

The image shows the front cover of a book. The cover is a deep red color with a slightly textured surface. It is adorned with intricate silver metalwork. In the center is a large, ornate oval-shaped metal piece with a central oval medallion. The corners are decorated with four large, intricate metal pieces. On the right edge, there are two smaller metal pieces, one near the top and one near the bottom, which appear to be part of a clasp mechanism. A small tassel is visible at the bottom left corner.

Tiny Problems

Jesper Stein Sandal

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Fastaval 2017

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"In the end, gravity always win," as it says in Bigby's handwritten footnotes to the Fly spell.

Not to be confused with Mordenkainen's Fly spell that summons a fly. Or Otiluke's Fly spell that turns you into a fly.

And gravity won again, as the box of magic potions hit the floor of the wizard's laboratory and the bottles shattered.

"Whoops," the bard said and shrunk to the size of a grain of sand.

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Introduction

Thanks for choosing to run Tiny Problems. Maybe this is your first scenario ever, or maybe it's your 100th as a game master. Under all circumstances, thank you. Together we'll make sure to give ourselves and your five players a fun experience.

This game is based on Dungeons & Dragons—a popular game which you've probably heard of. If not, you'll still be fine. It's all about rolling the dice with the most faces and get as high a number as possible. That's basically it. Maybe you'll have to bluff a bit and ask your players for Perception or Initiative rolls. They'll get very excited. Feel free to say D&D-ish stuff like "The monster hits Armor Class ... well, a lot. You take 16 points of damage". Congratulations, you're now a Dungeon Master.

Tiny Problems is a high fantasy game and takes place in a non-specific fantasy world. The kind of place where old wizards stagger into the inn to hire adventurers, and where these adventurers can free pillage ancient ruins and wipe out entire tribes of sentient beings, as long as they are goblins, orcs, or bandits.

Your players will play the roles of a group of somewhat experienced adventurers with a bit of a reputation for being kind of useless or at least terribly unlucky. Among them you'll find the naïve paladin with the sentient sword that is quite possibly smarter than the paladin. There's the wizard who feels trapped in the wrong body. The barbarian who's lost the anger and is too calm to rage. A misunderstood bard, tired of playing endless ballads. And the halfling who's not really an adventurer, but who's just too polite to tell the others.

This game is about how these adventurers have been tricked into helping an evil sorcerer with an alibi, should his attempt at world domination fail. His magic shrinks our heroes to the size of a fraction of an inch when they set off a trap in the sorcerer's laboratory. They'll then need to find a way to regain their normal size. Well, technically it's the sorcerer's tower that grows to gigantic size around the adventurers, and the heroes actually need to stop his titanic clone army. Don't worry, confusion is part of the design!

The structure is a very linear progression divided into scenes. Three of which are combat encounters and there's a couple of other spots where you may need the rule system, but don't bother with complex bookkeeping or playing with miniatures.

It will be up to the characters to figure out how to return everything to its normal size. Their own attempts at countering the spells cast by the evil sorcerer will not be sufficient, but luckily the sorcerer keeps a recipe for a magic potion that can counter the effect. The trouble is that it's hard to get to the recipe when you're almost microscopic.

So our heroes must find a way through the laboratory and get to the sorcerer's spellbook containing the recipe. But when you're this tiny, even fleas, an imp, and a purple spell book worm become dangerous opponents. Shaggy rugs, cracks between floor boards, and towering legs of a table become formidable obstacles.

If they succeed to attain the recipe they'll also find it challenging to brew a potion when you're just tiny adventurers. They'll need to be cunning, but even a terrible plan is better than no plan, because the number of gigantic clones grows exponentially while our heroes once again tries to save the world.

Running the game

Dungeons & Dragons is about as traditional as it gets. Six players gathered around a table. One game master controlling the action and five players with each their character.

You'll be the Dungeon Master. How you run this game is up to you, but in this chapter I'll give you some suggestions how to handle the mess your players might put you in.

First of all, this is a comedy. Or rather, it's a game that should not be taken too seriously. So joke all you want with the awful tropes that this particular familiar genre is so rich in. It will not get in the way of any deep emotions. You're just supposed to have fun.

With that in mind, I suggest you take on a role as the game master who plays along with the players. You're on the same team. Of course you should you should gloat when your monster gets to use its evil powers and cry when you the third 4 in a row to hit that goddamn paladin. And keep your poker face on when the players come up with a plan you know will fail spectacularly. Your monsters will lose. That's OK, as long as they live long enough to scare the players a little bit.

Play along by picking up the ideas that your players throw at you and cheer them on when they come up with a new way to use a spell, or when they desperately try something near impossible with an unreliable magic item.

D&D at Fastaval

At a convention you have to get through an entire adventure in a few hours. So you won't have a lot of time to go into nitty-gritty on the rules as you can at home. To get through the whole thing I've made a few adaptations for running D&D within the confines of a session at a convention.

We don't need to worry about keeping a long campaign balanced, so it's OK to make the challenges a little easier or at least quicker. The XP, levels, and gold pieces doesn't matter, and you don't need to wear out the party's resources. At a convention, we don't care if an encounter drains less hit points before we end it, since for this little adventure we don't worry about long or short rests. We just need to give the players a fun experience for 4 to 5 hours.

If the players have brought miniatures, let them keep them for inspiration and to create the atmosphere of classic gaming, but don't bother with battle maps or miniatures. If you're going to keep track of movement and opportunity attacks, you'll never be done. So ignore that part of the game.

Initiative

Regular initiative can take too long. People tend to forget who's turn it is. So I suggest you use a simplified system that still keeps some of the feel, but should take less time.

- Everybody makes an Initiative roll when combat begins.
- The player (or DM) with the highest roll starts.
- After the first player (or DM) has acted, the player (or DM) to her left acts. You can go clockwise or counter-clockwise as you prefer.

This way it's easier to figure out who's next, but you still keep some randomness and preserve some of the advantage of a good Initiative score.

Use Advantage/Disadvantage

If you can't remember if a character gets a -2 on the attack roll or has disadvantage if she tries to hit a target in partial cover— just use disadvantage. It's a great mechanic, because everybody loves to roll more dice— even if it's probably going to end badly. So if you're in doubt about a certain rule, just use advantage/disadvantage.

Advantage is used when circumstances are on your side, and you get to roll 2 d20 instead of 1 and get to pick the highest of the two rolls.

Disadvantage is used when circumstances are against you, and it means you roll 2 d20 instead of 1 and have to use the lowest of the two rolls.

Grappling

The absurd difference in size between the characters and everything they encounter ought to discourage players from trying to grapple anything. Wrestling any other monster except maybe the pack of fleas would not make sense.

Equipment

The characters are equipped with any items you'd expect a reasonably prepared adventurer to carry. Any mundane equipment they'll need, they got. If they ask about more exotic items, you should allow it as long as the player has an interesting and entertaining explanation as to why Xarx always carries an oriental rug.

Anything is possible with a skill

The most fundamental mechanic in D&D is that you have a set of abilities and skills, then you roll 1d20 and combined with your abilities and skills that roll determines whether you succeed or not.

In a campaign it can be bad to let the players get away with using a skill or ability for more than it was intended. Maybe they want to use Acrobatics to scale a wall rather than Athletics as the rules state. This can—in a campaign—backfire when players abuse the ruling again and again. You'll probably get some players who are used to certain house rules or interpretations from their campaigns at home. That's OK. This game uses dice and there's going to be a lot of randomness, so in the short duration of our one shot game a ruling that gives the players an unbalanced advantage is not the end of the day.

So be flexible. If a player has a sound argument let her get away with her suggestion. And a well-told lie is far better than quoting from memorized text from Player's Handbook. If the wizard argues that Arcana is relevant for finding a weak spot on an imp familiar because the wizard had an imp familiar while in wizard school and often had tickle fights with it, well I'd allow it.

Remember that when a player rolls a dice, it comes with a risk of spectacular failure, and that is almost as important as the great triumphs when playing D&D.

If it gets too dangerous

The combat encounters are balanced and tested for a group of adventurers of the same level as the characters. But it's the first time that your players will be playing these particular characters and you may have some less experienced players. So something could go wrong. Keep an eye out for signs that the players could lose. It's meant to be challenging, but if the party is about to die because one or more players are in over their head, it's fine to adjust the difficulty. You can do it during a battle or in advance if the previous encounter was too costly in terms of hit points or spell slots.

The first step to adjust an encounter could be to subtract 2 points from the monster's attack bonus. Next, you can scale all damage dice one step down, so for example 2d8 becomes 2d6. Finally, you can scratch 20 percent from the monster's hit point total. Again, you shouldn't run combat to the very last hit point (see the following section "When is the fight over?"). If it's really bad, repeat the steps one more time. Alternatively you can also drop any bonuses the monster might have to its saving throws.

Should a character die during the game, it's fine to let the player take over playing Harald—the paladin's intelligent sword.

When is the fight over?

A combat encounter usually ends when somebody runs away, surrenders, or most frequently when one side is out of hit points. Ideally this happens when the players have defeated the monsters. This is the mechanic that the rules are optimized for, but they can lead to a lot of rolling of dice without any excitement, and the fight doesn't necessarily end in a climax. So I'll suggest a string of different criteria to decide when a fight is over.

- Everybody gets to take action.
- One character must be in danger.
- The monster must show its special abilities.
- After these, the fight ends when something cool happens.

For an instance during the fight with the purple spell book worm don't let the worm die, before everyone has had a chance to do something. The fight should also not be over before we've seen the worm's ability to cough up half-digested spells, and at least one player should look a bit concerned on behalf of her character after taking damage. The fight is not ready to end until these criteria have been met—if possible. The 'cool' thing to end on could be a critical hit. It is also a cool note to end on if a character uses that special power that has been saved for a special occasion—and succeeds. But failure can also be cool. If the barbarian misses with a savage swing of the two-handed sword, only to be followed by a hit from the bard that only does 2 points of damage—please, let the barbarian suffer the humiliation of being overshadowed by a puny bard.

You may need to fudge the numbers a bit to make sure that the players feel danger from the damage their characters take. The fight shouldn't take too many rounds, I suggest you try to keep it around 3 or 4 rounds and then try to end it. Unless your group is really into rolling a lot of dice—and can do it fast.

It is fine if you make adjustments during the game on things like the monster's attack bonus or perhaps let it have an extra attack per round. It won't break the game, but can make it easier to create that feeling of danger and give the monster better opportunity to show off its powers.

The characters should have plenty of opportunity to show off their abilities and succeed. But it is absolutely fine if you have to kill the worm after four rounds where none of the players have been able to hit it, and the halfling finally manages to do 2 points of damage. No, it's not how the rules work, but it makes for a great story in the bar after the game if the players think that damned worm only had 2 hit points.

Magic and special abilities

It can be tough to agree on what magic can and cannot do in fantasy world. The descriptions of spells and magic items in D&D are written for the rules system, rather than intuitive logic. But in this game, you don't need to worry about spheres that are sometimes treated like a square. Just stick with the most intuitive interpretation you can think of that will result in the best story. Don't worry that the ink bottle on the sorcerer's desk is too big for the shrunk bard to animate with a spell. If beating a giant imp with a quill and ink is fun, I'll allow it.

Rules debates

D&D 5th Edition is probably the most precisely written edition of Dungeons & Dragons. But it is also the edition that draws on many of the older editions and that makes it easy to mix up different versions of rules that also appeared in earlier works. Resistance is one of the things that have changed dramatically between the last three editions.

You might get players who are used to Pathfinder and who'll instinctively consider Attacks of Opportunity all the time, and you might get 4th Edition players who expect to use hit dice to get healing during combat.

Such mixups are OK. Just keep playing, it's only just this single session, so you're not going to ruin a campaign. The most important thing is to let the game continue. So as a game master, you'll have to stop any rules debates, because they'll eat up too much of your group's time, and can kill the fun for everyone.

One way to do it is to just make a swift ruling and firmly say that the ruling is final. You should of course be willing to listen to what

corrections your players might have, but apply them only to how you do it in future situations. What's done is done, but you can do it right next time.

If your players start to argue about rules among themselves, you might find it harder to stop them, if you're not used to being a tough game master. In that case, you could consider to let the players know in advance that they'll only get 3 chances as a group to appeal or debate an interpretation of the rules. So when they start arguing, you can ask them if they want to use one of their appeals. The you can set a time limit—maybe 2 minutes—or let each of the parties state their case briefly, and then you make your final ruling. This is of course just a trick. Nothing stops them from keep discussing it, but since these troublesome players clearly enjoy following the rules, it might help you if you give them rules by which to discuss rules.

Generally I recommend that you let the players know from the get go that they won't get all the way to the end in time, if they spend too much time discussing the rules. It's better that you all make it to the finish—and then your players can tell you afterwards that your interpretations were actually closer to Warhammer Fantasy Roleplay 1st Edition than D&D 5E.

There is of course one exception to all of this. If you got Nis in your group, always listen to Nis. He knows his stuff. Seriously.

The game

Tiny Problems is a quite linear story, and yes it works best when the players stick to the brightly lit track through the plot. If you sense that your players want to fight against this sort of railroading, be open and tell them that this is the way the scenario is structured.

Feel free to blame the author. He will defend himself and his work by saying that there are limits within a five hour time constraint, and there's also a limit to how much you can demand from your game masters to improvise. And then the author will retreat like a turtle into his hoodie and mumble something about a very important meeting in the bar.

This linear structure means that the game is a sequence of scenes. One is a flashback and three are combat encounters. A couple of the scenes are much less pre-defined than the others. These scenes are dedicated to letting the players lay a plan and play out their characters among themselves. It's up to you how much time you spend on these scenes, and if your players prefer to react to things happening around them that's fine, just move on.

One of your most important tasks is to keep track of time. The game can be completed in five hours, but we are using a very popular system that can eat up a lot of time if the players get too involved in talking mechanics. You can use the time restraint as an argument to move the game forward. The players are probably also interested in getting to the end, since there might be XP and loot.

The sorcerer's plan

The sorcerer Amoebius is convinced that it will work this time. But should it fail, he'll be able to put the blame on a group of adventurers with a reputation for incompetence. That is why he's hired our heroes.

The plan is of course needlessly complicated, just like any other plan of world domination usually is, and it's also not bullet proof even though a bit more careful planning could have fixed that. But Amoebius is happy. The plan will work.

First, he'll create an army of clones. Of course they'll be his own clones. But he's making sure that the clones are not too smart, since that might lead to them getting ambitions of their own. So what to do to make them powerful if not brains?

Amoebius has worked for years on a significant improvement to the classic spell, every wizard or sorcerer knows: The spell that can enlarge or shrink objects and creatures. His new recipe allows for literal exponential growth, since the new version stacks. Everytime it is used on an object or creature, it grows by a factor of 2. Amoebius intends to use this to create an army of titanic clones that can trample down any resistance.

But should something go wrong, such an annoying archmage or real adventurers, Amoebius has no intention of getting the blame. That is why he's going to make a big fuzz about hiring a group of adventurers, he can later blame for those giant clones.

So he has set a trap in his laboratory. He knows that adventurers are curious and won't be able to keep their hands of magic items. He's got a box full of magic potions, using the improved growth spell. The box is rigged to spill the bottles when picked up and the bottles will shatter when they hit the floor. This way the spell is released and cast upon the tower and all that belongs in it. That includes the sorcerer, his possessions, the furniture, and the clones. The adventurers don't belong there and will stay so tiny that they'll slip through the cracks in the floor and never be heard from again.

Big or small?

It's intentional that the players get confused about perspective. They won't be able to see that they're really still their usual size and that it's the tower that has grown around them. Even with the hints they'll get, my experience from the play test was that the reaction to the gigantic laboratory is that they think that they've shrunk.

That's fine, since the final scene requires them to create a potion. They'll have to figure out if they should brew a shrinking potion and apply it to the tower, or if they should create a growth potion for themselves. In the play test they sort of did both and ended up with a normal tower being partially destroyed by a gigantic surprised paladin. So it's OK to keep them confused.

Size matters

What size are the characters really compared to everything around them? Well, it's going to be impossible to be consistent, and it's fine to let it vary according to what is happening. As a rule of thumb, a character is a couple of millimeters tall, but sometimes—in the fight against the familiar for example—they're more likely a couple of centimeters tall. And should they need to cross a chasm between two floor boards they might be much smaller than a few millimeters.

Their relative size is determined by the circumstances—unless your players are really paying attention to details. If they are very concerned that this needs to be consistent, stick with a size somewhere between 5 to 10 millimeters as a compromise. Or maybe you can get away with explaining the deviations by the confusion caused by their magical transformation.

Casting of characters

There are two key factors when you distribute the characters. First, there's some game mechanics for each character that the player has to be able to handle. Second, some of the characters are a better fit for the quiet players than others. Your players will probably have favourites based on what they usually like to play at home, but that's not the best fit for these characters, so try to follow the guidelines below.

The Barbarian: Works great with a calm, quiet player. Do not give this character to anyone who really wants to play a barbarian. It's also a great character for a player who's not very familiar with D&D.

The Bard: Give this character to a player with experience. Not as much with D&D, but perhaps with game mastering or playing games where the players work to set scenes. It should not be given to an unexperienced player.

The Halfling: A great character for the player who's either the quiet type or who likes dramatic play. It also works well for a player with very little knowledge of the mechanics.

The Paladin: This player needs to be able to play an incompetent leader. It should be player who can speak up and make decisions—even bad ones. Needs to be an extrovert player. It is one of the most demanding roles in terms of game mechanics, but should not be given to your most likely rules lawyer.

The Wizard: This is a good character to give to a player who's familiar with D&D, but likes to play more complicated personalities. It requires a bit of initiative from the player to bring forward the wizard's personal story about being a dwarf or not.

If you only have four players, it doesn't upset the game balance if you remove the halfling (it's a fun character though). Otherwise eliminate the barbarian, but then you might need to be a bit more careful about combat.

Should you end up with six players—or if a character dies—you can hand out Harald the magical sword as a character. The sword can't really do much else than annoying everyone, but I guess someone has to do that (you otherwise get to do it!).

The Paladin's intelligent sword

The paladin has a magical sword that speaks. It also has a personality and calls itself "Harald Moonblade". The intelligent part is perhaps mostly relative to the paladin who is not always the brightest. The sword is always very optimistic and easily excited. To it, anything is possible and every opportunity for honor and glory must be seized. Evil stands no chance!

You play the sword as a character. During the playtest, I gave it a heavy—and quite bad accent. Feel free to do the same. It makes it very easy to chime in with Harald's opinion if you use an accent.

The sword is very concerned with self-sacrifice of the idealistic kind where you give your life to save the world. It is convinced that somewhere out there is the great quest just waiting for Harald and Lex to solve it.

Harald likes a good debate and especially likes to add in a few historical facts that may or may not be relevant to the situation—and may or may not be accurate. After all, Harald is several centuries old, but most of that time was spent at the bottom of a muddy lake, so those facts can sometimes paint a somewhat alternative version of history.

If Harald disagrees with a suggestion by anyone other than Lex, Harald is prone to make bad impressions of those group members to mock them. That's not very nice of such a fine sword, and usually Harald is quick to apologize for his bad manners.

Harald has a weakness when it comes to the decadent life of the modern fantasy city, even if it goes against his natural obsession with heroics. So sometimes Harald gets a bit too excited about naughty things that aren't really suitable for a paladin.

Most of the time, Harald is a +2 long sword, but when things get tough and glory is at stake, Harald can be +3. Sometimes even adding a dramatic flame effect (+1d6 fire damage). This has nothing to do with fire being awesome, it's of course because it is cleansing or something.

Scene 1: Welcome to the laboratory

Overview: The game master describes the laboratory and the accident. The players then get to react to being shrunk, before we cut to the flashback scene.

Purpose: This scene is intended to put the players in the middle of the story. Instead of starting with the quest-giving, we'll skip past that and start right where things start to go wrong.

The sorcerer's laboratory: You should begin with a description of where we are: In the sorcerer's laboratory near the top of his tall stone tower, looking out over the city. Along the curved walls are book cases filled with books, scrolls, stuffed animals, strange creatures preserved in glass jars, clay pots with handwritten labels, and skulls with runic inscriptions. The room is lit by dozens of candles and it smells of strange herbs and spices that barely conceals an unpleasant sweet stench. The thick floor boards are partially covered by a worn, dusty red rug.

A huge desk sits by the only window. Its carved legs depicts intertwined small skeletons that appears to try to scale each other, trying to reach the table top. On the desk is a number of glass beakers and flasks with bubbling fluids, a feathered quill and ink bottle, and in the middle of it is a large spellbook, opened to a page filled with strange glyphs that almost appear to be moving in a hypnotic pattern if you try to look directly at them.

The accident: Describe how the bard has just picked up a wooden crate that was sitting on top of one of the bookshelves. The bard sees that it is full of dozens of sealed glass bottles, but then one of the crate's handles breaks off, and all the content of the crate falls to the floor, almost as in slowmotion. The bottles shatter in rainbow colored flashes of light, and the adventurers feel as if they're falling.

When they wake up, they see the laboratory tower over them and they are standing chest deep in carpet fibres. They appear to have shrunk to being just a couple of millimeters tall.

Give the players an opportunity to figure out their situation. You may need to tell them that it appears that the bard dropped what must have been a box full of magic potions and that must have triggered some sort of reaction when the bottles were broken and the magical effect spread into the room.

Player's who want more of an explanation may have their character remember to have read a label saying something like "Potion #XXL (Shrink #XVII)" in the moment before they shrank. You can let them roll a INT (Perception) DC: 15 if you want.

When the players get to a point where they start talking about what to do about their situation, you should cut to the flashback scene. You may also cut earlier, if they ask how they ended up in this situation.

If they attempt to use Dispel Magic or other spells to counter the effect from the potions, they'll discover that mixing so many potions must have created such a powerful effect that it cannot be countered by normal means.

Scene 2: You're sitting at the inn

Overview: This scene is a flashback to when they got the quest. They get a chance to improvise a bit about previous adventures, and then the sorcerer enters and ask for their assistance with trouble of the magical kind.

Purpose: The players should get a brief chance to establish themselves as somewhat experienced but also not succesful adventurers. At the same time the flashback introduces the sorcerer and the overarching plot that has led to this.

Setup: Let the players know that this is a flashback to when they got the mission. In the end they accepted the mission. The scene starts when they are sitting at the inn discussing their latest adventure where things didn't go quite as planned, so their pockets are empty and people laugh at them behind their backs. This group of adventurers has a reputation for sometimes solving their quests and saving the world, but it is no secret that is usually by what seems to be dumb luck. Everyone seems to know stories about how the fireball surely did get rid of the bad guy, but it also destroyed all the priceless paintings they were trying to save. Så our adventurers have a hard time finding adventuring work. However, tonight they're the only group of adventurers at the inn.

What went wrong this time? Let the characters discuss who's fault it was that their last mission failed. You can ask the players what happened, and they are free to improvise any plausible or unplausible story. Give them a couple of chances to get a dialogue going between the characters. You can let them play, until you find a good time to interrupt when the sorcerer enters. If the play between the characters doesn't work, just bring in the sorcerer early to move the scene forward.

A small magical error: A stranger bursts into the inn. Make it very dramatic, perhaps a bit over the top. That would be part of the sorcerer's plan. There might be a violent thunderstorm outside, perhaps the stranger collapses, or perhaps everyone in the inn falls completely silent by the sight of the sorcerer. The sorcerer announces that he is looking for brave adventurers who understands magical matters to assist him with a minor incident at his laboratory.

He'll explain how he was working on a new cloning spell, but something went wrong, and now he can't stop the spell. Every six hours the clones clone themselves so their number is doubled, and there's no sign of the spell ending by itself. Can the adventurers help him find a way to stop the cloning?

It's fine for the characters to be sceptical, inquisitive, or reluctant. And you don't have to give them a good answer to all their questions to convince them. At any time you can end the scene, since we know that they somehow ended up agreeing to help the sorcerer.

It's fine to let the sorcerer appear as if he's trying to hide something, and it doesn't matter if his explanation is completely bulletproof. He is just at the inn to get some stupid adventurers to use as an alibi in case his grand plan for world domination fails.

Scene 3: A small world

Overview: The characters get a chance to talk about their situation and come up with a plan.

Purpose: The players get a little bit more information about the laboratory, and we want to try to trick them into looking to the sorcerer's desk for a solution.

From the characters' perspective the laboratory is now enormous. Book cases are like mountains and the fibres of the rug are like thick grass all the way up to their chests. It is really hard to work your way through the rug.

They are not alone in the laboratory. In the window sill is a fat white cat and perched on top of a skull on the desk is a sleeping imp that doesn't appear to have noticed any of the magical commotion.

The lower half of the bookcases are actually hundreds of small drawers with labels that indicates the alchemical ingredients inside: Gnome Boogers, Troll's Wart, Bottom Weed, Swamp Lizard Fangs, Vampire Glitter, Pegasus Lard, Devil's Cape, Elf's Shaft, Troglodyte Dust, and much more...

If they didn't notice a label on one of the broken potions in the first scene, they can quickly discover shards of potion bottles and find the label: "Potion: #XXL (Shrink #XVII)". Feel free to add to the confusion by hinting that it may refer to roman numerals, but actually the XXL is just the sorcerer's short hand for his super powerful growth potion.

The adventurers are located near the edge of the thick rug, closest to the window and the desk rather than the door.

Give the players an opportunity to ask questions and come up with a plan. Any plan will do at this point—they can always change it when the next few scenes give them more information to work with. It's also fine if they begin to execute the plan.

Should they decide to head for the door, remind them that the laboratory was at the top of the tower, so they'll have to scale a long, steep staircase. But if they insist, it's fine. When the sorcerer appears later to reveal the plot they'll get a chance to get back on track—towards the desk—but at this point there's no reason to railroad them too much.

The players may attempt to get the attention of one of the sorcerer's two familiars (the imp and the cat). They may attempt to make a noise or use magic to get noticed. But at best they'll only succeed at getting the cat to jump down from the window sill, sit on the floor and scratch itself. And that's when the fleas appear.

Otherwise let the cat jump down on its own initiative at some point while the adventurers are trying to get to one side or the other of the room.

Scene 4: Attack of the fleas!

The sorcerer's cat jumps down from its spot in the window, sits down on the floor and begins to scratch its neck. Four giant fleas the size of big dogs leap toward the adventurers. From their perspective it looks as if the fleas leap 100 meters up into the air before they land by the adventurers and attack.

Fleas

AC: 18 (natural armor)

Initiative: +2

Saving throws:

DEX: +2 CON: +8 INT: +0

WIS: +0 CHA: +0

Grappling: +4 (STR)

Attack: +11 (the number of attacks are equal to the number of fleas that are still alive)

Damage: 2d6+5

Flea Circus: If 2 fleas attack the same target they get advantage on their attack rolls.

Suckers: If a flea hits with its bite attack the target must make a Con saving throw (DC: 17). Otherwise the flea attaches itself to the target. The target may attempt to break free on its turn with a STR (Athletics) check (DC: 20).

Bite it! - If there's already a flea attached to the target, all other fleas gets advantage to their attack rolls against the target.

Hit Points: 300

There are 4 fleas but we'll treat them like a single monster. That way it's easier to keep track. All you need to do is to make as many attack rolls per turn as there's still fleas alive, and just keep track of one big pool of hit points.

The monster must demonstrate its powers

The fleas have the special ability to attach themselves to a victim to suck its blood. So the fight shouldn't end without at least one character has had a flea attached.

A flea that has attached itself can suck blood on its next turn, dealing 5d6+6 points of damage.

The victim may try to escape on its turn by succeeding on a STR (Athletics) skill check (DC 20). Others may try to pry off the attached flea from the victim, but they must succeed on a check with DC 22. You can attack the flea, but you have disadvantage.

It should get dangerous

The fleas have a pool of hit points, so you don't need to keep track of the individual fleas. When the party has dealt 100 points of damage total, the first flea dies. The the next one at 200 and the next at 250. Again keep in mind not to run the fight longer than necessary, but it should still feel like a challenge.

It ends with something cool

A critical hit is always cool, but it is also cool if someone attempts something you didn't expect. During the play test one of the players attempted to tame one of the fleas to use it as a mount. Let them try crazy stuff like that. But failure is sometimes and opportunity for the most fun.

Scene 5: The sorcerer tells all

Overview: The sorcerer explains his plan, unaware that adventurers are still alive.

Purpose: The players will learn that they have walked into a trap. That should motivate them to look for a way to break the spell and put a stop to the sorcerer's plan.

Give the characters a chance to catch their breath after the fight with the fleas. This is a great opportunity for some play between the characters to get some of their personal stories going. You can use what happened during the fight to get the players to start talking.

At an appropriate time they will hear footsteps outside the door, it opens, and the sorcerer enters the room. He is here to pick up his cat, and as he picks up the kitty, he's talking to it, bragging about how brilliant plan is working flawlessly.

This talk with the cat reveals to the characters that the sorcerer thinks that it was a stroke of genius to hire the most incompetent adventurers in the realm as an alibi. He is also very excited about how powerful his magic growth potions were. The clones are huge! Nothing will stop them!

He ensures the kitty that it will get back its normal size so it can hunt mice again as soon as the clones have taken over the world. The recipe is tested and the ingredients are ready.

The sorcerer leaves with the cat and closes the door behind him.

Scene 6: Sur la Table

Overview: The players need to find a way to get to the desk and figure out how to get up on it.

Purpose: The recipe for the potion that can cancel the enchantment must be written in the sorcerer's spellbook, so the characters need to get to it.

At this point it's hopefully clear to the players that there's a recipe for a potion or spell that can counter the enchantment. If they're struggling, you can help them by repeating what's in the room (as described in scene 1 and 3). The obvious choice should be the spellbook on the desk, and if the players have other ideas and you can't manipulate them, well then we'll improvise. But they should try to find a way to get to the desk and get up on it to get to the book.

Maybe they'll rather try to escape, but remind them that it's a long way out when they have to scale the stairs—and the clones will double in numbers every six hours.

You should reward creative solutions. This part is where anything pretty much goes. Yes, the path to the desk can be treacherous when they have to cross cracks between floor boards that may hide creatures much worse than the fleas. If you have plenty of time left at this point (more than 2 hours), let the trip be a challenge. Otherwise just skip to the part where they need to find a way up to the top of the table.

Several characters have various forms of magic items or spells that can help them with a little imagination. Otherwise they'll just have to climb. The legs of the table are beautifully carved and depicts small skeletons that appears to climb each other to get to

the top. You can use that to create some scary moments if the characters have to climb the legs. Maybe the skeletons appear to be alive, clawing at them—at least when you're not looking at them directly? If they climb they need to succeed on a couple of STR (Athletics) rolls.

If they have anything that resembles a plan—at least if the ideas is entertaining, just let them succeed. If the plan is more mundane or boring, make them work more for it.

As they climb up over the edge of the table they'll see a table full of glass beakers and other equipment for alchemy. And of course also things like a crystal ball for scrying, quill and ink, the spellbook, and the imp perched on a human skull. The sleeping imp wakes up when the last adventurer is up on the table and gives them an angry glare.

Scene 7: Something familiar

An imp is a small demon bound to serve a sorcerer as a magical familiar. Every shady sorcerer needs to have an imp. Of course from our tiny adventurers' perspective this little demon looks more like the greatest demon lord of the endless Abyss. It has spotted our heroes and really wants to squish them.

The Imp

AC: 18

Initiative: +4

Saving throws:

DEX: +4 CON: +0 INT: +4

WIS: +2 CHA: +1

Grappling: No way, it's huge!

Attack: +11

Damage:

Claw: 2d6+6

Tail: 2d10+6

It can attack with two claw attacks and one tail swipe, or with one fireball and a tail swipe.

Fireball: The imp is able to hurl medium sized balls of concentrated blue flames that it forms into balls between its scaly claws and throw at the adventurers. Every creature within the area of effect (you decide if a character is in the area of effect or not) must succeed on a DEX saving throw DC 16 or take 3d8+6 points of fire damage. If the saving throw is successful the character takes half damage. The imp can only throw 3 of these fireballs during the fight.

Hit Points: 150

The imp is not the most elegant creature on a messy desk, so since the adventurers are so tiny it doesn't try to fly around but will just attempt to stomp them or set them on fire.

The monster must show its special ability

The special ability of the imp is its fireballs. It should at least hit one character during the fight.

The imp also can't resist a good opportunity to taunt the opponent. So if you need to give the players a little more exposition on the sorcerer's plan for world domination you can do so through the imp.

It has to get dangerous

The imp can potentially spread out quite a bit of damage, if they let it. This is a good fight to shave off a bunch of hit points from the characters.

Keep an eye on the halfling though!

Something cool should happen

Imps are mean and evil so it's a great opportunity for a character to be the hero. The imp is also able to fly if that's something that you feel inspired by. Otherwise the fight on the desk is a great setup for the alchemy disaster than happens next.

Scene 8: Golden tsunami

Overview: A large flask filled with a viscous golden liquid has been hit during the fight, and when it breaks it releases a flood of magical fluid that transforms anything in its path to gold.

Purpose: The players need to be reminded that even when they defeat a dangerous opponent it can still have disastrous consequences.

If you're short on time, skip this scene. If you instead skipped the fight with the imp, you can perhaps have the imp knock over the flask and play this scene instead of the fight.

During the fight one of the big, round flasks used for brewing potions has taken damage. The characters probably used spells during the fight, so use that as your hook. Otherwise the flask could just be knocked over as the imp is killed.

Give the players a short chance to react before the flask bursts and the content spills from it and comes rushing towards the adventurers. It's a thick golden fluid and it flows slowly enough to see that everything that comes into contact with it is turned into gold.

Characters that weren't quick to get out of the way must succeed on a DEX save (15) to avoid coming into contact with the golden liquid. If a character doesn't succeed they touch it somehow (maybe just a foot). Some characters might get greedy and want to use the magical fluid. Such characters should suffer the full effect and be completely covered.

Anything that touches the golden fluid is turned to gold. The effect is only temporary (about 10 minutes or whatever fits with the pace of your story and how much fun you can have with it). Don't tell them right away that it's temporary. It'll make for a better story if they have a halfling with a golden foot (ignore the absurd weight unless the players point it out), or perhaps have a dwarf of solid gold (something that will probably become quite a bit of a tale of good fortune among dwarves).

The effect can be cured by Dispel Magic, but will also fade after a while. Unless you think it will be cooler to let it be permanent.

Scene 9: Purple Spell Book Worm

When they reach the spellbook, a huge (compared to the characters) magical worm appears from the pages. It is covered in large shiny purple scales. But the worm looks like a huge body ending in a terrifying mouth filled with long pointy teeth.

The Purple Spellbook Worm

AC: 19

Initiative: +0

Saving throws:

DEX: -1 CON: +10 INT: +4

WIS: +0 CHA: +0

Grappling: You got to be kidding.

Attack: +9 (the worm can attack twice with its bite)

Bite: Damage: 2d8+7

If it hits the same character with both attacks, it swallows the character! The vile magical digestive fluids deals 2d12 points of damage each round until the character dies or escapes. A successful CON save DC 16 halves the damage.

Semi-digested spells:

1. Sleep (affects up to 40 hit points)
2. Grease
3. Delayed Blast Fireball
4. Invisibility
5. Blur
6. Feign Death

Hit Points: 200

The worm has eaten a magical tunnel through the pages of the spellbook. Most of the worm is hidden in this tunnel and it attacks by trying to bite the characters with its enormous mouth and swallow them.

The monster must show its special ability

The first time each turn that the worm misses on an attack, it burps up a partially digested spell. Pick one from the list to left.

Oh, swallowing someone is kind of special too.

It needs to get dangerous

The most dangerous spell that the worm can cough up is Delayed Blast Fireball. In this case let the fireball appear as a tiny sparkling ball and a glowing number that starts to count down from 20, until it reaches 0 twenty rounds later. The countdown continues even after the worm is dead! The fireball will be so powerful that it will kill every character if they are not at a safe distance from the blast. It can be dispelled or disposed of in different ways.

No matter how easy the fight gets, make sure the worm burps up Delayed Blast Fireball. Perhaps you can start with the relatively harmless Grease spell and then pick Delayed Blast Fireball next. If they're still around, maybe it's time to swallow someone.

Something cool must happen

The worm shouldn't die until the characters have felt that they're in trouble. This is the last fight, so cool things can be anything that's desperate enough. Allow a Hail Mary, but don't make it too easy.

Scene 10: An improved recipe

Overview: The characters must find the recipe to counter the sorcerer's growth spell. The recipe is in the spellbook and all the ingredients for a potion or a spell can be found in the laboratory.

Purpose: The characters must end the enchantment. They must find the recipe and the ingredients and then they have to figure out if they should apply it to themselves or the tower itself.

The worm dissolves and leaves behind a deep magical tunnel that leads down between the pages of the spellbook. With a bit of imagination or a Detect Magic spell they'll be able to crawl through the worm tunnel and find the pages with the recipes for the growth spell or its counterpart. It might be tricky to read what's on the pages, but at this point even stupid ideas are accepted.

The sorcerer has written down the recipe for a potion that can cancel the enlargement enchantment. It requires a few exotic ingredients, but they can be found in the drawers in the bookcases (see also scene 3) which will require one or more of the characters to find a way to get to the drawers and get into them (they have a magical paint that can paint working doors like in cartoons if you need to drop a hint). They have spells like Polymorf that would allow them to transform into creatures that could fly if need be. But keep an open mind and be flexible. The most important thing is that they are able to cooperate and find a solution.

You can let them roll a few skill checks to see if they can find the right ingredients and correctly mix them together with the equipment on the desk. Don't make it too hard, and should they fail their rolls, penalize them with humiliation and complications rather than physical harm. Comical effects should have priority.

When they have the magical potion to cancel the enchantment they'll need to figure out how to apply it. Are they going to use it on themselves or should they pour it on the floor?

The correct solution is to shrink the tower, but don't be afraid to enhance any doubt about what is big and what is small—and it can also be confusing what the two recipes actually do.

During the play test the players got confused and decided to use the paladin as their guinea pig. So the paladin started growing since they had brewed the growth potion. The growing paladin could see that the tower was now so big that they were above the clouds. So they then brewed the counter potion. The paladin still didn't quite understand and drank the rest of the growth potion, so when the others poured the shrinking potion on the floor, they now had a huge paladin, a wrecked tower, but at least it and everything but the paladin was back to normal size.

When they end the sorcerer's enchantment you can end the game—or end it when the chaos is so much out of hand that it will require a whole new adventure.



Hizzighal

Character Name

Barbarian 9

Class/Level

High elf

Race

16	Strength	Bonus +3	Save +7
15	Dexterity	Bonus +2	Save +2
16	Constitution	Bonus +3	Save +7
10	Intelligence	Bonus 0	Save 0
12	Wisdom	Bonus +1	Save +1
10	Charisma	Bonus 0	Save 0

Skills

- +2 Acrobatics (DEX)
- +1 Animal Handling (WIS)
- 0 Arcana (INT)
- +7 Athletics (STR)
- 0 Deception (CHA)
- 0 History (INT)
- +1 Insight (WIS)
- +4 Intimidation (CHA)
- 0 Investigation (INT)
- +1 Medicine (WIS)
- +4 Nature (INT)
- +5 Perception (WIS)
- 0 Performance (CHA)
- 0 Persuasion (CHA)
- 0 Religion (INT)
- +2 Sleight of Hand (DEX)
- +2 Stealth (DEX)
- +5 Survival (WIS)

Armor Class

15

Hit Dice: **9d12+3**

Current Hit Points: _____

Max. Hit points: **95**

Temporary Hit Points: _____

Initiative +2

Actions

Move 40
Speed

Action
Attack, Cast a Spell, Dash, Disengage, Dodge, Help, Hide, Ready, Search, or Use an Object

Attack: huge axe

Bonus: +9

Damage: 1d12+5

Crit: 3d12+5

Attack: javelin

Bonus: +6

Damage: 1d6+3

Shield: AC 17

Bonus Action

Reaction

Rage (AMOK!)

When you're raging you deal **+3 extra damage** and takes half damage from most attacks. You can rage 4 times per day.

Reckless Attack

You can recklessly attack your enemy. This gives you advantage on your attack, but your opponents gain advantage on attacks against you.

Brutal Critical

When you score a critical hit, you roll an extra weapon dice than normal (3d12 for a great axe. An attack is a critical hit if you roll a 20.

High Elf Cantrip

Elves have an innate affinity for magic and that allows you to use the magical repair spell Mending whenever you want. Useful if you have broken stuff.

Extra Attack

You can attack twice in one round instead of just one when you make a regular attack.

Danger Zone Sense

You're always alert and have **advantage** on *Dexterity* saving throws against things you can see or hear.

Feral Instinct

You're always ready to fight and have **advantage** on your *Initiative* roll.

Totem Spirit: Bear

The bear is your totem animal. When you're raging you take half damage from everything except psychic damage. You've also got **advantage** on *Strength* checks even when you're not raging.

Eh, advantage?

Advantage means that you get to roll two 20 sided dice and get to pick the highest roll.

Hizzighal

Grrr! Arrgggh! Bash! A barbarian is raw, untamed fighting power, driven by rage. Well, Hizzighal's problem is that a real barbarian has to get angry to rage and the anger is just not there. Deep down Hizzighal is a friendly, peaceful elf who used to be able to rage like a real barbarian, but lately Hizzighal has had to pretend so the other adventurers wouldn't worry that something was wrong.

Barbarian is not what you usually think of when you think of elves and maybe it's the elven natural tendency to have century-long patience that has finally caught up with the anger of youth. But it would be embarrassing for both Hizzighal and the other adventurers, should Hizzighal be forced to admit that the rage may be gone.

To hide the calm inside, Hizzighal tries to use grunting, shouting, wild movements, and cursing, but it just never gets really convincing when the enemies are taunted with curses like »Rude smarty-pants orcs! May puppies lick your toes until sunrise«. Hizzighal uses a really big great axe and likes to use it to look extra crazy, but it doesn't help when it's engraved with elven patterns of beautiful flowers.

The missing anger and rage could be caused the Hizzighal's guilt from all the things that break and all the heads that gets chopped off when the instincts take over and the wrath flows freely. It is embarrassing to kick in doors and crush skulls if it turns out that the goblins were just hired to renovate the nice old wizard's dungeon so the city's orphans would get a new home.

A barbarian who cannot rage it useless in a dungeon so Hizzighal is looking for a new career. The other adventurers are probably not the best to get career advice from, but they are the best that Hizzighal has. Asking for their advice will have to be done discreetly so they don't find out that their barbarian isn't ready to hand out a good old barbarian beating to the opponents.

Summary: Hizzighal is a barbarian who has lost the ability to get angry and really rage. The anger just isn't there anymore. It's great if you play on the obviously fake raging and it's completely up to you if you want to reveal Hizzighal's problem during the game. You can also let Hizzighal rediscover how to go berserk if you feel that the right opportunity present itself. You can team up with one or more of your fellow players and let them in on the secret—either in game or out of character—so they can help you bring Hizzighal into a situation where Hizzighal will either be able to rage again or admit that the rage is gone forever.

The others

(Paladin) Lex Crown: Not the brightest and talks all the time with that sword. Claims that some lady in a ditch or something handed it out. Very keen on something about destiny.

(Bard) Da'Linn: Still thinks that the rest of us haven't noticed all those magic potions that disappear. Tries very hard to be funny, especially when we just want to listen to a good song.

(Wizard) Xarx: Dwarf and a wizard. Has that strange aura that most wizards have where you're never sure about their motives. Very stereotypical dwarf who lives up to all prejudices about dwarves.

(Halfling) Soudo: Masterful rogue and deadly in a fight. Absolutely crucial to the party. It's a wonder that you managed to get this little halfling to join you.

Magic Items:

Potion of Superior Healing (heals 8d4+8); **Potion of Greater Healing** (heals 4d4+4); **Potion of Speed** (duration: 1 minute. +2 AC, Advantage on DEX saves, one extra Action per turn); **Oil of Slipperiness** (You cannot be restrained by magic for the next 8 hours, after applying this oil); **Great Axe +2**;



Lex Crown

Character Name

Paladin 6 / Warlock 3

Human

Class/Level

Race

16	Strength	Bonus +3	Save +3
14	Dexterity	Bonus +2	Save +2
12	Constitution	Bonus +1	Save +1
9	Intelligence	Bonus -1	Save -1
10	Wisdom	Bonus 0	Save +4
16	Charisma	Bonus +3	Save +7

Skills

- +2 Acrobatics (DEX)
- +4 Animal Handling (WIS)
- 1 Arcana (INT)
- +7 Athletics (STR)
- +3 Deception (CHA)
- 1 History (INT)
- 0 Insight (WIS)
- +3 Intimidation (CHA)
- 1 Investigation (INT)
- 0 Medicine (WIS)
- +4 Nature (INT)
- 0 Perception (WIS)
- 0 Performance (CHA)
- +7 Persuasion (CHA)
- 1 Religion (INT)
- +2 Sleight of Hand (DEX)
- +2 Stealth (DEX)
- +4 Survival (WIS)

Armor Class

19

Hit Dice:
 6d10+1 / 3d8+1

Current Hit Points:

Max. Hit points: 82

Temporary Hit Points:

Initiative (+2)

Actions

Move 30
Speed

Action
 Attack, Cast a Spell, Dash, Disengage, Dodge, Help, Hide, Ready, Search, or Use an Object

Attack: "Harald"
 Bonus: +9
 Damage: 1d8+7

Attack: Eldritch Blast
 Bonus: +7
 Damage: 1d10

Bonus Action
Expeditious Retreat
Misty Step

Reaction
Hellish Rebuke

Divine Smite

You can hand out a bit of extra divine punishment to evil creature. When you hit, you can spend one *spell slot* to deal an extra **2d8** points of damage. If you sacrifice a level 2 spell slot, you deal 3d8 instead. Demons, devils, and undead takes additional 1d8 damage.

Spellcasting

You can cast spells as both a warlock and a paladin. You spend a **spell slot** that must be at least the same level as the spell to cast it. This doesn't apply to *cantrips* which you can use any time.

Divine Sense

You can sense evil in your vicinity.

Fiendish Vigor

Your forest fey goddess has granted you the power to cast *False Life* without spending a spell slot at any time. The spell gives you **1d4+1 temporary hit points**.

Extra Attack

You can attack twice instead of just once per round when you make a normal attack.

Aura of Protection

If your friends are close to you when they roll a saving throw, your aura gives them a **+3** bonus.

Divine Health

Your spirit and soul are so pure that you are immune to diseases.

Lay on Hands

Your touch can cure wounds and illness. Every day you can heal up to **30 hit points** by touching others or yourself.

Beast Speech

You have a magical ability to speak with animals.

Lex' Spell List

Cantrips

Save DC: 15 Attack Bonus: +7

Eldritch Blast

You send an energy ray towards a creature within 36 meters. If your attack hits the creature takes 1d10 damage.

True Strike

You spend an action seeking out a specific creature. On your next turn you have advantage on your first attack against that creature.

Level 1

Save DC: 15 Attack Bonus: +7

Slots:



Expeditious Retreat

You can concentrate for up to 10 minutes to give yourself the ability to spend a Bonus Action each round to move an extra distance. You can in other words run 50 percent faster than normal.

Hellish Rebuke

If you take damage you can immediately retaliate. The creature is consumed by flames and takes 2d10 damage or half on a successful DEX save.

Unseen Servant

You summon an invisible servant that can perform simple tasks for you for up to 1 hour.

Level 2

Save DC: 15 Attack Bonus: +7

Slots:



Misty Step

You can spend a bonus action to teleport yourself up to 9 meters.

Lex Crown

Lex Crown has an enchanted sword. Not just any sword from a secret treasure room in a random dungeon. No, this is an enchanted, sentient sword that speaks. Or at least Lex is fairly sure that it speaks. It would be embarrassing if it turns out that Lex is the only one who can hear it talk and the other adventurers are just pretending they can hear it and really think Lex is crazy and hears voices.

The sword claims its name is 'Harald'. Something about some ancient hero who owned the sword and after his death still had forged such a strong bond with the weapon that it now has a shard of the hero Harald's soul in it. Some kind of magic stuff that Lex doesn't really understand.

Lex didn't actually find the sword. Rather, it was the sword that found Lex. It has been known to happen that powerful fey spirits rise from forest lakes to give a special sword to the right hero, but for Lex the details were slightly different. It wasn't quite the beautiful lake but more a boggy swamp and the fey spirit was a rather sassy little salamander lady who didn't give Lex many instructions other than something about being chose for a great destiny and splash away she went.

So it is fortunate that the sword is sentient and intelligent, since Lex is a simple person, but also easily persuaded. Så when Harald and Lex discuss what to do, they have a tendency to get each other very worked up and cheer each other's ideas. Since well, Harald is not the brightest either, but makes up for it by being a very enthusiastic long sword.

Lex is supposed to be the leader of the group and its spokesperson. Not just the one to enter the room after the door has been kicked in, but the one who'll set the course for which direction they're taking their adventures. That's just a tad difficult when you're not sure what kind of quest you've been sent on. Lex has learned to hide this insecurity by using expressions like 'destiny', 'will of the gods', or 'charge!' to prevent the others from noticing anything off from what they'd expect from a paladin.

The insecurity also means that Lex will grasp at any straw that present itself. Anything could be a sign that they're on the right course to fulfill their destiny. Somewhere there's something that the world needs to be saved from—otherwise it would make no sense to have given Lex such a powerful sword?

Summary: Lex is not the brightest even for a paladin, but makes up for it by being very determined to fulfill whichever destiny it is that needs to be fulfilled. You should play the dumb fighter, sprinkled with a dosis of religious fanaticism. And then you got the sword. It does talk, but you're not entirely sure. So get into deep conversations with Harald, but maybe also try to figure out if the others can hear Harald.

The others:

(Barbarian) Hizzighal: Deadly to get too close to when raging with that axe. So to keep everyone safe, we should avoid things that could trigger the anger, unless we really need it.

(Bard) Da'Linn: Still thinks that the rest of us haven't noticed all those magic potions that disappear. Tries very hard to be funny, especially when we just want to listen to a good song.

(Wizard) Xarx: Dwarf and a wizard. Has that strange aura that most wizards have where you're never sure about their motives. Very stereotypical dwarf who lives up to all prejudices about dwarves.

(Halfling) Soudo: Masterful rogue and deadly in a fight. Absolutely crucial to the party. It's a wonder that you managed to get this little halfling to join you.

Magic items:

Harald the intelligent sword; **Decanter of Endless Water** (a bottle from which water continuously pours as long as the cork is not in it); **Potion of Greater Healing** (heals 4d4+4);



Da'Linn

Character Name

Bard 9

Class/Level

Half-orc

Race

10	Strength	Bonus: 0	Save: 0
14	Dexterity	Bonus: +2	Save: +6
11	Constitution	Bonus: 0	Save: 0
13	Intelligence	Bonus: +1	Save: +1
12	Wisdom	Bonus: +1	Save: +1
19	Charisma	Bonus: +4	Save: +8

Skills

- **+6** Acrobatics (DEX)
- **+3** Animal Handling (WIS)
- **+5** Arcana (INT)
- **+2** Athletics (STR)
- **+8** Deception (CHA)
- **+5** History (INT)
- **+3** Insight (WIS)
- **+8** Intimidation (CHA)
- **+9** Investigation (INT)
- **+3** Medicine (WIS)
- **+3** Nature (INT)
- **+5** Perception (WIS)
- **+12** Performance (CHA)
- **+8** Persuasion (CHA)
- **+3** Religion (INT)
- **+4** Sleight of Hand (DEX)
- **+4** Stealth (DEX)
- **+3** Survival (WIS)

Armor Class

14

Hit Dice: 9d8

Current Hit Points:

Max. Hit points: 48

Temporary Hit Points:

Initiative +2

Actions

Move 30

Speed

Action

Attack, Cast a Spell, Dash, Disengage, Dodge, Help, Hide, Ready, Search, or Use an Object

Attack: clubby!

Bonus: +4

Damage: 1d8

Attack: Vicious Mockery

Bonus: ○

Damage: 2d4*

*WIS save or disadvantage on next attack

Bonus Action

Bardic Inspiration

Reaction

Cutting Words

Bardic Inspiration

You can assist your friends with a bit of encouragement. They get **1d8** that they may roll and add to the result after making an attack, saving throw, or skill check. The inspiration die can only be used once. You can encourage the others **4** times like this between rests.

Spellcasting

You can cast spells. You spend a **spell slot** that must be at least the same level as the spell to cast it. This doesn't apply to *cantrips* which you can use any time.

Countercharm

Your words or music can protect your companions from being charmed by magic. You can spend an action to give you and your friends *advantage* to saves versus charm and fear.

Song of Rest

When you rest, anyone who spends Hit Dice to recover lost hit point can regain an extra 1d8 if you play this song.

Cutting Words

You can insult an opponent in a way that they miss on their attack against you or a friend. You spend one of your Bardic Inspiration uses to roll 1d8 that you may subtract from an opponent's attack roll, saving throw, or damage roll.

Eh, advantage?

Advantage means that you get to roll two 20 sided dice and get to pick the highest roll.

Da'Linn's Spell List

Cantrips

Save DC: 16 Attack Bonus: +8

Friends

You gain advantage on all CHA checks against a non-hostile creature. The spell lasts for 1 minute after which the creature becomes aware that you have used the spell against it.

Prestidigitation

You can create small magical effects such as blowing out a candle, melting a piece of cheese, or clean an item of clothing.

Vicious Mockery

Your insults can physically harm a creature. It must succeed on a WIS save or take 2d4 damage and has disadvantage to its next attack.

Level 1

Save DC: 16 Attack Bonus: +8

Slots:



Cure Wounds

You can heal wounds. If you touch a creature, it regains 1d8+4 hit points for each level of the spell slot that you use for the spell. So if you spend a level 4 spell slot, the spell heals 4d8+4.

Dissonant Whispers

You whisper a song that only one creature can hear. IT must succeed on a WIS save or take 3d6 damage and move away from you as fast as possible. If the save is successful, the creature takes half damage and doesn't have to move.

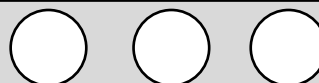
Heroism

You can make a creature more brave. It becomes immune to fear and gain 4 temporary hit points. These are renewed at the beginning of each of the target's turns as long as you concentrate on the spell for up to 1 minute.

Level 2

Save DC: 16 Attack Bonus: +8

Slots:



Calm Emotions

You can calm the emotions of angry or frightened creatures within a 6 meter radius. If a target fails a WIS save it is no longer affected by fear or charm. You can also make a creature disregard select other creatures that it would normally attack.

Heat Metal

You can heat a piece of metal like a weapon or a suit of armor. The object becomes glowing hot. Any creature that touches the object takes 2d8 damage. If a creature is carrying or is wearing the object it must succeed on a CON save or drop the item. On each of your turns you can deal 2d8 points of damage as a bonus action for as long as you concentrate on the spell for up to 1 minute.

Levitate

An object or creature can float vertically up or down in the air up to 6 meters each round for up to 1 minute. When the spell ends, the creature floats gently to the ground.

Silence

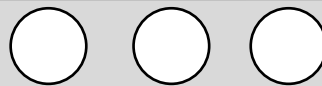
You can concentrate for up to 1 minute. Everything within a 6 meter radius from a point you have selected within a range of 36 meters, become completely silent.

Da'Linn's Spell List

Level 3

Save DC: 16 Attack Bonus: +8

Slots:



Gaseous Form

You can turn a willing creature into a slow moving cloud of gas that is able to creep through narrow passages but cannot interact with physical objects. The target has advantage on STR, DEX, and CON saves and resistance to non-magical damage.

Hypnotic Pattern

You create a hypnotic pattern of colors that affects everyone within a 9x9x9 meter area. If a target fails a WIS save, it is charmed and unable to take actions. You can concentrate on this spell to maintain it for up to 1 minute. A creature that takes damage or is woken by other means is no longer affected.

Speak with Dead

You can make a corpse answer up to 5 questions. The target does not have to answer truthfully.

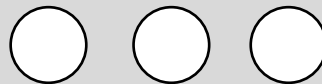
Tongues

Your target understands any language it hears and everyone can understand what the target says, no matter what language it speaks.

Level 4

Save DC: 16 Attack Bonus: +8

Slots:



Confusion

Væsner inden for et område på 3 meters radius bliver forvirrede og kan ikke handle normalt, medmindre de klarer et WIS save. Ellers skal de i hver runde slå 1d10 for, hvad de foretager sig:

1: Bevæger sig i en tilfældig retning.

2-6: Foretager sig ingenting.

7-8: Angriber et tilfældigt væsen inden for rækkevidde.

9-10: Kan handle normalt.

Polymorf

You transform a creature into another type of creature. If the target is unwilling, it must succeed on a WIS save.

The transformation lasts for up to 1 hour.

The new form can be any living creature such as an animal or monster, and the target takes over the new form's physical and mental abilities but retains its own personality.

Level 5

Save DC: 18 Attack Bonus: +8

Slots:



Animate Objects

You can make up to 10 small objects move as if they were living creatures. You control the animated objects for up to 1 minute. If the object is medium sized, it counts as 2, if it's large it counts as 4, and if it's huge it counts as 8.

You can command the animated objects to attack. They deal damage according to their size.

Tiny: AC 18. HP: 20.
Attack: +8, 1d4+4.

Small: AC 16. HP: 25.
Attack: +6, 1d8+2.

Medium: AC 13. HP: 40.
Attack: +5, 2d6+1.

Large: AC 10. HP: 50.
Attack: +6, 2d10+2.

Huge: AC 10. HP: 80.
Attack: +8, 2d12+4.

Da'Linn

Just one more potion. Maybe a small *Healing Potion* or perhaps a *Potion of Levitation*? Da'Linn has been hooked on magic potions ever since that fight against the dark elf high priestess, where Da'Linn had to drink three *Healing Potions* in a row—and was already boosted by a *Potion of Heroism*. It has developed into an actual addiction. In the beginning it was just a small potion after a fight, even if it wasn't really necessary. It just felt good to let the warmth of the magic from the potion flow through the body—a sensation that only those magical brews can provide.

Since that time Da'Linn has discovered that different potions can give a different rush. An ordinary *Healing Potion* doesn't have much of an effect anymore. Sure, it will heal your wounds, but that awesome feeling requires something more, like a *Potion of Invisibility*. Sometimes you get the best effect by combining various potions, even if every alchemist would advise against it. Something as silly as a *Potion of Animal Friendship* gives you a really special kick if you drink it right after a *Potion of Fire Resistance*. Something about the combination of hamster whiskers and toad holes in the two potions.

Da'Linn has to hide the addiction. Potions are expensive, so sometimes Da'Linn has to buy them cheaply from less reputable sources and otherwise settle for whichever potions the party finds on its adventures. The others don't know about the addiction, and that's probably for the best. Da'Linn may be a bard and as such expect somewhat of a rock'n'roll lifestyle, touring from town to town and dungeon to dungeon as adventuring bard, but most people distrust an addict.

Besides, Da'Linn is getting tired of the drunk people at inns who expect a full set list of tunes from the lute and a catchy song about their latest adventure. What about Da'Linn's standup routine? It's not just cheap punchlines built around tired stereotypes about dragons' mother in laws. Da'Linn actually has some original observational humor about the absurd life as an adventurer in a world that is about to face the apocalypse every week. If the inn crowds don't appreciate anecdotes about what happens when an adventurer really needs to go the bathroom, but is out of toilet paper and only has a *Scroll of Fireball*, well then Da'Linn doesn't care. They have to hear it anyway. At some point they'll learn to appreciate real art over stupids ballads and lame punchlines.

Summary: Da'Linn has a bit of a rock'n'roll attitude thanks to being addicted to potions. The other players don't know that Da'Linn has a problem, but you can make it very obvious during the game, when you drink a few extra potions. Da'Linn also wants to be recognized for Da'Linn's comedic talent. That's not easy when you're a half-orc who looks huge and menacing—and at the same time people expect that a bard performs with a song or perhaps a bit of juggling or magic tricks. Da'Linn wants to be funny. It's completely up to you if Da'Linn is really funny, or just tries too hard and fails.

The others:

(Barbarian) Hizzighal: Deadly to get too close to when raging with that axe. So to keep everyone safe, we should avoid things that could trigger the anger, unless we really need it.

(Paladin) Lex Crown: Not the brightest and talks all the time with that sword. Claims that some lady in a ditch or something handed it out. Very keen on something about destiny.

(Wizard) Xarx: Dwarf and a wizard. Has that strange aura that most wizards have where you're never sure about their motives. Very stereotypical dwarf who lives up to all prejudices about dwarves.

(Halfling) Soudo: Masterful rogue and deadly in a fight. Absolutely crucial to the party. It's a wonder that you managed to get this little halfling to join you.

Magic items:

2 x **Potion of Healing** (heals 2d4+2); **Potion of Greater Healing** (heals 4d4+4); **Potion of Invisibility** (turns you invisible for 1 hour); **Potion of Fire Giant Strength** (25 STR for 1 hour); 2 x **Potion of Diminution** (shrinks you for 1d4 hours); 2 x **Potion of Longevity** (you get 1d6+6 years younger); **Wand of Magic Missiles** (3 magic missiles that always hit and each deals 1d4+1 damage. For each additional charge you can make an extra missile. Has 7 charges).



Xarx

Character Name

Wizard 9

Class/Level

Mountain dwarf

Race

Initiative

-1

Actions

Move

25
Speed

Action

Attack, Cast a Spell,
Dash, Disengage, Dodge,
Help, Hide, Ready, Search,
or Use an Object

Attack: Acid Splash

Bonus:

○

Damage:

2d6*

*DEX save for 1/2 damage.
Can hit 2 targets if close.

Attack: Battle Axe

Bonus:

+6

Damage:

1d8+2

Bonus Action

Reaction

Feather Fall

Skills

- 1 Acrobatics (DEX)
- +3 Animal Handling (WIS)
- +7 Arcana (INT)
- +2 Athletics (STR)
- +1 Deception (CHA)
- +7 History (INT)
- 0 Insight (WIS)
- +1 Intimidation (CHA)
- +7 Investigation (INT)
- 0 Medicine (WIS)
- +3 Nature (INT)
- 0 Perception (WIS)
- +1 Performance (CHA)
- +1 Persuasion (CHA)
- +7 Religion (INT)
- 1 Sleight of Hand (DEX)
- 1 Stealth (DEX)
- 0 Survival (WIS)

Armor Class

13

Hit Dice:

9d6+4

Current Hit Points:

Max. Hit points: 74

Temporary Hit Points:

Strength

15

Bonus +2

Save +2

Dexterity

8

Bonus -1

Save -1

Constitution

18

Bonus +4

Save +4

Intelligence

17

Bonus +3

Save +7

Wisdom

10

Bonus 0

Save +4

Charisma

12

Bonus +1

Save +1

Spellcasting

You can cast spells. You spend a **spell slot** that must be at least the same level as the spell to cast it. This doesn't apply to *cantrips* which you can use any time.

Arcane Tradition: Evocation

You can shape your spells in a way so your friends don't get hit by them if they're in the area of effect.

Scale Mail

As a dwarf you can use armor, so naturally that's what you do. But your armor makes it difficult to be stealthy. You have disadvantage to Stealth checks, This means you must roll 2 d20 instead of one and pick the lowest of the two rolls.

Xarx' Spell List

Cantrips

Save DC: 15 Attack Bonus: +7

Acid Splash

You can hurl a ball of acid towards 2 creatures that are next to each other. They must succeed on a DEX save or take 2d6 damage.

Dancing Lights

You create an illusion of lights shaped vaguely like a humanoid. You can move the illusion each round within a 36 meter radius.

Mage Hand

You create a magical hand that can manipulate objects within a 9 meter radius.

Minor Illusion

You create a sound or visual illusion that can last up to 1 minute if you concentrate. Physical interaction with the illusion ends the spell.

Level 1

Save DC: 15 Attack Bonus: +7

Slots:



Detect Magic

You can detect magic within a 9 meter radius.

Feather Fall

If you or up to 5 other creatures fall, you can react and cast this spell that causes the targets to fall gently to the ground for no damage.

Fog Cloud

You create a cloud of fog with a radius of 6 meters within a range of 36 meters. It lasts up to 1 hour if you concentrate and there is no significant winds.

Grease

You cover an area up to 3x3 meter in grease that makes it hard to stand or move. Creatures in the area must succeed on a DEX save or fall prone.

Thunderwave

You create a loud boom of thunder that forces everyone immediately around you away from you. They take 2d8 damage, and if they fail a CON save they are pushed 3 meters away.

Level 2

Save DC: 15 Attack Bonus: +7

Slots:



Enlarge/Reduce

You can make a creature or object half or double the size for up to 1 minute. An unwilling creature must succeed on a CON save.

If you make a creature larger, its dimensions double. It gains advantage to STR checks and deals 1d4 extra melee damage.

If you make a creature smaller, it has disadvantage to STR checks and deals 1d4 less damage.

Invisibility

You can turn a creature that you touch invisible for up to 1 hour or until it attacks or casts a spell.

Spider Climb

A willing creature that you touch gains the ability to climb walls and even ceilings for up to 1 hour.

Levitate

An object or creature can float vertically up or down in the air up to 6 meters each round for up to 1 minute. When the spell ends, the creature floats gently to the ground.

Rope Trick

You make a rope stand vertically into the air up to 18 meters. At the end of the rope is an invisible extra dimensional space that can house up to 8 creatures for up to 1 hour.

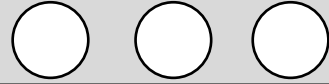
Xarx' Spell List

Level 3

Save DC: 15

Attack Bonus: +7

Slots:



Dispel Magic

You can attempt to cancel or suppress a magical effect or spell. It works automatically against spells level 3 or under, but for level 4 and above you must succeed on a INT check with a DC equal to the spell's level.

You can also use a higher level spell slot to automatically counter higher level spells.

Gaseous Form

You can turn a willing creature into a slow moving cloud of gas that is able to creep through narrow passages but cannot interact with physical objects. The target has advantage on STR, DEX, and CON saves and resistance to non-magical damage.

Lightning Bolt

You create a bolt of lightning up to 30 meter long. Any creature in the path of the lightning must succeed on a DEX save or take 8d6 damage. The bolt can ignite flammable objects in its path.

Stinking Cloud

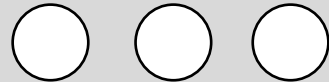
You conjure a toxic yellow cloud with up to a 6 meter radius. Any breathing creature in the area must succeed on a CON save or lose their turn due to coughing or heaving for air. The cloud lasts for up to 1 minute.

Level 4

Save DC: 15

Attack Bonus: +7

Slots:



Evard's Black Tentacles

You summon big, black tentacles in a 6x6 meter area within a distance of 27 meters. It is difficult to move between the writhing tentacles and creatures in the area must succeed on a DEX save or be grabbed by a tentacle for 3d6 damage and restrained. Unless the target breaks free with a successful STR or DEX save on its turn, it takes another 3d6 damage.

Fabricate

You spend 10 minutes crafting a physical object out of available material. It can be one large object up to 3x3x3 meter or up to 8 smaller connected objects.

Ice Storm

You conjure up a sleet storm with gigantic hails that hits an area with a radius of 6 meter within a range of 90 meter. Creatures caught in the storm must succeed on a DEX save or take 2d8 damage from the hail and 4d6 from the cold. Half damage if they succeed on their saving throw.

Otiluke's Resilient Sphere

You create a spherical force field surrounding an object or a creature. The sphere protects against any kind of damage and magic from outside—and what is inside the sphere cannot harm anything outside it. The force field lasts for up to 1 minute. The sphere is movable, and a creature inside it can make it roll.

Level 5

Save DC: 15

Attack Bonus: +7

Slots:



Bigby's Hand

You create a giant magical hand with AC 20 and as many hit points as your own maximum. It has a STR of 26 and lasts for up to 1 minute.

You can move the hand up to 18 meter each round. The hand can punch for up to 4d8 damage, or it can push or grab a creature or object. If it grabs a creature, it can deal 2d6 damage while the creature is grabbed.

The hand can also act as a protective barrier that grants you cover against attacks.

Cone of Cold

You create a cone of cold that stretches out 18 meter. Any creature in the area of effect takes 8d8 damage, or half if they succeed on a CON save.

Creation

You can spend 1 minute to summon a physical object made from plant, stone, rock, metal, gemstone, or mithril. The object lasts for up to 1 day for plant material to 1 minute for mithril.

Telekinesis

You can magically move an object or creature up to 6 meter. For a creature you make an INT check against its STR check each round. An object can weigh up to 450 kg.

Xarx

Dwarves drink, are obsessed with gold, and are grumpy. That all fits on Xarx, but Xarx is really convinced that something has gone terribly wrong. At some point, Xarx must have been ambushed, and the enemies must have defeated and killed Xarx and destroyed the body. And then the other adventurers in the party must have been such idiots that they didn't find a cleric to resurrect Xarx, but instead went to a druid and got Xarx reincarnated. As a gross dwarf!

That is the only explanation that makes sense to Xarx, who of course do remember growing up in the underground city of the dwarves, but no dwarves become powerful wizards, and Xarx has not doubt about being a powerful wizard. So Xarx must have been reincarnated in a dwarf's body. The question is, which body would be more suitable? What was Xarx before that damned druid spoiled everything? Perhaps a proud tiefling with close bonds with extra planar demigods? Or a noble dark elf? That would explain why there were enemies who ambushed Xarx—at least one good thing about the new body is that none of those enemies would look for Xarx as a dwarf.

If only this body didn't resist so much. All those fake memories of standing by father's forge, seeing the embers and sparks fly from the anvil, or drinking beer and fight with battle axes against the other dwarven children, those memories seem so real and have suppressed Xarx' real memories. And this body thirsts after beer, gold, and things made from stone and steel.

It is not so strange that the others don't want to admit that something went wrong, but only implies that Xarx must have taken a hit on the head that time they fought the frost giants, or perhaps that saving throw against the mind flayer failed after all.

Not all is bad about this new body. The dwarf is a strong race and the high tolerance to poisons could prove useful, should Xarx decide to work on alchemy and perhaps find a potion that can undo the druid's curse. Fortunately, Xarx' retains all knowledge of the arcane—and has also not lost the ambitions about becoming the world's most powerful wizard. But now Xarx is actually more motivated, since more arcane knowledge might lead to a way to recreate the original body. Even if it should require distilling the essence of an entire flying citadel of djinns.

Summary: Xarx is convinced that something has happened, so Xarx now is trapped in the wrong body. But Xarx' friends are right (or are they?). It's just a delusion. Xarx was born as a dwarf, plate mail, thirst for beer, and the whole shebang. You can play Xarx as a dwarf who at the same time lives up to every stereotype about fantasy dwarves, while criticising dwarves and disavows everything involving dwarves. You can also play on how Xarx is searching for what the original body could have been, so perhaps during the game, Xarx even tries out a few different races (either just manners or full-blown polymorfs).

The others

(Barbarian) Hizzighal: Deadly to get too close to when raging with that axe. So to keep everyone safe, we should avoid things that could trigger the anger, unless we really need it.

(Paladin) Lex Crown: Not the brightest and talks all the time with that sword. Claims that some lady in a ditch or something handed it out. Very keen on something about destiny.

(Bard) Da'Linn: Still thinks that the rest of us haven't noticed all those magic potions that disappear. Tries very hard to be funny, especially when we just want to listen to a good song.

(Halfling) Soudo: Masterful rogue and deadly in a fight. Absolutely crucial to the party. It's a wonder that you managed to get this little halfling to join you.

Magic items:

2 x **Healing Potion** (heals 4d4+4); **Immovable Rod** (metal rod with a button that makes it impossible to move even if it's suspended in mid-air.); **Nolzur's Marvelous Pigments** (anything you paint with these pigments become real—for example a door); **Wand of Polymorf** (as the spell, has 7 charges).



Soudo

Character Name

Rogue 1

Class/Level

Lightfoot Halfling

Race

Initiative

+3

Actions

Move

25
Speed

Action

Attack, Cast a Spell,
Dash, Disengage, Dodge,
Help, Hide, Ready, Search,
or Use an Object

Attack: Dagger

Bonus: +5

Damage: 1d4+3

Attack: Short bow

Bonus: +5

Damage: 1d6+3

Bonus Action

Reaction

Opportunity attack

Skills

- +3 Acrobatics (DEX)
- +2 Animal Handling (WIS)
- +1 Arcana (INT)
- +2 Athletics (STR)
- 1 Deception (CHA)
- +1 History (INT)
- +4 Insight (WIS)
- 1 Intimidation (CHA)
- +1 Investigation (INT)
- +2 Medicine (WIS)
- +1 Nature (INT)
- +4 Perception (WIS)
- 1 Performance (CHA)
- +1 Persuasion (CHA)
- +1 Religion (INT)
- +7 Sleight of Hand (DEX)
- +7 Stealth (DEX)
- +2 Survival (WIS)

Armor Class

13

Hit Dice:

1d8+1

Current Hit Points:

Max. Hit points: 9

Temporary Hit Points:

Strength

10

Bonus 0

Save 0

Dexterity

17

Bonus +3

Save +5

Constitution

12

Bonus +1

Save +1

Intelligence

13

Bonus +1

Save +3

Wisdom

14

Bonus +2

Save +2

Charisma

9

Bonus -1

Save -1

Lucky

Halflings are ridiculously lucky. So if you roll a 1 on an attack roll, skill check, or saving throw, you may reroll once.

Sneak Attack

If you attack and have advantage on your attack roll or if one of your friends are next to the same target, you can deal 1d6 extra damage.

Halfling Nimbleness

Your small size allows you to slip past creatures that are larger than you.

Naturally Stealthy

You may attempt to hide behind creatures that are larger than you.

Soudo

Master thief. Deadly ninja. None of the descriptions fit Soudo, who was actually on the way to baker's a bit early on that chilly, windy morning—and the weather was why the hood was covering the face more than usual. And that's when the adventurers appeared. They were convinced that since Soudo was sneaking around in the shadows, they had finally found that skilled thief they needed for their party.

Soudo has tried to explain that this is not the case, but every time they misunderstand it or the explanation is interrupted, and Soudo is a well-mannered, polite halfling. And the adventurers are so excited and constantly talks about the crazy adventures they can go on now that they have the experienced master thief Soudo on their team. Soudo has no idea how to pick a lock or disarm a trap. And the thought of sneaking up behind somebody and stabbing them in the back seems terrifying to the little halfling.

But fortunately Soudo is also a very lucky halfling and has so far been able to stay of harm's way, mostly through polite excuses, waving a short sword a bit, and suggesting that perhaps they should look for the key under the welcome mat before trying to pick the lock.

Before the adventurers got a hold of Soudo, life was the cozy life of halflings with second breakfasts, light gardening and generally avoiding anything more adventurous than a new recipe for jam. Life as an adventurer is very foreign to Soudo, who thinks ghosts and trolls belong in scary stories with happy endings that you tell when gathered around the fireplace, safely in your house with friends and family—definitely not something to actually go out to fight against. That stuff is for heroes, and that's not Soudo.

As luck would have it, these adventurers are not the type that risk their lives on a daily basis to save the world from apocalypses, dragons, or evil sorcerers. They are good company and think a lot about themselves and their abilities, but their actual accomplishments are limited. Mostly, they sit at the inn and talk about going on epic adventures, but then the sun sets, then the inn starts to empty out, the tankards are empty, and then they start over the next day. The actual adventuring has been fairly tame and that is perhaps also the reason why Soudo haven't insisted enough on telling them that they'll have to find another halfling to be their master burglar.

Summary: Soudo is no adventurer and has no desire to become one, but has just not been able to tell the party that there's been a mix-up. Notice that Soudo is only level 1, so it's a good idea to stay cautious and perhaps make suggestions that makes it so that it isn't Soudo who has to save the day with the non-existing rogue skills. You can let the truth come out at some point during the game—preferably at a dramatic point—but you can also keep playing on the misunderstanding. It is up to you if you want to reveal the truth to the other players from the beginning, so they can help you set it up for you in the game, or if you want to keep it as a surprise to them as well.

The others

(Barbarian) Hizzighal: Deadly to get too close to when raging with that axe. So to keep everyone safe, we should avoid things that could trigger the anger, unless we really need it.

(Paladin) Lex Crown: Not the brightest and talks all the time with that sword. Claims that some lady in a ditch or something handed it out. Very keen on something about destiny.

(Bard) Da'Linn: Still thinks that the rest of us haven't noticed all those magic potions that disappear. Tries very hard to be funny, especially when we just want to listen to a good song.

(Wizard) Xarx: Dwarf and a wizard. Has that strange aura that most wizards have where you're never sure about their motives. Very stereotypical dwarf who lives up to all prejudices about dwarves.

Magic items:

Healing Potion (heals 4d4+4); **Eversmoking Bottle** (bottle that keeps spewing smoke as long as the cork isn't in it); **Sovereign Glue** (magical super glue); **Potion of Invulnerability** (all damage is halved for 1 minute); **Dust of Dryness** (kan suck up to 90 cubic meters of liquid into a tiny sphere. If you throw the sphere and it hits a hard surface, the liquid is released).