

# The Fall of Silverpine Watch



An introductory role-playing game adventure module by  
Scott "The Angry GM" Rehm

# The Fall of Silverpine Watch

*An introductory role-playing game adventure module*

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Chapter

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# Introduction

« *The gate at Silverpine Watch is closed. The road is blocked. The garrison is dead. And a party of inexperienced heroes, hired by a merchant to see her safely through Silverpine Forest, must enter the keep and raise the gates. To do so, the heroes will have to destroy the walking dead, evade the mad ghost of the Watch's former commander, and solve the mystery of an ancient warlord's curse.* »

The Fall of Silverpine Watch is an introductory adventure module written by The Angry GM as a companion to his book *Game Angry: How to RPG the Angry Way*, but you do not need that book to use this module. The adventure is designed for use with the *Dungeons & Dragons* role-playing game published by Wizards of Coast, LLC. This module is **not** licensed or endorsed by Wizards of the Coast.

The Fall of Silverpine Watch is designed for three to five 1st level characters and works best with the six pre-generated characters in **Appendix E**. It should take most groups three play sessions to complete this module.

The Fall of Silverpine Watch is a standalone adventure. It is specifically designed for new or inexperienced GMs and new players, but experienced GMs can also use it to introduce new players to role-playing games. The early encounters systematically introduce the game's concepts and rules.

Experienced GMs and experienced players can also enjoy the adventure module with a few modifications.

To get the most out of this adventure, you will need a copy of the *Dungeons & Dragons Player's Handbook*, published by Wizards of the Coast LLC, or a copy of the *Dungeons & Dragons Basic Rules* available for download from Wizard of the Coast's website.

## For New GMs

If you are a new GM running your first ever role-playing game adventure — particularly because you read *Game Angry: How to RPG the Angry Way* — this module is designed specifically for you. Use the pre-generated characters, run the adventure, and then throw it all away and start a real game with real characters. Start by reading the next chapter, **Running Your First Game**. Then, keep reading.

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## For Experienced GMs and New Players

If you are an experienced GM with a new batch of players, this module is a great way to introduce them to role-playing games. The early encounters provide a step-by-step introduction to the game's rules and concepts and the character sheets are specifically designed with new players in mind. The pre-generated characters also have more hit points and hit dice than normal 1st level characters. Once you're done with this adventure, you can just set the pre-generated characters aside and start a real game with new characters.

You can skip the next chapter, **Running Your First Game**, but read the chapter after that, **About this Module**. This module is arranged a little differently from other published modules. Do not assume you know it all.

## For Experienced GMs and Players

The Fall of Silverpine Watch may be an introductory module, but it still contains a fun adventure. There is no reason experienced gamers cannot enjoy it. Skip the chapter about **Running Your First Game** but do read the following chapter, **About this Module**. It is presented a little differently

from most published modules. You will probably want to skip most of the encounters in **Part B** or even insert your own wilderness encounters. Just make sure you provide the players the background information Oona provides in B6 Making Camp and do not skip B7 The Body in the Road.

Throughout Part C Exploring Silverpine, you will find a few notes about how you can raise the stakes and make things more challenging for your players.

The module works best with the pre-generated characters; it is specifically designed with their skills and abilities in mind. But those characters also have inflated hit point pools and extra hit dice. You can reduce them to the normal totals for 1st level characters, or you can let the players make their own characters.

The adventure is not meant to be part of a campaign, but if you want to use it that way there is advice for awarding experience points and treasure at the end of the adventure. Be aware that this adventure does have a few more magical items in it than is normal for a 1st level adventure.

The Fall of Silverpine Watch was specifically designed to help introduce new players to the world of fantasy role-playing games like Dungeons & Dragons. It's a complete, standalone experience with pre-generated characters. As explained in Game Angry: How to RPG the Angry Way, when it comes to introducing new players to the game, and learning to run the game yourself, you want to...

### *Keep it Simple, Stupid!*

*If you've played RPGs before, you won't like this advice. Tough. This advice will help you focus on what you need to learn to run a game.*

*Keep it simple, stupid.*

*Run the simplest game you can run. Keep everything on a tight leash. Keep it constrained. I know that sounds crazy. After all, the first part of this book was all about how great it is that RPGs are so open-ended and free and unconstrained. Yeah, well, cars set you free too. But, when you're learning to drive, you do it in a parking lot where there's nothing to hit and no one to kill.*

*So, keep it simple, stupid. Focus on the basics and you won't kill anyone.*

*What's simple? Premade characters, simple adventure, and no follow up.*

» Game Angry: How to RPG the Angry Way, Chapter 45, Page 45



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# Running Your First Game

If you have never played or run a fantasy role-playing game like *Dungeons & Dragons* before, *The Fall of Silverpine Watch* is a great way to get started. Especially when used in tandem with the advice in Part I and Part II of *The Angry GM's Game Angry: How to RPG the Angry Way*. It is a simple adventure with pre-generated characters and no follow-up, just as that book recommends. The module uses the same terminology as *Game Angry*, inviting you to set the scene, call for action, resolve the action, and move on.

It introduces the game's concepts and rules in the same order that *Game Angry* did so you can teach the players how to play. First, you will show them how to act as their characters and make choices. Then, you will teach them about ability checks. Next, they will make some saving throws, take some damage, and track their hit points. After that, the players will use what they have learned to fight for their lives and to investigate a strange scene of grisly death.

And that is just the first part of the adventure. After they have learned the basics, they will have the chance to explore a haunted fortress on their own initiative. They will use everything they learned to fight undead monsters, to deal with a tormented spirit, and to lift an ancient curse. And that will let you practice running an adventure with a keyed map.

Once you have finished running this module, you will have practiced all the skills you need to run other published modules or to use the *Dungeons & Dragons* *Dungeon Master's Guide* and *Monster Manual* to create your own adventures.

## Learning the Rules

*The Fall of Silverpine Watch* will let you practice using the *Dungeons & Dragons* rules — and introduce them to new players — but it will not teach you the rules. That is what the rulebooks published and sold by Wizards of the Coast are for. While you will need to learn those rules before you run this adventure, you do not have to read those many-hundred-page tomes before you start.

*The Fall of Silverpine Watch* uses only the rules described in the *D&D Basic Rules* available for download from Wizards of the Coast. And because this module includes a set of pre-generated characters, you do not need to learn the character creation rules. In fact, most of the characters' abilities are summarized right on the character sheets provided, so you — and your players — just need to read over the sheets to know what the characters can do. This module also contains statistics for all the monsters and magical items found in the adventure in the appendices.

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While the heroes will be traveling through the wilderness during the first half of the adventure, it is presented as a simple sequence of encounters on the road. You do not have to worry about wilderness travel rules, foraging, survival, or other mechanics.

In short, to run this adventure, you just need to know the rules contained in the introduction and chapters seven, eight, nine, and ten of either the *D&D Basic Rules* or the *Dungeons & Dragons Player's Handbook*. In addition, you will need to know how the grappled and frightened conditions work, as explained in Appendix A of either work.

## Reading the Module

Apart from knowing the rules, you must also be familiar with this module before you can run the adventure. Read through this module at least once before you sit down to run it. But note that you do not have to read it all at once and you do not have to read every word.

Make sure you read through the rest of the introductory material. Especially the **Adventure Background** and **Adventure Summary**. The summary tells you what you can expect an average group of players to do during the adventure. The background describes the setting and backstory of the adventure; everything that happened before the adventure started. You will not share that information directly with the players, but it will help you understand what is happening and why. Thus, it will make it easier for you to run encounters, narrate the game, answer the players' questions, and improvise when you must.

The adventure itself is divided into four parts. Each part includes some introductory information about that part of the adventure and then contains a set of numbered entries describing the events, locations, and encounters in that part. You do not have to read all four parts before you start running the adventure, but you should read each part before you run it. **Part A** and **Part B** will likely fill a single, four-hour session. **Part C** will fill one or two sessions. And **Part D** will fill whatever time is left after you finish **Part C**.

Each numbered encounter starts with a summary of the events in that encounter. You should read each summary in advance or at least before you start running that encounter. You can refer to the rest of the encounter's text as you run it. That means you do not have to read every detail. Just skim it to make sure you have the gist of each encounter.

Preparing to run an adventure is not something you do all at once or just once. It is something you do continuously. Before each play session, review the adventure's background information and read through everything that is likely to come up during that session.

## Running Encounters

The Fall of Silverpine Watch consists of a series of encounters, each one representing a specific event or location in the adventure. Each plays out the same way. When an event begins or the heroes enter a new location, describe what the heroes can see, hear, and perceive and what they know. Sometimes, you will have to use some of the game's rules, like ability checks or passive scores, to determine what the heroes know or what they perceive.

After you have set the scene, you will call for action. If there is a specific threat or danger in the encounter for the heroes, describe it and ask the players how they react. If there is no specific threat, just ask the players what they want to do in the encounter.

Once the players describe actions their heroes take, resolve those actions using the game's rules and the information presented in this module. Once the encounter is resolved or the players indicate they are moving on, describe how they move to the next encounter and start the process over again.

For more on how to run encounters, check out Chapters Five and Eleven of *Game Angry: How to RPG the Angry Way*.

## Running Combat Encounters

Some encounters in The Fall of Silverpine Watch include dangerous monsters the heroes must defeat in battle. In those encounters, call for action by describing the foe and make it clear the heroes have a fight on their hands. Then, use the game's rules to determine the initiative order. When a hero acts, resolve the action according to the rules and the monster's statistics, found in Appendix B. When it is time for a monster to act, refer to its statistics and decide what the monster does based on its abilities and what the text says about its goals. Do your best to challenge the heroes and use the monsters as effectively as possible. If things go badly for the heroes, trust the players to get themselves out safely. And if a hero goes down, let the players figure out how to get them back up.

You will need a way to keep track of initiative scores and the turn order. If you are running the game at a physical table, all you need is some notes on a sheet of paper or some index cards. Most virtual tabletop software for running on-line RPGs includes some way of tracking the turn order.

Combat encounters are easier to manage with visible, gridded maps and tokens or miniature figures. You can draw out the battlefield on a wet- or dry-erase board or mat or even a piece of paper. There are gridded maps in **Appendix C** of all the spaces where a combat takes place. If you are running the game with virtual tabletop software, you can also download scale maps as separate image files that you can import to your platform of choice. Visit [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry) to find them.

For more on running combat encounters, see Chapters Six and Eleven of *Game Angry: How to RPG the Angry Way*.

## Running Interactions

The heroes will interact with two non-player characters during this adventure. One is a friendly halfling merchant, Oona, who hires the heroes to protect her and her goods on her trip through Silverpine Forest. The other is the tortured ghost of a knight who killed the soldiers under his command while under the influence of a magical curse.

You will have to portray both of those NPCs when the players encounter them. When the heroes interact with them, you will have to decide how the NPCs react. Oona is a friendly NPC. She is inclined to help the party. Do not roll any dice to determine what happens when the heroes interact with her. Just use your own best judgment. Decide what you think Oona would do based on the way the party is treating her and the information in this module. If you are not sure, make your best guess. Oona is your character to do with as you please.

The ghost of Sir Arpaad is different. It will resist the party's attempts to interact with it. That means you will have to use game rules to determine the outcomes of the heroes' actions. You will have to decide how the ghost reacts based on those outcomes as well as what you think the ghost would do and how it would react. Information is presented throughout the module to help you portray the ghost effectively, but you will still have to use your own judgment.

For more about running interaction encounters, refer to Chapter Twelve of *Game Angry: How to RPG the Angry Way*.

## Running Investigations

The Fall of Silverpine Watch includes several encounters in which the players have a chance to learn about the events and characters in the adventure. In these encounters, the players will be using the clues in the scene to answer questions. Without knowing exactly what actions to take to answer their questions, the players will likely examine different things as they seek information.

Do not be afraid to ask the players what they are trying to figure out or what they think is going on in the scene. Interpret their actions liberally and give them as much information as you can, but make them work for it. When they see a body in the road, do not tell them everything right away. Instead, wait for someone to examine the body. And if a player is vague in their actions, ask them to be more specific. If a player wants to “look around for clues,” ask them where they are looking, what they are interacting with, or what they are looking for. And when all else fails, err on the side of giving too much information rather than too little.

## Troubleshooting

Eventually, the players will do something you were not expecting. Or they will ask a question you do not have an answer for. The background information presented in this module will help you handle the unexpected. If you know what happened in Silverpine Watch, why it happened, and what the ghost wants, if you know how things are supposed to play out, you can handle the unexpected. And if all else fails, just go with your best guess. Or make something up.

During the second half of the adventure, the players get to freely explore a haunted fortress. They can visit any of the locations they wish in any order. The keep is designed to keep them on a fairly linear path with just a few branches here and there, but they can break down locked doors and they can even confront the ghost before they are fully prepared. That is part of the fun of role-playing games. The players' choices change the game.

Do your best to keep things on track, but do not be a pushover. If the heroes to abandon Oona in the woods and explore the wilds of Asternia, you can tell them that is not what the adventure is about. Or you can go with it if you feel up to it. Just remember, this module gives you an outline for an adventure, but the adventure is yours. Do whatever you want with it. And this module does not tell a story. The story is what actually happens as the players try to get through the module.



Chapter

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## About the Module

The Fall of Silverpine Watch presents a complete, standalone adventure compatible with the *Dungeons & Dragons* game by Wizards of the Coast. It is designed for three to five 1st level characters and should take about three, 4-hour play sessions to complete.

### The Setting

While the Fall of Silverpine Watch can easily be inserted into any typical, fantasy setting, the module is set in the world of Aearth. It takes place in the kingdom of Asternia in the southeastern Sunderlands north of Zethinia.

It is not necessary to know anything about the world. In fact, the module assumes you do not. The few important historical details that drive the adventure are described throughout the module as they become relevant. Additional world details appear on the pre-generated character sheets.

### Module and Adventure Organization

This module is divided into three sections. This introductory and background information, the body of The Fall of Silverpine Watch adventure, and the appendices.

The adventure is divided into four, lettered parts. In **Part A**, the halfling merchant Oona Tealeaf hires the heroes to escort her and her goods through the wilderness of Asternia to the village of Hearth. In this part, you will introduce the object of the adventure and help the players choose their characters.

In **Part B**, Oona and the heroes have several encounters on the road through Silverpine Forest. Each encounter introduces specific game rules and concepts and gives you the chance to teach the players how to play the game. At the end of Part B, the heroes discover the body of a slain peddler and then arrive at Silverpine Watch. The keep's gates are closed, blocking travel, and it seems to be abandoned.

In **Part C**, the heroes enter Silverpine Watch to look for survivors and to open the gates. They discover the garrison is dead. The soldiers have risen as undead monsters and the mad ghost of the Watch's commander tries to drive the heroes off. The heroes must fight their way through the keep to the gate rooms that will let them raise the gates. Along the way, the heroes have the chance to recover useful magical equipment and piece together what happened at Silverpine Watch. At their option, they can use what they find and what they learn to destroy the ghost or lay it to rest.

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In **Part D**, the heroes emerge from Silverpine Watch and reunite with Oona. With the gates open, the party can continue the journey to Hearth without further incident. During **Part D**, you will recount the party's victories, award experience points, and tally their treasures.

Following the adventure's body, the five appendices contain reference information, handouts, and resources for running the adventure. **Appendix A** contains the game statistics for the monsters in the adventure. **Appendix B** describes the magical and special items available for the heroes to discover. **Appendix C** contains maps and diagrams of the adventure's locations. **Appendix D** contains handouts you can provide to your players when they discover certain documents during the adventure. **Appendix E** contains six pre-generated characters the players can choose to play.

The pre-generated characters are specially designed for this adventure and are tailored to provide an optimal play experience for inexperienced GMs. The characters also include some interesting background details to help the players connect with the module's setting. You can allow the players to create their own characters, but that is not recommended. Especially if your players are new to the game.

Additional resources for GMs and players can be found at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry). There, you will find standalone character sheet files you can send to your players, standalone image files of the handouts for printing or sharing, and additional map files for printing or importing into virtual tabletop software.

## Encounter Presentation

Each of the adventure's parts are presented as a series of encounters. These represent specific events that occur during the adventure or describe locations the heroes might explore. The encounters are formatted for use during play and follow the basic role-playing game structure described in chapter Five of *Game Angry: How to RPG the Angry Way*.

References to game rules throughout this module are highlighted in **red text like this** to help you spot them easily.

## Number and Name

Every encounter is numbered and named. The number tells you what part of the adventure the encounter takes place in. In **Part A**, **Part B**, and **Part D**, the encounters are numbered sequentially and come one after the other. In **Part C**, the en-

There are a lot of ways to number a dungeon map and encounter key. Dungeons with multiple levels are usually numbered on a level by level basis, which can lead to a lot of page flipping.

This module minimizes page flipping by numbering the encounters along the path most groups would follow based on how players explore such spaces.

counter numbers in the text match up to the numbers on the map of Silverpine Watch in **Appendix C**. As the heroes visit the different rooms on the map, present the encounter for that location. The encounters in **Part C** are numbered in the order parties are likely to encounter them as they explore.

Note that each encounter only includes the details necessary to run that encounter. Encounters that do not have major conflicts do not have a Call for Action section. Some minor encounters include only summary information.

## Summary and Background

Every encounter begins with a prose description. It tells, in brief, what should happen during the encounter and it reminds you of background information relevant to that encounter. You might find some of the background information redundant, but that is done on purpose, so you never have to look back too far to remember who someone was or why something happened.

Some words and phrases appear **in bold** to call out encounter elements that will be described in more detail in the encounter's text.

Before you run each part of the adventure, read the summary and background information for all the encounters.

## Set the Scene

Unlike other adventure modules, *The Fall of Silverpine Watch* includes no pre-written descriptive text to read aloud to the players. Instead, each encounter includes a list of important details for you to describe when that encounter begins. This is specifically done to help new GMs learn how to narrate the game.

You are welcome to embellish. Add minor furnishings or other details as you see fit. If the players ask for more detail

about a specific element, feel free to make up whatever you think is appropriate. Make the adventure your own.

## Call for Action

If an encounter includes something dangerous the players must deal with or react to, you will find information about how to present and start the conflict. The text here is a little more descriptive than the scene setting information in order to help you set the appropriate tone. Feel free to depart from these descriptions as you see fit.

## Encounter Elements

Most encounters include one or more elements that the heroes can interact with. Each such element is called out with **bold text** in the summary and then described under its own header. The descriptions include additional details about the element and the game mechanics necessary to resolve common interactions.

## Move On

This section tells you what to do when the encounter is over, or the players decide to move on. Usually, it tells you how to move the action to the next encounter and which encounter follows next depending on how the players end the current encounter.

## Experience Awards

The Fall of Silverpine Watch is an introductory, stand-alone adventure primarily meant as an introduction for new players and new GMs. In accordance with the advice in *Game Angry: How to RPG the Angry Way*, it is expected that, when the adventure is over, you will start a fresh adventure or campaign with new characters.

Lots of GMs and published adventures use milestone advancement to simply things. The GM just tells the players when to level up their characters based on where they are in the adventure.

Research shows people find tasks more satisfying when they can see signs of incremental progress and when they see a direct connection between their actions and the rewards they receive.

However, because gaining XP and levels is such an important part of most fantasy role-playing games, you will be told to tally up the players' successes and award XP at the end of the module. If you decide to use The Fall of Silverpine Watch as the start of a campaign and keep playing with the same characters, the PCs should earn between 300 and 500 XP, enough to bring them to 2nd level.

## Valuable Treasures

For the same reasons described above, it is not important that the heroes recover treasure during the adventure. But finding treasure and selling non-monetary treasures like gems and art objects are also important parts of most fantasy role-playing games. In The Fall of Silverpine Watch, non-monetary treasures of all kinds are classified simply as valuable treasures. Whenever the heroes pick up an object that is described as a valuable treasure in the text, make note of it. At the end of the adventure, you will tally them up and tell the party how much they can sell all their valuable treasures for.

If the heroes are diligent explorers, they will recover about 500 gp worth of treasure to share between themselves.

## Using Ability Checks

Throughout this module, you will find text calling for ability checks. These can appear anywhere in the text, including in the scene-setting information.

When scene-setting or other narrative information follows an ability check, that means you call for the appropriate ability check — or compare the DC to the players' passive scores — before you reveal the information and reveal it only if they succeed.

When ability checks are called out as part of an encounter element or as the result of an interaction, do not call for the check until a player takes the relevant action. Use them in response to player actions, do not use them as a list of actions the players can take.

The ability checks presented are not an exhaustive list. In fact, they are really just advice. They tell you how you could use the rules of the game to resolve certain actions the players are likely to take. If the players declare actions that make sense, resolve them using the rules and set appropriate DCs in accordance with the rules and based on the DCs for other actions presented in the module. Reward specificity and

cleverness with advantage, and impose disadvantage when the players are vague, when they ignore or misread clues, or even when they do something foolish.

If an ability check is flagged **«Passive»**, the heroes might succeed on the check automatically without taking any action. Compare the DC to the heroes' appropriate passive score to determine the outcome as soon as they are in a position to succeed on the check. If none of the heroes' passive scores are high enough to automatically succeed, they can still take specific actions later in the encounter that allow them to roll an ability check to succeed.

Most passive checks in this module include the **Insight**, **Investigation**, or **Perception** proficiencies. You might want to keep a list of the heroes' passive scores involving those three proficiencies handy.

If an ability check is flagged as **«No Action»**, the action is automatic and there is usually no way a player could call for such a check. As soon as a hero is in a position to succeed on such a check, ask the player to roll the appropriate ability check and resolve it as described in the text.

Most Intelligence checks to recall information about specific topics do not require actions. Most of the checks that do not require an action in this module involve the Arcana, History, Investigation, Nature, Religion, and Smith's Tools proficiencies. If you prefer, you can resolve these checks using passive scores.

If an ability check is flagged **«Requires Proficiency»**, the action cannot be attempted by a hero unless that hero has specialized training. If the hero does not have the proficiency required, they cannot attempt the action. It is impossible for them to succeed.

Some ability checks may require specific tools or specific abilities. Such requirements are called out.

Finally, it is possible for the players to roll with advantage or disadvantage on some ability checks depending on their actions, the circumstances, and their use of particular tools. These flags are not exhaustive, though. If your players do something clever to improve their odds, or if they ignore important clues and take clumsy or careless actions, grant advantage or impose disadvantage as you see fit.

When teaching new players how to play the game, it's important to know what skills, spells, and abilities they have so that you can remind your players when one of their abilities is relevant.

Make sure you carefully review the pre-generated characters. The early encounters will remind you what the pre-generated characters can do. But you'll have to keep track of things yourself later.

## Historical Terms and Details

Because *The Fall of Silverpine Watch* was written as an introductory adventure for new game masters and new players, the module includes some historical terms to help draw inexperienced gamers into the setting. Whenever these terms are used, they are defined in the text immediately thereafter. When you describe encounters, follow the same pattern. Use the historical term and then define it.

While this module does include historical terms, remember that this game is set in a fantastic world that is similar to historical, medieval Europe. And remember that the game has to be fun to play. Historical terms are used flavorfully and mostly accurately, but anachronisms exist, and *Silverpine Watch* was designed to provide an exploration-based gameplay experience, not a perfect historical re-creation.

## Horrific Details

*The Fall of Silverpine Watch* includes a few horrific elements that might not be suitable for everyone. There are several dead bodies, some in advanced states of decay, as well as undead monsters. The descriptions in the modules' text are only as detailed as they need to be to convey necessary information. If you or your players are uncomfortable with such details, gloss over them. Describe the horrific monsters in terms of their game mechanics. And only describe encounter elements in terms of the conclusions the heroes can draw from them.

On the other hand, if you want to lean into the spooky, horrific tone of the adventure and you think your players are game for it, feel free to describe and embellish the horror elements as you see fit.



Chapter

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# Adventure Background

The main part of *The Fall of Silverpine Watch* sees the heroes searching the titular fortress for a way to open the Watch's two gates and allow the merchant, Oona Tealeaf, to pass through the Watch and continue her trek. When the heroes arrive at Silverpine Watch, they find the garrison is dead, the soldiers are roaming the keep as undead monsters, and the ghost of the Watch's former commander haunts the place. While the heroes can resolve the adventure simply by entering the keep, fighting their way to the Watch's two gate rooms, and raising the gates, they can also piece together the clues found around the Watch to determine why everyone is dead and what happened. They can use that information to confront the ghost and either destroy it or put it to rest.

Over the winter, three months before the start of the adventure, the commander of Silverpine Watch, Sir Einrik Arpaad, murdered his entire garrison. He was under the influence of a cursed artifact two soldiers accidentally discovered in an ancient warlord's burial mound. Arpaad was fatally injured during the fighting. His spirit, wracked with guilt and confusion and afraid of dishonoring his family name, rose as a ghost and haunts the Watch, unable to rest. The dark stain of those terrible events has profaned the keep, causing the soldiers to rise as undead.

## Asternia and its Neighbors

The adventure takes place in the kingdom of Asternia. Asternia is a rugged, remote nation surrounded on three sides by the Crescent Mountains. It is wedged between two regions of Aearth, the kingdoms of the Sunderlands and Zethinia, a former empire now in deep decline.

## Upper and Lower Asternia

Asternia is rough country and sparsely populated. Most of the population lives in walled towns in the forested valley along the Aster River, which is called lower Asternia. Small, walled villages and castles dot the uplands and alpine forests of upper Asternia.

The forests of Asternia are ancient, wild, and dangerous. Brigands and monsters are a constant threat. To protect travelers and traders, numerous keeps, forts, and watchtowers were constructed along Asternia's roads. Knights and low-ranking nobles command the keeps and their garrisons patrol the roads, dealing with bandits and monsters, as necessary. Each keep's commander is authorized to collect a tax from every traveler passing along the road to maintain the garrison.

Silverpine Watch is one such keep. It is little more than a wall stretched across a road between two short watchtowers. The rugged terrain makes it impossible for armies or carts to circumvent the Watch. The Watch has been controlled by the respected Arpaad family for fifty years and is currently commanded by a just, honorable knight named Einrik Arpaad.

## Zethinia

The fallen Empire of Zethinia lies to the southwest of Asternia. Once the seat of one of the greatest empires in history, Zethinia is now a tiny shadow of its former glory. At its height, The Empire of Zethinia controlled most of the continent and it even briefly occupied Asternia.

## The Sunderlands

The region known as the Sunderlands lies to the west and north of Asternia. In fact, Asternia technically lies within the Sunderlands. The Sunderlands consist of dozens of small, feudal kingdoms locked in endless conflict with each other. When the Zethinian Empire ruled the continent, the clans, tribes, and kingdoms of the Sunderlands resisted Zethinian occupation. But when the empire collapsed, the loss of a common enemy sent the Sunderlander kingdoms back into endless wars amongst themselves over land, resources, and real and imagined grievances.

## Berengar the Backstabber

Centuries ago, at the height of Zethinia's power, an ambitious Zethinian general invaded the land that is now called Asternia. The general did not think the various warring clans, tribes, and kingdoms would unite against her. She was wrong. A charismatic warlord named Ragnaus, son of Ragnachar, forged an alliance between the clans that held the Zethinian legions at bay.

The Zethinian general made a secret pact with one of the Sunderlander chieftains who served Ragnaus. The chieftain, Berengar, would rule the land as governor under the Empire if he would betray Ragnaus. To seal the deal, the general paid Berengar with a gold-hilted, jeweled dagger. The dagger was just an ornamental weapon, but the green gems in its hilt were serpentines, and they are often associated with corrupting magic.

At the battle of Blackwater Crossing, Berengar slayed Ragnaus with the dagger. With his dying breath, Ragnaus cursed Berengar as a traitor. The power of his death curse,

the warlord's blood, and the latent magic in the gems placed a powerful magical curse on Berengar and on the dagger.

With Ragnaus dead, the Sunderlander clans fell to infighting. The Zethinian legions crushed each clan, one at a time, and Berengar — now called Berengar the Backstabber by his fellows — was installed as the governor. However, the curse filled him with paranoia and he imagined traitors everywhere. He was not entirely wrong. The Sunderlanders were in constant rebellion against his rule and he spent most of his reign marching from region to region, putting down rebellions in increasingly brutal fashion. All the while, he was terrified that anyone close to him might put a dagger in his back.

After just a few years, while putting down a rebellion near Blackwater Crossing in the Silverpine Forest, he was killed. The rebels laid he and his few remaining soldiers in an unmarked burial mound, one of many such barrows that dot the wilds of Asternia. And there he was forgotten.

## The Serpentine Dagger Rediscovered

Three months ago, in the deep of winter, two soldiers from Silverpine Watch named Dolf and Piri were forced to take shelter from a storm while foraging and gathering firewood. The cave they sheltered in by chance was the forgotten barrow of Berengar the Backstabber.

There they discovered the ancient bones of Berengar's men and found some scattered coins among the bodies. And then, they discovered the gold-hilted dagger. As soon as the soldiers touched the dagger, they both became convinced the other meant to kill them for it. A struggle ensued and Dolf killed Piri.

Dolf claimed Piri's cloak and boots. When the storm lifted, he made his way back to Silverpine. By the time he returned, Dolf was consumed with guilt and terrified over what would happen to him. Convinced they would incriminate him, Dolf threw away Piri's boots but he could not bring himself to throw away the cloak as well. He squirreled it and the dagger away in his trunk in the barracks along with the coins he and Piri had found. To explain his disappearance, Dolf claimed Piri had been dragged away by an owlbear while they sought shelter from the storm.

Over the next week, Dolf became increasingly troubled. He checked on the dagger often, afraid someone meant to steal it, and use it on him. While praying to the Shining Lord in

the Watch's chapel one day, his mind cleared enough for him to realize the dagger was exerting some kind of power over him. Desperately, he brought it to the Watch's chaplain, Brother Wulfram. Dolf claimed he had discovered the dagger while sheltering from a storm, but he didn't confess to killing Piri over it. Wulfram suspected there was more to the story but did not want to push the troubled soldier too hard. He took the dagger, intending to study it further.

## The Fall of Silverpine Watch

Wulfram studied the serpentine dagger and prayed to the gods for guidance. He also showed it to the Watch's smith and supply master, Bartoz. Bartoz, having a keen interest in history, recognized it as ancient Zethinian steel. The dagger seemed familiar to him, but he could not recall the story of Berengar the Backstabber. Bartoz took a sketch of the dagger, intending to research it further in the spring when he traveled to town to purchase supplies.

Meanwhile, Wulfram was haunted by terrible nightmares. He concluded the serpentine dagger was an evil object and told the Watch's commander, Sir Einrik Arpaad, about it. When Wulfram showed the dagger to Arpaad, the knight was overcome by the dagger's curse. He stove Wulfram's head in and hid the priest's body in his own trunk, claiming the dagger for himself.

The next day, the knight claimed that he had sent Brother Wulfram back to town to bring word of the soldier, Piri's, death to his family and deliver Piri's possessions. Bartoz did not believe the story. It was rare for anyone to travel during the winter months and Wulfram had not come to Bartoz for supplies for the week-long trip. That evening, Bartoz brought his suspicions to the Watch's second-in-command, marshal Ildo Brask. And he told the marshal about the dagger as well.

Hot-headed Brask agreed to confront Arpaad, but when the marshal belted on his sword belt, Bartoz feared the worst. The smith returned to his own room and made ready to leave the Watch.

When questioned, Arpaad, under the dagger's evil influence, flew into a paranoid rage. Swords were drawn and the knight left his marshal dead. Convinced the entire garrison was plotting against him, Arpaad slaughtered his soldiers while they were at rest in the barracks or eating in the mess hall. Then he sought out the smith.

Arpaad found Bartoz the smith in the workshop, writing a letter explaining his flight from Silverpine Watch. Trapped in the workshop with no escape, Bartoz took up his smith's hammer — his grandfather's reforged magical war hammer — and confronted the knight. The two battled in smoke and flame around the forge until at last Sir Arpaad killed Bartoz. But not before Bartoz crushed Arpaad's armor and the ribs beneath. Mortally wounded, Arpaad made his way back to his room to die. In the final moments of his life, he became lucid enough to wonder at what he had done and why. With his final breaths he realized he had destroyed the good name of his house in his inexplicable rage.

As Arpaad died, his anguished spirit rose to haunt the Watch. The spirit's presence, the gruesome acts of senseless murder, and the evil influence of the serpentine dagger brought a profane pall onto the keep. In response, the corpses of the slain soldiers arose as undead.

## The Tinker and the Merchant

Three months later, winter has broken, and the snows in the uplands have thawed. As they always do, peddlers and pilgrims began to travel Asternia's roads once more. One merchant in Blackwater Bridge, a halfling woman named Oona Tealeaf, packed her cart with goods and started planning her normal springtime trip to the village of Hearth in upper Asternia. Having had a successful year, Oona decided to hire some bodyguards to protect her on the road. And to keep her company.

As Oona was making her final preparations to leave, a human tinker set off along the same road Oona was to take. Moving just ahead of the halfling's party, the tinker arrived at Silverpine Watch and found the fortresses' portcullises closed. He called out, but no one answered. And then, unfortunately, a flock of bloodsucking stirges that had taken to roosting in the dead keep's rafters emerged for their evening hunt. They chased the tinker down the road, fell on him, and left him dead.

After a few encounters in Silverpine Forest, Oona and the heroes discover the tinker's bloodless corpse. Soon thereafter, they arrive at Silverpine Watch themselves. With the gates closed and no one answering their calls, the heroes have no choice but to enter the fortress and raise the gates themselves.



Chapter

«5»

# Adventure Summary

The Fall of Silverpine Watch is an adventure divided into four parts. While the adventure may play out differently depending on the choices the players make, most play groups will likely have similar experiences. The following summary describes the typical play experience.

## Part A Introduction

The adventure starts in the town of Blackwater Bridge in lower Asternia. The halfling merchant, Oona Tealeaf, has spread the word that she is hiring able-bodied adventurers to escort her and her goods through Silverpine Forest to the village of Hearth in upper Asternia.

Part A begins with you presenting the adventure's premise to the players and then helping them choose pre-generated characters to play. Once the players have chosen their characters, you will preside over introductions, so everyone knows everyone. And then the party sets off into Silverpine.

## Part B The Forest Road

After departing from Blackwater Bridge, Oona and the heroes follow the road through the rugged Silverpine Forest. For five days they travel without incident. On the sixth day

they encounter a series of minor obstacles. They will have to move a fallen tree, deal with spooked horses and a snake, and fight off wild dogs. The encounters provide you an opportunity to teach the players how role-playing games work while practicing your own skills.

During this part, the heroes also find the body of a traveling tinker along the road. The tinker was killed by the stirges roosting at Silverpine Watch. Soon after, they reach the fortress themselves and find their way blocked.

## Part C Silverpine Watch

Part C begins when the party enters Silverpine Watch. The party either needs to find some survivors to help them, which is impossible as there are none, or locate the winches and raise the gates themselves.

Silverpine Watch comprises two towers built into the hills flanking the road with a wall built across the road between the towers. A neck — a passage through the wall — allows traffic to pass along the road. Heavy iron portcullises block both ends of the neck. Ultimately, the party must find the Watch's two gate rooms, located at the base of each tower, to raise the gate.

The tortured spirit of Sir Einrik Arpaad haunts the fortress. It confronts the heroes as they enter and tries to scare them off. As the spirit does not want to cause any more bloodshed, it retreats after this initial confrontation.

The only entrance to the Watch is in the western tower. The heroes must cross the covered walkway atop the wall to reach the eastern tower. Thus, they will probably explore most of the western tower, then cross to the eastern tower, then return to the western tower to confront the ghost.

The heroes must fight their way through the animated corpses of the Watch's garrison and deal with a flock of bloodsucking stirges roosting in the rafters of the covered walkway between the towers. In the Watch's smithy, they will have to fight and then fight a powerful revenant risen from the Watch's smith and supply master.

The ghost of Sir Arpaad will not force a confrontation with the heroes. In fact, they can finish the adventure without facing the spirit. If they decide to confront the ghost, however, they can either destroy the ghost in battle or attempt to end the spirit's torments by talking to it.

Fighting the spirit will be easier if the heroes explore thoroughly and gather the various magical items hidden throughout the Watch. Laying the spirit to rest will be easier if the heroes investigate the Watch's various locations, put the clues together, and deduce why Sir Arpaad killed the soldiers under his command.

Regardless of how they deal with the ghost, once the heroes have opened the gates of Silverpine Watch, they can return to Oona and complete the adventure.

## Part D Resolution

Once the gates are open and the heroes return to Oona, the party continues its trek to Hearth. Presumably, they arrive safely without further incident and everyone lives happily ever after. Though you are likely running *The Fall of Silverpine Watch* as a standalone adventure, you will still hand out experience points and tally up the party's treasures so they can experience the joy of a job well done.



Part

«A»

# Introduction

«*The Fall of Silverpine Watch begins in the town of Blackwater Bridge in lower Asternia in mid spring. The halfling merchant, Oona Tealeaf, hires several inexperienced adventurers — the player’s characters — to escort her through Silverpine Forest to the village of Hearth in upper Asternia.*»

After you present the players with the adventure’s premise (**A1A Job Offer in Blackwater Bridge**) and help the players choose characters (**A2 Choosing Characters**), the heroes introduce themselves and meet the halfling merchant Oona Tealeaf (**A3 Making Introductions**).

Once introductions are made, the party leaves Blackwater Bridge and strikes out on the road to Hearth.

## Blackwater Bridge

Blackwater Bridge is the largest town in Asternia. The eponymous bridge spans the Aster River and the town spreads along either bank. High stone walls topped with iron spikes surround the town. The timber and masonry buildings are packed close together with narrow cobblestone streets and alleys winding between them. Ironwork and statuary are prominent, giving the town a grim, sinister appearance.

The Aster River is wide and slow-moving here, but there is no river traffic due to the rough water up- and downstream of the town. All trade traffic comes and goes along the town’s roads, which spread across Asternia. One of which winds off to the north and climbs through the rugged Silverpine Forest into upper Asternia.

The heroes will not have the opportunity to explore Blackwater Bridge, so there is no need to provide too much detail about it. But, since the adventure starts there, you will want to be able to set the scene.

## Oona Tealeaf

Oona Tealeaf is a friendly NPC. You will be portraying her throughout the first two parts of the adventure and then again at the end. Oona is your chance to draw the players into their characters.

Oona Tealeaf is a traveling merchant. A peddler really. She travels around Asternia and northern Zethinia, buying and selling whatever she can to make a profit. She owns a small, horse-drawn cart and a pair of tough, shaggy, miniature workhorses named Dapple and Mist. The miniature horses are full-grown adults, but they are of a breed called halfling ponies. Halflings favor them both for their size and their temperament.

## Oona's Appearance

Oona is of average height for a halfling, just under three feet tall. She is a bit plump and has a broad, friendly face framed by strawberry-blonde curls. The touch of gray in her hair suggests she is in her middle years. She wears simple traveling clothes but prefers bright, often clashing colors.

## Oona's Personality

Oona is a typical halfling. She loves traveling, she loves meeting new people, and she follows her impulses rather than her reason. Her impulses have served her well, though, as she has got good business instincts. That said, she is not rich, and she knows she never will be. She is comfortable enough and she is far more interested in traveling and meeting people than in amassing wealth anyway.

The long, lonely treks between different towns have been weighing on her though. She has had a few good years and she has got enough money that she can afford to hire a guard. Or two. Or five. In truth, she is less concerned about being protected than she is with having someone to talk to. And she is quite talkative.

Oona Tealeaf is named after one of the The Angry GM's real-life players characters. Oona was actually the first character that player ever played during her first ever *Dungeons & Dragons* campaign. It seemed appropriate to immortalize her here.

Of course, Oona Tealeaf wasn't a merchant, she was a cunning rogue. And she caused a great deal of havoc very early in her party's adventures when she stole a gem-encrusted box that secretly contained a demon and then nearly got the party pulled into a portal to one of the Nine Hells.

## Portraying Oona

Oona is friendly and talkative. She is quite inquisitive. When you are speaking and acting as Oona, try to bring a bit of energy to it. But do not overdo it. Especially if you are running the game for new players. If you come on too strong, you can intimidate them. Oona will not force anyone to talk and she does not want to talk to anyone who does not seem to like her. But given any opportunity to chat, she will take it.

## Oona's Disposition

Oona is generally friendly, and she hires the heroes to accompany her partly because she does not like traveling alone. But that does not mean Oona has to keep liking the heroes. During the adventure, the heroes might do things to sour Oona's opinion of them. These are called out as they occur in the module. While it is okay to disregard them, you should consider noting whenever the heroes do something Oona does not like and then adjusting your portrayal of Oona to match her opinion of the heroes. She will not withhold information from or sabotage the heroes, but she will act impatient, short-tempered, brusque, or grumpy.

## Getting Started

If you are running *The Fall of Silverpine Watch* for new players, start by introducing them to the world of fantasy role-playing games. If you are not sure how to do that, you can read this short passage aloud.

A long time ago, during a forgotten age of history, kings and queens, knights and wizards ruled the world. Beyond the castle walls, beyond the villages and farms, the world was wild and dangerous. Vicious goblins dwelled deep in the dark forests. Dragons soared amongst the towering mountain peaks. Demons hid in the dark cracks in reality. Mad necromancers raised armies of skeletons from ancient graveyards. And terrible, oozing horrors slithered through the ruins of ancient kingdoms.

That world is your world now. You are a fledgling adventurer. You have left your life behind to brave the wilds, to explore the dark forests and climb mountain peaks, to plunder the ancient ruins of forgotten empires.

Once you've drawn your players into the world, you can begin with **A1A Job Offer in Blackwater Bridge**. There is no need to have your players generate characters first.

# A Job Offer in Blackwater Bridge

The heroes' individual journeys brought them to the town of Blackwater Bridge in lower Asternia. They were likely forced to wait out the long, harsh Asternian winter here. Now, it is springtime and merchants, pilgrims, and adventurers like the heroes are getting ready to resume their travels. Oona Tealeaf, a halfling merchant, is about to depart on her regular springtime trip through Silverpine Forest and into upper Asternia. Her destination is the village of Hearth. She has spread word throughout the inns and markets in Blackwater Bridge that she wants to hire some bodyguards to protect her and her goods during the dangerous trip. After you set the scene and tell the players about their **job offer**, they might have some questions about **the game and the setting**, about **the merchant**, about **the dangers on the road**, about **preparing for the trip**, or about **the pay**.

## Set the Scene

- » The heroes are strangers to each other.
- » The heroes have spent the winter in Blackwater Bridge.
- » The town has narrow, cobblestone streets; close-packed buildings; high walls; and sinister statuary and ironwork.
- » The town's markets and streets are busy as spring arrives.

## The Job Offer

After you introduce the world to the players and set the scene, tell them they've each gotten word through the rumor mill that a merchant is looking for guards to protect her. This is normal work for inexperienced adventurers and presents a good opportunity to earn some coin and leave town.

## The Game

Avoid answering questions about the game's rules or mechanics. Let the players know that this adventure module is designed to teach them how to play as they play the game.

## The Setting

Answer any questions the players have about Blackwater Bridge, Hearth, Silverpine Forest, Asternia, or the world of fantasy role-playing games. Do not get too bogged down with details though. The heroes were just passing through Blackwater Bridge and got stuck there for the winter. Asternia is an isolated kingdom and most people do not know much about its history. Give the players answers but be vague. Do not, however, tell them the story of Berengar the Backstabber and the serpentine dagger. Those stories will be revealed later.

If the players ask questions you do not know the answer to, make something up. It is your world and your adventure now. Do whatever you want with it.

## The Merchant

The players might want to know about their potential employer. They will meet Oona Tealeaf later. For now, let them know she is a traveling merchant and a halfling. She goes from town to town, buying whatever she can and selling it wherever she can. You can also reassure them that Oona is well-known in Blackwater Bridge and that people think she is friendly and trustworthy.

## The Dangers on the Road

If the players ask about what sort of dangers they might face or if there is anything specific the merchant is worried about, let them know that traveling in this world is dangerous. No one travels without a weapon and no one travels alone if they can afford not to. While the lords of the land try to keep the roads patrolled and while there are watchtowers and fortresses protecting important routes, bandits and robbers are a constant threat. As are thieving goblins and marauding orcs. Occasionally, dangerous monsters like dire wolves, ogres, manticores, and ferocious owlbears attack travelers as well.

## Preparing for the Trip

Reassure the players the party will be well-supplied for and prepared. Each character begins play with plenty of food and other essential traveling supplies. In addition, they can count on the merchant to make sure they don't run out of anything they need on the road.

# A1 A Job Offer in Blackwater Bridge (cont.)

## The Pay

Because The Fall of Silverpine Watch is a one-off, stand-alone adventure, it is not important that the characters amass wealth. They are being paid for their work, but it is not important. If the players are curious, tell them Oona is offering each hero 5 gold pieces for seeing her and her goods safely to the village of Hearth. This is good pay for a group of inexperienced adventurers staying fairly close to civilized lands. Most commoners earn about a silver piece a day and, given the length of the trip, Oona is paying the heroes about five times that.

If the players decide that is not enough and want to try for a better deal, which players will sometimes do on principle, Oona will increase the pay to 6 gold pieces “and not a copper more.” The negotiation will diminish Oona’s disposition toward the party.

## Move On

Once the players understand the adventure’s goal and they have had a chance to ask questions, move on to **A2 Choosing Characters.**

One thing that often trips up new players—and even experienced players—is just how much their money is really worth. Many editions of Dungeons & Dragons are based on the assumption that a common, unskilled laborer or self-sufficient farmer can live on about 1 sp per day.

Players often get confused because of the prices of weapon and armor and because they tend to find lots of treasure during their adventures. Historically, swords and armor were tremendously expensive. Knights and lords had to be wealthy just to keep themselves armed and armor and knights competed in tournaments not just for renown, but to earn enough money to maintain their equipment.

Not knowing the value of things does not stop players from trying to barter for everything. Oona could offer the players 10,000 gp for this job and many players would still try to bargain.

In case one of your players should ask, you can assure them that owlbears are a real thing in role-playing games. Gary Gygax, the creator of Dungeons & Dragons once bought a set of misshapen plastic monsters at a discount store to use at his game table. He dubbed one of the strange monstrosities the owlbear based on its appearance and it has been a terrifying D&D predator ever since.

# A2 Choosing Characters

*This adventure module includes six pre-generated characters. They are specifically designed for inexperienced players and their skills and background details are chosen with this adventure in mind. You can dole out the characters however you wish, even randomly, but it is probably easiest to **introduce the characters**, then let the players discuss amongst themselves who they are going to play. Once the players have chosen, provide each player the appropriate **character sheet** to review. Then, help the players **fill in the details**.*

*If you have experienced players, you might want to adjust the character sheets. You can also let the players create characters instead of using the ones provided.*

## Introduce the Characters

Tell the players to choose one of the following characters:

- » The **human fighter** comes from a struggling noble family and wields a massive two-handed sword.
- » The **human cleric** is a former soldier reborn as a champion of the gods after a near-death experience in battle.
- » The **halfling rogue** fled a farmer's life to seek an adventurer's fortune through stealth and cunning.
- » The **human wizard** is an exile from a strange, foreign land and wields fire magic.
- » The **dwarf ranger** lost their clan in a war with giants and now lives a solitary life hunting monsters on the frontier.
- » The **elf bard** gave up an isolated life in an elven glade to travel the world in search new songs, stories, and lore.

If the players are nervous or have a hard time choosing, encourage them to just pick whatever character sounds most interesting. Any combination of characters can survive this adventure. And remind the players that this is a one-off game, they will not be stuck with their characters forever.

If the players ask which characters are the easiest to play, tell them that the fighter, the ranger, and the rogue are the least complex, but reassure them that none of the characters are very complicated.

If the players still cannot decide, suggest the fighter, cleric, and rogue to start with. If there is a fourth player, suggest the wizard. A fifth player can play the ranger or the bard.

## The Character Sheets

Give each player the character sheet for their chosen hero and give them time to read it over. If your players are new to RPGs, tell them not to worry about the numbers and terms. Instead, suggest they review the character's proficiency lists so they know what their character is good at and the details about their race, class, and background to help them understand who their character is and where they come from.

Do not try to explain any of the game's rules, but feel free to define any terms the players are not familiar with. Especially when it comes to the names of particular proficiencies or specific items the character is carrying.

## Fill in the Details

A few character details have been left for the players to fill in. The players should give their hero a name, gender, and decide what their character looks like. Each character sheet provides a few male and female example names and describes the physical appearances of the different races and ethnicities. You can ask the players to follow those suggestions closely if you want to create a consistent tone for your game, or you can allow your players to deviate from them. It is up to you.

Let the players know you are going to ask them to introduce their hero and describe their hero's appearance to the rest of the group. And remind them that they should describe how their hero is equipped as well as what they look like. Do not let the game get too bogged down here. Each player only needs a sentence or two to introduce their character.

## Move On

Once the players have chosen their characters, filled in the details, and they are ready to make introductions, go right to **A3 Making Introductions**.

*Remember that the pre-generated characters have inflated hit point and hit dice. If you have experienced players, adjust the pre-generated characters to maintain a reasonable challenge. And if you have new players who are making their own characters, you might want to inflate their hit points.*

# A3 Making Introductions

On a quiet spring morning, just after dawn, the heroes gather at the Silverpine Gate in Blackwater Bridge to meet their employer, the halfling merchant Oona Tealeaf. **Introductions** are made and the heroes size each other up. After that, the players might have a few last questions, possibly **about Oona's goods** and possibly **about making travel preparations**. It might also be a good time to figure out the **travel order**, but only if the players are engaged in the scene. Otherwise, you will have a chance to do so later, once the party is underway.

## Set the Scene

- » The heroes are gathered in a large, cobblestone square inside the northern gate of Blackwater Bridge.
- » It is just after dawn; the weather is gloomy.
- » The merchant is getting her cart ready.
- » She is a middle-aged halfling woman, standing three feet tall. She has a friendly face and curly, strawberry blonde hair. She wears plain traveling clothes in bright, clashing colors.
- » The halfling's cart is half-full of bundles, barrels, crates, and sacks.
- » Two shaggy, miniature horses are harnessed to the cart already. One is solid gray while the other has dark spots over a light coat.

## Making Introductions

Oona introduces herself to the group. She is friendly, cheerful, and outgoing. Once she has made her introduction, ask each player to give their name and describe their hero. Prompt the players to mention their race, physical appearance, and the equipment they are wearing or carrying. Stop them from providing background or personal information about their heroes, though. There will be time for that later.

Do not try to get everyone playing in character just yet — unless they really want to.

Make note of each player's character's name. If a player mentions an interesting or unique detail about their character, make note of it for later.

## About Oona's Goods

The players might want to know what Oona is peddling. They might ask directly, or they might want to check out her cart.

Oona has a haphazard mix of goods in her cart. She has some bolts of wool and canvas, a few pots and pans, some casks of mead and wine, cut wooden staves, a few iron ingots, and a

few inexpensive trinkets. Anything she thinks will sell. As it is early spring, Oona has no fruit or vegetables, but she does have a few sacks of rye, some pickled fish in a barrel, and some salted pork. It is exactly the sort of stuff a peddler like her would have in her cart.

## Making Travel Preparations

The players might wonder about provisions for travel. Point out that each hero has a ten-day supply of trail rations and a waterskin they can refill from the many springs, creeks, and ponds they will pass. Oona is carrying extra provisions in case the trip unexpectedly takes longer.

## Travel Order

If the players are showing an interest in the scene by trying to engage with Oona or asking questions, have them set up a travel order or marching order. Ask each player where they will be traveling in relation to the cart and the party. Specifically note there is room in the back of the cart for one person to ride and that would be a good place for the bard or wizard or even the rogue as it gives them a high, but protected, vantage point. Everyone else will have to walk along with the cart. They can walk ahead of the cart, behind it, or to either side of it.

If the party sets a travel order, make note of it. You will reference it in future encounters. If the party is impatient to start, though, you will have a chance to set a travel order later.

## Move On

With introductions made and questions settled, Oona hops up onto the bench at the front of the cart. She snaps the reins and spurs Dapple and Mist, her horses, to a walk. The cart trundles through the gate. Move on to **Part B The Forest Road**.



Part

« B »

# The Forest Road



*After the party leaves Blackwater Bridge and travels for five uneventful days, they encounter a series of obstacles on the road through Silverpine Forest.*



After five, quiet days of travel, the halfling merchant, Oona Tealeaf, breaks the awkward silence. She tries to get the heroes talking (**B1 Getting to Know You**). The conversation is interrupted when the party encounters a fallen tree (**B2 Roadblock**) which they must remove from the road.

A few hours later, the trip is interrupted again when Oona's horses, Dapple and Mist, get spooked by a snake sunning itself in the road. Oona is thrown from the cart. The party must treat her injuries and get the horses under control before they can proceed (**B3 The Accident**).

Shaken from the accident, Oona recommends that the party take a break (**B4 A Short Rest**), but as soon as they get underway again, a pack of feral dogs attacks the party (**B5 Feral Dogs**). Following the fight with the dogs, Oona declares the day a wash and instructs the party to make camp. While camping, Oona tells the heroes about Silverpine Watch and its inhabitants (**B6 Making Camp**).

The next day, the party comes upon the body of a traveling tinker who was killed by bloodsucking stirges in the road (**B7 The Tinker's Body**). Then, they arrive at Silverpine Watch and find its gates closed, blocking all traffic on the road (**B8 Arrival at Silverpine Watch**).

The heroes realize they have no choice but to enter the Watch and raise the gates themselves. When they do so, Part B ends and **Part C Silverpine Watch** begins.

## Tutorial Encounters

In this part of the adventure, you will present the players with a series of events and obstacles that happen while the party travels with Oona along the road through Silverpine Forest. These encounters are here to let you show the players how role-playing games work and teach the rules of the game. The game's concepts are presented in the same order here as they were in chapter 1 of *Game Angry: How to RPG the Angry Way*.

First, you will get the players used to the idea they are playing characters in a fantasy world. Then, you will show them how to resolve actions using ability checks. They will learn about making saving throws and using proficiencies in the following encounter. And possibly about damage and hit points. Then, you will show them how short rests work. After that, a combat breaks out, so you can teach them how to fight. And then you will teach them how to fully recover with a long rest. Finally, they will learn how to investigate a location, to try to learn information from their environment. They might also learn about magical and mundane treasure.

When teaching new players, it is important to let them act as much as possible before you explain the game's mechanics. Get them used to the idea that the characters can attempt anything the players can imagine, and the rules are only used to determine the outcomes of those actions. For example, wait until a player tries to shift the fallen tree in B2 Roadblock before explaining what ability scores are and how to make ability checks.

If the players miss a lesson during these tutorial encounters, do not worry about it. You can just explain whatever they miss the next time it comes up during the adventure. They might not find the tinker's pack and so they might not learn about magical items until later in the adventure. That is fine. Just explain each game concept the first time it comes up and you will be fine.

People's imaginations are funny things. If you include specific details in a description, the description feels more realistic. More immersive. Even if people have no idea how to picture those specific details in their heads. Often, verisimilitude—the feeling that something could be real—creates more immersion than imagination and accurate visualization.

As a GM, you should make it a practice to always keep a little list of very specific details you can weave into your narration.

Take a moment to write down a few of the details included about Silverpine Forest on a piece of scrap paper and keep it handy.

In case you're curious, Asternia is based—very loosely—on central Romania. Specifically, the Transylvanian Plateau in the Carpathian Mountains.

Given the setting, the bloodless tinker's corpse will likely fool many players into thinking there's a vampire waiting for them. Fortunately, all they have to worry about is some giant mosquitoes, a small horde of shambling dead, and an insane ghost.

## About Silverpine Forest

Silverpine Forest is a heavy, mixed-growth forest covering the Aster river valley and the foothills of upper Asternia north of Blackwater Bridge. In the lowlands, the forest is thick with broadleaf trees like willows, alders, poplars, and oaks interspersed with evergreen spruces and the whitebark pines from which the forest gets its name. In the uplands, where most of this part of the adventure takes place, the terrain consists of rough, forested hills. There are fewer shrubs and ground cover here, fewer broadleaf trees, and more evergreens.

The Silverpine Road is a narrow, dirt track. In a few places, there are just a pair of furrows left by the passage of countless carts in the weeds. The road winds back and forth, following the contours of the land. In the uplands, it climbs gradually upward, winding between steep hills, sometimes following steep bluffs or sheer, bare rock faces.

It is springtime. The broadleaf trees are bare or budding. The road is muddy from rain and snow melt. The party passes streams and rivulets frequently.

The forest's natural fauna is active, but skittish and Oona's cart is noisy. The party might see robins, sparrows, or finches in the trees or hear a woodpecker tapping away. They might startle a rabbit or pheasant or catch sight of a red deer darting away between the trees. At night, they might hear the cries of owls or night thrushes or the distant howls of wolves.

Work any of the details above into your narration while the heroes travel through the forest or use them to answer the players' questions. Specific details always help immerse the players. Even if the players do not know what alder trees look like or what a night thrush sounds like, their brain will fill something in based on the context and the world will feel more real.

# B1 Getting to Know You

*It has been five days since the party left Blackwater Bridge. And it is safe to assume those days have been filled with lots of awkward silences. Sociable Oona is tired of the quiet and she tries to get the party talking. Interacting with the party as Oona, you will help inexperienced players understand that their characters are not just game constructs, they are the players representatives in the world. During the game, the players are their characters. Oona addresses each of the players in turn, asking questions to strike up a conversation. Once you have interacted with several of the heroes or if the players seem bored by the interaction, the encounter is over.*

## Set the Scene

- » It is a mid-spring morning. The sky is gray. The weather is breezy and chilly.
- » The party has been traveling for five quiet days through Silverpine Forest.
- » The narrow dirt road winds back and forth between rolling, forested hills.
- » Add a flavorful detail about Silverpine forest, such as a prominent whitebark pine or a noisome woodpecker.
- » Oona is driving Mist and Dapple at a comfortable pace.
- » If you made note of the travel order, remind each player where their character is.

## Asking Questions

Select a player that is most likely to be comfortable speaking. Speaking as Oona, address that player by their character's name and ask them a question about their background, history, appearance, or any specific detail you noted earlier when characters were being introduced

The goal is to get the players thinking of themselves as their characters and to get them talking. Take your cues from them. If they get into it, keep the conversation going as Oona for a little while. But do not spend too long talking to any one player. Do not neglect anyone. Even if they seem nervous, give each player a chance to answer a question. If a player gives you a short answer and does not say anything else in return, acknowledge it politely as Oona and then move on to someone else.

If several players join the conversation on their own initiative and the players start talking amongst themselves as their characters, let them chat for a while without interrupting with Oona, but do not let the conversation go on too long. And if one or more of the players are getting bored, end the encounter. If you took note of a specific detail that one of the players mentioned during their introductions, ask about that.

Questions Oona might ask the characters include:

- » **Elf Bard** “You don’t see many elves outside their glades these days. What brings you into human lands?”
- » **Elf Bard** “I noticed your lyre when we were packing up. Do you play?”
- » **Human Cleric** “That’s the symbol of the Shining Lord, right? Are you a priest?”
- » **Human Cleric** “You’ve got the look of a Sunderlander. I hear that’s a savage land. Are you a warrior?”
- » **Human Fighter** “That sword on your back is bigger than I am. You must have been training all your life to wield it, huh?”
- » **Human Fighter** “Did I see a family crest on your ring? Forgive me, my lord/lady. I didn’t realize you were a noble. Why do you lower yourself to guarding someone like me?”
- » **Dwarf Ranger** “I thought dwarves lived mostly in mountain kingdoms, but you seem to know your way in this forest. Where do you come from?”
- » **Dwarf Ranger** “That’s a strange amulet around your neck. Is that one of the gods’ symbols?”
- » **Halfling Rogue** “I love traveling, seeing old friends, and meeting new ones. But it is always tallfolk where I go. Where are you heading, brother/sister?”
- » **Halfling Rogue** “Dapple and Mist really seem to like you. I saw you with them when we were breaking camp. Did you grow up around horses?”
- » **Human Wizard** “I can tell by your clothes and your accent that you’ve traveled a long way. Where are you from?”
- » **Human Wizard** “I see you studying that big book of yours every night and toying with that crystal ball. Do you use them to work your spells? What kind of magic do you do?”

## Move On

When everyone has had a chance to interact with Oona or when the conversation has been going on a while, move on to **B2 Roadblock**, interrupting the conversation if possible.

# B2 Roadblock

As Oona and the party chat, they round a bend in the road and find their way blocked by a fallen tree. The dense forest and rough terrain make it impossible to drive the cart around the roadblock. The heroes must **move the dead fall**. If they cannot, they will have to find other ways to remove the dead fall. If they cannot think of anything, Oona will give them an axe and ask them to **break up the dead fall**. Once the roadblock is cleared, the heroes **get back into position** before the party moves on.

In this encounter, you will explain how the game uses ability scores and ability checks to resolve the heroes' actions. You might also have to explain how to roll with advantage.

## Set the Scene

This encounter follows on from **B1 Getting to Know You**.

## Call for Action

- » As the cart rounds a bend in the road, the party spies a dead tree trunk fallen across it.
- » Oona draws Dapple and Mist to a stop.
- » If none of the heroes take action after a moment, Oona tells whoever appears strongest to move the dead fall.

## Moving the Dead fall

A hero can drag the dead fall off the road.

**Strength «Advantage: Multiple Heroes Work Together» DC 15** to drag the dead fall off the road. **Failure:** The dead fall is too heavy for that hero to move on their own.

Each hero can try once to move the dead fall on their own.

## Removing the Dead fall

The heroes might come up with other ways to remove the dead fall or ways to make it easier. For example, they might want to hitch it to the ponies and have them drag it off the road. The bard's player might notice their bardic inspiration ability or the cleric's player might try to use the bless spell.

*Remember that the big selling point of role-playing games is the open-endedness and agency. Your job is to listen to whatever actions the players describe, assess their chances, and determine the outcome. If the players come up with a clever way to remove the dead fall—one not described in the text—they are playing the game exactly the way they should.*

If the players propose an alternative plan, decide whether it has a chance of success and resolve it using an appropriate ability check or with the game's other rules.

If one of the players suggests breaking up the dead fall with a weapon, tell them that that is a great way to ruin a weapon, but then have Oona offer the lumberjack's axe so the hero can break up the dead fall as described below.

## Breaking Up the Dead fall

After one or two of the heroes fail to move the dead fall or a group effort fails to budge it, Oona suggests breaking up the dead fall. She offers a lumberjack's axe that she has stashed in the back of the cart. A hero can break up the dead fall with the axe without an ability check. It is grueling, exhausting work and it takes an hour. You can use this opportunity to explain that actions that cannot fail do not require an ability check.

Take note of which character broke up the dead fall with the axe. You will need to remember it for later.

## Getting Back into Position

Once the road is clear, Oona calls on everyone to get back into position. If you did not establish a travel order in A3 Making Introductions, do so now. Ask each player where their hero is traveling in relation to the cart: in front, behind, or to the side. Note that there's room in the back of the cart for one hero to ride and that it could give the wizard, bard, or rogue an advantageous position.

## Move On

When everyone is back into position, Oona clucks her tongue and snaps the reins. Dapple and Mist start plodding along the road once again. Continue with B3 The Accident.

# B3 The Accident

A few hours after bypassing the roadblock, the party is stopped when Dapple and Mist panic at the sight of a snake sunning itself in the road. In their panic, they run the cart off the edge of the road where it becomes stuck. Oona and any hero riding on the cart are thrown. Other heroes have to avoid being struck by the cart. All of that happens very quickly, before the heroes can react. You will have to **resolve the accident** before you **call for action**. You will also have to manage the player's **simultaneous actions**.

During the accident, you will teach the heroes how to make saving throws and how to keep track of hit points.

After the accident, the heroes will have to deal with several issues to get the party moving again. First, there is the matter of the unseen **snake**, which might **bite** one of the heroes before it slithers away in fright. The heroes will have to **calm the horses** and **tend to Oona**. Crafty heroes might **search the cart** for something to help them. They will also have to **free the cart** from the mud. Some of those actions will involve the hero's proficiencies, giving you the chance to explain how they work.

This encounter will be easier to run if you know what skills and tools the heroes are proficient with.

## Set the Scene

- » It is mid-afternoon. The weather is still gray and chilly.
- » The road through Silverpine Forest is muddy here.
- » Add at least one flavorful detail about Silverpine forest, such as a startled red deer bounding away from the party.
- » Oona is driving Mist and Dapple at a comfortable walking pace.
- » Quickly remind the players of the travel order, noting which hero is where in relation to the cart.

## Resolve the Accident

The accident starts when Dapple and Mist give frightened whinnies and rear up. Then, the cart lurches as they veer sharply for the side of the road.

Oona is thrown from the cart and strikes her head.

Any hero riding on the cart is thrown from the cart as well. They suffer **1d4 bludgeoning damage**.

Based on the travel order, decide which way the cart lurches such that it threatens to strike at least one hero. It is most likely to strike heroes walking alongside it, but if there is no one beside the cart, it hits a hero ahead of it. Heroes struck can dodge the cart with the following saving throw:

**Dexterity Saving Throw DC 11** The hero narrowly avoids being struck. **Failure:** The hero is clipped by the cart and takes **1d4 bludgeoning damage**.

The cart stops suddenly when its wheel becomes stuck in a muddy rut at the side of the road. Dapple and Mist scream and struggle against the cart.

## Call for Action

- » Dapple and Mist are struggling against their harnesses; the cart is creaking and groaning. If they are not calmed quickly, they might break the harnesses or hurt themselves.
- » Oona is laying motionless in the road. Blood is pooling around her head. She might have a serious injury and will need help quickly.
- » There is no obvious sign of anything that might have panicked the horses.
- » The cart's wheel is stuck in a muddy rut at the edge of the road. Until it is freed, there is no going anywhere.

Both the unconscious halfling and the panicked horses are emergencies. The heroes should not ignore them. If the heroes seem unsure of what to do, if they are slow to act, or if they ignore either problem, describe how the horse's struggles are damaging the cart or how Oona is not moving and she is getting paler by the moment.

If the players are truly struggling with what to do, offer them some help. The rogue and the ranger both know how to take care of animals. The cleric and the wizard both know how to treat the injured. If the players are doing everything right, but keep failing at their checks, suggest the players try doing something to improve their chances. They can use magical spells or look around the scene for tools to help them.

## Simultaneous Actions

In this encounter — and any encounter that does not involve a strict turn-order — several heroes can take actions at the same time. Each can deal with a different problem or they can help each other.

# B3 The Accident (cont.)

After you call for action, wait for one of the players to describe their hero's action. Do not resolve the action right away. Instead, repeat it to the party. Then ask the other players what they would like to do at the same time. "Alice's character is tending to Oona. Bob, does your character do something while she's doing that?" Note what each hero is doing. Once everyone is doing something, or they have declined to take action, resolve each player's action in turn. Then, ask for a new round of actions.

## The Snake

A common adder was basking in the road. The heroes overlooked it due to its camouflage and the horses nearly stepped on it. The snake is still there, staying quite still, waiting for the threat to pass. The snake is afraid of the party, so it will not attack unless a hero gets too close and startles it.

The snake is two feet long, two inches thick. It's pebbly skin is mottled gray and brown.

If a hero looks around carefully, they might spot the snake:

**Wisdom (Perception) «Passive» DC 18** The hero spots the motionless, gray-and-brown snake in the road. The hero can call the party's attention to the snake, so they all know where it is.

A proficient hero who sees the snake might identify it. The snake is a beast and qualifies as the ranger's a favored enemy. Grant the ranger advantage on the check to identify it.

**Intelligence (Nature) «No Action» DC 12** The snake is a common adder. It was probably just trying to warm itself when the horses nearly stepped on it. It is unlikely to strike unless someone gets too close to it. The snake is venomous, but not deadly to humanoids. A loud noise or a thrown object will likely frighten it off.

The snake is easily driven off, but if a hero gets too close it, the snake will strike before slithering away.

If the heroes fail to spot the snake, the next hero who moves in the road — to tend the horses or see to Oona for example — gets caught by surprise and bitten by the snake.

If one of the heroes tries to kill the snake, you can let them kill the snake without issue. The snake is not a dangerous combatant.

## The Snake's Bite

If the snake strikes at one of the heroes, they take 1 piercing damage and might be damaged by the snake's venom:

**Constitution Saving Throw DC 11** The hero resists the snake's venom. **Failure:** The hero succumbs and suffers **1d4 poison damage**.

If a hero examines the wound from the snake's bite, they can determine the following:

**Wisdom (Medicine) «Requires Proficiency» DC 11** The bite is swollen and painful, but not life threatening. The swelling should go down soon, and the bitten hero will not suffer any long-term effects.

## Calming the Horses

Dapple and Mist are panicking. Their struggles threaten to break their harness, damage the cart, or injure them. If the heroes ignore the horses, describe the creaks and groans coming from the cart. Make it seem like an emergency.

If Oona is conscious, she can calm Dapple and Mist automatically. No ability check is needed. Anyone else can attempt to soothe the horses:

**Wisdom (Animal Handling) «Advantage: Offering Horse Apple or Other Food» «Disadvantage: The Snake Has not Been Driven Off» DC 10** Dapple and Mist stop struggling and calm down. **Failure** The horses continue to thrash and struggle.

The heroes can try repeatedly to calm the horses. Each time a hero fails, though, describe the strain on the harness or cart. Make it seem as if something is going to break at any moment. If this were not a tutorial encounter, there would be long-lasting consequences for failure.

If the players come up with any clever ideas to help calm the horses, grant advantage on the ability check.

# B3 The Accident (cont.)

## Tending to Oona

Oona struck her head as she fell from the cart. She is unconscious and bleeding from a cut in her head. Anyone next to her can tell that much.

Once one of the heroes has checked on Oona, roll a d20 where the players cannot see the result, make a grim face, and make a note on your scratch paper. Pretend Oona is making death saving throws and use the opportunity to explain how death saves work. Do not actually keep track of the results, though. Since this is a tutorial encounter, Oona cannot actually die.

After you have made a death saving throw for Oona, make another one each time the party takes a round of actions. Keep track of how many saving throws you have made. After Oona makes five death saving throws, she stabilizes on her own.

Anyone can treat Oona's wound and stop the bleeding:

**Wisdom (Medicine) «Automatic Success: Healer's Kit» DC 10** Oona is stabilized. She stops bleeding and no longer makes death saving throws.

Stabilizing Oona does not return her to consciousness. Tell the hero stabilizing her that Oona will probably regain consciousness in an hour or two.

If one of the players asks about using a healing spell—the cleric has *cure wounds* and the bard can cast *healing word*—explain how spellcasting works if you have not already, then let them do so. Any healing restores Oona to consciousness.

## Searching the Cart

It might occur to the heroes to root through Oona's cart and look for something to help them deal with the situation.

**Wisdom (Perception) DC 10** The hero turns up either a small bag of lumpy green horse apples or a healer's kit. Determine which randomly unless the hero specified they were looking for medical supplies or feed for the horses. A second search will yield the other item if successful.

The heroes can keep the healer's kit. If the heroes ask Oona about it, she will gladly let them have it. It contains enough salves, poultices, and bandages to stabilize a dying character automatically nine more times. But, make a note if the party keeps the kit without mentioning it to Oona.

## Freeing the Cart

The cart's wheel is stuck in a muddy ditch at the side of the road.

One or more of the heroes can push the cart free:

**Strength «Advantage: Multiple Heroes Work Together» «Disadvantage: The Horses Are Still Panicked» DC 20** The cart's wheel is freed from the muddy rut.

If the horses are calm, they can pull the cart free:

**Charisma (Handle Animal) «Advantage: Offered Horse Apple or Similar Food» DC 10** The horse's pull the cart free of the muddy rut.

## Move On

When the horses are calm, Oona is stable or conscious, and the cart is free, the encounter is over. If Oona is unconscious, suggest that the party take a short rest to recover themselves and to allow Oona to regain consciousness.

If Oona is conscious, she will suggest the party rest for an hour. She is still shaken from her fall.

If the players agree to rest, move on to **B4 A Short Rest**.

If the players do not want to rest, do not force them too. They might want to lay Oona's unconscious body in the cart and drive it themselves. Or they might refuse Oona's orders to rest, in which case she will grudgingly carry on but her disposition toward the party will suffer.

If the party does not rest, wait until the first time they have a battle in **Part C Silverpine Watch** to teach them about short rests. Skip ahead to **B5 Feral Dogs**. Note of who is driving the cart if Oona is unconscious.

# B4<sub>A</sub> Short Rest

After being thrown from the cart, Oona's either unconscious or shaken and several of the heroes might be hurt. At either Oona's suggestion or yours, the party stops for an hour, giving you the opportunity to explain the game's rules for short rests. The party might note the **horse's nervousness** before or during their **short rest**.

## Set the Scene

- » This encounter follows directly from **B3 The Accident**.
- » The horses are browsing in the roadside brush; they look around nervously
- » Remind the party of Oona's status; is she fully healed, conscious, or unconscious?
- » If a hero was bitten by the snake, remind them about the painful, swollen wound.
- » If a hero was thrown from or struck by the cart, remind them of their bumps and bruises.
- » If a hero broke up the dead fall in B2 Roadblock with the woodcutter's axe, remind them of their fatigue
- » One of the horses wickers nervously as it looks around

## Nervous Horses

The horses are still shaken from their panic, but they are also aware of the pack of feral dogs stalking through the underbrush nearby. As you set the scene and describe the short rest, mention their nervousness a couple of times in passing. Subtle repetition of important details is a helpful way of foreshadowing current events.

If a hero tries to soothe the horses, resolve the action with an ability check. If the players decide to look around, skip the short rest and move on to **B5 Feral Dogs**.

There is an art to foreshadowing. And it is a very useful art to master. Used properly, foreshadowing lets you catch the players by surprise but leaves them saying, "we should have seen that coming."

There is an art to repetition too. Most GMs do not use it enough. They are afraid that if they repeat something, they are being too obvious. The truth is that it takes about three repetitions before most people even register a small detail. If you want the players to notice something, say it thrice.

In movies, slow scenes often follow fast scenes and quiet scenes often follow loud scenes. People's brains need to breathe sometimes.

## Short Rest

Use this opportunity to explain how short rests work.

Before letting the heroes spend their hit dice, if one of the heroes broke up the dead fall with the lumberjack's axe during **B2 Roadblock**, tell that player that their character has one less hit die due to fatigue.

Tell the fighter's player that their character's second wind ability recovers during a short rest. Tell the wizard's player that their arcane recovery ability lets them recover a spell slot once per day during a short rest.

Take your time with this encounter. It provides a nice break between the tense accident and the upcoming fight with the feral dogs. If Oona is conscious, interact with the heroes and try to start a conversation while everyone is resting. If no one wants to talk, stretch out the rest with some narration. Describe the forest scene, describe the characters tending their wounds or eating rations, that sort of thing.

## Move On

After the party completes the short rest, Oona climbs into the back of the cart to check her goods before the party resumes their travels. The heroes take up their positions in the travel order.

If the party claimed the healer's kit in A4 The Accident, she notices that it is gone. She does not say anything, but her disposition toward the party is diminished.

After checking her goods, Oona climbs onto the cart's bench and snaps the reigns, but Dapple and Mist just whinny nervously. Move immediately on to **B5 Feral Dogs**

# B5 Feral Dogs

While the party tries to get moving, a pack of hungry, feral dogs emerge from the underbrush ahead of the party. The desperate dogs attack, allowing you to teach the players how combat is resolved. After you call for action, ask the players to roll for initiative while you roll once for the entire pack of dogs.

You can use the **Map 2 Silverpine Road Combat Map** in **Appendix C** to run this encounter, you can create your own map on an erasable mat or grid, or you can run the fight narratively without visual aids.

While the heroes are fighting the **feral dogs in the road**, **Oona** keeps the horses under control. If Oona is unconscious, someone else will have to keep the horses from panicking. After the heroes defeat or drive off the dogs, the encounter is resolved.

## Set the Scene

- » This encounter follows immediately from **B4A Short Rest**
- » Remind the players that Oona is either on the cart's bench or unconscious in the cart
- » Remind each player of their hero's location in the travel order.

## Call for Action

- » Up the road, the underbrush rustles.
- » Three dogs emerge from the brush; they are large, but skinny, mangy, and scarred.
- » The dogs waste no time and begin advancing on the party.
- » **Intelligence (Nature) «No Action» «Proficiency Required» DC 10** The dogs look like hunting dogs gone feral. Their master must have died or abandoned them, and they have been struggling to survive in the wild. They are not powerful, but they're desperate enough to attack the party.

## The Feral Dogs

The three feral dogs, whose statistics are found in **Appendix A**, attack relentlessly. They are starving and mad and will fight to the death.

The dogs emerge onto the road 30 feet ahead of the heroes.

If you are not comfortable with the idea of the heroes killing starving dogs, keep the dogs alive at 0 hit points and have them flee.

The dogs are no longer domesticated; they have gone feral. They are starving, and they attack immediately. They are not likely to respond to attempts to calm them. However, if one of the players comes up with a clever plan to calm the dogs or drive them off, resolve it using your own best judgment.

The feral dogs focus all their attention on the heroes. Unless the heroes ignore them completely, they will not go after Oona or the horses.

## The Road

The road is a dirt track overgrown with weeds here. It is about 10 feet wide. Scattered trees by the roadside can provide cover. Thick underbrush grows between the trees which constitutes difficult terrain.

You can use **Map 2 Silverpine Forest Combat Map** in **Appendix C** to represent the battlefield.

## Oona

Do not roll initiative for Oona. Instead, assume she acts last every round. Oona uses her turn in combat to keep Dapple and Mist from panicking.

## The Horses

The feral dogs frighten Oona's horses, Dapple and Mist. Someone must keep Dapple and Mist under control, or else the horses will bolt.

If no one tries to keep the horses under control or the attempt to control them fails, the horses panic. When the horses panic, describe their attempts to break free and run as you did in **B3 The Accident**. Make it seem like the harnesses are going to break any moment, or the horses are going to bolt, or one of the horses is going to get hurt. Make it seem urgent. But do not actually have anything happen unless you want to.

If Oona is conscious, she uses her action each turn to control the horses. No ability check is needed.

# B5 Feral Dogs (cont.)

If Oona is unconscious, any hero can use an action on their turn to keep the horses from panicking that round:

**Charisma (Handle Animal) DC 10** The horses are kept from panicking for one round. **Failure:** The horses panic.

If the players are ignoring the horses and you feel up to improvising, have the horses bolt, trampling the heroes and the dogs on the road ahead. Use Dexterity saving throws to see who can dodge out of the way and apply appropriate damage to anyone who does not. If one of the heroes gives chase, they can catch up to the cart. Use ability checks to see if they can jump onto the cart and regain control as

appropriate. If the heroes do not catch the cart themselves, Dapple and Mist eventually calm down and come to a stop further up the road.

## Move On

Once the last dog is dead or driven off, silence falls over the road. Although it is only mid-afternoon, the shadow of the forest hangs over the road. A frustrated Oona suggests that the party just make camp for the night and start fresh in the morning and she will brook no argument this time. When the party is ready to rest for the night, move on to **B6 Making Camp**.

## Feral Dog

*Medium beast, unaligned*

**Armor Class** 12

**Hit Points** 18 (4d8)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	10 (+0)	3 (-4)	12 (+1)	7 (-2)

**Skills** Perception +3

**Senses** passive Perception 13

**Languages** —

**Challenge** 1/8 (25 XP)

**Keen Hearing and Smell.** The feral dogs has advantage on Wisdom (Perception) rolls that rely on hearing or smell.

### Actions

**Bite.** *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

In the medieval world, dogs were ubiquitous. Merchants and travelers kept dogs with them to protect them on the road and guard their camp. Families kept dogs to guard their homes. And even though most monasteries and convents forbade the practice, monks and nuns frequently kept dogs. Dogs provided security, helped people hunt, and even helped control pests. And in the 13th Century, it even became the vogue among noblewoman to keep small, ornamental dogs.

Dogs were prized for their loyalty above all other qualities. But life in the medieval world was nasty, brutish, and short. When a dog's owner died, it had no choice but to fend for itself. Feral dogs often formed packs and became a danger to travelers.

# B6 Making Camp

After dealing with roadblocks, accidents, injuries, and feral dogs, Oona is ready to **make camp** and get a good night's rest. You can teach the party about long rests and their benefits. After the party gets the camp set up, **Oona provides information** about Silverpine Watch, which she expects the party to reach the next day. After applying the results of a **long rest**, the party awakens and resumes their journey.

## Set the Scene

- » This encounter follows immediately from **B5 Feral Dogs**.
- » It is late afternoon, but the forest is already getting dark.
- » Oona is unsteady from her injury; the horses are weary.
- » Remind the players of any injuries their heroes have suffered: bitten by a snake, injured in a cart accident, exhausted from chopping up a dead fall, mauled by a feral dog, and so on.

## Making Camp

The terrain makes it impossible to move the cart and the horses off the road. The party is forced to make their camp in the middle of the road as they have done for the last several nights of travel.

If the players seem engaged, ask them what sort of activities their heroes are getting up to. Someone could gather firewood to get a fire going. Another hero could gather some water from a nearby stream for cooking and washing. A hero could help Oona unhitch the horses, brush them down, feed them, and tether them for the night. A stealthy or survivalist hero could scout around the camp and establish a perimeter.

Otherwise, just tell the players that they get the camp set up and, an hour later, they are seated around the campfire with Oona. Be as descriptive as you would like and add flavorful details about Silverpine Forest if you can.

## Oona's Information

While Oona and the heroes sit around the campfire, Oona casually mentions that the party will probably pass through Silverpine Watch sometime the next day and she will provide the following information:

- » Silverpine Watch is a gatehouse that protects the road.
- » Oona's route goes through the Watch a few times a year.
- » Oona has met the Watch's commander, a knight named Sir Arpaad. She respects him as fair, just, and honest, but also does not like him very much. He is probably a good knight, in her estimation, but he is not very friendly.

- » Oona does like Bartoz. He is built like a bear, she says, but he is friendly and helpful. He runs the Watch's forge and keeps their supplies. In years past, he and Oona have exchanged goods and, last year, he repaired her cart's harness for free.
- » Oona does not know any of the dozen soldiers by name; she never stays long at Silverpine Watch. She just pays her toll tax and continues on her way.

You can provide this information in the third person or play it out as a conversation between Oona and the heroes. Follow the players' leads. If they are feeling talkative, play it out. Otherwise, just narrate the information.

## The Long Rest

The heroes take a long rest. Use this opportunity to explain how long rests work.

At the start of the long rest, ask each hero to mark off one day worth of trail rations for the current day and five more days worth for each previous day they have been traveling. Explain they have been camping every night like this.

Assume that each hero spends two hours awake and keeping watch over the camp. You can ask the players to establish a specific watch rotation if you want, but you do not have to. Just assume everyone takes a turn. Except Oona. She is paying the heroes to protect her. And that includes protecting her while she gets a good night's sleep.

Tell the party that the night passes uneventfully and apply the benefits of the long rest according to the game's rules.

## Move On

The next day dawns chilly and gray. The party wakes up and breaks down the camp. Oona harnesses Dapple and Mist, checks her goods, and then resumes her position on the cart's bench. The rest of the heroes take up their positions in the travel order. Oona spurs Dapple and Mist to a walk and the party is underway again. Proceed to **B7 The Tinker's Body**.

# B7 The Tinker's Body

*The party travels for an hour through the increasingly hilly forest before they come upon the slain body of another traveler.*

*The traveler was a wandering tinker. He specialized in sharpening knives, patching pots, and repairing small metal tools and utensils. He also always had a few metal goods on hand for sale. Villages and lone farmers without easy access to a smith rely on traveling tinkers to maintain their tools, cutlery, and cookware.*

*The tinker left Blackwater Bridge a day ahead of Oona and the heroes and reached Silverpine Watch at sunset the evening before. Finding the gate closed, he shouted up to the tower for the soldiers, but no one answered. Then, a flock of bloodsucking stirges that have taken roost in the abandoned keep emerged for their nightly hunt.*

*As the stirges descended on him, he fled down the road as fast as he could. One managed to get hold of his backpack and got snared in it. The man tore his backpack free and hurled it into the brush at the side of the road. He ran another fifty feet before he stumbled and the stirges fell upon him. The stirges drained the man completely of blood and left him in the road.*

*The body laid out all night, but the bloodless corpse did not attract scavengers. Natural creatures have been shunning the area around Silverpine Watch because they are unnerved by the presence of the ghost and the undead there.*

*When she sees the corpse, Oona reins the horses to a stop. Oona prods the heroes to **approach and examine the body**. The party might also find **the man's trail** and follow it **up the road**. There they might find the tinker's **backpack**. After the party is done searching for clues, Oona suggests they **bury the body** before they **move on**.*

*The tinker's backpack contains a healing potion, which gives you a chance to explain how the party can detect, recognize, and identify magical items. It also contains a brass candlestick so you can explain that the party will discover many valuable items that they can sell later. This is the adventures' first valuable treasure.*

## Set the Scene

- » It is morning; the weather is gloomy and chilly
- » The forest is rugged and hilly here as the cart passes around the bend of a sheer, rocky hillside
- » The heroes see a lumpy, furry mass in the road fifty feet in front of them, a human body in a furred cloak
- » Oona reins Dapple and Mist to a stop

## Oona

Oona is troubled by the body, but not surprised. It is not uncommon for travelers to die on the road. Oona is not frightened, but she is superstitious. She does not want to approach the body, but she will if the party insists.

If none of the heroes act, Oona will tell whoever is in the lead to check out the body. Otherwise, Oona will leave the heroes to investigate the scene and wait until they are done.

Oona does not want to leave the body in the road. Once the heroes have finished investigating, Oona suggests they bury the body. If someone is playing the cleric, Oona will suggest they preside over the burial. If the party refuses to bury the body, Oona's disposition toward the party is diminished.

Oona will not travel with the body. She does not want to be haunted by an angry spirit.

## Approaching The Body

From a distance, the party can only confirm that the mass in the road looks like a human body lying face down beneath a thick, fur-covered traveling cloak.

As they approach, the heroes might note the following:

**Intelligence (Nature) «No Action» «Requires Proficiency» DC 10** It is odd that the body has not attracted scavenging beasts or carrion birds.

**Intelligence (Religion) «No Action» «Requires Proficiency» DC 10** An unburied, abandoned body can be dangerous. If sentient beings are not laid to rest properly, their bodies or spirits can rise as undead monsters. Especially if they died in a sudden or traumatic way.

**Wisdom (Perception) «Passive» DC 15** The character notices the tinker's tracks in the road as described below.

Oona's superstitions or their own conclusions might make the heroes nervous. As such, they might want to take precautions as they approach them body. Let them do so, but take note of anything the heroes do to damage the body as they approach, such as peppering it with arrows or launching spells at it. If the heroes damage the body, it will make their investigation more difficult.

# B7 The Tinker's Body (cont.)

## The Body

The tinker's body is currently lying face down in the road. It is wearing a torn, furred cloak over drab, travelers' clothes. The party cannot determine anything more without turning over the body and making a careful examination.

Once a hero turns over and inspects the body, they notice that the corpse's skin is unnaturally pale and grayish white. They do not see any signs of injury. Heroes who inspect or examine the body might also note the following:

**Intelligence (Investigation) «Requires Proficiency» DC 10** Though his cloak and clothes are ripped, there is no blood staining them. Or on the ground around him. **DC 15** Based on his clothing and that he is not armed or armored, he is a traveler not a soldier. He is at least five days from town. He should have some traveling supplies. He does not even seem to have a backpack.

**Wisdom (Medicine) «Requires Proficiency» DC 10** His oddly pale skin, the lack of blood on his clothes, and the lack of bruising suggests the man's body has been completely drained of blood. **DC 15:** He has a half-dozen puncture wounds in his back, shoulders, and legs. They are difficult to spot because of the lack of swelling or discoloration.

**Wisdom (Perception) «Advantage: Specify Searching for Wounds or Cause of Death» DC 15** The body has a half-dozen puncture wounds in his back, shoulders, and legs. They are difficult to spot because of the lack of swelling, discoloration, or bleeding.

## The Trail

The heroes might notice the signs of the tinker's passage in the road, might turn them up with a search of the road around the body, or they might specifically search for tracks and signs of passage.

If they do so, they might discover the following:

**Wisdom (Perception) «Passive» DC 15** There are scuff marks and disturbed weeds in the road near the body, marking the man's passage.

**Wisdom (Survival) «Requires Proficiency» «Advantage: Signs of Passage Already Noticed» DC 10** From the signs in the road, it looks like the man was coming from further up the road. Probably within the last day. **DC 15** It looks like the man was running all out, but was stumbling and off balance. The hero can follow the man's trail up the road.

## Up the Road

If the heroes move fifty feet up the road from the body, possibly while following the tinker's trail, they might notice the following clues that will lead them to the tinker's discarded backpack:

**Wisdom (Perception) «Passive» DC 15** The undergrowth off the road's left side looks like it has been disturbed by something passing through it.

**Wisdom (Survival) «Requires Proficiency» «Requires Already Following the Tinker's Trail» «No Action» DC 15** It looks like the man was running from further up the road but had some kind of struggle here. He staggered and stumbled and then lurched toward the left side of the road before he running to where he fell.

**Detect Magic** There is a magical presence, but it cannot be pinpointed. It is coming from the healing potion in the man's backpack.

If a hero approaches the left edge of the road, they will spot the man's backpack in the brush without issue.

## The Backpack

The tinker's backpack lies in the brush where he threw it.

The leather backpack is scratched and has several surface tears. A hero handling it, or one standing nearby, might note the following:

**Intelligence (Investigation) «No Action» «Requires Proficiency» DC 10** It looks like something with lots of small claws or burrs got caught on the backpack and was then torn free.

## B7 The Tinker's Body (cont.)

The tinker's discarded, leather backpack contains:

- » A week's worth of trail rations, a waterskin, and normal traveling supplies
- » Scraps of tin, a set of tinker's tools, and a whetstone for sharpening blades
- » A small, polished brass candlestick that looks valuable
- » A glass vial containing a *healing potion*

The brass candlestick is a valuable treasure. The *healing potion* is described in **Appendix B**.

Tell the party that its common knowledge among adventurers that the sweet, pink liquid in the vial is a *healing potion*. Then explain what magical items are and how the party can detect, recognize, and identify them according to the game's rules.

Also, explain the adventurers often find valuable, but non-magical treasures during their adventures. When they return to civilization, adventurers sell those items to help fund their future endeavors.

### Burying the Body

The heroes can bury the body in the forest off the road or raise a cairn of rocks over it. Oona can lend the party a shovel and a woodcutter's axe from her cart. It takes an hour of work, during which the party is not disturbed. A character with proficiency in the Religion skill can perform proper burial rites.

There are no specific consequences for not burying the body unless you want to invent some. Oona's superstitious fear of the body and the information about bodies sometimes rising as undead help to set up the party's later encounters with the undead in Silverpine Watch.

### Move On

Once the heroes are finished with their investigation and the body has been dealt with, the party resumes their travel order and Oona climbs back on the cart. Uneasily, Oona gives a half-hearted snap of the reins and travel resumes. Move on to **B8 Arrival at Silverpine Watch**.

# B8 Arrival at Silverpine Watch

*The group does not travel for long after they leave the tinker's body before they round a bend and see Silverpine Watch stretched across the road ahead. The Watch's gates are down, making travel impossible. Oona orders one of the heroes to call out for the guards, but there is no response. The party can scout the area and locate the Watch's entrance, but they will find no way to get the cart and the horses around the Watch. Ultimately, the heroes will have to prepare to enter the Watch.*

*This encounter and Part B end when the heroes are ready to enter Silverpine Watch.*

## Set the Scene

- » It is mid-morning; the day is growing chillier
- » The narrow road winds between steep-sided, wooded hills
- » Silverpine Watch's forty-foot wall stretches across the road between two watchtowers built into the hills
- » A black iron portcullis blocks the road's passage through the wall
- » The Watch is silent; no soldiers are visible near the gate nor atop the towers
- » The forest around the Watch is equally still and silent

## Silverpine Watch

Refer to **Map 3 Silverpine Watch Exterior Map** and **Map 4 Silverpine Watch Elevation** to help you visualize the keep. You can show these two maps to the players, but do not show them any of the other maps.

Silverpine Watch is a gatehouse built across the road with a square watchtower at either end. The towers are built into the hills flanking the road; the tops of the hillsides are level with each tower's second story.

The Watch is made of masonry, plastered and whitewashed, though the exterior is faded and cracked with age, showing the masonry beneath. The western tower is the taller of the two, at fifty feet high. The masonry wall is about thirty feet tall; the wall has a wooden structure called a hoarding built atop it to protect soldiers. Essentially, the wooden walls and roof turn the top of the wall into a covered walkway.

There are narrow windows called arrow slits looking out onto the road at the base of the wall. If the party peers through the arrow slits, they will find the interior dark and empty.

The wooded hills make it impossible for carts, draft animals, or large groups to get around the Watch, but individuals like the heroes can easily climb the hills. If not for Oona's horses and cart, the Watch would not impede the party's travel.

The only entrance to the Watch is a reinforced, oak door with heavy iron bands on the western side of the western tower where the tower meets the top of the hill. Do not point this out until the party deliberately looks for a way in.

## The Gates

The wall is nearly as thick as it is tall, and the road goes through a ten-foot-wide passage in it called a neck. Portcullises block either end of the neck. These are gates made of iron bars and crossbars that must be lifted out of the way. Each portcullis weighs over a thousand pounds and it would be impossible for the heroes to lift the gates high enough or hold them open long enough for the cart and horses to pass through.

## Oona

Oona is still disturbed by the body in the road and now she is even more troubled. The Watch's gates are rarely closed. During the day, there's usually soldiers keeping watch on the road and ready to collect toll-taxes. There is also usually a soldier watching from atop one of the towers.

After you have set the scene, give the players a moment to declare their actions. But if none of the players take action, Oona tells whoever is in the front to approach the Watch and call for the guard. Oona is growing impatient and frustrated. Feel free to portray her as such throughout this encounter. Especially if her disposition toward the party is already diminished.

## Calling Out to the Watch

Calling out to the Watch elicits no response. Nor does calling into the arrow slits. After a hero has tried to get someone's attention a few times, Oona grows impatient and hops down off the cart. She begins pacing up and down along the wall shouting for Bartoz or Sir Arpaad. When she gets no response, she crosses her arms and sinks into sullen silence.

## B8 Arrival at Silverpine Watch (cont.)

Let the moment hang there for a few seconds and wait for a player to say something. If none of the heroes act, Oona gets annoyed. She orders them to “look around or something.” She will remind them she hired them to get her to Hearth and that means they will have to find a way through.

Try to allow the party to conclude that they will have to enter the Watch and look for survivors or find a way to raise the gates themselves. If the players are truly stumped and have no idea how to proceed, though, have Oona tell them to look for a way inside.

### Preparing to Enter the Watch

Once the heroes have located the door and resolved to explore the Watch, Oona will offer them some advice.

First, she tells the heroes to look for survivors. If they can find Bartoz, who’s workshop is at the base of the eastern tower, he will probably help them. If not, they should look for the knight who commanded the Watch, Sir Einrik Arpaad.

Second, she tells the players that if they cannot find any survivors, they will have to raise the gates themselves. There are probably winches on either side of the gates, either above the gates or in the wall beside them.

Third, she warns the players that if the Watch is truly abandoned, it is probably dark inside. They will need some kind of light source to see. If none of the heroes has a light source, she will give them a bundle of ten torches.

Oona will not offer the heroes anything else, but if they ask, she’ll let them take the woodcutter’s axe.

When the heroes are ready to enter, ask the players which hero is going to be the one to open the door.

### Move On

When one of the heroes pushes open the reinforced wooden door, it groans open. Sunlight spills into the darkness of the Watch interior. Move on to **Part C**.



Part

« C »

# Silverpine Watch

« *After traveling for several days through Silverpine Forest and dealing with several minor obstacles, the merchant Oona Tealeaf and her bodyguards, the heroes, find their way blocked. The gates at Silverpine Watch are closed, blocking all traffic on the road, and the fortress appears abandoned. The heroes have no choice but to enter Silverpine Watch and find a way to open the gates themselves* »

The party enters the Watch's western tower by the door on its second floor and are immediately confronted by the tormented ghost of Sir Einrik Arpaad, the watch's commander. The spirit tries to frighten them off and locks the door to the upper floors of the tower (**C1 Entry Hall**). The party is probably forced to explore the tower's lower floor first and encounter zombies risen from the bodies of the soldiers Sir Arpaad slayed while under the influence of the cursed serpentine dagger. In the mess hall, the party finds the key to the upper floors of the tower (**C2 Mess Hall**).

The heroes will probably search the lower level thoroughly. In the west the gate room, they find the winches that — together with the ones on the eastern side of the gates — will let them raise the gates (**C5W West Gate Room**). They will then likely head upstairs to seek a way to the eastern tower.

On the upper level of the tower, the party fights more zombies (**C7 Barracks**) and has the chance to gather some clues in the room of the Watch's second-in-command, Marshal Ildo Brask (**C8 Marshal Brask's**) room. Then, they will likely head across the wall to the eastern tower.

In the covered walk between the towers, the party is attacked by the flock of stirges that killed the tinker in the road (**C9 Covered Walk**). After killing the bloodsucking insects, they will enter the upper floor of the eastern tower. In the chapel and the priest's chambers, they may find the body of the Watch's chaplain, Brother Wulfram, who Sir Arpaad killed for the serpentine dagger, as well as a few other useful clues and items (**C11 Brother Wulfram's Room**, **C12 Brother Wulfram's Study**, and **C13 Chapel**).

Proceeding to the lower floor of the tower, the party meets the animated revenant risen from the body of the Watch's smith, Bartoz, and must destroy it (**C17 Workshop**). From the workshop, they can explore Bartoz's room and discover more clues about the serpentine dagger and the curse that afflicted Sir Arpaad (**C19 Bartoz's Room**), or they can reach the eastern gate room (**C5E East Gate Room**). Now having access to both gate rooms, the party can raise the gates, reunite with Oona, and leave.

However, the party might decide to confront the ghost of Sir Einrik Arpaad. They can choose to either destroy the ghost or, if they have discovered enough information about the serpentine dagger and its curse, they can help assuage the ghost's torment and bring it peace. If they choose to fight, several magical items hidden throughout the keep will make their battle with the spirit much easier.

Whether they choose to confront the spirit or not, once the gates are raised, they can head back outside, reunite with Oona Tealeaf, and finish the journey to Hearth.

## Silverpine Watch

Silverpine Watch comprises two towers and a fortified wall running between them. The western tower has four levels and its crown, while the eastern tower has three levels. The towers have been built into the hills on either side of the road so that the lower level of each tower is even with the road while the main level is even with the tops of the hills.

The interior layout of the Watch is shown on **Map 5 Silverpine Watch Interior** in **Appendix C**.

The exterior walls of the tower are made of thick masonry. The floors on the lower level are flagstone. The interior walls, upper floors, and stairways are made of heavy wood. Each tower has four chimneys climbing up their entire height, one near each corner. Numerous fireplaces are connected to these chimneys on various floors to keep the Watch warm, to cook by, and to heat the forge in the workshop.

Most of the interior doors are simple, wooden doors. However, a few of the doors are made of heavier wood and held together with thick iron bands. Most of the exterior doors are heavily reinforced. The text refers to these doors as plain, heavy, and reinforced doors. Rules are provided where needed for forcing open doors and picking locks, so these designations are merely cosmetic.

## Exploring Silverpine

Unlike the previous portion of this adventure, the heroes explore Silverpine Watch on their own initiative. Each encounter occurs at a specific location on the map. As the heroes move from location to location, follow along on the map and refer to the numbered encounters in the text.

The map of Silverpine Watch has been designed so that most parties will explore its locations in a similar order and the number scheme of the encounters follows that order. However, the heroes may choose to do things in a completely different order. They can even end up encountering the ghost of Sir Einrik Arpaad before they are ready. That is part of the risk — and the fun — of open-ended games like this.

## Light

Silverpine Watch is abandoned, and the fortress has no windows. With a few exceptions, the interior rooms are dark. The heroes have access to several light sources, though. The cleric and the wizard can cast the *light* cantrip and the fighter and the rogue have lanterns. Oona may have provided the party with torches as well.

As long as at least one member of the party has a light source, assume the room they are in is sufficiently well-lit for their activities. It is not necessary to keep careful track of the radius of the light provided by different sources.

## Keeping Time

It is not important to keep accurate track of the passage of time. Time only affects the duration of magical effects and the duration of the party's light sources. Torches and the light cantrip last for one hour while a lantern will burn for six hours on one flask of oil.

If you want to keep rough track of time, assume the party can fully explore three to four rooms in an hour. Backtracking through previously explored rooms and quickly inspecting empty rooms should not take substantial amounts of time.

## Marching Order

You might find it helpful to establish a marching order. A marching order describes which hero goes first through doors, up and down stairs, and along hallways and in what order the other heroes follow. That way, you always know who is the first to encounter danger.

## Resting

Allow the heroes to take a short rest inside the keep as they wish. However, if you have raised the stakes as described below and are using Sir Arpaad's ghost as a more significant threat, it might appear to interrupt the heroes' short rests.

If the heroes require a long rest, warn them that it is probably not safe to rest inside the Watch. They can leave the Watch at any time and make camp with Oona. Each time the party makes camp, ask each player to mark off another day's worth of trail rations. If the party runs out of rations or torches, Oona will resupply them.

If you feel the players are taking too many long rests, you can have Oona chastise them or warn them that she is going to run out of supplies.

If you want to make resting more challenging for an experienced party, have the stirges emerge from the Watch on their nightly hunt and attack the heroes when they make camp. Just remember to reduce the number of stirges in **C9 Covered Walk** to account for any the party kills. Once the heroes have defeated all the stirges in **C9 Covered Walk**, they can rest without further issue.

## The Ghost of Sir Einrik Arpaad

The party will have at least two encounters with the ghost of the Watch's commander, the knight Einrik Arpaad.

### Sir Arpaad's Background

In life, Einrik Arpaad was just, honorable, and fair. He came from a proud family and valued his family's honor and reputation highly. Sir Arpaad was not warm or friendly. His men respected him, but they did not particularly like him.

When Sir Arpaad handled the serpentine dagger, the curse that had claimed Berengar the Backstabber centuries ago took hold. He stove the priest's head in, claimed the dagger, and hid Wulfram's body in his room. Arpaad was wracked with guilt after the incident. He did not know why he had done what he had done. He was afraid that someone would find out and use it to strip him of his knighthood and dishonor his family. When Marshall Brask confronted Arpaad about the priest's disappearance, Arpaad's paranoia got the better of him. He killed Brask and then concluded that everyone in the Watch was in league with him. He killed his entire garrison, but took a fatal wound when fighting the Watch's blacksmith, Bartoz in the forge.

Having dragged himself back to his room, Arpaad became lucid in his dying moments. He was utterly confused about his actions, ashamed beyond measure, and terrified that his family would be ruined.

### Sir Arpaad's Spirit

The ghost is not actually Arpaad. It is not his soul. Rather, it is a spirit born of the negative emotions he was feeling when he died, mixed with some of his memories. Consequently, the ghost feels confused over Arpaad's actions, ashamed of his terrible crimes, and afraid for Arpaad's family reputation. The ghost is afraid that it might kill again, but also knows it might have to keep Arpaad's crimes secret.

When the heroes first meet the ghost, it just wants to frighten them away. It does not want them to explore the Watch, but it also does not want to hurt them. And, because it is afraid of hurting anyone, it then retreats to Arpaad's room. If the heroes never bother the ghost, the ghost will not seek them out.

However, if the heroes confront and threaten the ghost, it will turn violent, driven by its fear that Arpaad's crimes will be exposed and by its own dim sense of self-preservation.

### Portraying the Ghost

Unless the party decides to talk to the ghost when they confront it in **C25 Sir Arpaad's Room**, you do not have to do much to portray the ghost. But you can make the ghost a more complex character if you wish, extending the encounter in **C1 Entry Hall** or adding periodic encounters with it.

While portraying the ghost, remember that it thinks it is Sir Arpaad, but it is not. It does not remember Arpaad's life in detail. It barely remembers the events that led to Arpaad's death and it is deeply ashamed of them. And it is confused about everything. The ghost cannot give any straight answers and is only concerned with two things: its guilt over Arpaad's crimes and its fear that Arpaad's proud family name will be dishonored by his terrible acts.

### The Ghost's Presence

Ghosts exude an aura of cold and darkness. Consequently, whenever the ghost is nearby, the heroes feel a noticeable chill in the air and any light sources they are using, including light spells, are slightly diminished. The effect is small, but noticeable and has no effect on the rules.

All the rooms of Sir Arpaad's suite (**C22 Sir Arpaad's Solar**, **C23 Sir Arpaad's Study**, and **CC24 Sir Arpaad's Room**) are chilly and dark as a result of the ghost's presence in the knight's room. After the ghost has been destroyed or put to rest, the effect ends.

If you have raised the stakes as described below and the ghost is wandering the Watch, use the sudden temperature and lighting changes to foreshadow the ghost's arrival.

## Raising the Stakes

If you are up the challenge or have an experienced group of players, you can raise the stakes in the adventure by adding occasional encounters with Sir Arpaad's ghost. The ghost can move freely through the walls and floors of the Watch. Thus, it can suddenly confront the players in any room from any direction. The ghost cannot leave the Watch, though, and it will not enter **C13 Chapel**.

There are several notes in the encounter text about where you might include or extend encounters with Sir Arpaad's ghost. You can add other encounters as you wish.

If you want to include random encounters with Sir Arpaad's ghost, follow the estimates above to keep track of the passage of time. Every time an hour passes, roll a d6. On a 1, the ghost appears. Additionally, whenever the heroes stay in one location for an extended period or when they engage in a time-consuming task like thoroughly searching a room, roll a die to see if Sir Arpaad shows up.

The encounters with Sir Arpaad's ghost should escalate as the heroes explore. Initially, Arpaad merely wants to scare the heroes off. As they learn more about Arpaad's crimes, the ghost can grow increasingly violent, but its attacks are still meant to drive off the party, not kill them. It should use hit-and-run tactics whenever possible.

Regardless of its wanderings, the heroes can always find the ghost in **C24 Sir Arpaad's Room**.

## The Serpentine Dagger

The serpentine dagger was once a mundane, jeweled weapon. When the ancient chieftain Berengar used it to betray and kill his king, Ragnaus, in battle, the treachery of the act itself compounded with the curse Ragnaus uttered as he died created a powerful magical effect. Because the mineral serpentine is attuned with corrupting magic, the dagger

absorbed that magic. As a result, the dagger causes intense paranoia and fear of betrayal in the bearer. Those afflicted by the dagger's curse cannot help but see everyone around them as traitors. That said, some individuals are less likely to be affected by the dagger than others.

The serpentine dagger is a wide-bladed combat knife with an eight-inch blade. The blade is made of fine polished steel while the hilt is made of gold. There are three opaque green and white gems in the hilt, two are set on opposite sides where the handle meets the blade, and one is set in the pommel. The handle is wrapped in pale leather. Despite the dagger's age, it appears brand new.

Anyone who touches the serpentine dagger with bare skin can feel the telltale tingle of magic. If viewed with a detect magic spell, the dagger radiates a strong aura of mind-altering enchantment magic.

The serpentine dagger is not a normal magical item. It has no statistics. Its magic is unpredictable. It affects some who touch it immediately but takes days to affect others. Berengar had it for years before it started to affect him.

The heroes can find the dagger on Sir Arpaad's body in **C24 Sir Arpaad's Room**. By the time they do, the players will hopefully recognize how dangerous it is. But they might not.

There are two ways to use the dagger in the game. The first is to assume that the heroes are strong-willed enough to shake off its effects. As soon as they touch it, a hero feels the evil magic trying to take hold of them but fights it off. The heroes can then leave it behind or destroy it.

If you prefer, you can ask any hero who touches the dagger with a bare hand to make a Wisdom saving throw to fight off its effects. On a success, they can handle the dagger without being affected. You can decide what happens on a failure.

If your players are experienced and, in your estimation, they should have known from their discoveries how dangerous the dagger was, you can demand a high DC Wisdom saving throw and then, on a failure, force the hero touching the dagger to attack the rest of the party.

The serpentine dagger is not terribly durable. It can easily be destroyed by normal means. If the heroes want to destroy it, they can melt it down in the forge in **C17 Workshop**, crush it with the blacksmith's maul, or invent another method.

# C1 Entry Hall

The heroes enter Silverpine Watch through the only entrance, a door in the western tower's main level. They find it dark, deserted, smelling of blood, and unnaturally cold. As the heroes file into the hall, the ghost of the Watch's commander, Sir Einrik Arpaad appears. Afraid the heroes will discover that Arpaad murdered his garrison and afraid that it will end up hurting the heroes as well, **the spirit** commands them to leave before vanishing from the room. After the encounter, if the heroes cannot open **the locked door** in the eastern wall, they will have to descend the stairs to the lower level.

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » It is cold and light is dimmed in the ghost's presence.
- » There is a heavy door in the interior tower wall to the east.
- » A flight of wooden stairs leads down from a doorway at the southern end of the hall.

## Call for Action

Once the players commit to entering the hall, describe the spirit's sudden appearance:

- » The spirit is a colorless, translucent human figure that hangs in the air in front of the door
- » The figure is dressed in heavy knight's armor. The armor's breastplate is visibly caved in.
- » The spirit's face is contorted with fear and despair
- » **Intelligence (Religion) «No Action» «Proficiency Required» DC 10** The figure appears to be a ghost. It is an undead spirit formed from the torment, guilt, despair, or unfulfilled purpose of someone who died suddenly or tragically.
- » **Intelligence (History) «No Action» «Proficiency Required» DC 15** The figure's armor, the falcon insignia on his ruined breastplate, and the knotted cord holding his cloak suggest a knight or a military officer of rank.

## The Spirit

Ask the players what they do in response to the spirit's appearance. If they do nothing, the spirit hangs in the air, still and silent, until the players act. If they take any other action, be it approaching, talking, or even preparing to attack, the spirit points to the tower's exit and warns the heroes, "you'll find only death here; begone!" and uses a limited version of its shriek attack to induce momentary fear in the heroes. Each hero must make a Wisdom saving throw.

**Wisdom Saving Throw DC 13** to resist. **Failure:** The hero is momentarily frightened and involuntarily backs toward the door before recovering.

**Wisdom (Insight) DC 13 «Passive»** Despite the commanding tone, something in the spirit's voice suggests that it is not threatening the heroes. It is warning them.

After the spirit warns the heroes off, it drifts backward through the solid door. The heroes can hear the clunk of the lock mechanism as the ghost telekinetically locks the door.

## Raising the Stakes

You can turn this into a full encounter with Sir Arpaad's spirit if you want. Resolve the player's actions normally. Arpaad's spirit is willing to speak to the heroes, but its goal is to get the heroes to leave. It does not want the heroes to discover that Arpaad murdered the garrison, but it also does not want to cause any more bloodshed by hurting the heroes. Use the statistics for Sir Arpaad's Ghost in **Appendix A**. If the players force a confrontation, Arpaad's spirit uses its shriek to scare off whoever it can and then retreats through the wall and return to **C24 Sir Arpaad's Room**.

## The Locked Door

The eastern door is a thick oak door with heavy iron bands and an iron-framed keyhole. The door is locked. The heroes can try to force it open or pick the lock or they can unlock it with the key found in C2 Mess Hall.

**Strength «Advantage: Crowbar or Similar Tool» DC 20** to force the door open.

**Dexterity (Thieves' Tools) «Requires Proficiency» DC 18** to pick the lock.

## Move On

The party can reach **C6 Gathering Hall** through the eastern door if they get it open. Otherwise, the creaky flight of wooden stairs leads down to **C2 Mess Hall** in the western tower's lower level.

# C2 Mess Hall

The Watch's garrison took their meals around a single long table in this hall, warmed by the two fireplaces in the eastern wall. When Sir Arpaad went mad, he surprised four soldiers gathered here and killed them all. Their bodies have risen as zombies and the party will have fight them around the mess table. Once they have done so, the heroes can turn up the key to the door above if they search the room.

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The room stinks of rotten meat and blood.
- » A long table occupies the center of the space.
- » Toppled benches and broken dishes suggest a fierce struggle occurred here.
- » There is a heavy door in the eastern wall and a plain wooden door to the west.

## Call for Action

When the first hero reaches the bottom of the stairs, the zombies become aware of them.

If the heroes have previously encountered zombies, do not call for an Intelligence check to identify them again, even if they failed their previous attempt.

- » Four animate, human corpses shuffle around the space.
- » Without word or breath, the corpses turn to face the party as one and bare their rotted, yellow teeth.
- » **Intelligence (Religion) «No Action» «Proficiency Required» DC 10** The corpses are zombies, the bodies of slain humanoids animated by dark spirits. They are compelled to grapple and devour the living. Even after they are brought down they tend to rise again and keep fighting. Fire or divine radiance are the best ways to destroy them.

## The Zombies

The four Zombie Soldiers attack immediately and relentlessly. The dark spirits animating them despise the living and must destroy them. Roll initiative and begin a combat the moment the zombies become aware of the heroes.

One zombie has an iron key on a ring hung on his belt. As you describe the action, mention the keyring at least twice. For example, you might describe it jingling when the zombie makes an attack and later mention how it clatters against the floor when the zombie falls.

## Zombie Soldier

*Medium undead, neutral evil*

**Armor Class** 9

**Hit Points** 26 (4d8 + 8)

**Speed** 20 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	8 (-1)	15 (+2)	3 (-4)	6 (-2)	5 (-3)

**Saving Throws** Wis +0

**Damage Vulnerabilities** fire, radiant

**Damage Resistances** necrotic

**Damage Immunities** poison

**Condition Immunities** poisoned

**Senses** darkvision 60 ft., passive Perception 8

**Languages** —

**Challenge** 1/4 (50 XP)

**Rise Again.** If a zombie is reduced to 0 hit points by an attack that isn't a critical hit or doesn't deal fire or radiant damage, it falls prone and becomes incapacitated, apparently destroyed. At the start of its next turn, it must make a Constitution saving throw (DC 13). If it succeeds, it recovers 1 hit point. Otherwise, it dies. As an action, a character can destroy an incapacitated zombie before it rises again.

## Actions

**Overpower.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 3 (1d4 + 1) bludgeoning damage, and the target is grappled (escape DC 11).

**Bite.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one grappled target. *Hit:* 6 (2d4 + 1) piercing damage.

## The Mess Table

The table is an obstacle for the zombies, but not the heroes. A hero can easily jump or climb onto the table as part of their movement with a **Strength (Athletics) DC 10** check and can jump down without issue. The zombies cannot climb onto the table but can reach characters standing on it.

## C2 Mess Hall (cont.)

The zombies cannot climb or jump onto the table. A zombie can pull a hero off the table as part of its movement if it is grappling the hero. The hero takes **1d4 bludgeoning damage** and falls prone.

### Searching the Room

Once the zombies are defeated, the heroes can make a survey of the room.

The heroes should be aware of the iron key on one zombie's belt. It opens the door between **C1 Entry Hall** and **C6 Gathering Hall** on the west tower's main level. If they forget about it, remind them of it so they can retrieve it.

The floor and the table are littered with debris from the soldier's last meal. The foodstuffs have rotted away, but the broken tankards and tableware remain. Scattered amongst the debris are two notable items.

**Wisdom (Perception) «Passive» DC 10** to find a bronze tankard engraved with hippogriffs. DC 15 to discover a palm-sized bear figure of whittled pinewood.

The engraved tankard is a valuable treasure. The whittled bear figure is not valuable. The soldier Piri carved it as mentioned in the letter in **C8 Marshal Brask's Room**.

### Move On

Aside from using the wooden stairs to climb back up the western tower's main level and **C1 Entry Hall**, the heroes might open the plain wooden door to the west and visit **C3 Kitchen** or they might open the heavy eastern door and enter **C5W West Gate Room**.

Empty rooms in dungeons are like slow scenes in movies. They give the players' brains a chance to breathe. Since entering the Watch, the players have been threatened by a ghost and attacked by zombies. Now they've earned a chance to poke around at their leisure. And also a glimpse of the first of their two goals, the gate rooms.

## C3 Kitchen

*No fighting occurred in the Watch's kitchen. The foodstuffs have rotted away or been picked over by rats. The party can search the shelves for valuables.*

### Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The room smells like rotted food.
- » There is a large table, a wooden cluttered, wooden shelf, and a large cookpot hanging in the cold fireplace.
- » There are plain doors in the southern and eastern walls.

### Searching the Shelves

Inquisitive heroes can search the shelves for valuables, but they might regret it.

**Wisdom (Perception) «Passive» DC 15** to find an engraved drinking horn. Failure A hero making an active search of the shelves startles a fist-sized spider hidden amongst the crockery and risks getting bitten.

**Dexterity Saving Throw DC 12** to avoid being bitten by the spider. Failure The spider bites the hero, dealing 1 piercing damage.

After being discovered, the spider drops to the floor and tries to scuttle into a hole in the masonry wall. A hero can intercept and kill it without issue.

The engraved drinking horn is a valuable treasure.

### Move On

The plain door in the western wall leads back to **C2 Mess Hall**. Though it requires a hard shove to get it open, the plain wooden door to the south permits entry to **C4 Pantry**.

## C4 Pantry

*The Watch's cold, dark larder has been raided by rats and bugs and the hanging slabs of meat have rotted away, leaving only barbed hooks hanging by chains from the ceiling beams and a foul stink in the air. There is nothing for the heroes to find and nowhere for the heroes to go from here except back to **C3 Kitchen**.*

# C5W/C5E West and East Gate Rooms

*Built into the thirty-foot thick wall between the towers, these rooms allowed soldiers to raise and lower the gates at either end of the neck, the passage through the wall through which the road runs. Archers could also man the embrasures and fire into the neck or onto the road. With heroes present in both the gate rooms, the party can use the winches to raise the gates and allow Oona and her horses to pass through.*

## Set the Scene

- » The room is dimly lit, daylight shines through the arrow slits in the archers' embrasures.
- » Embrasures — alcoves from which archers could fire through arrow slits — are built into the exterior walls
- » There are two huge winches built into the floor, one in the north corner and one in the south corner

## The Embrasures

An embrasure is a small alcove built into a wall. Each embrasure has a narrow, vertical window called an arrow slit. An archer could man an embrasure and cover a wide arc thanks to the tapered arrow slit.

There are three embrasures built into each of the room's three thick, exterior walls.

The heroes can see Oona through the southern arrow slits. They can even call her over and talk to her.

The heroes can see into the space where the road passes beneath the wall — called the neck — and, by the dim light filtering in through the portcullis, can see arrow slits in the opposite wall of the neck. If there are heroes in both gate rooms, they can shout to each other through the arrow slits to coordinate their activities.

## The Winches

Each winch consists of a large wooden drum, half sunk into the ground, and long wooden handles spaced around it. The winches are large enough that two people can work together to turn them. Two thick iron chains wrap around each winch's drum. One snakes up to a hole in the ceiling where it runs along a channel and attaches to one of the Watch's two gates. The other hangs into a shaft beneath the winch itself and connects to a massive counterweight. The counterweight is necessary because each iron portcullis weighs about 1,200 lbs. Thanks to the counterweight, a single person can operate each winch. Each winch also has a chock attached to a lever so the winch can be locked into place.

Each of the two gates, the northern and the southern gate, has two winches attached to it, one in each Gate Room. To raise a gate, both winches must be operated simultaneously. To raise the gates, the heroes will have to man both Gate Rooms and shout through the arrow slits to coordinate their efforts.

All this information is obvious to the heroes. This is not meant to be a puzzle. The characters can easily figure out how to operate the winches. The details are provided so that you can answer the players' questions about the winches.

Let the players investigate the winches. Describe them using whatever level of detail you think is best and answer their questions. Make sure they understand that these winches alone will not let them raise the gates. That there must be another set on the other side of the Watch. They will have to find them and ultimately to split their number between them.

If the heroes have not yet found the other Gate Room and consider splitting up now, warn them that they don't know what dangers might lurk in the unexplored rooms of the Watch. Suggest they secure the route to the other Gate Room before they split up. Ultimately, the choice is theirs though.

## Raising the Stakes

If the heroes have not dealt with Sir Arpaad's Ghost yet but they have split themselves between the two Gate Rooms to open the gates, you can force a confrontation by sending the ghost to attack the heroes in one room or the other. If you are up to the challenge, the ghost can even move between the two rooms through the walls and the neck to engage both parties in turn.

## Move On

Once they have finished exploring the Gate Room, the heroes can return to the room from which they came through the reinforced door.

# C6 Gathering Hall

*Once, soldiers mustered here before leaving the Watch to patrol the road, to hunt, or to forage for supplies. Now, the hall is silent and empty and contains only the garrison's abandoned cloaks and boots.*

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The long hall is unfurnished.
- » A dozen or so heavy, furred cloaks hang from pegs along the eastern wall and a pair of thick, warm boots sits on the floor beneath each cloak.
- » A flight of wooden stairs climbs up from a doorway at the northern end of the hall.

## Cloaks and Boots

There are a total of eleven warm, fur-lined, hooded cloaks hanging on pegs on the wall and eleven pairs of heavy, fur-topped boots. There is also one empty peg, its cloak missing, and an empty patch of floor where some boots should lie.

The soldier, Piri, was wearing one of the cloaks and one pair of boots when Dolf killed him. Dolf originally intended to bring back Piri's cloak and boots, but he realized that would disprove his story that Piri was dragged away by an owlbear.

Ultimately, he abandoned the boots in the woods, but his guilt over his crime and latent desire to confess — or to get caught — led him to keep the cloak. It is still stashed in his chest in **C7 Barracks**.

They are not of exceptionally high quality, but they are warm and in good repair. Heroes can help themselves to new cloaks and boots if they want.

The heroes might think of gathering up the cloaks and boots for Oona to sell or of selling them themselves. Either option is fine, but the whole collection is very bulky. Remind the players they can always gather them on their way out.

## Move On

Apart from returning to **C1 Entry Hall** through the reinforced western door, the heroes only option is the climb the groaning flight of wooden stairs to **C7 Barracks** on the west tower's upper level.

# C7 Barracks

The Watch's soldiers slept in this barracks, warmed by three fireplaces, and each soldier kept his possessions in a wooden trunk next to his bunk bed. Piri's trunk still contains his meager personal effects which might raise a players' eyebrows if they read the letter in C8 Marshal Brask's Room. Dolf's trunk contains the bloodstained cloak he took from Piri's body after killing Piri and a handful of ancient coins he looted with the serpentine dagger from Berengar the Backstabber's barrow.

After he killed Marshal Brask, Sir Einrik Arpaad came down the stairs into the barracks and slaughtered five of his soldiers where they lounged and rested. Caught by surprise, they had no chance against the knight. Later, after he killed Bartoz in **C17 Workshop**, the mortally wounded Arpaad passed through the barracks again on his way back up to his room, leaving signs of his passage.

The soldiers' bodies have risen as **zombies**. After the heroes defeat the zombies, they might notice **the bloodstains** that Arpaad left behind. They can also ransack **the trunks** to turn up some valuables, some interesting clues, and a handful of **ancient coins**.

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » There are two rows of double-bunk beds.
- » There are two plain wooden trunks at the foot of each bed.
- » A plain wooden door provides access to a walled-off room in the southwestern corner of the tower.
- » There is a reinforced door in the exterior eastern wall.
- » A flight of wooden stairs climbs up to the next floor.
- » **Detect Magic** There is a magic present, but it cannot be pinpointed. It is coming from the healing potion in Wren's trunk.

## Call for Action

As the heroes emerge from the stairs into the barracks, the zombies become aware of them.

If the heroes have previously encountered Zombie Soldiers, do not call for an Intelligence check to identify them again.

- » There are five shambling, human corpses wandering amongst the beds.
- » As one, the corpses turn as the heroes enter the barracks and start to advance.
- » **Intelligence (Religion) «No Action» «Proficiency Required» DC 10** The corpses are zombies, the bodies of slain humanoids animated by dark spirits. They are compelled to grapple and devour the living. Even after they are brought down they tend to rise again and keep fighting. Fire or divine radiance are the best ways to destroy them.

## The Zombies

The five Zombie Soldiers attack immediately and relentlessly. The dark spirits animating them despise the living.

## Zombie Soldier

*Medium undead, neutral evil*

**Armor Class** 9

**Hit Points** 26 (4d8 + 8)

**Speed** 20 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	8 (-1)	15 (+2)	3 (-4)	6 (-2)	5 (-3)

**Saving Throws** Wis +0

**Damage Vulnerabilities** fire, radiant

**Damage Resistances** necrotic

**Damage Immunities** poison

**Condition Immunities** poisoned

**Senses** darkvision 60 ft., passive Perception 8

**Languages** —

**Challenge** 1/4 (50 XP)

**Rise Again.** If a zombie is reduced to 0 hit points by an attack that isn't a critical hit or doesn't deal fire or radiant damage, it falls prone and becomes incapacitated, apparently destroyed. At the start of its next turn, it must make a Constitution saving throw (DC 13). If it succeeds, it recovers 1 hit point. Otherwise, it dies. As an action, a character can destroy an incapacitated zombie before it rises again.

## Actions

**Overpower.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 3 (1d4 + 1) bludgeoning damage, and the target is grappled (escape DC 11).

**Bite.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one grappled target. *Hit:* 6 (2d4 + 1) piercing damage.

# C7 Barracks (cont.)

## The Bloodstains

After defeating the zombies, when the heroes have time to look around the room, they might notice the dark, brown bloodstains Sir Arpaad left as he returned to this tower after the smith, Bartoz, mortally injured him.

**Wisdom (Perception) «Passive» DC 15** Dark brown stains spatter the wooden floor near the heavy, eastern door. A similar brown smear stains the wall beside the door.

If the heroes carefully examine the stains, they will recognize them as long dried bloodstains. There is not much blood, just a few spatters and a smeared stain on the wall.

**Intelligence (Investigation) «Requires Proficiency» DC 10 or Wisdom (Survival) «Requires Proficiency» DC 10** There is not much blood on the floor. Just a few drops. It looks like an injured person used this door. It is impossible to tell whether they were coming or going. The smear on the wall is the right size and shape and at the right height for a hand print. Likely, whoever was hurt put a hand on the wall to steady themselves as they passed through the door.

## The Trunks

There are twelve pinewood trunks in the room. Nine trunks have names scrawled across the top in charcoal. The remaining three have charcoal stains from old names smudged out years ago. The names are Kurz, Piri, Rast, Torval, Harl, Wren, Arno, Rykken, and Dolf, but do not share those names unless and until the players specifically ask.

The contents of each soldiers' trunks are as follows:

- » **Kurz** Wool clothes.
- » **Rast** Wool clothes, a purse with 5 cp and 1 sp.
- » **Torval** Wool clothes, an engraved wooden dice cup with five ivory dice, a purse with 22 cp and 4 sp.
- » **Harl** Wool clothes.
- » **Wren** Wool clothes, a *healing potion*, a purse with 7 cp.
- » **Arno** Wool clothes, a wolf claw totem whittled from pine-wood, loose coins comprising 3 cp and 2 sp.
- » **Rykken** Wool clothes, a waterskin made of pebbly gray skin and embossed with a hunting scene, a purse with 4 cp and 2 sp.

- » **Piri** Piri's trunk is nearly empty and contains only a spare, torn shirt, a woodcarver's knife and a crudely whittled wooden flute that is half finished.
- » **Dolf** Beneath his plain, woolen clothes, Dolf stuffed the heavy, furred cloak he took off Piri's body. The cloak is recognizably similar to the ones hanging in **C6 Gathering Hall** and it has a large bloodstain inside it. At the bottom of the trunk, inside a glove, Dolf has hidden a handful of ancient coins.

The wooden dice cup and the exotic waterskin are valuable treasures. The *healing potion* is described in **Appendix B**. The ancient coins are described below. The other items are neither valuable nor important.

## The Ancient Coins

Dolf looted a dozen ancient coins from Berengar's barrow. They are dull electrum; thin, worn, and tarnished.

Heroes examining the coins might conclude:

**Intelligence (Smith's Tools) «No Action» «Requires Proficiency» DC 10** The coins are made of beaten electrum. These days, that is an uncommon way of making coins in any realm. And the condition of the coins suggest they might be a few centuries old. A few of the coins are thinner than the rest and their stamps are cruder than the others.

**Intelligence (History) «No Action» «Requires Proficiency» DC 15** Most of the coins bear the mark of the ancient Zethinian Empire, which ruled most of the continent before its fall several hundred years ago. A tiny kingdom in the center of the continent is all that remains of ancient Zethinia today. The other coins look just as old and look like they came from the barbarian kingdoms of the Sunderlands.

## Move On

The heroes can climb back down the stairs to **C6 Gathering Hall**. Or they can open the plain, wooden door and enter **C8 Marshal Brask's Room** to the southeast. They can open the reinforced door to the east and cross **C9 Covered Walk**. Finally, they can climb the stairs up to **C20 West Tower Landing** on the west tower's tower level.

# C8 Marshal Brask's Room

This bedroom belonged to the Watch's second-in-command, Marshal Ildo Brask. It is cramped with a single bed, a fireplace, a chair and small table that serves as a desk, and a stand for the Marshal's armor.

Marshal Brask was in the middle of writing a letter to Piri's sister about her brother's death when the Watch's smith and supply master, Bartoz interrupted him. Bartoz told the Marshal that Sir Arpaad had lied about Brother Wulfram's whereabouts and told him about the serpentine dagger the priest showed him. Brask took his sword belt and went to question Sir Arpaad.

The heroes will probably want to examine **the Marshal's desk, his strongbox, and his armor.**

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The room contains a small bed and a fireplace.
- » There are a few sheafs of parchment, a jar of ink, and pen, and a metal strongbox on a plain wooden table.
- » There is a suit of breastplate armor draped with a shimmering, dark blue cloak on a stand in the corner.
- » **Detect Magic** There is magic present. The cloak, a mantle of protection, radiates an aura of protective magic. The other aura cannot be pinpointed but comes from the magic weapon oil in the strongbox.

## The Desk

Visible atop the desk are the following:

- » Several sheets of blank parchment.
- » The letter shown in **Handout 1 Marshal Brask's Letter**.
- » An ink pen discarded beside an open bottle of dried ink.
- » A small pouch containing 12 cp, 14 sp, 1 gp, and a whittled wooden fox figurine.
- » A half-burned tallow candle.
- » An open metal strongbox, about half a cubic foot in size.

A hero examining the desk might conclude::

**Intelligence (Investigation) «No Action» «Requires Proficiency» DC 10** The ink was left open to dry and the strongbox was left unlocked. Whoever was working here was interrupted. The chair is not toppled, and the candle was not left burning, so they did not jump up and rush out. They probably intended to return later, but it looks like they never did.

The title marshal originally referred to someone who managed a noble's stables and horses. Eventually referred to a military field commander. It is not technically an appropriate title for the Watch's second-in-command, but it sounds good and sometimes that is what really matters.

## The Strongbox

Brask's metal strongbox is about six inches long and deep and sits open on the desk with a small key in the padlock.

Marshal Brask's strongbox contains the following:

- » Loose coins amounting to 18 cp, 42 sp, and 9 gp.
- » A polished, blue gemstone the size and shape of a robin's egg. It is a moonstone.
- » A sealed earthenware jar containing **magic weapon oil**.

The moonstone is a valuable treasure. The **magic weapon oil** is described in Appendix B.

## The Armor

An armor stand in the corner displays the marshal's breastplate armor. The armor is plain, but well maintained. There is a shimmering, dark blue cloak draped over the armor, a **mantle of protection**.

Heroes examining the armor might conclude the following:

**Intelligence (History) «No Action» «Requires Proficiency» DC 10** The clasp on the cloak's chain appears to be a mark of rank. The owner was not a knight or a noble, but they were definitely an officer. Probably the garrison's second-in-command serving under the Knight of the Watch.

**Intelligence (Investigation) «No Action» «Requires Proficiency» DC 15** The armor is well-taken care of, but it is also well worn. It is not ceremonial. Strangely, there is no weapon with the armor. Nor is there one hanging nearby.

The **mantle of protection** is described in **Appendix B**.

## Move On

The heroes can return to **C7 Barracks** via the northern door.

# C9 Covered Walk

A walk runs atop the wall that stretches across the road between the two towers. A wooden enclosure and roof have been built over the walk. It is called a hoarding. Small, triangular windows along the hoarding called loopholes allowed archers to fire down on their foes. A number of small pits in the floor open into the neck below where the road runs through the wall. These murder holes allowed guards to drop stones or heated sand on foes trapped between the gates.

Unfortunately, a flock of bloodsucking **stirges** now live here and they will attack the heroes once they make their way about half-way down the walk, unless the heroes notice them first. These same stirges killed the peddler whose body the heroes found earlier. After dealing with the flock, the heroes might note the stirges' **nests in the rafters**.

## Set the Scene

- » The room is dimly lit, daylight streams in through the archers' loopholes.
- » A flagstone walkway runs atop the wall like a bridge between the two towers.
- » A wooden enclosure — a hoarding — covers the walkway.
- » Triangular windows — loopholes — permit archers to fire down on the road.
- » A grid of small pits in the floor — murder holes — allow guards to attack foes trapped between the gates below.
- » **Detect Magic** There is a magical presence in the room. An aura of enchantment magic highlights the silver chain of the **periapt of courage** that hangs from one of the stirge nests.

## Call for Action

Alert heroes might notice the stirges before they attack.

**Wisdom (Perception) «Passive» DC 15** Hidden in what looks like nesting material amongst the rafters that hold up the room are a half-dozen shadowy, insectoid shapes. They remain very still, waiting to ambush the party.

When the heroes attack the stirges or when the heroes reach the middle of the walk unaware of the stirges, the flock takes wing and attacks the heroes.

A half-dozen foot-long insects with leathery bat wings, barbed legs, and long needle-like noses come flapping down from their dirty nests in the rafters to attack the party.

**Intelligence (Nature) «No Action» «Requires Proficiency» DC 10** Reveal that the insects are bloodsucking stirges. They use their barbed claws to attach to their prey and then drink their blood through their proboscises. A small flock of stirges can completely drain an adult human of blood.

## The Stirges

When the heroes notice the stirges or the stirges attack, roll for initiative and begin combat.

The six stirges are intent on feeding, but they will not die for their meals. Once a stirge has been injured, it will withdraw and try to escape through one of the loopholes. After half the flock has died or fled, the remaining stirges will withdraw and try to flee.

### Stirge

*Tiny beast, unaligned*

**Armor Class** 13 (natural armor)

**Hit Points** 7 (3d4)

**Speed** 5 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
4 (-3)	15 (+2)	10 (+0)	2 (-4)	8 (-1)	6 (-2)

**Senses** darkvision 60 ft., passive Perception 9

**Languages** —

**Challenge** 1/8 (25 XP)

### Actions

**Attack.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 1 piercing damage, and the stirge attaches itself to the target. The stirge can detach itself at any time and detaches itself when the creature dies. Attached stirges move with the creature to which they are attached. A creature can remove one stirge that's attached to itself or another adjacent creature as an action on its turn.

**Feed.** The stirge drains blood from the target to which it is attached. The target loses 4 (1d4+2) hit points due to blood loss. When a stirge has drained a 10 hit points worth of blood from a target, it detaches itself and attempts to fly away to digest its meal.

## C9 Covered Walk (cont.)

### The Nests in the Rafters

The stirges have made nests in the beams holding the roof up. The nests are made of dried twigs, leaves, pine needles, mud, and bits of debris. Alert heroes might notice:

**Wisdom (Perception) «Passive» DC 15** Amongst the twigs, mud, and debris of one of the stirge nests, there is a metallic gleam like a metal wire or string is woven into the nest.

The beams are ten feet above the floor. A hero can make a vertical jump and grab the beams and then pull themselves up. Or the hero might climb a rope into the beams.

**Strength (Athletics) DC 15** to make a standing jump and catch hold of the rafters overhead.

**Strength (Athletics) DC 20** to pull oneself onto the rafter.

If the heroes come up with another plan, assess it and use ability checks to resolve it. Most attempts to get up into the rafters should be made at **DC 15** or **DC 20**. If the heroes pool their efforts and help each other, grant them advantage.

The hidden item is a *periapt of fearlessness* spattered with mud and chalky stirge spoor. It is described in **Appendix B**.

### Move On

When the heroes are ready to move on, they open the heavy door at the eastern end of walk and enter **C10 East Tower Landing**. Otherwise, they can return to the western tower and **C7 Barracks** through the western door.

*Hoardings—wooden enclosures that protected a castle's battlements—were not usually permanent structures. They were constructed during sieges to allow archers to fire downward on foes. Some castles included logs or holes near the top of their walls specifically to support hoardings. There is some evidence hoardings may have been stored away pre-built and brought out as needed.*

Stirge is the Latin plural of the word *strix*. The mythological *strix* was a monstrous, owl-like bird with a hook beak that was said to hang upside like a bat when it slept and to feed on the blood and organs of infant children.

## C10 East Tower Landing

*Sir Einrik Arpaad passed through this empty, unfurnished room after he was mortally wounded by Bartoz the smith in the workshop. The heroes might notice **the bloodstains** he left as they pass through here.*

### Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The room landing is unfurnished and empty.
- » There are plain wooden doors in the southern and eastern interior walls that divide this floor of the tower.
- » A flight of wooden stairs climbs down to the level below.
- » A wooden ladder bolted to the wall of an alcove climbs to a heavy trap door in the ceiling.
- » **Wisdom (Perception) «Passive» DC 15** Dark brown stains spatter the wooden floor near the top of the stairs.

### The Bloodstains

If the heroes carefully examine the stains, they will recognize them as long dried bloodstains. There is not much blood, just a few spatters on the floor at the top of the stairs.

**Intelligence (Investigation) «Requires Proficiency» DC 10** or **Wisdom (Survival) «Requires Proficiency» DC 10** There is not much blood on the floor or the stairs. Just a few drops. It looks like an injured person climbed this stair, though it is impossible to say whether they were ascending or descending.

### Move On

Once the heroes have finished here, they can enter **C11 Brother Wulfram's Room** through the plain, wooden door to the south or **C13 Chapel** through the plain door to the east. They can ascend the ladder and open the heavy, iron-banded trap door to reach **C14 East Tower Crown**. They can descend the wooden steps to **C15 Common Room**. Or they can return through the reinforced door in the exterior wall to the west to **C9 Covered Walk**.

# C11 Brother Wulfram's Room

The bed in this small bedchamber is covered with heavy wool blankets and the cold fireplace is heaped with ash. The room belonged to the Watch's elderly chaplain, Brother Wulfram. After Sir Arpaad killed the priest in his study, the knight dragged Wulfram's body in here and stuffed it in the trunk at the foot of his bed. He then stole the key. The heroes will definitely notice the smell and likely see **the bloodstain on the floor**. If they manage to open **Wulfram's trunk**, they will find **the body**.

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The air is pervaded by a thick, rotting stench.
- » The bedroom contains a bed piled with warm blankets, a small washstand, and a fireplace.
- » At the foot of the bed is a padlocked, wooden trunk.
- » There are plain, wooden doors in the northern and eastern interior walls of the tower.
- » **Wisdom (Perception) «Passive» DC 15** There are brown stains smeared on the wooden floor by the eastern door.

## The Bloodstain

The dark, brown stain on the wooden floorboards is unmistakably a dried bloodstain. The smearing obviously indicates that something heavy and bloody was dragged across the floor into or out of the eastern door.

## The Trunk

The wood-and-iron trunk is closed with an iron padlock. The heroes can try to break the lock if they have a crowbar or a similar tool or they can pick it. Or they can unlock it with the key found in C23 Sir Arpaad's Study. The party can also destroy the chest itself with an axe or similar tool but doing so makes it harder to glean information from Wulfram's body.

**Strength «Requires crowbar or similar tool» DC 20** to break the padlock.

**Dexterity (Thieves' Tools) «Requires Proficiency» DC 15** to pick the lock.

**Strength «Requires woodcutter's axe or similar tool» DC 20** to destroy the chest.

**Putrefaction** — the liquification of a human body — generally starts about a month after death, but can take longer depending on where the body is. As a GM, always remember to delete your search history when using a public computer. .

## The Body

After Arpaad broke Wulfram's skull with the statuette in **C12 Brother Wulfram's Study**, he hid Wulfram's body in this trunk where it has been rotting slowly for a few months. The body is in an advanced state of decay, the flesh putrefied and waxy. The smell is horrendous. The party will have to remove the body to examine it.

**Wisdom (Medicine) «Requires Proficiency» «Disadvantage: A Hero Destroyed the Chest» DC 15** Reveal the remains are of a frail or elderly human. The body has slowly been rotting away stuffed inside the chest. The shattered skull indicates the human took a heavy blow to the head.

Any examination also turns up the priest's holy symbol, three linked silver rings contained in a ring of gold.

**Intelligence (Religion) «No Action» DC 5** Reveal that the body wears a holy symbol of Glorion, the Shining Lord of the Heavens and the champion of light, justice, and civilization. The three smaller rings represent his three sainted knights.

## Move On

When the heroes are ready to depart, they can use the plain wooden door to the east to enter **C12 Brother Wulfram's Study** or the plain door in the northern wall to return to **C10 East Tower Landing**.

The Angry GM refers to this module's setting as The Angryverse. The Angryverse is not a specific setting, but rather, a collection of names, places, and details The Angry GM has invented over the years for his home games. He's been running a lot of games for a lot of years and, consequently, there are a lot of details. Otherwise, the Angryverse is a generic, fantasy world like any other and all the normal D&D trappings have a place in it. Except gnomes.

# C12 Brother Wulfram's Study

*This sparsely furnished study belonged to the Watch's chaplain, Brother Wulfram. When Wulfram showed the Watch's commander, Sir Arpaad, the serpentine dagger, Arpaad was overcome by the dagger's dark power. The knight picked up the statuette from Wulfram's desk, broke the priest's skull, and dragged the body to **C11 Brother Wulfram's Room** to hide it.*

*After possibly noting **the bloodstain on the floor**, the heroes will likely investigate **Wulfram's desk**, finding **Wulfram's journal** and a small **box**. They might also investigate the books shelved on the **mantelpiece**.*

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » An old wooden desk has a heavy book atop it, a brass statuette, and a wooden box.
- » A half-dozen books are shelved on the mantle above the fireplace.
- » **Wisdom (Perception) «Passive» DC 10** There is a large, brown stain on the wooden floorboards near the desk and several brown streaks between the desk and the western door.
- » **Detect Magic** There is magic present, but it cannot be pinpointed. It is coming from the **healing potion** in the box.

## The Bloodstain

The brown stains are obviously long-dried bloodstains. A ragged trail leads from a massive stain by the desk to the eastern door. It is clear something fell to the floor and then was dragged away while it was bleeding profusely.

## The Desk

The priest's desk is just a table. No drawers. The following objects lie atop the desk:

- » A slender book with a gray, linen cover. Wulfram's journal.
- » A small, wooden box with a hinged top.
- » A foot-tall, brass statuette of three armored knights standing with their backs together.

**Wisdom (Perception) «Automatic Success: Handling the Statuette» «Passive» DC 15** Flecks of dried red-brown blood stain the base of the statuette.

**Intelligence (Religion) «No Action» «Requires Proficiency» DC 10** The statuette represents the three sainted knights that serve Glorion, the Shining Lord of the Heavens, champion of light, justice, and civilization.

The brass statuette is a valuable treasure.

## The Journal

Wulfram's journal is a slender, bound book with a plain, linen cover. Only half of its hundred or so pages are covered with the priest's tiny, flowing script. The priest wrote his entries in Celestine script, which is used to record scriptures and religious writings. A hero proficient in Language (Celestine) can read it. It can also be understood by a hero who uses the **comprehend languages** spell.

Most of the journal's entries describe minor events that occurred over the last, uneventful year at the Watch. The final two, however, document Dolf giving the priest the serpentine dagger and the nightmares that convinced Wulfram that the dagger was evil. These are shown in **Handout 2 Brother Wulfram's Journal**.

## The Box

The small, maplewood box has a hinged lid. It is not locked. Inside, the heroes find:

- » Several sheets of blank parchment
- » Three half-burnt tallow candles
- » Ink and an ink pen
- » Several cubes of yellow sealing wax
- » A glass vial containing a healing potion

The **healing potion** is described in **Appendix B**.

The shining king, Glorion, is served by three knights. Each represents a specific moral ideal. The Hospitaller represents mercy and compassion. The Justiciar represents justice and truth. And the Crusader represents valor and sacrifice.

Glorion is technically not a god, but an angelic being that serves the heavens.

## The Mantle Piece

Seven books of varying sizes and thicknesses, all old and worn, are shelved on the mantle between a pair of hewn rocks that serve as bookends. The tomes are as follows:

- » The Teachings of the Five Prophets, a book of religious essays
- » Virtues of the Sainted Three, a book of religious essays
- » Musings of Athra the Wise, a collection of short essays, aphorisms, and sayings
- » Seven Tales of Jonda and Jurel, a collection of fanciful tales of adventure
- » Descriptions of Flora, Minerals, Gems, and Metals of Zethinia and Lands Beyond, an encyclopedia
- » An untitled hymnal
- » An untitled book describing various religious rites and rituals

If a hero examines the books carefully, they might conclude:

### **Intelligence (Investigation) «Requires Proficiency»**

**DC 10** The books have all been well-read, but, by the dust on the shelf and the books, only one has been opened recently. The encyclopedia has not only been opened recently, but a page has been dogeared to mark the reader's place. Someone was reading about one of two gems. Either they were interested in a crystalline gem called a spinel that is also called foolstone because it is often confused with ruby or sapphire and can only be identified with alchemical study. Or they were reading about a waxy, opaque gem called serpentine because its green, yellow, and white bands are reminiscent of snakes.

Once a hero's attention is drawn to spinel and serpentine, they might recall the following:

### **Intelligence (Arcana) «No Action» «Requires Proficiency»**

**DC 15** Spinel, or foolstone, is associated with magic that fools the mind or the senses and serpentine is often used as part of magical rituals or items that poison the body or corrupt the mind.

## Move On

After they have finished investigating, the party can use the plain door in the western wall to visit C11 Brother Wulfram's Room or the one in the northern wall to enter C13 Chapel.

Brother Wulfram's journal is actually recorded in Low Celestine. Mortals are incapable of speaking High Celestine. High Celestine is the language of the divine and it can be understood by any intelligent being who hears it. It can also be used to channel divine magical power and create miracles.

Low Celestine is used by Wulfram's church to record scripture and serves a similar purpose to that of Latin for the Catholic church throughout the middle ages and into the modern era.

There are several interesting and unusual details regarding language in Aerth. There are several human regional languages, such as Sund, Alqaad, and Zethinian and most humans speak at least one. Common is actually more correctly called Traders Common and evolved from a pidgin language used during the age of the Zethinian Empire to facilitate trade between different regions.

Halflings do not have a true language of their own. Rather, they speak Half Cant, a slang language composed of borrowed words from other languages, incomprehensible idioms, and hand gestures.

Arcane magic formulas generally incorporate either draconic runes or elven script. Draconic runes usually form the basis for evocation and transmutation magic. Elven script is often used in illusion and enchantment magic. These reflect the magical traditions that originated with those races.

Non-dragons speak a debased form of draconic called Low Draconic. Because they lack forked tongues and have such different jaw structures and facial muscles, humans just can't make the same sounds that dragons can.

Are these details important? Not for this adventure. They are mostly just fun. But sometimes the party finds a priest's journal or two halflings meet on the road. And then those details might be very important. As a GM, you never know which detail might be important. Or which you might be able to use when building your next adventure.

# C13 Chapel

While no bloodshed occurred in the Watch's simple chapel to Glorion, the Shining King of the Heavens, it has nonetheless been tainted by the tragic events that occurred when Sir Arpaad murdered his garrison under the influence of the serpentine dagger. The heroes might examine the Watch's **altar** and find a useful vial of holy water. If it occurs to the heroes to **pay their respects to the gods**, they might receive a divine boon. But they are more likely to succeed if they **cleanse the chapel** of the ghost's dark influence.

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » A wooden icon with three linked rings inside a larger fourth ring adorns the eastern wall.
- » A table covered with yellow linen serves as an altar, it has several implements atop it
- » **Intelligence (Religion) «No Action» «Requires Proficiency» DC 5** The icon is a holy symbol of Glorion, the Shining Lord of the Heavens and the champion of light, justice, and civilization. The three smaller rings represent his three sainted knights.

## Call for Action

A character that can cast divine spells feels a crawling sensation and a dark presence here. They might surmise:

**Intelligence (Religion) «No Action» «Requires Proficiency» «Divine Spellcaster Only» DC 15** The chapel has been profaned by the presence of dark magic in the Watch. A hero proficient in religion could cleanse the chapel of evil with the right implements.

## The Altar

The altar is a plain, wooden table covered with a yellow and white linen cloth. The linen is stained with blobs of wax. A small bell, striker, and two wooden cups sit atop the altar along with a slender, stoppered vial of clear water. A casual examination reveals that it is a vial of holy water as described in **Appendix B**. None of the other items are valuable.

## Paying Respect to the Gods

It might occur to the players to pray to the gods for aid.

The heroes can only try once to receive a blessing. You can make an exception if a hero fails to receive a blessing before cleansing the chapel and then tries again after cleansing it.

A clever hero might refer to the book describing religious rites and rituals in **C12 Brother Wulfram's Study**.

**Charisma (Religion) «Advantage: Wulfram's Book of Rituals» «Disadvantage: Chapel Not Cleansed» DC 10** to gain a divine blessing from the gods.

If the hero asked something specific of the gods, give them a minor bonus or cryptic vision that speaks to that. Otherwise, give the player a token they can trade in later to grant advantage on any one ability check, attack roll, or saving throw they or another party member makes.

## Cleansing the Chapel

A hero trained in the administration of religious rites can take an hour to cleanse the shrine of evil. The hero must use the implements on the altar and sprinkle the entire vial of holy water around the shrine.

Referring to the book of religious rites and rituals in **C12 Brother Wulfram's Study** is helpful.

Heroes not involved in the ritual can take a short rest.

**Charisma (Religion) «Requires Proficiency» «Advantage: Wulfram's Book of Rituals» DC 15** to temporarily cleanse the chapel of evil. The profane influence returns after a few days if Sir Arpaad's ghost is not destroyed.

## Move On

The heroes can leave the chapel when they are finished either by the plain wooden door in the western wall that leads back to **C10 East Tower Landing** or the one in the southern wall that leads to **C12 Brother Wulfram's Study**.

Most players won't think to pray to the gods for help just because they found a temple. But a few will. And when you're ready for that, those players will come to believe that they really can do anything in a role-playing game. And that keeps them coming back to your table for more.

## C14 East Tower Crown

The trap door above the ladder in **C10 East Tower Landing** leads to the top of the eastern tower. The tower's top is crenelated. It is surrounded by square stone crenels and spaces between them to protect archers firing from atop the tower.

The heroes can see Oona waiting with the cart forty feet below the tower and they can easily get onto the roof of **C9 Covered Walk** which is just below the tower's edge. The west tower is fifteen feet taller than the east tower though.

## C15 Common Room

This large open space with its three fireplaces and scattered wooden benches served as both a common room for the garrison and an indoor practice yard. Sir Arpaad passed through here after the fight with Bartoz in **C17 Workshop** left him mortally injured. The heroes might notice the bloodstains. They might also try to open the locked door in the southern end of the room.

### Set the Scene

- » The room is dark; the heroes need a light source to see.
- » There are wooden benches and stools scattered about the open space; it looks like a common area.
- » There is a heavy door in the interior wall that encloses the southwestern corner of this level of the tower.
- » **Wisdom (Perception) «Passive» DC 15** Brown stains speckle the wooden floor at the base of the northern stairs and the top of the southern stairs.

### The Bloodstains

The stains are obviously dried blood. Based on the trail of blood, a hero can easily conclude that injured person passed from one stairway to the other, though they cannot determine the direction they were traveling.

### The Locked Door

The reinforced door is locked. The heroes can try to force the door or pick the lock. Or they can unlock it with the key found in **C24 Sir Arpaad's Room**.

**Strength «Advantage: Crowbar or Similar Tool» DC 20** to force the door open.

**Dexterity (Thieves' Tools) «Requires Proficiency» DC 18** to pick the lock.

### Move On

If the heroes opened the heavy door, they can explore **C16 Armory**. They can climb down the wooden stairs to bottom of the eastern tower and to **C17 Workshop**. They can also climb back up the wooden stairs to **C10 East Tower Landing**.

# C16 Armory

*The garrison's armor, weapons, and ammunition were stored in this armory. The room was kept locked and was untouched by the violence when Sir Arpaad went mad. The party can claim the arms and armor for themselves or for Oona. They might also notice, or discover with a dedicated search, a locked chest hidden amongst some crates and sacks.*

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » Racks line the walls bristling with shortswords and spears.
- » There are a dozen stands of leather armor scattered about.
- » Several barrels contain arrows and unstrung short bows.
- » **Wisdom (Perception) «Passive» DC 10** Hidden behind two sets of plain leather armor is a suit of well-made black leather armor covered with bronze studs. DC 15 Half hidden amongst some crates in a corner is a small wooden chest with iron bands and a strong-looking padlock.
- » **Detect Magic** There is magic present. The concealed suit of enchanted studded leather emanates an aura of protective magic. Another aura cannot be pinpointed but comes from the war wizard's wand in the locked chest.

## The Arms and Armor

The room's contents are as follows:

- » 11 shortswords
- » 10 spears
- » 10 unstrung short bows
- » 60 arrows
- » 9 suits of leather armor
- » 1 suit of well-made studded leather armor
- » Crates and sacks of assorted odds, ends, and materials like buckles, straps, patches, whetstones, wax, oil, and plenty of bowstrings and feathers for fletching arrows.

The well-made studded leather armor is a suit of **enchanted studded leather** as described in **Appendix B**.

Do not give the players the complete inventory of the room at once. Wait until the players declare their intention to catalog the room's contents. It will take them several minutes to go through everything. If you've decided to raise the stakes in the adventure, this might be a good opportunity to have the ghost of Sir Arpaad make an appearance.

The heroes can arm and armor themselves as they wish. The heroes might think of gathering up the arms and armor for Oona to sell or of selling them themselves. Either option is fine, but the whole collection is very bulky. It will take sev-

eral trips to transport it all outside and is something they can do once they have finished in the Watch. Let them know that they can return her after they've finishing exploring the Watch to gather up the equipment and carry it all outside.

## The Chest

The small, wooden chest has thick iron bands and a heavy padlock. It contains property confiscated from a wizard that attempted to steal through the gate last autumn and ended up in a fight with the guards. Sir Arpaad executed the wizard and intended to send her property to his liege-lord in the spring.

The chest is locked. The heroes can try to break the lock or pick it. If they break the chest, though, they will damage some of the chest's contents.

**Strength «Requires crowbar or similar tool» DC 20** to break the padlock.

**Dexterity (Thieves' Tools) «Requires Proficiency» DC 15** to pick the lock.

**Strength «Requires woodcutter's axe similar tool» DC 20** to destroy the chest.

If the heroes open the chest, they will find the following:

- » The note shown in Handout 3 Sir Arpaad's Note
- » A beetle sculpture made of jade in a gold setting
- » A polished wooden wand engraved with arcane symbols.

The jade beetle is a valuable treasure. The wooden wand is a **war wizard's wand** as described in **Appendix B**.

If the heroes destroy the chest, the wand is destroyed and they find only the pieces.

## Move On

Once they have finished looting the armory, the heroes can return through the door to **C15 Common Room**.

# C17 Workshop

The western tower's ground floor is given over to the Watch's workshop and smithy. Bartoz, the Watch's smith and supply master kept the garrison equipped and the equipment maintained. While Bartoz was in his room getting ready to flee the Watch, Sir Arpaad entered the workshop to find him. Bartoz emerged, took up his hammer, and defended himself. The two fought fiercely, but Bartoz died by Sir Arpaad's sword. However, Bartoz dealt Arpaad a mortal blow.

Bartoz's animate corpse now haunts the workshop, risen as a deadly **revenant**. After the party defeats it, they can claim **Bartoz's hammer** and search through **the workshop's tools**. They might also try to open **the locked door** to the **C18 Storeroom**.

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The workshop has a brick forge with an attached bellows.
- » There is a large anvil, a stone worktable, and a tool shelf.
- » **Detect Magic** There is magic present. The undead's weapon, the **blacksmith's maul**, emanates a combat magic aura

## Call for Action

When the lead character reaches the flagstone floor at the bottom of the stairs, they spot the revenant in the shadows.

- » A muscular human stands at the far side of the room, its back toward the party.
- » It carries a massive blacksmith's hammer.

Give the party a moment to call out to it or approach. But when it turns and comes fully into the party's light, they can see it for what it is.

- » This undead is not decayed like a zombie.
- » It has cracked, gray skin, glowing eye sockets, and wears a linen shirt whose front is brown with dried bloodstains.
- » **Intelligence (Religion)** «No Action» «Requires Proficiency» **DC 15** Reveal that the undead is a revenant, the remains of a strong-willed or powerful individual animated by dark magic. Revenants retain a dim memory of the training they had in life and they heal quickly from most injuries except those from fire or radiant magic.

## The Revenant

Like all undead, the revenant blacksmith despises the living, and will attack relentlessly. The revenant is smart enough to take cover from ranged attacks, to draw the party into the room, and to circle around to attack vulnerable targets. The revenant will provoke opportunity attacks to gain a favorable position, relying on its regeneration to keep it alive.

## Revenant Blacksmith

*Medium undead, neutral evil*

**Armor Class** 9

**Hit Points** 39 (6d8 + 12)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	8 (-1)	14 (+2)	6 (-2)	8 (-1)	8 (-1)

**Saving Throws** Wis +1

**Damage Vulnerabilities** fire, radiant

**Damage Resistances** necrotic

**Damage Immunities** poison

**Condition Immunities** poisoned

**Senses** darkvision 60 ft., passive Perception 9

**Languages** —

**Challenge** 1 (200 XP)

**Regeneration.** The revenant regains 4 hit points at the start of its turn unless it took fire or radiant damage on its previous turn. The revenant is destroyed if it starts its turn with 0 hit points and doesn't regenerate.

## Actions

**Maul.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 9 (2d6 + 2) bludgeoning damage.

**Sweep.** The revenant swings its maul in an arc, making a melee weapon attack against each adjacent creature. Each creature hit takes 5 (1d6 + 2) bludgeoning damage.

Call attention to the revenant's hammer as it fights. Note a shimmer in the air around the hammer and the feeling of magical force when it strikes. Try to mention these details at least three times during the fight similarly to how you mentioned the zombie's key in **C2 Mess Hall**.

## The Hammer

The hammer is actually the **blacksmith's maul**, a magical item described in **Appendix B**.

## C17 Workshop (cont.)

### The Tools

The workshop is stocked with all sorts of tools for metalwork, woodwork, leatherwork, and stonework. Of note, the party find a woodcutter's axe and a crowbar, both of which might help them open chests and locked doors in the Watch.

### The Locked Door

The heavy, northwestern door is locked. The heroes can try to force the door or pick the lock. Or they can unlock it with the key found in **C24 Sir Arpaad's Room**.

**Strength** «**Advantage: Crowbar or Similar Tool**» DC 20 to force the door open.

**Dexterity (Thieves' Tools)** «**Requires Proficiency**» DC 18 to pick the lock.

### Move On

If the heroes manage to open the heavy door in the northwest, they can search **C18 Storeroom**. The plain wooden door in the northeast opens into **C19 Bartoz's room**. The heavy door in the exterior tower wall to the west leads to **C5E East Gate Room**.

## C18 Storeroom

*Supplies and materials for crafting and maintaining the garrison's equipment are stored here in numerous crates, sacks, and barrels or stacked against the wall. The party might search the room.*

### Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The room is cluttered with crates, sacks, barrels, stacks of wood, and assorted dry goods.
- » **Wisdom (Perception)** «**Passive**» DC 15 An unusual coil of rope woven of silvery-blue silk hangs from the wall.
- » **Detect Magic** There is magic here. The coil of rope, an animated rope, gives off an aura of magic of transformation.

### Searching the Room

The heroes will find everything they would expect in a workshop storeroom, though most of it has little value. If the heroes wish, they can claim the more valuable supplies and materials for Oona or to sell later. They will also turn up the magical *animated rope* described in **Appendix B**.

### Move On

The party can only return through the reinforced door to **C17 Workshop** when they are done here.



# C19 Bartoz's Room

*This small bedroom belonged to the Watch's smith and supply master, Bartoz. After he grew suspicious of the priest's whereabouts and told Marshal Brask of his suspicions, Bartoz returned here to gather his valuables from a hidden cache under a flagstone in the fireplace and to write a note. He expected the worst. Before he could finish his note, he heard Sir Arpaad in the workshop and knew he would have to fight.*

*The party can examine the small table, discovering Bartoz's note and a sketch of the serpentine dagger. They can also root through the fireplace and possibly find the smith's strongbox.*

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » This small and cramped bedroom contains a bed, a table, a chair, and a fireplace.
- » There is a spilled bottle of ink on the table, several sheets of parchment on it and the floor, and the chair is toppled.
- » Ash, soot, and half-burned wood have been swept out of the fireplace and all over the floor.
- » **Wisdom (Perception) «Passive» DC 20** A flagstone in the floor of the fireplace looks loose and askew.
- » **Intelligence (Investigation) «Passive» «Proficiency Required» DC 15** It looks like someone was working at the table, got surprised, and left in a hurry. They probably did not return. It also looks like someone was digging through the fireplace for something.

## The Table

Atop the desk and on the floor nearby, the heroes find:

- » Several sheets of blank parchment.
- » A spilled bottle of dried ink and a discarded ink pen.
- » The charcoal sketch of the serpentine dagger shown in **Handout 4 Bartoz's Sketch**.
- » The letter shown in **Handout 5 Bartoz's Letter**.

A hero examining the sketch might surmise:

**Intelligence (Smith's Tools) «Proficiency Required» «No Action» DC 15** The dagger is made in the style of the ancient Zethinian Empire.

**Intelligence (Arcana) «Proficiency Required» «No Action» DC 15** Serpentine is associated with sinister magic that poisons the body and corrupts the mind.

After examining both the letter and the sketch, a hero might be reminded of the story of Berengar the Backstabber. Bartoz, himself, had once heard the story, but he could not recall it. This is what he refers to in his letter.

**Intelligence (History) «Proficiency Required» «No Action» DC 15** There is a centuries-old story about a Sunderlander clansman who was given a jeweled dagger by a Zethinian warlord to betray his warlord in battle. As a result, Zethinia conquered this land, Asternia, and the traitor was named governor. He did not rule long though, and he was cursed by his kinfolk as a traitor and forever after became known as Berengar the Backstabber.

## The Fireplace

The detritus in the bottom of the fireplace has been swept out onto the floor. A search might reveal the loose flagstone as noted above.

The six-inch diameter flagstone hides a hollowed space that contains a closed, but unlocked metal strongbox.

## The Strongbox

The small metal strongbox is not locked and contains the following:

- » 5 cp, 12 sp, and 3 gp
- » A thumb-sized piece of cut, purple gemstone; an amethyst

The amethyst is a valuable treasure.

## Move On

Once the heroes are done looking around, they can return through the door to **C17 Workshop**.

*The design of the serpentine dagger is actually based on the Roman infantry short sword and dagger. Or the gladius and the pugio to give them their proper names. They were primarily used for thrusting while in close formations. Note the lack of a cross-guard.*

## C20 West Tower Landing

Atop the stairs is an open landing outside the suites belonging to the Watch's commander, Sir Einrik Arpaad. After Bartoz the smith told the Watch's second in command, Marshal Ildo Brask, about his suspicions regarding the serpentine dagger and Brother Wulfram's disappearance, Brask confronted Arpaad here. His mind twisted by the serpentine dagger, Sir Arpaad grew enraged at having his command questioned. He and Brask came to blows and Brask was ultimately run through. Paranoia then got the better of Arpaad and he killed the rest of the soldiers in his garrison.

The party can examine **Brask's body**, but there is not very much for them to learn here. However, the presence of the body and the intensifying feeling of the ghost's presence should warn the party off until they feel ready to confront Sir Arpaad's spirit.

### Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The room stinks of rotten flesh.
- » The air is cold and light sources are dimmed due to the ghost's nearby presence.
- » There are plain doors in the western and northern walls.
- » A ladder in an alcove climbs to a trap door in the ceiling
- » A decomposed corpse lies atop a brown bloodstain in the middle of the unfurnished room.

### The Body

Marshal Brask's body is in an advanced state of decay, mostly browned and stained bones with stringy bits of flesh still holding them together and wisps of linen smallclothes. The floor beneath it is stained with blood and waxy putrefaction. Brask's body did not rise as a zombie because he was wearing a holy symbol when he died. Brask's leather sword belt and scabbard are still intact, and his longsword is discarded nearby. No amount of inspection reveals how Brask died.

**Intelligence (Religion) «No Action» DC 5** Reveal that the pendant is a holy symbol of Glorion, the Shining Lord of the Heavens and the champion of light, justice, and civilization. The three smaller rings represent his three sainted knights.

### Move On

The heroes can climb the ladder and push open the heavy trapdoor to reach **C21 West Tower Crown**. The plain, wooden western door opens into **C22 Sir Arpaad's Solar** while the plain door to the north leads to **C23 Sir Arpaad's Study**.

## C21 West Tower Crown

The trapdoor above the ladder in **C20 West Tower Landing** leads to the top of the western tower. The tower's top is crenelated. It is surrounded by square stone crenels and spaces between them to protect archers firing from atop the tower.

The heroes can see Oona waiting with the cart forty feet below the tower. The roof over **C9 Covered Walk** is 15 feet below this tower's eastern edge and the eastern tower's is visibly 10 feet shorter than this tower.

## C22 Sir Arpaad's Solar

The solar is a small sitting room with a pair of high-backed chairs and a thick fur rug arranged in front of the fireplace. The ghost's nearby presence makes the room chilly and dims any light sources brought into the room. Otherwise, there is nothing of interest here.

Marshal Brask is not a zombie, but the players will probably be wary. And that is a good thing. Just a few rooms away, there is a dangerous encounter with a powerful ghost that could destroy a unprepared body.

Note that the party has to pass through three empty rooms and pass by a decayed corpse before they can confront Sir Arpaad's ghost. And in each of those three rooms, they are warned of the ghost's presence by the diminished light and the chill in the air. In other words, the players have a lot of chances to turn back and explore the rest of the Watch before they face the ghost.

Of course, some players will ignore the hints. Some will miss them completely. And some will just be cocky. Those players will have a chance to flee before the ghost attacks. And if they don't...

One of the most important things you have to learn to do as a GM is to let the players fail. To let their characters die. They have to hold the keys to success or failure or else their choices don't matter.

# C23 Sir Arpaad's Study

Arpaad took care of his administrative duties as the Watch's commander in this study. While he did not work here often as he was not much for administration, he did keep scrupulous notes and ledgers, nonetheless. The party can examine **Arpaad's desk and bookshelf** or they can loot **the chest** that contains Arpaad's valuables and the Watch's meager treasury.

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The air is cold and light sources are dimmed due to the ghost's nearby presence.
- » The sparsely furnished study has a plain desk and chair.
- » A few leather-bound books and loose papers are stacked on a shelf above the desk.
- » There is a heavy oak chest with thick bronze bands and a heavy padlock in the corner.

## The Desk and the Bookshelf

Arpaad's desk is clean and organized, though there is not much to organize:

- » A simple inkstand with bottles of ink and several ink pens
- » Cubes of blue sealing wax
- » A small metal seal engraved with a diving falcon
- » Several sheets of blank parchment beneath an iron weight

The leather-bound books on the shelf are ledgers with dutifully maintained records of taxes collected from travelers through the Watch and of purchases of food, supplies, materials, and equipment. A dull and time-consuming review of the ledgers reveal nothing out of the ordinary.

Players have no way of knowing which details are important and which ones aren't. In fact, picking out the important details is a kind of puzzle the players have to solve. But that means the players can sometimes get bogged down in details that don't mean anything. When they're investigating a mystery scene, extraneous details add to the puzzle. But when they are about to confront a dangerous villain or have just done so, extraneous details slow the pace of the game right down.

Sometimes it is best to just tell the players that the ledgers and correspondences are unimportant and uninteresting and that they should move on.

The loose sheets on the bookshelf are bills of purchase and sale and correspondence between Arpaad and his extended family and with other knights and lords in the region. Again, there is nothing unusual about any of it. If the players are interested and you are feeling creative, invent whatever details you wish about Arpaad's correspondence.

## The Chest

Arpaad's oaken chest is locked with a thick, well-made iron padlock. The oak is lacquered and reinforced with heavy bronze. The heroes can try to force the door or pick the lock. The heroes can try to break the lock if they have a crowbar or a similar tool or they can pick it. Or they can unlock it with the key found in **C24 Sir Arpaad's Room**. The party can also destroy the chest itself with an axe or similar tool.

**Strength «Requires crowbar or similar tool» DC 25** to break the padlock.

**Dexterity (Thieves' Tools) «Requires Proficiency» DC 10** to pick the lock.

**Strength «Requires woodcutter's axe similar tool» DC 25** to destroy the chest.

The chest contains the following:

- » Several small sacks and purses containing 640 cp, 225 sp, and 55 gp.
- » A silver cup inset with blue-white gems and etched with falcons
- » A silver falcon broach with blue gems for eyes
- » A heavy silver ring with a blue-white moonstone setting.

The silver cup, the falcon broach, and the silver ring are all valuable treasures. The gems are moonstones.

## Move On

When they are finished here, the party can use the plain wooden door to the west to enter **C24 Sir Arpaad's Room** or the southern door to return to **C20 West Tower Landing**.

# C24 Sir Arpaad's Room

This spartan bedroom belonged to the Watch's commander, Sir Einrik Arpaad. After the fight with the smith, Bartoz, left him mortally wounded with a crushed chest, the knight returned here to die. Wracked with the confusion and guilt Sir Arpaad felt over his actions and his great fear that he would dishonor his family's proud legacy, his passing gave rise to a tormented spirit.

If the heroes enter, they will have to confront **Sir Arpaad's ghost**. They might attempt to **fight the ghost** or, if they have learned enough to suspect Arpaad may not have been fully responsible for his actions, they might **speak to the ghost**. After dealing with the ghost one way or the other, they can search **Arpaad's body** if they wish and claim the cursed **serpentine dagger**.

## Set the Scene

- » The room is dark; the heroes need a light source to see.
- » The room stinks of death and decay.
- » The air is quite cold and light sources are dimmed due to the ghost's presence.
- » The room is furnished with a large bed, washstand, a fireplace, thick furred rugs, an armor stand, and a tapestry depicting a hunting scene near a mountain lake

## Call for Action

- » There is a decayed, armored corpse slumped against the wall beneath the tapestry, its breastplate caved in.
- » A gold-hilted dagger lies near the corpses skeletal fingers, green gems glittering in its hilt.
- » A colorless, insubstantial figure of an armored knight with crushed armor hangs in the air.
- » The spirit does not approach or engage the heroes. It simply stares with vacant eyes in a tortured face.
- » It's not clear whether the spirit knows the heroes are there.

## Sir Arpaad's Ghost

When a hero steps across the threshold, moves toward the ghost, or takes another action, Arpaad's ghost warns them to stay back. The ghost does not want to hurt the party. However, if the party behaves aggressively, it will try to kill the heroes.

- » If the heroes do nothing, the ghost does nothing. It simply waits.
- » If the heroes leave, the ghost tries to determine if the heroes intend to tell anyone what happened in Silverpine Watch. If the heroes do not answer or they suggest they do intend to tell the story, the ghost attacks.
- » If the heroes approach the ghost, Arpaad's body, or the dagger, the ghost attacks.
- » If the heroes hang back, they can talk to the ghost.

## Sir Arpaad's Ghost

*Medium undead, chaotic evil*

**Armor Class** 12

**Hit Points** 44 (8d8 + 8)

**Speed** 0 ft., fly 40 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
1 (-5)	14 (+2)	12 (+1)	10 (+0)	11 (+0)	16 (+3)

**Damage Vulnerabilities** force

**Damage Resistances** bludgeoning, piercing, and slashing from nonmagical attacks

**Damage Immunities** necrotic, poison

**Condition Immunities** grappled, poisoned, prone, restrained

**Senses** darkvision 60 ft., passive Perception 10

**Languages** Common, Sund

**Challenge** 2 (450 XP)

**Incorporeal Movement.** The ghost can move through creatures and objects as if they were difficult terrain. If it ends its turn inside an object or creature, it takes 5 (1d10) force damage.

## Actions

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

**Telekinetic Barrage (Recharge 5 - 6).** The ghost launches a barrage of objects, debris, and furniture before it. Each creature in a 15-foot cube originating from the ghost must make a Constitution saving throw (DC 13), taking 10 (3d6) bludgeoning damage on a failed save and half as much on a successful one. Creatures that fail their saving throw are also pushed 10 feet away from the ghost.

**Shriek (Recharges after Short or Long Rest).** The ghost issues an unearthly howl of pain and rage. All creatures within 60 feet that can hear the ghost must succeed on a Wisdom saving throw (DC 13) or take 7 (2d6) psychic damage and become frightened for 1 minute. A creature can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

# C24 Sir Arpaad's Room (cont.)

## Fighting the Ghost

If either the heroes or the ghost starts a fight, determine initiative, and resolve the fight. The ghost will do everything it can to destroy the heroes. The ghost is a dangerous adversary, but if the heroes have outfitted themselves with equipment they have found, they can win.

The ghost can move through the interior walls and floors of the Watch, but it cannot leave the Watch. It can not even ascend to the tower's crowns.

If the heroes encounter the ghost early in the adventure and they are not ready for the battle, let them escape. If they leave the bedroom the ghost will not pursue them.

## Lowering the Stakes

To make the fight easier, confine the fight to the bedroom. If the heroes flee the bedroom, the ghost does not pursue.

## Raising the Stakes

To make the fight with the ghost more difficult, have the ghost use its ability to move through the walls to its advantage. It can withdraw through one wall and then circle around, emerging from another wall to attack vulnerable heroes. The ghost should only break off the fight if the party climbs to **C21 West Tower Crown** or returns downstairs to **C7 Barracks**.

Alternatively, you can have the ghost chase the heroes even downstairs and throughout the Watch if they attempt to flee.

## Talking to the Ghost

If the heroes have explored thoroughly and drawn the right conclusions, they can talk to the ghost. If they can resolve its inner turmoil, the spirit will dissipate forever.

To do so, the heroes must convince the ghost of two things.

First, they must convince the ghost that Sir Arpaad was not responsible for the murders that he committed. Second, they must convince the ghost that Sir Arpaad's family name will not be tainted by Arpaad's actions.

There is more advice about portraying the ghost of Sir Arpaad in the summary information for part C.

The ghost is not actually Arpaad. It is a murky reflection of Arpaad's spirit, twisted by his torment. It has only dim, hazy memories of Arpaad's life. It remembers Arpaad was a fair, just man from a respected family and who commanded the Watch with honor. It remembers that Arpaad killed Brother Wulfram and took the serpentine dagger. It remembers that he killed Ildo Brask when confronted with the Marshal's suspicious about Wulfram. And it remembers Arpaad then slaughtered the garrison. The ghost cannot say precisely why Arpaad did those things, but it suspects they were plotting to seize his command or destroy his family. The ghost is confused, though, because it knows Arpaad would never have done those things. Thus, it is afraid that something is wrong with it and that it might hurt others. It does not want to kill anymore. But it knows it might have to.

Listen to what the heroes say to the ghost. Whenever they say something that might sway Arpaad's spirit in some way, resolve it with an ability check using the following guidelines or your own best judgment. Use the information presented at the beginning of this part about the Ghost of Sir Einrik Arpaad to help you decide how to resolve the players' actions.

- » If the heroes try to convince Arpaad's ghost to accept its death and move on or to forgive itself, use DC 20.
- » If the heroes explain that Arpaad was influenced by dark magic or make a case that he otherwise was not responsible for his actions, even if they are lying, use DC 15.
- » If the heroes promise the ghost they will not besmirch Arpaad's name or that they will make it known that Arpaad was not responsible for the deaths in Silverpine Watch, use DC 15.
- » If the heroes back up their argument with specific facts, details, or evidence, grant advantage. Even if the heroes do not have the evidence — such as Wulfram's journal — with them.
- » If the party suggests that Arpaad was weak-willed, deluded, or paranoid, impose disadvantage.
- » If the heroes pronounce Arpaad guilty or threaten to reveal what happened in the Watch, Arpaad's ghost attacks.

## C24 Sir Arpaad's Room (cont.)

After the heroes say something, whether it warrants an ability check or not, respond in an appropriate way. Make it clear that the ghost has been swayed or that it is unconvinced.

If the heroes manage to help resolve one of the ghost's issues, have the ghost respond by bringing up the second issue to help guide the players to a resolution.

If the heroes resolve both of the ghost's issues, the spirit fades away to nothing. The chill in the air subsides and the party's light sources brighten again.

Arpaad's spirit only has limited patience for interaction. Once the heroes fail three ability checks to sway the spirit, the ghost attacks.

If the players are struggling with this encounter and you want to make it easier, have Arpaad's ghost voice its concerns outright and allow the players to respond with suitable arguments.

If you want to make the encounter more challenging, require the party to make multiple arguments—and to succeed on multiple ability checks—to resolve the spirit's issues. Ideally, they should need a total of three successes. The first argument they make only partially convinces the spirit, the second argument resolves one issue, and the third argument resolves the other.

### Arpaad's Body

The knight's body is in an advanced state of decay. Its breastplate armor is finely made but nonmagical and it is badly stained by the body's putrescence. The chest of the armor is caved in and the ribcage underneath is shattered. The

blue falcon insignia on the breastplate is all but ruined. The knight's sword belt is intact, and his mundane longsword is in its scabbard, but it is badly stained with dried blood.

A keyring hangs on the body's belt and has keys for all the locked doors in the Watch as well as they key to the chest in **B23 Sir Arpaad's Study** and the stolen key to the trunk in **B11 Brother Wulfram's Room**.

The serpentine dagger lies beside Sir Arpaad's corpse:

### The Serpentine Dagger

The serpentine dagger is a gold-hilted, steel dagger set with three large serpentine gems in the hilt. It is described under its own heading at the start of this part of the adventure.

The heroes can claim the serpentine dagger if they wish. When one of the heroes touches the dagger they feel the evil magic radiating off the dagger, which should give them pause. The heroes are too strong-willed for the curse to affect them immediately, unless you want it to, as described in the above referenced passage.

The heroes will hopefully recognize the dagger as an evil artifact and destroy it. The most likely methods include breaking it under the blacksmith's maul found in **C17 Workshop** or melting it down in the forge. The dagger is no more durable than any other. The heroes can easily destroy it.

### Move On

After the heroes have finished with the ghost, they can use the plain eastern door to explore **C23 Sir Arpaad's Study** or use the southern door to visit **C22 Sir Arpaad's Solar**.



Part

« D »

# Resolution



*Having located the gate rooms and opened the gates of Silverpine Watch, the heroes and their charge are free to continue their journey to Hearth.*



After the heroes have raised the gates and have returned to Oona, the party prepares to depart (**D1 Returning to Oona**). Then, the party resumes their trek to Hearth, which they will reach without issue in four more days (**D2 The End**).

All that remains then is to review the party's successes, hand out experience points (**D3 Awarding Experience Points**), and tally up the party's treasure (**D4 Selling the Loot**).

*There is nothing more satisfying than creating your own adventure. Creating your own world. And then watching while your friends explore it. If you don't know what to do next, take out a piece of graph paper and start drawing. That's what I did 33 years ago. And I haven't stopped.*

## What Next?

After you have finished *The Fall of Silverpine Watch*, you might wonder what to do next. If you were introducing new players to fantasy role-playing games, the next step is to help them create their own characters and start an ongoing game of your own. You can either use one of the many published adventure modules or you can create your own adventure.

While *The Fall of Silverpine Watch* wasn't intended for use as part of an ongoing game, the adventure is yours. And so is the world. The players can keep the characters, copying them over to blank character sheets so they can gain levels and abilities. You can create details about the town of Hearth and the kingdom of Asternia or send the players off to explore the ancient ruins of Zethinia, the wild Sunderlands, or distant Alqaad. Make the world your own.

# D1 Returning to Oona

*When the heroes exit the keep, having raised the gates, Oona Tealeaf greets them happily. Oona has already set up camp and invites the party to recount their adventures around the fire. The party might have some goods for Oona as well. The party takes a rest before moving on.*

*The party entered the keep in midmorning and were likely inside the keep for about seven or eight hours, so it is evening when the party emerges. If you kept track of time or if the party took several days to explore the keep, adjust the in-game time accordingly.*

## Set the Scene

- » It is evening and dusk is falling.
- » Describe the relief of being in the fresh air.
- » Oona is cooking stew and boiling water for tea over a campfire in the road.
- » Dapple and Mist are browsing in the underbrush.
- » When Oona sees the heroes coming down the hillside, she greets them happily.

## The Camp

Oona has already gotten the camp ready for the night. Bedrolls are arranged around the warm campfire, supplies have been broken out, and she is stewing a rabbit she took with a sling along with some roots and mushrooms she foraged. Make the scene warm and inviting.

Once everyone is settled, Oona asks the heroes what they found in the keep. Let the players describe their adventure and react as you think Oona would. Oona's saddened to hear that the soldiers died and especially about Bartoz's death. If the heroes do not mention Bartoz specifically, have Oona ask them about the smith. She is also sad to hear about Sir Arpaad's death, though she did not like him very much.

Oona's reactions will depend heavily on what the party figured out about what happened in Silverpine Watch. This interaction lets you tell the players how they did, so that they understand their choices, their victories, and their failures have an effect on the game. They are not just isolated things.

If the heroes suggest Sir Arpaad killed all his men but offer no further explanation, Oona is shocked and disbelieving. She will not call the heroes liars, but she will suggest that there must have been more to it than that. Sir Arpaad, she insists, was a good man.

If the heroes figure out that Sir Arpaad acted under the influence of a magical curse, Oona accepts that, though she considers it a tragedy.

If the heroes mention Sir Arpaad's ghost but not that they confronted or defeated it, Oona will ask them what they did about the ghost. If they admit they did nothing, Oona is disappointed in the heroes for not helping the tragic spirit but admits it was not really their problem and it was probably beyond their abilities to handle.

If the heroes tell Oona they destroyed the ghost, Oona will admit that is probably for the best, but she will wonder if there might have been a way to help the spirit.

If the heroes tell Oona they helped the ghost find peace, Oona will be impressed. She will congratulate them for figuring out what happened and taking the time to help the tortured spirit even though it was not why they were there.

If the heroes tell Oona about the cursed serpentine dagger, she will want to know what the heroes did with it. If they destroyed it, she will approve heartily. If they kept the dagger, she becomes very upset and encourages the heroes to get rid of it or destroy it. If they left it behind, she will wonder if they should have destroyed it.

Once the heroes are done with their tale, Oona tells them that she will report everything that happened to Baroness Zofia Orbaan in Hearth. She rules over these lands and will probably send soldiers and a priest to reclaim Silverpine Watch.

*Use Oona in this scene to find out how much the players have figured out about what really happened at Silverpine Watch and why. The players can earn a little bonus experience for correctly solving the mystery and this is your chance to figure out how much they really solved it. They probably won't figure out everything, but they should have the broad strokes. Treat Oona like the quiz at the end.*

## D1 Returning to Oona (cont.)

### Goods for Oona

There are a number of goods the heroes might have gathered up for Oona to sell or to sell themselves. They include the following:

- » Cloaks and boots from **C6 Gathering Hall**
- » Arms and armor from **C16 Armory**
- » Assorted supplies from **C18 Storeroom**

Oona will happily accept any of the offered goods, in fact, she will offer to buy them. Even if the party does not offer them, if they emerge from the keep with bundles of cloaks, boots, weapons, armor, and supplies — which will take several trips to gather up — she will offer to buy them from the party at a good price.

If the party wants to keep the goods for themselves, Oona will not be happy, but she will accept it. She will grumble that she would pay a better price than anyone in Hearth, but if the party wants to throw away good coin, that is their own problem.

### Resting

Camp is already set up. The heroes can take a long rest. As Oona has provided food, they do not need to use any trail rations. The night passes without event. Apply the results of a long rest.

### Move On

Oona makes sure the heroes are ready to continue their journey to Hearth. If the heroes want to return to the keep to gather the goods they left behind and they have not already done so, Oona will wait. However, if the heroes want to take care of anything else in the Watch, Oona discourages them. Leave things for the Baroness' men, she will say, reassuring the heroes they have done their part. If the heroes insist, Oona will grumble that is she is paying them to get her to Hearth, not to indulge their adventurous whims, but she will not fight.

Once the party is ready to go, Oona climbs onto the cart, the heroes resume their positions in the travel order, and the party heads through Silverpine Watch and up the road toward Hearth.

## D2 The End

*Several days of uneventful travel follow, whereafter the party reaches the walled village of Hearth nestled in the alpine forests of upper Asternia. The villagers are somber and dressed in drab colors, but they greet Oona happily and flock to her cart to see what she has for sale. Oona, however, makes the villagers wait while she thanks each hero for their hard work, pays them, and says goodbye.*

If the players have enjoyed interacting with Oona thus far, you can play out a goodbye with each of them. If possible, Oona should thank each hero for something specific they did during the adventure, like taking care of the horses or tending Oona's wounds. If you cannot think of anything specific, just compliment the hero's bravery in entering the keep and dealing with the ghost and the undead.

Oona pays each hero 5 gp as agreed. Or 6 gp if the heroes drove a hard bargain. If she is not too poorly disposed to the heroes because of their actions and if the heroes did not drive a hard bargain, she pays each hero an extra 2 gp.

Oona also pays the heroes for any goods and supplies they sold her, which will be accounted for in D4 Selling the Loot.

Once everyone has been paid, the heroes head off into Hearth to sell their treasures, then to find a hot meal and a warm bed.

*Don't skimp on the ending. People always skimp on the ending. The players deserve the chance to celebrate their victories. Or reflect on their defeats. It makes the whole experience meaningful. Take the time to play this scene out. As Oona, get the players to relive their experiences. Cheer for the good stuff they did. Rib them for the stuff they could have done better. And, in the end, describe them riding off in search of their next great adventure.*

*People tend to remember two things from every experience: the highest or lowest emotional point and whatever happened last. If the last thing the players do at your table is remember the whole play experience, they are likely to remember the whole game better. And they are likely to come back for more.*

## D3 Awarding Experience Points

The heroes have earned experience points (XP) for their successes. Review the party's victories and award each character XP as follows:

- » Resolved the accident on the road..... **25 XP each**
- » Defeated the feral dogs..... **50 XP each**
- » Reached Silverpine Watch ..... **25 XP each**
- » Destroyed the zombies in the mess hall ..... **25 XP each**
- » Destroyed the zombies in the barracks..... **50 XP each**
- » Defeated the stirges..... **50 XP each**
- » Cleansed the chapel of evil..... **25 XP each**
- » Destroyed the revenant ..... **75 XP each**
- » Destroyed or appeased Sir Arpaad's ghost..... **75 XP each**
- » Destroyed the serpentine dagger..... **25 XP each**
- » Correctly deduced what happened the Watch **50 XP each**
- » Saw Oona safely to Hearth ..... **50 XP each**

## D4 Selling the Loot

After the adventure is over, the heroes can sell any valuable treasures they found in Hearth. The following is a complete list of valuable treasures in the adventure and their values:

- » Brass candlestick (**B7 The Tinker's Body**) ..... **5 gp**
- » Engraved tankard (**C2 Mess Hall**) ..... **2 gp**
- » Engraved drinking horn (**C3 Kitchen**) ..... **5 gp**
- » Dice cup and dice (**C7 Barracks**)..... **2 gp**
- » Exotic waterskin (**C7 Barracks**) ..... **2 gp**
- » Assorted ancient coins (**C7 Barracks**) ..... **10 gp**
- » Moonstone (**C8 Marshall Brask's Room**) ..... **50 gp**
- » Brass statuette (**C12 Brother Wulfram's Study**) ..... **25 gp**
- » Jade beetle (**C16 Armory**)..... **50 gp**
- » Amethyst (**C17 Workshop**)..... **75 gp**
- » Silver cup (**C23 Sir Arpaad's Study**) ..... **150 gp**
- » Falcon broach (**C23 Sir Arpaad's Study**)..... **25 gp**
- » Silver ring (**C23 Sir Arpaad's Study**) ..... **50 gp**

## Afterword

This was a rough one. This project took much longer than it should have. And those who backed the book, Game Angry, on Kickstarter and those who support my work at TheAngryGM.com have been immensely patient and understanding. This module is probably — hopefully — a lot more than you were expecting. After taking so long with it, I really wanted to make it worth the wait. I hope you like it.

This was a labor of love. But it was also a labor. And I will be glad to finally have it behind me. I want to move on to other things. But I couldn't do so until this was done.

I'd like to thank each and every one of you have who have supported or continue to support my work. But I would especially like to thank the players in my regular, weekly game who lost out on a lot of play sessions while I finished this and who had to deal with a very stressed-out GM too many times.

Scott "The Angry GM" Rehm  
April 4, 2021

# Monsters

Although the statistics for each monster encountered in the adventure have been included in the text wherever they are encountered, they have also been compiled here for your convenience. Additionally, you can download a separate file containing all of the monsters in the adventure at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry).

## Feral Dog

*Medium beast, unaligned*

**Armor Class** 12

**Hit Points** 18 (4d8)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	10 (+0)	3 (-4)	12 (+1)	7 (-2)

**Skills** Perception +3

**Senses** passive Perception 13

**Languages** —

**Challenge** 1/8 (25 XP)

**Keen Hearing and Smell.** The feral dogs has advantage on Wisdom (Perception) rolls that rely on hearing or smell.

### Actions

**Bite.** *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

## Stirge

*Tiny beast, unaligned*

**Armor Class** 13 (natural armor)

**Hit Points** 7 (3d4)

**Speed** 5 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
4 (-3)	15 (+2)	10 (+0)	2 (-4)	8 (-1)	6 (-2)

**Senses** darkvision 60 ft., passive Perception 9

**Languages** —

**Challenge** 1/8 (25 XP)

### Actions

**Attach.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 1 piercing damage, and the stirge attaches itself to the target. The stirge can detach itself at any time and detaches itself when the creature dies. Attached stirges move with the creature to which they are attached. A creature can remove one stirge that's attached to itself or another adjacent creature as an action on its turn.

**Feed.** The stirge drains blood from the target to which it is attached. The target loses 4 (1d4+2) hit points due to blood loss. When a stirge has drained a 10 hit points worth of blood from a target, it detaches itself and attempts to fly away to digest its meal.

## Zombie Soldier

*Medium undead, neutral evil*

**Armor Class** 9

**Hit Points** 26 (4d8 + 8)

**Speed** 20 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	8 (-1)	15 (+2)	3 (-4)	6 (-2)	5 (-3)

**Saving Throws** Wis +0

**Damage Vulnerabilities** fire, radiant

**Damage Resistances** necrotic

**Damage Immunities** poison

**Condition Immunities** poisoned

**Senses** darkvision 60 ft., passive Perception 8

**Languages** —

**Challenge** 1/4 (50 XP)

**Rise Again.** If a zombie is reduced to 0 hit points by an attack that isn't a critical hit or doesn't deal fire or radiant damage, it falls prone and becomes incapacitated, apparently destroyed. At the start of its next turn, it must make a Constitution saving throw (DC 13). If it succeeds, it recovers 1 hit point. Otherwise, it dies. As an action, a character can destroy an incapacitated zombie before it rises again.

### Actions

**Overpower.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 3 (1d4 + 1) bludgeoning damage, and the target is grappled (escape DC 11).

**Bite.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one grappled target. *Hit:* 6 (2d4 + 1) piercing damage.

## Revenant Blacksmith

*Medium undead, neutral evil*

**Armor Class** 9

**Hit Points** 39 (6d8 + 12)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	8 (-1)	14 (+2)	6 (-2)	8 (-1)	8 (-1)

**Saving Throws** Wis +1

**Damage Vulnerabilities** fire, radiant

**Damage Resistances** necrotic

**Damage Immunities** poison

**Condition Immunities** poisoned

**Senses** darkvision 60 ft., passive Perception 9

**Languages** —

**Challenge** 1 (200 XP)

**Regeneration.** The revenant regains 4 hit points at the start of its turn unless it took fire or radiant damage on its previous turn. The revenant is destroyed if it starts its turn with 0 hit points and doesn't regenerate.

### Actions

**Maul.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 9 (2d6 + 2) bludgeoning damage.

**Sweep.** The revenant swings its maul in an arc, making a melee weapon attack against each adjacent creature. Each creature hit takes 5 (1d6 + 2) bludgeoning damage.

## Sir Arpaad's Ghost

*Medium undead, chaotic evil*

**Armor Class** 12

**Hit Points** 44 (8d8 + 8)

**Speed** 0 ft., fly 40 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
1 (-5)	14 (+2)	12 (+1)	10 (+0)	11 (+0)	16 (+3)

**Damage Vulnerabilities** force

**Damage Resistances** bludgeoning, piercing, and slashing from nonmagical attacks

**Damage Immunities** necrotic, poison

**Condition Immunities** grappled, poisoned, prone, restrained

**Senses** darkvision 60 ft., passive Perception 10

**Languages** Common, Sund

**Challenge** 2 (450 XP)

**Incorporeal Movement.** The ghost can move through creatures and objects as if they were difficult terrain. If it ends its turn inside an object or creature, it takes 5 (1d10) force damage.

### Actions

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

**Telekinetic Barrage (Recharge 5 - 6).** The ghost launches a barrage of objects, debris, and furniture before it. Each creature in a 15-foot cube originating from the ghost must make a Constitution saving throw (DC 13), taking 10 (3d6) bludgeoning damage on a failed save and half as much on a successful one. Creatures that fail their saving throw are also pushed 10 feet away from the ghost.

**Shriek (Recharges after Short or Long Rest).** The ghost issues an unearthly howl of pain and rage. All creatures within 60 feet that can hear the ghost must succeed on a Wisdom saving throw (DC 13) or take 7 (2d6) psychic damage and become frightened for 1 minute. A creature can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.



Appendix

« B »

# Special and Magical Items

The following is a complete list of all of the special and magical items found during this adventure. Additionally, you can download a separate file containing all of the special and magical items in the adventure at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry).

## Animated Rope

*Wondrous Item, Uncommon*

A 60-foot length of silk rope. It feels restless to the touch, as if squirming to free itself.

**Detect Magic** Transmutation magic, magic that transforms

When a hero holds the rope by its end and says “laeda,” an elven word meaning “awaken,” the rope becomes animated and moves as the hero commands so long as they keep hold of it. The rope can slither in any direction and climb sheer surfaces, but it cannot float unsuspended. The hero can command it to tie itself around something, to untie itself, or to coil itself for easy stowing.

## Blacksmith’s Maul

*Weapon, Uncommon (Unique)*

A well-made, ornate, two-handed blacksmith’s hammer with an ironwood handle and a bronze head. One side of the head tapers to a small, polished nub like a spike that has been rounded off.

**Detect Magic** Evocation magic, combat magic that harms or heals

A hero gains a +1 bonus to attack and damage rolls when attacking with this weapon.

## Enchanted Studded Leather (+1)

*Armor, Rare*

Armor made of overlapping layers of hardened, red-brown leather. The leather is embossed with magical runes and studded with enameled rivets.

**Detect Magic** Abjuration magic, magic that protects

A hero wearing this armor gains a +1 bonus to their armor class for a total armor class of 13 + Dexterity modifier.

## Healing Potion

*Potion, Common*

Four ounces of pink liquid that tastes like honey in a small bottle, flask, or jar.

**Detect Magic** Evocation magic, combat magic that harms or heals

A hero can consume this potion as an action to recover 2d4+2 hit points.

## Healer’s Kit

*Normal Item*

A leather satchel filled with herbs, ointment, bandages, and other healing supplies.

A hero can stabilize an adjacent, dying creature with a Wisdom (Medicine) check. The kit contains enough supplies for ten uses.

## Holy Water

*Normal Item*

Water blessed by a priest in a small vial or bottle.

A hero can use their action to splash the water on an adjacent creature or throw the bottle at a creature up to 20 feet away, shattering it. The holy water deals 2d6 radiant damage to fiends and undead creatures.

## Magic Weapon Oil

*Potion, Uncommon*

Four ounces of thick, blue-gray oil with a metallic sheen in a small jar.

**Detect Magic** Transmutation magic, magic that transforms

A hero can treat a single weapon or five pieces of ammunition with this oil as an action. Treated objects become magical weapons for 10 minutes, granting a +1 bonus on attack rolls and damage rolls.

## Mantle of Protection (+1)

*Wondrous Item (Requires Attunement), Uncommon*

A dark blue cloak that shimmers like water. Though the fabric is thick, it is light and silky to the touch.

**Detect Magic** Abjuration magic, magic that protects

An attuned hero wearing this cloak gains a +1 bonus to their armor class and saving throws.

## Periapt of Courage

*Wondrous Item, Rare*

A silver amulet in the shape of a lion's head hung on a silver chain

**Detect Magic** Enchantment magic, magic that affects the mind

A hero wearing this amulet has advantage on saving throws against fear.

## War Wizard's Wand

*Wand (Requires Attunement by Spellcaster), Uncommon*

A twelve-inch wand made of silver-blue mithril with a spiked starburst at its end.

**Detect Magic** Evocation magic, combat magic that harms or heals

An attuned hero holding this wand gains a +1 bonus on spell attack rolls and their spell attacks ignore up to half cover.



Appendix

« C »

# Maps and Diagrams

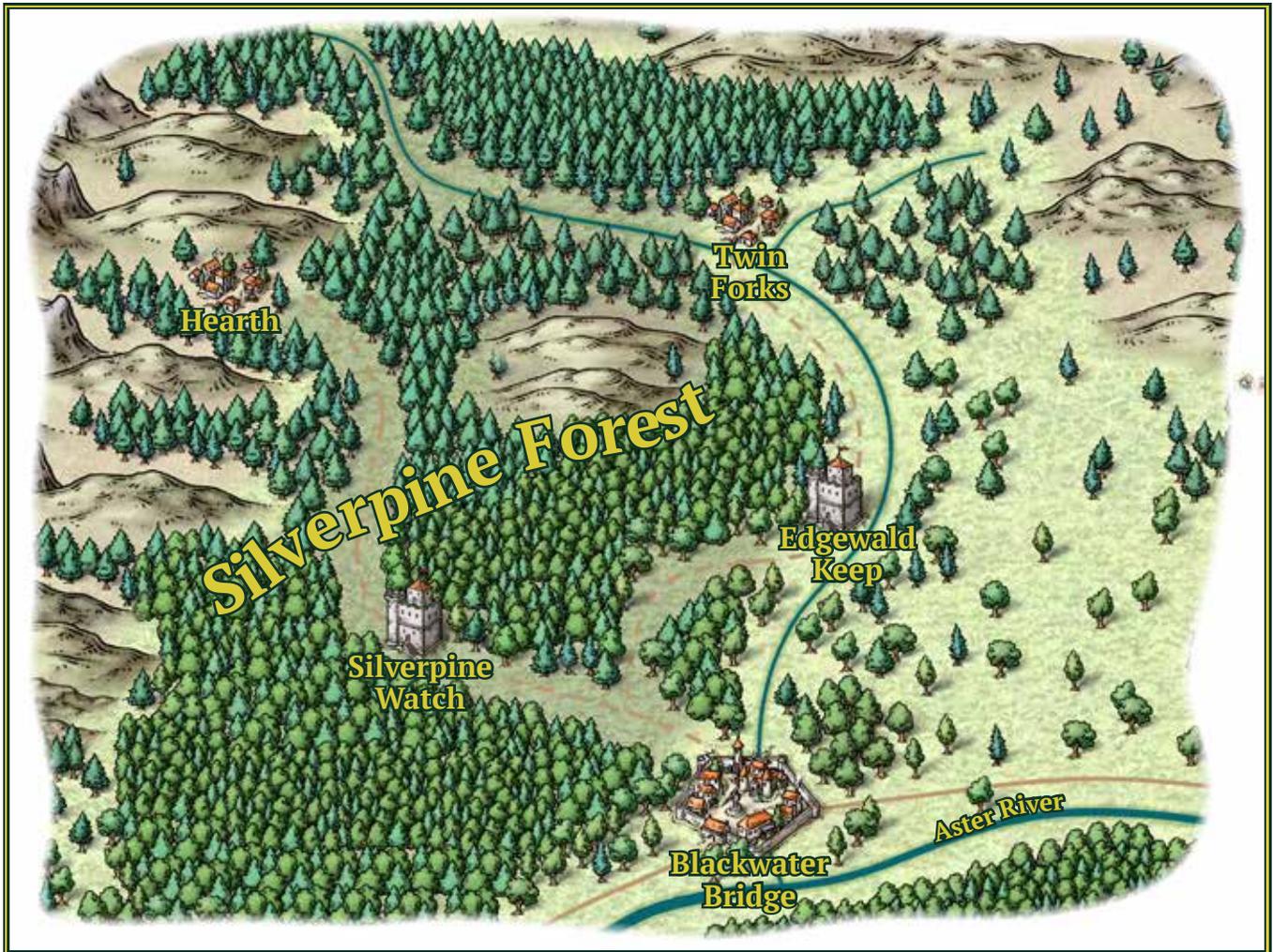
*The following is a complete set of all the maps and diagrams referred to in this adventure module. All interior, scale maps are drawn with one square representing five feet.*

*You can download this appendix as a separate file for your convenience at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry).*

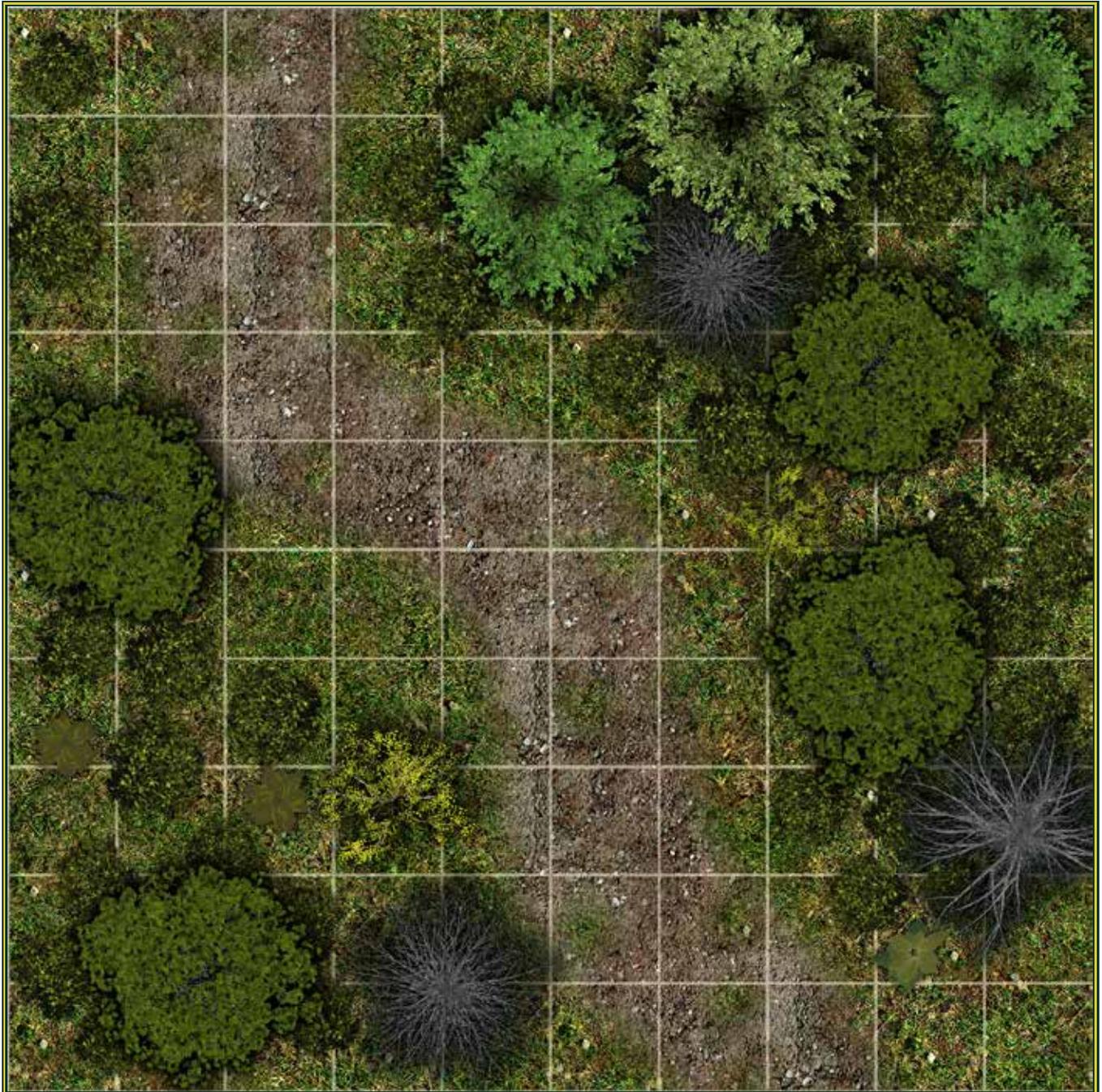
*Two versions of each map are available. One is drawn using full color artwork and the other is drawn with simple lines and icons for ease of reading and printing. The maps are otherwise identical, so you can use whichever you find easier to read.*

*Additionally, if you would like to run this adventure module on-line using virtual table-top software, you can find a collection of graphical map files for download at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry). Collections are available for both the artistic and the simple map files. These maps do not include labels or grids but have been rendered so that a 50 pixel grid overlay will align with the map's scale.*

# Map 1 Silverpine Forest and Environs



## Map 2 Silverpine Road Combat Map

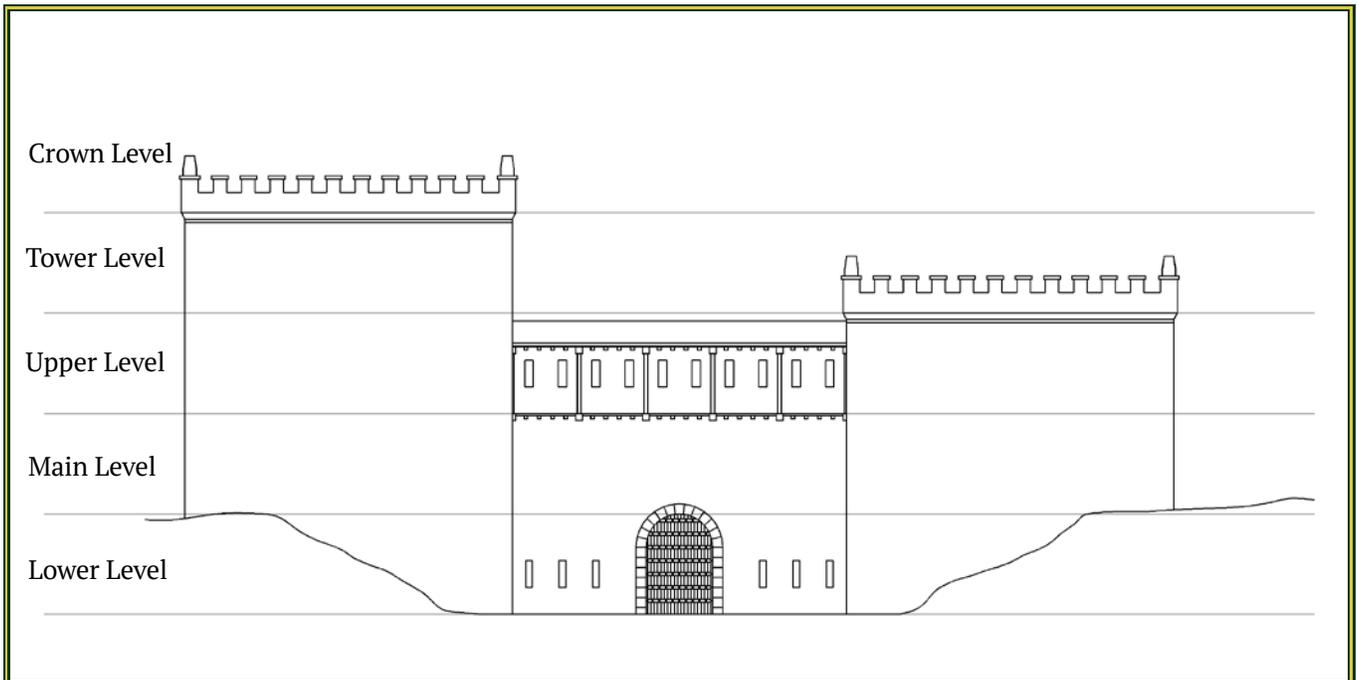


**1 Square = 5 Feet**

## Map 3 Silverpine Watch Exterior Map



## Map 4 Silverpine Watch Elevation



## Map 5-1 Silverpine Watch Interior Lower Level



## Map 5-2 Silverpine Watch Interior Main Level



1 Square = 5 Feet

## Map 5-3 Silverpine Watch Upper Level



## Map 5-4 Silverpine Watch Interior Tower Level



**1 Square = 5 Feet**

## Map 5-5 Silverpine Watch Interior Crown Level



**1 Square = 5 Feet**



Appendix

« D »

# Handouts

*The following is a complete set of all the handouts referred to in this adventure module.*

*You can download this appendix as a separate file for your convenience at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry).*

*Additional, if you would like to run this adventure on-line and would like to share the individual handouts with your players, you can download a collection of individual PDF files, one for each handout, at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry).*

## Handout 1 Marshal Brask's Letter

Wintersebb 6

Eda,

It is with great sadness that I write you. I am Marshal Ildo Brask, second in command of Silverpine Watch under Sir Einrik Arpaad. Our chaplain, Wulfram, has no doubt reached you by now with the news of Piri's accidental passing and has returned your brother's possessions to you. Unfortunately, our commander dispatched Wulfram so suddenly that I did not realize he was going until he had already gone. Otherwise, I would have sent this letter and these items along with him.

You will be pleased to know Piri was well liked by his fellows. He raised our spirits during the long, cold winters here. He was quick with a joke and a song. He even took up whittling small trinkets. I thought you might appreciate the figure he carved for me, which I have included. His fellows and I have pooled some coin together. I know no amount of gold can ease your loss, but...

## Handout 2 Brother Wulfram's Journal

### *Second of Winter's Ebb*

*Tonight, the soldier Dolf called on me in my study. I was expecting him if truth be told. After he returned from foraging with news that his companion, Piri, had been savaged by an owlbear, he had grown distant and isolated. His soul was troubled, but I did not wish to force my help on him. I knew he would come in time.*

*But Dolf did not come to discuss Piri's death. Instead, he told me a singular tale and brought me a strange artifact. He said that, after Piri was dragged away, he had sought shelter in a hillside cave. There, he said, he found the bones of the ancient dead. Unsurprising given that these lands are lousy with the barrows of the Sunderlander clansmen who ruled them. But in that particular burial cave, he found a fabulous, jeweled dagger.*

*He had kept the dagger hidden away for the two weeks since his return. He claims that he thought of it often. That he feared for its safety so much that he checked on it constantly. He mistrusts it, he said, and fears that he has angered the spirits of the dead by taking it. My intuition told me there were details he was withholding. There is guilt in his eyes, more than befits robbing the ancient dead. But I did not push him. It seemed to take great strength of will for him to tell me his story and greater strength still to leave me the dagger.*

*The dagger. I dislike it. It has the feel of magic, though I dared not touch it with my bare skin. I bade him lay it on my desk. I will show it to Bartoz on the morrow. He is as keenly interested in history as he is a talented smith, and he may recognize it.*

### *Fifth of Winter's Ebb*

*What a dream I had! I have never put much stock in dreams. Some of my fellows seem to think the gods speak to us in dreams, but I have always thought of them as the hallucinations of strained mind trying to put itself in order. Mortal things. But this dream! I refuse to believe this dream came from my mind, though it certainly did not come from the Shining King or His Court. Already, the details are fading from my mind. But not the meaning.*

*I was alone. I remember that I was more alone than ever I have been. The Shining King and his Saints were nowhere in that total darkness. They had abandoned me. Abandoned the world. We had been left to fend for ourselves against the fiends of Hell. But I was not sad. No. I was angry. I was angry at the gods for turning against me who had always been so faithful.*

*I came then upon Brother Aravis in the darkness. And I could think of nothing except that he had filled my head with lies. That it was his influence that made me waste my life in the service of callous gods that care nothing for the suffering of the mortals under their care. I came up behind him then. He did not see me. I raised my hand to strike him dead. And in my fist was that dagger. With its golden hilt and green jewels.*

*These are not my thoughts. I have wavered in my faith in my life. All men do. But I have never lost my faith, nor have I ever held such anger for any living person before. Least of all, Brother Aravis. Brother Aravis who was a father to me after mine had been taken from me so cruelly. Wise, kind Brother Aravis.*

*That dagger is an object of evil. Of that I have no doubt. Were the weather fairer, I would have it removed to the temple of my order in Blackwater Bridge. I would make the trek myself. But it will be a month before the winter breaks yet and this winter has been brutal with its sudden storms. Yet, the dagger cannot remain here. Perhaps it must be melted down and its remains buried in the deep woods. I will ask Sir Arpaad to call upon me tomorrow and discuss the matter with him.*

## Handout 3 Sir Arpaad's Note

*Your Ladyship,*

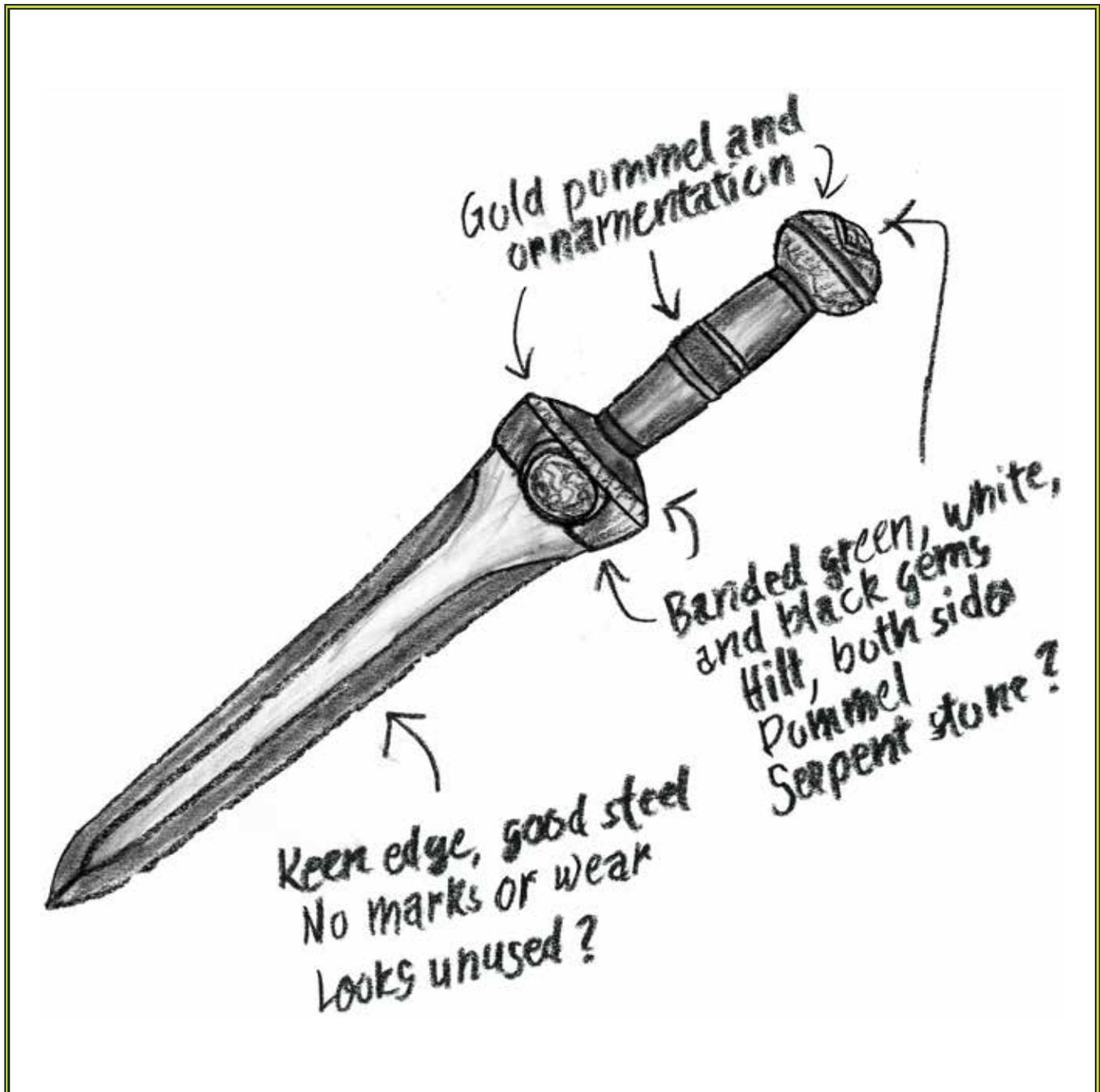
*I, Sir Einrik Arpaad, Commander of Silverpine Watch, do hereby relinquish these items to you which were seized from a woman who was justly executed by my order on this sixth day of Autumnsebb. The woman refused to give her name, demanded passage through the gate for herself and her two mules, refused to pay the asked-for toll-tax, and assaulted by magic one of my soldiers when he attempted to bar her way.*

*The soldier was seen to by our chaplain and will be able to resume his duties shortly.*

*Yours in Loyal Service,*

*Einrik Arpaad*

## Handout 4 Bartoz's Sketch



## Handout 5 Bartoz's Letter

*Whoever finds this...*

*I am not ashamed that I'm running. I am no hero. That was my grandfather and it ground him down anyway. That is why he had his warhammer turned into a smith's hammer.*

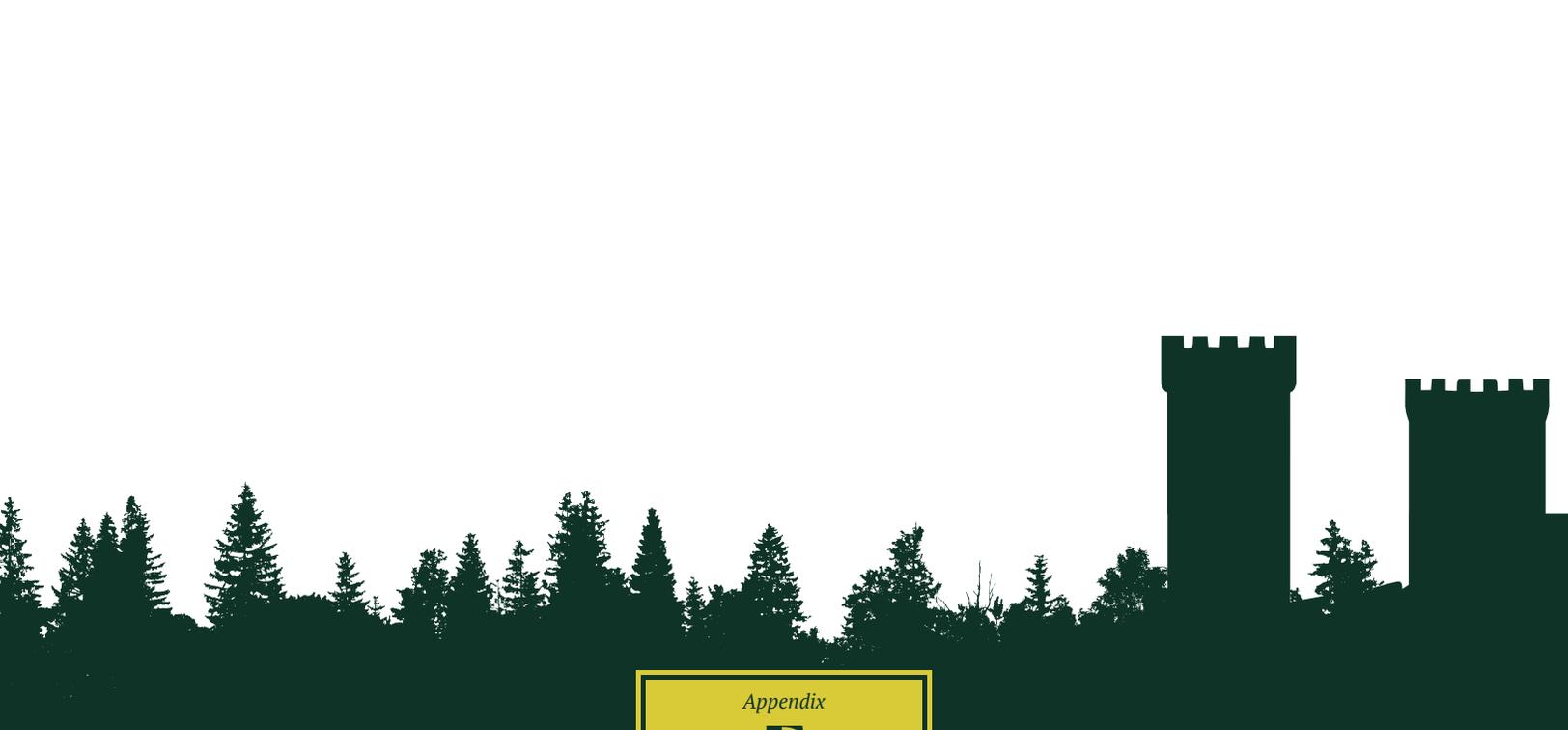
*I do not know what's going to happen. I feel like a red moon's rising. But I cannot run until I leave word so someone knows what happened.*

*The priest Wulfram had this dagger that some soldier found in a tomb in the woods. Sunderland clans buried their dead all over these hills. But that dagger was too fine for Sunderland barbarians and it looked newly forged. The steel was Zethinian. Those Imperials tried to conquer this land centuries ago. But it did not take. I remember something about a war and a traitor and a jeweled dagger, but I can't remember it all. My dad had the head for stories. I just worked the bellows while he yammered away.*

*But I know my steel and I know my gems. Serpent stones they were in the hilt. Green and white and bad luck. I didn't like anything about it. Either it is a thing of evil or it's stolen from the dead. No good in either case. I told Wulfram I would throw it in my furnace and let the fire turn it to dross. But he wanted to look into it. Send it to his brothers.*

*Now he is gone. Arpaad's saying he sent the priest back to Blackwater Bridge to bring that dead soldier's things back to his family, but I know that's not true. Arpaad would never send anyone traveling before the winter broke. Wulfram would never travel before the winter broke. And no one would travel anywhere without coming to me for supplies.*

*I told the Marshal I thought the whole thing stank. Told him about the dagger, too. The Marshal's always given every man a fair listen. And he said he would get to the bottom of it. He had this hard look in his eye, and he strapped on his su...*



Appendix

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# Pre-Generated Characters

*The following is a complete set of pre-generated characters available for players of this adventure module.*

*You can download this appendix as a separate file for your convenience at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry).*

*Additionally, you can download a collection of individual PDF files, one for each character at [TheAngryGM.com/GameAngry](http://TheAngryGM.com/GameAngry).*

# Appendix E Pre-Generated Characters

## PREGENERATED CHARACTER

Bard 1 <small>CLASS &amp; LEVEL</small>	Scholar <small>BACKGROUND</small>	PLAYER NAME
Elf (High) <small>RACE</small>	Chaotic Good <small>ALIGNMENT</small>	0/300 <small>EXPERIENCE POINTS</small>

CHARACTER NAME

**STRENGTH** +0

+0

10

**DEXTERY** +4

+2

15

**CONSTITUTION** -1

-1

8

**INTELLIGENCE** +2

+2

15

**WISDOM** +1

+1

12

**CHARISMA** +4

+2

15

+2 PROFICIENCY BONUS

Acrobatcs

Arcana

History

Investigation

Perception

Performance

Persuasion

Musical Instrument  
(Lyre)

Language (Common)

Language (Elven)

PROFICIENCIES

13

PASSIVE PERCEPTION

Darkvision  
60 ft.

SENSES

11

MAX HP

+2

INITIATIVE

30 ft.

SPEED

13

ARMOR CLASS

CURRENT HIT POINTS

d8

HIT DICE

NAME	ATTACK	DAMAGE	TYPE	RANGE	AMMO
Shortsword	+4	1d6+2	piercing	5 ft.	
ATTACKS					

CANTRIPS

Friends [C] You have advantage on Charisma checks against one creature for up to 1 minute.

Ray of Frost Make a spell attack (+4) against a target within 60 ft. to deal 1d8 cold damage and slow the target by 10 feet until your next turn starts

Vicious Mockery A creature w/in 60 ft. must make a wisdom save (DC 12) or take 1d4 psychic damage & have disadvantage on their next attack roll on their next turn.

1<sup>ST</sup> LEVEL ○○/day

Bane [C] Three creatures within 30 ft. must make Charisma saves (DC 12) or subtract -1d4 from all attacks and saves for up to 1 minute.

Comprehend Languages [R] For one hour, you understand all spoken and written languages.

Healing Word [B] A creature within 60 ft. regains 1d4+2 hit points.

Heroism [C] A creature you touch is immune to fear and gains 2 temporary hit points at the start of each round for up to 1 minute.

MAGIC

CP

10

Clothes (Fine)

SP

5

Leather Armor

EP

5

Shortsword

EP

5

Lyre

EP

5

Backpack

GP

10

Bedroll, Book of Elvish Poetry,

GP

10

Bottle of Ink, Ink Pen,

PP

10

Parchment (10 sheets), Tinderbox,

PP

10

Trail Rations (10 days), Waterskin

EQUIPMENT

FEATURES

Fey Ancestry You have advantage to save against charms and you can't be magically put to sleep.

Bardic Inspiration 2/day Grant an ally within 60 ft. +1d6 inspiration they can use on any one check within 10 minutes.

Ritual Caster Cast certain spells as 10-minute rituals instead of using a spell slot.

FEATURES

## Appendix E Pre-Generated Characters



AGE	HEIGHT	WEIGHT
EYES	SKIN	HAIR

CHARACTER NAME

**Race (Elf).** Elves are the ageless, graceful descendants of fey who escaped their enemies in the Faerie Realm countless ages ago. Though they live in the mortal world now, they will never truly be a part of it. They live in isolated enclaves far from the other civilized races, usually in pristine, untouched wilderness.

**High Elf.** You are a high elf, descended from fey nobility. Your people tend to be proud, calm, wise, and patient. And most of your people don't care to interact with the other civilized races of the world. High elves appreciate music, art, and literature; they love beautiful workmanship and intricate crafts; and they love the noble art of magic above all. All high elves are taught at least a little magic in their youth.

**Appearance.** High elves are shorter than humans and very slender by comparison. They have exceptionally fair skin, though it's often tinged with a hint of silver, blue, or coral. Their hair is dark and has a metallic sheen to it, usually copper, bronze, or gold. Their eyes come in a variety of vibrant colors and they have long, pointed ears.

**Example Names.** Berian (M) or Bethrymna (F) Amastacia

### RACE

**Class (Bard).** Bards are masters of the ancient art of infusing music with magic to produce powerful spells and magical effects.

**Collectors of Song and Story.** Bards collect tales, songs, and ancient lore in their travels and they're always willing to share what they've learned. They are popular wherever they go. But they are more than traveling minstrels. They are masters of ancient bardic magic.

**Magic that Inspires and Confounds.** The spells and magical effects that bards create are usually indirect, but useful. Bards can inspire, aid, and heal their allies; confuse and curse their enemies; and manipulate others' emotions with their magical songs.

### CLASS

**Bardic Inspiration.** Your magical songs inspire others to greatness. Twice each day, you can grant an ally an inspiration die. They can roll this d6 after rolling any one ability check, attack roll, or saving throw in the next ten minutes and add the result to their check.

**Fey Ancestry.** Elves are resistant to magic that enchants the mind. You have advantage when you make saving throws against charms and you can't be magically put to sleep.

**Spellcasting.** You can channel magical energy to create specific magical effects called spells.

- Your spells are based on your Charisma ability.
- Your spell attack bonus is +4.
- Your spell save DC is 12.
- You can cast any number of cantrips each day.
- To cast a 1st level spell, you must expend a spell slot.
- You recover your expended spell slots when you finish a long rest.
- Some spells require only a bonus action [B] to cast. You can take one bonus action each turn in addition to your action.
- Some spells require you to concentrate [C] to maintain the spell. You can only concentrate on one such spell at a time. If you get injured or distracted while concentrating, your spell might fail.
- Some spells can be cast as a ten-minute ritual [R]. You do not have to expend a spell slot when casting a spell as a ritual.

### FEATURES

#### Cantrips

**Friends [C].** Strum your lyre gently while you interact with a single, non-hostile creature. You have advantage on all Charisma checks you make against that creature for up to one minute.

**Ray of Frost.** Point sharply at a target within 60 feet of you and speak a word of power, then make a ranged spell attack to strike that target with a ray of icy cold. The attack deals 1d8 cold damage and the target's speed is reduced by 10 feet until the start of your next turn.

**Vicious Mockery.** Issue a string of elven insults at a target within 60 feet of you. Even if the target doesn't understand you, it must still make a Wisdom saving throw. If it fails, it takes 1d4 psychic damage and has disadvantage on the first attack roll it makes on its next turn.

#### 1st Level Spells

**Bane [C].** Play a discordant tune on your lyre and utter at a curse at three targets within 30 feet. Each must make a Charisma saving throw. If a target fails, the target must roll 1d4 and subtract the result from any attack roll or saving throw it makes for up to one minute.

**Comprehend Languages [R].** Accompany yourself on your lyre as you sing a song of focus and, for the next hour, you understand anything you hear in any language or anything written on any surface you touch.

**Healing Word [B].** Sing a single bar of an elven song of vitality to heal a target within 60 feet of you. It regains 1d4+2 hit points.

**Heroism [C].** Serenade a single creature and lay a hand upon their shoulder to grant them immunity to fear and 2 temporary hit points. For up to one minute, at the start of each turn, the creature loses any remaining temporary hit points and regains 2 temporary hit points.

### SPELLS

**Background (Scholar).** As a scholar, you spent most of your early life learning, researching, and studying.

**Isolated Education.** As a high elf, you were raised in a hidden elven enclave deep in a forested valley. As is elven tradition, you received basic tutelage in history, lore, music, swordplay, and arcane magic. You mastered the simple ray of frost cantrip as part of this education. You had access to a massive library and you spent most of your days alone, studying everything you could.

**Yearning for More.** The beauty of the secluded manor and the forests beyond and the collection of ancient tomes, songs, and stories weren't enough for you. Much to the disdain of your kin, you wanted to experience the world beyond your hidden valley for yourself. Most of all, you wanted to gather new songs and new stories, to add your own books to the library's vast store of knowledge.

**A Difficult Life.** You set out on your own. Your family didn't approve, but they didn't stop you either. That's the way of elves. But the world outside your valley isn't a kind one. Traveling is hard and tiring. And the humans you encountered – while kind enough – were loud and brash and uncouth. Worst of all, you needed gold to survive. You could earn yourself a bed and a meal by performing at roadside inns and taverns, but little more. So when you heard that a halfling merchant was looking for guards to travel with her to a distant village in the highlands of Asternia, you seized on the chance to see a new place while earning some coin on the way.

### BACKGROUND



## Appendix E Pre-Generated Characters



AGE	HEIGHT	WEIGHT
EYES	SKIN	HAIR

CHARACTER NAME

**Race (Human).** Humans are the most populous and adaptable of all the civilized races. They have spread to every corner of Aerth. Humans are naturally ambitious and have built the largest and most powerful kingdoms and empires in history. In their zeal to act, humans are capable of both great good and terrible evil.

**Sunderlander.** You are a human from the Sunderlands. Your people are proud and fierce. They never fell under the sway of the Zethinian Empire centuries ago. But your people knew no peace even after the Empire fell. The Sunderlands are harsh and your people's clannish nations and warlords are constantly fighting each other. Alliances are temporary and unification against common foes is always short-lived.

**Appearance.** The Sunderlands have long, harsh winters and have bred a tall, powerful people as a result. Most Sunderlanders stand near six-foot tall and are powerfully built. They have fair skin and light hair, usually blonde, red, or light brown. Eyes of blue, green, hazel, and brown are most common.

**Example Names.** Cyric (M) or Cyre (F)

### RACE

**Class (Cleric).** Clerics are champions of the gods and wield mighty divine magic on behalf of their patron deities.

**Soldiers of the Faith.** Clerics are not priests. They are soldiers of their faiths. They are trained to defend the faith and the faithful on the battlefield as much as to minister to the faithful off the battlefield.

**Devoted Champions.** Each cleric is called to serve a specific god – there are many gods overseeing the world – and clerics serve at their patron's pleasure. For their devotion, each cleric is granted the ability to cast divine magic spells to heal and protect the faithful. And to hinder and smite the enemies of the faith.

**Glorion, The Shining Lord.** You were called upon to serve Glorion, Shining Lord of the Divine Realm. With his host of angels and three sainted knights, Glorion champions the causes of light, justice, and civilization and stands as a bulwark against evil.

### CLASS

**Spellcasting.** You can channel magical energy to create specific magical effects called spells.

- Your spells are based on your Wisdom ability.
- Your spell attack bonus is +5.
- Your spell save DC is 13.
- You can cast any number of cantrips each day.
- To cast a 1st level spell, you must expend a spell slot.
- You recover your expended spell slots when you finish a long rest.
- Some spells require only a bonus action [B] to cast. You can take one bonus action each turn in addition to your action.
- Some spells require you to concentrate [C] to maintain the spell. You can only concentrate on one such spell at a time. If you get injured or distracted while concentrating, your spell might fail.
- Some spells can be cast as a ten-minute ritual [R]. You do not have to expend a spell slot when casting a spell as a ritual.

**War Priest [B].** The Shining Lord gives you speed and insight in battle. Three times each day, you can follow an attack with another attack as a bonus action.

### FEATURES

#### Cantrips

**Light.** Invoke a quiet prayer to the Shining Lord and touch an object – such as your shield – to make it shine like a torch for one hour. You can only have one active light spell at a time.

**Sacred Flame.** Call out to the Shining Lord and raise a hand toward a creature within 60 feet to bring divine fire down upon them. The target must make a Dexterity saving throw without the benefit of cover or take 1d8 radiant damage.

#### 1st Level Spells

**Bless [C].** Brandish your shield and bless three creatures within 30 feet in the name of the shining lord. Each creature rolls 1d4 and adds the result to any attack roll or saving throw they make for up to minute. You may bless yourself with this spell.

**Cure Wounds.** Pray to the Shining Lord for mercy and lay a hand on a creature to heal them. It regains 1d8+3 hit points.

**Divine Favor [B] [C].** Call upon the Shining Lord to bless your weapon. For up to one minute, it deals an addition +1d4 radiant damage when it hits.

**Shield of Faith [B] [C].** Raise your shield high and ask the Shining Lord to protect a creature within 60 feet. It gains +2 to its Armor Class for up to 10 minutes.

### SPELLS

**Background (Soldier).** You were conscripted at a young age and spent your formative years as a soldier in your lord's army.

**A Willing Conscript.** When some warlord or another raided your lord's land, able-bodied men and women were conscripted from his villages. Your apprenticeship to your village's herbalist was cut short so you could go off to war. And you found the regimented life, the camaraderie, and the adrenaline surge on the battlefield agreeable. Some conscripts regretted their fates, but you relished yours.

**Returned from the Dead.** And then you died on the battlefield. You know you were dead. No matter what the priests and your companions say. You died. And you were sent back. You remember there was a reason. The vision faded almost immediately from your memory. But the feeling of a meaning, a purpose, remained. You were meant for something.

**Searching for Your Destiny.** You remained in the Temple of the Shining King, Glorion, for a year after you were nursed back to health. You submitted yourself to the Shining King's will, trained with the templars there, and studied with the priests. And everyone expected you to stay forever. To join the temple guard. But you knew that wasn't your fate. You had to go out into the world and do what good you could while waiting for your destiny to reveal itself. A halfling merchant needs an escort along a dangerous road? Perhaps that is destiny calling. Or maybe it's just a chance to help someone in need.

### BACKGROUND

# Appendix E Pre-Generated Characters

## PREGENERATED CHARACTER

CHARACTER NAME	Fighter 1 CLASS & LEVEL	Noble BACKGROUND	PLAYER NAME
	Human (Zethinian) RACE	Neutral Good ALIGNMENT	0/300 EXPERIENCE POINTS

**STRENGTH** +5

+3

16

**DEXTERITY** +2

+2

15

**CONSTITUTION** +3

+1

13

**INTELLIGENCE** +0

+0

11

**WISDOM** -1

-1

9

**CHARISMA** +2

+2

14

+2 PROFICIENCY BONUS

11

PASSIVE PERCEPTION

18

MAX HP

+2

INITIATIVE

30 ft

SPEED

16

ARMOR CLASS

CURRENT HIT POINTS

d10

HIT DICE

Athletics

Deception

History

Insight

Perception

Persuasion

Gaming Set

(Dragonchess)

Language (Common)

Language (Zethinian)

PROFICIENCIES

NAME	ATTACK	DAMAGE	TYPE	RANGE	AMMO
Greatsword	+5	2d6+3	slashing	5 ft.	
Light Crossbow	+4	1d8+2	piercing	80/320	20 bolts

ATTACKS

**NAME**

Great Weapon Fighting    When you roll a 1 or 2 on a damage die with your greatsword, reroll it and use the new result.

Second Wind [B] 1/rest    Recover 1d10+1 hit points.

FEATURES

CP	10	Clothes (Fine)	Backpack
		Chain Mail	Bedroll
SP	10	Greatsword	Dragonchess Set
		Light Crossbow	Hooded Lantern
EP		Crossbow Bolts (20)	Mess Kit
		Signet Ring with House Crest	Oil (5 flasks)
GP	15		Tinderbox
			Trail Rations (10 days)
PP			Waterskin

EQUIPMENT

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## Appendix E Pre-Generated Characters



AGE	HEIGHT	WEIGHT
EYES	SKIN	HAIR

CHARACTER NAME

**Race (Human).** Humans are the most populous and adaptable of all the civilized races. They have spread to every corner of Aerth. Humans are naturally ambitious and have built the largest and most powerful kingdoms and empires in history. In their zeal to act, humans are capable of both great good and terrible evil.

**Zethinian.** You are a human from Zethinia. Once, your people ruled one of the greatest Empires in history. Now it's a shell of its former glory. Your land is deeply divided between the aristocratic politicians who rule over the Imperial court and the common laborers. But, while the commoners have less, they still live comfortably compared to the peasants in the feudal Western Kingdoms and Zethinia remains a prosperous and cosmopolitan land.

**Appearance.** As it was once the heart of a cosmopolitan Empire, the people of Zethinia are varied in their appearance. They show the full range of human skin, hair, and eye colors. Ethnic Zethinians tend to be on the shorter side, with compact builds and tan or olive skin. They usually have black hair and brown or green eyes.

**Example Names.** Phaedis (M) or Pherria (F) Ionis

RACE

**Great Weapon Fighting.** You have mastered the use of heavy weapons. Whenever you hit with two-handed melee weapon – like your greatsword – you can reroll any damage dice that roll a one or two. You must keep the new result.

**Second Wind [B].** You can find the strength to keep fighting when others would fall. Once between each short or long rest, you can recover 1d10+1 hit points as a bonus action on your turn.

FEATURES

NOTES

**Class (Fighter).** Fighters are powerful combatants and peerless masters of weapons, armor, and tactics.

**A Trained Mind in a Trained Body.** A fighter is more than just a suit of armor and a sword arm. Anyone can learn to fight. But fighters have a tactical mind and an indomitable spirit. They can reach down inside themselves and find the resolve to keep fighting when lesser souls would flee. Or fall.

**Masters of Arms and Armor.** Thanks to years of training, fighters can effectively wield any weapon they find and don any kind of armor. But fighters eventually master one weapon or combat form, a signature fighting style they rely on above all others.

**Great Weapon Fighting.** You've mastered the use of mighty, two-handed weapons like your massive greatsword. You can deal especially devastating blows with these powerful weapons.

CLASS

**Background (Noble).** You're a scion of a noble house and you spent most of your life being tutored and trained at your family's estate.

**Dream When You're Young.** As the scion of a noble house in the heart of Zethinia, you lived a comfortable life and had an easy time of things. Your tutors and trainers never seemed to worry much about you. They gave your cousin a hard time though. You two were close, studying and training together, and dreaming of being knights. Except your cousin seemed to think you'd be their squire. You didn't let it bother you much, though.

**Nothing for You.** You should have understood sooner. Your cousin was the heir to the house; you were a distant nobody. As you grew, your cousin had less time for you. And jealous resentment replaced friendship when you excelled in your training and they only struggled. To make matters worse, your family fell on hard times due to some unlucky ventures. You didn't have much of an inheritance to look forward to.

**Making Your Own Way.** Your family had bigger problems than you and you didn't want to be a burden. You were strong enough to make your own way. Take mercenary work until you could squirrel some money away. Maybe even send some home to help. Eventually, you could earn enough coin and renown to make a name for yourself. Bodyguarding for a traveling halfling merchant is a humble start for someone of your birth, but it is a start.

BACKGROUND

Appendix E Pre-Generated Characters

## PREGENERATED CHARACTER

Ranger 1 <small>CLASS &amp; LEVEL</small>	Acolyte <small>BACKGROUND</small>	_____ <small>PLAYER NAME</small>
Dwarf (Mountain) <small>RACE</small>	Lawful Good <small>ALIGNMENT</small>	0/300 <small>EXPERIENCE POINTS</small>

CHARACTER NAME  
 \_\_\_\_\_

STRENGTH +5  
 +3  
 16

DEXTERITY +3  
 +1  
 12

CONSTITUTION +3  
 +3  
 17

INTELLIGENCE -1  
 -1  
 8

WISDOM +1  
 +1  
 13

CHARISMA +0  
 +0  
 10

+2 PROFICIENCY BONUS

13  
PASSIVE PERCEPTION

Darkvision  
 60 ft.  
SENSES

22  
MAX HP

+1  
INITIATIVE

25 ft.  
SPEED

13  
ARMOR CLASS

d10  
HIT DICE

CURRENT HIT POINTS

NAME	ATTACK	DAMAGE	TYPE	RANGE	AMMO
Hand Axe (Main Hand)	+5	1d6+3	slashing	5 ft. or 20/60 ft.	
Hand Axe (Off Hand) [B]	+5	1d6	slashing	5 ft. or 20/60 ft.	

ATTACKS

NAME	
Dwarven Resilience	You have advantage to save against poisons and you're resistant to poison damage.
Favored Enemy (Beasts)	You have advantage when tracking beasts or recalling information about them.

FEATURES

CP	SP	EP	GP	PP	EQUIPMENT
5	2		5		Clothes (Traveler's) _____ Backpack _____ Hide Armor _____ Bedroll _____ Hand Axe (5) _____ Master's Smith Hammer _____ Holy Symbol of Everae _____ Trail Rations (10 days) _____ _____ Waterskin _____ _____ _____

EQUIPMENT

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## Appendix E Pre-Generated Characters



AGE	HEIGHT	WEIGHT
EYES	SKIN	HAIR

CHARACTER NAME

**Race (Dwarf).** Dwarves dwell deep in hidden strongholds in multigenerational extended families called clans. Dwarves are renowned throughout the world for their exceptional metalwork. And while dwarves have as diverse a range of skills as any other race, every dwarf is taught a craft when they're young. Dwarves are quite practical and materialistic and believe everyone should be able to create something useful.

**Mountain Dwarf.** You are a mountain dwarf, a proud and noble race of dwarves. Mountain dwarf clans are organized much like kingdoms, with a hereditary ruler and rigid caste structure. Mountain dwarves prize order, family, tradition, and honor above all. They are unshakably loyal allies, but they never forget a grudge or sleight either.

**Appearance.** Dwarves are shorter than humans or elves, usually about four feet tall. They're broad, stocky, and powerful and often weigh 150 pounds or more. Dwarves tend to have dark red, brown, or even black skin. Their thick hair comes in similar shades and dwarves of both genders usually keep their hair uncut and elaborately braided. Males have pronounced facial hair that they also keep uncut and ritually braided.

**Example Names.** Rurik (M) or Riswyn (F) of Clan Shatterpeak

RACE

**Dwarven Resilience.** Dwarves are hardy and resistant to toxins. You have advantage when make saving throws against poisons and you're resistance to poison damage. Reduce all poison damage you take by half.

**Favored Enemy (Beasts).** You know the ways of the wild creatures of the natural world. You have advantage when you try to track natural beasts, identify them, or recall information about them.

FEATURES

NOTES

**Class (Ranger).** Rangers are rugged survivalists who patrol the frontier and protect civilization and the wilderness from evil.

**Living Off the Land.** Rangers shun civilization and spend long periods wandering alone in the wild. They come to know the land and its creatures, and they can survive on what nature provides for long periods. They are skilled hunters, trackers, and navigators.

**Defenders of the Frontier.** The wild lands beyond the walls of civilizations' cities are filled with fell beasts, both natural and unnatural. Rangers patrol the frontier and protect those who must travel beyond the protective light of civilization. And they hunt and destroy fiends, elementals, and the undead, all of which are anathema to the natural world.

CLASS

**Background (Acolyte).** You were raised in a monastery and spent most of your life participating in religious rites and services.

**Without a Clan.** Your life was almost over before it truly started. An alliance of giants and hobgoblins overran your clanhold while you were young. Just young enough to have started your first apprenticeship. You were one of only a few dozen to survive and flee into the lowlands. But you were pressed by hobgoblins intent on wiping out your entire clan. Your kinfolk were scattered, maybe killed, and you'll never know what happened to them.

**An Unlikely Life for a Dwarf.** You were rescued by green-cloaked hunters who brought you to their monastery deep in the woods. They were cultists of Everae, Goddess of the Wilds. They lived a rugged existence off the bounty of the forest and cared for one of Everae's secluded shrines. They taught you how to survive and to show your gratitude to Everae for the bounty and beauty of nature. But they showed you also that nature was merciless, red of tooth and claw. For years you lived as part of their cult, but you were haunted by nightmares of your dead kinfolk and the destruction of your clan. And you had a suspicion you were dishonoring your clan's memory living as you were.

**Never Let Others Suffer as You Have.** A life of hunting, gathering, and tending shrines is no life for a dwarf. You realized you couldn't rid yourself of your pain, but you could protect others from suffering as you do. You dedicated yourself to ranging. In Everae's name, of course; you'd remain forever grateful to the goddess and her priests for saving you. You'd protect the innocents of the world from dangerous beasts and take the battle to Everae's unnatural foes. Serving as a protector and guide for this merchant, Oona, as she sets out for the forested highlands is a worthy start.

BACKGROUND



## Appendix E Pre-Generated Characters

CHARACTER NAME		
AGE	HEIGHT	WEIGHT
EYES	SKIN	HAIR

**Race (Halfling).** Halflings are small, slight, and friendly people who usually live on their own in pastoral communities or else on the fringes of human communities. Most halflings just want peaceful, comfortable lives surrounded by friends and family. But halflings are also exceptionally curious and unnaturally brave. Fortunately, they're also extremely lucky. While they aren't terribly religious, most halflings are very superstitious and have numerous lucky charms and rituals.

**Lightfoot.** You are a lightfoot halfling. As such, you're small and lithe even by halfling standards. Lightfoot halflings are nimble and quiet and know how to survive by avoiding the notice of anything bigger than they are, which often saves them when their curiosity gets them into trouble.

**Halfling Cant.** Halflings do not have a language of their own. They speak the common tongue like most people. But they do have an elaborate collection of slang terms, code phrases, and gestures they use to communicate amongst themselves when they don't want to be understood by the tall folk.

**Appearance.** Halflings stand only about three feet tall. Lightfoot halflings rarely weigh more than 40 pounds. Because halflings are descended from nomadic wanderers, their appearance varies widely. But most lightfoot halflings have tanned or coppery skin and bushy hair in medium shades. Halflings show a marked preference for flashy, brightly colored clothes.

**Example Names.** Milo (M) or Mina (F) Goodbarrel

### RACE

**Class (Rogue).** Rogues are cunning and resourceful opportunists who use their wits to get what they want and deal with their foes.

**You Are What You Know.** Not all rogues are thieves, but every rogue has a diverse array of skills to help them get what they want. And to stay alive. A rogue must know how to get where they want to, how to get away, how to spot danger, and how to go unseen and unheard. Not all rogues are thieves, but any rogue could be a thief if they wanted to be.

**Cunning Opportunists.** Rogues aren't powerful. But they're smart and they're willing to fight dirty when they must. Rogues are experts at recognizing and capitalizing on opportunities. When they see an advantage, they take it. And when they see a weakness, they exploit it.

### CLASS

**Brave.** Halflings don't feel fear the way most people do. You have advantage when making saving throws against fear.

**Lucky.** Things always seem to work out for halflings. When you roll a natural one on an ability check, attack roll, or saving throw, reroll it. You must keep the new result.

**Halfling Nimbleness.** Halflings are adept at slipping by other creatures. You can move through the space of any creature that's larger than you, including humans.

**Naturally Stealthy.** Halflings know how to go unnoticed in a crowd. When you can conceal yourself behind a creature that's larger than you, you can attempt to hide.

**Expertise [E].** Certain skills just come naturally to you. Whenever you roll an ability check using your Perception or Stealth skill, your proficiency bonus is doubled.

**Sneak Attack.** When you've got an edge over your opponent, you can hit them where it hurts the most. Once per turn, if you have advantage on an attack roll – for example, if you're attacking while you're hidden from sight – you can add +1d6 to the damage you deal. You can also gain this bonus if one of your allies is adjacent to your target, even if you don't have advantage on the attack roll.

### FEATURES

**Background (Farmer).** You were raised on a farm and spent most of your life tending crops and taking care of animals.

**Pastoral Peace.** You were born in a peaceful farming village in Zethinia. It was a pleasant place with a mixed population of humans and halflings. You were expected to help on the farm, which you hated, but you also had lots of freedom to play, wander, and have fun. And you took every advantage of it. You wandered far and stayed out late into the night, forcing your parents to hunt you down long after the sun had set and the wolves were howling in the hills.

**Adventuring and Troublemaking.** In the spring, minstrels and bards would come through the village and share stories of grand adventures and great heroes. You love those tales. When you became the ringleader of your circle of friends, you led them on adventures like those in your favorite stories. Most were harmless excursions, but some were dangerous. Sometimes, a friend would suffer a minor hurt. And some of your adventures involved pranks and mischief. Parents started keeping their children from you. You went from precocious child to village ne'er do well. You were passed from apprenticeship to apprenticeship, but nothing held your interest. Though you did enjoy working with locks and tools with the village tinker.

**The Horizon Calls.** As you grew, you were passed from apprenticeship to apprenticeship. You couldn't settle to anything. Fortunately, halfling parents do understand the young halfling spirit. You and your parents mutually agreed – with some encouragement from the exasperated villagers – that you'd take a few years to travel on your own and satisfy your sense of adventure. The meager purse they gave you didn't get you far. Eager to see what's over the next horizon and in need of some gold your pocket, you've signed on to travel with Oona Tealeaf to travel some distant town in the highlands.

### BACKGROUND

### NOTES

# Appendix E Pre-Generated Characters

## PREGENERATED CHARACTER

WIZARD 1 <small>CLASS &amp; LEVEL</small>	Outlander <small>BACKGROUND</small>	_____ <small>PLAYER NAME</small>
Human (Alqaadi) <small>RACE</small>	Lawful Neutral <small>ALIGNMENT</small>	0/300 <small>EXPERIENCE POINTS</small>

+0  
**STRENGTH**  
 +0  
11

-1  
**DEXTERITY**  
 -1  
9

+2  
**CONSTITUTION**  
 +2  
14

+5  
**INTELLIGENCE**  
 +3  
16

+4  
**WISDOM**  
 +2  
15

+1  
**CHARISMA**  
 +1  
13

+2 PROFICIENCY BONUS

Arcana  
 Insight  
 Investigation  
 Medicine  
 Persuasion  
 Survival  
 Language (Alqaadan)  
 Language (Common)  
 Language (Draconic)

PROFICIENCIES

12  
PASSIVE PERCEPTION

SENSES

14  
MAX HP

-1  
INITIATIVE

30 ft.  
SPEED

9  
ARMOR CLASS

CURRENT HIT POINTS

d6  
HIT DICE

NAME	ATTACK	DAMAGE	TYPE	RANGE	AMMO
Quarterstaff	+0	1d6	bludgeoning	5 ft.	_____
_____	_____	_____	_____	_____	_____

ATTACKS

**CANTRIPS**

Fire Bolt

Make a ranged spell attack (+5) to deal 1d10 fire damage to a creature within 120 ft.

Light

An object you touch sheds light like a torch for 1 hour.

Mage Hand

For 1 minute, control a ghostly hand that can move or interact with light, unattended objects within 30 ft.

1<sup>ST</sup> LEVEL ○○/day

Burning Hands

Creatures in a 15-foot cone take 3d6 fire damage, or half as much if they make a Dexterity save (DC 13).

Detect Magic [R]

You sense the presence of magic objects within 30 ft.; visible magic objects appear to glow.

Identify [R]

Learn all of the properties of one magic object you are holding.

Mage Armor

An unarmored creature you touch gains an AC of 13 + their Dexterity modifier for 8 hours.

Magic Missile

Each of three magical bolts of force strikes a target you designate within 120 ft., dealing 1d4+1 force damage.

MAGIC

CP	15	Robes, Quarterstaff, Healer's Kit, Orb (Arcane Focus), Ring of the Order of the Ruby Orb
SP	10	Spell Component Pouch
EP	_____	Pearl (100 gp)
GP	5	Backpack
PP	_____	Bedroll, Bottle of Ink, Ink Pen, Trail Rations (10 days), Parchment (10 sheets), Spellbook, Waterskin

EQUIPMENT

**NAME**

Arcane Recovery 1/day

At the end of a rest, regain 1 used spell slot.

Ritual Caster

Cast certain spells as 10-minute rituals instead of using spell slots.

FEATURES

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## Appendix E Pre-Generated Characters



AGE	HEIGHT	WEIGHT
CHARACTER NAME	EYES	SKIN
		HAIR

**Race (Human).** Humans are the most populous and adaptable of all the civilized races. They have spread to every corner of Aerth. Humans are naturally ambitious and have built the largest and most powerful kingdoms and empires in history. In their zeal to act, humans are capable of both great good and terrible evil.

**Alqaadi.** You are a human from the distant kingdom of Alqaad, which is considered exotic and mysterious by the people you travel with now. Alqaad is a shining jewel of civilization. A place of culture and learning. A place of honor and tradition. And a place ruled by the iron hand of the theocrats of the Church of the Flame of Salvation.

**Appearance.** Alqaad has a punishing climate and its people have dark skin, eyes, and hair as a result. They're of average height and usually have athletic builds because of the harshness of their land. Most Alqaadi take particularly good care of their appearance as a point of honor and personal pride.

**Example Names.** Hamid (M) or Hasti (F) a'Fardin

### RACE

**Arcane Recovery.** If given a chance to rest, you know how to channel and store magical energy for later use. Once per day, at the end of a short rest, you can regain one expended spell slot.

**Spellcasting.** You can channel magical energy to create specific magical effects called spells.

- Your spells are based on your Intelligence ability.
- Your spell attack bonus is +5.
- Your spell save DC is 13.
- You can cast any number of cantrips each day.
- To cast a 1st level spell, you must expend a spell slot.
- You recover your expended spell slots when you finish a long rest.
- Some spells require only a bonus action [B] to cast. You can take one bonus action each turn in addition to your action.
- Some spells require you to concentrate [C] to maintain the spell. You can only concentrate on one such spell at a time. If you get injured or distracted while concentrating, your spell might fail.
- Some spells can be cast as a ten-minute ritual [R]. You do not have to expend a spell slot when casting a spell as a ritual.

### FEATURES

#### Cantrips

**Fire Bolt.** Speak a word of power and throw your hand out toward a creature within 120 feet to send a gout of flame at them. If you hit with a ranged spell attack, the target takes 1d10 fire damage.

**Light.** Whisper a word of power and touch an object – such as your quarterstaff – to make it shine like a torch for one hour. You can only have one active light spell at a time.

**Mage Hand.** Whisper a few syllables of power to will a ghostly hand into being. It moves at your direction but must remain within 30 feet of you. The hand can lift or manipulate small, unattended objects, open containers, or perform other similar tasks. It can't lift an object heavier than 10 pounds or force something that's stuck or locked.

#### 1st Level Spells

**Burning Hands.** Speak a phrase of power and fan your hands out before you to send forth a sheet of flame. Creatures in a 15-foot-cone take 3d6 fire damage or half as much if they succeed on a Dexterity saving throw.

**Detect Magic [C] [R].** Speak a phrase of power and draw your hand across your eyes to open your senses to magical energy. For up to 10 minutes, you can feel the presence of active spells and magical objects within 30 feet of you. If the object affected is in your view, you can see a glow around it.

**Identify [R].** Take a magical object in hand, rub it with a pearl, focus your vision through your orb, and chant a phrase of power. You learn all the object's magical properties including how to activate them and any restrictions on who can use the object.

**Mage Armor.** Focus magical energy through your orb and wave your hand over an unarmored creature – or over yourself – to grant the target an Armor Class of 13 plus their Dexterity modifier for 8 hours. If an affected creature dons any kind of armor, the spell is ruined.

**Magic Missile.** With three flicks of your wrist and three words of power, you conjure three magical bolts of pure force. Each bolt strikes a target you designate within 120 feet and deals 1d4+1 force damage. The bolts never fail to find their targets.

### SPELLS

**Class (Wizard).** Wizards are students of arcane magic and can unleash magical energy to create diverse magical spells and effects.

**Links in a Long Chain.** The mysterious art of arcane magic has been studied for countless ageless by countless practitioners. And the complex formulae and methods that allow wizards to shape reality to their will have been passed down from master to student and through secretive orders and wizarding circles. Every wizard receives the knowledge of their forebears, adds to it, and eventually passes it off to the next generation of students.

**Tools of the Trade.** It takes a brilliant mind to master magic, and long years of study, but it also requires the right tools. A wizard's spellbook contains the formulae for every spell they have mastered. Such formulae are too complex to memorize and wizards must constantly study their spellbooks to keep their spells fresh in their minds. Likewise, wizards require arcane implements – such as the palm-sized crystalline orb you carry – to help them channel and shape. And some spells require rare and valuable reagents and components to fuel them.

**Exile.** You were forced to leave your homeland and have spent most of your life on the open road.

**Forbidden Study.** Your family has long had ties to the magical arts, so it makes sense that you were honored with an invitation to study with the wizards of Order of the Ruby Orb. But such orders have to operate in secret in Alqaad given that the theocrats who rule it have outlawed the study and practice of arcane magic. Punishable by death.

**Smuggled Away.** Just as you were finishing your apprenticeship, the order's sanctuary was raided. Many were put to death, but not before being forced to tell the theocrats everything. Your name was certainly among the secrets divulged. Death would come for you and your family. And while your family didn't have the means to flee, they could send you away. Under an assumed name and the cloak of night, they smuggled you onto a ship bound for distant Zethinia. They warned you to keep moving and to shun the biggest cities, lest the theocrats' soldiers find you. The lands of central and western Aerth were uncivilized, uncultured, and barbaric compared to your home, but they had one advantage. Magic wasn't outlawed, it was just mistrusted.

**Done Running.** For years, you stayed on the move, exhausting the money your family had provided. The open road was your only home. In time, you realized that you probably weren't being hunted. You're beneath the theocrats' notice. You can't let your guard down, but if you want to grow in power and master your art, you need to stay in one place and start stockpiling money and resources. There's a merchant, Oona Tealeaf, who is traveling to some town in the Asternian highlands and she's hiring guards. Coin and travel to an out-of-the-way place.