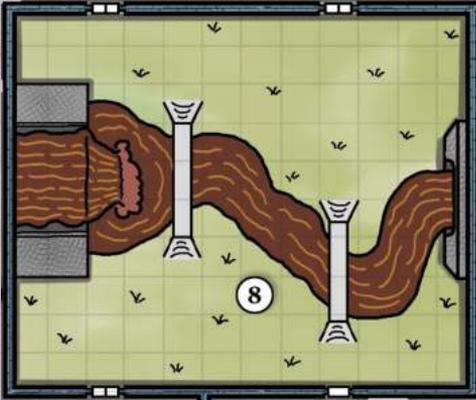
- ☞ Searching the dressers reveals a set of fine women's clothing and a golden opal brooch (250sp). English player characters know that these distinctive clothes and jewellery may have belonged to **Frances Carr, the Countess of Somerset**, who was known to be a lover of Castillo chocolate (and a possible paramour) and who is widely believed to be locked away in the Tower of London, accused of murder.

### 7. EAST HALLWAY

- ☞ The walls are papered with surprisingly lifelike illustrations of exotic fruit: plums, strawberries, bananas, oranges, grapes, and strange misshapen green berries. Licking these illustrations produces the taste of each fruit. A character that licks the strange misshapen green berries must make a saving throw versus Magic or have her tongue go numb. The Referee is encouraged to tell her that, "Yes, the snozzberries taste like snozzberries".
- ☞ The small door to Room 8 is locked and warm to the touch. It is fitted with a tiny keyhole. Lucia has the tiny key with her. Picking the lock or breaking the door open triggers a mechanism that releases a burst of poison gas in all directions for 10 feet that hangs in the air for 1d4×10 minutes. Characters

## BLOOD IN THE CHOCOLATE

in range must make a saving throw versus Poison. Failure causes them to be afflicted with a random disease ([See page 18](#)).



### 8. CHOCOLATE ROOM

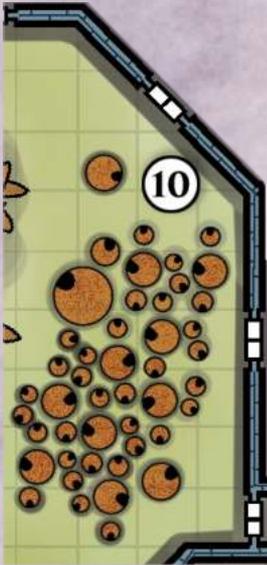
- The ceiling in this room is 40 feet high.
- A picturesque hillside of lush green grass that gives way to a river of liquid chocolate, fed by a waterfall. It is as beautiful as it is bizarre—and it smells delicious. The room is noticeably humid. Characters wearing winter clothing will find it uncomfortable.
- Scattered around the grass are other sources of ingredients: mint bushes, planted chili peppers, and wooden beehives filled with honey. Disturbing a beehive releases a swarm of bees that cause 1d4 damage over 3 rounds to any nearby characters.
- Two narrow bridges span the river. They are covered with grass and visibly slippery. Crossing the bridges at anything faster than a crawl sends characters sliding into the chocolate river.
- The source of the heat is the river of chocolate itself, which is scalding hot. Any character who falls into the chocolate river takes 1d4 damage every round she remains immersed. The chocolate is thick and viscous, making swimming difficult. A character moves at half her swimming speed while in the river. The chocolate river is 10 feet deep.
- The chocolate river flows from west to east, fed by the waterfall. It flows into a tunnel that dips down into darkness. There is also a tunnel hidden behind the waterfall that flows down into darkness. Anchored next to the eastern tunnel is a long paddle wheel boat. The boat is 15 feet long and has one human sized seat at the bow, and seven thin benches too small for a human to easily sit on. The boat's paddle wheel has a crank on either side, requiring two characters to properly power and steer the boat. Each tunnel leads to the factory basement (Room B1, [see page 39](#)).



- ☞ The raised brick platform that the chocolate waterfall flows down from is 30 feet high. There is an opening at the top that allows liquid chocolate to flow in from the **Turbine Room** (Room 13, [see page 35](#)). The opening is just large enough for a slender character to squeeze through, provided she wants to wade through the liquid chocolate.

### 9. WEST HALLWAY

- ☞ The door to the **Turbine Room** (Room 13, [see page 35](#)) is locked.
- ☞ The walls of this hall are plain and unmarked. Smears of dirt and bits of grass litter the floor. The hallway smells faintly of sweat, urine, and mud. The smell is stronger near the doors.

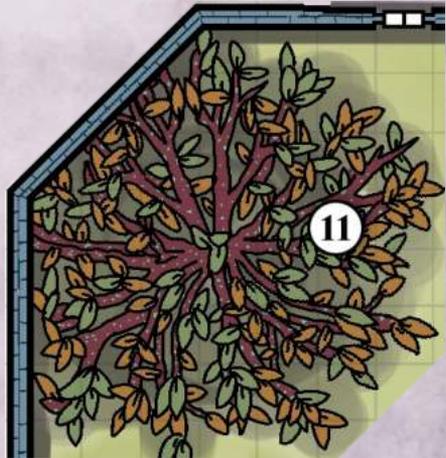


### 10. PYGMY VILLAGE

- The ceiling in this room is 80 feet high. 100 feet high with the glass dome overhead.
- An enormous cocoa tree towers over everything in this domed greenhouse. The whole area feels like a jungle, smelling of shit, sweat, and the sweet stink of rotten fruit. To the east of the room is a collection of 50 small huts made out of the husks of cocoa bean pods. Each hut is home to two or three pygmies.
- At any time there are **20 pygmies** in the village. Unless attacked first, or ordered to attack by Lucia or the Chieftess, the pygmies will not attack strangers like the player characters on sight. They give them a wide berth, but watch them

closely. The pygmies attack if they see even the slightest transgression against Lucia, the Chieftess, or the Old Growth cocoa tree.

- While the pygmies speak Quechuan, many know a little bit of Spanish and have a 2 in 6 skill in Languages, meaning there is a chance that they may be able to communicate with players.



### 11. OLD GROWTH COCOA TREE

- This 100 foot tall cocoa tree reaches up to the glass domed ceiling of the greenhouse. Cocoa pods as big as beach balls grow from the boughs of the tree before being carefully cut down by **10 pygmies** with long poles with hooked blades and machetes (1d4).
- There are also numerous other growths on the tree: strange blue fruits, poison

thorns, crystalline flowers, spore pods, and more. Any attempt to remove one of these requires a saving throw versus Breath Weapon. Failure causes the player character to be harmed by the growth (the fruit ruptures, the thorns scratch, the flowers stab, the spore pods explode, and so on) and be afflicted by a random poison or disease ([see page 18](#)). The poison/disease's incubation period begins immediately at Stage 2. The pygmies are practiced enough in their removal that they do not need to make a saving throw to remove the growths.

### OLD GROWTH COCOA TREE:

Armour 14, Move 0', 12 Hit Dice, 95hp, Morale n/a. All attacks deal half damage to it, except fire-based attacks. Attacks on the tree draw Pygmies and El Grancudos to defend it.

- Buzzing around the cocoa tree are enormous mosquito-like insects. The pygmies call these insects **El Grancudos**. They pollinate the cocoa flowers that eventually become the cocoa pods. They have a horrid reproductive cycle that involves laying eggs inside the bodies of living creatures. The eggs hatch and the larvae writhe inside the host's body, taking control of their mind.

### PYGMY ALLIES & HIRELINGS:

Most pygmies are fiercely loyal to Lucia. However, clever and savvy player characters can win the trust of one or more pygmies by doing any two of the following things:

- Giving the pygmy food or drink from the outside world. Especially meat or liquor.
- Learning the Pygmy language (requires a successful Language skill check).
- Partaking of their Cocoa beans.
- Participating in a Berry Orgy (to climax).

Earning a pygmy's trust means it will give you directions through the factory, teach you ways of moving through the factory without being mangled by it, and offer you shelter in its village if you need to sleep. A pygmy will extend this trust to its newly made friends, but it will not turn against or attack the Pygmy Chieftess or Lucia unless all of the player characters earn its trust individually.

**FOR THE REFEREE:** If the player characters are captured by Lucia and taken to the Inventing Room or Prison, and their pygmy friend/hireling is still alive and separated from them, you can give the players the option to play pygmies who rebel against both Lucia and the Chieftess before staging a rescue attempt. Feel free to crank up the difficulty of the adventure. Such a rescue has never been attempted (for good reason).

- Pygmy egg carriers, bloated with larvae, are fed and cared for by their families until the larvae mature, bursting free of the pygmy's body as a fully formed insect. This reproduction happens only once every few years, and the pygmies make no attempt to stop this process, as they believe it is sacred to the life of the Old Growth. Occasionally an El Grancudos will buzz down from the tree and snatch up a pygmy, causing other pygmies to cheer and shout as their neighbour is stolen away to become a 'Precious Carrier'.
- There are 3 El Grancudos flying around the greenhouse. If player characters linger around the tree for more than a few minutes, they will attack characters randomly. Killing an El Grancudos is punishable by sacrifice by the pygmies. All the surrounding pygmies move to subjugate and capture the offending characters.

### EL GRANCUDOS:

Armour 14, Strength 16, Move 170' (flying), 4 Hit Dice, 25hp, 2 stinger attacks for 1d6 damage, Morale 8.

An El Grancudos can pick up and hold a character as an action. When the El Grancudos carries its prey to the upper boughs of the Old Growth Cocoa Tree to be impregnated, it flies at half speed.



## 12. SACRIFICIAL ALTARS

- Slabs of stone stained with dried blood are wedged amid the roots of the cocoa tree. This is where sacrifices and orgies to the Old Growth are made and where the Pygmy Chieftess metes out justice when the need arises. Unless Lucia claims them for her own experiments, this is where characters afflicted with the **Noxious Berry Curse** ([see page 18](#)) are rolled.
- Investigating the stone slabs reveals that there are Peruvian blue opals inlaid in them in the pattern of a cocoa flower. Each slab has 200sp worth of large opals in them. It takes at least 2 rounds to remove all the opals from a slab.
- Roll 1d6. The result determines what rite is currently being carried out upon the arrival of the player characters. **See the random table on the next page.**

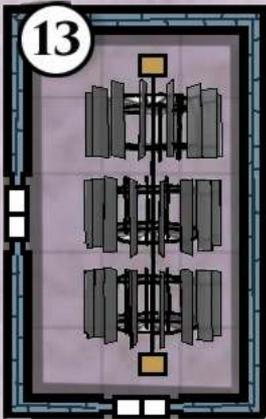
**d6 RANDOM SACRIFICIAL ALTAR RITUALS**

1 No rite 1d4 pygmies are passed out on the slabs, drunk and tired from the last orgy.

2-3 Blood Orgy There are 3 porters tied to slabs being bled to death. They were caught trying to sneak into the factory. 2d6 pygmies are having sex around them, covered in their blood.

4-5 Berry Orgy A person (random gender) infected with the Noxious Berry Curse has become ripe and is now being cut into by 2d6 pygmies and fucked. The writhing mass of tiny pygmy bodies thrust and grind against the person as they bleed juice and cry. They scream before finally exploding in a spray of blue viscera. The pygmies believe that the wet leavings of a berry cursed creature nourishes the soil of the Old Growth.

6 Berry Girl On Altar A factory guard, Britta, was caught trying to enter the factory by the pygmies, and is being prepared for sacrificing. She is in Stage 2 of the Noxious Berry Curse and has grown too big to move on her own. She will cry for help if she notices the player characters, insisting that Lucia has a cure for her condition (she does not). She promises that her family will pay them handsomely if she is cured and set free.

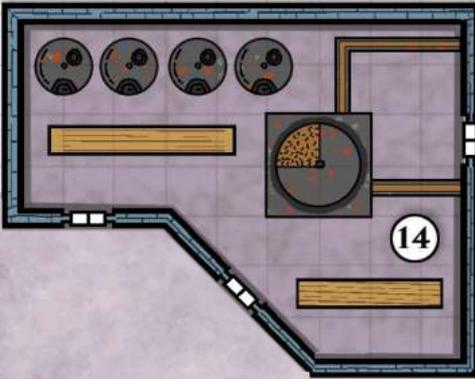


**13. TURBINE ROOM**

- ☞ The ceiling in this room is 35 feet high. The door to the south is locked.
- ☞ This room is filled by a series of enormous paddle wheels. 20 pygmies

step atop these wheels in unison, drawing containers of liquid chocolate from the underground chocolate river below up to the waterfall above. If 8 or more pygmies stop working the turbines, the liquid chocolate flow slows down enough to stop the waterfall.

- ☞ It is possible for a character to climb down the turbines from this room to get to the Basement below. Failing a Climbing check causes a character to get her arm/leg caught in the turbine, breaking it in between the turning wheels. A broken leg slows a character to half her normal speed. A broken arm cannot be used to hold or support weapons/shields.



### 14. ROASTERY AND MILL

- ☛ A broiling dark room filled with ovens, metal contraptions, a giant mill, and conveyor belts. Here cocoa beans are roasted, then milled and ground into cocoa nibs.
- ☛ There are **30 pygmies** working the ovens and the machines at any one time. They are focussed on their work and do not pay attention to the player characters unless they are disruptive.
- ☛ The room is so hot that a player character must roll 1d6 each round she remains in the room. On a roll of 1, her Constitution score is reduced by 2 points for 1 hour. Subsequent rolls reduce her Constitution score and if it is reduced to zero, she falls unconscious from heat stroke. The pygmies are unaffected by these conditions. Unattended player characters who fall unconscious are dragged by pygmies back to their village as prisoners.

- ☛ Cocoa nibs are carried via conveyor belt into the Liquor Flow Room.

### 15. NORTH HALLWAY

- ☛ Conveyor belts link Room 14 and Room 16, moving cocoa nibs. They rest 10 feet off the ground. They are not strong enough to support the weight of a full size, fully armoured character.
- ☛ Pygmies rush through this hallway from doorway to doorway, carrying tools, ingredients, vats of chocolate, and other things. Any time the player characters enter this hallway, roll 1d6. On a roll of 4-6 there are **2 pygmies** moving from one room to another.

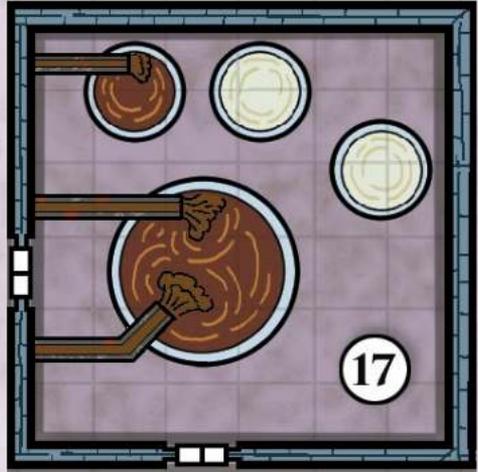


### 16. LIQUOR FLOW

- ☛ A deafeningly loud room is jam packed with whirring tumblers, grinders, presses, and mixing vats. Here the cocoa nibs are ground and pressed into

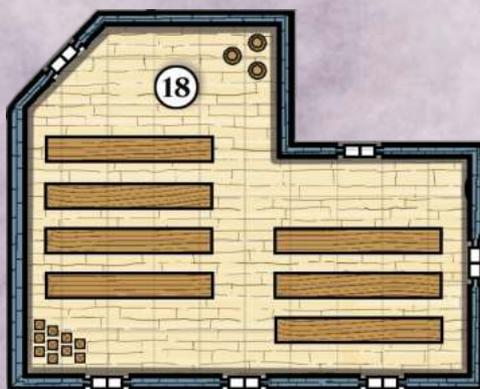
chocolate liquor; a portion of each nib's cocoa butter is removed and put into storage bins.

- ☞ There are **20 pygmies** working around this room at any one time. They separate the cocoa butter and keep the machines running smoothly.
- ☞ It is dangerous to move through the room with all the whirring and spinning metal around. Unless a player character gets down and crawls, for every 10 feet she moves through the room she must make a saving throw versus Breath Weapon or take 1 point of damage from brushing up against spinning metal or getting caught in a press. Rolling a 1 on these saving throws results in the player character's hand getting caught in the machine, trapping her. Pulling her hand free while the machinery is running is impossible. Cutting off a trapped hand deals 1d6 damage.
- ☞ The chocolate liquor flows down a trough into the **Creamery** (Room 17).



### 17. CREAMERY

- ☞ The room is stifflingly humid and smells strongly of curdled milk. Troughs of chocolate liquor empty into large vats. Pygmies on ladders stir milk and sugar into the troughs of chocolate liquor, while others stoke the fires under the vats, heating up the chocolate.
- ☞ There are **10 pygmies** working around this room at any one time. It takes two of them to lift a sack of sugar or a canister of milk. Most of them are armed with long wooden mixing spoons which they can wield like two-handed hammers (1d6).
- ☞ The mixed chocolate collects in a single enormous vat, which pumps the liquid chocolate through pipes down into the floor. It is here that it moves to the chocolate river in the basement ([See page 39](#)).



### 18. PACKAGING ROOM

- ☛ There are three sets of 10 foot high receiving doors along the south wall. They are barred from the inside. The pygmies will only open the receiving doors if alerted by a factory guard's trumpet blasts ([see page 27](#)).
- ☛ This large factory floor is dominated by tables, moulds, and metal presses. Pygmies carry in buckets of liquid chocolate and other ingredients from the Chocolate Room (see page 30) to pour into moulds. When the chocolate has set and cooled, it is pressed into chocolate bars. The bars are carried down the line to be wrapped in parchment wrappers. Once chocolate bars are wrapped, the pygmies pack them into crates to be shipped out.
- ☛ There are **20 pygmies** working around this room at all times. Roll 1d6 every other round. On a result of 1 a pygmy gets its arm caught in a press, crushing it into a bloody pulp. The other

pygmies just keep working until the end of their shift when the injured pygmy will be taken back to the Old Growth Cocoa Tree ([See page 32](#)).



### 19. STORAGE AND STAIRWELL

- ☛ This room is piled with crates, barrels, and sacks of assorted ingredients and supplies. There is more than can easily be accounted for.
- ☛ There is a set of stairs leading up and a set of stairs leading down. The descending stairs go down to the Boiler Room (Room B2, [see page 40](#)). The ascending stairs go up three flights to the Upper Stairwell (Room A1, [see page 44](#)).
- ☛ Investigating behind the crates and sacks reveals the mummified corpse of a thief. Her body is riddled with

blowgun dart wounds. She smells strongly of sugar. Wrapped around her shoulder is a satchel that holds 23sp, a small steel mirror, a garrotte wire, and a roughly drawn map of the factory basement on canvas. Disturbing her body in any way causes it to explode into dust. Any player characters within 10 feet of the exploding body contract a random disease ([see page 18](#)). No saving throw is given.

- ☞ The easiest supplies to identify and carry are as follows:
  - ◇ 3d8+10 sacks of sugar.
  - ◇ 2d10+3 copper canisters of milk.
  - ◇ 4 Bins filled with cocoa butter (acts like lard or grease).
- ☞ Each sack of sugar is worth 40sp in rural locations and weighs 30 pounds (2 encumbrance points). Each canister of milk is worth 30sp in rural locations and weighs 20 pounds (1 encumbrance point).

## FACTORY BASEMENT ROOMS

### B1. CHOCOLATE RIVER

- ☞ The flow of molten chocolate dips downward into darkness. It bends and quickly rushes further down into the factory basement. The tunnel is completely dark.

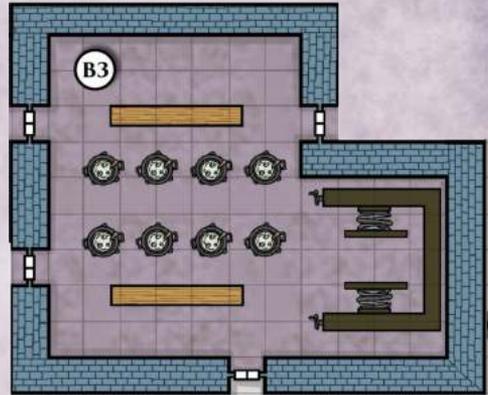
- ☞ There is a small half-foot wide lip on either side of the tunnel that a player character can attempt to walk along. The path is slippery, and requires a successful Climbing check every 30 feet to avoid falling into the chocolate river.
- ☞ The ceiling and walls of the tunnel are slick from condensation. The latent magic from the Old Growth evaporating out of the chocolate and collecting in the stone of the tunnel causes spells to malfunction. Any character who casts a spell in the tunnel or enters the tunnel with a spell cast must roll 1d6. On a roll of 1-3 the spell stops working immediately and is considered spent.
- ☞ If any player says anything to the effect of, “There’s no telling where we’re going/which direction we are rowing.” while travelling by paddlewheel boat, the boat suddenly and violently pitches forward. Everyone aboard must roll 1d6. A roll of 1 causes that character to be pitched into the molten chocolate.
- ☞ Along the stone walkway to the south are posts to anchor the paddlewheel boat.



### B2. BOILER ROOM

- ☞ This room is dark, red, and unbearably hot. Steam hisses from enormous boilers. Pygmies run about shovelling wood into furnaces. The ceiling is covered in a mess of pipes.
- ☞ There are **20 pygmies** present in this room at all times. Unlike other rooms they attack other characters on sight. Their preferred tactic is to mob their target, forcing to back up against a boiler and letting the metal burn the target for 1d8 damage.
- ☞ The room is so hot that a player character must roll 1d6 each round she remains in the room. On a roll of 1, her Constitution score is reduced by 2 points for 1 hour. Subsequent rolls reduce her Constitution score and if it is reduced to zero, she falls unconscious from heat stroke. Unattended player characters who fall unconscious are dragged upstairs

by pygmies back to their village as prisoners. The pygmies are unaffected by these conditions.



### B3. INVENTING ROOM

- ☞ White painted stone walls are lined with sconces and lamps. Tables are lined with laboratory equipment. Eight cauldrons simmer and bubble. The room smells of a hundred different aromas; some foul, others pleasing.
- ☞ The north most wall has chains and 12 sets of shackles bolted into it, some at normal human height, others low to the ground. Investigating the area closely reveals the wall and floor surrounding the area is stained blue, black, violet, and red. The red stains are immediately recognizable as blood.
- ☞ Each cauldron bubbles with a different mixture, holding 1d8+4 pints worth of liquid. Roll 1d12 for each cauldron to determine its contents (See table).

## BLOOD IN THE CHOCOLATE

### d12 RANDOM CAULDRON CONTENTS

- 1-5 **Unstable Brew:** Investigating closely causes the cauldron to boil over and splash anyone within 5 feet of it. Its contents deal damage as if they were acid (1d6).
- 6 **Liquid Hazelnut Chocolate:** Ingesting causes Brittle Throat Disease ([See page 20](#)).
- 7 **Blueberry Chocolate:** Ingesting causes Noxious Berry Curse ([See page 18](#)).
- 8 **Melted Milk Chocolate:** Can be eaten as ordinary chocolate.
- 9 **Condensed Milk Monster:** White puffy ooze monster that reaches out of the cauldron to attack. **Armour 14, Move 10', Hit Dice 4, 26hp, attacks with a Scalding Touch for 1d4 damage, Morale 11.** Any character hit with its Scalding Touch must make a saving throw versus Breath Weapon. Failure causes its touch to melt that part of the body off. The wound looks and smells like condensed milk.
- 10 **Exploding Herb Liqueur:** An aromatic aperitif that smells vaguely medicinal. If shaken or disturbed, the liqueur explodes. A pint of the liqueur deals 2d6 damage to anyone within 5 feet of it when it explodes.
- 11 **Chocolate Liquor:** Rich brown cocoa paste with most of its cocoa butter removed. A near perfect sample.
- 12 **Palliative Tincture:** A substance that slows the effects of any random disease or curse by half (rounded down). The disease or curse spreads half as quickly and hinders half as much. A character must drink a whole pint 1 pint orally for its effects to work. Each pint intoxicates at about the same rate as beer.

☞ In the east most corner of the room is a wooden vice-like contraption with a hand crank on either side. Drains in the stone floor are clogged with strange blue gunk. Wedged inside of the contraption is an enormous blueberry woman. When the player characters take notice of her, she lifts up her head and calls out for help. Her round body shudders violently. She says her name is Hilda Copperplate.

#### HILDA COPPERPLATE:

Armour 12, Move 10' when afflicted with the Noxious Berry Curse, 80' when juiced, 3rd Level Specialist, 14hp, unarmed, Morale 8. Hilda had supplies with her when she was first caught that she suspects were taken to Lucia's quarters: leather armour, a backpack, lockpicks, 3 steel daggers, 100' rope, grappling hook, and an unfinished map of the factory.

☞ Hilda is a German/English burglar who was hired by French chocolatiers to break into Lucia's factory and steal her secrets. She was caught while exploring the pygmy village and dosed with Noxious Berry Poison. Rather than be sacrificed, Lucia claimed her as a test subject and sex slave, and has been 'studying' the effects of her condition. She has been kept here as a prisoner for months, dosed with more noxious berry poison every few days.

Hilda explains how she swells bigger with juice every day. Her insides are slowly being transformed into plant matter. Lucia has cut into her body over and over, yet she continues to regenerate and fill with juice. On top of this, Lucia has been sexually torturing her, using Hilda's bloated, helpless body for her own twisted pleasures.

Hilda says the vice contraption she is stuck in is a juicing machine, designed to squeeze her and forcibly expel the juice from her body out of every orifice. It is the only thing that has spared her from exploding from the pressure of the juice inside of her. She can tell the player characters how to use it (on her, and possibly themselves), if they agree to help her escape.

Hilda is half mad from isolation. She fears and despises Lucia for making her endure months of experiments

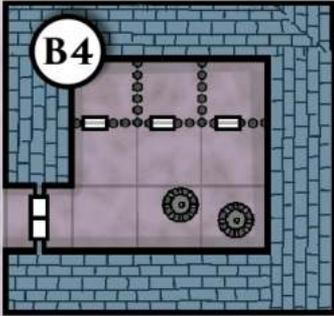
and torture, but otherwise knows little about what she is trying to accomplish. She tells the player characters that something in one of the cauldrons is important to Lucia's next shipment and that there are other captives in the nearby prison.

### Using the Juicing Machine:

A character that has succumbed to the **Noxious Berry Curse** can be temporarily returned to normal by being juiced. Though her blue complexion will remain, a juiced character will remain normal at Stage 1 of the curse for 24 + her Constitution modifier hours. After which she will continue to swell with juice.

To use the machine, one or more characters must turn the cranks while the afflicted blueberry character rests inside the vice. However, there is a risk to using the machine: the character being juiced must make a **saving throw versus Magic Device**. Success means that she is juiced properly without any consequences.

Failure means that she is juiced properly, but takes 1d4 damage in the process. If a 1 is rolled on the saving throw, the character has been over-juiced—she will remain at Stage 1 for two days—but has been crushed by the machine, taking 2d6 damage.



### B4. PRISON

- ☞ This dank room is completely dark. The walls are lined with rusty iron cells. Tiny gibbets swing on rusty chains from the ceiling. The whole room smells of shit and rot. Two children are held prisoner in the cells, crying and wailing for help.

#### **ZOË AND LARS DAHLBERG:**

Armour 12, Move 30' (small and slow), 1 Hit Dice, 4hp, Constitution 10, Morale 5. Both are too weak to fight.

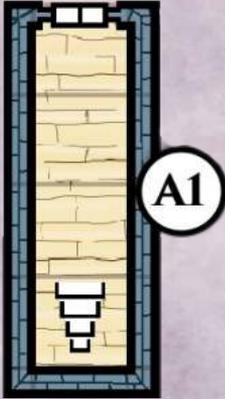
- ☞ Zoë and Lars Dahlberg are eight year old twins who ran away from home and snuck into the factory during a shipment. They were caught trying to get into the Chocolate Room by Lucia. Rather than send them home, Lucia plans to use them as test subjects for new recipes and poisons. Both of them are sickly and malnourished, having been held prisoner for a month. Neither of them can communicate anything useful about Lucia or the

factory except that they have eaten nothing but candy and were made to swallow 'medicine'.

- ☞ Both Zoë and Lars are hidden carriers of a random disease/poison. Roll on the Random Diseases & Poisons Table (see page 18) for each of them. Lucia has been giving them her Palliative Tincture (Random Cauldron Contents Table, see page 41) to slow the onset of their symptoms, while also dosing them with poison. If they are removed from their prison and made to walk around, their diseases/curses will come into effect 1d4 rooms later. Once their diseases come into effect, they become extremely contagious. Any player character that touches them is immediately infected by their disease. No saving throw is given—the player character automatically fails.



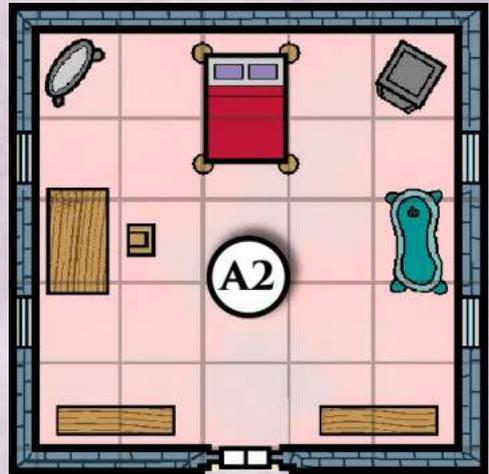
## FACTORY UPPER FLOOR ROOMS



### A1. UPPER STAIRWELL

- ♣ The stairs ascend for three flights, terminating at a large set of double doors. A set of ivory piano keys is inlaid above the iron door handles: a musical lock.
- ♣ The door cannot be opened unless the specific notes are played on the keys. This is a song that only Lucia and Hilda Copperplate know (Hilda overheard Lucia humming the song). The door cannot be pried open without triggering the release of poison gas (Random Diseases & Poisons, [see page 18](#)). Randomly tapping keys will not trigger the poison gas at first, but will on the third attempt and every incorrect attempt afterwards.
  - ◇ Playing the first four measures of *Greensleeves* will open the door.

- ◇ Playing the opening to *The Marriage of Figaro* will cause the lock to break off and fall to the ground. The door will open, but there is a 50% chance that poison gas will also be released.
- ◇ Playing *Pure Imagination* or any other song from *Willy Wonka and the Chocolate Factory* releases **Noxious Berry Curse** gas. This will affect any character within 5 feet of the lock. No saving throw is given—the player character automatically fails.
- ◇ Have the lock generate a random magical effect if a player plays any other piece of music.



### A2. LUCIA'S QUARTERS

- ♣ Opulent living chambers. A large four poster bed, writing desk, fireplace, full-length mirror, bathtub and sink, cabinets, dressers, and an enormous iron safe.

## BLOOD IN THE CHOCOLATE

- ✦ The safe—a person-sized iron lockbox—requires a small key which is on Lucia’s person. The lock is trapped with a vial of sulphuric acid. Picking the lock without disarming this trap causes the vial to break and dissolve the recipe book within, ruining it. The safe contains the following items:
  - ◇ Lucia’s recipe book, containing all of her factory secrets.
  - ◇ 40,000sp in Spanish silver trade bars (40 bars in total, worth 1000sp each. Each one counts as an encumbering item, five equal an encumbrance point).
  - ◇ 5000sp in loose silver pieces.
  - ◇ Shipping contracts with the Dutch East India Company. An accountant is required to make sense of them.
- ✦ The writing desk is covered in books on herbalism, culinary skills, and sea trade.
- ✦ The full length mirror can actually be walked into, depositing players into the Heart Queen’s Bedchambers in Cachtice Castle in Voivodja (From Zak S.’ *A Red & Pleasant Land*). If the player characters pass through and encounter the Heart Queen, she may mention that she and Lucia de Castillo are ‘acquaintances’ who trade gossip and recipes through the mirror. The Referee is encouraged to use *A Red & Pleasant Land* to embellish and expand upon this as much as he wants.
- ✦ The dressers are full of clothing and dresses, as well as the belongings of Hilda Copperplate ([see page 41](#)).



# CONCLUSION

## **If the player characters escape with just their lives...**

- The French businessmen will hound them for information about what they saw, but they will not offer the player characters any reward.
- Lucia de Castillo will tighten security around her factory. Her business will continue to profit, granting her more wealth and power.

## **If the player characters escape with some or all of Lucia's secrets...**

- The French chocolatiers will reward the player characters appropriately for them ([see page 8](#)). They will spend the next several months pouring over them, trying to replicate Lucia's recipes and sending another team of burglars to the factory for further secrets, armed with new knowledge of the factory's workings.
- Expeditions from France and England will be sent to the jungles of Darkest Peru to try and find another of these 'Old Growth Cocoa Trees'. By 1620 much of the region will be deforested and burned. Historians will refer to it as the 'Rape of Peru'.
- Lucia de Castillo's business will suffer, but she and her factory will persist. She

will tighten security and endeavour to make her chocolate more addictive in order to boost sales.

## **If the player characters destroy the factory and/or kill the Old Growth Cocoa Tree...**

- The death of the Old Growth Cocoa Tree ruins Lucia's business. She will take the remainder of the pygmies, her secrets, and her silver, and will sail to Rome to attempt to start over.
- The absence of Lucia's chocolate will be felt across most of Europe, its withdrawal effects resulting in violent outbursts among the aristocracy and nobility of many countries. As a result, many new people will come to power within a year's time.
- The abandoned factory will become a ruin.

## **If the player characters kill Lucia de Castillo and abandon the factory...**

- The pygmies will continue to tend to the Old Growth, but will stop working in the factory. Free of Lucia's constant influence, they no longer feel compelled to toil away making chocolate.

- Assuming Karl Weiss and the numerous factory guards survive, Karl will do his best to continue Lucia's business and try to hide the fact that Lucia de Castillo is dead. Unfortunately, he cannot control the pygmies or get them to work for him as they did for Lucia. He keeps the factory going for three months before announcing that it is a lost cause. He cuts his losses, divides up what remains of Lucia's assets with her guards and then sails back to England with as many of Lucia's secrets as he can.
- Merchants across Europe will send envoys to investigate why their chocolate shipments have not arrived. They discover the pygmies in the factory and the whole place descends into chaos. If *Blood in the Chocolate* is being run as part of an ongoing campaign, a group of German merchants unfriendly to the player characters take up shop in the factory.
- Pygmies that survive escape into the surrounding towns and villages of Friesland. They cannot stay alive in the harsh climate of the Netherlands, and will freeze to death in a matter of days. Locals who come across their diminutive corpses take them as an ill-omen.

### **If the player characters kill Lucia de Castillo and take control of the factory...**

- If the player characters have not killed a lot of pygmies and have successfully disposed of Lucia, the pygmies will begin to worship them in place of Lucia. They will expect to be given orders and direction.
- The player characters can attempt to take control of Lucia's business interests and run the factory themselves. Without Lucia's recipe book ([see page 45](#)) the characters will be unable to make her chocolates properly, resulting in a steep decline in sales.
- If Karl Weiss is still alive, he will volunteer to act as the characters' accountant and manage the chocolate factory on their behalf. He offers to do this for an additional 10% share of total monthly profit on top of his accounting fee (15% total) and providing that one of the player characters will visit once a month (at least) to keep the pygmies in line and cooperating with him.



### The monthly costs (30 days) for the factory are as follows:

Accountant wage = 15% of total profit

12 factory guards' wages = 3240sp

Miscellaneous porters' wages = 900sp

Ingredients = 4000sp

Maintenance = 700sp

Shipping = 3000sp

Total: 11840sp per month

For each full month of business, the player whose character is in charge should roll  $1d10+3$ . Multiply the total by 2240.

The result is the total number of silver pieces earned that month in chocolate sales. Subtract 11840sp for monthly costs. Next, subtract 15% of the total profit to cover Karl Weiss' wage. What remains is the player character share.

For more information, see the 'Property and Finance' section of the *LotFP Rules and Magic* book.

