

THE TRICKSTER'S TOWER



THE TRICKSTER'S TOWER

--- AN ODD ADVENTURE ---

TABLE OF CONTENTS

THE STORY	3
STORY ELEMENTS DURING PLAY	12
THE GROUND FLOOR	19
THE TRAP ROOM – Part 1	22
THE TRAP ROOM – part 2	24
THE CIRCLE OF TIME	25
THE EXHIBIT	27
THE FINAL TRADE	30
TINY SNAKE FIGURINE	32
TINY CENTAUR FIGURINE	33
TINY SEAMONSTER FIGURINE	34
TINY BRONZE DRAGON FIGURINE	35
TINY GRIFFON FIGURINE	36
TINY SKOFFIN FIGURINE	37
The Trickster's Rules of the Tower	38



Hello reader and thank you for picking up The Trickster's Tower!

What follows is a ready-to-go mini adventure that can be squeezed into any ongoing campaign or larger adventure without causing chaos in your storyline. It is relatively "on rails" as the party will only have one way to go through the tower. It is basically a trick, wrapped in a riddle inside a puzzle. DnDeception so to speak and it is best used as a break from the hustle and bustle of day to day adventuring. The Trickster's Tower plays with both reality and exploits the average adventurer's assumptions of what usually comes next. It may be slightly experimental...

You can play it as a one-shot but beware that it is not very combat focused and the mechanisms of some the puzzles work the best when the party shares a past and a future instead of just a passion for killing.

Finally, you could just take the individual puzzle ideas and put them in your own story without using any of the story elements from the tower (although then you may miss out on what the Trickster does next or at least not feel the same motivation to care).

Most of all I hope you find some fun in the tower!

In the coming pages you will find

- a detailed background story for the setting for the DM to get a good overview and inspiration for story telling
- a suggested story framework for the playthrough with dialogue examples to be used during the game
- 5 puzzle rooms with a twist and blueprints (where relevant for mini placement or for the DM's information)
- 6 tiny monster sheets complete with tiny puzzle solutions for their tiny individual demise
- a final scene setting for the story wrap-up, including the final player decision
- a rules sheet for a "clean" playthrough as intended (but please deviate and improve for your particular party, game and circumstances)

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THE STORY

Welcome to The Trickster's Tower!

I will outline the story below from two perspectives. First for you – as the DM – so you can read the entirety of the background narrative and get a good overview and insight to character motivations. This should also make it easier to improvise story elements as needed.

Next, I will present some isolated story elements for the players, as I suggest the DM could let it unfold for them.

Note that story delivery is mostly left up to the DM. The framework and dialogue are provided as a starting point and inspiration. As long as the DM doesn't give away the big secret (can Humphrey Trex be trusted?) then the story can be delivered with relative freedom throughout the various events. The important part is to make the party mistrust or at least doubt the trustworthiness of Humphrey Trex, so the final decision to be made by the PC's won't be too easy.

The story begins 50 years before the party is entangled in the Trickster's web...

For many years Mr. Humphrey Trex ran a successful business. He was a businessman after all. One of the wealthiest shopkeepers in the city in fact. And honest. So honest it almost physically hurt him when a deal or a trade wasn't conducted completely above board.

He was married to Mrs. Trex. Thalia Trex was as good and kind as Humphrey Trex was honest. And Humphrey Trex was so honest it almost made him cry, when his wares did not live up to the expectation of his customers. Exchanges were made without question.

He had three children, a boy and two girls. Thilde, Mannah and Humphrey Jr. were as sweet and beautiful as Humphrey Trex was honest. And Humphrey Trex was so honest it almost killed him if he accidentally shortchanged a customer. He would track them down and pay them back. With interest!

Humphrey's honesty had been well rewarded by his loyal customers and he had made many profitable deals, for all parties involved of course! His most cherished possession was the first thing he had ever

bought from a travelling adventurer only a few months after he opened the shop. It was after that purchase that everything seemed to work out for Humphrey and although it may just be superstition, Humphrey placed a great deal of faith in that item.

It was a simple necklace made of a fine bronze chain with a beautifully carved wooden $\frac{3}{4}$ sphere in which a flawless diamond was placed. It almost looked as if the wood had grown around the diamond to keep it firmly in place. The contrast of the hard, cold diamond against the warm, soft – relatively speaking – wood, was a joy to behold for anyone who was lucky enough to see it.

And Humphrey Trex was so honest it almost killed him if he accidentally shortchanged a customer.

Humphrey wore it every day as a token of good fortune and most customers commented on its beauty and many made offers to buy it. One customer had even offered 3 times the worth of the diamond, but Humphrey had

declined, and he made clear to any who offered that he would never part with his most prized possession. In his mind the successes in his life were tied to the necklace and it would forever be a part of him.

All in all, Humphrey Trex was a happy and successful man in the prime of his life.

But nothing lasts forever. One day a new shop opened across from the Humphrey's Goods and Wares. It was a luxurious looking shop. Some might say a little gaudy. Humphrey wasn't worried about a little extra competition and he was quick to welcome the new shopkeeper.

Fairly soon the new shop had caused quite a commotion. Everything was of the highest quality, but at the same time at the lowest prices. Humphrey couldn't understand how it was possible, but he drew the only possible conclusion; that his own prices were simply too high.

Humphrey cut costs, let one of the shop assistants go, even though it broke his heart, and looked for cheaper suppliers, even though he held the old ones in the highest regard.

But it was to no avail as soon after the new shopkeeper lowered prices once again! Humphrey could for the life of him not understand how it could be done! Humphrey had the cheapest suppliers, only one shop assistant and didn't pay himself or his wife a regular salary, only taking out money when all others had been paid in full and then only what they needed to live. There were no more corners to cut!

Humphrey was at his wits end and he began contemplating things he would usually never had considered. He had thoughts of deception and spying.

One night he donned a shadowy cloak and snuck into the competitor's storage room through a half-open window in the back alley. Thumping heart and shaking legs made it almost impossible for Humphrey to move with any semblance of stealth. He was not cut out for this type of work.

After of few minutes of fumbling around in the dark, inspecting the quality of the stock, thumbing through order notes and payment receipts, Humphrey heard

the unmistakable sound of a key turning a lock. He quickly hid behind a pile of furs, closing his eyes like child who hadn't quite grasped the idea of hiding.

A door opened at the other end of the room. Light from a lamp flickered, but not enough to reveal Humphreys cowering position.

Scrambling noises. Heavy thumps as if someone was carrying loads of new merchandise into the storage room. Door closing. Then silence.

Humphrey sat still for another 5 minutes until he felt certain he was alone in the room. Then he went to inspect the new goods that had been delivered.

It was nothing special. Assorted jewelry, minor weaponry, some cloaks and gloves. How was this so popular? How could this cause lines down the street? Was it all enchanted perhaps? Possibly, Humphrey thought, but still, why was this any different than his own enchanted wares?

Disappointed and discouraged Humphrey clumsily climbed back out the window and went back to his shop. He went to sit and smoke a pipe, but as he lit the match in the darkened shop, a figure appeared before him.

"Good evening, mr. Trex."

***Humphrey began
contemplating things he
would usually never had
considered.***

Befuddled, bewildered and utterly shocked out his socks, Humphrey dropped tobacco, pipe and match, staring into the face of a stranger. Frozen by fear, unable to move or speak, a myriad of thoughts raced through Humphrey's mind.

Before he had a chance to share those thoughts, the stranger took a step forward, bent down and picked up the still lit match and snuffed it out, casting the shop into near darkness again, only the moonlight filtering through the windows. "We wouldn't want your fine shop to burn down, would we?". Certainly not, Humphrey thought, shaking his head frantically.

"I have been following you from afar for some time, mr. Trex. May I call you Humphrey? "

Humphrey opened his mouth to speak.

"Humphrey, relax, I'm a friend. Here to help."

"He- help?" Humphrey stuttered.

"Help, Humphrey, as I said, I have been following your success in business for some time, but recently you seem to have hit an obstacle, shall we say?"

"Ob- ob..." Humphrey was still not entirely sure of what to make of the situation, but tried to be as composed as possible. Failing spectacularly.

"The competition, Humphrey! You're losing customers, you're losing standing in the community, you're losing money! Am I missing something here? Had you not noticed? Did you sneak into that storage room to plan a surprise party?!"

The Stranger's blunt approach snapped Humphrey out of his daze. Still confused and with more questions than answers, Humphrey managed to speak.

"Yes...I mean no! I don't know why I did that. It's not like me at all! I have never done anything like that before, you have to believe me! Please don't turn me in to the guard! I will never do..."

"Are you not listening to me Humphrey? I am not here to criticize, I am not here to punish you or turn you in to anyone, least of all the authorities. I am here to help. I can tell you've reached the end of your line and I want to give you a chance to make things right, before you do something stupid. Well, something else stupid."

"Why me? How? Who are you?" Humphrey spoke as fast as he could form a thought.

"Let's take on thing at a time Humphrey. You are a proper man, a good man, an exceedingly honest man."

Humphrey stood a little taller, beginning to breathe easy as he heard those truths his entire life was built upon.

"But you are no able to see the big picture. Your competitor is not just hurting you and your family, but

rather the entire business community and the city! He cannot possibly keep those prices forever, but maybe just long enough to put you and many others out of business. Have you noticed that customers come from far and wide to visit his shop?"

Humphrey had indeed noticed and he was about to speak, when the stranger continued.

"Eventually, you will give up and close shop, as will many others in the city. And what do you think will happen then? Will the prices always be low? Will the trades always be honest? Or will the prices go up and even further up, now that there is no competition? You must fight, Humphrey, for your shop, for your family and for the good and honest citizens you have served for so many years. Do not let them down now!"

Humphrey felt a warmth within him as the stranger spoke the truest words Humphrey had ever heard. It was his job to save the shop and it was the good and honest thing to do!

"I want to fight, but I have already cut my prices, cut my costs and me and my family live on next to nothing each month. What else can be done? I will not do anything illegal!"

"I am not bound by the same moral code as you"

As Humphrey spoke he realized the hypocrisy of his words and blushed, although in the darkness it did not show.

"Well, this is where I come in. I am not bound by the same moral code as you, and I serve a higher purpose that you may not fully comprehend. Justice on a larger scale. Whenever things get out of hand and I determine that you good people cannot rectify matters yourselves, I step in and give a helping hand. No laws bind me and you need not burden yourself with the details of the aid I offer."

Humphrey relaxed his shoulders. Although it didn't sound as if the stranger would be guided by strict honesty, the greater good was not a thing to shrugged off.

"What do you want in return?" Humphrey asked, assuming sort of exchange of services.

"Oh, not much. Not much at all. I am a man of simple needs and I only really need the clothes on my back and a meal now and again. A trinket perhaps, as a memento of the good that has been done, once it in fact has been done. You have so many beautiful things here."

"Of course, anything you like! If and when you deliver, you may pick one and only one item from the shop" Humphrey blurted out not expecting such a low price.

"Accepted, my help for one item of my choice in this shop, when your problem has been solved" the stranger said as he extended his open hand to Humphrey.

Without hesitation Humphrey met the stranger's hand and shook it with a smile.

"Do you have anything special in mind? I have many interesting items in stock. Look at this cloak of eternal sunshine, it will keep you warm on the road, no matter the weather. Or maybe these fine leather boots with inlaid gold and silver threads. They will fit in nicely at even the fanciest of parties."

As Humphrey moved from shelf to shelf, eagerly showing of his finest wares, the stranger interrupted.

"Thank you but let me fulfill my part of the contract before we discuss payment. But I warn you, once a deal has been made it must be fulfilled and I will not be tricked, so be ready to make payment when the time comes."

The stranger stepped back into darkness and silence fell.

Humphrey called out and searched the shop, but the stranger was nowhere to be found and did not answer. Frustrated, not knowing what to do next, Humphrey went to bed with a strange sense of dread that he had just made a deal he may come to regret.

In the coming weeks there were no signs of change in the tower shop across the street. Customers still lined up. Prices stayed low. Humphrey still felt the bite of declining business.

Then, about a month after the nightly meeting, Humphrey heard shouting from across the street. It was a customer complaining loudly about a broken chainmail armour that apparently didn't live up to expectations. It happens, Humphrey thought, not everything can be made perfect every time.

The next day, more shouting. This time it was the shopkeeper shouting at a supplier. Humphrey gathered from the exchange that the delivery was late and incomplete. At least he had bad luck every now and again, Humphrey thought, but one late delivery really doesn't matter much.

Over the coming weeks the troubles seemed to pile up for the tower shop. Late deliveries, defective wares, declining interest from the customers, some of whom

took the opportunity to visit Humphrey's Goods & Wares instead.

Humphrey was very pleased. Things were returning to normal. It would be as if the past year had never even happened! Humphrey was almost happy again.

One late night as Humphrey was doing the books for the day, a loud knock was heard at the door. Then a shout, "Humphrey, are you in?". The voice of the tower shopkeeper was unmistakable and soon the two shopkeepers stood face to face in the entrance of Humphrey's Goods and Wares.

"Humphrey, I'm gonna get straight to the point. I am not one for longwinded talks. I made a go of it here, but I failed. I have lost almost everything, including my original investment in the tower shop. It went so well, but all of a sudden the problems just started coming one after another, as if...as if I was being punished for my success!"

Humphrey motioned his guest inside and closed the door. Before he could talk, the downtrodden shopkeeper continued.

"I think this is it for me. I will be closing the shop for good and move on to find my fortune elsewhere. I know that you have been profiting lately and that you have

good standing in the community. Would you have any interest in buying my shop, tower, inventory and all? I'll let it go for cheap if we strike a quick deal!"

Humphrey was not entirely caught off guard at the offer. He had seen the rapid decline of the tower shop and assumed that it would be closing in short order. He hadn't thought of buying the shop for himself, but as he pondered the offer a thought struck him and a wide smile formed, puffing his cheeks, squinting his eyes.

"Deal! But only if you help me move a few things over tonight. I want to open up first thing tomorrow. Hit the ground running so to speak."

The deal struck, the two shopkeepers worked through the night to prepare the tower shop for its grand opening the next day. Monies exchanged, hands shook, and goodbyes said the handsome shopkeeper packed up his belongings and went on his way in the early morning light.

Humphrey had awakened his wife Thalia in the night to help with the move, but let the children sleep as they wouldn't have been much help anyway he thought. Together, Humphrey and Thalia opened the new Humphrey's Tower Goods in the morning.

All in all it was a cheerful early morning as Humphrey and Thalia took their positions in the new shop. The bell rung as the door opened for the first time of the day and Humphrey turned to face the Stranger, whose smile grew as Humphrey's waned.

"Hello stranger, welcome to my new shop." Humphrey felt a little more confident this day, both since people were passing on the street outside and since daylight made the whole situation seem slightly less shadowy.

"Hello Humphrey, I see that you have had quite a turnaround. I am happy for you."

"As am I, Stranger. I assume you had some hand in this outcome?"

"Well, let us just say that I planted seeds that have come to fruition. Suppliers were waylaid, materials

corrupted, and a few customers persuaded to claim their rights as buyers. This was not the most difficult challenge I have faced, but an important one nonetheless."

"Whatever you have done it certainly worked. But let us not pretend to play a game here. You have delivered and now you shall be rewarded as agreed."

"Honest Humphrey, I never had any doubt that you would honor our trade. So, as I have delivered I will now name my price. And I see that you have made it ready, how very convenient." The Stranger broke eye contact and looked at Humphrey's necklace.

Humphrey grasped the necklace and took a step back. "This is not part of the deal! This is not for sale or for trade of any kind! It's mine!"

"We have an agreement, Humphrey, and that is my price." The Stranger's smile has faded and he looked very intently at the necklace.

At that moment Humphrey's smile widened again as if everything was going according to his design after all. "Yes! We made a deal, a contract, a specific trade. You have honored your part and now I will honor mine to the letter."

"Good."

The Stranger reached for the necklace, but Humphrey moved back and closed his shirt, hiding the necklace.

"You are free to pick any one item in the shop across the street, as stipulated by our agreement. There are many fine wares that I have not yet moved here to the Tower, and you will be..."

"SILENCE!" the Stranger roared. "I want the necklace. That is the trade! Give it to me freely, shopkeeper!"

Nervous and frightened, but equally frightened at the prospect of losing his precious necklace, Humphrey stood his ground. "W- we made an agreement. You yourself said any item in "this shop". You did not say "your shop", you did not say "any item you own". You

said “one item of my choice in this shop”, and as you know we were standing across the street at the time. I may have moved a few of the most expensive items during the night, but...”

“You tricked me, Humphrey Trex! You have made a grave error in judgement this day.” The Stranger’s form seemed to grow and darken. Thalia looked on frightened in bewilderment and confusion, having not previously heard of any agreement with the...person.

“I am an honest man, good sir! It is no fault of mine that you did not consider the finer print of your own agreement. Now go pick a trinket and begone with you!” Humphrey exclaimed, certain in his logic.

“Humphrey Trex, a curse on your shop and all who reside within this tower. You want your shop and your beloved necklace? You shall have it. I bind you to this tower of tricks and dishonesty until such time you freely trade your precious to one you have relentlessly tricked. Any who enter you shall deceive according to my design and pray they will trust your special brand of honesty in the end!”

The Shop darkened for a second and when morning’s light returned it blinded Humphrey, who found himself alone in the shop. Thalia or the Stranger nowhere to be seen. Humphrey rushed to the door, but he could not turn the handle. He banged on the windows, but no one on the street reacted.

Over the following hours Humphrey ran through the tower, banging on doors, throwing candlesticks at windows, trying to reach the outside. To no avail.

Suddenly Humphrey heard the bell at the door and rushed down to the shop. Dashing by the customer, trying to reach the open door, only to hit an invisible barrier right before the door closed shut. With Humphrey frantically shouting about curses and devils, the customer quickly left the shop, ripping his cloak from Humphrey’s desperate grasp.

A week passed. Humphrey tried to talk to everyone who entered the shop, but soon the flow of customers came to an end as rumors spread that the tower shopkeeper had gone mad.

A month passed. Humphrey had searched the entire tower, but not been able to find signs of life apart from himself. Not Thalia, not anyone. Humphrey realized during that time that he has not eaten or had anything to drink for a long time. Yet he felt no hunger or thirst.

3 months passed. The bell rang at the door. Humphrey rushed to meet his visitor, only to recoil as he saw the familiar shape of the Stranger enter the shop. Dumbstruck and defeated, Humphrey slumped on the floor against a wall.

“Business is slow I see. How unfortunate.”

“What have you done to me? What is this place. Where is my wife, my children?!”

“This is your shop. Your wife is in the tower, and your children are...not. I have spent a considerably amount of energy creating this ironic prison and now that you have calmed down a bit, I have come to finish it. I guess this is as good as time as any to reveal my identity to you.”

Humphrey looks up at the Stranger, “who are you?”

“Some call me the Trickster, but that is such an ugly name. My true name is Maeem al-Bahin ben Khudea bat Tijara. I am many men, many women, many forms and you have met me many times. Each time I have made you a little richer, bought many items in your shop, while trying to conceal my true purpose. Your necklace. It was once mine you know, but it was stolen from me by a foolish thief, who did not understand its power, nor its nature. To him it was just a diamond necklace. I was on the cusp of tracking him down, when he sold it to a newly settled, honest shopkeeper.”

“Me...” Humphrey mumbled, clutching the wooden sphere and the diamond within.

"Yes, you, Humphrey. And I wanted it back, so I waited for it to be put on display, but it never was, and then one day you put it on, around your neck. This did not bode well, so I moved in to get it back. The first time I made an offer I was a young elven woman, looking for the perfect birthday present for my twin brother."

"I rememb..."

"The second time I was a human aristocrat. Arrogant and easily persuaded to pay more than its worth if you had made the attempt, but you didn't bite. Many times I tried, many different stories and many generous offers. One day I offered three times its material value, but I felt it was a mistake. I could tell that although you valued it greatly, you had not yet realized its true worth. When I made my offer I saw your mind work, and I feared you would have it examined, which would have made it impossible for me to get it back, I'm sure."

"Bu- but why didn't you just steal it? You said it yourself, you are not bound by my moral code."

"I would argue that neither are you, but what's done is done, and the technicality you employed to keep your precious was enough for me to doubt the honesty of the trade if I had forced you to hand over the necklace."

"But..." Humphrey's confusion was painted on his face.

"The necklace is powerful. But only if you acquire it through honest trade. Acquiring it through stealing, trickery, by force or any other dishonest mean will negate its inherent power. It's still a diamond mind you, so it's not without value, but...let's just say it's a fraction of its worth that is represented in its material value."

So, you see, I could not steal it from you. I could not force it from you. And so I waited until you were in a position where you would be amenable to a trade. I still could not chance making my ultimate intention known to you as I doubt you would have traded business success for the necklace. So, I took a chance on an undefined trade. It would have worked, since you would never sell it, always wear it, and since you're in

your shop every day. All I had to do was claim my price one day I found you in your...excuse me..."that" shop. But I did not foresee the trade between you and the handsome shopkeeper, and now here we are.

I can never buy it from you now as no trade with me will be considered "unforced" I fear, but to be honest, I have since come across other ways to supplement my power, so my interest in this matter has shifted from the necklace...to you. For now at least. And as I see it you have tricked the Trickster, and I need neither the competition nor the reminder, so your years in this place will serve both as punishment and as a way to ensure that word does not get out."

"Years!?"

"If you're lucky. Now, let me reveal to you my grand design, since you will be instrumental in its application."

A ripple of arcane energy tore through the shop, suddenly populated with merchants and booths full of intricate wares, potions, weapons, armour, books, jewelry and everything else a customer desires."

"What is this?"

"This is a trial. A trial of greed. Fitting, don't you think? Let me take you on a tour of the rest of the trials

in the tower and explain to you the deceptive part you will play if you want any chance of leaving. However tiny it may be."

The Trickster touched Humphrey on the shoulder and instilled him with both the deception and honesty necessary to run the trials of the tower. Instantly, Humphrey knew the details of the tower and fell to his knees in despair.

"I know." The Trickster said, squeezing Humphrey's shoulder. "For an honest man, this will be a painful experience, but some day it will be second nature and you will relish in the deception. Naturally, that final honest trade will seem an unlikely proposition after all the trickery you will perform. Don't you just love the

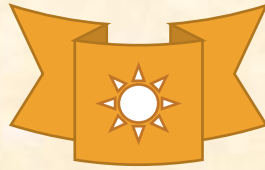
"For an honest man, this will be a painful experience, but some day you will relish in the deception."

irony of it all!? Well, I will leave you to your thoughts. I know you will do your best, if not for yourself, do it for your wife.”

At the mention of Thalia Humphrey looked with shock and realization at the Trickster as he disappeared in a puff of smoke, the shape of his taunting smile lingering in the air. Thalia was still in the Tower. Somewhere.

In the years to come, not many ventured to the tower shop. There were no unpaid creditors to come knocking and customers had long since been scared away. Humphrey’s children were unaware of the traded shops and assumed the handsome shopkeeper – who they already were forbidden to talk to – was the one who had gone mad.

The few who dared to enter were either rapidly expelled for some reason they didn’t quite understand or never seen or heard from again. Rumors spread of madness, murder and curses and it became a tower feared and ultimately forgotten by all.



And this is where the background story ends. With Humphrey Trex and his unfortunate wife cursed to live their lives in the Trickster's Tower. Poor Humphrey forced to act as a curator of tricks, traps and puzzles, deceiving any who dares to enter while at the same time hoping to one day sell his beloved necklace in an honest trade to lift the curse.

The nature of curses may vary from setting to setting, so if a curse as complex as this one will be too unrealistic in your greater adventure, you could instead consider the inside of the tower to be a separate pocket plane, created or simply used by the Trickster, which will also allow relative freedom to adapt/limit the party's use of game breaking magic. Plane references have been added to story below as a reminder if necessary.

Anyway, 50 years later a party of scrappy adventurers comes to the city in search of gold and opportunities...

STORY ELEMENTS DURING PLAY

Below follows a number of suggested dialogue options and framework for the delivery. The DM is free to adjust as the game progresses. The main thing to remember is that to the party, Humphrey is an unknown entity. All the party knows is that there is a tower, maybe it's abandoned, maybe it's cursed, maybe it's haunted. No one has mentioned anything about Humphrey or his family as they have long since been forgotten by the outside world.

Humphrey greets them when they enter the tower and then proceeds to deceive and trick them (from their point of view) until the party reaches the top of the Tower, where Humphrey is finally free to reveal everything in an attempt to make an honest trade. Within that relatively flexible narrative, the story can be adjusted without any game breaking effect.

The introduction to the quest is of less importance and really doesn't affect the playthrough as long as it doesn't contradict the story. I have added a generic quest giver and a suggestion for motivation, but you can substitute with anyone and anything that would fit your group. Whatever hooks them and gets them in the door...

STORY ELEMENT 0 – BACKGROUND AND QUEST HOOK

50 years after the Trickster's curse, the party is approached by a person of authority, who introduces the party to a problem that needs solving.

The person explains:

"Real estate is a limited resource. More so in a city. Wasted space is not only waste of money, but also a waste of potential. The powers that be have decided that vacant buildings are to be torn down or repurposed for the benefit of the denizens of the city.

This plan was met with applause and barely any objections. The process began and has nearly reached its conclusion, but we have hit an unforeseen obstacle. A fly in the ointment so to speak. One little corner that just won't accept the march of progress and prosperity.

It's an area of the city. A circle really. It centers on a dark and vacant tower where no one enters, and no one leaves. At least not as far as we can tell.

To be honest, you are not the first we have approached for help, but the ones who went to the tower before you never returned. We don't know if they merely took the down payment and ran or if some horrible fate has befallen them. All we know is that we haven't seen or heard from them since they left for the tower.

Nobody remembers how that dark tower in that dark part of town came to be. Nobody knows the identity of the owner. All we are really looking to do is establish communication. From there we can handle it ourselves as we are prepared to make quite a handsome offer for the tower. But right now, it is an eyesore and a nuisance for all that lives in the area. Children won't go near it you know!

So, can you help us? Will you investigate the tower and rapport your findings back to us? If it is indeed abandoned, you are welcome to keep anything of value you find."

If questioned further, the person may give some additional information, although he does not know much (suggestions):

- Rumor that it used to be a very successful shop that dealt in high quality items.
- Rumor that the last known owner went mad.
- Rumor that the entire tower is cursed.
- Rumor that the last owner killed his entire family and the ghosts inhabit the tower.
- Facts about the other two other groups they sent to investigate; group 1 was 3 gnome warriors and group 2 was 1 human cleric and 1 half-elven rogue (the specifics really do not matter as long as you're consistent).
- Facts about the history of neighborhood in general. Used to be a trade district with lots of shops, inns, entertainment and overall prosperity.
- Offer of an appropriate amount to solve the problem (DM's discretion).

STORY ELEMENT 1 – GROUND FLOOR, BEFORE TRIAL 1

As the party enters the tower, they feel a slight shiver as if they passed through an invisible membrane (another plane?).

They are greeted by Humphrey Trex. The DM can decide on the particulars and add some flavor to the scene, but the framework and dialogue below can be used as a starting point:

- **Humphrey looks uninterested.** He sits behind what looks like a hotel reception desk placed in a small nook half asleep. He looks up as the party enters and asks "are you here to shop or to lift the curse?". He obviously wants the curse lifted, but through the years he has lost hope and pretty much just goes through the motions. If the party wants to shop he simply says that the shop is closed and the party is forcefully ejected back out through the door. Any attempt to initiate conversation other than to answer the question will be ignored by Humphrey, since he just doesn't care.
- **The party chooses to attempt to lift the curse.** Whether in the first or second try, as soon as the party declares their intention to lift the curse, Humphrey will get up and engage in more optimistic dialogue with the party. His demeanor over the years have turned slightly manic-depressive as being trapped in the Tower and having lost his family has changed him on a fundamental level. Any opportunity to lift the curse is met with joy, but also sadness as the chance of success is low and many past attempts serve to remind him of his fate. Suggested introduction:

"Welcome travelers, adventurers, guests! Welcome to the Tower Shop, I am your humble guide, companion, host! It has been too long since the last party arrived and to be honest, I was beginning to think I would never see a new face again, and now I am blessed with [number]!"

I will be your guide through the tower. I give all adventurers the same greeting and the same help along the way, just to be fair. Before you begin your exciting trip to the top, let me give the rules."

- **Humphrey recites a rhyming poem:**

A tower tall, a tower cursed, tricky trials for you
My words are stern, my words deceive, but all of them be true

In this place you are but mortals, no magic here will aid
If you not the peak can reach, from memory you fade

From here and now, the trials start, and well I hope you fare
But no soul who walks these steps will go with pockets bare

To lift the curse, a trade you make, but only if you will
Now go ahead, move along and have your shopping fill

- **The party goes shopping.** Humphrey guides the party around the corner and shows them into the shopping area (see tips for enticing the party to shop). Suggested dialogue:

"I will leave you to your shopping needs and to prepare for the coming trials. Do spend your coin wisely, you never know what you may encounter further up in the tower. Please call for me, when you are ready to proceed."

- **Humphrey leaves and disappears (completely).** The party is welcome to call Humphrey, but he will not answer or reappear before the trial is completed.

Trial 1 starts. If you haven't already, this is probably a good time to read the Trickster's rules of the Tower.

STORY ELEMENT 2 – GROUND FLOOR, AFTER TRIAL 1

This story element kicks in after the party has completed trial 1. It is narrative in nature and only serves to reveal a bit of the story and move things along. Suggested framework and dialogue:

- **Humphrey reappears.** He congratulates the party and through dialogue he will give the party a little bit of the story. He will talk of a trick that was played in the shop and that it led to a curse being placed on the tower and all who resides within.

"Amazing! Not many can withstand the pull of the shop. As you can tell from these poor lost souls wandering aimlessly. A great many deals were once made in this shop, but now it is merely a void that feeds on greed of any who dares to enter. A greedy shopkeeper once played a trick right where we stand, but no one tricks the Trickster! And now the tower is cursed and the inhabitants bound to its fate. Depressing when you think about it, but it's only right that trickery should be punished!"

- **Humphrey can be questioned to some extent.** If it comes up in conversation Humphrey may reveal:
 - How the shop works (if the party didn't experience it all).
 - That the trick played here some 50 years ago was a dishonest breach of an oral agreement entered into between the trickster and the shopkeeper. Humphrey should favour the Trickster and criticize the shopkeeper (himself) when giving the narrative. Don't go into too much detail so as not to reveal his role.

STORY ELEMENT 3 – THE CIRCLE, AFTER THALIA JOINS THE PARTY

This story element is delivered by Thalia after the successful dialogue puzzle. It gives clues as to a number of things, although since Thalia was not fully aware of Humphrey's dealings with the Trickster, some elements may be misleading. Suggested framework and dialogue:

- **Thalia joins and starts talking.** She will seem as if awakened from a daze since she hasn't been in control of herself during the first part of the trial. She has seen and heard it all, but she has been forced to play the Tricksters puzzle. She does not have much information as she only witnessed the final interaction between Humphrey and the Trickster. She will ask more questions than give answers (suggested dialogue):

"Thank you, strangers! I so rarely get to talk with anyone anymore. There used to be more visitors, but it's been years since the last.

Do you know why I am here? I have been here for so long and I don't know why. Why are you here? Have you seen my children?" (etc. etc.)

- **The party may question Thalia.** If interrupted and questioned by the party, Thalia may supply any information that is known to her. Remember that all she witnessed of the interaction was that a stranger claimed to have been tricked by Humphrey and there was some sort of argument about payment for an undefined service performed by that stranger. Note that among other things the following is NOT known to Thalia:
 - The details of the arrangement with the trickster (she assumes some sort of a deal was made, but when, why or to what effect is unknown).
 - What happened after the curse was placed on the tower (she disappeared and was placed in this circle and had been separate from Humphrey ever since).
 - The details of the curse (she just heard something about a curse, but not the particulars).
 - What is going on in the tower aside from in the circle (she hasn't seen Humphrey in 50 years and don't know what he's doing or if he's even in the tower).
- **The party eventually leaves Thalia.** When the party realizes that they are literally walking in circles, and that they have to leave Thalia, she should plead with them for mercy and so on. She really wants to leave, and it should feel difficult for the party to leave her behind.

STORY ELEMENT 4 – DURING THE EXHIBIT

This will mainly consist of brief descriptions of the paintings in the exhibit room for DM inspiration. Feel free to add and adjust, remembering that the only real secret to the party is the exact identity and role of Humphrey Trex. Is he the Trickster or a victim? Can he be trusted to make that final trade? Think outside the box and maybe make all the paintings

into one giant mural, showing different scenes. Add more paintings showing different scenes. Make some figures animated showing a short interaction. Or think way outside the box and use the paintings throughout the tower and not just in the exhibit.

- **Painting 1** – Shows the setting
Showing the street with shops, inns, people walking, shopping. The Tower Shop across from a shop called Humphrey's Goods & Wares.
- **Painting 2** – Shows the buying of the tower shop
Humphrey Trex talking to another person. A handsome stranger. Money and some papers can be seen to be exchanged.
- **Painting 3** – Shows the stranger watching over Humphrey without anyone noticing
Family portrait with Humphrey and his family. Behind them a large figure looms, standing directly behind Humphrey, with his hands on Humphrey's shoulders.
- **Painting 4** – Shows Humphrey refusing to hand over something
Humphrey standing across from a person. The person has his hand extended as if to either ask for something or for a handshake. Humphrey looks guarded and smiles deviously, "tricking" the Trickster.
- **Painting 5** – Shows Humphrey sitting alone in the shop
Humphrey looks angry, clutching something around at chest level hidden by his hands. Impossible to see what could be any of the objects later offered for trade.

When describing the paintings, consider the amount of detail you give initially. There may be some hints in the paintings if the PC's decide to look more closely. It is suggested that the inspection of the paintings is done through role playing rather than dice rolling as there are no "secrets" in the paintings and if a PC indicates that he/she is looking closely or looking for something particular (i.e. "do I recognize any of the people in the paintings?") this should be sufficient to give additional details.

STORY ELEMENT 5 – AFTER THE FINAL TRADE

Barring any radically creative ending that the party may come up with, it's basically down to one of two options. Either the party ends up trusting Humphrey Trex and they buy the necklace, or they don't.

The final trade is more of a wind down and story conclusion rather than an actual trick or puzzle, so this is where the party finds out if they've succeeded in lifting the curse and gotten a sweet necklace too, or if they've gotten poor Humphrey's hopes up for nothing.

It's the last chance to deliver some missing story element, and it also gives the DM an opportunity to either tease a future encounter with the Trickster or shut the story down for good.

The following are the suggested end dialogue options for both the "good" and "bad" endings, but it goes without saying that these should be adapted to the story development in your playthrough.

5.1 THE GOOD

The party decides to purchase the necklace, through luck or trust, they have done what the Trickster required to lift the curse, if you remember the words spoken in anger by the Trickster after he felt deceived by the clever shopkeeper:

"I bind you to this tower of tricks and dishonesty until such time you freely trade your precious to one you have relentlessly tricked."

This is new territory for Humphrey as no other adventurers have made it this far and bought the necklace. This should be reflected in his immediate demeanor. There is a special kind of happiness mixed with exhaustion and disbelief when such a burden has been lifted from any person's shoulders. Probably not very talkative at that point and he may be limited to stammer out some "thank you"s before he drops to his knees.

You can leave it at that, perhaps with some wrap up questioning and some farewells, as the tower reverts to its old self and the party walks out into the misty morning rain. Or...

You could introduce the Trickster.

As the necklace is passed from its old to its new owner a darkness falls around the party and as it lifts a stranger has appeared. Standing behind Humphrey, his form tall and slender as it looms over the seemingly honest exchange.

"Fascinating. Even the tricked can trust it would seem. I must admit that I had begun to doubt if this day would ever come." The Trickster speaks softly, with no clear recipient of his words as his eyes fix on the necklace. As the necklace is released from Humphrey's grip, the Trickster blinks as if released from a hold and turns his attention to the party.

"Congratulations, adventurers. You have freed poor Humphrey from his prison, and earned yourself a little trinket in return. I imagine that many would have hesitated in trusting our little friend here, especially after all you have been put through."

Well, evil doers are evil dreaders as they say, but then it must stand to reason that your trust in Humphrey also mirror trustworthy souls. Such are rare indeed and not to be cast aside when found."

You have seen but a glimpse of my power, walked in my plane/curse and survived. Whether through luck or persistence, you have defeated my tower and I shall let the inhabitants rejoin your world, satisfied that punishment has been duly served."

But tell me, adventurers, do you feel satisfied? Have you achieved all that you had hoped? Or do you have an appetite that has not yet been sated?"

Do not answer. Your hunger and ambition shines with the fury of the dawn. I am true to my word and you are free to leave, but we will meet again, adventurers. You have a role to play in a greater design, I can sense it."

This is about the time where you can either add new quest hooks or simply let the Trickster disappear if you want to keep some mystery and not commit to anything specific.

The party leaves and can report back to the quest giver to report on their findings and collect any negotiated reward.

5.2 THE BAD

The party does not trust Humphrey and purchases anything but the necklace, believing the necklace to be part of yet another trick or double-tripple-bluff (you know that I know that you know that I know...and so on). The curse is not lifted, and although Humphrey may attempt to jump from the top to end his misery the Tower will not let him off that easy.

It's probably a somewhat catatonic Humphrey that slumps to the floor after having been so close to earn his freedom.

Whatever trinket the party chose to purchase, they will naturally be sorely disappointed when they discover the negative effect, although may use the item for some time before doing so. The runner-up prize is the material value of the trinket, so it hasn't been a total loss.

The Trickster will make an appearance to rub it in as Humphrey slumps down.

"I told you, Humphrey! Live by tricks and you will find redemption a dubious proposal." The Trickster appears as if from nowhere and passes the motionless figure of Humphrey, walking towards the party.

"So, you could not see past the trickery of my tower and trust poor Humphrey in the end? I cannot say that I blame you, he is a tricky one. But in my experience the mistrust in others is often a reflection of one's own devious nature, so maybe you there is some justice in your failure after all.

When I bound Humphrey to this curse/plane and designed his prison of deceit I had an anger within me that fueled my vengeance. I feel it still, but as time passes I may show mercy. But today is not that day.

You have failed and you serve little purpose in my design. Our paths my cross again, but I suspect that it will be as adversaries rather than as friends.

I wish you nothing in your future travels. Keep your trinket and may it serve you as it has served Humphrey."

The Trickster disappears in the shadows and the party finds themselves on the street outside the shop. The door apparently locked or at least unreactive to any attempt to open it, should they try.

The party leaves and can report back to the quest giver to report on their findings and collect any negotiated reward.

--- The End ---

THE GROUND FLOOR

This is where the party enters the tower and starts the actual adventure. The ground floor includes one trial and two narrative elements to begin and end the trial.

The Trickster intends to test and exploit the greed of anyone who enters to lift the “curse”. The shop is in fact nothing but an illusion, a ruse to waste the party’s time and bind them to the illusion forever. To reveal the passage to the next floor, the party must realize that they are being trapped by their own greed.

See diagram 1 for interior layout and DM inspiration for description of the space. See story element 1 and 2 for the narrative to be delivered by the DM.

Since the shop feeds on the greedy weakness of the adventurers, this puts certain limits on how the shop functions and results in certain subtle or not-so-subtle hints as to the nature of the shop. You can decide on how and when to press the following rules and hints based on how the players are doing.

- **No merchant will freely talk about what is for sale.** The merchant will always prompt the adventurer to initiate the trade dialogue (e.g. “What are you looking for?”, “How can I help you?”, “Do you have anything particular in mind?”, and never make statements like “I have weapons for sale” or “are you looking for potions?”). Once a PC has initiated trade dialogue (revealed what the PC is looking for) with a merchant it’s business as usual, and dialogue can flow freely with that particular merchant and that particular PC.
- **The shop sells almost everything.** Once a PC has asked for a particular item or type of item, the merchant will have such items in the inventory on a roll of 4 or higher on 1d6. On a roll of 3 or lower, the merchant will refer to another merchant, who will then have the item type in question. Limits on inventory can be set by the DM to adjust the store to a campaign (e.g. something that does not exist will not exist here either).
- **Everything is very reasonably priced.** To begin with anything the party may want to buy is somewhat, but not substantially, cheaper than usual, but any haggling will easily favour the PC. As time passes the cheaper things will get to allow the shopping to continue. At some point the prices will be absurdly low as the shop grows desperate not to lose customers and bind the PC’s to the shop. If the adventurers begin to accept free goods they will begin to take 1d6 of psychic damage per “purchase”. If a PC reaches half of their max HP that person will go into a trance and simply walk from merchant to merchant and keep on shopping until someone solves the puzzle.
- **Some customers look like previous adventurers.** Upon inspection some customers match the description of the previous groups sent to the tower by the quest giver (they have become trapped by their greed in a perpetual shopping purgatory). They can be questioned freely but will not be able to answer questions related to their time in the shop (e.g. what they have bought, how long they have been there, how much money they have spent). They will insist that they are merely shopping as a preparation for the trial of the tower (just like the party).
- **Some of the other customers are very old.** They are past adventurers who have long since been forgotten by the outside world. They act the same as the more recent adventurers.
- **There is no apparent exit.** If questioned about leaving the shop, neither the merchants or the other customers will quite understand, what “leaving” means. From their perspective, the shop is life as they know it.

So, now you know how the party can see through the ruse if they ask the right questions. But the Trickster wants them shopping. This is rarely a problem. If you're hard up for ideas, use these tricks as inspiration when you describe the area to hook the party during their shopping spree:

- **The odd man out.** Make one of merchants or booths stand out in the description. Make it humble to add contrast to an otherwise gaudy display. It will attract the discerning adventurer who fancies himself a connoisseur.
- **The hard to get.** Maybe a merchant doesn't want to sell anything to begin with, make it a challenge the party wants to overcome. Throw in some persuasion or intimidation checks. The Trickster is pulling the strings and prays on the parties urge to show off their skills.
- **The honey pot.** Let's be honest, a little flirting never hurt a sale. Make a merchant flirty and catch a young lovestruck rouge in the net.
- **The crowd.** Maybe one merchant in particular seems to have gathered a large crowd of customers trying to get their hands on the goods. It must be something special...
- **The nostalgia.** If part of a larger adventure, maybe the Trickster will use whatever he learned about the party during the initial greeting. Remember, it's all an illusion custom made for luring people in. Perhaps one of the merchants is selling long lost heirlooms from noble houses that just happen to share a name with certain party members. What luck. (Remember that the Trickster must learn this information, it is not enough for the DM to know. The Trickster will be deemed to learn of anything that is spoken aloud inside the tower).

TRIAL SOLVING ACTIONS AND EFFECTS:

The party must realize that they are trapped in an illusion to break it. The following actions and/or statements made by the party should be considered sufficient realization that the party can see through the ruse and is ready to move on:

- **The entire party must stop shopping and declare they want nothing more.** If all party members positively decide to stop shopping they are considered to have beaten the greed. It should be a permanent halt to shopping with the intention of not starting up again, including not accepting free items (i.e. if they are merely taken a break to examine the loot the intention to stop is not there yet). Maybe tempt them a little...
- **A PC insists that a merchant initiates trade dialogue.** If a PC ask what a merchant has for sale and the merchant cannot get the PC to reveal what the PC is looking to buy (via a reasonable number of attempts by the merchant), that particular merchant will go into a loop, asking the PC over and over, faster and faster until the merchant disappears in a puff of smoke. This will not in itself lift the illusion, but if the party appears to systematically do this to every merchant they talk to, it should be considered sufficient to lift the illusion.
- **The unforeseen.** If the party finds a different and imaginative way to solve the trial, be my guest to adapt. It will not ruin the story as long as the party comes to some realization that they were at risk of becoming eternal shoppers.

When the illusion is lifted all purchased items disappear and any paid gold is dropped to the floor. A door appears that leads to a connecting tunnel, 100 feet long, and at the other end is the entry door to the next room.

Ultimately it is up to the DM how long this trial will play out. The interesting part is the realization that should build slowly, and if it turns out that your players are in fact a greedy bunch that don't seem to mind shopping in Tricks 'R' Us forever, the DM can force a resolution by making the ruse more and more obvious. If all else fails, the go-to trigger is to mention that their bag suddenly becomes lighter and that the purchased goods have disappeared. If this doesn't motivate them to try and move on, maybe they deserve to be stuck.

THE FIRST TRAP ROOM

This room is set up to scream “IT’S A TRAP!” to the party. It’s a circular room with columns all around the circumference. Starting at the inside edge of the columns and moving in towards the center of the room are a number of concentric circles. Trap-circles alternating with grates (looks to be for collecting blood of adventurers caught in the traps). At the center is a pedestal with a golden key under a crystal glass cover (indestructible, but can be lifted), and at the opposite side of the room from the entrance is a locked door with a golden keyhole.

From the vaulted ceiling hangs a large chandelier in heavy chains and along ceiling are struts, ledges and other inviting structures to invite climbing to avoid the obviously trapped floor.

See diagram for interior layout and DM inspiration for description of the space. There is no specific story element for this room.

The trick to this room is that the party can freely pick up the key and go to unlock the exit. The cover is placed in a recess but can be lifted straight up with no effort. The triggers for the traps in the floor are not activated until the gold key is placed in the keyhole. The room is built to lure the party on a climbing expedition up along the columns (or whatever else they may think of).

Note the following:

- **Traps can be detected, but not disarmed.** Any attempt to detect traps will succeed, barring a natural 1, but only to the extent that the DM may inform the party that the whole room appears to be trapped in one way or another. no trigger mechanism is visible or reachable and there is no way to disable the traps. But since the triggers are not activated, these detections only serve the purpose of discouraging the party, since they won’t know about the lack of trigger activation.
- **Climbing structures fail.** Should the party go climbing, they will discover that the climbing structures probably cannot hold their weight (as they are traps themselves and made to fail) and will let the climber fall to the floor as soon as weight is put on them. The three dead figures all died from falling, not from the traps in the floor, but that’s impossible to see without turning them over. All climbing structures are placed directly above the grates. Falling will result in hitting the appropriate grate or the pedestal itself, but not the traps.
 - Falling damage (unless your world dictates otherwise):
 - From ledge, 1d8.
 - From support struts, 2d8.
 - From chandelier, 3d8.
 - From chandelier onto pedestal, 4d8.
- **The lock on the exit door cannot be picked.** The lock itself is protected by a magic barrier that can only be penetrated by the gold key. The barrier can be seen as a faint shimmering bubble over the keyhole. Touching the bubble will cause 1d4 of burning damage.
- **If the trap triggers are activated.** If the party puts the key in the lock, thus making the traps active, the traps can be triggered and cause damage as follows if they are in fact triggered (eg. if a PC walks back):

- Outer circle; upon contact with the floor spikes shoot up from closely spaced holes in the floor. Roll 1d6 to determine the number of spikes that hit the PC, then 1d8 piercing damage per spike that hits.
- Middle circle; pressure plate activates with a pressure of 50+ pounds per plate. Plates are large enough to hold one PC. If a PC falls on the middle circle roll 1d4 to determine how many pressure plates are hit by the body (e.g. a roll of 3 will mean that the body partly covers 3 plates and if the PC's weight is 150+ pounds the plates will activate. Otherwise plates won't activate until PC stands up, concentrating weight on 1 plate). 1 plate activation results in 1 poison dart being shot from the pedestal. PC may try to avoid, using skills and abilities at the DM's discretion, but moving from the plate risks activating more traps. 1 dart will cause 1d4 of piercing damage and 4d12 of poison damage, halved by a successful CON save of 15.
- Inner circle around pedestal; when breaching a nearly invisible barrier going straight up from the outer perimeter of the circle, the rune trap activates. When activated, the two statues come to life and attack the party. Statues move behind the columns so as to not activate traps, but leave no avenue for escape other than across the trapped floor (or the ceiling). Stone Warrior Statue stats:
 - HP 75
 - AC 16
 - Sword, 2d12 slashing damage
 - Unarmed attack, 2d6 bludgeoning damage
- **There is no way to not touch the floor.** The ceiling is the only way to the key aside from the floor, but at some point the party will have to step on the floor. This will reveal the trickery, which helps establish the general sense of mistrust that the Trickster wants to build to set Humphrey up for failure later on. It is also to set up the trial in the next room.

TRIAL SOLVING ACTIONS AND EFFECTS:

The party has to get the key, unlock the door and leave the room. The exit door connects to a tunnel, 100 feet long, and at the other end is the entry door to the next room.

THE SECOND TRAP ROOM

As the party enters the room it is plunged in total darkness. Before they can take a step forward, they hear the voice of Humphrey yelling for them to stop moving. The room lights up to reveal a near identical trap room to the one they just left behind.

The room is indeed near identical with only the following differences:

- **All trap triggers are activated from the start.** The floor is now actually a dangerous place to traverse from the beginning.
- **No bodies on the floor.** They were only there to help lure the party across the ceiling and act as hints if turned over. In this room, bodies are turned to dust after 1 day.
- **There are more blood trails.** Both the floor and the statues generally show signs of more use, as the traps have triggered more often. Dried blood on the floor and on the statues' swords are the main indicators.
- **The route across the ceiling will support the PC's weight.** This is now a passable way to get to the key.
- **A large hourglass appears above the key.** The party will have 5 minutes to exit the room until the statues activate no matter what (the effect of the hourglass is not revealed to the party – they just see it).
- **The exit door is unlocked.** The door is still closed, the keyhole is still covered by a magic barrier, but the door can be opened by a push if attempted. By appearance there is no difference from the previous door.

Other than that, same rules apply. Same room diagram can be used but be aware of the changes above.

The trick to the room is that the party can simply move around the room behind the columns and exit the room. No key needed, no traps activated. Suggested Humphrey dialogue before the trial starts:

"I am so very happy to see you made it through that terrible room (laughing). Don't feel too bad though, most people fall for the trap, so to speak. But it shouldn't be too easy for you, so let me warn you that these traps most certainly are fully operational.

To be fair, the ceiling and chandelier has been reinforced to give you a fighting chance to reach the center. So don't say I'm not being helpful!

Anyway, good luck I guess." (Humphrey disappears)

Consider how to bait the party in other ways. If they saw through the trick in the first room, they may begin with looking for the obvious solution (that the door is open), so adapt the bluff accordingly.

TRIAL SOLVING ACTIONS AND EFFECTS:

The party must leave the room. The exit door connects to a tunnel with no immediate ending in sight. The party continues into the tunnel.

THE CIRCLE OF TIME

As the party leaves the second trap room they enter a long dark tunnel. The tunnel is lit by torches, but only to a dim light, and each torch goes out after the last PC has passed, leaving the tunnel in darkness behind the party. After having walked for 10-15 minutes the more perceptive PC's will be able to notice that the tunnel turns slightly to the right. It takes a while to notice as the curve is very slight. As they progress along the tunnel it curves more and more, and finally the curvature connects the tunnel to itself, although no connections or split are noticed by the party, as if the tunnel has moved and changed shape with the party inside.

See room diagram for interior layout and DM inspiration for description of the space, both before and after the tunnel has shapeshifted. No mini placement is necessary.

After the circle has been formed (but before the party realizes this) the party will see a figure sitting by a small makeshift fire with a satchel of what appears to be foodstuff. The figure is Thalia Trex, the only other person trapped by the curse.

TRIAL SOLVING ACTIONS AND EFFECTS:

The party must have a specific interaction/dialogue with Thalia to solve the trial's puzzle. The first part of the puzzle is solved by having the correct dialogue with Thalia. The second part of the puzzle is to leave Thalia behind (will require at least two meetings and perhaps a walk with Thalia):

- **First meeting:**
 - Thalia looks up, waits a few seconds.
 - Thalia says "hello there, we meet again. Why try when you're only going to fail? The tower will devour you and you will forget and be forgotten. You have made a grave mistake coming here."
 - Thalia looks down, ignores everything.
 - The party eventually moves on and circles around, then realizing that the tunnel has changed shape to a circle when they reach Thalia Trex again.
- **Second meeting:**
 - To begin the correct dialogue the party has to initiate the conversation with "hello there, we meet again". If they don't initiate dialogue then Thalia will and the first meeting will simply repeat and they will have to circle again. If they do initiate dialogue, but with the wrong words, Thalia will ignore them and they will have to circle again. Make sure to make a note each time the party circles around.
 - If the party initiates with "hello there, we meet again", Thalia responds with a cautious smile and "yes, you are a sight for sore eyes, how many days have it been?" and waits for an answer
 - The correct answer is the number of times the party has circled the tunnel and met Thalia after the first meeting. So if the party guesses the riddle in the second meeting, the answer will be "1 day" or

some acceptable variant. If the party circles and repeats the meetings 20 times, the answer will be “19 days” since they circled around 19 times after the first meeting.

- If the party does not answer correctly (any other answer than the correct number), Thalia looks down and ignores everything and the party has to circle the tunnel again and start the dialogue again (adding +1 to the correct number of days).
- If and when the party answers correctly, Thalia will respond with “perhaps, but it feels like an eternity. Do you mind if I walk out with you?”
- **The walk out with Thalia:**
 - If the party accepts her request, she will stand and walk with them. But as Thalia is the “locking mechanism” of the circular tunnel the party will not be able to break free from the circle as long as they are travelling together. In other words they have to leave her behind.
 - When Thalia has joined the party, story element 3 may be presented and dialogue can continue until the party realizes that they aren’t getting anywhere and leave Thalia behind. She will be bound to the tower until the curse is lifted.

When Thalia has been left behind, the tunnel will begin to straighten after having walked 10-15 minutes. At the end of the tunnel the exit door appears, which also serves as the entry door to the next room. Before reaching the exit/entry door, the visions begin (see next trial sheet).

DM tips to slow or accelerate trial solution:

- **Talk fast/talk slow.** Let Thalia initiate dialogue while the party is busy discussing or otherwise occupied to “punish” inattentive PC’s or conversely allow the party more time to initiate the “we meet again dialogue” every time they circle around.
- **Add dialogue/limit dialogue.** The only mandatory dialogue is “hello there, we meet again” and the correct numerical answer. To add flavor the DM can add appropriate dialogue to obfuscate the relevant elements. Conversely if the party does not seem to make progress, the dialogue can be limited to the bare minimum to highlight the relevant elements.
- **Keep Thalia’s story element going or keep it short.** The Thalia dialogue (after she joins the party) should play on the PC’s curiosity and kindness. Make it difficult for the PC’s to let her go (because they’re such good people, or keep it short and sweet to move things along.

THE EXHIBIT

This is the second to last trial for the party and it consists of a puzzle, which will likely not be solved in the first try, and one or more monster encounters, which also contains mini puzzles.

While walking in the tunnel, which has straightened again after leaving Thalia, the party will experience brief visions. The visions place the party in what appears to be an art exhibit (the room they are about to enter). No detailed description by the DM is necessary, but the visions lasts long enough for the party to look around and inspect some items (i.e. the players can control the PC's in the visions). Before the party learns anything they will flash back to the tunnel. This will happen 2-3 times. During the last vision the party sees the entrance door to the exhibit open, but they do not see anyone enter in the vision.

The vision fades.

Then, the DM describes the party's entry into the room as usual.

As the party enters, the DM will describe the room as an exhibit with paintings on the walls and six pedestals, each with a small figurine of a monster. See diagram for interior and DM inspiration. See separate sheets for monster information and stats.

When the DM has described the room, the entrance door will open again and the party will enter again. The DM will describe the room again for the entering party with the only difference from the first description being that the room contains some adventurers that look exactly like the party.

Simplified example of this initial description process:

- Party A enters the room.
- DM: "You enter a beautiful room full of exhibits."
- DM: "The door closes behind you but as you go into the room you hear the door open again behind you."
- Party 1 enters the room.
- DM: "You enter a beautiful room full of exhibits and with a number of adventurers who look exactly like you."

The point of the visions and the introduction being that the PC's are "split in time" after the time circle and now they meet themselves in the exhibit room. The players should not feel a stronger connection to the first or second party (party A and party 1). They are equal and both parties will be controlled by the players as usual. They now just have two PC's to control each. If a PC attacks an apparent "clone" (assuming they can agree on which party is the clone party) then the appropriate players will control the PC's in questions (if a player attacks his own PC's clone, that player will control both PC's).

At this time the layout of the room should be placed on the table (if not already done) and PC's minis be replaced with identical game pieces (meeples from another game or some other identical representation so each player controls two undistinguishable game pieces). The DM should mark the bottom of the pieces so the DM can always turn them over to check and see who's who (but the players must not look).

Monster encounter 1 activates when all PC's (times two) have entered the room (so pretty much immediately or shortly after the confusion has set in).

Monster encounter 1:

- DM rolls a 1d6 to determine which of the figurines comes to life.
- The party fights and defeats the monster described in the monster description. Combat is conducted as usual, moving the PC's as usual. Initiative should be rolled twice, once for each of the parties.
- When the monster is defeated, a key can be found on the floor where the monster dropped. This key can open the exit door.
- At this time the parties are free to roam and inspect the art on the walls and the figurines. The minis should be moved around in accordance with how the PC's decides to inspect the room. Maybe give some hints as to the contents of the room to encourage investigation.

The DM can take this time to include some story elements with inspiration from the paintings, as the party is looking around. See story element 4 for description of paintings, but feel free to adapt based on how the party has done so far in uncovering the story (i.e. if they haven't really gotten the concept, or if they've gone too far down an irrelevant rabbit hole, now may be a time to hand them some relevant story details by adding paintings to the exhibit).

Trial solving actions and effects:

The party must leave the room. For this they need the following:

- The key dropped after monster encounter 1.
- To gather a complete party consisting of all the party members of either party 1 or party A.
- Only a complete party from the same group may exit the room – no more, no less. If they fail to gather the correct party members, a new monster encounter begins. The DM rolls a 1d6 to determine which figurine comes to life (it is of no consequence which monster they fight, so feel free to just awaken any monster at will).
- Note that the players can gather a party group in one of two ways.
 - 1) The players can point out which of the minis gather at the exit door (this is why they need to be identical in pairs).
 - 2) If a PC can logically explain/deduct who's who, this should enable them to gather a complete party group. Example:

A PC can declare "anyone who saw themselves coming through the door, stand by me". (The idea being that although everything is confusing, only one of the parties entered the empty room first and turned around to see themselves enter. If they have the presence of mind to realize this (and the party can reach agreement), they can logic their way out of the room).

Consider putting a timer on the table to indicate that if no decision is made or if it is made too late, a new monster will awaken. At the DM's discretion this can lead to many more encounters with the miniature monsters, if the players seem to need the break from the puzzling (or if the tiny puzzle monsters seem like fun).

When exiting, the door will lead directly into the final room of the tower, which is not a room, but the rooftop of the tower.

THE FINAL TRADE

This is where the curse will be lifted if Humphrey Trex can sell the party his necklace in an honest trade. Humphrey will offer several items to the party, stating that they can buy only one item, and that the price is the same, 1 gold.

The party exits the tower out onto the rooftop of the tower.

The items offered, and Humphrey's description/visual appearance:

- **A brooch pinned to Humphrey's jacket chest**
"This is a brooch given to me by my wife as a birthday present." It is a golden rose intertwined with stems of silver and in the center is a large, flawless sapphire surrounded by tiny diamonds. The diamonds pulse slowly in random sequence.
- **A ring on Humphrey's right hand**
"This is a ring I bought with the first profit I made in my store." It is a silver ring, with inlaid diamonds and rubys all the way round. If removed from Humphrey's finger an inscription can be seen on the inside. It reads "Speak your heart, speak your mind. But many will, the real truth find."
- **A bracelet on Humphrey's left wrist**
"The is a bracelet given to me by the Merchant's Guild after winning merchant of the year for the second year in a row." It is a platinum bracelet with a gold spiral inlaid all the way round. The gold spiral glows faintly whenever Humphrey speaks.
- **The necklace around Humphrey's neck**
"This is a necklace I bought as my first purchase from an adventurer who visited my shop." Simple chain, $\frac{3}{4}$ wooden sphere with a diamond inside the sphere. The diamond glows whenever another person than Humphrey reaches for the necklace.

See story element 5 for suggested endings.

As Humphrey makes the offer to sell one of the items to the party, the following should be noted:

- All the items emit an aura of magic, but it is not possible to determine their precise effect.
- The three "wrong" items' magic effect is all the same; they apply a -2 (negative effect) to all persuasion attempts by the PC who is wearing the item (maybe that's why Humphrey couldn't convince the party if they end up picking one of the wrong items).
- Humphrey is free to reveal anything and everything. He really just wants to sell the necklace and do anything he can to achieve that goal (but he must offer all the trinkets for sale).
- The necklace has the following effects (if not suitable for your greater adventure, feel free to modify, but the suggested effects below have been chosen to keep with the theme. The Merchant's Luck is meant to be a "always on" property of the necklace, explaining the good fortunes that Humphrey had without knowing the power of the necklace. The other two are the real reason that the Trickster wanted the necklace so badly.
 - **Merchant's luck.** When worn (no attunement) the wearer gains advantage on the first persuasion check made every day used in relation to a trade (sale, purchase or barter).
 - **Trickster's Pain.** When worn (and attuned) the wearer cannot be deceived without being aware of the attempted deceit. The wearer cannot read minds but will immediately know when someone is

not being completely truthful and have insight into the degree/scope of the lie/omission/subterfuge in question (i.e. the wearer can sense if someone is lying just to be polite or lying to rob him blind or worse).

- **Spirit Bound.** When worn (and attuned) the wearer's spirit/soul is bound to the diamond and becomes absorbed by the diamond upon death. When absorbed the spirit remains in the diamond until released. The soul is released when the necklace is worn by another creature and the soul determines that the creature is a suitable host and the soul will then take over the host body and imbue it with all its powers, traits and skills.

TINY SNAKE FIGURINE – CONSTRUCT/BEAST, UNALIGNED

ARMOR CLASS 18

HIT POINTS 30 (4D10)

SPEED 30 FT., SWIM 30 FT.

STR	DEX	CON	INT	WIS	CHA
2(-4)	16(+3)	11(+0)	1(-5)	10(+0)	3(-4)



STRENGTH OF THE FIGURINE

Deaf and mute. Feels no pain. Does not bleed. Regardless of which form the creature is in.

Creature's natural state is construct and only when it is in construct form can it be permanently killed. When awakened from its construct form it takes on the form of the creature it depicts. When the awakened form goes to 0 hp the creature reverts to construct form and appears unharmed.

ACTIONS

First Tiny Bite. The snake acts with blinding speed and always gets the first attack as the first tiny bite is a reaction to any attack within 10 ft. of the snake. First tiny bite always succeeds and can be used twice per round. The attack interrupted by the bite always fails. First tiny bite deals damage and effect as the normal tiny bite.

Tiny Bite. Melee Weapon Attack: +14 to hit one target. Hit: (1d4) piercing damage. On a successful bite the snake becomes immune to all damage and all damage dealt to the snake is instead dealt to the last bite target as poison damage. This effect lasts until the snake bites another target at which time the effect transfers to that target, while the snake keeps its immunity.

KILL PUZZLE

Friendly fire. When the snake is immune to damage dealt directly to the snake it instead becomes vulnerable to damage dealt to its last bite victim. Kill the snake by dealing damage to effected (last bite target) until the snake goes to 0 hp.

TINY CENTAUR FIGURINE – CONSTRUCT/MONSTROSITY, UNALIGNED

ARMOR CLASS	17
HIT POINTS	20 (3D8)
SPEED	50 FT.

STR	DEX	CON	INT	WIS	CHA
18(+4)	14(+2)	14(+2)	9(-1)	13(+1)	11(+0)



STRENGTH OF THE FIGURINE

Deaf and mute. Feels no pain. Does not bleed. Regardless of which form the creature is in.

Creature's natural state is construct and only when it is in construct form can it be permanently killed. When awakened from its construct form it takes on the form of the creature it depicts. When the awakened form goes to 0 hp the creature reverts to construct form and appears unharmed.

ACTIONS

Tiny Longbow. Ranged Weapon Attack. +4 to hit, reach 150/600 ft., one target. Hit: (1d4) piercing damage.

Tiny Pike. Melee Weapon Attack: +6 to hit, reach 10 ft., one target. Hit: (1d4) piercing damage.

Tiny Hooves. Melee Weapon Attack: +14 to hit, one target. Hit: (1d4) slashing damage.

Call of the Tiny Herd (*recharge 6*). As an action the centaur may call upon aid from his herd of tiny centaurs by stomping his hooves using all movement and actions for his turn. This calls 1d4 of identical tiny centaurs (but with 5 hp) who appears within 30 ft. and will roll initiative immediately. These tiny centaurs will also be able to use Call of the Tiny Herd.

KILL PUZZLE

Annihilation. As each tiny centaur may call in a tiny herd, the key to killing the centaur(s) is to kill them all as quickly as possible before being overrun by tiny centaurs. However, when the key is dropped (by the primary centaur) the PC's can just flee the room if the numbers become overwhelming. No monster will exit the room in pursuit.

TINY SEAMONSTER FIGURINE - CONSTRUCT/ABERRATION, UNALIGNED

ARMOR CLASS	20
HIT POINTS	60 (8D10)
SPEED	10 FT., SWIM 60 FT.

STR	DEX	CON	INT	WIS	CHA
2(-4)	14(+2)	11(+0)	1(-5)	10(+0)	3(-4)



STRENGTH OF THE FIGURINE

Deaf and mute. Feels no pain. Does not bleed. Regardless of which form the creature is in.

Creature's natural state is construct and only when it is in construct form can it be permanently killed. When awakened from its construct form it takes on the form of the creature it depicts. When the awakened form goes to 0 hp the creature reverts to construct form and appears unharmed.

ACTIONS

Big Cry. As an action the Tiny Seamonster may cry and fill the room with two feet of water in a turn. When the Tiny Seamonster awakens it will automatically cry and let itself fall into the water using its limited ground movement.

Lightning. As an action a circle of lightning explodes from the Tiny Seamonster, 30 ft. in water, 5 ft. out of water. Targets within the range must make a DC 10 (+1 for each foot of water) Dexterity saving throw to jump out of the water, taking 2d8 lightning damage on a failed save.

Note. The room is completely filled when the water level reaches 12 feet. The water slows down the PC's by 5 ft. walk movement per 2 ft. water depth (but never below 10 ft.) unless the PC has special water based movement skills. Vision is not impaired as the water is clear. Normal swim speed is not affected.

KILL PUZZLE

Dehydration. Given its speed and the fact that it is always submerged, it will be difficult to kill the Tiny Seamonster using weapons (not impossible though). However, the Tiny Seamonster can only survive in water, so to kill it quickly it must be grappled on a DC 14 Dexterity check and lifted out of the water. It will survive for 2 turns out of water and then die on the beginning of the third turn, unless killed before then.

Each turn it is out of water the water level will go down 1 foot and the Tiny Seamonster may attempt to break free as an action, roll a Dexterity check against the PC who is grappling.

Note. The Tiny Seamonster can still use the Big Cry action when lifted out of the water, although only until it dies. Hence, it will not be enough to simply place it somewhere above water if that placement still enables it to raise the water level to reach it.

TINY BRONZE DRAGON FIGURINE – CONSTRUCT/DAGON, UNALIGNED

ARMOR CLASS 14

HIT POINTS 20 (3D8)

SPEED 40 FT., CLIMB 40 FT., FLY 80 FT.

STR DEX CON INT WIS CHA

27(+8) 10(+0) 25(+7) 16(+3) 13(+1) 21(+5)



STRENGTH OF THE FIGURINE

Deaf and mute. Feels no pain or fear. Does not bleed.

Creature's natural state is construct and only when it is in construct form can it be permanently killed. When awakened from its construct form it takes on the form of the creature it depicts. When the awakened form goes to 0 hp the creature reverts to construct form and appears unharmed.

ACTIONS

Tiny Bite. Melee Weapon Attack: +14 to hit one target. Hit: (1d4) piercing damage.

Tiny Tail Strike. Melee Weapon Attack: +14 to hit, one target. Hit: (1d4) bludgeoning damage.

Tiny Claw Strike. Melee Weapon Attack: +14 to hit, one target. Hit: (1d4) slashing damage.

Breath of Confusion (Recharge 5-6). The Tiny Dragon lands on the shoulder of its target and breathes confusion and doubt in target's ear. Target must make a DC 19 Dexterity saving throw to turn away from the breath, becoming unable to tell friend from foe on a failed save. The affected target attacks the closest creature that isn't the Tiny Dragon on its turn. Effect lasts 30 seconds or until damage is taken (regardless of source of damage) or until the Tiny Dragon is killed.

KILL PUZZLE

Persistence. Once awakened the dragon will re-awaken in 1 minute after its death unless killed in its construct form or until 24 hours has passed at which time it will no longer re-awaken automatically. To kill the dragon in its construct form, the same creature who killed it must kill it again before it re-awakens. If another creature attempts to kill it in its construct form that creature fails and the dragon re-awakens immediately.

Note. The dragon will continue to awaken even if another construct is awakened in the exhibit.

Note. The party can leave the exhibit even if the dragon is re-awakened (i.e. not during the first awakening) unless a party member becomes confused.

TINY GRIFFON FIGURINE – CONSTRUCT/MONSTROSITY, UNALIGNED

ARMOR CLASS	19
HIT POINTS	30 (4D8)
SPEED	30 FT., FLY 80 FT.

STR	DEX	CON	INT	WIS	CHA
18(+4)	15(+2)	16(+3)	2(-4)	13(+1)	8(-1)



STRENGTH OF THE FIGURINE

Deaf and mute. Feels no pain. Does not bleed. Regardless of which form the creature is in.

Creature's natural state is construct and only when it is in construct form can it be permanently killed. When awakened from its construct form it takes on the form of the creature it depicts. When the awakened form goes to 0 hp the creature reverts to construct form and appears unharmed.

ACTIONS

Evasion. As a bonus action the Tiny Griffon may take to the skies in a series of evasive maneuvers, which gives all attackers disadvantage when attacking the Tiny Griffon (if they can reach it at all). This effect remains active for the round regardless if the Tiny Griffon takes damage.

Tiny Scream. Sonic ranged attack: automatic hit to all targets within a 50 ft. unless they are deaf. Hit: (1d6) of sonic damage and the targets have to make a DC 18 Dexterity saving throw to quickly block their ears, getting tinnitus on a failed save. When inflicted with tinnitus, the target takes 1d4 of sonic damage each turn until the Tiny Griffon is killed. The Tinnitus does not stack with additional tinnitus, but also does not protect against the main damage effect of Tiny Scream.

Tiny Talon Strike. Melee Weapon Attack: +14 to hit, one target. Hit: (1d4) slashing damage. Only used for defense of the nest.

KILL PUZZLE

Steal the eggs. Since the Tiny Griffon will simply use Evasion and Tiny Scream to avoid and harass the party from above, the party has to get the Griffon to come back down. After the Tiny Griffon takes off it will reveal the contents of its tiny nest on the pedestal. It is 5 tiny gold eggs. If stolen from the nest the Tiny Griffon will move in to defend the nest against the thief, leaving it vulnerable to attacks. If the eggs are thrown on the floor, the Tiny Griffon will attempt to bring them back to the nest, also leaving it open to attacks. So, will the party notice the nest?

TINY SKOFFIN FIGURINE (2) - CONSTRUCT/ABERRATION, UNALIGNED

ARMOR CLASS	20
HIT POINTS	20 (3D8)
SPEED	40 FT., CLIMB 30 FT.

STR	DEX	CON	INT	WIS	CHA
3(-4)	15(+2)	10(+0)	3(-4)	12(+1)	7(-2)



STRENGTH OF THE FIGURINE

Deaf and mute. Feels no pain. Does not bleed.

Creature's natural state is construct and only when it is in construct form can it be permanently killed. When awakened from its construct form it takes on the form of the creature it depicts. When the awakened form goes to 0 hp the creature reverts to construct form and appears unharmed.

ACTIONS

Tiny bite. Melee Weapon Attack: +14 to hit one target. Hit: (1d4) piercing damage. If the Tiny Skoffin has been picked up/restrained and bites its captor the Tiny Skoffin is dropped.

Tiny petrifying gaze. If a creature is within 30 ft. of the Tiny Skoffin and the Tiny Skoffin can see the creature, the Tiny Skoffin can force the creature to make a DC 18 Constitution saving throw if the Tiny Skoffin isn't blinded. On a failed save, a limb of the creature magically begins to turn to stone (DM decides which limb).

- 1 leg, movement speed is halved
- 2 legs, creature cannot move
- 1 arm, all actions based on hand/arm movement are at a disadvantage, all two-handed actions are impossible
- 2 arms, all actions based on hand/arm movement are impossible

Effect(s) lasts until lesser restoration is applied or until the Tiny Skoffin dies/reverts to construct.

KILL PUZZLE

Sibling rivalry. The bastard offspring of a cat and a fox, these two skoffins are not exactly friends. They will avoid contact and keep their distance from each other so as to keep from engaging in a fight to the death. If the skoffins are forcefully placed within 10 feet of each other, they will attack and petrify each other rather than the PCs. They will never voluntarily move within 10 feet of each other no matter what (which could be a hint).

Note. The Tiny Skoffin is a creature from Icelandic folklore. The offspring of a male arctic fox and a female cat the skoffin is basically an Icelandic, feline basilisk.

THE TRICKSTER'S RULES OF THE TOWER

These rules were made as part of a 'clean' playthrough of The Trickster's Tower. Since there is no such thing as a "clean" anything when people are involved, you should view these rules as guidelines to be considered when running the game. They have not been chosen at random or without cause, but maybe you have a better idea, so feel free to adapt as you go.

GENERAL TOWER RULES

- **No magic.** The PC's cannot cast spells, use magic abilities, skills, traits (learned, inherent, natural, good, bad etc.), use magic items for their magic effect (a magic sword still hurts, a ring still looks nice, a bag of holding is still a bag). The purpose is to avoid giving the PC's the ability to bypass or short circuit the trials in the tower, so adapt this rule to fit your PC's if necessary.
Note. This is a pretty extreme rule and it may not be necessary at all dependent upon your party's skill level and abilities. If you feel that your party's magic won't interfere with the challenges of the tower, or if you for example think they will need magic healing, feel free to modify or leave out this rule. Just consider the framework for magic use before entering the tower and apply the rule consistently.
- **Speak no lies.** The host greeting the party at the door is Humphrey Trex and will be the guide through The Tower and he must not lie to the party. He is not required to offer information, and he is not required to act honestly (and he won't since he's the curator of tricks in the Trickster's absence). His spoken words just have to be technically correct, the best kind of correct. This is mostly a flavor rule, but note the initial rhyme.
- **Humphrey must not work against The Tower.** As explained by the Trickster Humphrey must let the Tower trick the party in accordance with the intention of the Trickster. This is both to punish Humphrey as he values honesty above everything else, but also to prepare for the final trial that lifts the curse where the mistrust sown along the way must be overcome.
- **To lift the curse, an honest deal must be made.** The final trial of The Tower is not for the party, but for Humphrey Trex. He must sell his precious necklace to the party for 1 gold and the party must accept the deal. The trial being that unless the party has realized the background story along the way, they will assume that Humphrey is the Trickster and not a victim of the curse (even so they can still make trade, but it will be easier to convince them once they realize the truth). During this trial, Humphrey is free to explain EVERYTHING to the party. But will they listen or simply buy the trinket that appeals to them the most instead?
- **Humphrey will never reveal his role in the story.** Whenever questioned about his identity, Humphrey will either reply with his name or give non-reply replies without revealing his role in the story, but just be careful not to have Humphrey tell a lie.
- **Don't kill Humphrey Trex.** Humphrey cannot be killed. He is instrumental in some of the trials and it will be story and game breaking if he is left out. Make him invulnerable, make him a projection, make infinite copies, make him like the T-1000. Just make sure he makes it until the last trial. At that time, do with him what you want.

COMBAT ENCOUNTER RULES

See the individual monster stats for necessary combat information but remember that the combat in itself is not meant to be the challenge. The point is the puzzle solving. If your party is very powerful you may want to upgrade the monsters to give them enough of a life-span for the puzzle-elements to play out (not a lot of fun battling the Tiny Centaur if he doesn't get to call in his Tiny Herd for example). In other words; you can be fairly certain that the monsters' stats will need to be adjusted to your party – by you – before or during play.

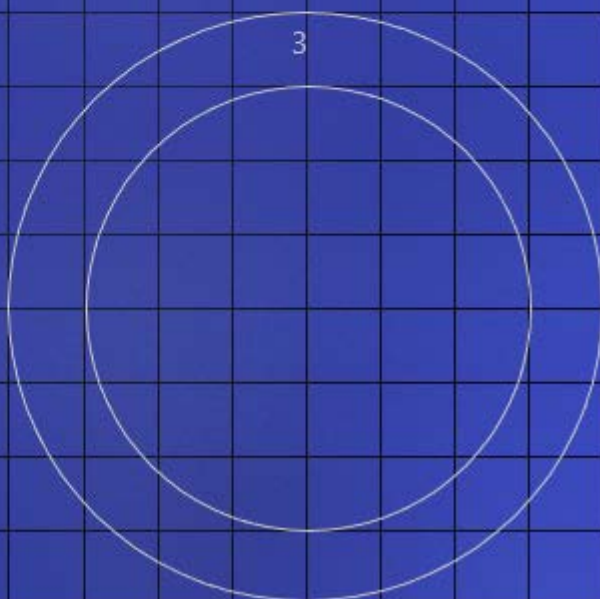
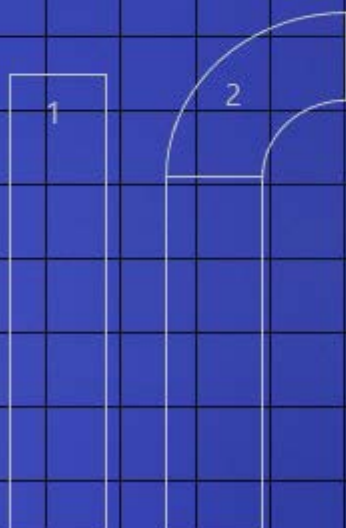
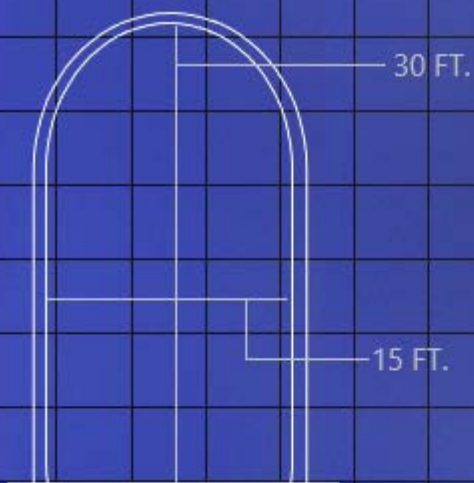
If you feel that the game needs a little mid-puzzle shake up, consider throwing in the exhibit monsters in some of the other rooms (crazy annoying dragon in the trap room for example...)

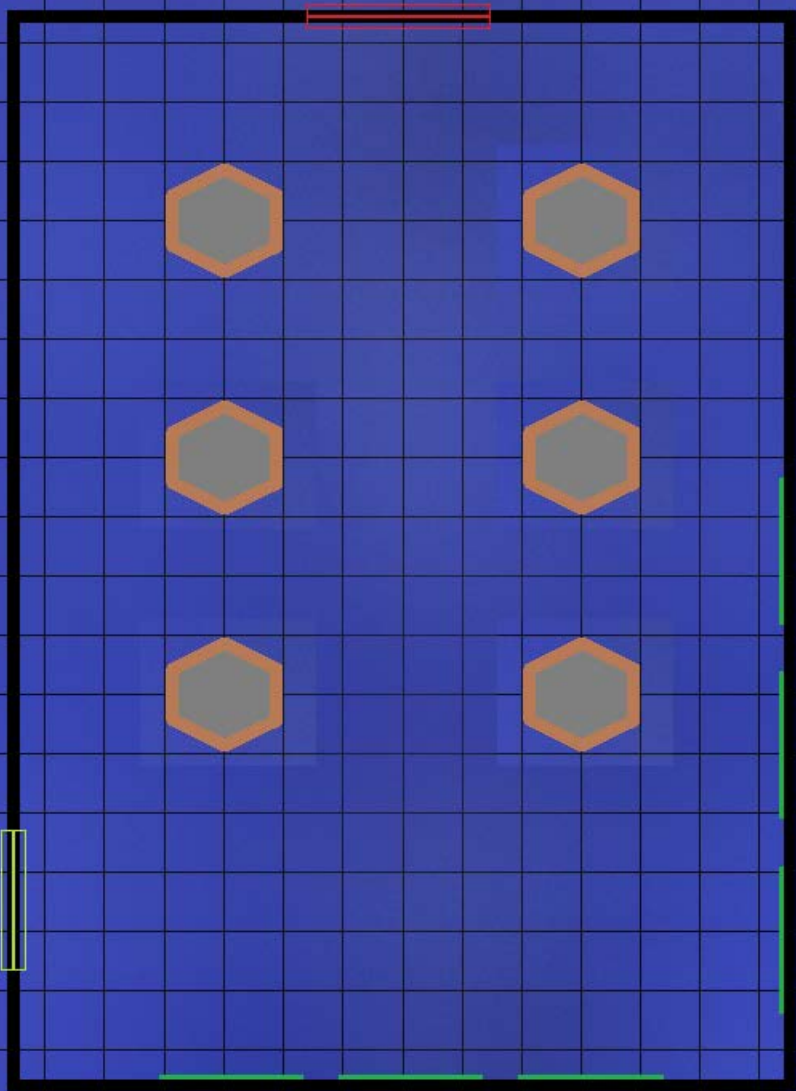
Also consider the possibility of letting the party collect the tiny monsters for later use against enemies. They just have to figure out a way to activate them outside the tower.

SKILL/ABILITY APPLICATION RULES

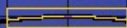
Dice rolling can be kept to a minimum as the Tower is not dependent on anything but being able to see through the tricks. Conversely, if your party loves rolling dices every chance they get, feel free to incorporate that into the playthrough and set the limits yourself.

As for physical skills and such (to be used in the trap room for example) I suggest that the DM sets levels and adjusts as necessary. Remember, the Tower is meant to trick so it may well be designed to be "helpful" in just the wrong way (i.a. climbing could be really easy in the first trap room as the climbing structures themselves are built to fail (first trap room) or be difficult in the second trap room as you may want to spring the traps until the party realizes that they can simply leave the room).





The exit door with the golden lock



The 3 trap circles

Grates (for blood drainage)

The safe circle around the room (lined with columns toward the traps)

The statues that may come to life

