

Tangible Taverns: Simon's Dinner Theatre

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5TH
EDITION
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Tangible Taverns: Simon's Dinner Theatre

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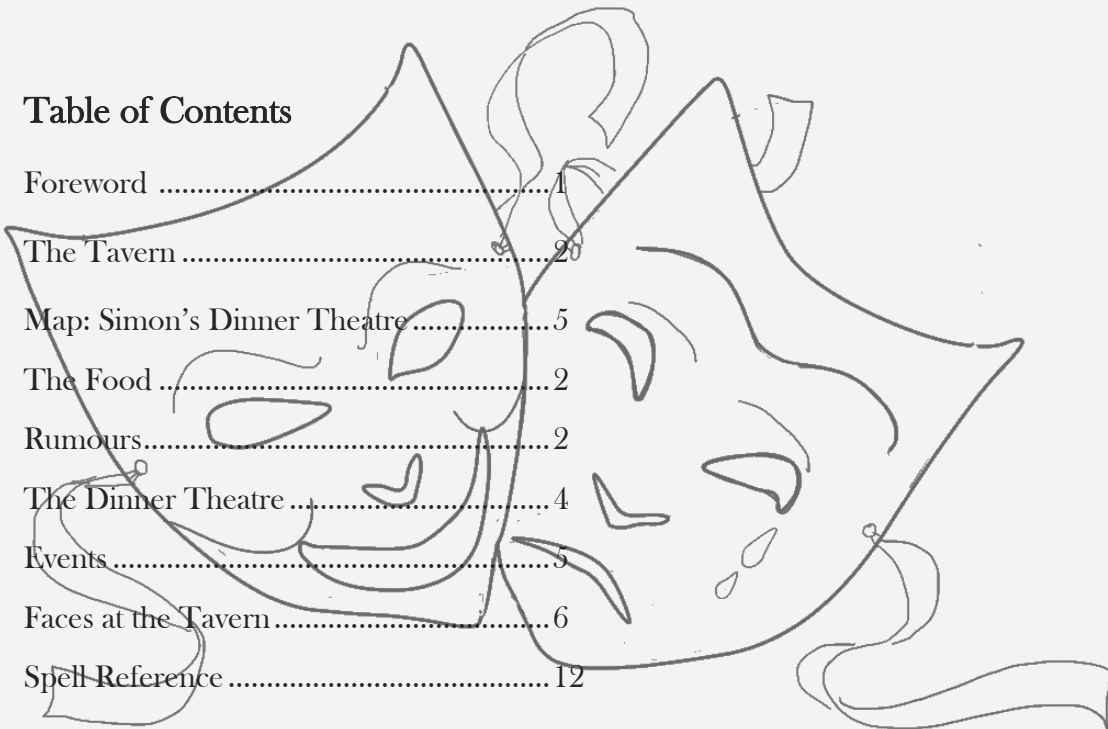
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Foreword

Same old story—the PCs venture into town, they find a room to rent and grab a few drinks and a decent meal before settling into a comfortable bed for the night. They wake up, sell some loot, and venture on their way. But what if, instead of just deducting a few gold pieces and letting your PCs regain some spells, you give them a chance to explore and interact with the city around them? What if you let them hear tales of other adventurers (be they entirely fictional or inspired by local heroes), give them a chance to use their Persuasion or Performance skills, or allow the weary travellers to just be entertained by amusing actors?

The latest in the Tangible Taverns line is a dinner theatre. That's right, a dinner theatre. Don't worry; it still serves food and drinks. Plus we have provided a brief synopsis of various plays so you have an answer ready when your players ask what the show was about.

Join us as we embark on an entertaining evening at the local dinner theatre.

Kelly Pawlik

The Tavern

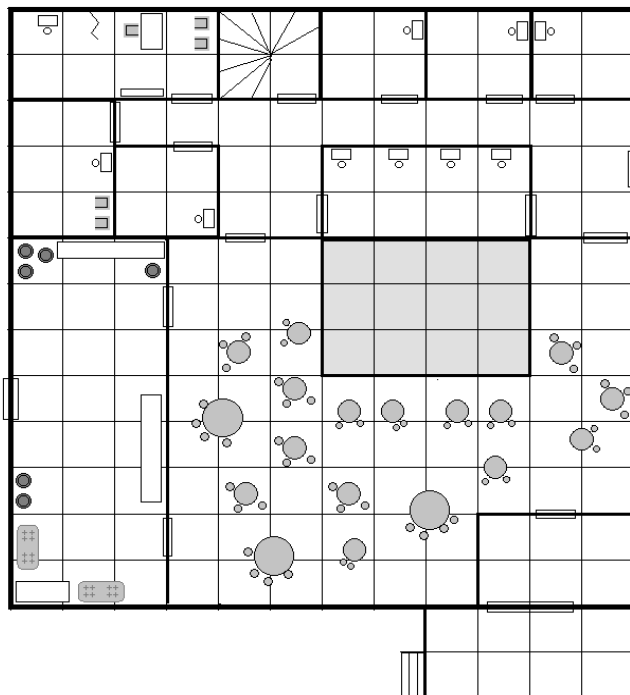
In what can easily be called the dullest part of town, a large, double story wooden building sits on a corner lot. Like other property in the area the lot is perfectly manicured and the building lovingly maintained. A set of stairs leads up to a large covered porch decorated with potted flowers. A sign, hanging above the stairs, reads "Simon's" and the double doors are beautifully carved with intricate designs. The building is otherwise just as dull as every other building in the vicinity.

COST: Entrance to Simon's Dinner Theatre is 2 gp. This includes a meal, one drink and the evening's entertainment. Additional drinks are available for the standard cost (see the 5th Edition PH) plus 10%.

The double doors open into a spacious foyer where a pair of attendants cheerfully greet new arrivals before leading them into the main room, which is filled with tables and chairs, all decorated with white table cloths. In the centre of each table several candles are positioned around a short vase of assorted flowers or greenery (depending on the time of the year). A stage is clearly visible on the opposite wall.

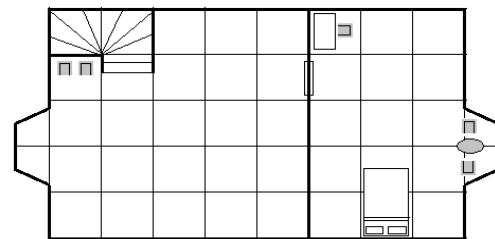
There are several doors in this room. Two lead to a large and well-stocked kitchen where a staff of half a dozen is busily making an assortment of meals. Racks with pots and pans hang from long chains mounted to the twelve foot high ceilings and tall shelving is mounted to some of the walls, storing various dried goods. The other two doors, located on either side of the stage, both lead to a dressing area for the actors. On

Map: Simon's Dinner Theatre



the other side of each of these doors **guards (see the 5th Edition MM)** are stationed to ensure only actors and servers enter the area. Exceptions are sometimes made at the request of the actors.

A large room backstage, directly behind the stage and between the two doors, is the main dressing room which is used by most of the actors. The current production's costumes are generally stored in here (or in a private dressing room), but costumes from previous productions are generally kept in the large open space on the upper floor. The other smaller rooms are private dressing rooms for actors who have larger and more regular roles in the theatre's productions. One of the larger rooms at the end of the hallway is an office for Augustus Marlowe, the current owner of the establishment. This room has a desk, extra chairs for guests and shelves with various books and scripts. There is also a screen which acts as a partition, dividing his office from a changing area and dressing table as he occasionally acts in the plays at the dinner theater. Also at the end of the hall is a large dressing room used by Finn, the up-and-coming actor and a favorite at Simon's. A door at one end of the hall backstage leads outdoors and actors will occasionally use this door to get a breath of fresh air. It is generally kept locked. A set of stairs leads to a large open room on the upper floor. Furniture in this room is minimal and it is instead used to house racks of costumes and boxes of props from previous plays. All of them are neatly labelled and sorted. The locked door off of this room leads to a simple but tastefully decorated bedroom used by Augustus Marlowe on the occasions he doesn't want to travel home.



Simon's Dinner Theatre was started by a young playwright named Simon Marlowe. An exceptional writer with a dream, Simon converted his living room to a small theatre and began recruiting actors. He built the theatre house from the ground up, slowly and steadily developing a name for himself. Over the years his troupe grew, his plays became popular and the dinner theatre became ever more popular. The house underwent a massive renovation, converting the main floor to the layout it is now, and the theatre once again saw a surge in popularity.

Approximately two years ago Simon was the victim of a tragic carriage accident. The future of the dinner theatre was uncertain and all of the actors mourned their friend and employer. During the aftermath of the incident, Simon's nephew Augustus, who was not much younger than Simon himself, emerged. Few knew Simon had a nephew, and those that did had not seen him in close to two decades as he had been living abroad with his mother. Miraculously, Augustus is arguably his uncle's equal as a playwright and was happy to have a chance to carry on Simon's legacy. Since taking over the dinner theatre, Augustus has finished a few of Simon's plays, which were close to completion before his death, and written his own pieces. Occasionally, Augustus also produces plays written by Finn.

The Food

The servers at the dinner theatre circulate the tables before the play begins, asking patrons for their dislikes, but they don't take orders or requests. The server will instead return a short time later with food for the table. Everyone at the table receives the same food, but some tables have a different meal prepared for them. Meals range dramatically from fresh crab and garlic butter to meat pies to layered pasta with a tomato sauce, ground meat and vegetables. Fine wine and



spirits are served much the same way, perfectly complementing the food served. Every dish is perfectly prepared, perfectly seasoned and accompanied by a drink that both suits the dish, and would be appealing to the consumer. Indeed, the kitchen has an incredible, almost magical, knack for determining the best fit of food for a table after accounting for their dislikes. Post dinner drinks are always offered at additional cost.

Rumours

In a building filled with actors, there tends to be a flair for the dramatic that even patrons cannot avoid. Mutterings of secret identities, murder and love triangles may have some truth to them, or they may simply be inspired by the array of stories presented in the various plays and the incredible acting abilities of the dinner theatre's assorted thespians. You can chose a rumour from the table to the below (Table 1- Rumours), or roll a d6 and use the corresponding number.

Table 1—Rumours

1. "You know, Augustus engineered his uncle's death?" (**False** - It really was a tragic carriage accident.)
2. "That dwarf, he really knows how to show a girl a good time." (**Partially True** - Most women seem to enjoy their time with the confident actor.)
3. "Augustus, he's not real. What I mean is he's someone else in disguise. Faked his own death and came back with a new identity." (We leave this decision to the GM.)
4. "Finn is trying to seduce Corrah out from under Augustus. Risky move if you ask me." (**False** - Finn sees more than his fair share of ladies and would never do anything to jeopardize his working relationship with Augustus. He and Corrah are friends, but nothing more.)
5. "That Flibbidus, he is such a catch. He really is the star of the show!" (**False** - His work is arguably integral to the performance, but Flibbidus is far from the star and more of a special effects kind of guy. His status as a "catch" is debatable as well. It is possible Flibbidus has started this rumour himself.)
6. "Nobody can help you mellow out like Cerulean can." (**True** - The musical elf has a great understanding of plants and their effects on the body and mind.)

The Dinner Theatre

While the food is incredible and quite the dining experience in itself, the main reason people visit Simon's Dinner Theatre is for the entertainment. A new production begins each month, though at the GM's discretion the plays could change faster, or be on a rotating schedule.

The most notable actors are listed in the "Faces at the Tavern" section, but bit-part actors should be added as the GM requires.

We have included some suggested plots for the plays you PCs may attend.



Table 2—The Plays

1. **A Game of Crones** - Drama is coming. The hags of Western Oaks maneuver and scheme against each other, vying for control of the coven. Their cronies desperately attempt to increase their stature while avoiding their masters' wrath. *By Finn McEwan*

2. **The King is Yellow** - King Abelard II is a good and virtuous man; why do the members of his court interpret his edicts in such macabre ways? And what is the meaning of the tattered yellow cloak that haunts his dreams? *By Simon Marlowe*

3. **Dungeon Crawl** - A satire. Titan's Maulers, a band of adventurers, have slaughtered the troll king's army and rescued the village of Tumbler's End from certain doom. The villagers see them as a demanding gang of murderous drifters and tomb raiders. Tensions are on the rise. *By Simon Marlowe*

4. **Dragons in the Pantry** - Publican Helton Porter frets over his debts while he corrals the strange and eccentric characters frequenting the titular tavern in this comic masterpiece. *By Simon and Augustus Marlowe*

5. **Scoundrels Don't Wear Dancing Shoes** - Mid-level thug Tavers McMullen is ascending in status in the Lucky Brotherhood of Drovers and Ploughwrights, a local thieves' guild, however, in his heart, he wants to dance. Local diva Jana Triette craves a life of swashbuckling danger. Passions ignite when their paths meet. *By Augustus Marlowe*

6. **The Brief History of Everything** - The gods emerge from the Infinite Chaos and create the universe in their images in this epic production. It is said the secrets of the multiverse can be gleaned by astute viewers. *By Simon Marlowe*

7. **The Rise of the House of Winter** - From courtesan to queen. The mostly fictional account of how Adelaide Winter

ascended from the most common of origins to become the most beloved monarch in the history of the country. *By Finn McEwan*

8. **The Necromancer's Cookbook** - Shasta Corva has two things: a flair for raising the dead and an exclusive eatery whose staff have walked out due to a disagreement over fair wages. It's eat and be eaten in this darkly comic examination of the class struggle. *By Finn McEwan*

9. **Faery Lights and Goblin Nights** - Toadface Snotspittle can hear the fey folk of Titania's Grove dance and frolic every night and yearns to join them. When his tribe is mercilessly exterminated by a cruel band of marauding humans and elves he stumbles into the fairy ring during his panicked escape. His acclimation to the fey lifestyle is both amusing and heartbreaking. *By Augustus Marlowe*

10. **A Midwinter's Song** - Huldra Varnsson's axe arm has brought her wealth and notoriety throughout the north lands. When she returns from raiding to find her family murdered, she embarks on a quest of vengeance and ultimately, redemption. *By Simon Marlowe*

11. **Fancy Jack, A Musical** - The brutal evisceration of young men and women in the port town of Endhold has always been attributed to beasts from the bordering forest. The beasts were unfairly accused. Thirty years later, the grisly deaths resume as the Endhold Ripper returns from Hell to terrorize the populace anew. *By Augustus Marlowe and Finn McEwan*

12. **Total Party Kill** (sequel to *Dungeon Crawl*) - The townsfolk have had enough. Dark powers have been summoned. No-one gets out of this alive. *By Simon and Augustus Marlowe*

Events

Taverns, even those with a theatrical twist, are a melting pot of citizens and adventurers and it can be hard to know exactly what the evening might have in store for someone. No doubt the PCs are looking for a little entertainment at the dinner theatre but they might get more than they bargained for with some of the events on Table 3- Events. Chose an event from the table, or for a little randomness, roll a d6 and use the corresponding number.

Table 3—Events

1. One of the actors in the play has become incredibly ill. If no-one can cover their part, the show is going to be cancelled. The role has very few lines, but is an integral part of the performance. Any PC able to cover the role by succeeding at a medium difficulty (DC 15) Performance check will earn Augustus' gratitude and free attendance to the playhouse once a month for a year. (*If none of the PCs are capable of this, we suggest switching the sick actor out for a sick Flibbidus.*)
2. During the evening's show half a dozen armed men and women start making their way around to the tables demanding the patrons' valuables. At first their presence seems to be a part of the performance, but it quickly becomes evident they are nothing but common criminals. (*Feel free to adjust based on the capabilities of your PCs, but we recommend using five Bandits and one Bandit Captain from the 5th Edition MM.* If it looks like the PCs are out of their depths, don't forget some of the tavern employees are capable too.)
3. It is the playhouse's anniversary! There is a one night only performance and seats sell out. The food is, amazingly, even better than usual and the play, titled *The Demon's Dream*, is a musical detailing a strange pair of Hezrou demons who arrive in a small village and decide they want to live in peace among the people.
4. One of the actors/actresses invites a PC to join them at a nearby tavern for after show drinks. There are an assortment of actors and actresses provided, so pick the one that will be most entertaining or applicable to the PC in question.
5. Cerulean has realized he left his bag of mushrooms at home and insists he needs them in order to play. He knows Augustus will notice he is missing, so he begs the PCs to go to his home and retrieve them. His home isn't far and there should be enough time before the performance begins to make it back.
6. Talia has been receiving troubling correspondence from a too ardent admirer. Augustus asks for the PCs assistance to track down the mysterious fan and investigate the situation.

Faces at the Tavern

Augustus Marlowe

"We are delighted you could attend tonight! Tell me, how did you like the performance?"

Appearing to be in his mid-twenties, Augustus has short dark hair, piercing blue eyes and a charming smile. He keeps his face shaven and is always neatly dressed. Augustus is charming, if a bit egocentric, but long-time residents will attest that Corrah has been a positive influence in the young man's life. The young woman has tamed the heart of a man who could have once been described as a self-absorbed womanizer, and Augustus now thinks of making her his bride and sees her as his muse. Augustus treats all of his actors with great respect, but also jokes with them as though they are family. He views himself as a sort of glue that holds the troupe together and the playhouse as a home for them all to meet.

Now a notable playwright and actor throughout the country, Augustus appeared in town only a couple of years ago, ready to pick up the pieces after his uncle's passing. Little is known of him before his arrival and he is remarkably vague on the details if questioned. Some suggest that he is not, in fact, the nephew of Simon at all, but a man who wanted to step in and claim the estate. What no-one can deny is that the theatre culture in the city, especially the dinner theatre, would have suffered and possibly died without his presence. Since no-one else ever laid claim to Simon's estate, it is accepted that Augustus is the nephew and last known relative of the late, great Simon Marlowe.



Augustus Marlowe

Male humanoid (human) neutral

Armor Class 14 (glamoured studded leather)

Hit Points 67 (15d8)

Speed 30 ft.

Str	Dex	Con	Int	Wis	Cha
10(+0)	15(+2)	10(+0)	17(+3)	12(+1)	18(+4)

Saving Throws Dex +7, Cha +9

Skills Acrobatics +7, History +8, Performance +9, Religion +8

Senses passive Perception 11

Language Common, Dwarven, Elven, Infernal

Challenge 8

Bardic Inspiration (4/day, recharges after long rest). Augustus Marlowe can inspire others through his performance. He may use a bonus action on his turn to choose one creature other than himself within 60 feet of him who can see or hear him. That creature gains one Bardic Inspiration die, a d12.

Once within the next 10 minutes, the creature can roll the die and add the number rolled to one ability check, attack roll, or saving throw it makes. The creature can wait until after it rolls the d20 before deciding to use the Bardic Inspiration die, but must decide before the GM says whether the roll succeeds or fails. Once the Bardic Inspiration die is rolled, it is lost. A creature can have only one Bardic Inspiration die at a time.

Spellcasting. Augustus Marlowe is a 15th-level spellcaster. His spellcasting ability is Charisma (spell save DC 17, +9 to hit with spell attacks). Augustus Marlowe has the following bard spells prepared:

Cantrips (at will): *dancing lights, mage hand, minor illusion, prestidigitation*

1st Level (4 slots): *charm person, disguise self, faerie fire, heroism, silent image*

2nd Level (3 slots): *invisibility, suggestion*

3rd Level (3 slots): *dispel magic, major image*

4th Level (3 slots): *dimension door, freedom of movement, hallucinatory terrain*

5th Level (2 slots): *animate objects, legend lore*

6th Level (1 slot): *eyebite, true seeing*

7th Level (1 slot): *project image, regenerate*

8th Level (1 slot): *power word stun*

Actions

Dagger. *Melee or Ranged Weapon Attack:* +7 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 2 (1d4) piercing damage.

Corrah Bousaid (N female human expert 6)

"We are always pleased to see new faces! I trust you liked the show?"

Long dark hair cascades down Corrah's back and her eyes, almost the colour of coal, are sultry and seductive. A notable actress at the local playhouse, Corrah appears to be in her early thirties and her skin is a light creamy brown, her figure curvy. She has a musical laugh and her voice is pleasant to listen to. Corrah's dedication to her craft has taught her to excel in pretending to be what she isn't, but she is generally a pleasant and down to earth woman who appreciates the adoration of her fans. As such, she sometimes frequents local taverns after a performance. Corrah and Augustus are something of an item, and some people say she is his muse. Corrah is flattered by such claims, but insists that Augustus is talented and in no way needs her to ensure his success or inspiration.

Illustration by
Ken Pawlik



Finley “Finn” McEwan

*“I don’t think I’ve seen you here before. (I never forget a face.)
What did you think my performance?”*



Illustration by
Ken Pawlik

This charming young man seems to have some sort of casual relationship with fellow thespian Eldrin, but that does not stop him from appreciating other women. He often absentmindedly runs one hand through his short blonde hair when he is nervous, such as before a performance starts, when is having trouble getting his way, or when he is quite tired at the end of the night. He utilizes his charm and good looks to his advantage, finding himself without company only when he wishes it. Finn is generally easy going and gets along with his fellow thespians quite well, though he keeps some distance from Talia as he sees her for what she is. It should be noted that Finn is an exceptional actor and while his writing still shows the rough edges of inexperience, Augustus believes the young man has great potential.

Eldrin Semarantha (female elf expert 5)

*“Augustus really has an amazing acting troupe here doesn’t here?
I’m honoured to be a part of it.”*

With mousey brown hair and average features, Eldrin is oddly plain looking for an elf, and shy beyond belief. There is no doubt, however, that she comes to life when she



Illustration by
Jeff Preston

takes the stage, transforming into something incredible. When the show is over, Eldrin makes her way around to the various tables like all of the other actors, greeting guests and discussing the play. Perceptive PCs will notice that she stays in character to some degree; a strategy she finds helps her with her shyness. She adores Finn, and will often accompany him to a local tavern after the dinner theatre closes, sometimes leaving with him, other times alone, and on occasion, with other women. If one were to speak to Eldrin when she isn’t in costume, it would not be difficult to notice her timid nature.

Finley “Finn” McEwan

Male humanoid (human) neutral

Armor Class 14 (leather armor)

Hit Points 45 (7d8+14)

Speed 30 ft.

Str	Dex	Con	Int	Wis	Cha
10(+0)	16(+3)	14(+2)	14(+2)	10(+0)	16(+3)

Saving Throws Dex+ 6, Int +5

Skills Acrobatic +6, Intimidation +6, Performance +6, Sleight of Hand +6

Senses passive Perception 10

Language Common, Dwarven

Challenge 3

Cunning Action. On each of his turns, Finn can use a bonus action to take the Dash, Disengage, or Hideaction

Sneak Attack (1/Turn). Finn deals an extra 14 (4d6) damage when he hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of Finn’s that isn’t incapacitated and Finn doesn’t have disadvantage on the attack roll.

Actions

+1 Rapier. *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 7 (1d8+4) piercing damage.

Reactions

Parry. Finn adds 3 to his AC against one melee attack that would hit him. To do so, Finn must see the attacker and be wielding a melee weapon.

Flibbidus Starriwynckles

"Yes, yes, the actors are important but the show wouldn't be the show without my technical expertise."

Flibbidus is remarkably quiet for a gnome, keeping to himself and blending into the background during the performances. Flibbidus wears round spectacles and his dark hair is worn in a spikey dishevelled manner, though whether this is intentional or not only he knows. He has bushy eye brows and a small amount of facial hair, worn in a goatee. Only perceptive PCs are even likely to notice Flibbidus lurking in the shadows at the back of the theatre, adjusting lighting levels and creating believable sound effects and realistic illusions to enhance the performance. Those that do speak with Flibbidus will find him condescending and arrogant.

Flibbidus Starriwynckles

Small male humanoid (gnome), chaotic neutral

Armor Class 12 (15 with mage armor)

Hit Points 39 (6d8+12)

Speed 25 ft.

Str	Dex	Con	Int	Wis	Cha
8(-1)	14(+2)	14(+2)	18(+4)	10(+0)	12(+1)

Saving Throws Int +8, Wis +3

Skills Arcana +7, Investigation +7

Senses darkvision 60ft., passive Perception 10

Language Common, Dwarven, Goblin, Gnomish

Challenge 3

Gnome Cunning. Flibbidus has advantage on all Intelligence, Wisdom, and Charisma saving throws against magic.

Spellcasting. Flibbidus is a 6th-level spellcaster. His spellcasting ability is Intelligence (spell save DC 15, +7 to hit with spell attacks). Flibbidus has the following wizard spells prepared:

Cantrips (at will): *light, mending, minor illusion, prestidigitation*

1st level (4 slots): *color spray, fog cloud, mage armor, silent image*

2nd level (3 slots): *gust of wind, invisibility, levitate*

3rd level (3 slots): *hypnotic pattern, fly, major image*

Actions

Dagger. *Melee or Ranged Weapon Attack:* +5 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

He usually leaves the theatre right after the performance is finished. The actors at the playhouse enjoy Flibbidus' company as much as he enjoys theirs, which is to say very little. They do, however, appreciate the part he plays in helping to create each masterpiece, which is more than can be said about him for their contributions.



Ulat Strongarm (female half-orc commoner 2)

"Uh, yeah? I really just move stuff, so unless you need something moved..."

When it comes to resetting the stage for scene changes, or putting up backdrops for a new play, the theatre relies on Ulat. While she isn't overly intelligent, Ulat excels at following orders and few can carry sets and heavy props as easily as she can. Ulat has large tusks, small brown eyes and a plain ring through one of her nostrils. When a performance is over, Ulat usually busies herself gathering the props and then retreats backstage. She is pleasant enough, but a bit gruff and unrefined. Ulat does her best to avoid any drama, associating with the actors as little as possible and staying focused on the tasks Augustus requests her to do.

Kel Kellsen (male Dwarf expert 4)

"How'd ya like the show, lass? Care for a private performance?"

Of middling height for a dwarf, Kel keeps his long wavy nut-brown hair and well-trimmed beard neat and tidy. He has a perpetual sneer on his face and mocking grey and black eyes. Brazen beyond belief, Kel has been known to proposition visitors to the theatre during the meet and greet after the show has finished, even

if they are obviously with a date. He is unfazed by rejection and will respond with “Well, your loss sweetheart!” before moving on to another table. Kel harbours no ill-will and is just as likely as not to proposition the same female guest again in future if they are with other company. He has been known to take women into his private dressing room after the show, but almost always makes an appearance at a local tavern at some point in the evening. Some even say he has leased a room there. He is humoured by his fellow thespians, though they have been seen rolling their eyes at some of his less tactful comments.



Illustration by
Ken Pawlik

Kel is a capable actor though he is most typically cast as an obnoxious or over confident character. Most audience members who have seen him in several plays are astounded when he plays a character with more depth or sincerity.

Kel does harbor one secret: without fail, he anonymously donates 20% of his earnings to a local orphanage. This is not something he ever shares with anyone, including those he is trying to impress.

Talia (female tiefling expert 3)

"You must be looking for an autograph. You can put in a request and the necessary sum with Augustus and I will see what I can do."

Platinum blonde hair cascades down this young beauty's back in soft waves. Her eyes are a strange but striking lavender colour, the only evident sign of her fiendish heritage. Exuding confidence and femininity, Talia attracts the attention of men and women, both on the stage and off. She is by all accounts an excellent actress and is capable of playing a variety of roles. When not on the stage Talia is a complete diva. She is well aware of her talent and looks and expects them to get her everywhere and anywhere she wants to be. Those men that do

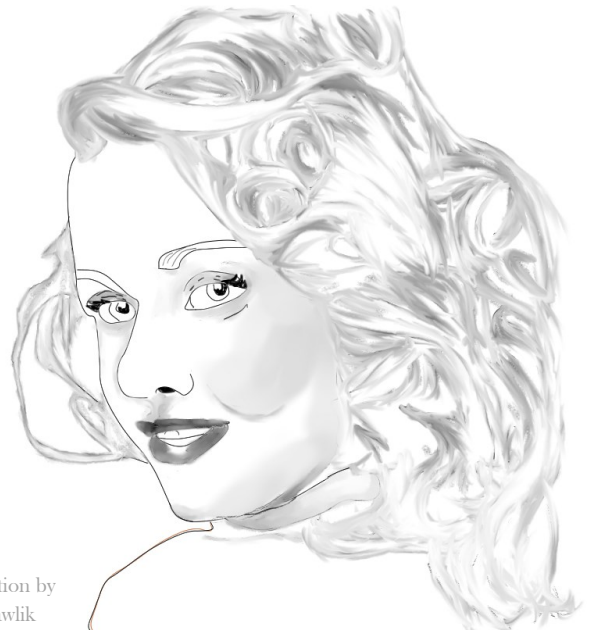


Illustration by
Ken Pawlik

attract her attention are likely to find they don't keep it for long, especially if they have little to offer her. While Talia may once have had and used a last name, she now prefers to be known simply as “Talia”.

Curulaeron “Cerulean” Meadowpane

"The music tonight? Oh man, it came to me when I was out in woods one time and I found these delicious mushrooms... I was just overcome with these feelings and I just heard it, you know?"

Curulearon, or Cerulean as he prefers, is a master musician and his ability to create the perfect accompaniments to Augustus' plays is rivaled by none. Pointy ears protrude from an unkempt mop of dun-coloured hair and the light brown eyes of this elf are often slightly glazed. His clothing during the show is well-made and reasonably attractive, but Cerulean changes into obviously comfortable clothing as soon as he can each evening.

Cerulean has three great loves in life: making music in the dinner theatre, tending to his plants (including his carnivorous plant companion), and enjoying the fruits of his labour, so to speak, by ingesting the various mushrooms and other plants he has grown or found in the nearby forest. Cerulean is always very relaxed and has an easy-going air about him. He generally has an assortment of feathers protruding from his bag and a strange looking plant he calls Cactor can often be seen in his vicinity.

Those looking for various herbs and plants will likely find Cerulean to be an asset, while those who frown on mind-affecting substances or a somewhat lazy demeanor may be frustrated by his apparent lack of ambition. Cerulean brushes this sort of attitude off as he is more than happy with his life.

Cerulaeron “Cerulean” Meadowpane

Male humanoid (elf) neutral

Armor Class 11 (unarmored)

Hit Points 33 (6d8+6)

Speed 30 ft.

Str	Dex	Con	Int	Wis	Cha
10(+0)	12(+1)	13(+1)	13(+1)	16(+3)	14(+2)

Saving Throws Int +4, Wis +6

Skills Medicine +6, Nature +4, Performance +5

Senses darkvision 60ft., passive Perception 13

Language Common, Druidic, Elven

Challenge 3

Fey Ancestry. Cerulean has advantage on saving throws against being charmed and magic can't put him to sleep.

Spellcasting. Cerulean is a 6th-level spellcaster. His spellcasting ability is Wisdom (spell save DC 14, +6 to hit with spell attacks). Cerulean has the following druid spells prepared:

Cantrips (at will): mending, produce flame, shillelagh

1st level (4 slots): cure wounds, purify food and drink, speak with animals

2nd level (3 slots): barkskin, locate animals or plants, moonbeam

3rd level (3 slots): daylight, plant growth, water breathing

Actions

Quarterstaff. *Melee Weapon Attack:* +3 to hit (+5 to hit with shillelagh), reach 5 ft., one target. *Hit:* 3 (1d6) bludgeoning damage, 4 (1d8) bludgeoning damage if wielded with two hands, or 6 (1d8 + 2) bludgeoning damage with shillelagh.

Sickle. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 2 (1d4) slashing damage

Most of the thespians enjoy Cerulean's company, save for Talia who finds him to be a waste of space and insists Augustus could find someone a bit more polished for the job. While Augustus would like Cerulean to be a bit more focused on his job, he has come to accept that the elf has a way of doing things, with great results. And as Cerulean would say, "What do you expect man? You found me in a patch of mushrooms."

Another conversation coming soon

Tangible Taverns: The Bull & The Bear

The favorite post-show hang-out of the local theatre crowd is The Bull & The Bear, a comfortable tavern, complete with a discrete brothel. The drinks are cold, the food is delicious, the staff are attractive and, like all of our taverns, there are hooks for GMs to develop into mini quests, side tangents or just good old fashioned role-playing if your PCs are craving a change of pace.

After a long trek on the road, or days traipsing through dungeons and caves, or near-death experiences

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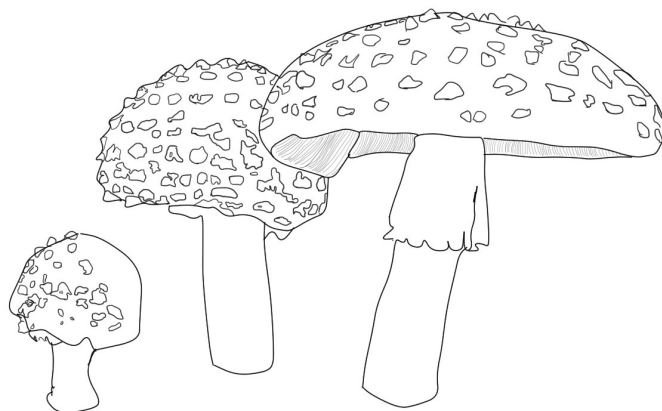
band of

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your players just want a little comfort, a little relaxation, and some good company.



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