



Bard's Gate

The Riot Act

James M. Spahn



FROG GOD
GAMES

Bard's Gate

The Riot Act

Author: James M. Spahn

With additional Material by: Jeff Harkness and Skeeter Green

Developers: Skeeter Green and Zach Glazar

Content Editing: Jeff Harkness, Skeeter Green, and Zach Glazar

Producer: Bill Webb

Editors: Jeff Harkness and Skeeter Green

Layout Design: Charles A. Wright

Art Direction and Design: Skeeter Green and Charles A. Wright

Front Cover Art: Artem Skukaev

Interior Art: Leif Jones, Brian LeBlanc, Jeremy McHugh

FROG GOD GAMES IS

CEO

Bill Webb

Creative Director: Swords & Wizardry

Matthew J. Finch

Creative Director: Pathfinder Roleplaying Game

Greg A. Vaughan

Art Director

Charles A. Wright

Zach of All Trades

Zach Glazar

He Tries to Make Good Choices

Skeeter Green

©2016 Bill Webb, Frog God Games & Necromancer Games. All rights reserved. Reproduction without the written permission of the publisher is expressly forbidden. Frog God Games and the Frog God Games logo is a trademark of Frog God Games. Necromancer Games and the Necromancer Games logo is a trademark of Necromancer Games. All rights reserved. All characters, names, places, items, art and text herein are copyrighted by Frog God Games, Inc. The mention of or reference to any company or product in these pages is not a challenge to the trademark or copyright concerned.



5TH EDITION RULES,
1ST EDITION FEEL

FROG
GOD
GAMES

Product Identity: The following items are hereby identified as Frog God Games LLC's Product Identity, as defined in the Open Game License version 1.0a, Section 1(e), and are not Open Game Content: product and product line names, logos and identifying marks including trade dress; artifacts; creatures; characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product Identity. Previously released Open Game Content is excluded from the above list.



Table of Contents

The Riot Act	Pg. 3
New Magic Items	Pg. 14
Handout 1.....	Pg. 15
Legal Appendix	Pg. 16

The Riot Act

An Adventure in Bard's Gate

By James M. Spahn

Introduction

The Riot Act is an urban adventure for 4–6 characters averaging 2nd level, set in the city of Bard's Gate. It highlights several of the city's locations, especially those in the Bridge district. A mixture of encounters includes roleplaying, investigation, dungeon crawling, stealth, and combat. The adventure does not require any specific classes or races in the party, though thieves may be useful given the nature of their special abilities. It is assumed that the characters are sympathetic to the Lyreguard or other agencies that serve the interests of Bard's Gate — or at the very least that their loyalty can be purchased for a few gold coins.

In addition to the encounters, *The Riot Act* also includes information on a nefarious organization new to Bard's Gate, known as The Fool's Entourage. This group can serve as reoccurring antagonists for a campaign based in Bard's Gate, or may be replaced if another group of the GM's own design is a better fit. There are also several modular encounters which could be included or removed, allowing GMs to lengthen or shorten the adventure to suit the individual play style of their group. Finally, there are several new magic items to spice things up. There's always something new to discover in the belly of Bard's Gate!

Players should not read any further so that they can experience all the surprises and thrills offered by *The Riot Act*. This adventure assumes that the GM has the *Swords & Wizardry Complete Rulebook* and *Bard's Gate*, both by Frog God Games, available for reference. However, the adventure can easily be adapted to suit any urban environment in your fantasy campaign.

Adventure Background

The Fool's Entourage arrived in Bard's Gate a few weeks ago with little fanfare. They were little more than a troupe of traveling performers — or so the citizens of Bard's Gate believed. Made up of acrobats, fire-eaters, minstrels, and dancers, they soon distinguished themselves by way of their robust and daring performances. After a few weeks of street performances in the Bridge district, The Fool's Entourage drew the patronage of a mysterious merchant princess: Lady Asmarisa. No one in Bard's Gate could recall where Asmarisa had come from or how long she had been doing business in the city — but she quickly established herself as a trader of silks as well as a patron of the fine arts.

Unbeknownst to the good people of Bard's Gate, Asmarisa is a cult leader who wears a magical ring known as a *ring of demonic deception*. While the ring does not grant her much in the way of magical abilities (it's meant for demons, after all), it is slowly working its evil upon her — and eventually turns her into a full-fledged succubus. For now, however, she is a beguiling, vain actress with the ability to charm those who hear her song. The Fool's Entourage that follows her is a cabal of symphonic devotees who worship her. Asmarisa hopes to enthrall all of Bard's Gate, beginning with those in the Bridge district. With enough worshippers, and their souls, she believes that after she transforms into a true succubus, she can make her mark on the infernal landscape. She has either laid her enchantments upon or made business pacts with many greedy merchants in Bard's Gate, allowing her to swiftly build her identity as a reputable merchant. Now she is beginning to set the final pieces of her great plan into motion.

Several months ago, Asmarisa purchased a large building on the southeastern shore of the Bridge district and converted it into a grand theater that she has named The Motley. The Motley opened a few weeks

later, and its first show, *The Maiden's Kiss*, has become the hottest show in town. Word spread like wildfire, and soon every noble, merchant, peasant, and priest was clamoring to see the show. Reviews from critics in the district were gushing, praise-filled proclamations. In fact, no one had a bad word to say about Asmarisa, The Fool's Entourage, The Motley or *The Maiden's Kiss*. Not one.

That was when some of the more astute citizens began to get suspicious. The clergy of Oghma at the Auditorium of the Silver Harp were the first to become concerned as their worshippers began turning away from the god of performance and instead began attending shows at The Motley. They went to the Lyreguard claiming that The Fool's Entourage was engaged in illegal dealings and even that some of those who attended performances at The Motley entered the theater, but never left. They vanished without a trace.

Several members of the Lyreguard were sent to investigate the matter — if for no other reason than to satisfy the complaining clergymen. After attending a performance, these guards announced that not only was The Fool's Entourage a magnificent troupe of performers, but that they intended to attend another performance of *The Maiden's Kiss* as soon as tickets became available. Thus, the sworn protectors of Bard's Gate remained oblivious to the truth of Asmarisa and her servants.

In the week since this investigation closed, *The Maiden's Kiss* has become overwhelmingly popular. Shows sell out in minutes. Citizens crowd the Bridge district in dim hopes of getting their hands on a ticket to the next performance. Scalpers sell forged passes. The people demand more shows be added to the playbill, and Asmarisa's gentle promises that everyone will get the opportunity to see the show are now creating only frustration.

It's only a matter of time before the frustration of the people boils over and blood is spilled in the Bridge District.

Adventure Summary

A typical night in Bard's Gate (if such a thing exists) is interrupted as the characters are passing through the Bridge district and find themselves caught up in a riot! After surviving city-goers who have been driven to violence by — of all things — a sold-out theater performance, they are hired to investigate the performers at this theater and find out why their stage show is driving citizens to madness.

First, they must survive a riot in the Bridge district and acquire tickets to *The Maiden's Kiss*, which is easier said than done. They can attempt to contact a scalper or, if they are particularly bold, petition Asmarisa personally for passes. Each of these options has its own difficulties. Once in the theater and viewing the performance, they find themselves at risk of falling under the same enchantment that has so many other residents of the Bridge district under its thrall. However, during this performance, perceptive characters may get clues to the truth of The Fool's Entourage.

After discovering a secret passage beneath the orchestra pit of The Motley, the characters explore a hidden tunnel that leads from the theater to the hidden camp of the troupe. Along the way, they must confront thralls who are so deep under Asmarisa's enchantment that they would kill to protect her. The secret tunnel opens on the camp of The Fool's Entourage, where if the characters are stealthy, they learn the terrible plans that Asmarisa has laid out for her servants. If caught, a battle ensues, and the heroes might have to flee for their lives.

Realizing they must put a stop to the next performance put on by The Entourage, the characters must storm the theater during its next performance. In the middle of the show, they are drawn into an epic

BARD'S GATE

conflict with the principal performers that begins on stage and eventually leads to a climactic confrontation between a fully demonic Asmarisa atop the Auditorium of the Silver Harp amid throngs of rioting fans who are trying to slay the very men and women attempting to save them.

of finding a way into The Motley theater if they hope to find the terrible secrets behind Asmarisa and *The Maiden's Kiss*.

Beginning the Adventure

Assuming the characters have been in Bard's Gate for more than a few days, they have undoubtedly heard rumors regarding *The Maiden's Kiss*. Everyone who is anyone is already raving about it, which might pique their interests and draw them into the adventure. What's more likely, however, is that they have a contact, patron, or trusted employer who works for the Lyreguard or the Auditorium of the Silver Harp. If they do not know such an individual, the GM could draw them into the adventure via a simple flyer or posting by either organization looking for independent contractors willing to investigate the growing tension surrounding The Fool's Entourage. The GM should select whichever organization best suits his individual campaign. No matter who offers the characters the job, they are offered a payment of 20gp each to investigate and put a stop to these troubles.

Act One: Bridge District Blues

Investigating The Fool's Entourage, the Bridge district is a natural starting point for the characters. The Bridge district is normally a safe, if sometimes raucous, district in Bard's Gate. Unfortunately, that is not the case this evening. As the investigation begins, the characters find themselves smack dab in the middle of a riot at the heart of the district! They'll need to traverse the raging crowds and other dangers in hopes

Bard's Gate is the heart of the Stoneheart Valley, and the Bridge district is the heart of Bard's Gate. It is here that the city's culture is at its zenith. The gleaming Auditorium of the Silver Harp shines down on smaller businesses and homes. Through the King's Bridge, the lifeblood of Bard's Gate flows ceaselessly, day and night.

But tonight, her heart is racing. Tasked by your patron, you have come to the Bridge district on an errand of great importance. *The Maiden's Kiss* is being hailed as the greatest stage show ever put on in the history of the city. Despite added showings in recent weeks, tickets are sold out in minutes. It is on the lips and minds of every citizen of the city. They want to see the show. They need to see the show. Nothing will stop them from seeing the show. Nothing. The city is at a fever pitch.

As you step into the middle of Central Island, you see that this desire has turned violent. Hundreds of city-goers have gathered out in front of the Auditorium and the Temple of Skilled Hands, screaming and yelling. They demanded tickets. They demanded more shows. Now it seems that they demand blood. Rocks and bottles, fists and elbows, screams and outrage. Here, in the middle of a riot, you and your companions must find a way to acquire tickets to the most exclusive show in town — all while avoiding being trampled to death by a raging mob.

The central courtyard of the Bridge district is cluttered with rioting locals. The characters will have some difficulty pushing their way through the crowd; moving at half speed requires a DC 15 Strength



THE RIOT ACT

check; movement at full speed requires a DC 25 check. Attempts to shove through the crowd have a 50% chance of drawing a stray elbow or punch from one of the rioters (25% chance the strike lands, inflicting 1d2 points of bludgeoning damage).

Characters may attempt to make their way to the box office in front of The Motley where they find **Braldo**, the beleaguered ticket salesman, who is being protected by **four other members** of The Fool's Entourage desperately holding back the crowd. Characters who manage to reach Braldo find him frazzled and fearful. Attempts can be made to calm the crowd, but this is not easy. Any attempts to calm the mob (Intimidation, Persuasion, etc. skill checks) are made at disadvantage due to their frenzy and the cacophony. They need to plead with the crowds to calm down. Particularly clever characters might make use of enchantment spells or other methods to convince the crowd to cease their rioting. If these attempts fail, the crowd grows more violent. Braldo begs the characters to protect him along with his guards as they fall back into The Motley, where the doors are barred.

If the characters manage to calm the crowds or protect Braldo during his escape, he offers them profuse and sincere thanks in addition to a reward of one ticket each to tonight's showing of *The Maiden's Kiss*.

More subtle characters might attempt to skirt the edge of the rioting crowd and observe the conflict. If such is the case, they are confronted by a shadowy figure, who offers them quite a deal.

"Psst. Psst!" you hear a hiss cutting through the roar of the crowd and turn to see a hunched and cloaked figure hiding in the shadows of an alley on the edge of the square, unseen by the rioters. His sharp nose and sly grin combine with greasy dark hair and gleaming eyes to mark him as one of the many grifters who thrive in Bard's Gate. *"You seem a better lot than this rabble, with your fine armor and polished weapons. Undoubtedly, y've got a coin or two to spare for a working bloke? Ol' Tom's got what e'ryone wants tonight."*

A quick hand flashes a handful of parchment slips. *"A few coins will get ye a glimpse at The Maiden's Kiss."*

Ol' Tom is a member of The Fool's Entourage, as are his **four friends** hiding in the shadows of the alley. Asmarisa has learned that her troupe is under investigation and hopes to draw the investigators under her enchantment before they can be a threat. Tom sells one ticket to each of the characters for 10gp each, though he can be negotiated down to half that price if the characters drive a hard bargain. Should the party draw their weapons or attempt to attack him, Tom and his friends attack the party, hoping to use the chaos of the riot to slay the party outright and escape. While Asmarisa would rather have the characters under her control, dead is the next best option.

Braldo, Male Human Rog3: AC 13; HP 26 (3d8+9); Spd 30ft; SA cunning action (bonus to dash, disengage, or hide), sneak attack (+2d6 with tactical advantage or ally within 5ft of target); **Str +0, Dex +3, Con +3, Int +0, Wis +2, Cha +0; Skills** Perception +3, Stealth +7, Sleight of Hand +5, Survival +4; **Traits** expertise (stealth, thieves' tools), fast hands; **AL N; CR 1/4; XP 50.**

Equipment: waistcoat, 3d4cp.

Braldo's Men (4): AC 12; HP 19 (3d8+6); Spd 30ft; Melee club (+3, 1d4+1 bludgeoning); **Str +1, Dex +1, Con +2, Int +0, Wis -1, Cha -1; AL N; CR 1/8 (25 XP).**

Equipment: work leathers (+1 to AC), club, 2d12cp.

Ol' Tom, Male Human Rog3: AC 13; HP 23 (3d8+6); Spd 30ft; Melee dagger (+5, 20/60ft, 1d4+1 piercing); **Ranged** dagger (+5, 20/60ft, 1d4+1 piercing); **SA** cunning action (bonus to dash, disengage, or hide), sneak attack (+2d6 with tactical advantage or ally within 5ft of target); **Str +0, Dex +3, Con +2, Int +2, Wis +1, Cha +0; Skills** Investigation +4,

Perception +3, Stealth +5, Sleight of Hand +7; **Traits** expertise (sleight of hand, thieves' tools), fast hands; **AL NE; CR 1/4; XP 50.**

Equipment: normal clothes, 2 daggers, thieves' tools, 2d4sp.

Tom's Men (4): AC 12; HP 19 (3d8+6); Spd 30ft; Melee dagger (+3, 20/60ft, 1d4+1 piercing); **Ranged** dagger (+3, 20/60ft, 1d4+1 piercing); **Str +1, Dex +1, Con +2, Int +0, Wis -1, Cha -1; AL NE; CR 1/8 (25 XP).**

Equipment: work leathers (+1 to AC), dagger, 2d6cp.

Rioters (2d6): AC 12; HP 11 (2d8+2); Spd 30ft; Melee club (+3, 1d4+1 bludgeoning) or dagger (+4, 20/60ft, 1d4+1 piercing); **Ranged** dagger (+4, 20/60ft, 1d4+1 piercing); **Str +1, Dex +2, Con +1, Int +0, Wis +2, Cha +0; Skills** Animal Handling +4, Perception +4; **AL N; CR 1/8; XP 25**

Equipment: normal clothes, club or dagger, 1d4cp.

Before the Show

Whether the characters receive their tickets from Braldo or Ol' Tom, they'll have to wait a few hours before the show begins. Wise characters might choose to hang out near The Motley to make sure things don't get out of hand again and to make sure they can get good seats. *The Maiden's Kiss* begins three hours after they receive the tickets. During that time, there is a 25% chance each hour that they encounter a resident of the Bridge district looking for their own tickets.

This encounter should be used to emphasize how sought after these tickets are. While it is most likely that they encounter normal residents asking around about tickets, a rich merchant or local celebrity might possibly offer up to 50gp for their tickets. An inept pickpocket looking to relieve an imperceptive character from their treasure might also target the party. The GM should customize any such encounters to suit their style of play, but in all cases, use the same statistics as those for the rioters or Tom's men for any of these NPCs.

Act Two: Backstage Passes

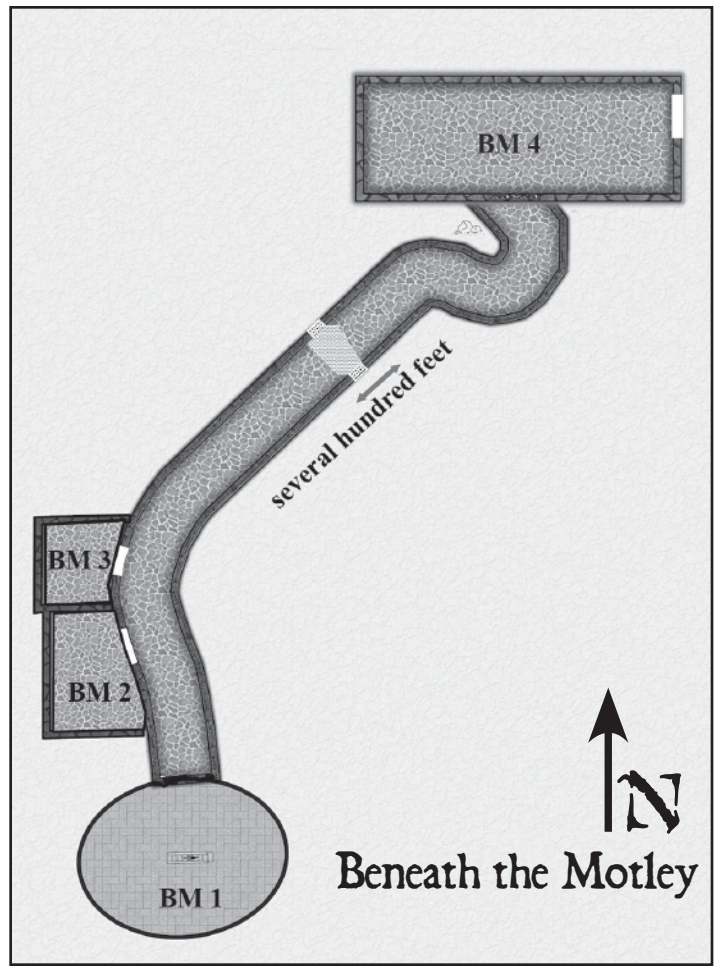
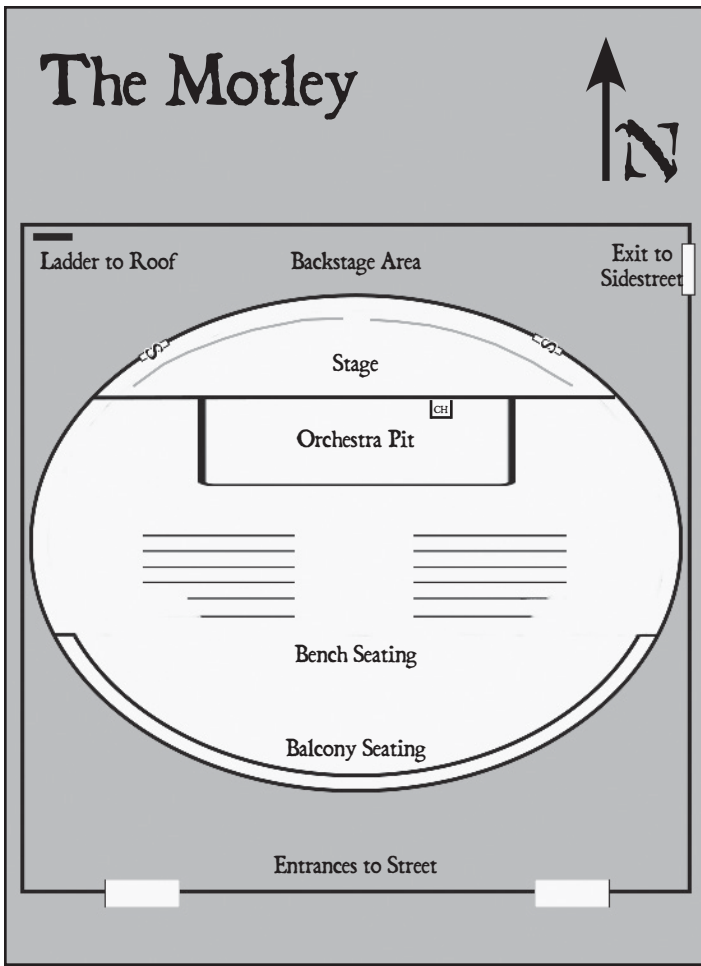
Now that the characters have gotten their hands on tickets to the hottest show in town, the investigation can truly begin. After attending a performance of *The Maiden's Kiss* (and potentially suffering some unexpected consequences), they discover something sinister buried beneath the drama of it all — quite literally!

The Curtain Rises

The characters are either ushered into The Motley with the rest of the crowd, or if they got their tickets from Braldo, they're invited to wait inside the theater until the show begins. If they did get their tickets from Braldo, he tells them to take any of the balcony seats they like. While waiting, they hear the din of performers behind the stage preparing and see several musicians come out of a small concealed door in front of the stage with a plethora of instruments and take their places in the orchestra pit. If the characters approach and attempt to talk to either the performers or the musicians, they politely but firmly tell the party that they are busy preparing for the show and have other business to attend to before the curtain rises.

As attendees begin milling in, the crowd's excitement and fervor dims along with the stage lights. Then the show begins...

By the dim lights of The Motley theater, you and your companions watch the epic tragedy of *The Maiden's Kiss* unfold. Powerful performances and untamed passion unfold before your eyes. Heroism and villainy are yours to



witness. By the time you realize you've been drawn into the high drama so utterly and completely, it's too late. With an orchestral crescendo and the flash of a bloody blade, all are left dead on stage, and the lights slowly rise.

The crowd erupts in roaring ovation, and you find yourself again part of the mob, leaping to your feet with thunderous applause. The performers come forth one by one for the curtain call. The lead, Lady Asmarisa herself, is the last to appear. Her beauty is unparalleled. Blood red hair, eyes as dark as midnight, with a smile that could drive men to madness. She makes her final bow, as do all the others, before they slowly disappear back behind the heavy velvet curtain.

Crewmembers (2d6): AC 11; HP 19 (3d8+6); Spd 30ft; **Melee** club (+3, 1d4+1 bludgeoning); **Ranged** dagger (+3, 20/60ft, 1d4+1 piercing); **Str** +1, **Dex** +1, **Con** +2, **Int** +0, **Wis** -1, **Cha** -1; **AL** N; **CR** 1/8 (25 XP).
Equipment: normal clothes, club or dagger, 2d4cp.

Once the characters make their way into the secret passage beneath the orchestra pit, the truth of The Fool's Entourage begins to reveal itself.

Passage Beneath the Motley

What should be a simple crawlspace beneath the stage of The Motley is something more. While there is such a passage that undoubtedly leads to the backstage area, what surprises you is the hole of worked stone with iron ladder rungs that descends deep below the theater and into some deeper, darker place.

The problem is that one of the rungs near the top is loose and rusty. The Fool's Entourage is aware of this and avoids it, but characters are not likely to do the same. The first time the rung has more than 50 lbs. of weight put on it, the character that does so must make a DC 15 Dexterity save or lose their footing as the rung snaps and they fall, suffering 2d6 points of damage.

In addition, the noise of the fall alerts the musicians in **BM 2: Performer's Hall**. One of them stops playing and goes to investigate. Once he sees the characters, he runs to alert his allies, which gives them time to prepare for the characters' arrival.

The GM should require a DC 15 Wisdom save from each of the characters, as Asmarisa's plan unfolds. Woven into the dialogue, music, and dance steps are an insidiously powerful, but undetectable *mass charm* effect. Those who fail their save find themselves unknowingly under the effects of a latent *charm person* effect, one that takes full effect much later, after the last part of the ritual is performed. They are now unwitting pawns of the seductive actress, as are most who have attended a showing of *The Maiden's Kiss* thus far.

Any PCs making a successful DC 10 Wisdom (Perception) check notice that the orchestra exits back through the small concealed hatch that leads into the chambers beneath the stage. If the characters make successful DC 15 Dexterity (Stealth) checks as the crowds begin to file out into the streets, they can remain hidden in the many shadows and alcoves of The Motley until the theater is empty.

As the characters make their way to this concealed door, they'll need to make an additional DC 15 Dexterity (Stealth) check or they risk alerting the stage crew still doing clean up backstage. Otherwise, **2d6 stage crewmembers** come from behind the curtain and rudely usher the characters out. If the characters show any resistance at all, the workers become violent and attack.

BM 1: The Slow Descent

A long winding passage of roughly cut stone slowly meanders at a downward slope, gently easing in a northeasterly direction. Sconces on the wall hold flickering torches, and the ground is damp with moisture. The passage winds into darkness with two stone archways leading to other chambers on the western side. Faint music can be heard coming from one of these rooms.

The torches that line the walls provide ample light for the characters, but the floor is slick and wet, which makes quick movement difficult and dangerous. Any characters attempting to fight or run, they must make a DC 12 Dexterity save or fall prone. If combat occurs in this chamber and the characters opt for speed over safety, things can get slippery.



BM 2: Performer's Hall

This room has no door, but instead the archway opens into a lavishly decorated chamber with a round, vaulted ceiling. Hanging from finely crafted wooden racks along three walls is a collection of elegant musical instruments. A plush carpet covers the floor, and expensive furniture fills several corners. What stands out is the small window into the adjacent chamber, barred like a jail cell.

Three men sit in the center of the room, playing one of the most beautiful pieces of music you've ever heard. The playing skips slightly as you enter the room, and the serene looks upon the faces of these musicians vanish. It seems odd that one of them continues his playing, with a nervous look to the window, while the other two quickly stop their performance and produce deadly weapons before advancing.

The **three performers** remain here performing to keep the zombies in the next chamber sedated, lest they break free of their prison and rampage. However, once the characters observe the situation, then they have seen too much and must die.

These thieves-turned-musicians are armed with short swords and wear leather armor. In addition, if the performers have been alerted to the characters' presence ahead of time, they all take the time to poison their blades in preparation.

While two of the performers actively engage the party in combat, the third one joins only if the battle seems to be going poorly. If the thieves had time to poison their blades, any character who suffers damage from one of these weapons must make a DC 12 Constitution save or suffer painful, trembling convulsions for 1d6 rounds before collapsing to the floor from pain.

An unforeseen consequence of combat with these three men is that the zombies in **BM 3: Thrall Pit** become enraged if the music stops. There is a way to slake their madness. If any of the characters plays a musical instrument, they may attempt a DC 15 Charisma (Performance) check to calm the zombies while they play. Otherwise, the zombies rampage until destroyed.

Thieves, Male Human Rog3 (3): AC 14; HP 26 (3d8+9); Spd 30ft; Melee shortsword (+5, 1d6+3 piercing plus 2d8 poison, DC 12 Con half, see above); **SA** cunning action (bonus to dash, disengage, or hide), sneak attack (+2d6 with tactical advantage or ally within 5ft of target); **Str** +0, **Dex** +3, **Con** +3, **Int** +0, **Wis** +2, **Cha** +0; **Skills** Perception +3, Stealth +7, Sleight of Hand +5, Survival +4; **Traits** expertise (stealth, thieves' tools), fast hands; **AL** NE; **CR** 1/4; **XP** 50.

Equipment: leather armor, short sword, musical instrument, vial of poison, 6sp.

BM 3: Thrall Pit

Through a door of iron bars more at home in a castle dungeon, you see the crude cut stone walls of a room wet with ambient moisture. The scent of mildew hangs heavy in the air. Easily a dozen or more humanoids in tattered clothing shamble about this room, appearing to almost dance in slow, stilted, unnatural motions. They turn to look at you as you enter, moaning in an oddly musical fashion. A mindless bloodlust fills their eyes as they reach out with gnarled, blood-drenched hands.

If the **12 zombies** locked within this chamber have not already torn free of their prison due to the end of the music from **BM 2: Performer's Hall**, they are a raging frothing mass. Without the music to placate them, these zombies gain +2 to all initiative rolls, attack rolls, and damage rolls while enraged. Their movement also increases by 10ft per round while in this state. Empowered by this rage, the zombies surge forth and attempt to rip the door off the hinges to attack the nearest living targets. This takes 2d6 rounds for them to accomplish after the music stops. Otherwise, they are placid — for bloodthirsty zombies. They do not become aggressive if music is playing. However, if the characters enter the chamber and linger, their natural instincts take hold. Within 1d6+1 rounds of a character drawing within 10ft of any of these zombies, their desire takes over and they attack.

Zombies (12): AC 8, HP 22 (3d8+9); Spd 20ft; Melee slam (+3, 1d6+1 bludgeoning); **Immune** poison; **Str** +1, **Dex** -2, **Con** +3, **Int** -4, **Wis** -2, **Cha** -3; **Senses** darkvision 60ft; **Traits** undead fortitude (upon 0hp, DC Con 5 + damage taken, then drop to 1hp); **AL** NE; **CR** 1/4; **XP** 50.

Note: If the music from **BM 2** ends, these zombies become enraged, gaining +2 to initiative, attacks and damage. They also move 10ft faster per round.

BM 4: Exit Chamber

A heavy stone disk, slightly ajar, sits at the far end of the chamber. Groundwater seeps in from the edges and pools around it, creating a thin, murky puddle on the stone floor. The disk has several spidery runes carved across it that are reminiscent of musical notes. This swirling pattern covers nearly half its surface. You can see faint light from the city as well as the evening sky streaming through it.

The stone disk doorway is under a unique enchantment. It cannot be moved on its own due to a specialized use of *wizard lock*. To open the

BARD'S GATE

door, the would-be user must perform the tune the thieves in **BM 2: The Performer's Hall** were playing. It need not be a particularly good or accurate performance; a DC 10 Charisma (Performance) check suffices. Humming a few bars does nicely.

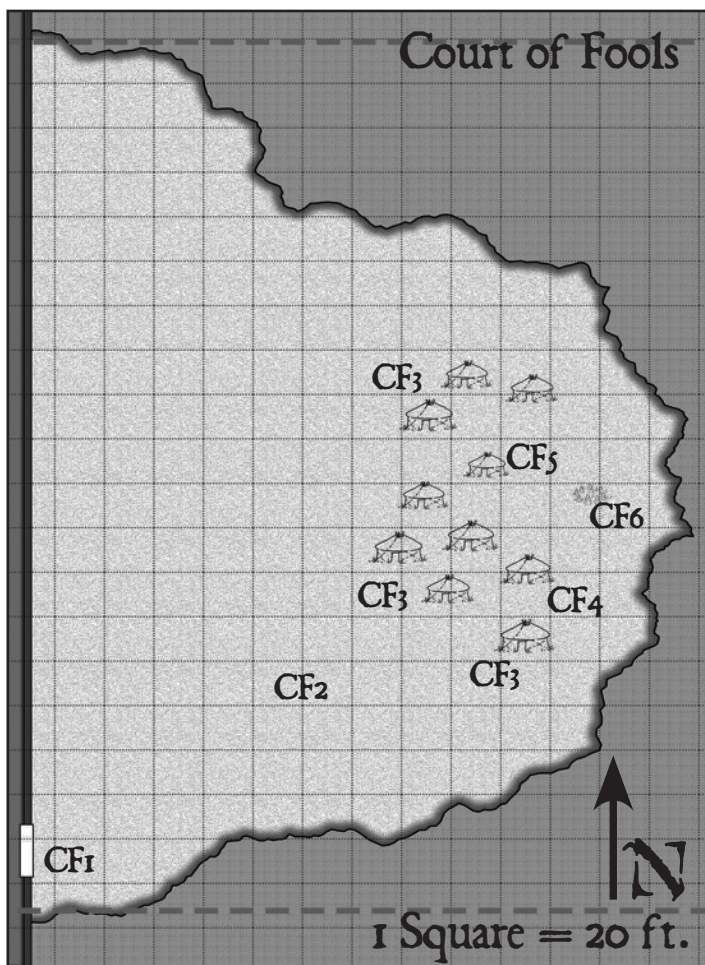
Attempts to open the door without doing this cause the runes to flash and arc with electricity, inflicting 1d8+1 points of damage on the opener. Because of the large puddle on the floor, anyone standing in the water also suffers this damage, not just the character who opened the door. The shallow puddle covers an area 10ft back from the door.

If characters cast *comprehend languages*, or if they make a successful DC 13 Intelligence (Investigation) check, they can make out the musical notation — the same song as the zombie-guards were performing. Alternately, one of the performers from **BM 2** is carrying a parchment of sheet music containing the same arrangement.

Court of Fools

The characters exit the carved stone tunnel under The Motley to find a descending shoreline that ends at a campsite. This riverside camp is where The Fool's Entourage relaxes, spends their evenings, and hatches their evil plans for Bard's Gate. As seen on the **Court of Fools Map**, several tents are set up around a large cooking fire just a few feet from the Stoneheart River. When the characters arrive, they hear crewmembers of The Motley celebrating after another successful performance. They are talking, rabblousing, and generally having a good time. They certainly aren't expecting intruders to have discovered their secret camp beneath the Lyre Bridge. This gives the characters the chance to sneak into the camp and, if they are stealthy and subtle, learn some crucial secrets that could save Bard's Gate from the vile enchantments of Asmarisa.

Characters must make a successful DC 12 Dexterity (Stealth) check to approach the camp. It's only when they draw to the edge of the firelight (as indicated on the map) or try to actively sneak into the tents or rifle through the storage chests that they need to move even quieter (DC 17 check).



CF 1: Stone Disk Entrance

The stone disk slides away to reveal something unexpected: the shores of the Stoneheart River under the shadow of the Lyre Bridge. You wouldn't be able to see a thing under this long darkness were it not for the campfires twinkling along the shore. A merry music twinkles in the air, along with laughter uttered by those who care nothing for the plights of the world.

If the characters remain cautious and move quietly, as mentioned above, they shouldn't draw the attention of any of The Fools gathered in their small camp.

CF 2: Drawing Closer

The darkness thins in the light cast by numerous campfires. The Entourage performers are gathered together in celebration among a dozen tents. All the grace and glory of the stage is gone under the harsh red glow. Instead of enchanting smiles, you see leering and wicked grins. In place of lavish, colorful costumes, you see dingy and discordant rags barely hiding their shame. Their laughter becomes a thing of wickedness. In the darkness and firelight, you see The Fool's Entourage for what it is: a cabal of degenerate men and women celebrating their own madness. Lingering on the edge of shadow, you feel their ichor creep into your heart.

If the characters draw within 60ft of the performers' camp, they get their first hint at what the actors truly are. At this distance, they are drawing dangerously close to the firelight. They need to remain as still and silent as possible to avoid being noticed. A DC 17 Dexterity (Stealth) check is required to move any closer to the camp undetected. If the PCs are noticed, **1d4 wicked performers** attack initially, with **1d2** joining the attack each round, until a total of 10 performers are subdued or slain. The other performers flee the camp, either into the river or back along the passage to The Motley.

The Fool's Entourage (10): AC 12; HP 5 (1d8+1); Spd 30ft; Melee dagger (+4, 20/60ft, 1d4+2 piercing); Ranged dagger (+4, 20/60ft, 1d4+2 piercing); SA sneak attack +1d6; Str +1, Dex +2, Con +1, Int +0, Wis -1, Cha +1; Skills Acrobatics +4, Deception +3, Sleight of Hand +6, Stealth +6; Traits expertise; AL NE; CR 1/4 (25 XP).

Gear: fine clothes, 2 daggers, 1d4cp.

CF 3: Performer's Tent

Five tents of brightly colored cloth, each one high with a pointed top, ring the outer edge of the performers' camp. While tall, they are not large and likely capable of sleeping only one or two at a time. Still, they cast long shadows, and their canvas is damp in the night air.

Each tent serves as home to 2 people, either performers or crewmembers. The entry flaps all point toward the fire, thus making direct entry rather difficult. Characters can use a small bladed weapon such as a knife, handaxe, or short sword to cut a hole and enter in that fashion. Characters must do so delicately if they hope to avoid notice, making a successful DC 15 Dexterity (Stealth) check to cut through silently. Lifting one of the cloth walls and entering is not possible because the tents are staked down very tightly. The tent collapses if these stakes are removed.

THE RIOT ACT

Characters who manage to slip into one of the tents run the risk of encountering one of the members of The Entourage. There is a 1-in-6 chance that one of these NPCs is in the tent, though there is also a 65% chance that the person is sleeping. If characters enter carefully, making a successful DC 17 Dexterity (Stealth) check, it is possible to dispatch them quietly or pass unnoticed. If a performer is awake or awakened, they immediately scream out that intruders are present and attacks.

Each tent contains a pair of bedrolls laid out on the floor with a footlocker set in front of it. These wooden footlockers are unlocked. See “**Footlocker Contents**” to determine what the characters find.

CF 4: Stage Manager’s Tent

This tent — just as brightly colored, but larger than the other tents surrounding the performer’s camp — has a red pennant flying from its crest. It is easily large enough to house half a dozen people. Light streams out onto the sandy edges of the Stoneheart River from a large, open flap.

Like the regular performer’s tents, characters who are careful in their attempts to cut the canvas of the stage manager’s tent can slip in through such a tear (DC 17 Dexterity (Stealth) check to succeed). However, because of the interior light and its open flap, it is far more difficult to remain unnoticed once inside. Between their closeness to the campfire and the long shadow their passage would cast, PC may attempt a DC 20 Stealth check to remain unnoticed. The interior light comes from a small lantern sitting on a footlocker at the edge of the stage manager’s bed.

Footlockers, large wooden chests, a full-sized wardrobe, and an array of props used in the performances put on by The Fool’s Entourage pack the interior of this tent. Characters who casually root through the tent find items similar to what can be found in the normal performer’s tents. What they do not realize is that the stage manager has a secret storage chest buried in the sandy ground beneath a large rug set in the center of the floor (discovered with a successful DC 20 Perception check). His cot sits atop the rug. Moving the rug and digging up the tent is no easy task, however.

The footlocker is **locked and trapped**. The stage manager has the key. Any attempt to open the chest, after the lock has been disabled, activates the trap — a simple poison needle trap coated in a reagent that, while not deadly, does inflict horrible pain on its victim. Those who fail their DC 14 Constitution save to resist its effects suffer 1d6 points of damage and scream out in agony as a violent, white-hot pain shoots through their body. For the next 1d4 rounds, they are blinded by this pain and unable to act.

LOCKED FOOTLOCKER

Detect/Disable DC 20

Effect poison needle Atk +10 (1 piercing damage plus 1d6 poison, DC 13 Con for half)

Inside the stage master’s chest are a copy of his journal, several sets of very fine clothing, a bright red high-collared cloak that functions as a *cloak of protection +1*, a *potion of healing* in an old wine bottle, and the stage manager’s personal weapon — a gentleman’s walking cane that is a *+1 club*. A small journal in the bottom also reveals Asmarisa’s nefarious plot (see **Handout 1**).

CF 5: Asmarisa’s Tent

This large and lavish tent is easily twice the size of any of the others. Silk cloth the color of blood is dusted with silver. It looks to be more appropriate for traveling royalty than any performer. Its entrance is large enough for two to walk abreast and, judging from the size, it could probably sleep a dozen or more travelers quite comfortably. Two wooden poles hold up the entry flap as an awning. Inside, you can see it is finely decorated.

Footlocker Contents

The footlockers of The Fool’s Entourage contain 5d10 sp and a collection of 1d3 random items determined by rolling 1d12 and consulting the chart below:

1d12	Result
1	A set of stage clothes.
2	A small makeup kit.
3	A set of loaded dice.
4	A bottle of cheap wine.
5	A stage dagger with a collapsible blade (it inflicts no damage in combat).
6	A collection of ragged beggar’s clothes with half a dozen hidden pockets.
7	A stage sword with blunted edges (–1 to all attack rolls due to improper balance, inflicts 1d4 points of damage in combat).
8	A <i>heckler’s recorder</i> (1 only; see New Magic Items).
9	A reinforced mask of tragedy. If worn in combat, it protects the face.
10	An <i>electric slide whistle</i> (1 only; see New Magic Items).
11	A longsword that appears to be nothing more than a cheap wooden prop, but can actually serve as a well-balanced club if wielded in combat.
12	A large pouch containing 22 sp.

Because it is so close to **CF 6: The Firepit**, getting into Asmarisa’s tent is no easy task and nosing about likely draws attention. It is lavishly furnished with finery of all manner. A small table is set with a silver dinner set and a large bed with silk sheets is in the far corner. Opposite this corner is a small stone altar carved with demonic symbols and covered with the tools and trappings of demonology. Standing on one side of this altar is a demon named **Marlowe**.

When the characters first enter the chamber, Marlowe is standing still and is likely to be mistaken for a statue. It requires a DC 12 Wisdom (Perception) check to even notice the “Marlowe statue” amongst the trapping of the tent, and another DC 18 check to notice it is “alive”. If the characters discover him, Marlowe does everything in his power to flee, flying immediately to alert Asmarisa that her plans have been discovered. He does not attempt to engage them in combat.

The altar has a hidden compartment that can be discovered with a successful DC 18 Wisdom (Perception) check. Unfortunately, this secret door is **trapped**, and spouts a gout of fire that inflicts 1d6 points of damage whenever anyone other than Asmarisa touches it. What’s more, the flame is large enough to alert anyone outside the tent to the presence of the characters and sets the tent on fire.

TRAPPED SECRET DOOR

Detect/Disable DC 20

Effect *glyphs of warding* (explosive runes, 5d8 fire, spell DC 15)

Once the tent is on fire, the flames spread quickly. On the first round, the fire burns the tent behind and beside the altar, but inflicts no damage. On the second round, any character standing next to the altar must make a saving throw or suffer 1d3 points of damage as the flames spread. On the third round, the tent is so engulfed in fire that anyone inside suffers 1d3 points of damage. This damage continues for 10 rounds until the entire tent has burnt to nothing.

BARD'S GATE

Inside the hidden compartment are a sapphire (250gp), a pair of silk gloves stitched with pearls (150gp), a ruby studded domino mask (400gp), and a concealable bodice dagger that functions as a +1 dagger.

Marlowe (Demon, Quasit): AC 13, HP 7 (3d4); Spd 40ft; Melee claws (+4, 1d4+3 slashing plus poison); **SA** claw poison (the target must succeed on a DC 10 Constitution saving throw or take 2d4 poison damage and become poisoned for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success), invisibility (the quasit magically turns invisible until it attacks or uses *scare*, or until its concentration ends [as if concentrating on a spell]). Any equipment the quasit wears or carries is invisible with it), *scare* (1/day, one creature of the quasit's choice within 20ft of it must succeed on a DC 10 Wisdom saving throw or be frightened for 1 minute. The target can repeat the saving throw at the end of each of its turns, with disadvantage if the quasit is within line of sight, ending the effect on itself on a success), shapechanger (the quasit can use its action to polymorph into a beast form that resembles a bat [speed 10 ft. fly 40 ft.], a centipede [40 ft., climb 40 ft.], or a toad [40 ft., swim 40 ft.], or back into its true form. Its statistics are the same in each form, except for the speed changes noted. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies; **Immune** poison; **Resist** cold, fire, lightning; **Str** -3, **Dex** +3; **Con** +0; **Int** -2; **Wis** +0; **Cha** +0; **Senses** darkvision 120ft; **Skills** Stealth +5 **Traits** telepathy 120ft; **CR** 1; **XP** 200.

Note: Marlowe loses his magic resistance and can be hit by mundane weapons due to Asmarisa's *ring of demonic deception*.

CF 6: Firepit

Gathered around a roaring bonfire are a dozen or more men and women in varying states of drunkenness. They are laughing, singing, and generally having a grand time. Every few moments one of them cries out "*For Asmarisa!*" and they all raise their glasses before taking a drink. After a minute or two, one of them climbs atop a large footlocker and calls for order. He is better dressed than the other members of The Entourage, with a fine doublet, a broad baldric, and an over-size top hat. When he smiles, the dark edges of his lips accentuate his perfectly kept van dyke.

"Tonight, my fellow Fools! Tonight! Before the rising of the sun, indeed at the very stroke of midnight, all of Bard's Gate shall bow before our beloved Lady Asmarisa and we shall be the rulers of this wretched city! As we speak, Asmarisa is preparing the final components of the ritual at The Motley!"

"They call it King's Bridge for a reason, eh lads! Soon our lady Asmarisa will climb atop the Auditorium and lay her enchantment upon the great idol at its peak! One song from its silver strings, and everyone in this city will be hers — and ours — to command! So raise your glasses to the Fools who became Kings!"

The crowd erupts with a raucous cheer and tilts back their drinks, pleased to know the vile schemes of their beloved queen will come to pass all too soon.

In their drunken revelry, The Fools have revealed Asmarisa's plan to the unseen characters. Unfortunately, being close enough to hear their madness is a dangerous thing. Each round, even if the characters remain stealthy, there is a cumulative 10% chance that they are discovered. The speech giver is the stage manager **Kit Phillips**. If Kit or any of the others

Oops!

This scene requires delicacy and stealth on the part of the characters, and any experienced GM knows that this is not often gamers' strong suit. Many players often prefer to charge in, swords swinging and spells flying. Such recklessness prevents them from discovering the secret truth behind The Entourage. Clever GMs can keep the characters on the right path by making slight changes to the adventure as it is written. Here are two examples:

Example 1: If the characters accidentally reveal themselves to The Fools before discovering the journal of Kit Phillips or before hearing his speech, the performers attempt to kill them. During the battle, the characters see that one of these men is carrying a note, which the GM should highlight to the players. He clutches this note in one hand as he charges into battle — having been reading it when the characters were discovered. The characters can recover it, and the GM can provide them with **Handout 1** instead of providing it to them when they discover the stage manager's journal.

Example 2: If the performers drive the characters away or force them to flee down the stone passage, the GM can move right to **Part Three: All the Gate's a Stage**, though the GM is encouraged to make sure the performers who discovered them continue their pursuit, thus adding to the chaos of the final part of the adventure

notice the characters, they immediately draw weapons and make every possible effort to slay the characters. Unfortunately, they are all mildly intoxicated and suffer disadvantage to all their attack rolls.

The characters may stand and fight, or they may decide to fall back to the stone tunnels that led them to the performer's camp. This is not the only means of escape, however. If the characters draw far enough away, they could attempt to dive into the cold evening waters of the Stoneheart River and swim away, though the members of The Entourage likely try to follow them along the riverbank.

Kit Phillips, the Stage Manager: AC 14; HP 39 (6d8+12); Spd 30ft; Melee rapier (+6, 1d8+6 slashing); **SA** multiattack (rapier x2); **Str** +0, **Dex** +4, **Con** +2, **Int** +1, **Wis** +1, **Cha** +2; **Skills** Deception +4, Persuasion +4, Insight +3; **Traits** fighting style (dueling), improved critical (19 or 20); **AL** NE; **CR** 2 (450 XP).
Gear: fine clothes, rapier, 32sp.

The Fools (12): AC 12; HP 5 (1d8+1); Spd 30ft; Melee dagger (+4, 20/60ft, 1d4+2 piercing); **Ranged** dagger (+4, 20/60ft, 1d4+2 piercing); **SA** sneak attack +1d6; **Str** +1, **Dex** +2, **Con** +1, **Int** +0, **Wis** -1, **Cha** +1; **Skills** Acrobatics +4, Deception +3, Sleight of Hand +6, Stealth +6; **Traits** expertise; **AL** NE; **CR** 1/4 (25 XP).

Gear: fine clothes, dagger, 4d4cp.

Act Three: All the Gate's a Stage

With the terrible truth of Lady Asmarisa's plan revealed, the characters must hurry to stop her before she can bring all of Bard's Gate under her spell. Rushing back to The Motley, they must climb to the roof of the theater and leap from rooftop to rooftop in a tense chase with Lady Asmarisa and a handful of her bodyguards as the rioting populous swells below — eager to protect their newly crowned goddess.

The Motley

Read the following if the characters flee back down the stone tunnel to The Motley. Change details as needed to fit the situation. If characters

THE RIOT ACT

fought The Fool's Entourage under the Lyre Bridge, for example, they may not be in full flight as they return. If they departed the camp in some other way, you'll also need to adjust accordingly.

Fleeing the encampment of The Fool's Entourage, you and your allies rush back down the stone passage and into The Motley. You emerge from the hidden passage and into the orchestra pit to hear cries of alarm! Above and behind you, the curtains that separate the stage and backstage areas have been pulled away. Several of the performers are there, weapons drawn as if waiting.

In the long shadows against the rear wall of the backstage area is a ladder that undoubtedly ascends to the roof of the theater. Holding onto its highest rungs is Lady Asmarisa herself. Cascading hair the color of blood and glowing, infernal emerald eyes give her a deadly, exotic beauty. To your surprise, she smiles and blows a kiss to you and your friends. *"Farewell, my devoted fans. You can die knowing that your spilled blood pleases me to no end."*

She motions for her men to dispatch you and ascends the last few rungs of the ladder, vanishing to the roof above.

Five members of The Fool's Entourage are here and immediately attack the characters, using the high ground to their advantage. While they are attacking characters in the orchestra pit, they receive advantage to all attack rolls. Conversely, characters attempting to attack someone on stage while in the orchestra pit suffer disadvantage to their attack rolls. Characters who take the time to move out of the pit and into the aisles or onto the stage suffer no such penalty.

Two of the attackers move to protect the ladder by which Asmarisa escaped, throwing daggers at the most dangerous targets while the other three thugs engage the characters in melee.

The Fools (5): AC 12; **HP** 5 (1d8+1); **Spd** 30ft; **Melee** dagger (+4, 20/60ft, 1d4+2 piercing); **Ranged** dagger (+4, 20/60ft, 1d4+2 piercing); **SA** sneak attack +1d6; **Str** +1, **Dex** +2, **Con** +1, **Int** +0, **Wis** -1, **Cha** +1; **Skills** Acrobatics +4, Deception +3, Sleight of Hand +6, Stealth +6; **Traits** expertise; **AL** NE; **CR** 1/4 (25 XP).

Gear: fine clothes, 3 daggers, 3d4cp.

To the Roof!

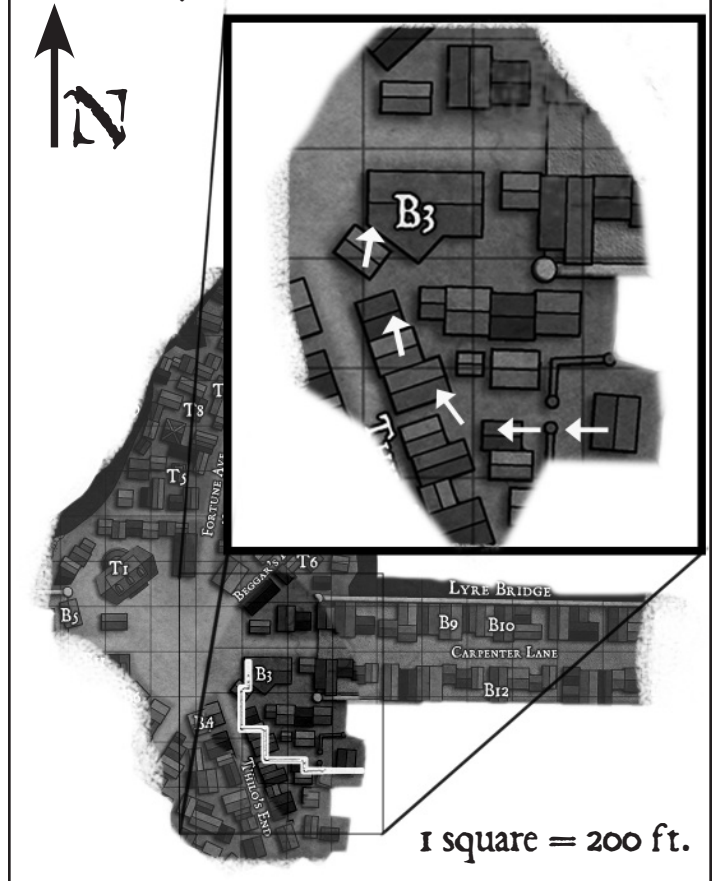
As if the forces of nature or the gods themselves were accentuating your pursuit of Lady Asmarisa, you open the hatch to the roof of The Motley to a crack of thunder, a flash of lightning and a sudden rainstorm. The wooden roof itself has a flat center and slopes gently down on each side. Just as you get to your feet, you see Lady Asmarisa leaping from the northern edge of the roof, easily clearing the distance of the street far below and scrambling across the adjacent building. She's moving with amazing speed and grace, charging from rooftop to rooftop in hopes of reaching the Auditorium of the Silver Harp.

Even through the storm and amid this chaos, you are shocked to see the evening streets of Central Island flooded with citizens. Locals milling about in a stupor fill the alleys, roads and plazas. A low moan comes from crowd, a sluggish song of worship: *"Asmarisa. Asmarisa. Asmarisa."* Already, she is beginning to bring the city under her control...

This encounter has multiple aspects. As the characters pursue Asmarisa to the roof of the Auditorium of the Silver Harp, they face several threats along the way. These include:

- Dangerous jumps between various buildings.

Rooftop Chase



- Using clotheslines and banners that run between some buildings to shimmy longer distances.
- Marlowe, Asmarisa's imp companion.
- The rioting crowd hurling things from the streets below.
- The rain-slicked roofs of the city.
- Facing off against Asmarisa herself.

The GM is encouraged to remove the rain-slicked roofs or the encounter with Marlowe if the party is already in rough shape, but the plethora of threats is designed to ratchet up the tension and keep them going from danger to danger as they struggle to save the city. Each aspect of this encounter is detailed below.

Always with the Greatest of Ease

Whenever the characters come to the edge of a roof, they can leap to an adjacent building. Each rooftop is 1d6 x 5 feet apart. Characters may attempt DC 12 Dexterity (Acrobatics) checks to jump the distance, but as the roofs are wet, they suffer disadvantage on the roll.

Characters who fail the Acrobatics check plummet to the hard cobblestone streets below, suffering 2d6 points of damage. Moreover, throngs of local citizens under the influence of Lady Asmarisa surround them and immediately attack.

Clothesline Climbers

Instead of leaping between rooftops, characters may instead attempt to use the clotheslines between some of the buildings to move hand-over-hand across longer distances. This requires a successful DC 13 Strength (Athletics) check for two consecutive rounds, which can slow their progress and expose them to attack from Marlowe.

Particularly reckless characters might grab hold of one of the clotheslines, cut it free and swing across the span. This is a bad idea, as

BARD'S GATE

the cords are long enough that such a swing results in them immediately falling to the cobblestone streets.

In either case, such a fall results in the character suffering 2d6 points of damage. Upon landing, the enchanted locals swarm them, ripping and tearing at them to protect Asmarisa.

Demonic Interloper

Asmarisa's demonis companion is her last line of protection. He is a quasit, though Asmarisa's *ring of demonic deception* diminishes his power. He does not have the defenses normally granted a quasit, and can be damaged by mundane weapons. He is a constant nuisance to the characters, flying in and out of melee range and using his claws to deadly effect. If Marlowe is reduced to 3 or fewer hit points, he abandons Asmarisa, transforms into a bat, and flees into the night as a desperate effort at self-preservation.

Marlowe (Demon, Quasit): AC 13, HP 7 (3d4); Spd 40ft; Melee claws (+4, 1d4+3 slashing plus poison); **SA** claw poison (the target must succeed on a DC 10 Constitution saving throw or take 2d4 poison damage and become poisoned for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success), invisibility (the quasit magically turns invisible until it attacks or uses *scare*, or until its concentration ends [as if concentrating on a spell]). Any equipment the quasit wears or carries is invisible with it), *scare* (1/day, one creature of the quasit's choice within 20ft of it must succeed on a DC 10 Wisdom saving throw or be frightened for 1 minute. The target can repeat the saving throw at the end of each of its turns, with disadvantage if the quasit is within line of sight, ending the effect on itself on a success), shapechanger (the quasit can use its action to polymorph into a beast form that resembles a bat [speed 10 ft. fly 40 ft.], a centipede [40 ft., climb 40 ft.], or a toad [40 ft., swim 40 ft.], or back into its true form. Its statistics are the same in each form, except for the speed changes noted. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies; **Immune** poison; **Resist** cold, fire, lightning; **Str** -3, **Dex** +3; **Con** +0; **Int** -2; **Wis** +0; **Cha** +0; **Senses** darkvision 120ft; **Skills** Stealth +5 **Traits** telepathy 120ft; **CR** 1; **XP** 200.

Note: Marlowe loses his magic resistance and can be hit by mundane weapons due to Asmarisa's *ring of demonic deception*.

Rioting Rabble

Asmarisa's enchantment grabs hold of many citizens who have seen *The Maiden's Kiss*. She has summoned them to the streets tonight to witness her final victory and to protect her from any interlopers who might attempt to stop her. If the characters don't plummet to the streets, they can avoid the thralls attacking them directly. However, their stupor builds to a fever pitch and eventually they begin to hurl whatever is at hand at characters while the heroes move across the rooftops of the Bridge district in pursuit of Asmarisa.

Once characters reach the rooftops, one of the rioters has a cumulative 10% chance per round to throw whatever is at hand at one of the characters. After 10 rounds (a 100% chance that one of the rioters attacks), an additional rioter attacks during each successive round thereafter. This means two rioters attack on the 11th round, three on the 12th, etc.

When the rioters attack, roll 1d6 on the **Rioter Attack Table** to see exactly how these thralls attempt to stop the characters.

Rioter Attack Table

1d6	Result
1	A large rock hits a character in the leg, inflicting 1d2 points of bludgeoning damage.
2	The character is stuck in the side by a thrown dagger and suffers 1d4 points of piercing damage.
3	A handful of offal hits a character square in the face. The character reeks of dung and must make a saving throw or risk slipping from the roof (20% chance if save fails) and falling to the streets below for 2d6 points of damage.
4	An expensive bottle of wine hits the character (1d2 points of bludgeoning damage), ruining both a fine vintage and the character's clothes.
5	One of the deranged rioters hurls a live cat skyward! The poor feline strikes the character and immediately sinks its claws into them, clinging for dear life while hissing and scratching. The character takes a single point of piercing damage each round for the next 1d4 rounds unless they spend an entire round dislodging the angry beast.
6	How in Bard's Gate did they manage to throw an entire halfling this high?!? A full-sized, 3ft-tall halfling comes barreling into the sky and hits one of the characters full on. The character suffers 1d4 points of bludgeoning damage as the halfling flails drunkenly. The character must then make a saving throw or be knocked off the roof by the 50-lb. living projectile.

Enchanted Rioters: AC 12; HP 11 (2d8+2); Spd 30ft; Melee club (+3, 1d4+1 bludgeoning) or dagger (+4, 20/60ft, 1d4+1 piercing); **Ranged** dagger (+4, 20/60ft, 1d4+1 piercing) or rock (special, 1d2 bludgeoning) or cat (special, 1 piercing) or halfling (very special, 1d4 bludgeoning); **Str** +1, **Dex** +2, **Con** +1, **Int** +0, **Wis** +2, **Cha** +0; **Skills** Animal Handling +4, Perception +4; **AL** N; **CR** 1/8; **XP** 25
Equipment: normal clothes, rock or club or dagger or bottle or halfling (yes, I seriously had to type that), 1d4cp.

The Song of the Succubus

You leap onto the roof of the Auditorium of the Silver Harp, the temple to Oghma, so named for the massive silver harp that rests atop the holy site. Asmarisa stands before this large harp, a flashing blade in her hand as she is about to pluck the glittering strings. She turns and gazes at you with a mirthless twinkle in her jade eyes. "You're too late! Bard's Gate is mine and its people will worship me as the goddess I am! You shall be the first sacrifice made in the name of Asmarisa, Succubus Queen of Bard's Gate! Indeed, I already have worshippers among you!"

Her jade eyes suddenly darken to a blood red color, and horns break from her forehead to curl in black swirls around her hair. Surprisingly, she offers you a warrior's salute with her sword and takes a duelist's stance.

If any of the characters failed a saving throw while watching *The Maiden's Kiss* in the early scenes of this adventure, Asmarisa's dormant enchantment now takes hold of them. They come under the effects of the

THE RIOT ACT

charm person effect, and defend Asmarisa as if she were their beloved — including defending her against their former friends!

The *ring of demonic deception* that Asmarisa wears has finally fully claimed her, turning her into a true **succubus**. She still wears the ring, however, so her abilities are reduced. If slain, her physical form vanishes — as does Marlowe the imp if he is still alive — both banished back to the infernal planes for a century.

Once Asmarisa is defeated, her enchantment upon the people of Bard's Gate ends. They awaken as if from a deep stupor and slowly disperse back to their homes, rain soaked and confused.

Lady Asmarisa (Succubus): AC 15; HP 66 (12d8 + 12); Spd 30ft, fly 60ft; **Melee** longsword (+5, 1d8 slashing), claw (fiend form only; +5, 1d6+3 slashing); **SA** charm (one humanoid Asmarisa can see within 30ft must succeed on a DC 15 Wis saving throw or be magically charmed for 1 day. The charmed target obeys her verbal or telepathic commands. If the target suffers any harm or receives a suicidal command, it can repeat the saving throw, ending the effect on a success. If the target successfully saves against the effect, or if the effect on it ends, the target is immune to Asmarisa's Charm for the next 24 hours. She can have only one target charmed at a time. If she charms another, the effect on the previous target ends), shapechanger (Asmarisa can use her action to polymorph into a Small or Medium humanoid, or back into her true form. Without wings, she loses her flying speed. Other than size and speed, her statistics are the same in each form. Any equipment she is wearing or carrying isn't transformed. Asmarisa reverts to her true form if she dies), telepathic bond (Asmarisa ignores the range restriction on her telepathy when communicating with a creature she has charmed. The two don't even need to be on the same plane of existence.); **Str** -1, **Dex** +3, **Con** +3, **Int** +2, **Wis** +1, **Cha** +5; **Resist** cold, fire, lightning, poison; **Senses** darkvision 60ft, telepathy 60ft; **AL** NE; **CR** 4; **XP** 1100.

Equipment: longsword, *ring of demonic deception* (New Magic Items).

Note: Lady Asmarisa's special abilities are lowered by the *ring of demonic deception* she wears. She is unable to drain levels while wearing the ring, cannot become ethereal, loses her magic resistance, and can be hit by mundane weapons.



Concluding the Adventure

In the aftermath of what eventually becomes known as The Maiden's Riot, the people of Bard's Gate find their interest in theater waning for quite a few months. The Lyreguard attempts to hunt down members of The Fool's Entourage and are likely to ask the characters to assist in their efforts, which gives the GM the opportunity to expand the material in this adventure into an extended campaign. The city puts The Motley up for sale, and enterprising characters might even try to purchase the theater — if they can manage to scrounge up 10,000gp. Their patron awards them with their promised payment, and most certainly comes to them again should any other troubles arise.

If the characters are defeated or if Asmarisa manages to play the Silver Harp atop the Auditorium for five uninterrupted rounds, she brings all the assembled rioters under her control. This has serious ramifications for the enchanted. Asmarisa sends these poor thralls out into the district, systemically causing as much chaos as possible. The characters may find themselves drawn into guerilla fights against the Succubus Queen and the newly formed Fool's Army.

However, such an action does not go unanswered atop the patron temple of the city. Jared Strahn does not sit idly and allow this transgression to continue through the evening. Jared arrives within the hour with a contingent of Lyreguard to drive off or destroy Asmarisa, and works tirelessly with the Brothers of Song to subdue and aid any of the enchanted

citizens. Being a vain tactician, Asmarisa quickly sees the writing on the wall, and flees Bard's Gate, for now. It is up to the GM to determine how much chaos the rioters cause, and how long they cause it.

Bard's Gate is a strong city, and while Asmarisa's plan shows that the city is vulnerable to acts of aggression, the characters and NPCs of Bard's Gate can be counted on to rally and protect the city to the best of their ability.

Asmarisa, extremely pleased with herself over her new transformation, is an excellent long-term foe for the characters as they rise in power and prestige. She can be brought back at nearly any time as a power "behind the scenes". She may back other groups to harass the characters or the city, leading to no end of further adventures.

New Magic Items

Lesser Miscellaneous Magical Item

Electric Slide Whistle

Wondrous item, rare

This unassuming slide whistle has a unique, but odd property. Once per day when played, 1d4 bolts of electric energy leap from the tip of the whistle, each functioning as a *magic missile*. Unfortunately, if used more than once per day, a single such electric *magic missile* leaps from the whistle and strikes the user.

Heckler's Recorder

Wondrous item, rare

This appears to be a crudely crafted, almost unplayable, wooden flute. However, it has the bizarre ability to interrupt any musical performance with a single, discordant note that cuts through all other noise. While this can make it a useful but irritating signal whistle, it also allows the user to interrupt or end any musical effect or harpy's song. This sharp, off-key note rings so loudly that those affected by it cannot use their musical abilities for one hour afterward.

Lesser Ring

Ring of Demonic Deception

Ring, very rare (requires attunement)

A single red bloodstone adorns this simple silver ring. While not useful to mortals, demons and other infernal beings highly value and seek after it. When worn by a demon, that creature has all its demonic abilities reduced. For example, demons lose magic resistance, resistance to magical weapons, and cannot cast any spells or use any spell-like effects that mimic a spell of 3rd level or higher. Any familiars bound to a demon wearing this ring also experience these effects.

While a huge limitation for most demons, it grants several benefits. Any attempts to scry on them, magically reveal their true nature, or otherwise discern their identity reveal the demon to be nothing more than a mundane commoner. This allows the demon to act almost invisibly on the mortal plane of existence — a dangerous advantage while scouting the Prime Material planes.

If worn by a mortal, the ring has a 1% chance per day of turning the wearer into a demon (succubus, incubus or GM's choice). However, the ring grants the wearer the *charm person* ability of the succubus to use at will.

Handout 1

Soon Bard's Gate will be in the service of its new queen. Lady Asmarisa has promised unimagined rewards to members of the Entourage. I shall have the grandest estate in the city and a veritable army of servants and lackeys. Wine will flow like blood and gold beyond counting shall be laid at my feet! I can practically taste it!

Ah, the Lady is as clever as she is beautiful. With each performance, the people of this city are bent more and more to her will. Many are little more than unknowing thralls, awaiting her call. And soon, that call shall sound! Indeed, at the stroke of midnight!

Already, she has departed for the Auditorium. Once she ascends to the great silver harp at its crest, lays her dark enchantment upon its strings and plays her song for all to hear, the city shall be hers! Or, should I say ours? Surely, she shall be the queen, but I shall be her prince — loyal beyond measure, devoted beyond love, and powerful beyond imagining. Bard's Gate shall be ours — all for a simple song.

BARD'S GATE

Designation of Product Identity: The following items are hereby designated as Product Identity as provided in section 1(e) of the Open Game License: Any and all material or content that could be claimed as Product Identity pursuant to section 1(e), below, is hereby claimed as product identity, including but not limited to: 1. The name "Frog God Games" as well as all logos and identifying marks of Frog God Games, LLC, including but not limited to the Frog God logo and the phrase "Adventures worth winning," as well as the trade dress of Frog God Games products; 2. The product name "The Lost Lands," "Bard's Gate," and "The Riot Act" as well as any and all Frog God Games product names referenced in the work; 3. All artwork, illustration, graphic design, maps, and cartography, including any text contained within such artwork, illustration, maps or cartography; 4. The proper names, personality, descriptions and/or motivations of all artifacts, characters, races, countries, geographic locations, plane or planes of existence, gods, deities, events, magic items, organizations and/or groups unique to this book, but not their stat blocks or other game mechanic descriptions (if any), and also excluding any such names when they are included in monster, spell or feat names. 5. Any other content previously designated as Product Identity is hereby designated as Product Identity and is used with permission and/or pursuant to license.

This printing is done under version 1.0a of the Open Game License, below.

Notice of Open Game Content: This product contains Open Game Content, as defined in the Open Game License, below. Open Game Content may only be Used under and in terms of the Open Game License.

Designation of Open Game Content: Subject to the Product Identity Designation herein, the following material is designated as Open Game Content. (1) all monster statistics, descriptions of special abilities, and sentences including game mechanics such as die rolls, probabilities, and/or other material required to be open game content as part of the game rules, or previously released as Open Game Content, (2) all portions of spell descriptions that include rules-specific definitions of the effect of the spells, and all material previously released as Open Game Content, (3) all other descriptions of game-rule effects specifying die rolls or other mechanic features of the game, whether in traps, magic items, hazards, or anywhere else in the text, (4) all previously released Open Game Content, material required to be Open Game Content under the terms of the Open Game License, and public domain material anywhere in the text.

Use of Content from *Tome of Horrors Complete*: This product contains or references content from the *Tome of Horrors Complete* and/or other monster *Tomes* by Frog God Games. Such content is used by permission and an abbreviated Section 15 entry has been approved. Citation to monsters from the *Tome of Horrors Complete* or other monster *Tomes* must be done by citation to that original work.

OPEN GAME LICENSE Version 1.0a The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc. ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity; (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures; characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product Identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor; (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content; (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. COPYRIGHT NOTICE

Open Game License v 1.0a Copyright 2000, Wizards of the Coast, Inc.

System Reference Document Copyright 2000, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, based on material by E. Gary Gygax and Dave Arneson.

System Reference Document 5.1 Copyright 2016, Wizards of the Coast, Inc.; Authors Mike Mearls, Jeremy Crawford, Chris Perkins, Rodney Thompson, Peter Lee, James Wyatt, Robert J. Schwalb, Bruce R. Cordell, Chris Sims, and Steve Townshend, based on material by E. Gary Gygax and Dave Arneson.

Tome of Horrors, Copyright 2002, Necromancer Games, Inc.

Tome of Horrors, Copyright 2005, Necromancer Games, Inc.;

Swords & Wizardry Core Rules, Copyright 2008, Matthew J. Finch

Swords & Wizardry Complete Rules, Copyright 2010, Matthew J. Finch

Monster Compendium: 0e, Copyright 2008, Matthew J. Finch

Pathfinder RPG Core Rulebook Copyright 2009, Paizo Publishing, LLC; Author: Jason Bulmahn, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

The Book of Experimental Might Copyright 2008, Monte J. Cook. All rights reserved.

Pathfinder RPG Bestiary, © 2009, Paizo Publishing, LLC; Author: Jason Bulmahn, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

Pathfinder Roleplaying Game Bestiary 2, © 2010, Paizo Publishing, LLC; Authors Wolfgang Baur, Jason Bulmahn, Adam Daigle, Graeme Davis, Crystal Frasier, Joshua J. Frost, Tim Hitchcock, Brandon Hodge, James Jacobs, Steve Kenson, Hal MacLean, Martin Mason, Rob McCreary, Erik Mona, Jason Nelson, Patrick Renie, Sean K Reynolds, F. Wesley Schneider, Owen K.C. Stephens, James L. Sutter, Russ Taylor, and Greg A. Vaughan, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

Pathfinder Roleplaying Game Bestiary 3, © 2011, Paizo Publishing, LLC; Authors Jesse Benner, Jason Bulmahn, Adam Daigle, James Jacobs, Michael Kenway, Rob McCreary, Patrick Renie, Chris Sims, F. Wesley Schneider, James L. Sutter, and Russ Taylor, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

The Book of Fiends, © 2003, Green Ronin Publishing; Authors Aaron Loeb, Erik Mona, Chris Pramas, Robert J. Schwalb.

Kobold Quarterly Issue 7, © 2008, Open Design LLC, www.koboldquarterly.com; Authors John Baichtal, Wolfgang Baur, Ross Byers, Matthew Cicci, John Flemming, Jeremy Jones, Derek Kagemann, Phillip Larwood, Richard Pett, and Stan!

Pathfinder Roleplaying Game Bestiary 4, © 2013, Paizo Publishing, LLC; Authors Dennis Baker, Jesse Benner, Savannah Broadway, Ross Byers, Adam Daigle, Tim Hitchcock, Tracy Hurley, James Jacobs, Matt James, Rob McCreary, Jason Nelson, Tom Phillips, Stephen Radney-MacFarland, Sean K Reynolds, F. Wesley Schneider, Tork Shaw, and Russ Taylor.

Pathfinder Roleplaying Game Bestiary 5 © 2015, Paizo, Inc.; Authors: Dennis Baker, Jesse Benner, John Bennett, Logan Bonner, Creighton Broadhurst, Robert Brookes, Benjamin Bruck, Jason Bulmahn, Adam Daigle, Thurston Hillman, Eric Hindley, Joe Homes, James Jacobs, Amanda Hamon Kunz, Ben McFarland, Jason Nelson, Thom Phillips, Stephen Radney-MacFarland, Alistair Rigg, Alex Riggs, David N. Ross, Wes Schneider, David Schwartz, Mark Seifter, Mike Shel, James L. Sutter, and Linda Zayas-Palmer.

Bard's Gate Copyright 2006 Necromancer Games, Inc.; Authors Clark Peterson, Casey Christofferson and Shane Glodoski based on original material created by Clark Peterson and Bill Webb.

Elemental Moon Copyright 2007 Necromancer Games, Inc.; Authors: Lance Hawvermale and Andy Luke Crossness.

The Eamonvale Incursion Copyright 2007 Necromancer Games, Inc.; Author Nathan Douglas Paul, with Jack Barger.

The Lost Lands: Stoneheart Valley Copyright 2013 Frog God Games, LLC; Authors Clark Peterson and Bill Webb.

The Tome of Horrors Complete, Copyright 2011, Necromancer Games, Inc., published and distributed by Frog God Games; Author Scott Green.

Tome of Horrors 4, Copyright 2013, Frog God Games, LLC; Authors: Erica Balsley, Casey Christofferson, Jim Collura, Lance Hawvermale, Patrick Lawinger, Phillip Larwood, Greg A. Vaughan, and Bill Webb, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

Monstrosities, © 2012, Frog God Games LLC; Authors Andrew Trent ("the Venomous Pao"), Trent Foster, Salvatore Macri ("Skathros"), Scott Wylie Roberts ("Myrystyr"), Sean Stone ("Stonegiant"), Sean Wills ("Geordie Racer"), Cameron DuBeers, Matt Hoover ("Random"), Mike Davison, Russell Cone ("Grim"), Mudguard, Old Crawler, Michael Shorten ("Chgowiz"), Mark Ahmed, Scott Casper ("Scottenkainen"), The Lizard of Oz, James Maliszewski, Michael Kotschi, J.D. Jarvis, John Turcotte, Guy Fullerton, Michael Coté, Thomas Clark, Tanner Adams, and Matt Finch ("Mythmere").

Fifth Edition Foes, Copyright 2014, Frog God Games, LLC.

The Lost Lands: The Northlands Saga Complete © 2015, Frog God Games, LLC; Authors: Kenneth Spencer, Greg A. Vaughan, and Kevin Wright.

NLS5: The Hidden Huscarl, © 2016, Frog God Games, LLC; Author: Casey Christofferson.

The Lost Lands: Bard's Gate © 2016, Frog God Games, LLC; Authors: Casey Christofferson, Matt Finch, Skeeter Green, and Greg A. Vaughan with additional new material by James M. Spahn; Based on original content from Necromancer Games.

The Riot Act © 2016, Frog God Games, LLC; Author: James M. Spahn with additional new material by Jeff Harkness and Skeeter Green; Based on original content from Frog God Games and Necromancer Games.

Bard's Gate

The Riot Act

The Riot Act is an urban adventure for 4 characters averaging 2nd level, set in the city of Bard's Gate.

It highlights several of the city's locations, especially those in the Bridge district. A mixture of encounters includes roleplaying, investigation, dungeon crawling, stealth, and combat. The adventure does not require any specific classes or races, though bards and rogues may be useful given the nature of their special abilities. It is assumed that the PCs are sympathetic to the Lyreguard or other agencies that serve the interests of Bard's Gate — or at the very least that their loyalty can be purchased for a few gold coins.



FROG GOD
GAMES

ISBN 978-1-62283-391-7

