

A NIGHT TO REMEMBER

“Welcome, welcome! Come one, come all!!! Welcome to the fabulous and newly renovated, Monbeau Theatre! Please, if everyone can make your way to your seats, the play is about to begin!”

WELCOME!

You have all been invited to the opening night of the dazzling young playwright, Bertrand Gilliard's, latest play. Gilliard was catapulted to fame early last year with his debut play, *These Twists of Fate*, a laugh out loud comedy that had Capital in fits for weeks. All of you have been lucky enough to secure a ticket to the opening night and you are excited to see what Gilliard has in store this time. The premiere is being held at the Monbeau Theatre, a theatre in the heart of Capital with an interesting past. Once a crown jewel of the city, attracting audiences from far and wide, the theatre fell into disrepair a number of years ago with rumors of accidents, disagreements and debts being the cause.

However, Gilliard insisted that the Monbeau was the perfect theatre for his second play and the city was more than willing to pay for the renovations of the once grand building. You now find yourself eagerly hurrying towards the theatre on this cloudless night, thoughts racing as you try and conceive what Gilliard's latest play, *A Night to Remember*, could be about . . .

DM's NOTES

This adventure is a horror themed mystery, it is not intended as a combat heavy adventure, or as a gory adventure. This adventure is designed for five 7th level characters.

BACKGROUND

Bertrand Gilliard is a renowned, young playwright who unexpectedly came to fame early last year when his debut play, *These Twists of Fate*, was a huge hit with both the general public and the nobles of Capital. This debut play was a laugh out loud comedy that the King himself went to see twice throughout its run. After this success, Gilliard sat down to write his next play, *A Night to Remember*, spending much of his time at the old Monbeau Theatre in the heart of Capital. Gilliard was captured by the crumbling beauty of the theatre building and decided he wanted to bring the theatre back to its former glory. He set up his office there and settled into the theatre to write his new play.

Unknown to Gilliard, an ancient and patient evil slept under the theatre, waiting for the chance to feed again. Malameth is an ancient devil which has been trapped in the Material plane for several hundred years. Ten years ago Malameth travelled to Capital in order to ensnare enough souls to bargain her way back into Avernus. She moved into the basement of the Monbeau Theatre, believing the large crowds would make easy targets for her. After a string of unsuccessful possessions of theatre workers, and subsequent accidents, the theatre manager was forced to close as no one wanted to work on site anymore.

After spending some time exploring the Monbeau theatre, Gilliard found an unexpected series of underground rooms beneath the theatre. These rooms seemed maze like at first as the playwright attempted to delve further, all the while being watched by Malameth. Eventually the playwright found a room with a makeshift altar to Malameth, constructed by one of the previous theatre workers. Gilliard spent hours pouring over this room, writing his play here and acting out parts. Malameth slowly wormed her way into his mind, starting by simply giving him inspiration for his play. Helpful suggestions about how to make it better and even acting parts out to help Gilliard with flow. All the while Malameth was slowly incorporating her own spell into Gilliard's play, one that would capture her many souls.

ADVENTURE SUMMARY

The characters have all received a ticket to see Bertrand Gilliard's second play, *A Night to Remember*. Whilst attending the performance, the characters hear whispers of strange occurrences and rumours from staff members and theatre attendees. Some of the audience of the play are placed under the effect of a charm spell and are forced to walk down into the bowels of the theatre. Here the players must investigate what is happening, why the audience was taken and what lurks beneath.

ADVENTURE HOOK

The characters are invited to see the latest play by Bertrand Gilliard. They each receive a ticket to the evening named as the event of the year.

An usher dressed in fine red and black velvet encourages everyone inside.

"Welcome one, welcome all! Distinguished guests, please, make your way to your seats. The play is about to start!"

Further into the theatre, there is four ushers who are checking tickets and giving people directions to their seats. Occasionally you see well-dressed individuals being directed off to private boxes.

WELCOME TO THE THEATRE

The Monbeau Theatre is a site to behold. The previous decrepit and crumbling façade of the building has been fully repaired and is sporting a series of intricately carved stone columns, leering gargoyles and stunning stained glass windows that have been lit up from the inside. The entrance way to the theatre has been lined with globes of light to guide the audience in and a thick red carpet.

Throughout the theatre, Malameth has placed Smoke Constructs, which have the ability to pass as humanoid, to monitor the situation and deal with any issues that arise.

Stepping inside, you find yourselves in a flawless marble entranceway with a first floor balcony along three walls. Beautifully carved columns hold the balcony up, depicting hunting scenes. Along the East and West walls, there are two large stain-glass windows, each depicting a bard, one holding a lute in a country scene, the other holding an acting mask on a city street. Waiters in smart blue uniforms drift round the room offering guests glasses of champagne and hors d'oeuvres. Other guests are slowly making their way in, accepting glasses and then making their way to their seats.

RUMOURS

These are several rumours that the players can overhear as they interact with other audience members, walking around the Foyer during the interval or that cast and crew members could mention during their investigation.

- Gilliard has become more reclusive since moving into the Monbeau Theatre and shuns company. He used to love attending parties with cast and crew.
- There have been a couple of sudden dismissals of crew throughout the pre-production. In reality, these crew members discovered either the tunnels leading down to Malameth's shrine or have questioned Gilliard's sanity. These individuals were then taken down to Malameth's shrine where she devoured their souls.
- No one knows who the new hires are (the Smoke Constructs) other than Gilliard, who insisted they be present to assist the usual ushers and waiters.
- All the staff were really excited for the King to be attending the opening night of the play, but alas he had to cancel at the last minute.

THE PLAY

The play, *A Night to Remember*, is a tragedy. It has two acts and there is an interval in the middle where players can move around the theatre and interact with other guests. The play revolves around a lost Prince who is trying to work his way back home from the Feywilds. Throughout the play the Prince is mocked and has tricks played on him by the Fey. He eventually goes insane as he is unable to discern reality from illusion and is unable to return home.

Malameth's spell is weaved into the play via the Fey spells that are used as part of the play narrative. Malameth's spell targets 10 audience members and charms them so that they get up from their seats and walk down into the basement of the theatre to Malameth's shrine. From there, Malameth draws out the individuals soul and the target's body is eaten by her minions.

This spell occurs twice during the play, once during the first act and once during the second. Malameth intends to capture large numbers of souls throughout the run of the play so is only taking a small number every time. Those who are charmed by Malameth's spell giggle during the play, much to the annoyance and surprise of those around them, before getting up and leaving their seats and heading down into the bowels of the Theatre. Ask the players to make perception checks once per act to see if they notice the giggling (DC 15) or the individuals leaving (DC12).

THE INTERVAL

The first act of the play finishes with the Prince weeping in despair in a wood in the Feywilds. The audience claps, the curtains are closed and then the audience is ushered back out into the foyer for drinks and hors d'oeuvres.

During this there are several guests that are walking round the foyer looking for someone that has gone missing during the first act. Players can bump into the following people on the ground floor during the interval who are looking for their companions:

- Mrs Farah Sifule – her husband, Mr Ramoule Sifule, is missing.
- Mr William Carfo – his business partner, Mr Timothy Humperdink, is missing.
- Miss Ramona Tilly – school teacher, is leading a group of 10 young children to the play, Sarah and Ormu are missing. Sarah was charmed by Malameth and Ormu saw her get up and followed her, not understanding where she was going, he followed her down into the bowels of the theatre.
- Dr Sam Fisher - their elderly mother, Professor Jean Fisher, is missing.

Dr Sam Fisher and Miss Ramona Tilly are particularly insistent and vocal about finding their missing persons. They will be asking guests as they move through the crowd and asking ushers if they have seen them. Ramona is distracted as she is constantly trying to keep the remaining 8 young children from going missing and from tripping up other guests.

Gilliard is present during the interval but acts erratically and antisocially, trying to avoid talking to anyone for too long, giving the excuse that he needs to get round everyone. An Insight check (DC 12) can tell that he is lying. Gilliard is trying to overhear those who are looking for missing companions and gauge how much of a problem it is becoming. Players who spend some time watching him can see that he is following these people round the room to overhear them.

SECOND ACT

During this act the Prince is continuously mocked and hounded by the Fey as they slowly drive him insane. Another 10 individuals will giggle during this act and then get up and leave to head down into the bowels of the theatre.

Gilliard also leaves his usual place behind the stage directing, to head down into the bowels of the theatre.

FINISH OF THE PLAY

The play ends with the Prince gibbering madly in a Fey village, referring to many of them as people he knew during his life.

The audience claps and Gilliard is suspiciously missing to take his bow on the stage. Everyone is then ushered out, into the foyer before the Theatre then closes. Dr Sam Fisher is marching off to the nearest guard post to report their missing mother. Miss Ramona Tilly is lead down into the basement of the theatre, by human ushers, before being taken down to the shrine, by the smoke constructs, as extra souls for Malameth due to her insistence of not leaving behind the two missing children. The human ushers search for Ramona and the children for half an hour before giving up and heading home.

THE THEATRE

GROUND FLOOR

G1: FOYER

This is the foyer you immediately step into off of the street. There are double doors at the South where people enter from and a set of double doors to the North leading to G2: seating. There are two spiral staircases in either Southern corners of this room that both lead up to F1 and down to B1.

There are 4 human waiters and 4 Smoke Constructs present in this area initially, walking round with trays of food and drinks. An Insight check (DC 15) would reveal the constructs for what they are, limited in social functions and such. They often repeat the same phrase if you speak to them for long enough, they use short answers and always try and excuse themselves when they have run their loop. The human waiters believe that the Smoke Constructs are additional hands hired by Gilliard to help with the large number of guests for the grand opening.

There are 2 human ushers at the main entrance greeting guests and a further 2 at the double doors leading to area G2. These ushers greet guests and check tickets, keeping an eye out for pre-known VIPs that are directed up the spiral stairs either side of the main doors.

G2: SEATING

This is the main seating area of the theatre, which is split into 15 seating areas. The stage is 4ft higher than the floor of the seating area. On either side of the stage there are depressed areas where the orchestra sits.

A series of intricately carved columns line the edges of this room, supporting the upper level, which restricts some views. At the back on the left and right, there are doors that both lead to area G3. Stationed in front of both of these doors is a Smoke Construct.

G3: BACK STAGE

This area is full of clothing racks, make-up setups and other necessary items for quick changes and touch ups between scenes. On either side there are stairs that lead up to area F3 and down to B2. Throughout the entire evening till about 30 minutes after the theatre has closed to the public this area is bustling with people, stage hands running backwards and forwards with costumes, props and orders for people. After the play is over, the cast and crew all file out to head to a local bar to celebrate a successful opening night. Two hands stay behind to tidy up but quickly bunk off to join the others at the bar.

During the play, audience members that have been charmed by Malameth make their way through this area to head down to B2. Stage hands and cast members don't take much notice of these groups as they are usually escorted by Smoke Constructs disguised as ushers. If questioned, the cast would be unable to tell players anything other than they noticed some people being escorted downstairs. Stage hands would be able to give a little more detail, saying its unusual for guests to be moving through this area during the play.

One stage hand in particular, Simon Luffy, would be pointed out to the players if they ask about audience members moving through backstage. He would tell the players the following:

- He noticed someone he didn't recognise move through the backstage area during the first act but was too busy to stop them.
- He later noticed an elderly woman being escorted by an usher downstairs and asked them where they were headed. The elderly woman looked dazed and didn't answer and the usher said that they were heading down for a private chat with Gilliard. The usher then moved off with the woman and Simon had to get back to work.
- Also during the first act, Simon noticed that two children, a young boy and girl, were backstage. He stopped one of them and asked where their parents were, but the two ran off before he could catch them.
- During the second act, he was mostly working upstairs on the weights and levers and didn't see any more audience members backstage.

Other stage hands would say they might have seen someone they didn't recognise but with everyone in costume it's difficult to tell.

FIRST FLOOR

F1: FOYER BALCONY

This balcony is a 15ft wide balcony that over looks area G1. There are beautiful paintings depicting country scenes, mountain landscapes and famous places around Capital. VIPs are milling about here before the play and during the interval and there are always at least four human waiters serving food and drink and three Smoke Constructs that serve drinks silently.

During each of the acts, the human waiters return to the kitchen in area B1 whilst the Smoke Constructs move through to area F2 to monitor people getting up from their seats and to move to escort them down into area C4.

F2: UPPER SEATING AREA

This area is where VIPs can access all of the boxes for seating. At either North end of the area, there are doors leading through to area F3. Each box has its own door that opens into the box.

Before the play, there are ten human ushers and six Smoke Constructs disguised as ushers stood along the walls directing VIPs to their own box.

During the play, all but two of the human ushers leave to attend other duties, whilst the remaining two stay to assist guests. Three of the Smoke Constructs move through to area G3 to guide charmed individuals down to area C4. The other three Smoke Constructs stay and monitor the situation. One of these Smoke Constructs leaves with Professor Jean Fisher when she heads down.

During the interval, all the human ushers return to assist guests in returning to their seats.

F2.1: ROYAL BOX 1

This is the primary Royal Box which is empty this evening, as it is reserved for the King alone.

This finely decorated room includes four plush armchairs, gilded with gold, a cupboard with glasses and a decanter set out on it and an excellent view down onto the stage.

The side cupboard would have two crystal glasses set out on it and a beautifully cut crystal decanter. Within the cupboard there are several more matching crystal glasses, two bottles of fine wine and a bottle of fine whisky.

F2.2: ROYAL BOX 2

Symmetrical to the primary Royal Box, is occupied by a high ranking official of Capital tonight. This box is usually reserved for guests of the King. Two finely dressed individuals are seated in this box this evening, two men in black suits.

If players attempt to enter this box during either of the acts, they would be told to leave by a heavy set bodyguard of the city official. There would also be a waiter in the corner of the room that would look confused as the players attempt to enter. The official and his date would ignore the players unless they barge into the room or make too much noise and disrupt the play for them.

During the interval, only the waiter remains in the room, straightening up the seats and cleaning glasses, as the official, his date and body guard head back to area F1 to mingle and grab food.

F2.3: FISHER BOX

This is the box where Dr Sam Fisher and their mother, Professor Jean Fisher, were sat. During the first act of the play, Jean is charmed and gets up to leave. Sam isn't initially worried but when their mother doesn't return before the end of the first act, they begin asking ushers and waiters if they have seen her.

During the second act of the play, no one is in this box as Dr Sam Fisher is looking for their mother.

Stepping inside this box you would see six plush seats tightly arranged to look down onto the stage with a small coffee table in front of the seats. Sat on the coffee table there are two champagne glasses, one empty, one half finished. On one of the seats there is a long grey coat draped over the arm and a hand bag sat in the corner.

The coat has no pockets and is finely made. The hand bag is made of black leather and contains a purse (20gp), a red lipstick, a white scarf and a pamphlet for the play.

F3: UPPER BACKSTAGE

This area is where the stage hands handle any moving parts during the play, such as the rising and setting of the sun in the background. There are excessive amounts of rope and sacks of sand to act as counter balances for set pieces. There is also a harness for lowering cast members onto the stage from the ceiling, although this is not used during this play.

F3.1: STORAGE ROOM

A storage room full of old set pieces. A lot of them are crumbling and damaged.

F3.2: STORAGE ROOM

Another storage room full of banners, posters, and other advertising things. Many of these are for old plays that were put on in the Monbeau Theatre before it fell into disrepair.

F3.3: MAKE-UP ROOM

This room is full of vanity tables and is where the extras would get ready or have help from make-up artists to get ready. Up until the cast and crew head to the bar, this area has heavy foot traffic with extras running back to get touch-ups or having make-up redone for another part and runners calling cast for stage cues and grabbing items for other cast members.

F3.4: HAIR ROOM

This room is similar to the make-up rooms with vanities lining the walls and hair artists teasing wigs and assisting cast members and extras into wigs. Again this room has heavy foot traffic until the cast and crew leave for the bar.

F3.5: WEIGHTS AND LEVERS ROOM

This room is full of the mechanisms for the weights and levers required to operate the moving parts of the stage and scenery.

F3.6: SMALL STORAGE ROOM

This room is a small storage room full of unused theatre equipment.

F3.7: SMALL STORAGE ROOM

This is a small storage room full of cleaning equipment. There is also an upturned crate and two stools in this room where stage hands come to relax when they're not needed. A bottle of whisky and a pack of playing cards can be found in this room.

BASEMENT

B1: KITCHEN

This area is the main kitchen where food and drinks for the guests are prepared. There are always ten kitchen staff here, plating up food and pouring drinks. Before the play and during the interval this area is a bustle of activity, where cooks are rushing round with food and waiters are constantly moving in and out to pick up food, return used glasses and refill glasses. There are two doors that lead off from this area, into areas B1.1 and B1.2.

During the play, the cooks are still preparing food and there are a couple of waiters gathering drinks for the VIPs. The rest of the waiters stay in here during the acts to relax a bit and prepare for the interval.

B1.1: KITCHEN COLD STORAGE

This room is cold and full of meats, cheeses and desserts that are used by the cooks to make food for the guests. The only access to this room is from the kitchen.

B1.2: KITCHEN WINE STORAGE

This room is full of multitudes of alcoholic drinks. There are bottles of fine wine, fancy champagne, whisky bottles, rum casks and other smaller quantities of bespoke drinks. There is a shelf set off to one side with some very expensive bottles of wine and whisky reserved for the King.

B1.3: BATHROOM/POWDER ROOM

A bathroom with fine porcelain sinks, individual stalls and a mirrored seating area. There are always at least two audience members in this room at once, either using the stalls or touching up make-up in the mirrors.

B1.4: BATHROOM/POWDER ROOM

A bathroom with fine porcelain sinks, individual stalls and a mirrored seating area. There are always at least two audience members in this room at once, either using the stalls or touching up make-up in the mirrors.

B2: CAST CHANGING ROOMS AND COSTUME STORAGE

This area is beneath the stage and is only accessible via the stairs backstage. The main area of this room is filled with racks of clothing organised by scene for cast members and extras to grab.

B2.1: GILLIARD'S OFFICE

This room is where Gilliard has set up a desk, a small sofa and drinks cabinet.

This finely decorated room has a beautiful woven rug laid out on the floor on top of which stands a delicate glass coffee table and a small green leather sofa. On one side of the room there is a drinks cabinet with a crystal decanter and two glasses set out on it. One of which has been used.

On the other wall there is an ornate desk strewn with paper and has a quill and ink pot in one corner.

At the far end of the room there is a door leading to area B2.2, which is usually locked.

B2.2: GILLIARD'S PRIVATE CHAMBERS

This room is Gilliard's private room in the theatre. The door to this room is almost always locked. The only time it is unlocked is if Gilliard is in the room and believes he is the only one in the theatre. The door is a DC 12 to pick.

In this room there is a plush day bed which Gilliard uses instead of his own bed at home. The bed is messy and unkept.

There is a chest of drawers on one wall with a variety of common and fine clothes in it.

There is a small chest underneath the day bed which houses a purse (100gp), a pamphlet for *A Night to Remember* and a small notebook.

The notebook contains Gilliard's musings on his play and his initial thoughts on the theatre as a setting. The notebook abruptly cuts off after he talks about exploring the theatre further.

B2.3: CAST CHANGING ROOM

This area is where any of the main cast members get changed. Each one has their own station and there are make-up and hair stations at either end.

Up until the end of the play this area is busy, with cast members getting changed, getting done up and helping each other out. There are two make-up artists and two hair artists in this room as well helping cast members get ready. There are also often waiters in here, bringing cast members drinks and clearing away empty glasses.

B2.4: EXTRA'S CHANGING ROOM

This is the extra's changing room. There are tables and seats throughout the room where extras throw costumes or clothes down on. This room is always in chaos as extras run in and out, quickly taking costumes off and throwing new ones on before running upstairs to make-up and hair.

B2.5: COSTUME STORAGE ROOM

This area is a storage room full of costumes from previous plays and unused costumes from this play. There are racks of clothing, boxes and crates at the side full of larger costume pieces. There is a full set of costumes for a ballet production and there are several large forest animal costumes.

This room is where Ormu is hiding. After following his class mate away from the main group and running away from Simon, Ormu didn't want to go any further. Sarah moved off, having been charmed, and Ormu hid under a rack of clothing towards the back of the room.

Entering this room you see endless racks of clothing and costumes hung up and put away. This room is dimly lit and musty.

A successful Perception check (DC 14) would reveal Ormu's crying:

Pausing to listen, you suddenly become aware of the crying of a child. It is soft and stifled.

Ormú is trying to be quiet but isn't succeeding well as he is young and scared. An Investigation check DC 15 would allow the players to locate the lost boy in the top right of the room, hiding underneath a rack of historic and mouldy dresses.

Alternatively, if Ormu hears Miss Tilly's voice telling him it's, ok he'll come out of his own accord.

Ormu tries to avoid the players, not understanding that they are not the Smoke Constructs, and runs away to hide beneath a different rack of costumes if the players find him. A grapple check (DC 14) would catch the young boy before he can twist out of their grip. Investigation checks to find him after he has run away at least once are made with advantage as Ormu knocks things over. If caught and calmed down Ormu will tell the players the following:

- His friend Sarah got up during the first act and was acting weird as she moved through the backstage area. If pressed, he would say she wasn't talking to him and ignored him the whole way.
- A strange stage hand tried to ask him what he was doing backstage and he got scared and ran away.
- Sarah wanted to move through to the next storage room that looks darker and scarier so he hid in here instead.
- He's scared and he would like to see Miss Tilly.

If players can't calm him down, Ormu sits and cries.

B2.6: FURTHER COSTUME STORAGE

There is no light in this room. It is dark and the costumes here are piled into crates and onto rickety shelving. There is a collapsed rail on at the entrance of the room that has been cleared to one side by Gilliard at some point.

This room smells musty and damp and there is clear path through the old costumes to the bottom right corner of the room. The passage to area B3 is blocked by an old wardrobe but it has been pulled forwards slightly due to all the people going down this evening. If the players find this during the first act, an Investigation check of DC 17 will reveal the passage. If the players find this during the interval, an Investigation check of DC 15 will reveal it. If they find it during or after the second act, an Investigation check of DC 12 will reveal the passage.

B3: PASSAGE DOWN TO CAVES.

This is a dark, damp tunnel leading outside of the Theatre's normal basement boundaries and down towards area C1.

In area B3, two Smoke Constructs are present, one in usher form and the other in smoke form. If the players act charmed, group Deception check DC 12 (disadvantage for any players already frightened), neither attacks and the one in usher form will actually guide them through the tunnels towards area C4.

If the players act as they normally would, the Smoke Constructs would attack.

THE CAVES

This is an area of tunnels that twist round and intersect with themselves. The walls appear to have been carved out of the bed rock using magic as opposed to traditional tools or by a beast. The air down here is hot and stuffy, characters feel hot and sweaty after spending just a short time here. The walls are damp and there are drips of water running along the walls.

The walls of this entire cave area are studded with white crystal chunks that Malameth uses to look through and spy on the characters as they move through the tunnels. Malameth immediately knows once the players have passed through area C1 and the players always feel like they're being watched.

This entire area counts as Malameth's Lair and she has the ability to twist reality in this area. If the players are being led through the tunnels by a Smoke Construct, Malameth tries to scare the characters into revealing that they're not charmed. If the players are making their own way through the tunnels, Malameth is attempting to frighten them and break their minds to make them easy prey for her Smoke Constructs to bring to her.

She can use the following Lair actions to attempt to frighten the characters.

- Paranoia: Target one character, make a Wisdom saving throw (DC 15). On a failure, the target becomes convinced that there is someone just behind them. They have the urge to turn around all the time and check if there is someone behind them.
- Tunnel Vision: Target one character, the tunnel before stretches out before you, lengthening and narrowing seeming endless. Make a Wisdom saving throw (DC15). On a failure, the tunnel continues to stretch before them and they feel the urge to run the other direction.
- Appearance: Target whole party, an illusion of Malameth in the form of an elongated old woman appears at the next corner. Long, clawed fingers wrap around the tunnel corner, scraping against the rock. Her head would slowly peak out around the corner, but would be heavily shadowed. Everyone makes a Wisdom saving throw (DC15). On a failure, the character would see the old woman suddenly snap her head back, scream and accelerate towards the group screaming, arms outstretched to snatch them. The illusion would hit them and dissipate. Those that succeed would recognise that this is an illusion.
- Laughter: Target whole party, targets would hear the gentle cackle of Malameth echoing around the tunnels. Everyone makes a Wisdom saving throw (DC15). On a failure, characters are unable to tell where the laughter is coming from and then the laughter would start to echo in their mind. On a success, characters would initially be disorientated by the laughter before it would fade.
- Tippy-Tap: Target one creature, the target feels someone tap on their shoulder. If target turns around, make a Perception check (DC15). On a success, the player sees a grey skinned clawed hand retreating into one the nearby white crystal chunk. On a failure, the player sees nothing.

C1: MAIN TUNNELS

This is the largest tunnels in the cave system. Embedded into the walls are chunks of white crystal which allows Malameth to spy on the characters.

C1.1: HOLDING CELL

This is a small widening in the cave that was only recently added. It is slightly colder in here as it is further away from Malameth. This is where Miss Tilly and the other children are being held, with two Smoke Constructs standing guard.

C1.2: EMPTY HOLDING CELL

This is another holding area, there is evidence that there used to be people in here but they are no longer there.

C1.3: LARGE TUNNELS

Large twisting tunnels that are sharp underfoot and uneven. Players find it difficult to maintain their balance on the uneven floor.

C1.4: MIRROR TUNNEL

This tunnel is dagger straight, unlike previous tunnels and both long sides are covered in a smooth layer of this white crystal. Players with a Passive perception above 15 immediately see a dark shape flitting along the crystal, seemingly in the crystal. Players who stop and peer into the crystal make a DC15 Wisdom saving throw as Malameth lurches towards them from within the crystal and a grey skinned hand extends out from the crystal to swipe at them. Cackling would ring out along the corridor, echoing horribly.

C1.5: THINNER TUNNEL

The tunnels here are significantly thinner and can only be passed through sideways by medium or larger creatures. Characters feel as if they are being pressed in on and that the walls are pushing the air out of their lungs. The walls tighten and tighten, but are still passable until they suddenly widen into area C3. Characters would be gasping for breath after being squeezed.

C2: LARGER HOLDING CELL

This area is another much larger holding pen for charmed persons.

If players find this area before the beginning of the second act there are two individuals here, Sarah and Jean. If the players find this area during or after the second act, then there are three individuals here, Fisk, Ama and Helena.

Anyone found here is under the effect of Malameth's charm. A spell such as Remove Curse, Dispel Magic, Greater Restoration, Dispel Evil and Good would end the charm effect on them.

C3: ENTRANCEWAY

This is the small entrance way before Malameth's shrine. Here players would find scraps of clothing on the floor and small bones strewn about the place. Ahead would be pitch black but they players would be able to hear low, menacing chanting, coming from Malameth, as she draws out another person's soul. Players with darkvision would be able to see this process on Malameth's latest victim as their body goes limp and Malameth throws the now soulless body to one side where upon the Smoke Constructs would begin to tear the person apart.

C4: SHRINE TO MALAMETH

This is the shrine to Malameth, constructed poorly a 10 years ago by some charmed stage hand and then added to by Gilliard when he found it. Here the players would find a carved wooden alter to Malameth that is carved with infernal symbols. There are several unlit candles on the alter and stood in front of the alter is Malameth. She appears as an elongated old woman, her arms are much longer than a normal humans and she has long claws on either hand rather than fingers. She has stringy black hair and a long hooked nose.

Peering into this dark open area, you can see against the far wall would be a wooden alter with an array of symbols carved into its legs. On the wall behind the alter there would be a large symbol painted onto the wall in blood. Stood in front of the alter is tall, disproportioned humanoid with greyish skin. This creature would have stringy black hair, a long hooked nose and deep black eyes. This creature would be beckoning to the next charmed person in the line in front of them with long claws. You would see this person step forwards as the long limbed creature wraps her claws around the persons neck and unhinges her jaw. You'd see a white glow, that would briefly light up the room, flow from the person to the creature. The person would go limp in her grasp and the creature would laugh as she snaps their neck, tossing them off to the side where two Smoke creatures would descend, tearing the body apart.

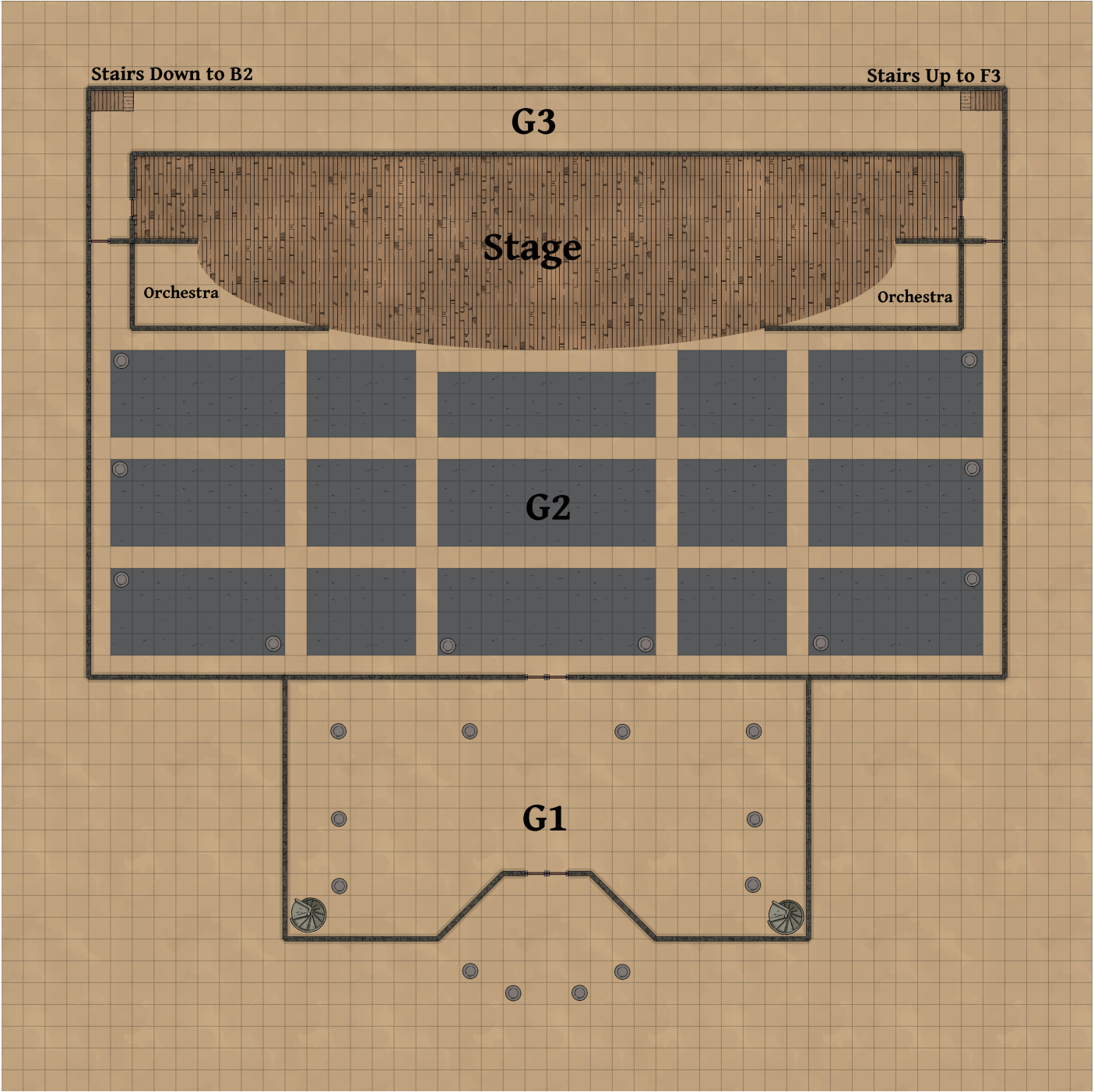
Malameth would look up at the characters as they approach this area. She would beckon to them, cackling and saying:

"Hello, my pretties!! Come, come! All are welcome in my home. All are welcome to serve me . . ."

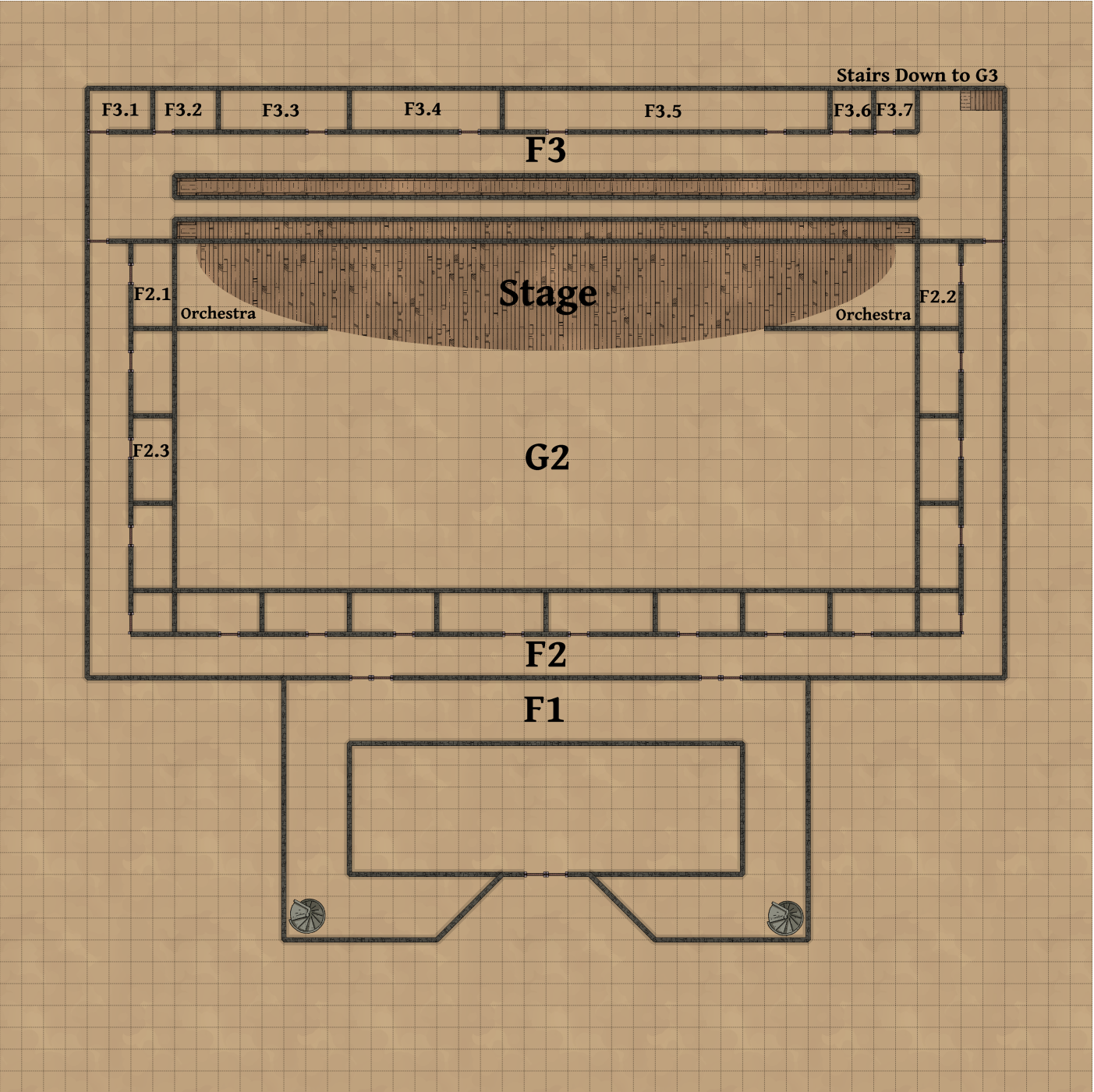
Malameth is not overly interested in fighting the players, she is far more interesting in using their abilities to her own gain. If she can make a deal with them for their help in collecting souls she will, however if the players insist what she is doing is wrong and refuse to side with her, she will attempt to kill them in order to continue to harvest souls.

MAPS

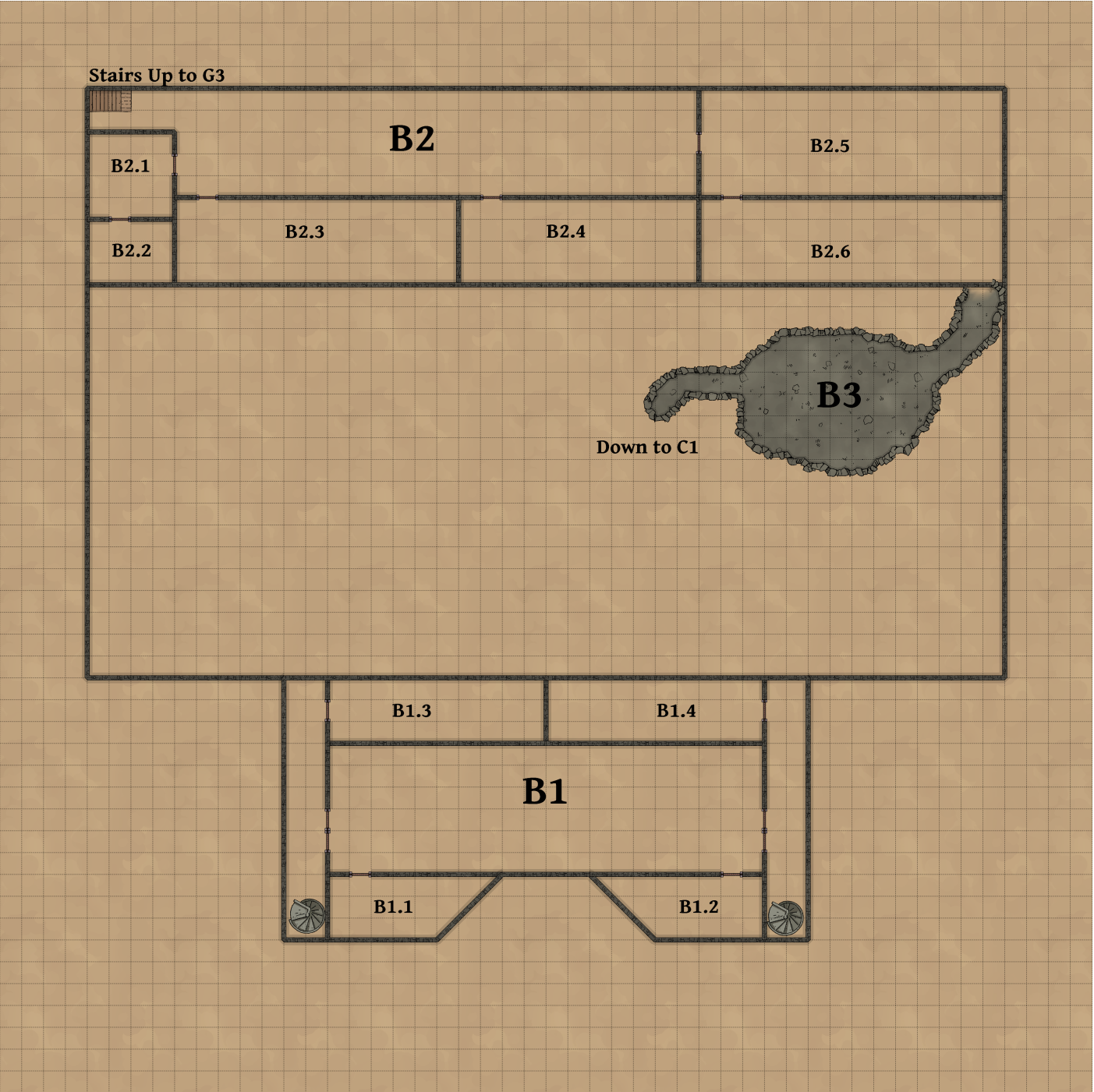
GROUND FLOOR



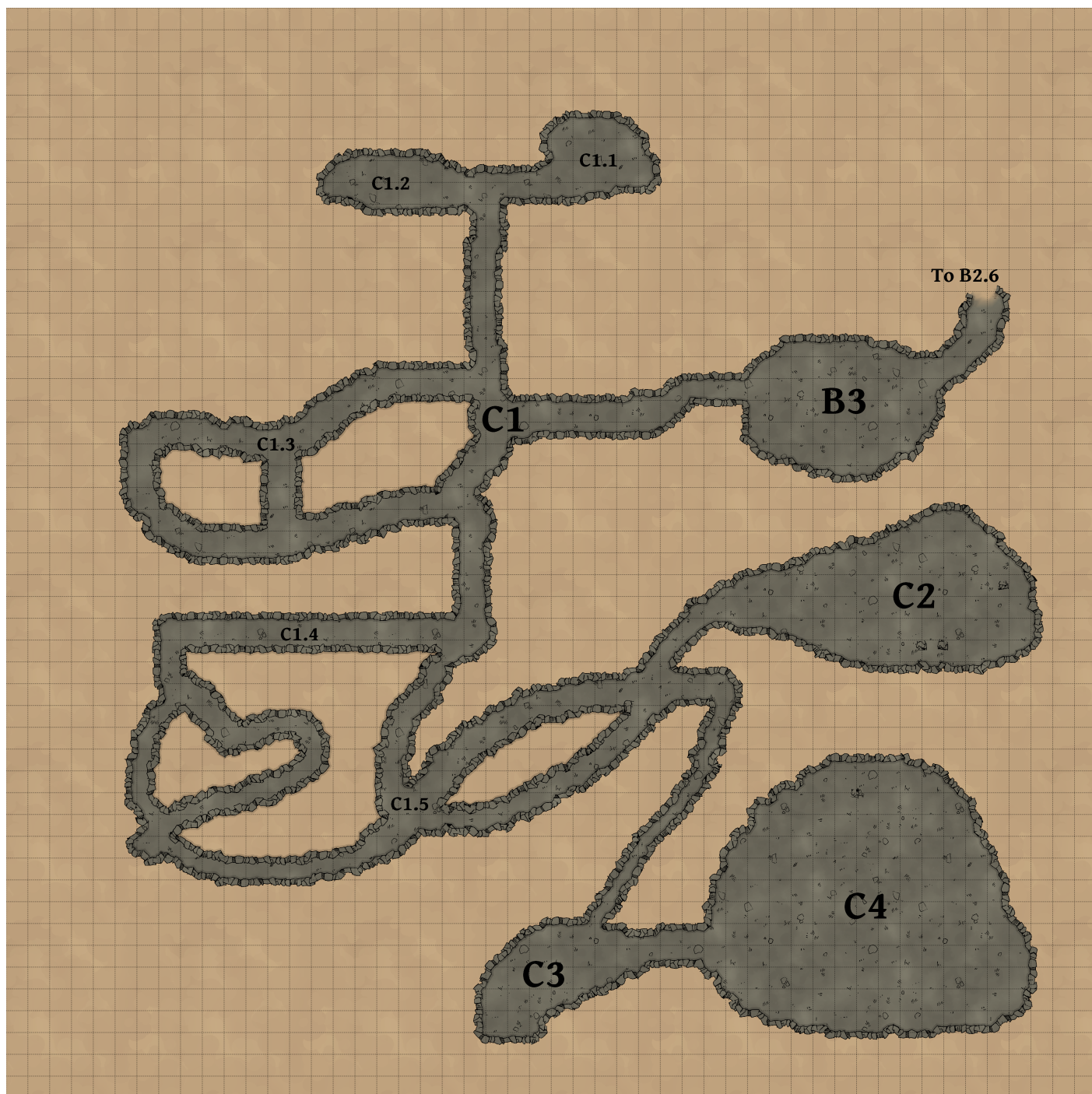
FIRST FLOOR



BASEMENT



CAVES



APPENDIX

MONSTER STAT BLOCKS

MALAMETH

MALAMETH

Medium fiend, Lawful Evil

Armor Class 18 (natural armor)

Hit Points 161 (17d10+51)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	18 (+4)	17 (+3)	14 (+2)	14 (+2)	16 (+3)

Saving Throws Con +7, Wis +6

Skills Arcana +6, Deception +7, Insight +6, Perception +6, Stealth +8

Damage Vulnerabilities radiant

Damage Resistances fire; bludgeoning, piercing, and slashing from nonmagical attacks; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered

Condition Immunities charmed, frightened

Senses darkvision 120 ft., passive Perception 16

Languages Common, Infernal, Sylvan

Challenge 10 (5,900 XP)

Devil's Sight. Malameth can see normally in darkness, both magical and nonmagical, to a distance of 120 feet

Innate Spellcasting. Malameth's innate spellcasting ability is Charisma (Spell save DC 15, +7 to hit with spell attacks). She can innately cast the following spells, requiring no material components:

At will: bestow curse, create food and water, vicious mockery

2/day each: animate objects

Legendary Resistance (3/Day). If Malameth fails a saving throw, she can choose to succeed instead.

Magic Resistance. Malameth has advantage on saving throws against spells and other magical effects.

Night Haunt. Whilst Malameth is in complete darkness, whenever it is subjected to an effect that allows it to make a saving throw to take only half damage, the hag instead takes no damage if she succeeds on the saving throw and only half damage if they fail.

ACTIONS

Multiattack. Malameth makes three attacks with her claws or bone shards.

Claws. Melee Weapon Attack: +9 to hit, reach 10ft, one creature. Hit: 8 (1d6+5) piercing damage, and on a critical hit the target must succeed on a DC 15 Wisdom saving throw or become charmed by Malameth until the end of their next turn.

Bone Shards. Ranged Weapon Attack: +8 to hit, range 60/120ft, one target. Hit: 7 (1d6+4) piercing damage, and a target must make a DC 12 Constitution saving throw, taking 7 (2d6) necrotic damage on a failed save or half as much on a success.

Unrelenting Curse. Malameth targets any number of creatures (minimum 2) within a 30ft of herself. All targets must make a Wisdom saving throw. The target who rolls the lowest result is cursed with one of the following (roll 1d4 to determine):

- Target has disadvantage on attack rolls against Malameth until the end of their next turn.

- Target must make a Wisdom saving throw at the beginning of its turn (DC 15) and if it fails it must waste its action doing nothing.

- Until the end of the target's next turn, whenever Malameth takes damage, the target takes half of it instead of Malameth.

- The target has disadvantage on dexterity saving throws until the end of their next turn.

Spiteful Warning: Bonus Action. Malameth points to a creature within 60ft of her, that creature takes 3 (1d6) Psychis damage (no save) and makes a Wisdom saving throw DC 15. On a failed save, at the end of the target's next turn, if that creature made an attack, or used a spell or ability, that included the hag as a target, they take an additional 7 (2d6) damage. However, if the target did not, they instead regain 7 (2d6) hit points.

Point of Recall: Bonus Action. Choose a creature within 60ft of Malameth and mark the space they are in. As a bonus action for the next minute, Malameth can teleport that creature back to that space. Can only be applied to one creature at any one time.

LEGENDARY ACTIONS

The monster can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. The monster regains spent legendary actions at the start of its turn.

Attack. Malameth makes one attack with her claws or bone shards

Blackhook. Ranged attack (60ft), +8 to hit, 2d8 necrotic damage (half on a miss). Malameth can immediately teleport to be within 5ft of the target as a free action.

SMOKE CONSTRUCT

Medium construct, Chaotic Evil

Armor Class 17 (natural armor)
Hit Points 22 (5d8)
Speed 40 ft., fly 40 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
6 (-2)	17 (+3)	18 (+4)	10 (+0)	10 (+0)	11 (+0)

Saving Throws Str +0, Dex +5, Con +6
Skills Deception +2, Sleight of Hand +5, Stealth +5
Damage Vulnerabilities cold, fire
Damage Resistances acid, necrotic
Damage Immunities poison; bludgeoning, piercing, and slashing from nonmagical attacks
Condition Immunities blinded, charmed, poisoned
Senses blindsight 120 ft., passive Perception 10
Languages understands Common and Infernal but can't speak
Challenge 3 (700 XP)

Ambusher. The Smoke Construct has advantage on attacks against any creatures surprised by it.

Cunning Action. On each of it's turns, the Smoke Construct can use a bonus action to take the Dash, Disengage or Hide action.

Concealed. The Smoke Construct can use an action to transform into a humanoid shape. An Insight check (DC15) reveals the Smoke Constructs to not be humanoid. In humanoid shape, the Smoke Construct is capable of repeating short phrases but not engaging in conversation.

Smoke Form. The Smoke Construct can enter a hostile creature's space and stop there. It can move through and hide in spaces as narrow as 1 inch without squeezing.

Wind Vulnerability. The Smoke Construct has disadvantage on any saving throws against any effects that move air, such as the Wind Wall spell. If it is hit by an effect that disperses gas, the Smoke Construct becomes dispersed for 1 minute, dropping anything it is carrying.

ACTIONS

Envelope. Melee Weapon Attack: +6 to hit, reach 5ft, one target. On a hit, the target takes 1d6 bludgeoning damage and is grappled by the Smoke Construct. If the Smoke Construct is attacked by a Melee Weapon Attack whilst it has enveloped a creature, all bludgeoning, piercing, and slashing from non-magical attacks is transferred to the enveloped creature.

ACKNOWLEDGEMENTS

THE HOMEBREWERY

This PDF template was created using Homebrewery.

<https://homebrewery.naturalcrit.com/>

REGULUS RPG

Interesting monster mechanics were added to Malameth's stat block from Regulus's page.

<https://www.facebook.com/RegulusRPG>

You can support them here:

<https://www.patreon.com/regulusrpg>

DUNGEONDRAFT

All maps were made using the software Dungeondraft.

<https://dungeondraft.net/>

FANTASY NAME GENERATOR

Some names were generated randomly using this resource.

<https://www.fantasynamegenerators.com/>

THE TETRA CUBE

This resource was used to create the homebrew monster stat blocks.

<https://tetra-cube.com/dnd/dnd-statblock.html>