

# GRIMM ENCOUNTERS II



**JVC Parry Presents**

**Halloween encounters and  
mini-adventures**



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# SYNOPSIS

## TWELVE TERRIFYING ENCOUNTERS FOR YOUR CAMPAIGN

If you need some horrifying and grotesque encounters for your table, look no further. This supplement is filled with 12 haunting encounters based on classic fairy tales from the Grimm Brothers and their contemporaries. These encounters are perfect for dropping into horror themed games, those set in *Ravenloft* or the *Shadowfell*, or for your yearly Halloween Special!

A *Dungeons & Dragons* 5th Edition supplement for characters of any level.

# GRIMMS' FAIRY TALES

The Grimm's Fairy Tales is a collection of tales written by the Brothers Grimm first published in the early 1800s. By the time the brothers were done they had created over 200 unique fairy tales that they thought were suitable for children.

Despite their intention to be for children, critics had other ideas. The brothers were slated for their stories, critics deemed both the content and creation inappropriate for children and if you read any of the tales, you might be inclined to agree!

Some of the better known tales, such as Snow White or Hansel and Gretel, are commonly told now throughout the western world in a more suitable form, but the original tales still hold some uncanny horror between the lines.

This product is inspired by the terror in these tales, and aims to expand on what the brothers created, warping their stories into something significantly more sinister.

# COVER ART



A lone girl takes the dangerous stroll through the nearby woods, said to be haunted by the locals, to her grandmother's cottage. The girl knows little of the true demons that haunt the place and even less of the dark power masquerading as her grandmother.

Artwork is Creative Commons.

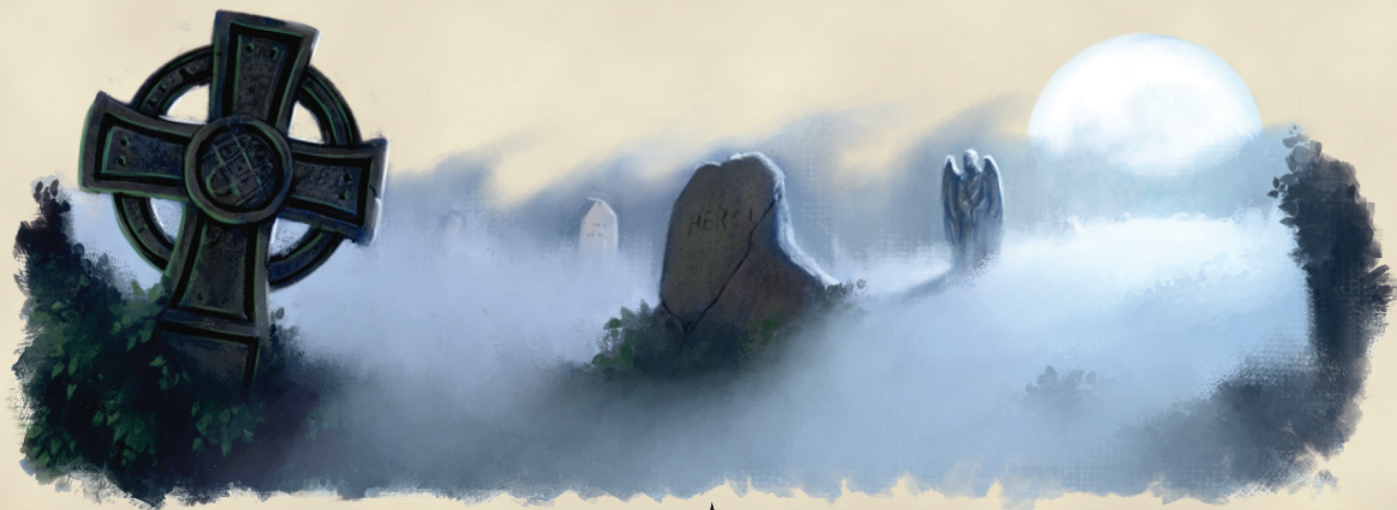


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# INTRODUCTION



*Grimm Encounters II* is a D&D 5th Edition supplement for characters of any level. It contains encounters that can be added to your campaign during travel or downtime, that will help to give your sessions a sense of horror and tension. These encounters will

only take an hour or so each, and should be easy to drop into your game with little preparation.

Suggestions for adjusting encounter difficulty have been provided where appropriate in sidebars, making the encounters usable for parties of any level.

With *Grimm Encounters II*, I reached out to a group of talented writers both new and old, who I believed could write awesome encounters to further showcase their abilities, or help them break onto the scene. It would mean a lot to all of us if you were to check out our other work! The DMsGuild community continues to grow rapidly, and collaborations like these give us the opportunity to show off a little!

Thanks for buying *Grimm Encounters II*, we all hope you enjoy it!

## TIPS FOR THE DM

As with any adventure, *Grimm Encounters II* should be adapted to work for your group. If you don't like the way an element works, please feel free to change it. If encounters are too difficult for your players, remove monsters or replace them with an easier, but fitting foe. The sidebars should help with this. Similarly, if you would like to adapt *Grimm Encounters II* for your world, you can easily substitute appropriate plot hooks, NPCs, and items.

In order to deliver an optimum experience for your players, it would probably be best to read the encounters, in full, before you attempt to run them. There are traps and tricks that you will need to understand fully in advance.

These encounters and mini-adventures do not require characters to level up during them, but they could be used to help provide enough XP for characters to do so.

Text to be read aloud is in grey boxes. Feel free to tinker with this text to fit your needs, but try to keep the original message clear as it may contain important information.

All monsters, spells, magic items and conditions referenced in this adventure appear in a reference page at the end of the product, which details where they can be found.

Try to have fun running this adventure! It was highly enjoyable to create and play with my own group, and I hope that you can share in that experience!

## CONTENT WARNING

Some of the encounters in this product contain graphic descriptions of violence and gore. Triggering topics include suicide, infanticide and animal cruelty. If these topics are likely to distress anyone at your table, please do not run the encounters.

# ABOUT THE AUTHORS

*Grimm Encounters II* is a compilation of works from several amazing authors. Some of them have been on the DMsGuild since its beginnings, and others are totally new to the community. When putting together our authors, I wanted to ensure I included a diverse range in terms of writing style, experience and identity.

## ALEX CLIPPINGER

I've created a number of adventures, rules supplements, and player options for the Dungeon Master's Guild including the best-selling *Faiths of the Forgotten Realms*.

You can find me on there as well as on Twitter.

## BEATRIZ T. DIAS

Though I only started playing D&D 3 years ago, I fell in love with it's possibilities for storytelling. I'm best known for my one-shots; *The Lost Weapons* and *The Gold Knife Bandits*, as well as my contributions to *Monsters of the Guild*.

You can find my work on DMsGuild & DRTPG, or come chat to me about D&D on Twitter!

## JEFF C STEVENS

I'm just your average, middle-aged D&D player who took the leap and started creating content. I'm so glad I did! Fulfilling this childhood dream has provided me with so many rewards. The RPG community is fantastic!

Along with the successful *Savage Encounters* series, I have several best-selling adventures. The success of *Dragon's Breath Tavern*, *The Madhouse of Tasha's Kiss*, *The Throne of Bone* and *The House of the Midnight Violet* still amazes me.

You can find me on DMsGuild, Facebook and Twitter.

## JVC PARRY

I've been writing adventures for the DMsGuild for around 2 years now, and have enjoyed some success from it. People probably know me best for my work on *Monsters of the Guild*, *Shore of Dreams* and the *Minotaur Trilogy*.

You can find me on the DMsGuild, as well as on Facebook, Twitter and my blog.

## KEN CARCAS

I joined the Guild from almost the day it started, believing it to be the best thing for D&D since the 3.5e OGL. Downloading bits and pieces as I saw fit, I began to notice the poor quality in spelling, grammar and punctuation and started messaging writers with their mistakes.

Jeff C Stevens, followed closely by MT Black were the first writers to take my comments seriously. I then started editing for the major creators you already know!

## MOLLY MEADOWS

I am new to the adventure writing game, having only contributed to *Monsters of the Guild* so far. However, I am an avid fan of D&D, and soak up lore and mechanics like my life depends on it! Now I've completed my Masters, I plan on publishing my own content on the DMsGuild.

# BALL IN A BIRD IN A BULL

**AUTHOR:** JVC Parry

**TALE:** The Crystal Ball

**TYPE:** Combat & Roleplay

**CR:** Tier 3

*After discovering a cursed woman in the woods, the party agrees to help her dispel the affliction by recovering a crystal ball from a bizarre beast.*

## PREMISE

A woman named Ingrid Taufrborn and her two sisters, Alida and Svanhild, have been cursed by their own treacherous mother for trying to learn the secrets of her magic. Ingrid has been turned into a **medusa**, and her two sisters have been polymorphed into a goldfinch and a goldfish. Ingrid has been desperately looking for someone who can help her undo the curse but has been ambushed by a pair of **hill giants**, who have stolen the hat she uses to keep her snake hair hidden.

## ENCOUNTER

The following information concerns the events of the encounter.

### MEETING

As you round the crest of the hill, you see a shockingly unusual sight. Two enormous hill giants are swinging their tree-trunk clubs at a snake-haired woman who deftly dives out of the way of the blows. As you watch, you notice that she is trying to recover a woolen hat from one of the giants, whilst simultaneously trying not to spill a glass bowl of water that she has grasped tightly to her chest.

Characters with a passive Wisdom (Perception) of 18 or higher or who succeed a DC 18 Wisdom (Perception) check notice that a goldfinch flutters around the medusa's head, and that there is a small goldfish in the glass bowl that she clutches so dearly.

If the characters approach, read or paraphrase the following:

You see the medusa jump up to grab at the hat but miss just slightly.  
"Return my blasted hat you overgrown lump of flesh!"

Should the characters reveal themselves to the medusa, she pointedly looks away from them but begs them for help. She quickly explains, between diving around the giant's feet, that these giants have stolen her hat, which she needs to cover up her snake hair. Her petrifying gaze is too weak to work on the giant brutes, and she can't risk putting down her sister, Svanhild, lest one of the giants knocks her over or worse, steps on her.

If the characters attack Ingrid, she desperately tries to convince them that she's not the bad guy. She just wants her hat back and then she'll be on her way. Despite this, if the characters insist on attacking her, she uses her petrifying gaze to turn them to stone, then attempts to duck behind them to try and get the giants to smash them to pieces.

If the characters intervene, Ingrid rushes to grab the hat, slips it over her head and then whips out a mirror. She aims the mirror at her face so she can see the reflection of the characters. In the mirror, the characters see Ingrid's true, human form - strange caveat of her curse.

Read or paraphrase the following:

As the medusa angles the mirror toward you, you notice that her reflection is not what it should be. Instead of the stone-grey skin and petrifying eyes, you see the face of an ordinary woman.

"I'm really in a spot of bother, and my sisters are even worse."

Ingrid goes on to explain that she and her sisters were transformed into their current state by their paranoid mother, who believed that they were conspiring to steal her spellbook and dispose of her for good. Ingrid insists this was never the case, and that her mother is just troubled from a life spent fighting off demons and other dark magical creatures. The only way she and her sisters can be returned to their true form is to acquire her mother's *crystal ball*. Only by returning this item will their mother realize that her daughters are true. Other attempts to remove the curse have failed, and casting spells such as *remove curse* have no effect on the sisters.

The real trouble is that their mother's *crystal ball* was stolen by a rival wizard many years ago and stored within a horrifying beast of his own creation. The insane arcanist embedded the ball in the eye of a roc, which he then entombed into a gorgon - a great iron bull. The sisters know where the beast can be found. Unfortunately, they are unable to destroy it and no one would help Ingrid because of her medusa form. She implores the party to help her or continue to doom her and her sisters to a continued life of misery.



## SLAYING THE BEAST

You travel through the pine forests for several hours whilst Ingrid chats about her mother and the strange events that have occurred since her transformation. Eventually, you reach a glade in the woods marked by standing stones covered in glyphs. The clearing stretches out for many miles, rolling over the hills in the distance.

Ingrid explains to the party that the wizard immediately saw the horror of his creation and trapped it within this glade to prevent it from wreaking havoc in the nearby villages and towns. Ingrid tells them that if the party think they're ready to take on the beast, they should stride out into the clearing and declare their intentions, thus summoning the proud monstrosity.

If the characters do so, they hear a rumbling, as if of thunder, before seeing the giant metal bull charging toward them over a nearby hillside. During this time, the characters have a round to prepare spells, ready actions or hide behind the boulders strewn around the glade. Characters getting a closer look at the boulders might discover that they are in fact petrified remains of other animals and humans. Any accusing looks shot at Ingrid are met by perplexed shrugs.

When the **gorgon** arrives, it attacks mercilessly, focusing on weaker looking targets and attempting to gore them into the earth. It uses its petrifying breath as frequently as possible. If any creature is turned to stone by the gorgon, it uses its trampling charge to knock them over and then gore to shatter them on the following round.

Once the characters reduce the gorgon to 0 hit points, read or paraphrase the following:

Suddenly, the rusty body of the metal bull starts trembling and emits a horrible squealing as the plates on its back begin to warp and buckle. Suddenly, the great beast's back splits open, and an unfathomably large bird with bright red talons ruptures out of the empty husk. One of the immense raptor's eyes has been pulled from its skull and replaced by a crystal ball which burns with an orange glow.

"I forgot to mention," calls out Ingrid, "don't drop the crystal ball!"

Thankfully for the characters, the **roc** they must fight has a reduced 150 hit points and cannot leave the glyph warded glade. In order to recover the *crystal ball*, characters must do any of the following:

- Kill the roc and pry it from its eye socket.
- Score a critical hit on an attack roll against the roc which knocks the ball loose.
- Climb atop the roc's back and succeed on a DC 20 Strength check to yank the ball from the eye socket

The first creature to touch the *crystal ball* outside of the eye socket must succeed a DC 20 Constitution saving throw. On a failed save, the target takes 3d10 fire damage and drops the ball. On a success, the target takes half damage and keeps hold of it. If the ball is dropped at any time, such as from the roc's eye socket up in the air or due to its fiery disposition, any character within 30 feet of where it would land can attempt a DC 16 Dexterity check to launch forward and grab the ball. If the *crystal ball* ever touches the ground, it explodes, casting *fireball* centered on itself. This effectively destroys the crystal ball unless the characters can cast counterspell to prevent it.

If at any time the characters are in a sticky spot, Bruunhild might come to their rescue on her *broom of flying*.

## RESOLUTION

Hopefully, the characters manage to best the beast and recover the *crystal ball* for Ingrid and her sisters. If they successfully manage to do so, they can accompany Ingrid back to their family shack in the woods, and meet her zany mother, Bruunhild the **mage**. The sisters, after presenting the crystal ball and asking for their forgiveness, are transformed back into their true forms.

As a sign of appreciation for assisting the sisters, Bruunhild offers the characters one uncommon magic item each from her collection (let your players choose an item from the *Dungeon Master's Guide*).



# BEYOND THE REALMS OF MADNESS

**AUTHOR:** Ken Carcas

**TALE:** How Some Children Played at Slaughtering (Part 2)

**TYPE:** Combat & Roleplay

**CR:** Tier 2

*Can the party help a deranged father cursed by the ghosts of his deceased family?*

## PREMISE

A deranged father's latent psychic abilities manifest after coming home and finding his beloved family dead. Now psychically able to see past events, as well as enabling those events to be physically seen by others, he believes his dead family has risen to take revenge on him for failing to save them. Terrified, the father has made his way to town seeking help with the problem.

## ENCOUNTER

The following information concerns the events of the encounter:

### SETTING

This mini-adventure relies on the ability to fool the characters into believing that what they are seeing is 'real'. It is recommended to place the characters in any rural setting (a small village with outlying farms) with little to no access to help beyond themselves. The mini-adventure works well for parties that are traveling between locations, acting as a distraction from their normal campaign or a way of gaining extra experience required to meet their next objective.

The mini-adventure also relies heavily on the Madness tables for added effect. The DM is encouraged to keep a running tally every time a character fails a Madness check. The DC of each Madness check within the mini-adventure increases by 1 for each previous Madness check that character has failed (PC has failed 3 checks and the current Madness DC is 12; the Madness check increases to DC 15). Although prompted within the DM is encouraged to include additional Madness checks if it suits the actions of the characters at their table.

The adventure is, by nature, unforgivingly linear in its design. As it relies on the events of the past to unfold, they should unfold in the order given below to make sense and to correlate bullet list within 'The Meeting' below. DMs are encouraged to allow players to explore if they wish but play the father purely on the events that he knows so well within his already deranged and maddened mind.

### MEETING

The party can be in any meeting place when the DM should read or paraphrase the following:

The local establishment leaves something to be desired. Lacking atmosphere, rooms on the small size and unimaginative meals, it's little more than a backwater drinking hole for the locals to get drunk in. At least the beer is drinkable, the mead is spicy and the wine... well... who's drinking the wine anyway?

Halfway through your fourth... or perhaps fifth drink (who's counting), the door to the establishment flies open, revealing a disheveled man, mumbling something barely noticeable about 'ghosts'.

As the man wanders between the tables, either the party chooses to ask questions of the townsfolk or the townsfolk approach the party and inform them of the following:

- The father, [insert name of choice] is '... above the roof and bat crap crazy..'
- Word around town is that he lost his marbles and killed his family, but was never caught for the crime.
- He makes an appearance in town every couple of weeks, claiming the same story; his family is haunting him, attempting to claim some sort of revenge against him for not saving them.
- The father claims that his family went crazy and either killed themselves or were murdered.
- Although his family did die several months ago, the father's version of events couldn't be proven, nor could he be pinned with the crime, so the whole event was left as some unexplained mystery killing.
- The father claims that his oldest boy killed his younger brother. Their mother, who was giving the baby a bath, heard her child scream and abandoned the baby in the bath to investigate. When she saw what her eldest child had done, she took the knife from her younger son's throat and, in her rage, stabbed her oldest son in the heart. The mother then committed suicide by hanging herself after finding the baby drowned in the tub.
- None of the townsfolk have been back to the farm since the killings, believing the father has gone crazy from grief. As he's not causing any harm, the townsfolk let he come and go as he pleases.
- How he's surviving out there on his own is a mystery. None of the locals care to check on him.

Should the party have reason to disbelieve the father's story, a successful DC 12 Wisdom (Insight) check reveals the father believes everything he is saying is the truth.

It is assumed the party will choose to investigate the grieving father's claims. A successful DC 10 Wisdom (Insight) check shows the spark of hope that appears in the father's eyes when the party accepts his plea for help. The father eagerly leads the party back to the farm and the site of the 'hauntings'.

If they choose not to investigate, the mini-adventure ends here with the father leaving the way he arrived, in grief and without hope.

## THE FARM

The mini-adventure relies on a linear storyline as the 'hauntings' occur at the locations in the order listed below. Although the party can choose to investigate any area on the farm, the 'hauntings' happen only at the locations listed below (the sites of the original killings) in the order they occur. If asked, the father will mention, in order, where the 'hauntings' occur throughout the farm. It is up to the DM if they choose to run the 'hauntings' in the order presented or leave the characters to investigate the farm, having the 'hauntings' occur as they arrive. Should the characters investigate the scenes out of order, a more sanitized version of what the party sees should be portrayed.

The father must be present at all times as it is his psychic ability that is causing the 'hauntings' to happen. If the father is not present, for whatever reason, the 'hauntings' do not occur.

Read or paraphrase the following:

You arrive at a farm that has seen little love for several months. Animals roam free from their pens, tools lie scattered where they were left to fall, and washing on the line is ragged from months left exposed to the weather. The front door to the homestead swings ajar in the light breeze, left ajar when the father came to seek help. A severed rope swings from a branch of a distant oak tree.

The father already begins to show signs of agitation as he looks towards the barn.

"There ...", pointing to the barn, "... that's where it all began ...".

A passive Perception of 15 or more or a successful DC 15 Wisdom (Perception) check reveals the barely visible graves of 3 individuals beneath and to the right of the distant oak tree. A passive Perception of 20 or more or a successful check by 5 or more additionally reveals a grave appropriate to the size of a baby. These 4 graves belong to the deceased family members of the father.

The scenes for Location 1A and 1B happen in quick succession and are designed to follow each other at a fast pace. Should the characters wish to intervene, have them roll initiative, with the scene from Location 1A happening automatically and Location 1B occurring on initiative 25.

### LOCATION 1A: THE BARN

The barn is the usual medieval, single-story barn designed with stalls for horses and pens for other animals, complete with hay, supplies, tack and tool storage.

Read or paraphrase the following:

As you approach the barn, you hear the sound of two boys playing within.

"Stand here ...", you hear one boy saying, "... and I'll show you how father does the piggy deed ..."

As the party enters the barn, they see the 'ghostly' image of the oldest brother, a large butcher-style knife in one hand and the younger sibling, held by the scruff of his shirt, in the

other. As he plunges the knife into the throat of the younger brother, they both look towards the party with depraved, sadistic looks over their faces, saying in unison;

"You're too late... again... You've failed us... again ..."

Blood gushes from the wound, spraying all who witness the scene. The younger brother then lets out a blood-curdling scream.

Each character who witnesses the event must succeed a DC 12 Wisdom saving throw. Each character who fails the saving throw gains a Short-Term Madness effect.

### LOCATION 1B: THE BARN

Moments after the party witness the scene the 'ghostly' image of a woman materializes and approaches the barn from the direction of the house. Anyone outside the barn notices the woman's face twist from concern to mania. Each character witnessing the event must succeed a DC 13 Wisdom saving throw; failure results with the twisting of the facial image, coupled with the overwhelming emotions and pulsating wash of concern emanating from the woman causing a Short-Term Madness effect to take place.

For those already within the barn, read or paraphrase the following:

As you witness the brutal murder of the young boy, a transparent image of a woman in scullery clothes passes through the party and quickly moves towards the scene beyond. An otherworldly scream emanates from the woman as she grabs the knife from the older boy's hands, violently removing it from the throat of the younger boy.

If the characters react quickly, they have a chance to intervene. Pause momentarily before reading the next text box.

If the characters wish to intervene then roll initiative (as above) and proceed with 'Location 1B Intervention' below. Otherwise read or paraphrase the following:

In the same motion, she viciously plunges the knife deep into the chest of the older boy, clearly piercing his heart. As the younger boy drops to the ground, taking on the image of a brutally slaughtered and gutted pig, blood streams from the older boy's gapping mouth, drowning those present in the sticky red liquid.

Both the older boy and the woman look towards the party, again with that same depraved, sadistic look, saying in unison;

"Look father... you've too late... again... You've failed us... again..."

Each PC witnessing the event must succeed a DC 14 Wisdom saving throw; failure results with the bathing of blood, coupled with the brutality of a mother towards her son and the sadistic dialogue causes a Long-Term Madness effect. As the characters come to grips with the shocking scenes before them, the barn flashes back to its previous sanitized state.



## LOCATION 1B: INTERVENTION

If the characters can act fast enough, they change what would normally occur. Any character attempting to intervene is suddenly set upon by **Psychic Phantoms** (Appendix A) of the woman, older son and gutted pig.

The phantoms presented may be easier or harder to defeat, depending on the strength of the party. The DM is encouraged to increase or decrease the number of hit points the phantoms have, depending on the party's average level.

Once the Psychic Phantoms have been defeated, the barn flashes back to its previous sanitized state.

## LOCATION 2: THE BATHHOUSE

Being a modest sized homestead, the building contains its own bathhouse connected to the ground floor to the rear of the house. Access to the bathhouse is obtained from either inside the house, off the kitchen, or through a rear door allowing access to the farm beyond.

Once the PCs enter the bathhouse, read or paraphrase the following:

You enter a silent bathhouse that has seen better days. Filthy clothes and towels lie where they were discarded. Bottles of lotions lie about the place, many on their sides with no lids, their once liquid contents now dried up and clotted. A cake of soap, cracked from lack of use, lies before you at the door, long having given up whatever scent it once contained.

Towards the middle of the room sits a free-standing bathtub; one of those ornate types that rests on stands resembling lion's feet. As you look on, you barely see the raised and grubby wet hand of an infant reaching up from within, obviously struggling against its own feeble strength.

From where you stand, the bathtub reveals no evidence of containing water...

The hand clearly belongs to an infant no older than 6-months. A passive Perception of 15 or higher or a successful DC 15 Wisdom (Perception) check reveals beneath the grubby exterior of grime can be seen skin of an icy-blue complexion. A successful DC 10 Intelligence (Medicine) check reveals the hand belongs to something already dead.

From behind the party, the father begins to panic and mutter under his breath in madness as the hand above over the rim.

## LOCATION 2: INTERVENTION

If the characters can act fast enough, they change what would normally occur. At this point, although the infant is a **Psychic Phantom**, this room is designed to be easier than others presented elsewhere. If the DM believes the party to be of sufficient strength to handle a full Psychic Phantom, feel free to change the encounter.

Any character attempting to intervene by entering the room can stop the infant from reacting. Any attack against the infant, no matter how minor, kills the infant in the bath. The PC striking the killing blow, for that briefest of moments, sees an infant pleading to be saved as it appears

to be drowning within the previously unseen shallow water now in the tub. The PC striking the killing blow must succeed a DC 15 Wisdom saving throw; failure results in latent maternal instincts kicking in with the horror of killing a defenseless infant imploring you for help, causing a Short-Term Madness effect. Proceed to 'After The Fact' below.

If the PCs are too slow or refuse to react the wet, icy-blue complexion of a baby peers over the top, read or paraphrase the following:

"Look father... Look what Mother has done... you're too late... again... You've failed me... again..."

The infant then begins to spout water from its mouth towards the party, letting out a mind-splitting, gurgling wail that clouds your minds with the panicked emotions of a minor, as well as filling your lungs as you begin to drown...

Each character witnessing the event must succeed a DC 15 Wisdom saving throw; failure results with an infants perceived horror, coupled with the unearthly sensation of drowning on dry land causing gains a Short-Term Madness effect.

Once the infant has acted, the father screams and bolts from the room, pushing past any in his way. As he rushes from the house, the characters can hear his wailing;

"I can't stand it... I'm a failure... I've always been a failure..."

At that moment, the bathhouse unforgivingly swirls back to its previous state, minus the infant.

If the party choose to follow, they can chase down the father, finding him heading for the oak tree and graves on the hill.

## LOCATION 3: THE OAK TREE

If the characters can act fast enough, they change what would normally occur. It's up to the DM to run what happens at their table with any character attempting to intervene with the father before he reaches the tree.

If at any time before the next text box below the character's attempt to harm the father beyond restraining or knocking him out, proceed to 'Last Hope of a Mad Man' (see below).

If the characters manage to bring the father down before he gets to the tree, characters with a passive Perception of 12 or more or those who succeed on a DC 12 Wisdom (Perception) check witness the following:

As the father comes crashing to the ground, you see the same woman from the barn, the mother, drop from crate and begin to swing from the rope on the distant tree. She struggles against the rope before you understand that she is, in fact, attempting to make her death go quicker.

Whilst struggling against a man who's mind is obviously gone, the scene quickly unfolds. You realize that the crate was not there before, nor was the rope in such a new condition, the now still but hanging woman looks towards her husband.

"You pathetic fool... can you not do anything right... you're a failure in life as you'll continue to be during our deaths..."

At this point, the rope holding the mother snaps from the tree, as if cut using a sharp butchers knife. As she begins to walk towards the party, 3 of the 4 graves beneath the tree explode as the semi-dried husks of the sons and infant rise up from their eternal 'homes'. Any character who succeeds a DC 10 Wisdom (Insight) check notices the deceased members of the family are making an advance toward the restrained father. The following situation could now occur:

**Knock Out the Father.** Any bludgeoning blow to the father with the intention of knocking him out causing at least 3 damage causes him to drop unconscious and the scene unfolding before the party to instantly disappear. The area returns back to its previous state.

**Killing the Father.** Any blow to the father with the intention of killing him, causing at least 3 damage, causes the body to slump to the ground, releasing the **Psychic Manifestation** (Appendix A) within to rise up and attack the party. During the attacks, the Psychic Manifestation can be heard blaming the party for not helping him save his family. Obviously the remnants of a maddened and deranged mind, the ramblings will continue until the Psychic Manifestation is defeated.

**Psychic Phantoms** of the Mother and her children will appear to be helping the party against the Psychic Manifestation. These are, in fact, the maddening memories of the deceased physically playing themselves out for one last time. Any attempt to stop the Psychic Phantoms from completing their task will be met with a blast wave of psychically infused mixed emotions from all the Psychic Phantoms against the offending characters, resulting in a DC 20 Wisdom saving throw; failure results in the offending character gaining an Indefinite Madness effect. Should the character still have Short or Long Term Madness effects still in progress, one of those effects randomly becomes an Indefinite Madness Effect.

Combat proceeds until the Psychic Manifestation is defeated. At that moment, the scene before the party instantly disappears and the area returns back to its previously sanitised derelict state.

**Save the Psychic Manifestation:** If the party, in their deluded state, attempt to save the Psychic Manifestation from itself or that of any attacking Psychic Phantoms, have the characters make a DC 10 Wisdom (Perception) check; success reveals to the characters that the situation is now beyond saving... it's the enemy or them... their choice.

Combat continues until either the enemies are defeated, the characters are defeated, or the characters have gained enough madness effects to, in the DM's opinion, disable them. Should the latter occur, the remaining party members should retreat from the farm and attempt to make their way back to town.

Once either of the above is completed, proceed to 'Resolution' below.

**Last Hope of a Mad Man.** Any blow to the father with the intention of killing him, causing at least 3 damage, causes the body to slump to the ground, releasing the **Psychic Manifestation** within to rise up and attack the party. During the attacks, the Psychic Manifestation can be heard blaming the party for not helping him save his family. Obviously the remnants of a maddened and deranged mind, the ramblings will continue until the Psychic Manifestation is defeated.

## RESOLUTION

Depending on the actions of the characters, the following resolutions might be relevant.

### IF THE PARTY SUCCEED

Succeeding here and reporting the happenings back to the town will solve the towns mystery and cease the town rumor mill that the father was a murderer that got away with the crime. The farm (about 10 acres) is soon put up for sale by the local authorities (1500 gp + 10% yearly taxes... no one wants it so it's eventually reduced to 500gp + 10% yearly taxes), which the party may buy if they meet the price.

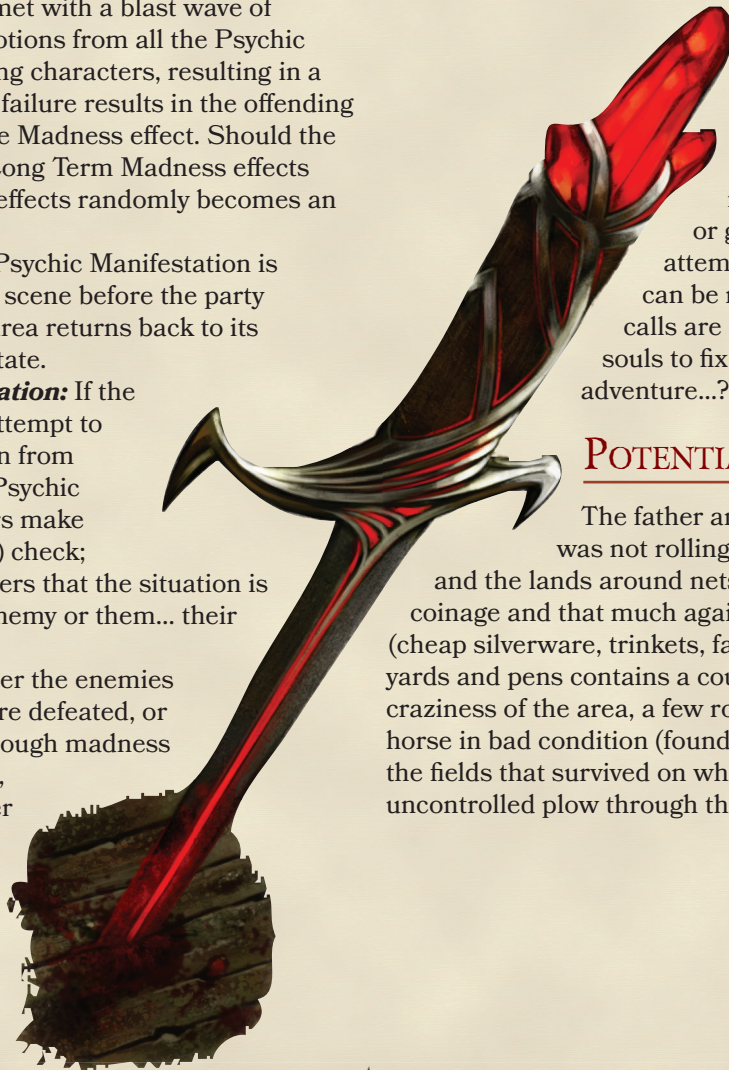
The towns folk still refuse to visit...

### IF THEY FAIL

Failure to stop the Psychic Manifestation will most like mean that the party has died or gone stark raving crazy in the attempt. If news of what's going on can be related back to the town, calls are sent out for other brave souls to fix the problem (continuing the adventure...?)

### POTENTIAL REWARDS

The father and the farm, though successful, was not rolling in riches. Searching the farm and the lands around nets the party 35gp in various coinage and that much again in materials to be sold (cheap silverware, trinkets, family 'heirlooms', etc). The yards and pens contains a couple of cows that survived the craziness of the area, a few roaming chickens, and a draft horse in bad condition (found still tethered to the plow in the fields that survived on what it could get whilst pulling an uncontrolled plow through the fields).



# BONE AND FEATHERS

**AUTHOR:** Beatriz T. Dias

**TALE:** The Seven Ravens

**TYPE:** Combat

**CR:** Tier 2

*A tyrannic Archmage has seven brothers under his curse for too long. It's time for his own daughter to rise against him. To do that, she must face the raven assassin.*

## PREMISE

The party meets a girl asking for help. Her name is Sharian Theren, daughter of powerful archmage, Arbelladon Theren, and she wants the party to help undo a curse laid upon her brothers by her father. The brothers were turned into giant ravens to do the bidding of an assassin working for the archmage. Sharian has discovered how to undo the curse but needs help for the fight ahead.

## ENCOUNTER

The following information concerns the events of the encounter:

### MEETING SHARIAN

While traveling, the party is approached by a half-elf girl (**mage**).

Not too far ahead you see a hooded figure approaching, riding a white stallion, its long blue robes flowing in the wind. Once the rider is close, it removes her hood to reveal the slightly pointed ears and auburn hair of a female half-elf.

"Hello, travelers. I'm in need of capable fighters and have the gold to pay them; are you interested?"

The rider is Sharian Theren and she is looking for help. She is the daughter of the powerful **archmage**, Arbelladon Theren, and decided it's finally time to stand up to her father. To start, she wishes to free her brothers from a curse laid upon them by Arbelladon. Sharian has seven older brothers, but her father was always disappointed in their inability to learn magic, so when she started to show her magic abilities, her father decided it was time to get rid of the useless boys. Arbelladon turned his sons into **giant ravens** (Appendix A) and gifted them to his longtime friend, Larek (**assassin**).

After many years, Sharian finally discovered a way to undo that curse. All she needs is a little help to keep the assassin and the giant ravens at bay. To undo the curse, she needs to travel to a clearing nearby (she already scouted the location). In the center of that clearing stands a glass altar, with a cup on top. She must place her family ring, and her ring finger, in the cup.

When she completes the gruesome task, the lifting of the curse will begin, but the cup must remain untouched in the altar from dusk till dawn. Larek will sense the lifting of the curse and is sure to come, together with the ravens, to stop it. She will offer 600 GP and two magic items (pick or choose 2 random magic items from the *Dungeon Master's Guide*, Table C, p145) if the party agree to aid her in her task.

## LIFTING THE CURSE

The clearing has a radius of approximately 60 foot, with the glass altar situated in the middle with a faint blue glow. The altar itself is 5 feet wide and 4 feet high. It was made by Arbelladon with the intent of dispelling another curse.

Sharian stands next to the altar, drops the ring in the cup, then pulls out a silver dagger and cuts off her ring finger, letting it also fall into the cup. As soon as the severed finger touches the cup, thunderous sound booms from the altar. Inside the cup, a blue flame starts forming. Sharian whispers a quick prayer to it before bracing herself for the incoming battle.

Sharian will wait for the party to set up any defenses they deem necessary but she needs to put the objects in the cup at sunset. When it's time, read or paraphrase the following: Larek and the seven ravens leave soon after the event at the clearing, knowing true well what is in progress. The assassin has no worries that some of the ravens may die. Sharian, on the other hand, has alternative plans. She wants to save all her brothers and will not use any spells that may inadvertently target any giant raven. She will adamantly state to the party that her brothers are to survive the coming battle, by whatever means necessary.

Larek will take 1d4+1 hours to reach the clearing. That doesn't mean he will attack as soon as he reaches it though. Depending on the time till dusk, the assassin will take the necessary precautions of analyzing the clearing, and trying to get to the altar unnoticed.

If Larek is noticed, he will immediately call the giant ravens to his aid, attacking the party and trying to disrupt the burning cup in the clearing. He will keep one raven near him at all times because he knows Sharian will never harm them.

If the cup is removed from the altar, the lifting of the curse is canceled. Sharian will need to wait for another night and to sacrifice her other ring finger.

If the cup remains in the altar, at sunrise, the curse is permanently lifted and the giant ravens will transform back into half-elves (**knight**).

### ADJUSTING ENCOUNTER DIFFICULTY

You can use the following information to help balance the encounter for your characters.

**Increasing Difficulty.** To make this encounter more challenging, you can make it so Larek travels with a small number of **spies**. To really turn the difficulty up, Sharian can be forced to tend to the lifting of the curse, and be unable to help in the fight.

**Decreasing Difficulty.** If you think this encounter is too difficult for the party, feel free to make the ravens come in small waves. This will make them much easier to deal with.

## RESOLUTION

If the party succeeds and no brother was killed, Sharian will give the reward money and magic items in full. The party also has the choice to continue helping the siblings in their quest to further stop Arbelladon (left to the DM to devise as this is not covered in this adventure). (Reward: 3000 XP per character)

If the lifting of the curse is successful and at least half of the brothers live, Sharian will only give the party the agreed upon gold (no magic items), and will not ask them for further help. (Reward: 1500 XP per character)

If most or all of the brothers are killed in battle, or the lifting of the curse is interrupted, Sharian will be enraged and give them nothing. (Reward: 750 XP per character)



# THE ELVES & THE SHOEMAKER

**AUTHOR:** Molly Meadows

**TALE:** The Elves & the Shoemaker

**TYPE:** Exploration & Combat

**CR:** Tier 2

*A small boy has lost his father. Can the party find him? And what terrible secrets might they uncover whilst they try?*

## PREMISE

A clan of drow have been excavating a tunnel up from the Underdark beneath a prominent city. They were able to make a deal with a local shoemaker, Barnabus Cobblebottom (CG male rock gnome **commoner**), to create the entrance of the tunnel within the basement of his shop. The drow uses the basement as a base of operations during monthly stealth raids of the city, targeting citizens to take into slavery. In return, the drow brings rare exotic materials to the shoemaker for use in his cobbling. One afternoon before the night of the new moon, the party stumble upon a crying child in the street; Rinn Glazebrook (LG male human **commoner**) desperately needs to find his father, Phineas Glazebrook (CG male human **commoner**), who has not returned since morning.

## ENCOUNTER

The following information concerns the events of the encounter:

### A LOST BOY

As the party wanders the streets of a city in the afternoon, read or paraphrase the following:

As you round the corner, you spot a small child sat crying on a bench, his hair is tangled and his feet bare. The rest of the populous wanders by seemingly oblivious to the obvious distress of the young boy.

If a character approaches the boy, he pleads with them to help him find his father, Phineas Glazebrook. Rinn Glazebrook explains that his father told him that he needed to run a few errands and Rinn was to wait at this bench where he would return before midday. Now a couple of hours past, Rinn is distressed and at a loss of what to do; his father has never not returned before. Rinn tells the party the three locations his father was heading in the hope they can track him down: The Lavish Nook, the inn where Phineas works, The Temple of Melora, and the cobblers, to buy Rinn some new shoes.

Rinn is reluctant to find his way home because his father expressly told him to wait. However, a successful DC 15 Charisma (Persuasion) check will convince him to find his way home and wait there. Otherwise, Rinn insists on waiting stalwartly on the bench for his father's return.

## THE LAVISH NOOK

The Lavish Nook is an audacious looking inn. The outside of the building is painted red and it sticks out ostentatiously from its modest surroundings within the poorer part of the city. When the party enters the building, read or paraphrase the following:

You descend a set of carpeted stairs into a low lit lobby area where a snooty looking elven man greets you from behind a faux marble desk. "Welcome to the Lavish Nook, the house of respite and relaxation. How may I be of assistance?"

Alanor Nightbloom is the proprietor of the Lavish Nook. He wears fine clothes and has a snobbish demeanor. As soon as it becomes clear that the party does not intend to stay at the inn, Alanor becomes quite short with the party members and is clearly keen to see the back of them. If asked about Phineas, Alanor will reveal that "the lazy swine" came in that morning to pick up his last pay. If a party member succeeds on a DC 12 Charisma (Persuasion) check, Alanor will reveal to the party that Phineas was sacked for constantly being late as well as putting off customers with his "unkempt appearance".

Alanor can give directions to both Melora's Temple and the cobblers. If asked about the Temple of Melora, read or paraphrase the following:

"Oh yes, the womb of Melora. Quite the rage these days. They say that if you sit within her pool, the Mother of the Wilds herself will speak with you."

If asked about the cobblers, read or paraphrase the following:

"You mean Barnabus' Brilliant Boot Boutique? Barny is a dear friend of mine; does the most fabulous of designs, especially recently". He then strides out from behind the counter and proudly displays an intricately bejeweled boot, made of an unusual purple leather. "I got these gorgeous things from him just last week; anyone who is anyone is wearing his range."



## MELORA'S WOMB

The Temple of Melora is comprised of a fenced garden surrounding a single large tree. As the party approaches the tree, read or paraphrase the following:

Melora's garden is serene; the dappled light filters through the stretching branches of the enormous tree in the center of the garden. At the base of the tree is a queue of people. You see at the front of the line a cleric in flowing green robes take coins and usher the visitors at the front into a small hollow beneath an arching root.

Melora's womb sits within the roots of the tree, where a natural spring has formed and Melora speaks to her followers. In reality, a chamber has opened up beneath the tree (caused by the excavation of the nearby tunnel by the drow). The head cleric, Meredith (CG female half elf **priest**), has used this space to create a pool of bubbling hot water which she maintains using her magic. Meredith also uses *thaumaturgy* to impersonate Melora. Her deceit lies upon good intentions, she plans to raise money to build a housing area within the garden for the homeless citizens of the city. If the party decides to enter the Melora's womb, read or paraphrase the following:

The queue slowly goes down one by one, until it is finally your turn. The woman who was in front of you emerges from the hollow escorted by the cleric in green robes. She brushes tears from her eyes as she whispers a "... thank you ..." before rushing away. The wrinkled human cleric then turns to greet you. "My dears, to witness the majesty of the Mother's womb we ask but a humble donation of 2 gold pieces per person."

Meredith will refuse to divulge any information regarding Phineas unless the party pay and visit the womb. Should the party each pay, Meredith will escort them down a short earthen tunnel to the chamber beneath the tree. Nestled between the thick roots sits a small bubbling pool which Meredith indicates for the party to enter. The steam is thick enough to obscure vision within the chamber. Once all the party is seated and settled, Meredith will attempt to subtly cast *thaumaturgy* to greet the party as Melora. A character with a passive Perception of 18 or higher or who succeed a DC 18 Wisdom (Perception) check notice her casting the spell. If the characters notice Meredith casting the spell, she will humbly admit her deceit, explaining that when the chamber was created she saw the opportunity to raise money to create a housing area within the garden for the homeless.

Regardless of whether or not Meredith's was revealed as an imposter, Meredith/Melora will reveal that Phineas visits the Womb regularly and that he had been to visit earlier that day. If a party member asks the nature of Phineas' visit that day and succeeds on a DC 15 Charisma (Persuasion) check, Meredith/Melora will reveal that he was concerned about supporting his son without a job. He was specifically worried because his son needed new shoes which he could not afford.

If the party ask about the cobblers, Meredith/Melora will divulge that the shoe shop used to be a very humble shop called 'Cobblebottom and Sons' but has recently been rebranded. A character which succeeds on a DC 15 Wisdom (Insight) check will be able to divulge that Meredith/Melora dislikes Barnabus for abandoning the people whom he used to serve.

## BARNABUS' BRILLIANT BOOT BOUTIQUE

The party arrive at closing time. Barnabus, a gaudily dressed rock gnome, is in the process of locking up but will gladly stay open if the party imply they would like to buy something. However, if party requests to speak about Phineas then he will deny ever having seen him and fervently lock up, telling them to go away.

When the party enters the shoe shop, either at Barnabus' behest or by other means, read or paraphrase the following:

You enter the small shop where you see shelves crammed with the most unusual shoes and boots. An exotic assortment of textures and colors adorn the shoes; you see boots encrusted with crystals, loafers which look as if they made from some form of fluorescent lichen and even some sandals woven entirely of bright red and yellow sinew-like material.

Beside the shelves and stacks of shoes is a desk and a small door with the words "Do Not Enter. Workshop." painted in large letters. If Barnabus is present, he immediately attempts to make a sale of his exotic shoe range; his prime tactic is to boast their popularity, name dropping as many people as possible.

**Strange Boots.** The shoes themselves are of fine workmanship, yet the materials are strange. If a character asks Barnabus where he gets his materials from, he will answer coyly "A good craftsman never reveals his sources; all that you need to know is that they are of fantastic quality and you'll find none other like it across the realm". A character who has past experience in the Underdark or succeeds on a DC 15 Intelligence check recognizes that the materials are similar to resources located in the Underdark. A character that succeeds a DC 15 Charisma (Persuasion) check can convince Barnabus to divulge that the materials are from the Underdark, which he admits to smugly.

**Phineas.** If Barnabus is now asked about Phineas, he denies having ever seen him, mentioning that "the poor man likely does not have enough money to purchase one of my boots." A character which succeeds on a DC 12 Insight (Wisdom) check deduces that Barnabus is lying.

In reality, Barnabus has knocked out Phineas with a shoehorn after catching him attempting to steal a pair of shoes. Phineas is now tied up in the basement awaiting the contingent of drow which are expected to arrive at nightfall.

**Clues.** A character with a passive Perception of 15 or higher or who succeeds a DC 15 Wisdom (Perception) or DC 15 Intelligence (Investigation) check notices a shoehorn which peeks out from beneath a shelf which has a small sheen of blood on the end.

If a character accuses him of lying or points out the shoehorn, Barnabus confesses to the “truth”. He ‘fearfully’ tells the party that a group of thugs had commandeered his shop and had taken Phineas downstairs. Although he claims he is too fearful, he encourages the party to go check downstairs. A character which succeeds on a DC 20 Wisdom (Insight) check deduces that Barnabus is again lying. If the party head downstairs, read or paraphrase the following:

You descend a narrow set of stairs and emerge into a low ceilinged room. In the center of the opposite wall is a large hole surrounded by rubble. Within piles of leather offcuts and half made shoes lies a humanoid form bound against what appears to be a workbench. As the gagged figure gazes up at you, a voice calls down the stairs.

“You’ve got about 2 minutes before you are all drow chattel.”

You hear Barnabus’ maniacal laugh before it is cut short by the slam and lock of a door.

The party may try to go an enact vengeance on Barnabus. Barnabus stands behind the door, convinced of the door’s ability to keep the party in the basement. A character which succeeds on a DC 20 Strength check can break open the door or the lock can be picked with a successful DC 18 Dexterity check using thieves’ tools. If the characters do manage to break through, Barnabus begins to cower and plead for his life, offering “any pair from his most limited edition range, on the house”. At this point, The Night Raiders appear (see below).

Any character can use their action to ungag Phineas. Phineas is grateful to the party and admits he tried to sneak into the workshop to steal ‘a pair of unembellished shoes’ for his son. Unfortunately, Barnabus caught him and knocked him out. When Phineas later awoke, he found himself bound and gagged; he is unaware of the fate Barnabus has planned for him. At this point, The Night Raiders appear (see below).

## NIGHT RAIDERS

Read or paraphrase the following, replace “hole in the wall” for “stairway” if the event was triggered in the shop rather than the basement:

You suddenly notice five slender figures stepping through the hole in the wall. They are all dressed in sharp purple armor and hoods shroud their faces. As they notice you standing in the room they slowly unsheathe elegant silver weapons. Before you can respond, an unhooded drow woman strides into the center; her long white hair blending with silvery bejeweled robes.

“Well, well, looks like the lambs have come to the slaughter.”

She smirks as her gloved hands begin to crackle with magical energy.

The Night Raiders consist of four **drow** led by a **drow priestess of Ilolth**. Two of the drow warriors move forward to attack ‘the tank’ of the party whilst the other two drow warriors defend the priestess as she casts spells, picking off weaker targets. The drow does not strike to kill any of the party; their intention is only to knock them unconscious to be taken for slavery.

## RESOLUTION

If the party do not defeat the drow and are knocked unconscious, the drow will bind and gag them within the basement whilst they carry out their mission during the night. In the early hours of the morning, the drow will shackle the party and other captured civilians into a train of chattel and lead them through the tunnel and down into the Underdark. This could be the perfect introduction to an *Out of the Abyss* campaign.

Should the party defeat the drow, they can do what they see fit with both Barnabus and Phineas. Barnabus pleads that the party do not kill him, and will not resist should the party take him to the authorities.

Phineas is desperate to reunite with Rinn. If the party chooses to reunite the pair, unless they convinced Rinn to head home, they find Rinn still sat on the bench waiting in the dark. Rinn is extremely grateful and gifts the party a small wooden figurine of an elf. This figurine has magical properties unbeknownst to Rinn (Appendix A).

If the hole in the wall is not refilled then within a fortnight, the drow of the Underdark will launch a mass invasion upon the city to wreak their vengeance, shackling the best slaves, looting the best treasures and burning the rest to the ground. This expansion to the mini-adventure should be handled by the DM.



# THE FOX & THE FOOL

**AUTHOR:** Alex Clippinger

**TALE:** The Golden Bird

**TYPE:** Roleplay

**CR:** Tier 2

*An extremely harried fox must repeatedly ask for the adventurers' aid.*

## PREMISE

This encounter is actually a series of events which can be spread out over more than one session. This can make the fox and the unwise young man recurring characters in a larger wilderness-based adventure or hexcrawl. The situations presented are ripe with opportunity for lighthearted roleplay or clever player solutions; feel free to play up these sections as much as you like as they occur at the table.

## ENCOUNTER

The following information concerns the events of the encounter:

### THE TALKING FOX

As the adventurers are travelling or making camp in the wilderness, a fox (use the statistics of a **badger** but with an Intelligence score of 12) appears. It is running full-sprint down the road, or if they are in the thick of the wilderness it appears out of the brush or undergrowth.

Read or paraphrase the following:

The fox's red fur, normally sleek, is wildly unkempt. The animal's sides heave with the creature's rapid breaths; it has clearly been moving with all speed for no small distance. As the creature looks at you and recovers its breath, it speaks.

"Hey," it says, wheezing. "You wanna make fifty gold?"

The fox tells the adventurers that he has been trying to help a young man named Anoitos, who he describes as "a principled, honest, good-hearted moron" Anoitos is one of three brothers, and is sadly the smartest of the bunch, as the fox describes. He's been trying to help the young man succeed in the world, but he keeps going against his advice and getting himself in trouble. Anoitos was on a quest to retrieve a golden clockwork bird from a nobleman's castle. He ignored the fox's advice and got himself caught.

Read or paraphrase the following:

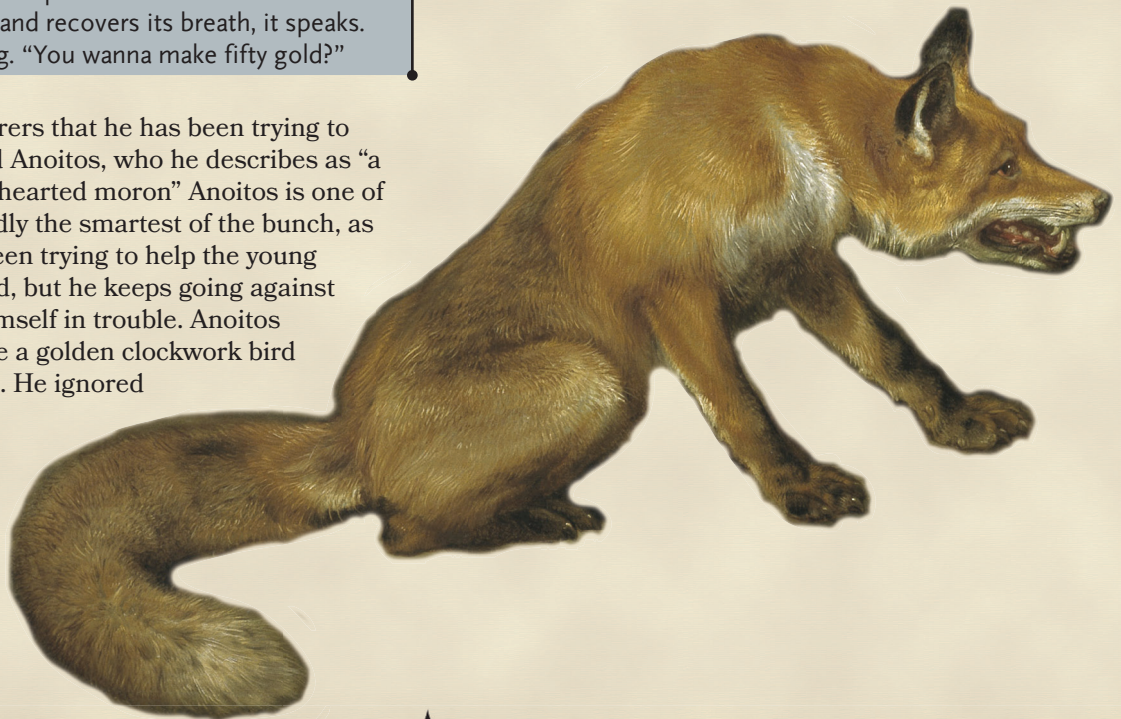
"A nobleman kept getting treasure stolen by this golden bird," the fox says. "So, like idiots, these three brothers pledge to retrieve the bird. The other two are long gone - they got into the big, wide world and drank themselves into a stupor somewhere. But Anoitos, he's a good kid. He's really trying. So I tell him how to pick up the bird without activating it, and he screws it up. Now he's on trial and they'll execute him if I don't do something quick!"

The fox has a simple request; he wants the adventurers to go to the nearby walled keep and tell everyone that they've seen a golden horse. Yes, a golden horse. If they do, the fox will give them an item worth fifty gold.

### THE GOLDEN HORSE

If the adventurers agree to the fox's request, he points them in the direction of the keep and encourages them to hurry if they can. The keep is a few miles away; its gates are open and a number of people are gathered in a central courtyard. Standing atop a wooden platform is a young man of perhaps seventeen. He is tall and lanky with a mop of blonde hair, his head and hands locked into a pillory. Scrawled across the pillory in red paint are the words 'bird thief.' A shrewd-faced nobleman holds a clockwork bird made of gold as the sparse crowd of commoners jeers at the boy, who is presumably Anoitos.

The adventurers can begin claiming to anyone and everyone they like that they've seen a golden horse. Feel free to roleplay the reactions and disbelief for as long as you wish, but soon enough a cry goes up as people point toward the open gates. Down the road, in the distance, a gleaming golden horse prances about for a few moments before plunging headlong into the woods and out of sight.





Anoitos excitedly declares from his pillory that he will retrieve the golden horse to pay for his attempted theft of the bird. The nobleman seems unsure, but the idea draws cheers from the crowd. The nobleman acquiesces. Anoitos is released from his bonds; he retrieves his things and rushes out of the gate to where the horse was spotted.

If the adventurers follow him, the fox appears nearby; otherwise, the fox appears at a later time while the adventurers are making camp. The fox's fur is suspiciously flecked with bits of gold paint. The gold feather in his mouth is certainly real, though, and the fine quality of the thing makes it easily worth 50 gold pieces. The fox thanks them, gives them the golden feather, and tells them he should be able to keep Anoitos out of trouble from now on.

## ANOITOS GETS INTO MORE TROUBLE

Some time later, the adventurers are travelling or making camp when the fox appears again, running full-speed. As it approaches, read or paraphrase the following:

"Oh wow, it's you again," the fox pants. "Hey, so, there's been a lot going on. So, you remember that entirely real golden horse Anoitos went after? Well it turns out there was a wizard's tower around here with an actual golden horse. And he went to steal it, like an idiot. Did he steal the horse? No. Did he fall in love with the wizard's daughter and try to steal both her and the horse? Yes."

As the fox explains, Anoitos saw the wizard riding the (real) golden horse some time ago and followed the wizard back to his property; there he saw the wizard's daughter and fell in love with her. Following the fox's advice, Anoitos posed as a stable-boy and convinced the wizard to hire him; he secretly won the girl's heart and planned to run away with both her and the horse, but was found out by the wizard.

The wizard told Anoitos that he could win the horse, the girl, and his life if he could remove a nearby hill, which the wizard said "obstructs the view from my bedroom window" Anoitos was told that he had eight days to remove the hill, could have the help of friends, and the use of materials from within the wizard's tower. The fox promises a pair of "solid gold apples" if the adventurers will help him save Anoitos.

## THE TOWER AND THE HILL

With a wizard's tower full of materials at his disposal, Anoitos has gotten to work on the hill with a shovel. By the time the adventurers arrive, there are only a few days left of Anoitos's eight day time limit.

**The Wizard.** The owner of the tower is Vrajito (NG male human **archmage**), a tall, imposing robed man in his forties. Though he seems relaxed and goes about his business in his home with a casual demeanor, he is preternaturally aware of everything that happens in the tower, his stable, and on the hill where Anoitos is working.

Vrajito has a secret regarding Anoitos, Maggie, and the fox as well. See 'The Final Test' below.

**Maggie.** Vrajito's daughter Maggie is seventeen and can be found at all hours on the hillside alongside Anoitos. She doesn't have the confidence to attempt to use any of her father's advanced magical scrolls or other materials, but constantly uses the *mold earth* cantrip to move loose earth and provide stable footing for Anoitos as he digs.

**The Tower.** The wizard's stone tower and the surrounds are owned and controlled by Vrajito through magic. Advanced tomes or potentially dangerous magical objects simply refused to be opened or handled by creatures other than the wizard himself. A large stone statue of a nondescript warrior stands in a courtyard outside the tower entrance. The small stable nearby houses the gold horse, a strage beast whose soft-metal skin is cool to the touch.

**The Tools.** An assortment of 'approved' tools have been provided and stacked on a table in the tower. They include fifteen shovels, five scrolls of stone shape, a dusty arcane tome, and a battered old purple wizard hat with faded yellow stars.

**Solutions.** There are a number of possible solutions, which can include:

- **The Hat.** A creature wearing the old wizard hat can succeed a DC 12 Intelligence (Arcana) check to learn how to use its properties: the creature can cast *animate objects* and sustain the effect as long as they are wearing the hat and maintain concentration. The shovels count as Small objects and therefore ten can be animated at one time. By animating the shovels and working in shifts, the hill can be cleared in the time remaining.
- **The Scrolls.** A creature who succeeds a DC 10 Intelligence (Arcana) check can confidently use any of the scrolls of *stone shape* to move some sections of the hill. A less obvious solution involves using one scroll to remove the window in Vrajito's bedroom that faces the hill and use another one to cause another window to appear, albeit facing a different direction.
- **The Book.** The book is an instruction manual for a stone golem (the statue outside). A successful DC 14 Intelligence (Arcana) check can decipher its command words. The activated stone golem can dig up and move massive sections of earth at a time and greatly accelerates the hill's removal.
- **Other Solutions.** The adventurers might come up with other solutions, from the clever to the ridiculous. For all his intimidating power, Vrajito is mostly concerned with testing the perseverance of the boy who wants his daughter's hand. He's testing someone else as well (read 'The Final Test' below).

## THE FINAL TEST

The adventurers might come up with a way to remove the hill, or they might not. Once the eight days have expired, Vrajito calls Anoitos, Maggie, the fox, and the adventurers to the courtyard. He either commends their hard work or creativity if a solution was found, or sternly asks why he should show mercy to Anoitos if a solution could not be discovered. If no solution was found, Vrajito will listen to arguments or pleas from Anoitos and the adventurers.

Vrajito has one final test for Anoitos before he can claim Maggie and the golden horse as his own. Read or paraphrase the following:

A headsman's axe appears out of thin air in Vrajito's hand. At the same time, ropes appear and suddenly entangle the fox.

"I am no fool," the wizard says. "You have gotten this far only on this tricksome creature's counsel. Cut off his head, and I will know you are your own man, worthy of my daughter's love."

Vrajito tells Anoitos that he can consult with his companions (the adventurers) but will accept no word from anyone but the boy himself. The fox stoically tells Anoitos that it will accept the boy's decision, and promises him "no hard feelings"

The adventurers can choose to argue whether or not Anoitos should agree to kill the fox. Vrajito will ignore any argument or question directed at him by the adventurers.

## RESOLUTION

If Anoitos ultimately decides to agree, tears stream down his face as he takes the axe and begs forgiveness of the animal before the killing blow is struck. If he refuses, Vrajito takes the axe himself and cuts off the fox's head.

In either event, once the fox is decapitated Vrajito banishes the axe and warmly commends Anoitos' obvious compassion for a dear friend. As he speaks, the fox's form suddenly grows and transforms, becoming the (whole) figure of a human male in his mid-twenties.

The man stands and smiles, embracing Anoitos. He reveals that his name is Alepous, son of Vrajito. He was turned into a fox by a curse years ago. With Anoitos and the adventurer's help, he's broken the curse. Vrajito welcomes Alepous home and invites Anoitos to live with him as his son-in-law.

**Reward.** Alepous, with a mischievous grin, gives the adventurers two large, oddly shaped lumps of gold as thanks for helping him, referring to them as "road apples" They are two piles of solid gold horse dung from the golden stallion. Each 'golden road apple' is worth 250 gold pieces.



# THE GIRL & THE WITCH

**AUTHOR:** Jeff C. Stevens

**TALE:** The Goose-Girl at the Well

**TYPE:** Roleplay

**CR:** Tier 1

*'Going so soon? I wouldn't hear of it. Why my party's just beginning.'*

- L. Frank Baum, *The Wonderful Wizard of Oz.*

## PREMISE

A young, handsome man is found pacing along a trail. He's in love with a young woman who lives with a witch, but he doesn't know how to pry her from the evil creature.

## ENCOUNTER

The encounter begins when the adventurers meet a lovestruck man pacing in the road. He seems to be holding a conversation with himself, nearly arguing with himself.

- "No, no. That won't work."
- "She told me to stay away from her."
- "She can't know that I saw her."
- "She's a witch!"

Markus Mangold (LG male human carpenter (**commoner**)) is in love with the girl who tends sheep for a witch. Markus wants to marry the girl, but doesn't know how to ask for her hand. He has the following to share:

- I helped an old woman carry a heavy burden home.
- She rewarded me with this (Markus reveals a small, gold box encrusted with small rubies. The box has a value of 300 gp).
- I stayed the evening, but I was told to stay away from the girl who tended to her geese.
- The girl is the most beautiful creature I have ever seen. I'm in love.
- Since I was told to stay away from her, I think the old woman, who revealed herself as a witch, will strike me down.
- I'd do anything if you would help me.

Markus offers the gold box as a reward.

## TO THE WITCH

The witch lives at the top of a hill; the journey takes 3 hours. It's a steep hill and, while walking, Marcus continues to boast about how he carried up heavy load for the old witch. He also continues to talk about the gorgeous goose girl.

When they reach the top of the hill, Marcus suggests that he wait in the woods. He doesn't want the witch to see him yet. Not until the party has spoken to her and pleaded his case. "Tell her I want to marry the goose girl. I love her!"

## THE WITCH'S HUT

The witch and goose girl live in a small hut constructed of tree limbs, sod, and a thatched roof.

If searched, a creature succeeding on a DC 12 Intelligence (Investigation) check finds the preserved head of a sheep hidden under the witch's bed. The sheep's head is a container, and the mouth acts as a hinged opening. Inside the head are 10 pearls worth 25 gp each.

In addition, several herbs and components are found in the kitchen, enough to create two complete component pouches.

## THE GOOSE GIRL

As the party approaches the hut, they see a girl tending to a gaggle of geese, kept in a pen beside the house.

The goose girl is ugly. Not many would consider her cute, let alone gorgeous.

The girl is cursed. In the light of the moon, she transforms into her true form; a beautiful princess who has been stolen away by the witch and cursed to be ugly by day. Markus spied the goose girl at night, while she was checking on the goose pen. He saw her in her true form.

## DEALING WITH THE WITCH

To give up the goose girl, the witch proposes a trade. Each adventurer must give her one of the below, with no duplicates. However, she does not lift the girl's curse, nor does she tell the adventurers this:

- A lock of hair.
- A toe (it doesn't have to belong to a party member).
- Ten fingernail clippings from a party member.
- A vial of saliva.
- Six eyelashes from a party member.
- One ghost tongue.
- A gelatinous cube finger.
- One giant boar tusk.
- One stirge proboscis.



Any attempts to persuade, deceive, or intimidate the witch fail. If the adventurers do not agree to her proposal, she shoos them away. Further attempts at negotiation infuriate the witch and she attacks the party.

## MARKUS AND THE GOOSE GIRL

If the curse is lifted when Marcus sees the goose girl, he drops to one knee, pulls a diamond ring from his vest pocket, and proposes. The DM may decide if the princess accepts the proposal.

If the curse is not lifted when Marcus sees the goose girl, roll a d6 and consult the following table:

Roll (d6)	Result
1-3	Marcus sees the inner beauty of the ugly goose girl, though he doesn't propose. That evening, when the moonlight once again reverts her to her true form, Markus proposes and the two seek out a cure for her curse.
4-5	Marcus says this isn't the girl that he saw the other night. Are they certain she's the only girl the witch held? He doesn't want this girl. If persuaded, Markus agrees to take the girl home until she can find a place of her own. That evening, when the moonlight once again reverts her to her true form, Markus proposes and the two seek out a cure for her curse.
6	Marcus denies he hired the adventurers to rescue her. Why would he?

## RESOLUTION

If the witch is killed, the witch's curse is lifted, and the goose girl reverts to her beautiful princess form.

If stolen away from the witch, the girl's curse remains. She spends her days as an ugly girl but reverts to her beautiful princess form at night.

Casting *remove curse* on the goose girl also causes the girl to revert to her beautiful princess form, though the witch, if still alive, may track the party and exact revenge when they least expect it.

### ADJUSTING ENCOUNTER DIFFICULTY

You can use the following information to help balance the encounter for your characters.

**The Witch.** The challenge of the encounter can be varied by changing the witch. She always uses the statistics of a hag using Illusory Appearance, but the type of hag can be changed to suit your party.

CR 2: **sea hag** (MM p.179)

CR 3: **green hag** (MM p.177)

CR 4: **green hag** with 140 hit points.

CR 5: **night hag** (MM p.178)

CR 6: **annis hag** (VGtM p.159)

CR 7: **bheur hag** (VGtM p.160)



# THE GLASS MOUNTAIN

**AUTHOR:** Alex Clippinger

**TALE:** The Raven

**TYPE:** Roleplay

**CR:** Tier 1

*The adventurers are approached by a talking raven, who asks for their help in lifting its curse.*

## PREMISE

This encounter should occur while the adventuring party is traveling in any wilderness area. The obstacles the characters will face are designed to be overcome with wit and roleplay—stress this to them through narration or when posing as various NPCs. The avenue of combat is designed to be extra-difficult for characters at these levels to discourage violent solutions.

## ENCOUNTER

The following information concerns the events of the encounter:

### THE RAVEN'S REQUEST

As the characters are traveling, a **raven** flies down onto the road or path before them and speaks to them in Common. She claims to be a noblewoman named Melloria Corvus, and that she was cursed by the Raven Queen; she accidentally traveled to a demiplane controlled by the Raven Queen and took a ring, believing herself to be in a dream. The Raven Queen cursed her for her theft and Melloria awoke in this raven form. Melloria requests the following from the PCs:

- She asks the characters to travel to a hut in a nearby copse of trees, which is the home of a witch. She tells them to spend the night in the hut.
- Melloria warns them not to harm the witch or risk their own doom; she vows that the witch will welcome them as her guest but will not say what the adventurers are to do after spending a night in the hut.
- She tells the characters she cannot travel with them, but that they will see her again when they have spent the night with the witch.

After speaking with the characters, the raven flies away.

## THE WITCH'S HUT

After traveling in the direction Melloria indicated, the characters find the hut. Read or paraphrase the following:

An old woman hunches over the stoop of a stone hut, picking at weeds. At your approach she spins around with surprising quickness, squinting at you with two dark eyes set into a leathery, wrinkled face. Strings of wood and bone charms rattle and clatter around her neck.

“You have not found your way here alone,” she says, pointing with a knobbled finger. “Who has sent you?”

The old woman relaxes when the characters mention the raven (or Melloria by name). Unbeknownst to the adventurers, the old woman is a **nagpa** (or **night hag**), with her alignment is considered Neutral. One of her necklaces is enchanted with an *alter self* spell that changes her appearance to that of this old woman; she can drop the disguise or cause it to reappear at will.

The woman introduces herself as “Old Nan” and says she is a hermit with knowledge of the Raven Queen. She can share much of the lore surrounding the Raven Queen or as you choose to present it. Her hut is cozy and there is more than enough room for the adventurers to lay out bedrolls; Old Nan warns them that they must spend the night inside the hut if they are to help Melloria. The characters might be distrustful of Old Nan or insist on setting a watch. There are multiple ways to address this, depending on the temperament of your players:

- Old Nan offers the characters food and drink; these are enchanted and will cause the adventurers to fall asleep at the stroke of midnight. Water, flora, and fauna around the hut carry a similar enchantment. The characters wake up at the start of *The Dream Begins*, below.
- As night falls, Old Nan warms a kettle over the fireplace. If any characters are still awake, Old Nan removes the top of the tea kettle, causing a hazy gas to fill the hut; characters still awake are rendered unconscious. They wake up as though they had slept, as described above.
- Old Nan heats her kettle and creates the same hazy smoke; instead of rendering characters unconscious, she vanishes as the hut lurches and spins unpleasantly around the characters, ending with them appearing in the dream-plane version of the hut (see *The Dream Begins* below).

**Combat.** If the characters attack Old Nan, she casts *sleep* spells to incapacitate them or uses the kettle-gas to put them to sleep.

## THE DREAM BEGINS

The characters wake up in the hut. It is daytime; the raven is there, perched atop a picnic basket. She tells them they have entered a Demiplane of Dream—the same demiplane where she displeased the Raven Queen. She tells them to find “the glass mountain” and reach the castle at its peak. Melloria indicates the castle’s direction and says the basket contains items they’ll need for their journey:

- A loaf of bread, which is “food for the hungry.” No matter how much bread is torn off, the loaf remains whole. If the characters attacked Old Nan, the loaf is missing.
- A jug of wine that never runs out. Melloria warns “only fools would drink this jug!”
- A gold ring whose band is the shape of overlapping feathers. Melloria says this was what she took from the Raven Queen; the characters must present it at the castle.

Upon telling the characters their task, the raven vanishes.

## THE HUNGERING GIANT

The hut is now in the midst of a seemingly endless forest. The sunlight filters through the branches and never seems to move; the forest is devoid of any apparent animal life, even the sound of birds. Traveling in the indicated direction, after a while a deep, rumbling groan echoes through the forest, so deep the trees shiver and rustle. The groan repeats every few minutes.

If the characters choose to follow the noise, read or paraphrase the following:

A massive giant is lying in a clearing of flattened trees, his hands on his stomach. His stomach gurgles, the sound echoing through the forest and causing the earth to tremble. His huge head lolls to the side as he eyes you.

“If you aren’t a deer haunch or a roasted rabbit then go away,” he rumbles, pouting.

The giant is called Erysichthon (use **frost giant**; NG). He has eaten all the game in the forest and is desperate for food. Erysichthon knows the way to the glass mountain but says it is hundreds of miles away; the characters will never arrive there before they die of hunger. He promises to carry them to the mountain if they solve his hunger.

If the characters have the loaf of bread from the basket, it will feed Erysichthon. If they do not, or seek another solution, there are several options. They might convince Erysichthon to eat the trees or other foliage, despite his reluctance to do so. If the characters kill him, his corpse animates and tells them they have resolved his hunger (though in a cruel fashion) and he will honor his promise.

Erysichthon carries the adventurers in his hands and on his shoulders and races over the forest, carrying them hundreds of miles in a blur until the glass mountain is in sight. He sets the characters down and returns to the forest just as quickly.

## THE MEN AND THE MOUNTAIN

When the characters reach the glass mountain, read the following:

An impossible peak of smooth glass rises sharply from the ground, glimmering in the sun. Hundreds and hundreds of feet up, the dark shape of a castle rests atop the translucent spire. At the foot of the mountain, three soldiers squabble outside a small shack.

The mountain’s surface is smooth glass; climbing it is impossible. Even a weapon or climbing equipment won’t pierce the glass and allow an ascent.

The three soldiers are named Ernest, Eustace, and Eugene (**veterans**; NN). The three of them are arguing over a trade:



- **Ernest** has a magical figurine of a lizard that he claims will allow him to climb the mountain.
- **Eustace** has a small stick that he claims can knock out the mightiest man with a single blow.
- **Eugene** has a potion that he claims will make the drinker invisible.

The three squabble endlessly about the value or validity of their respective items.

**Solution.** There are many possible solutions. If the characters succeed a DC 14 Charisma (Persuasion) check, the three are happy to be convinced to share a drink; they drink from the endless jug until they are wine-drunk and snoring. The characters could barter with the wine or other items for the stick, which they can use to knock out the three and take the figurine. The characters could barter for the potion; whoever drinks it becomes invisible and can attempt to steal the figurine.

However the characters acquire the figurine, they can cause it to transform into a huge glass lizard, which goes to the foot of the mountain and waits for them to mount it. The glass lizard quickly ascends the mountain and brings them to the castle.

## THE CASTLE

When the characters reach the summit, the glass lizard crumbles away to dust. They are left at the great double doors that serve as the castle's entrance. The characters can knock, which causes the door to open, or simply push open the unlocked doors slowly and go inside. Read or paraphrase the following:

The interior of the castle is comprised of one immense hall, whose walls sweep upward to dizzying heights to a sunlit skylight. A red carpet stretches from the entrance to a dais hundreds of feet away, upon which a woman is enthroned on a seat of resplendent gold. Hundreds upon hundreds of elven courtiers are lined up along the carpet, dressed in shimmering finery.

The courtiers do not speak or move, only watching the characters with stoic expressions. At most, they will direct the characters forward toward the throne. The woman on the throne watches them approach but also does not speak.

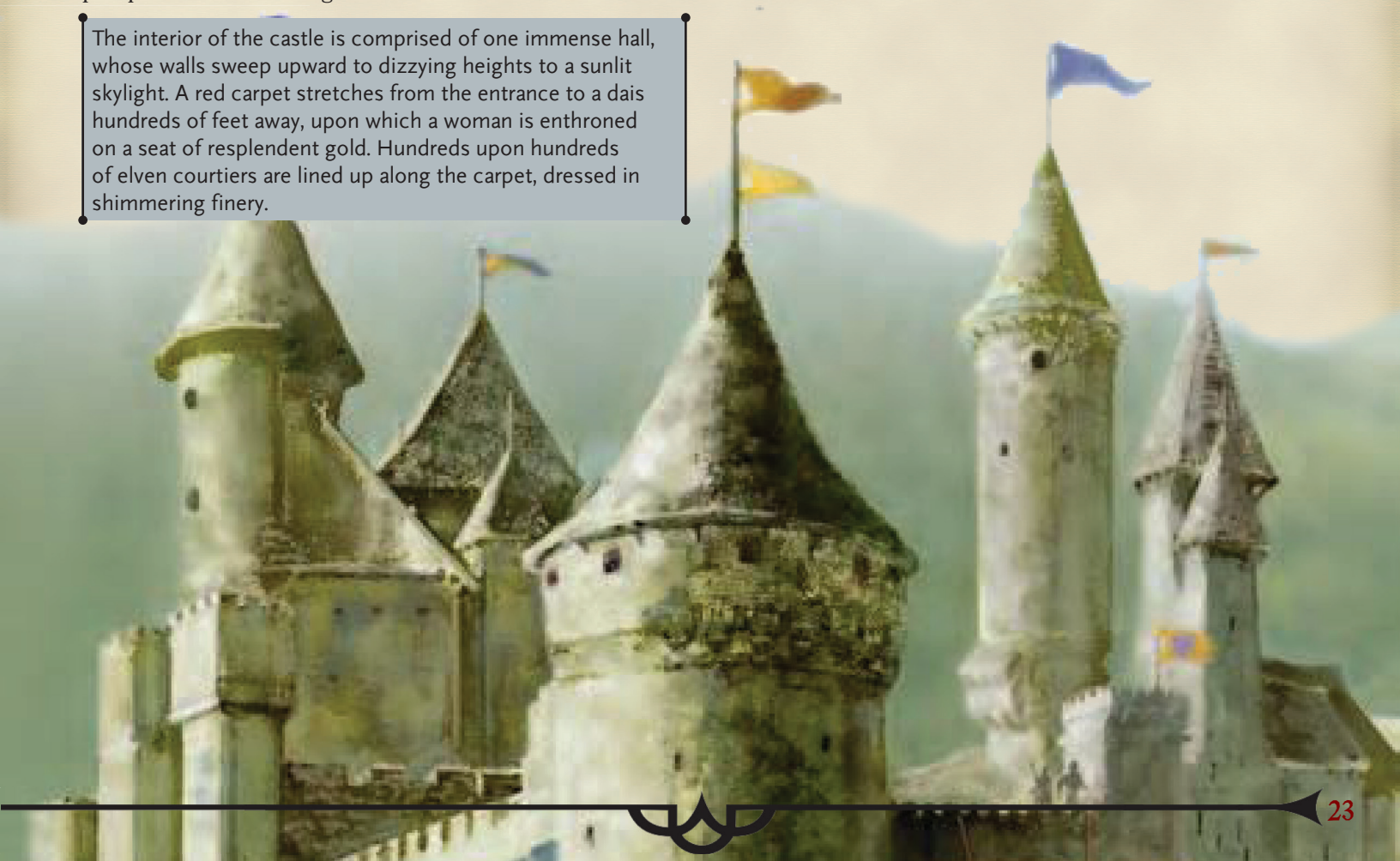
When the characters present the ring to the lady of the court, read or paraphrase the following:

The gold ring darkens to black, and the woman upon the throne smiles. There is a sudden chill in the great hall as the warm sunlight becomes pale and dim. The courtiers' bright clothes darken to black and drab gray, their skin becoming waxy and pale. The woman on the now-black throne changes, her features taking on a similarly desolate appearance. Her eyes turn jet-black as she regards you with the faintest of smiles. With that, you awake.

## RESOLUTION

The characters return to consciousness in Old Nan's hut, back in the Material Plane. It is morning; Old Nan is nowhere to be seen, but a dark-haired woman is lying on the floor of the hut. She awakens, looks down at herself, and exclaims with joy that she is Melloria Corvus, returned to human form.

**Failure.** If the characters attack the woman on the throne or the courtiers, or if they are unable to present the ring for any reason, they wake up in the hut but Melloria is still in raven form. She tells the characters she is doomed forever and wishes ill luck upon them before flying away.



# THE OLD HAG & THE RING

**AUTHOR:** Beatriz T. Dias

**TALE:** The Old Woman in the Wood

**TYPE:** Combat & Roleplay

**CR:** Tier 1

*A chance encounter in the woods turns into a high stakes ring heist.*

## PREMISE

A beautiful white dove is a rare sight in these woods, more even if it can talk. But that's exactly what the party meets. The dove will claim to be a noble that was cursed by a witch. If the party agrees to help him the noble will reward them handsomely, but he's hiding something.

The party will venture into the cursed woods. Try to steal the treasures of a green hag and decide if helping out a backstabbing noble is really the best thing to do.

## ENCOUNTER

The following information concerns the events of the encounter.

### MEETING

While traveling through the wilderness the party will meet a dove. A successful DC 15 Intelligence (Arcana) check will reveal that the dove is, in fact, an arcane projection. The dove is able to speak common and will immediately introduce himself as a noble in dire need of help from capable adventurers.

Read or paraphrase the following:

A stark white dove begins to fly in circles above you. It speaks in a posh accent with some urgency.

"I require your aid. I'm a noble from a faraway city that was put under a most vile curse. I promise you gold in exchange for your skills."

The 'dove' is the projection of Edward Brystan (**noble**) who is willing to pay 500 GP for the PCs help. Edward can make this projection due to a magical ability within his bloodline, of which it's use is limited to a total of 2 hours per day (DM to track time when used).

He will try to hide the reason why he was cursed. Edward was the one who approached the hag, wanting to make a deal that would eliminate his brother, Cylas, no matter the costs. So, the hag murdered and buried his brother, but as payment, she turned Edward into a tree so that his roots would feed on the corpse of his sibling, forever.

Edward keeps this a closely guarded secret. Should the party find out about Edward's secret, he will promise to pay double the gold pieces, so that they continue to help him but keep what they discovered a secret.

What Edward needs is for the party to get inside the house of Granny Greenteeth, steal a plain silver ring and deliver the ring to a tree, placing it amongst the exposed roots of the truck (this tree is Edward himself). If the characters ask a question about the delivery point (the tree), they are told the ring will lead them to the tree, near the hag's house.

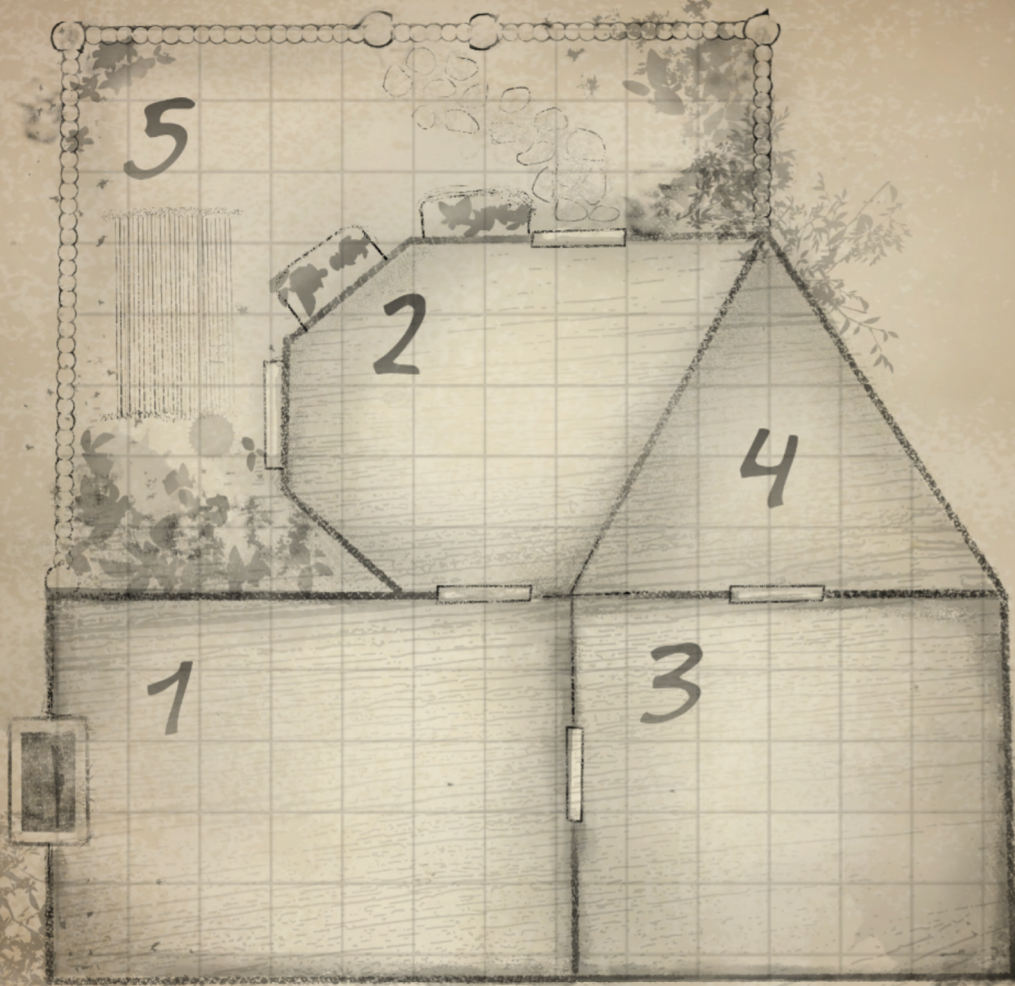
He'll also try to help/entice the party by saying that the hag keeps a room filled with other trophies she has collected. He thinks that the ring he needs is in that room.

## JOURNEYING THROUGH THE WOODS

If the party agrees to help Edward they will now need to venture into the woods looking for Granny Greenteeth's house. To find the way the party needs to succeed 3 x DC 14 Wisdom (Survival) checks. On each failure, the party will be ambushed by one **awakened tree** and 1d4 **needle blights**. If Edward can still manifest his avatar and is helping the party, they have advantage on these Survival checks.







## THE HOUSE OF GRANNY GREENTEETH

The modest house stands in a small clearing. A thin fog covers the ground, hiding the grass, giving the space a grey and eerie feel. The trees surrounding the house cover it almost completely in shadows, some of which seem to move.

**1. The Living Room.** This room is very cluttered. Soft sofas and a coffee table can be seen in the middle of the room. Scented candles are lit, obviously trying to cover the smell of filthy and rotten meat that covers all the divisions of the house.

**2. Kitchen.** A foul-smelling odor is emanating from a pot cooking some type of stew. There's dirt all over the floor. On inspection, a cabinet is found filled with rotten meat.

**3. The Bedroom.** A mattress lies in the middle of this room. An extreme amount of clutter is spread over the remainder of the exposed floor.

**4. Trophy Room.** This room is filled with all kinds of trinkets; unfortunately, most of them are useless. The only things of note is a box filled with precious rings (total value 40 gp) and a **crawling claw** waiting to grab onto anyone that touches the trinkets in the room

**5. Garden.** Several vegetables grow here (helped by the many decomposing corpses buried beneath it).

## GRANNY GREENTEETH

Granny Greenteeth is a **green hag** that lives by herself and enjoys making deals with her visitors. She won't be openly hostile to visitors; on the contrary, she'll invite them in for tea. A passive Perception of 17 or higher or a successful DC 17 Wisdom (Perception) check reveals the ring Edward needs to be in the beak of a black tern (AC 10, 1hp), which currently lives in a small birdcage strapped on Granny's waist.

If she discovers that the party is actually trying to steal from her, she'll want to know why and try to find a way to get the party to fight amongst themselves (after all, she knows the reason why Edward was cursed and won't be afraid to release this information, if it is to her advantage to do so).

But if she is unable to convince someone to fall in her evil machinations, Granny Greenteeth will call to the woods where 2d6 **needle blights** will come to her aid.

If the party gets the ring without having to fight Granny Greenteeth, award them with 1500 XP divided per each player.

With the ring in their hands, the party must decide if they help Edward Brystan like initially intended or if they leave the noble to suffer for his actions (see Resolution below).

## RESOLUTION

Depending on the actions of the characters, one of two resolutions will occur.

### RESTORE THE NOBLE

First, they need to find his tree. With the plain ring in hand, that will be easy since the ring will be magically drawn towards Edward. His tree is one of the trees in the clearing surrounding the house. Once the ring is placed amongst exposed the tree, Edward transforms back to his normal noble self. He will reward the party with the gold pieces agreed upon and grant them a seal that'll grant the party an audience with him whenever necessary.

**Reward.** 500 XP per character.

### IGNORE THE NOBLE

The party can keep or destroy the ring (throwing it into an ordinary blazing fire pit is enough to destroy the magical effect). Unless another avenue can be found, Edward is extremely angered by his now doomed existence and swears revenge on the party (though not covered within the adventure, the DM can use Edward plight in later adventures as he hires others to hunt down the PCs).

**Reward.** 1500 XP per character.

### ADJUSTING ENCOUNTER DIFFICULTY

You can use the following information to help balance the encounter for your characters.

**Increasing Difficulty.** At the DM's discretion, the black tern that is kept with the ring can actually be a polymorphed **imp** familiar. The imp will protect the ring from the party and help Granny Greenteeth with combat if necessary. Award the party an extra 500 XP for this encounter.

**Decreasing Difficulty.** If you think the encounter might be too difficult for your party, reduce the number of **needle blights** to 1d6.



# THE OWL

**AUTHOR:** Jeff C Stevens

**TALE:** The Owl

**TYPE:** Combat, Exploration & Roleplay

**CR:** Tier 1

*"The gigantic owl has laid five eggs and we can't get her out of the barn. I think we're in serious trouble if they hatch..."*

## PREMISE

Roughly 30 days ago, a giant owl made a nest in an old farmer's barn. Several villagers have attempted to help Farmer Hans rid the beast from his barn, but each attempt has failed.

A local hero even entered the barn two days ago. He's not been seen since and no one dares to enter the barn to look for him.

## THE OWL

**Pergo** (Appendix A) is not your ordinary large owl. She's stronger and has the ability to speak Common and Elvish, and her screech can instill fear in even the bravest of heroes.

Plus, she's just laid five eggs. She chose the barn to make a safe nest for her eggs and now she's protecting them. One of the owlets has escaped the nest and now runs rampant in the cornfield, looking for a meal.

## ENCOUNTER

The following information concerns the events of the encounter:

The encounter begins when the adventurers enter a village. They find several villagers standing outside the village tavern, gossiping about the recent events. The villagers appear excited to see skilled adventurers arriving.

If engaged, the villagers have the below information to share:

- **Tom Bigtoes** (halving turnip farmer) – Tom hasn't ventured into the barn, he's afraid he'll be picked up and swallowed whole:  
*"That big ole owl swooped down and picked up one of my donkeys from my turnip farm. It's been nothing but a nuisance."*
- **Ginny Ginny** (human tavern owner) – Ginny hasn't ventured into the barn. She's not the adventurous sort and she's deathly afraid of birds:  
*"Poor Farmer Hans! I don't know how he's coping with having that feathered beast living in his barn. I'd be scared the thing would swoop down and pluck me up if I were walking around," she says as she looks up at the sky.*
- **Jovus** – (human lumberjack) – Jovus ventured into the barn but couldn't deal with the owl:

*"That's one big bird! I went in the barn to scare the thing out, but...um...I realized I wasn't going to be able to kill the thing alone."*

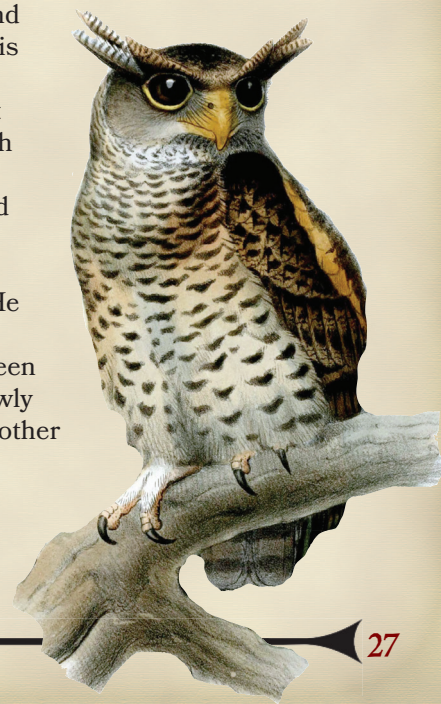
Tom and Ginny both recall this differently:

*"He came running out of that barn quicker than a snake with its tail on fire! Screaming and carrying on!"*

- **Pilsar the Wise** – (elderly human priest of Tymora) – Pilsar ventured into the barn but was unsuccessful at dealing with the owl:  
*"I was in there four days ago, just before Bruno the Brave went in. I was hoping to shoo the feathered terror out! I flipped a gold coin to Tymora as I entered, praying she would help protect me if anything went bad. It's a good thing that I did! I was walking up to her with my broom, prepared to spook her out. She stood up and then waddled back down onto her nest, shimmying her bottom down onto something.  
As I got closer, the sunlight slipping in from the open barn door hit her eyes just as she turned to look at me. I turned tail and ran out of the barn, screaming 'Praise, Tymora!'"*

Each of the villagers have the following to share:

- The owl entered Farmer Hans's barn two weeks ago. She's come out of a few times, but only for brief moments, maybe an hour at best.
- Bruno the Brave, a stout human fighter from another village, entered the barn three days ago. He must be dead, he's not come out yet. He yelled shortly after entering, right after the owl let out a nasty screech, and that's the last they know.
- As far as they know, it's only taken Tom's donkey from the village. They don't know what else it has been eating.
- They guess the owl to be roughly 12 feet tall
- Farmer Hans's barn is roughly 20 feet tall and filled with straw for his two cows and an old horse, which are kept in the barn, along with various farming tools (Han's is a tomato and corn farmer).
- Farmer Hans hasn't been seen for a day. He may have entered the barn again. He was seen carrying around a newly sharpened sickle the other day.



## THE CORNFIELD

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The adventurers must trek through a 100-foot-square cornfield to reach the farmstead. A 10-foot wide zig-zag style walking path has been maintained within the field, but the 12-foot tall corn stalks make visibility difficult.

While traveling through the field, the party encounters two of the **giant owlets** (Appendix A), which fell out of the nest. They are hungry and are searching for a meal.

The party hears rustling in the cornfield as the owlets run haphazardly toward them, one on either side of the path. Have the party set a marching order. Then, for each owlet, roll a die based on the number of squares facing one edge of the field. The babies burst out of the cornfield at that location, with the second owlet appearing 1 round after combat begins. Read or paraphrase the following:

Something's running through the cornfield, chaotically changing course and direction. From the edge of the path, a large, featherless bird with bulging eyes crashes out from the field. It wobbles on its legs, makes a loud screech, and then advances while its large beak snaps incessantly.

The owlet is ravenous and attacks the party. A successful DC 12 Wisdom (Animal Handling) check will satisfy the owlet with gifts of meat. Magic may also be used to solve the problem.

## THE FARMSTEAD

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The cornfield opens to farmer Hans's small home – a wooden house with two bedrooms, a kitchen/living area. Farmer Hans isn't in the house. If searched, a successful DC 10 Intelligence (Investigation) check reveals:

- A small leather bag containing 10 gp under his straw mattress.
- A ¼ filled bottle of musk-scented cologne (5gp) and a nice comb fashioned from bone (5sp), found on a wooden dresser in a bedroom.
- Cured meats and dried foods in the kitchen – enough for one week's rations for a party of four.

## THE BARN

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The 20-foot-tall barn has only one door and no windows. Pergo has created a large hole in the northeast corner of the roof, which she uses to enter and exit the barn while she hunts at night.

The barn door is ajar but not enough to allow easy visibility into the barn.

As the party approaches the barn, a medium-sized slimy ball of fur, feathers, and bone rolls out the door. Pergo has just regurgitated an owl pellet. Inside the pellet are the remains of Farmer Hans, whose hand still clutches the rusty sickle he entered the barn with.

## INSIDE THE BARN

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Using the hay bales that were inside the barn, Pergo has made a comfortable nest in the northwest corner. Two of her newly hatched owlets are still in the nest, chirping to be fed. Pergo's motherly instincts have kicked in. She sees all humanoids as food for her youngsters.

Bruno the Brave is hiding in the barn. Pergo's screech frightened him so badly that he dug himself into a pile of manure in one of the stalls. He hasn't dared to try to exit the barn. Though, when he sees the adventurers, he quietly suggests they come hide with him. He won't leave or help until Pergo is dealt with.

## DEALING WITH PERGO

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Pergo sees anyone entering the barn as hostile, and as food for her youngsters. She hasn't attempted to look for her lost owlet, fearing others may enter the barn and attack the remaining two owlets. When she first sees the party, she uses her Frightening Screech ability. All creatures in a 25-foot-radius of Pergo must succeed on a DC 12 Wisdom saving throw or be frightened. A creature succeeding on the save is immune to Pergo's screech for 24 hours.

Pergo could be reasoned with; she's an intelligent owl. She's worried about her lost owlet and any news of its safety will go a long way towards a peaceful resolution. The party may convince her to relocate her nest or to come to a truce with the village until the owlets are able to fend for themselves. Pergo does mention that she hasn't attacked anyone in the village, only those who have entered the barn.

If Pergo is attacked, she immediately retaliates. The safety of her remaining owlets comes first. Any attempt at reasoning with Pergo is made with disadvantage once combat has begun.

Pergo's owlets can walk, though they do so on wobbly legs, and they assist their mother if combat ensues. They are famished and see the adventurers as potential food.

## RESOLUTION

Depending on the actions of the characters, one of two resolutions will occur.

**Killing Pergo.** The party is invited to the owl roasting, to be held the next evening. Ginny Ginny has a large home and they can sleep there if they like. Seeing as how Farmer Hans is dead, for their bravery, they may have whatever valuables the farmer has in his house (see The Farmstead above). They may even have the house and farm if they like.

**Reasoning with Pergo.** Ginny Ginny has a large home and she offers the party lodging if they like. Seeing as how Farmer Hans is dead, for their bravery, they may have whatever valuables the farmer has in his house (see The Farmstead above). They are not offered the farm or house.

# TOWN MUSICIANS OF WATERDEEP

**AUTHOR:** Molly Meadows

**TALE:** The Town Musicians of Bremen

**TYPE:** Combat

**CR:** Tier 2

*The party encounters the perfect place to bed down for the night; unlucky for them it's already occupied... the situation verges from uncanny to horrifying should a party member indulge their greed.*

## PREMISE

Long ago, a group of awakened vigilante animals were cursed when they reached out to an otherworldly force for the strength to protect their hard-won gold (100gp) from a group of robbers. To this day, the awakened donkey, dog, cat, and rooster sit in their little cottage in the woods awaiting the return of the robbers.

(How the animals initially became awakened is left to the DM to decide for their game.)

## ENCOUNTER

The following information concerns the events of the encounter:

### A COTTAGE IN THE WOODS

This encounter should begin at nightfall in a forest/wood. Whilst the party is looking for a place to set up camp, read or paraphrase the following:

You spot a quaint little cottage nestled in the boughs of the trees, which looks like an ideal place to hole up for the night. A very thin trail of smoke wafts from the chimney and there is a faint candle glow seen through the single window.

Party members may wish to investigate further before entering the cottage. If they peek through the window, they can see the glowing embers of a dying fire in a fireplace; the rest of the cottage remains dark.

- Characters with a passive Perception of 12 or higher or who succeed a DC 12 Wisdom (Perception) check notice the distinctive glint of gold coins reflecting from a table near the fireplace.
- Characters with a passive Perception of 18 or higher or who succeed a DC 18 Wisdom (Perception) check notice a pair of slit green eyes glaring from above the fireplace. These eyes belong to the black cat which sits on the mantelpiece.

If the characters try to enter the cottage, they find the door unlocked. Should they enter, read or paraphrase the following:

The door creaks as it opens. You look in upon a cottage consisting of one large abandoned room; dust cakes the floor and a wooden chair lies fallen, cobwebs stretching between its limbs and a central table. Sitting alone on the table top is a large pile of gold coins. Surprisingly, directly ahead and staring straight at you stands none other than an old grey donkey.

- Characters with a passive Perception of 12 or higher or who succeed a DC 12 Wisdom (Perception) check also notice a dog resting beneath the table lifting its soft head to stare.
- Characters with a passive Perception of 15 or higher or who succeed a DC 15 Wisdom (Perception) check notices the cat on the mantelpiece as it shifts to sit upright.
- Characters with a passive Perception of 18 or higher or who succeed a DC 18 Wisdom (Perception) check look up to notice a rooster glaring at them from up in the rafters.



The nature of the curse ensures that the cottage and the animals within are maintained in a state of suspension, the fire lies in everlasting embers and the animals themselves exist in a zombie-like condition with no need for food, water or sleep. The animals do not interact with any party members which approach them. Their sole response is to fix the party member with a distant eerie stare; only the cat will hiss and spit at an approaching party member, at which point, it will rush away into a corner. All the animals are awakened but the curse leaves them mute, even to a *speak with animals* spell. Any party member specifically approaching either the dog or donkey, who succeeds a DC 12 Wisdom (Perception) check, will notice that a decent layer of dust covers the animals' backs.

*Detect magic* or any similar magic will sense a strong presence of evil transmutation magic drawing from the pile of gold and the table. The table is where the four animals were bound to their curse.

The animals somehow managed to use a *spell scroll of contact other plane* (recovered with the gold when scaring away the robbers that used to dwell in the cottage). Following the unsound advice from a mysterious entity, they were tricked into conducting a blood ritual, forever binding themselves to the cottage and the protection of the gold.

A party member investigating the table who succeeds a DC 15 Intelligence (Investigation) check discovers a series of faint bloodstains beneath the dust (a circle ringing the gold, with a footprint from each of the four animals in each corner of the table top). A party member who succeeds a DC 20 Intelligence (Investigation) check also finds remnants of burnt paper. A successful DC 15 Intelligence (Arcana) check reveals that these paper fragments are reminiscent of a spell scroll which has burst into flames upon use.

## THE CURSED GOLD

If anyone were to touch their gold, the four animals transform into a gruesome mutant hybrid and attack on sight. The moment any party member touches the gold, read or paraphrase the following:

Immediately, all the animals scream as if in pain. Wind rushes at you from all angles; the noise is both tremendous and terrifying as braying, howling, yowling and crowing mix in an unholy cacophony. The fire goes dark and as sudden as it started, the noise stops.

As your eyes blink to adjust, you see before you a hulking mass of contorted flesh standing twitching in the center of the cottage. The heads and limbs of the donkey, dog, cat, and rooster are misshapen and entwined, blood oozing from the gaps. You watch as four sets of rolling eyes sharpen, pupils constricting as they focus directly upon you.

The animals have combined to create a horrific mutant, which will immediately attack the party. The mutant will initially target the coin thief but each animal part will attempt, where possible, to attack a separate target during its subsequent turns.

Use the **flesh golem** stat block with the following amendments: in place of the flesh golem's two slam attacks, the mutant can instead make four special attacks as its action as follows:

- **Multiattack.** The mutant makes four attacks: each animal part making a single attack in a turn.
- **Donkey Kick.** *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 9 (2d4 + 4) bludgeoning damage.
- **Dog Bite.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 2) piercing damage.
- **Cat Claws.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) slashing damage.
- **Rooster Beak.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d4 + 2) piercing damage.

During the battle, if the mutant is forcibly removed from the bounds of the cottage, or if a *remove curse* is placed upon the table, the animals are freed, and the golem immediately fragments into the awakened donkey, dog, cat, and rooster.

## RESOLUTION

Following the battle, if the party defeats the monster, they are free to collect the gold and stay within the cottage (should they still wish to). Should the animals live and are freed, they hold no malice and act friendly towards the party. Now no longer mute, the animals state their gratefulness and tell of their intention to travel to Waterdeep (or nearest large city if not using the Forgotten Realms setting) to become a band of minstrels. They let the party keep the gold, commenting that it brought them nothing but trouble; they cannot fathom civilized folk's obsession with it.



# THE TRIAL OF LITTLE FRANECKER FINN

**AUTHOR:** Ken Carcas

**TALE:** How Some Children Played at Slaughtering (Part 1)

**TYPE:** Combat & Roleplay

**CR:** Tier 1

*Can the party help prove the gruesomely murderous crime of a minor child falls within those punishable to a mature adult?*

## PREMISE

Bored with the usual political plotting and imperial espionage, a sadistic doppelganger has moved into town in an attempt to satisfy its murderous desires, by adopting the form of a child and seeking to kill other children during play. Abducting one of the local boys (Franecker Finn), he spends the week interrogating him to be able to convincingly take on his persona. He has befriended a small group of easily influenced and like-minded local bullies. Having decided on his first victim, he convinces a local girl, Mia, to play a new game called 'The Butchers Assistant' down at the abandoned warehouse.

Currently, the real Franecker Finn is bound, gagged and in a bad condition in the basement of the same abandoned warehouse of the crime. His time whilst abducted has not been kind, with little food, no water, and harsh environment leaving him slowing dying of exposure. If left alone, he will die from the harsh environments and rats within the current week of the murder, before the trial takes place (DM discretion on if and how he is found before he dies).

Can the party prove that 'little Jimmy Finn' deserves to hang for his crimes or will the doppelganger walk to continue his gory pleasures elsewhere?

## SETTING

This 2 (or 3) part adventure has the reality to come undone at the slightest of hiccups.

**Part 1** relies upon the characters following a town's strict judicial system of capturing the villain, rather than killing them, and returning them to the authorities for trial.

**Part 2** (Optional) is the only section where the party has the opportunity to find the real Franecker before he dies and the trial starts. Although gaining access to the doppelganger should be near impossible, there are other avenues to allow the party to find Franecker. If the DM wishes to run the adventure where the trial is assured, then it is advised to leave Part 2 inaccessible.

**Part 3** relies on the DM's expertise to be able to pull off the ruse that the villain (a doppelganger) is nothing more than an immature and innocent six year old child who has taken playing an adult profession to the unfortunate extreme, thereby allowing 'the child' to be proven innocent through lack of maturity.

Should both Part 1 and Part 2 succeed, it allows the doppelganger to escape the noose, move out of town and 'set up shop' elsewhere. This provides the possibility of

the characters hearing about a similar situation as they continue on their travels.

Although the adventure can be played as a one-shot, it has been designed to allow the DM to begin a campaign here or continue the adventure at some later date. If you wish to continue the encounter in this way, it is suggested that the DM do their utmost to 'win' the trial against the party and allow the doppelganger to walk free.

**Franecker's Parents.** The doppelganger has been very convincing in his attempts to fit in as Franecker. Should the parent be questioned at any time during the adventure, they are obviously unaware of any change in their boy. During the trial, they will be openly beside themselves in grief over the matter. Although they won't show signs of outburst, they can be quietly heard saying this is a mistake and that obviously it is a childish game that got out of hand. Although upset at the death of the young girl, they will be pleased when a not guilty verdict is handled down.

Lastly, be prepared to make adjustments on the fly to ensure the adventure flows in the required direction. You can gently steer characters in a different direction, drop hints that urge them to use extreme caution, or make deadly encounters easier. Where possible, the trial should go ahead, but this is your game so have fun, whichever way you choose for it to go.

## HOOKS

The following are presented as a way of suggesting how the adventure can be started:

- The party is currently traveling to another location, stopping at the town to rest up and resupply. Whilst shopping, the characters hear a ruckus coming from a nearby warehouse, and should investigate.
- Whilst moving around town, a concerned mother stops the party, asking if they have seen her child. She has recently become concerned for her daughter's whereabouts, not having seen her in a number of hours. Mia, her daughter, was last seen playing with other children around the communal stables and warehouse region of town. She asks the party to go see whilst she checks on another location, agreeing to meet back here on the hour.

## JUDICIAL SYSTEM

For the adventure to work as desired, it is essential that the party know about the town's strict judicial system:

- The town's strict judicial system requires all crimes to be reported to the authorities as soon as possible.
- All criminals are to be caught alive to face trial at the hands of the town's magistrate.
- Should a criminal be killed before their trial, the individual who murdered the criminal stands trial in their place..

- Witnesses of the crime are called upon to give evidence for or against the accused criminal.
- It is a crime against the town's judicial system not to answer a call to give evidence, punishable by a fine (up to 500 gp) and/or jail term (no less than 3 months, to a maximum of 1 year).
- All rulings in a case by the judicial system of the town is considered final and not open to question or recourse.

The DM can relay this information via a number of means, including but not limited to the following:

- The party sees the official notice on the town noticeboard, outlining the town's official stance on crime within the town and how any and all crimes are handled.
- They witness a small minor crime (woman stealing a loaf of bread from a local stall merchant to feed her hungry children) and are called to give evidence, where the town's judicial system (see dot points above) is read before the matter is heard. This way, they witness the town's judicial system before the adventure begins proper.
- The party has the chance to assist the town's militia in apprehending a local thief, where, during the fight, the militia's leader states he must be taken alive, as written in the town's judicial system.

## ENCOUNTER

The following information concerns the events of the encounter:

### PART I: THE DISTURBANCE

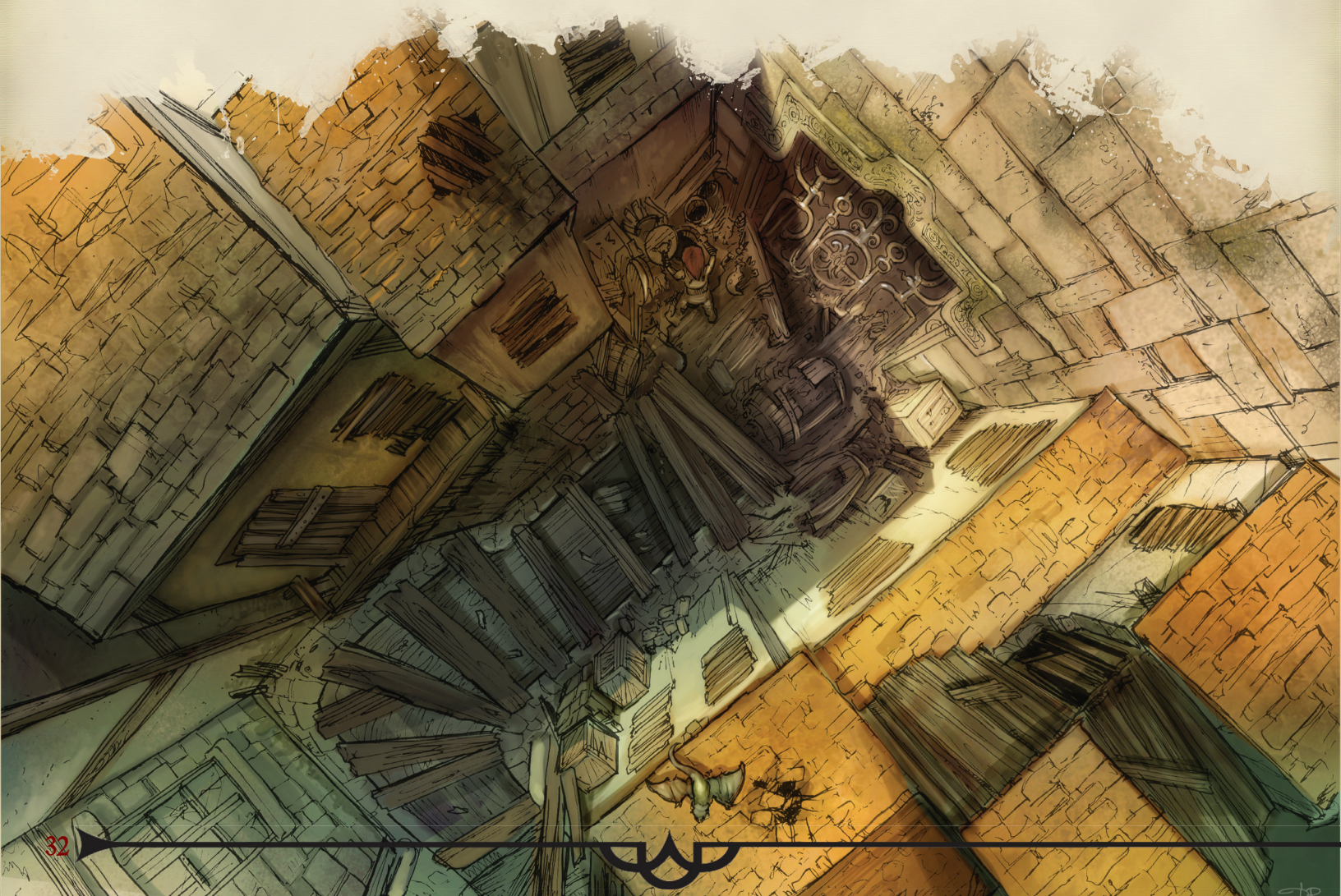
The party hears a ruckus (the crashing of a crate) coming from a nearby abandoned warehouse, which should be enough to peak their interest to investigate. As the party investigate the scene, read or paraphrase the following:

Looking through the derelict warehouse door, you witness a group of children, 2 boys, and 2 girls, playing together some distance within the abandoned and refuse filled area.

"What have you brought me here", one boy says to another pair. "A pig for you to prepare for our dinner, master butcher", they say as they push the remaining small girl onto an overturned crate.

From a concealed section of his clothing, the boy referred to as 'master butcher' slips out a serrated butchers knife and, in one foul movement, slices it up the torso of the girl on the crate. The two children restraining the girl stumble backward, looks of disbelief on their faces, as her corpse twitches and drains of blood.

Noticing you walk through the door, 'the butcher' lifts the steaming intestines from the girls blooded body and chuckles, "All we need now is to fill these cases with piggy meat to make some yummy sausages..."





The other children back away from the scene. A successful DC 10 Wisdom (Insight) check reveals these two wish nothing more to do with what's unfolding. If the characters wish to restrain the pair they don't resist and do whatever is told of them.

As for 'the butcher', the characters are going to have to restrain him by whatever means. During the following fight, either of the two remaining children not part of the combat will be heard to say any or all of the following:

- "Franecker... you killed her... you actually killed her..."
- "There's so much blood..."
- "Franecker... don't do it, they'll kill you..."
- "Mother and Father are going to be so upset at me..."

The DM should remember that 'Franecker' is actually a **doppelganger**. If it looks like any character will actually kill 'Franecker', one of the children on the side will yell, "Don't kill him... he's only a child..." The little girl's plea reminds the characters of the town's strict judicial system - that criminals are to stand trial, no matter how severe the crime.

**"Franecker" is Killed.** Should the unexpected happen, 'Franecker' transforms back to his true form. This doesn't excuse the fact that the guilty person doesn't get to face trial. The militia arrives to arrest the character who struck the killing blow. Either of the following could now occur:

- **Character Attempts Escape.** The militia hunts the offending character down. The character could attempt to leave town, hide until the party can locate them or fight their way to freedom. Should they escape, they could never step foot back into town, likely facing harassment from bounties posted for their arrest and return to face justice.
- **Party Assist the Offender.** The leader of the militia warns the party that assisting the guilty character will result in them facing charges as well. If they persist, the militia is likely to be outmatched by the party. Although they are not obstructed leaving town, they could never step foot back here, likely facing harassment from bounties posted for their arrest and return to face justice.
- **Party Tries to Decieve.** The 'pigeon pair' children will point to the offending character, clearly stating that the character struck the killing blow. Either the character submits to being arrested or one of the above could happen.

Unless the character submits to being arrested, the DM may run the rest of the adventure as they see fit.

**"Franecker" is Knocked Out.** The militia take charge of the scene after questioning the characters. As both children are visibly shocked, clearly showing that they didn't know what was going to happen, the innocence of these children in the matter is left to the characters to decide.

An unconscious 'Franecker' is hauled away to recover before being submitted to the town's justice system. The characters are told not to leave as they will be called to give evidence on their recollection of the crime.

## PART 2: THE WEEK OF THE TRIAL

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To move things along, the day of the trial can be set for the following day. As stated above, if the real Franecker is not located before the trial, he dies from exposure. If the DM wishes to run the adventure where the trial is assured, then it is advised to run with the trial on the following day. In this case, either the real Franecker is found by the town's militia after the doppelganger has left town or allow the party to locate the deceased Franecker, running Part 2 AFTER the trial, whilst combining 'The Games Not Over... Yet' (see below).

Should the DM wish to delay the start of the trial, the party can use this time however they wish around town, so long as they don't leave. A successful DC 10 Wisdom (Perception) check reveals that they are constantly watched by visible members of the local militia. Should any member of the party attempt to leave town, have the party make a group Dexterity (Stealth) check versus the **guard's** passive Wisdom (Perception). If they succeed in escaping, bounties and arrest warrants for them are created and spread throughout town as soon as it becomes clear they are not coming back. .

If the party suspect that the arrested 'Franecker' is not all he appears, the party may request time to question him. The party can convince the magistrate to allow them this time by succeeding on a DC 18 Charisma (Persuasion) check. Once the party and 'Franecker' are alone, the doppelganger won't reveal any additional information, only stating that should he go to trial, the boy will die. This should give the party the indication that, at present, he's still alive, but not for long.

## PART 3: THE TRIAL

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The whole town turns out to the council chambers to witness the trial, the first instance of a child trial the town has seen.

A successful DC 10 Wisdom (Perception) check reveals that there appears to be tension around the area with many of the town officials appearing on edge. Success by 5 or more reveals the rumor that there is confusion over how a child is to be trialed. Being so young, how is the official justice system to prove innocence over maturity?

The trial continues with "Franecker" escorted into the room. He is in tears, obviously upset over what is happening. Roll a Charisma (Deception) check for the doppelganger with advantage. This is the DC for any Wisdom (Insight) checks the characters might make to determine the validity of the child's behaviour.

If the 2nd Hook has been used to get the characters into the adventure then the grieving mother is in the crowd, obviously upset and constantly calling for 'Franecker' to see the noose. After her 3rd outburst, the magistrate calls for her to be removed from the chambers.

The party are called forward to give evidence on what occurred and how they came to be in the area. The party have the chance to give their account on what happened. They can, if they choose, also give their suspicions if they believe the 'Franecker' on trial is not who he appears to be.

Allow the characters to roleplay as much as they like, taking notes on what they say.

For 'Franecker' to see the noose, the magistrate has to be convinced that the 'child' knew what he was doing. At all times, 'Franecker' will continue to plead his innocence, stating their little game just went wrong. This provides another opportunity for a Wisdom (Insight) check by the characters.

After evidence is given, the magistrate is unconvinced that 'Franecker's' age merits he knew what he was doing. After some deliberation, an old, wise counselor comes up with a method to decide if the child is guilty or not. He brings a ripe, appetizing apple and a high-value platinum coin, takes one in each hand and lets the child choose one of them:

- If 'Franecker' chooses the apple (presumably proving that 'Franecker' still had a completely naive mind), then he will be innocent and would be free to go.
- If he chooses the platinum coin (presumably proving that a more abstract understanding of values had already developed in the child), then 'Franecker' will be guilty and will hang for murder.

Unless the party can come up with some way to sway the verdict, in a convincing display of childish innocence, 'Franecker' will choose the apple without any hesitation. Therefore, he will be released and all charges were dropped.

## THE GAME'S NOT OVER YET

Should the DM wish for the adventure to have some form of conclusion, especially as the players may feel disappointed with the outcome of the trial, allowing the party to find the real, deceased Franecker may be just the thing.

After the trial is concluded and a not guilty result is given, doppelganger 'Franecker' walks from the council chambers with his parents. A successful DC 14 Wisdom (Perception) check allows the character to see the slightest of smirks on his face. A success by 5 or more allows the character to see 'Franecker' look in their direction and wink.

The doppelganger knows that there is a possibility that the real Franecker is still alive and has chosen to kill the boy and dispose of his body. Once clear of the council chambers, he wiggles free of his parents and swiftly moves straight to the abandoned warehouse and where Franecker is hidden in the secluded basement storage room.

If the characters choose to follow, they have no problem stealthily following the 'boy' and can catch the doppelganger in the room looking over the deceased body. The DM can allow the final combat to occur at this time. The DM should play up the fact that the doppelganger did get one up on the party with snide comments during the fight. The doppelganger attempts to escape if possible.

At the conclusion of the combat, a passing patrol investigates the noise from the warehouse, finding the party over the body of the dead doppelganger. Allow the party to explain what happened, with any convincing explanation being accepted by the patrol, relayed back to the town's

officials and the body of the doppelganger publicly burned.

The parents of Franecker are inconsolable in their grief, choosing to bury the boy in a private ceremony in the local graveyard.

## RESOLUTION

Depending on the actions of the characters, one of two resolutions will occur.

**Doppelganger Gets Away.** The doppelganger moves out of the area and attempts to resume the ploy in another town. Rumors reach the party of the real Franecker being found. They may also hear of a similar crime situation happening elsewhere, allowing them to investigate the doppelganger further.

**Doppelganger Gets Caught.** The town is shocked that such a twisted event has occurred in their justice strict district. The town council sees a glaring hole in their system (the apple and the coin) and takes measures to tighten up a loophole. Though the town officials know that they were wrong not to listen to the party, an apology is not forthcoming.



# TWO DOZEN DEVILS

**AUTHOR:** JVC Parry

**TALE:** The Twelve Huntsmen

**TYPE:** Combat & Roleplay

**CR:** Tier 2

*“Each night the huntsmen arrive, no matter what we do.” Can the party uncover noble secrets, and send the infernal marksmen back to the Nine Hells?*

## PREMISE

This encounter can be placed into any noble setting, perhaps in a king’s castle, or the court of a wealthy merchant. The named NPCs in the encounter can be replaced with any NPCs from your game that you see fit, so long as they follow the general narrative.

The story begins with the wealthy merchant, Francisco da Caravello (LG male human **noble**). Francisco was the son of a nobleman named Bezio, who was gravely ill. Francisco had a partner; Antonio Contanto (NG male human **commoner**), who his bigoted father could not accept. On his deathbed, Bezio ordered his son to renounce his partner, and instead marry the daughter of another noble. In his grief, Francisco agreed, and scorned Bezio in favour of his father’s preferred suitor, Margarita da Vilardino. After a few days, Bezio died, and Francisco and Margarita were married. The whole affair was hushed up and no one save Francisco and Antonio know the truth.

Not long after, the noble house of Caravello became plagued by two dozen devils. No matter what the guards did, these infernal agents would reappear each night, searching the household for Francisco. Deprived of sleep and fearing for his life, Francisco reached out to a local adventuring guild, hoping that more experienced warriors might remove the curse. Enter the party.

The truth is that the distraught Antonio made a pact with the devils. Until the two true lovers are reunited, Francisco is plagued by the huntsmen, who try to drag him away from his home each night and back to Antonio. Francisco has not connected the two events, but the characters soon discover it by searching through Francisco’s house, with the assistance of his magical lion.



## ENCOUNTER

The following information concerns the events of the encounter:

### MEETING

When the characters first meet Francisco da Caravello, read or paraphrase the following:

After signing a visitors book, the guards escort you into the antechamber of a luxuriously decorated household adorned with rich tapestries, delicate vases and immaculately polished bronze statues. Lounging on a divan chair at the other end of the chamber is a haggard man. Although his fine robes mark him as a noble, his demeanour is hunched and paranoid. As he beckons you forward, you notice a tremble in his hand, and spot the dark rings around his eyes.

“I am Francisco da Caravello, your patron. I am in desperate need of your help.”

Francisco tells the characters that his household is plagued by devils. Each night, twelve of the infernal huntsmen appear within his grounds, and storm throughout the household. To begin with, he send forth guards to fight the devils, and they managed to kill a few, turning them into pools of bubbling ichor. However, the next night, all the devils returned unharmed, and eventually the guards began taking losses. Now, Francisco’s only choice is to barricade himself within the household, a different room each night, to avoid being found by the huntsmen.

Francisco wants the characters to help destroy the devils for good but has no idea how to do this. He fears that some curse has been put on his household and asks the adventurers that they search his home for whatever glyph is summoning the devils.

By the time the characters have finished interacting with Francisco, it is almost sunset. They won’t have time to search the household tonight but can help defend Francisco from the twelve hunting devils.

### FIRST NIGHT

Each night, as soon as the sun sets, twelve **venariton devils** (Appendix A) appear in the grounds of the household. They are intent on finding Francisco, and dragging him from the household, down the streets of the town and into the house of Antonio Contanto. So far, the devils haven’t succeeded in getting him further than the main hall, as they have to split up to search for Francisco, who is hiding in one of the many rooms.

When the devils appear, read or paraphrase the following:

Suddenly, just as the sun dips below the horizon, the air around you feels clammy and hot. Sweat breaks out across your foreheads, and Francisco bolts out of the room, muttering under his breath. Desperately, the man runs across the hallways, searching for a place to hide. As the heat intensifies, the smell of fresh blood begins to fill your nostrils, though the source is indeterminable. The beautiful chambers of House Caravello begin to take on a new form, the shadows stretching and twisting, the air tinted red with infernal desire.

Depending on the actions of the characters, they might choose to take on the devils, or just to stay in the room with Francisco and defend him. You should let the characters do whatever they like, but emphasise the fact that everyone else in the household has locked themselves away and are terrified of the devils.

Toward the end of the night, the devils manage to locate Francisco. They begin their attempt to get into the room. Half of the remaining devils try to batter down the locked door, whilst the remaining huntsmen attempt to scale the outside walls and smash a window to get in. Either way, the characters are forced to act fast to prevent the devils gaining access and stop them capturing Francisco.

**Reward.** At the end of the night, provided Francisco has survived, the characters are rewarded with 100 gp each. Francisco says he can't keep up the payments each night but can give the party 1,000 gp if they can rid the household of the devils for good. He then gives the characters free reign to search the house for clues.

## UNCOVERING THE SECRET

No one in the household knows that the devils are there because of Antonio, but some of the servants do know of Francisco's past romantic relationship with him, which ended just before Francisco's father died. Any character enquiring with the servants or guards about guests to the household or Francisco's life must succeed on a DC 15 Charisma (Persuasion) check to get them to give up any information. Alternatively, the characters might decide to take a look at the visitors book they were required to sign on their entry to the house. This clearly shows that a man named Antonio visited frequently, right up until the death of Francisco's father.

Another clue is a small gift box on a shelf in Francisco's study. Any character with a passive Wisdom (Perception) of 15 or higher or succeeds a DC 15 Wisdom (Perception) check notices the box; the blue wrapping on it has been enchanted to swirl like the ocean waves. Attached to the box is a label which reads 'To my Dearest Francisco'. If the characters open the box, they discover a silver livery chain decorated with the symbol of House Caravello; a golden coin on a white sail with a blue backdrop. Characters who examine the chain and succeed on a DC 18 Intelligence (Investigation) check notice a maker's mark upon the chain. If the characters leave the house to search for the artisan who crafted the jewellery, they are given directions and told it was made for a man named Antonio Contanto.

Characters who search through Francisco's room might discover a locked side table at the man's bedside. This can be successfully unlocked with a DC 17 Dexterity check using thieves' tools. Inside are dozens of letters of correspondence, some of which are clearly love letters between Francisco and Antonio Contanto. The characters also locate an undelivered letter with Antonio's address written on it. If they open the letter, it reads:

*My darling Antonio,  
My father has been taken gravely ill. The clerics fear that there is nothing they can do for him save ease his pain. I long to be with you so desperately now in my time of need, but know that to do so would invoke the wrath of my dying padre. Forgive me for my lack of letters, I will visit you again soon.  
Your Cisco.*

Characters searching for glyphs or other symbols of infernal summoning ultimately fail. If you want to throw a few false clues, they might find a *symbol* of binding which keeps multiple *unseen servants* bound to the kitchen where they work, or a *glyph of warding* spell which protects the family safe from thieves, but all of these can easily be explained away by the servants, guards, Francisco or Margarita.

If, at any time, the characters are struggling for clues, you can use Francisco's magical pet lion to aid them in their searching. The lion, called **Il Fatto** (Appendix A), can help the characters out because he is capable of detecting the truth. Creatures within 30 feet of Il Fatto who utter a lie are met by a discourteous grumble of 'Lying..' from the feline arbiter. You can use Il Fatto to help push the characters in the right direction. The characters can determine this simply by picking up on it through their own conversations, from the servants, or from Francisco himself.

## MEETING ANTONIO

If the characters decide to take matters into their own hands after finding out about Antonio, they end up at his household. Antonio is a painter by trade, and though he has amassed some wealth through practicing his art, he doesn't display it as prominently as the Caravellos. When the characters arrive at the address, read or paraphrase the following:

Searching for the address, you follow a narrow street which winds around and back on itself to a dead end. At the apex of the curve is a rundown looking house, far taller than it is wide, with an open balcony protruding out into the street about ten feet above you. The door has a plaque next to it which reads:

'Antonio Contanto - Painter Virtuoso'

Inside, the household is untidy. Blank and half-painted canvases are strewn throughout the rooms, and empty pots and brushes on every available surface. Solid blobs of paint and vast splashes of colour cover the walls and floor. If the characters want to sneak into the house, they'll need to succeed on a DC 12 group Dexterity (Stealth)

check. Otherwise, Antonio hears them enter and comes down, dressed in a thin, loose fitting shirt and high boots, to inquire about their intentions. If the characters sneak in, they find him upstairs in his studio painting a portrait that, whilst currently unfinished, bears a certain likeness to Francisco.

If the characters start asking questions about the devils at House Caravello, Antonio instantly starts to sweat. It only requires a DC 10 Wisdom (Insight) check to determine that he is hiding something. If directly asked whether he is involved, Antonio adamantly denies it. A successful DC 15 Wisdom (Insight) check is required to find out that he is lying. If *Il Fatto* is present, the lion can make things clearer. If the characters attack Antonio, he simply falls to the floor and cowers. He is ridden with guilt about what he did, but can't find a way out of the bargain he made with the devils. While the contract lasts, Antonio's soul is forfeit to Zar'baduun the **orthon devil** with which the contract was forged. Antonio can only be freed if Zar'baduun can be killed. Antonio knows how to summon the devil, and can do so if given 10 minutes to prepare.

Read or paraphrase the following:

You take up your positions in the disorderly room. Antonio goes over to one of the parchment covered desks and sweeps the scrolls onto the floor. Ferreting around, he locates a wooden box filled with twelve black candles, which he places on the ground in a wide circle. Antonio gets to searching again, this time behind a towering stack of paint pots. He returns with a lock of brown hair tied up with red ribbon, some half-burned herbs tied together with twine, and a snake leather book which looks decidedly unholy.

As he light the candles, the light seems to drain from the room. Thick purple smoke billows from the waxen pillars, choking you. Antonio lights the herbs, and wafts them around while chanting black verses from the tome. As he incants, his body begins to shake violently, and his eyes roll back into his head as his gibbering mouth sputters out the final sacrilegious syllables.

Appearing within the ring of candles is an infernal fiend with great, curved tusks, elephantine feet and a grimacing, skeletal face.

If the characters kill Antonio in an attempt to end the curse, they are successful. However, they might later find a copy of the contract that Antonio signed, and realise that they condemned the man's soul to the Nine Hells. The only other way to end the curse would be to fulfil the terms of the contract. This would require the characters convincing Francisco to reunite with Antonio. This task is extremely difficult, and should only be pursued if the DM is willing to invest time fleshing out further encounters. Even if the characters are successful in reuniting the pair, Antonio's soul still belongs to Zar'baduun.

## RESOLUTION

There are multiple ways in which the characters can end the curse:

- Kill Francisco
- Kill Antonio
- Kill Zar'baduun
- Convince the two lovers to reunite.

The characters are only rewarded with the 1,000 gp that Francisco promised if he's alive to give it to them, and if the characters haven't killed Antonio.

Remembering that *Il Fatto* can call the party out on any lies they might tell, if the PCs succeed, Francisco is curious about the origin of the devils, and asks the characters about what they discovered. Award the party 1,000 XP for telling the truth.



# APPENDIX A - NEW MONSTERS & MAGIC ITEMS



This appendix contains new monsters and magic items required to run the encounters within the adventures. Monsters are presented initially in alphabetical order, then magic items in the same fashion.

## GIANT OWLET

These not so cute and cuddly owl babies are the offspring of Pergo, the intelligent owl from Jeff C Stevens' adventure; 'The Owl'.

## GIANT OWLET

*Medium beast, neutral good*

**Armour Class** 11

**Hit Points** 19 (3d10 + 3)

**Speed** 25 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	12 (+1)	12 (+1)	2 (-4)	10 (+0)	8 (-1)

**Senses** passive Perception 10

**Languages** Giant Owl

**Challenge** 1/2 (100 XP)

**Aggressive.** Due to its ravenous hunger, the giant owllet is aggressive toward creatures it sees as prey. Effectively increasing its per round damage output by 2 (already included in damage below).

## ACTIONS

**Beak.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 8 (1d8 + 4) piercing damage.

## GIANT RAVEN

Created by Beatriz T Dias for her adventure; 'Bone & Feathers', the giant ravens are actually the sons of a powerful archmage, transformed for their arcane ineptitude.

## GIANT RAVEN

*Large beast, unaligned*

**Armour Class** 17 (natural armour)

**Hit Points** 52 (7d10 + 14)

**Speed** 15 ft., fly 80 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	18 (+4)	14 (+2)	3 (-4)	16 (+3)	8 (-1)

**Skills** Perception +5

**Senses** darkvision 60 ft., passive Perception 15

**Languages** -

**Challenge** 2 (450 XP)

## ACTIONS

**Multiattack.** The giant raven makes two attacks: one with its beak and one with its claws.

**Beak.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 8 (1d8 + 4) piercing damage.

**Claws.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 11 (2d6 + 4) slashing damage.



## IL FATO

Il Fato is the magical lion of Francisco da Caravello in JVC Parry's; 'Two Dozen Devils'. Il Fato may seem like an ordinary lion to begin with, but it will soon become clear that Il Fato is far more than he seems. The lion is capable of telling truth from lie.

## IL FATO

*Large beast, chaotic neutral*

**Armour Class** 12

**Hit Points** 26 (4d10 + 4)

**Speed** 50 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	15 (+2)	13 (+1)	10 (+0)	12 (+1)	8 (-1)

**Skills** Insight +5, Perception +3, Stealth +6

**Senses** passive Perception 13

**Languages** understands Common but can speak, save for the word 'lying'.

**Challenge** 1 (200 XP)

**Divine Awareness.** Il Fatto knows if he hears a lie.

**Keen Smell.** Il Fatto has advantage on Wisdom (Perception) checks that rely on smell.

**Pack Tactics.** Il Fatto has advantage on an attack roll against a creature if at least one of Il Fatto's allies is within 5 feet of the creature and the ally isn't incapacitated.

**Pounce.** If Il Fatto moves at least 20 feet straight toward a creature and then hits it with a claw attack on the same turn, that target must succeed on a DC 13 Strength saving throw or be knocked prone. If the target is prone, the lion can make one bite attack against it as a bonus action.

**Running Leap.** With a 10-foot running start, Il Fatto can long jump up to 25 feet.

## ACTIONS

**Bite.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage.

**Claw.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage.

## PERGO

Pergo is the intelligent giant owl that has taken up residence in the barn in Jeff C Stevens' adventure; 'The Owl'. The owl is smarter than most, and has a truly terrifying scream.

## PERGO

*Large beast, neutral good*

**Armour Class** 13 (natural armour)

**Hit Points** 26 (4d10 + 4)

**Speed** 15 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	15 (+2)	13 (+1)	10 (+0)	16 (+3)	10 (+0)

**Skills** Perception +5

**Senses** darkvision 30 ft., passive Perception 15

**Languages** Common, Elvish, Giant Owl

**Challenge** 1 (200 XP)

**Keen Senses.** The giant owl has advantage on Wisdom (Perception) checks that rely on sight and sound.

**Frightful Screech.** Each non-undead creature within 25 feet of the giant owl that can hear it must succeed on a DC 10 Wisdom saving throw or be frightened for 1 minute. A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within line of sight. In addition, the creature can't willingly move closer to the source of its fear. A creature can repeat the saving throw at the end of each of its turns, ending the frightened condition on itself on a success. On a successful save, the creature is immune to the giant owl's frightful screech for 24 hours.

## ACTIONS

**Multiattack.** The giant owl makes two attacks; one with its beak and one with its talons.

**Beak.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) piercing damage.

**Talons.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) slashing damage.

## PSYCHIC MANIFESTATION/PHANTOM

Psychic manifestations and phantoms are the product of troubled spirits and a psionically powerful individual. When the two come into contact, the spirit can manifest in a semi-physical state, hoping to enact vengeance or finish unsolved business. These horrors are found in the encounters of Ken Carcas.

### PSYCHIC MANIFESTATION

*Medium elemental, unaligned*

**Armour Class** 17 (natural armour)

**Hit Points** 126 (11d12 + 55)

**Speed** 40 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	15 (+2)	20 (+5)	10 (+0)	16 (+3)	14 (+2)

**Saving Throws** Dex +5, Con +8, Wis +4

**Skills** Deception +7, Survival +9

**Damage Immunities** cold, necrotic, poison

**Damage Resistances** acid, lightning, thunder; bludgeoning, piercing and slashing damage from nonmagical attacks

**Condition Immunities** charmed, exhaustion, frightened, grappled, paralysed, petrified, poisoned, prone, restrained

**Senses** darkvision 60 ft., passive Perception 13

**Languages** Common

**Challenge** 7 (2,900 XP)

**Psychic Impression.** The psychic manifestation can sense the psychic imprint of an horrific occurrence within an area and cause that occurrence to replay when emotions of the living within an area are high. This replay is often warped and unpredictable. Any living creature within 60 feet of the replay are subjected to a possible Madness effect.

**Psychic Movement.** The psychic manifestation can move through other creatures and objects as if they were difficult terrain. Any living creature passed through must succeed on a DC 12 Constitution saving throw or take 6 (1d6 + 3) psychic damage. It takes 5 (1d10) force damage if it ends its turn inside an object.

### ACTIONS

**Maddening Psychic Touch.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one creature. *Hit:* 10 (2d6 + 3) psychic damage and must succeed on a DC 15 Wisdom saving throw or gain one Short-Term Madness effect. If the creature has three or more Short-Term Madness effects, it gains a Long-Term Madness effect. If it has three or more Long-Term Madness effects, it gains an Indefinite Madness effect.

**Psychic Bolt.** *Ranged Weapon Attack:* +8 to hit, range 30/60 ft., one creature. *Hit:* 10 (2d6 + 3) psychic damage.

## PSYCHIC PHANTOM

*Medium elemental, unaligned*

**Armour Class** 14 (natural armour)

**Hit Points** 45 (10d8)

**Speed** 40 ft.

STR	DEX	CON	INT	WIS	CHA
7 (-2)	13 (+1)	10 (+0)	10 (+0)	12 (+1)	17 (+3)

**Saving Throws** Dex +3, Wis +3, Cha +5

**Skills** Deception +7, Survival +9

**Damage Immunities** cold, necrotic, poison

**Damage Resistances** acid, lightning, thunder; bludgeoning, piercing and slashing damage from nonmagical attacks

**Condition Immunities** charmed, exhaustion, frightened, grappled, paralysed, petrified, poisoned, prone, restrained

**Senses** darkvision 60 ft., passive Perception 11

**Languages** Common

**Challenge** 4 (1,100 XP)

**Psychic Movement.** The psychic manifestation can move through other creatures and objects as if they were difficult terrain. Any living creature passed through must succeed on a DC 12 Constitution saving throw or take 6 (1d6 + 3) psychic damage. It takes 5 (1d10) force damage if it ends its turn inside an object.

### ACTIONS

**Maddening Psychic Touch.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one creature. *Hit:* 4 (1d6 + 1) psychic damage and must succeed on a DC 15 Wisdom saving throw or gain one Short-Term Madness effect. If the creature has three or more Short-Term Madness effects, it gains a Long-Term Madness effect. If it has three or more Long-Term Madness effects, it gains an Indefinite Madness effect.

**Psychic Bolt.** *Ranged Weapon Attack:* +8 to hit, range 30/60 ft., one creature. *Hit:* 4 (1d6 + 1) psychic damage.





## VENARITON

These devils are typically found under the service of orthon devils and are some of the deadliest hunters in the armies of the infernal. These devils have bows of black iron that can pierce through the strongest of armours, including those of demons hide. These devils were created by JVC Parry for his adventure; 'Two Dozen Devils'.

## VENARITON

*Medium fiend (devil), lawful evil*

**Armour Class** 16 (natural armour)

**Hit Points** 75 (10d8 + 30)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	18 (+4)	16 (+3)	11 (+0)	13 (+1)	10 (+0)

**Saving Throws** Dex +6, Con +5, Wis +3

**Damage Resistances** cold; bludgeoning, piercing, and slashing damage from weapons that aren't silvered

**Damage Immunities** fire, poison

**Condition Immunities** poisoned

**Senses** darkvision 120 ft., passive Perception 11

**Languages** Infernal, telepathy 120 ft.

**Challenge** 4 (1,100 XP)

**Archer's Eye (3/Day).** As a bonus action, the devil can add 5 (1d10) to its next attack or damage roll with a longbow or shortbow.

**Devil's Sight.** Magical darkness doesn't impede the devil's darkvision.

**Magic Resistance.** The devil has advantage on saving throws against spells and other magical effects.

## ACTIONS

**Multiattack.** The archer makes two attacks with its longbow.

**Shortsword.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 7 (1d6 + 4) piercing damage.

**Longbow.** *Ranged Weapon Attack:* +6 to hit, range 150/600 ft., one target. *Hit:* 8 (1d8 + 4) piercing damage.

## ELVEN FIGURINE

*Wondrous item, common*

This figurine holds the *mending* cantrip within it and activates over a period of 4 hours at night. This process automatically occurs and takes 4 hours under the hours of darkness to repair a single break or tear in an object no larger than 1 foot in any dimension and that remains within 10 feet of the figurine. The figurine can physically repair a magic item, but the spell cannot restore lost magic to such an object.

The elven figurine was made by Molly Meadows for her adventure; 'The Elves & The Shoemaker'.

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# APPENDIX REFERENCE PAGE

## BALL IN A BIRD IN A BULL

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## TOWN MUSICIANS OF WATERDEEP

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# CAN YOU BRAVE THESE GRIMM ENCOUNTERS?

Could you brave the wrath of  
a hideous beast to free a  
medusa from her curse?

Could you climb a mountain of  
glass with no help save that of  
a starving giant?

Could you rid a farm of hideous,  
ghostly manifestations that  
plague its owner?

Prove it.

