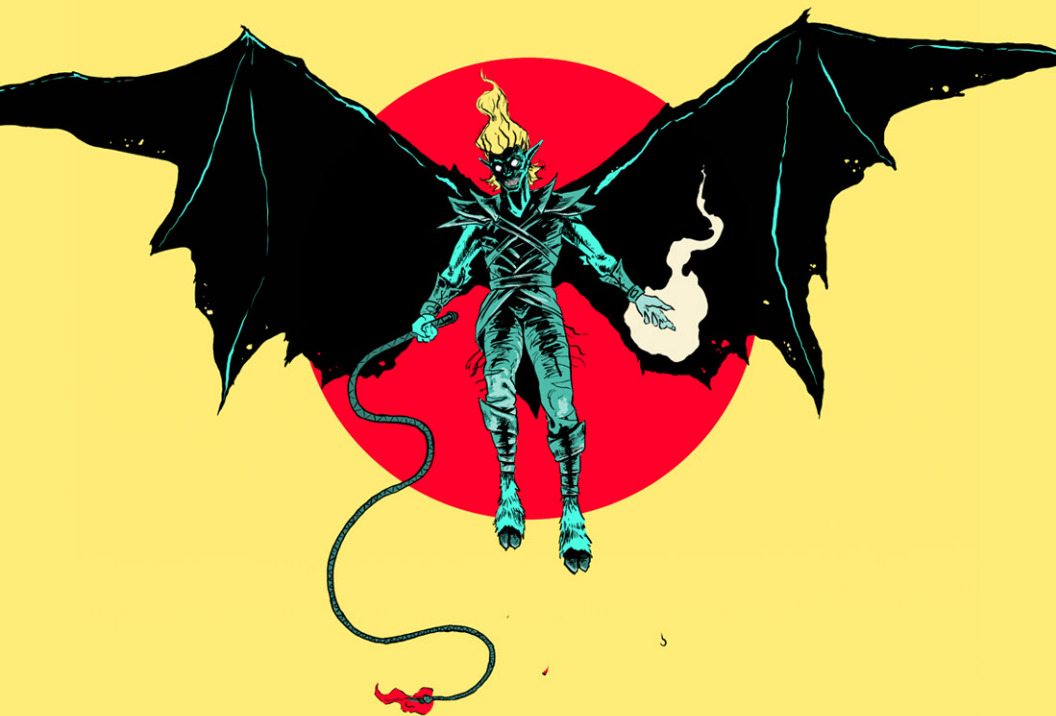


THE SAGA

December 2022



HEAVY METAL ISSUE

THE SAGA

December 2022

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A SagaBorn Roleplaying Game Compatible Product

Appendix i

HEAVY METAL AND RPLS



Mike:

I don't know about you, but to me, heavy metal and D&D just went hand in hand back when we first started. I am not sure if it was the outsider status of both, but I am positive it was not just us. From Black Sabbath's *The Wizard* to Frazetta's paintings on *Molly Hatchet*, there has been overlapping and we know it. Eddie Munson in *Stranger Things* is the new Dungeon Master Trope (which is much cooler than the old depictions such as the nerdy young DM in *Wet Hot American Summer*), but I am ok with it leaning more into the metal and away from the geeky.

I discovered D&D and Led Zeppelin IV at the same time. I was already well versed in Tolkien, but the option to explore that world on my own, especially while listening to Robert Plant croon about the Misty Mountains just rocked the world.

The Satanic Panic took over too, making both D&D and metal even more enticing.

All of these things just brought the two together in a brimstone and fire combo. So is it just me, or do you feel the same way?

Dane:

I didn't associate the two back then, but I agree with you about the outsider status.

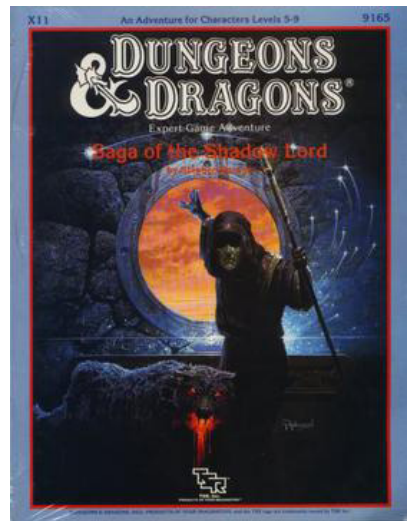
My older sisters were into heavy metal. In 1980, when I was 5 years old, my favorite band was AC/DC (almost metal). A few years later, my favorite band was Judas Priest. I'd never heard of D&D at that time. I'm not even sure I knew about fantasy fiction. I was into horror movies, and when I started reading, my first books were Robert Bloch's *Psycho* and Stephen King.

It was actually a Mormon friend (who did not share my taste in music) who introduced me to D&D when I was 11. He had an older brother who had started playing, and they needed more people, so we were invited to play with them. We played *Saga* of

the Shadow Lord, which, to this day, has one of my favorite covers.

I was instantly hooked and was determined to learn the rules...and I discovered fantasy novels in the process.

This was at the beginning of the Satanic Panic, which I remember well. My mother watched a special on television about the evils being unleashed by this game of the occult. That made me even more interested, and it did fit (at that time) with my drive toward rebellion.



My Mormon friends were soon forbidden from playing, but I asked my parents to get me the rulebooks, and they did, and soon I was playing with other friends, taking turns playing and DMing.

It wasn't until high school in the 90s that I had any sense of D&D being considered nerdy, and at that point, I felt like I was bridging two worlds...and they bridged well. Remember, in our early games, we were persuading people who probably thought of the game as nerdy to play with us, and that's probably some of the best fun they've had.

Mike:

I totally agree with the drive towards rebellion being part of my love of both. Fantasy and metal both had crosshairs pointed at them in the 80's and 90's, and both were so appealing to me. I once tried to explain to my aunt why I was attracted to these on a primal level, and just couldn't. If you have never heard a guitar riff with that perfect tone and immediately started nodding your head, you won't understand.

It's so silly looking back. Everyone was so upset about a game with goblins and lots of math and some dudes in make-up singing about rather silly things. But if you didn't have a stick up your arse, it was all fun and games. But since people were so against them, not only was it a rebellion, but it felt like we could see more about the world. Maybe it was also my first lesson in not taking things seriously when it was just a headline, that you had to look deeper into something to see what it's really about.

As for playing with our other friends, once we got past the hump of "this is for nerds", we always had a blast. Thinking back on this, I wonder if the link I am feeling between TTRPG and metal is related to being the Dungeon Master back then. We never had music playing while we played, but when I was creating the adventures, I was locked away in my treehouse blasting Black Sabbath while writing and sketching furiously on notebook paper.

Writing this article makes me feel like maybe this connection I was feeling between these two was just that they were both counter-culture and fringe, but my dark heart wants to say there was something more to it.

Dane:

For me, there was definitely an attraction to darkness. I remember being about 5 or 6 years old, eyes closed, spacing out, listening to creepy songs like Innagadadavida, and letting my mind wander to strange places. My mom used to scare us by putting on the long drum section of that song, then putting hose over her face and scaring us (her mother had started that tradition). It was truly terrifying, but it was fun.

Then I sat with my mom and sisters watching horror movies I was too young to watch, and once again, feeling afraid while also having fun and bonding with my family.

So when I played D&D that first time and saw that creepy book cover, I immediately saw the atmospheric possibilities of the game.

But there's another element. My oldest sister died soon after I got into the game, and it became an escape for me. This world had become horrifying in a way that was no longer fun, so I was able to create new worlds, filled with danger but also adventure. It made me feel more capable and gave me a sense of control at a time when I felt powerless in my life.

I think that may be why the game was so attractive to kids who were picked on or otherwise made to feel powerless or rejected in their social lives. For one, it's a fun game that people can play with their friends in the science room at school during lunch (as I did for a while) while avoiding the crowds that might impinge on that fun. But more importantly, it offers an escape and allows us to play characters who have agency, and even power.

Mike:

I am so happy now that gaming is much more open and part of the zeitgeist for younger people. As we move to a culture that frowns on bullying and ostracizing, these games can just be fun fantasy instead of an outlet for those who are on the outside.

Maybe that's another part of the gaming/heavy metal connection for me. As someone who was picked on, finding those who went to see Iron Maiden (or insert most other cool metal) were so welcoming. It's like I showed up in a black leather jacket, unsure of myself and by the end of the concert, a stranger with an amazing mullet was singing along with me. Gaming was the same thing, a community.

Maybe it was also just a specific genre at a specific time. But for me, they will always sit hand in hand.



AN INTERVIEW WITH JOHN HAMBONE MCGUIRE

from 3,2,1... Action RPG and
the Vintage RPG Podcast



A staple of my routine is listening to the Vintage RPG podcast. Like most good things, I forget how I got exposed to it, but now I can't imagine not having it as a part of my weekly entertainment. One of the hosts, John Hambone McGuire, is a man of many talents. Game designer, bassist, podcaster, and vintage roleplay style setter.

This month he agreed to talk a bit about gaming, the podcast, and probably a little bit of rock n roll.

Mike:

Hey John, thanks for joining me! The Vintage RPG podcast (and Discord) has been such a good source of nostalgic revisiting of the games that we grew up with, but also a great source for new and exciting indie games. So, the first question is, what game is running the most on your table right now?

John:

Whoa! Thanks, dude! So for me right now, and probably for the last year I've been running DCC every Monday night.

I've been lucky to have the same group of friends with me (virtually) almost every Monday for the duration of the pandemic. We did 5E for the longest time but my buddy Cheese said "what would you think about trying DCC?" So I gave it a shot and fell instantly in love.

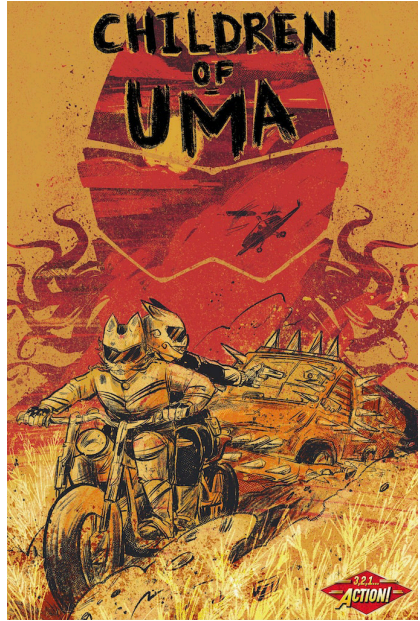
Mike:

I have been wanting to try out DCC for a while, but the lack of time between my own projects really slows down trying new games. With all the things you have going on, it amazes me you have time for extra gaming (meaning ones you didn't write and have the playtest). You have put out, what, three adventures in the past year? Plus some add-ons that seem to be becoming full books. How many plates do you have spinning at the same time right now when it comes to 3,2,1 Action games?

John:

DCC is so much fun, made more so because my group comes up with the wildest stuff. They keep me on my toes, for sure.

I think gaming outside of the ones I'm working on is so important for not just my sanity but to break up the time I am working on 3,2,1...Action! This year Geo Collazo (the co-creator/co-writer of 3,2,1...Action!) and I Kickstarted a vehicle battle RPG called Children of UMA, which is 142 pages! As well as two companion pieces, Minisub Mania which is going to be a longer Zine length adventure and a Pamphlet adventure called Ski Quest. All for the Children of UMA storyline.



Then we did another Pamphlet adventure called The Hotel Exorcist to promote The Devil In New Jersey which we Kickstarter during Zine Quest. Devil will be another long form Zine adventure for our Horror line for 3,2,1...Action!

Oh! And I co-wrote Heresy of Rot with Levi Combs from Planet X Games for Necromancer Games. That came out this year too.

Currently we're working on finishing Devil before we send it off to the editor and working on something for Zine Quest in February. Heh, I guess I did have a lot of plates spinning this year now that I write it all out.

Generally though, I think we're always working on finishing the one we last Kickstarted while starting the next one and jotting down ideas for the future.

Mike:

I totally agree, other games totally expand our ideas of what we want to design, though I normally fall into the camp of reading rulebooks/getting super stoked/generating ideas and then bring that all back to the campaigns I am currently running. By far not the perfect way to do it, but so far it has kept the table fresh.

And yes! That is a lot of plates. And you didn't even list the Vintage RPG (weekly) podcast. I am seeing a trend though, in all the projects I have heard you being a part of (even fixing old Xboxes?), you always seem to have a partner in crime. Stu for the podcast, Geo for 3,2,1, and of course the bands you have been a part of. This is close to my heart, as I always look to make a team of friends for my projects, and almost always include my hetro-lifemate Dane Collins. I am just not a single hero, I gotta have my adventuring party.

So, do you feel it is important to you to have a partner in your adventures? Is it a comfort thing, or a creative thing?

John:

Oh shit, yes. The Vintage RPG Podcast. I also produce and co-host that and play bass in a outlaw country band called Secret Country. Lots of plates. Ha!

I think collaboration is the most fun part of any art form. Full stop. It's boring as hell to me to fly solo and I know that anything that I've written be it a song or game, or performance I've been a part of has always been made so much better because I had a collaborator by my side.

I think it's important to surround yourself with, even if it's just one person, people who will tell you when something sucks or when you're almost there and if you make a small adjustment it could be even better. I also don't believe, unless you never show anybody your work, that any of us create in a bubble. It's so important to share authorship.

I have been so lucky to work with Stu on the podcast because we worked hard together to find a format that felt right and also being friends for years, it feels like we're just having a conversation with the audience.

Geo is my best friend. He's been somebody I've looked up to and admired for as long as I've known him.

He still to this day comes up with the most wild ideas that turns my world on it's ear. Action is everything it is because we do it together and I am so grateful for that.

We even live in the same building like Lucy and Ethel. I'm definitely Lucy in this scenario.

Mike:

Well so far all the collabs I have been a witness to have been pretty rockin'. I think it was the Fiend Folio episode of Vintage RPG that I heard first. After that I just started tearing through the old episodes. I had felt for a while that I was creating in a limbo, not really fitting in anywhere. After the first few episodes I listened to, I messaged Dane and said "This is it. This is the community where we fit in."

3,2,1 Action is meant for ease of access to tabletop roleplaying. And Vintage RPG is this cool nexus for not only stellar topics and a good quality podcast, but you both seem to just make it so comfortable to listen. It's like we are all hanging out at the coolest gaming dive bar with you and Stu tossing out some great stories.

So what are the best parts of being part of the Vintage RPG podcast for you?

John:

Dude, that is so cool to hear. I am really glad ya found us.

Of the things I am most proud of with Vintage RPG is that a really



art by Schaffer Brown

nice community popped up out of it. We're so lucky to have the listenership we do and the fact that we get to kick it with everybody on our Discord everyday and everybody is chill is the cherry on top.

The hanging with Stu and I in a dive bar thing, to me, is the highest praise. Because to me the best part of it is to learn about the hobby that I love and be able to help relate it to our audience in a way where it never seems like we're above them. In any scene there are always people who go out of their way to make you feel excluded or uncool. That ain't us.

We believe everybody is welcome to the party, and we are sure glad to have ya.

Mike:

Well, I think that cinches it, we need a VintageCon. You both pick a weekend and place in Jersey and we all come up and just spend 2 days playing games and hanging out in whatever cool dive bar will have us!

John:

I'm not saying it's crossed our minds. I'm also not saying it's not crossed our minds.

Mike:

Good to hear, and you know, you probably need that 8th spinning plate on your creative roster.

So while we are visiting dive bars, I wanted to touch on music a bit. In this issue we also have an article about our inspirations for TTRPG and for me, heavy metal music has always been a part of it. I dunno if it was all the Lord of the Rings influence in 70's music, or all those sweet record covers, but man, pop on some Iron Maiden or Black Sabbath and I get ready to roll some dice.

So the question is, is it just us, or do you see this strange web that both metal and dungeons just somehow fits together?

John:

Ha, one more plate and I'm a dishwasher.

I honestly think that when Arneson and Gygax created Dungeons & Dragons heavy metal found it's soulmate.

I grew up listening to classic rock radio, CBS FM and WNEW out of New York City. Everything from Doo Wop to Def Leppard and then became a punk rock kid during my teenage years. With that said, when I heard speed metal for the first time the hairs on my arms stood up. The more I got into Fantasy and RPGs the more metal made sense to me. I love it!

Mike:

Rock on. John thanks so much for joining me today! It's been a blast, and keep spinning those plates, cause we love them all.

John:

Thanks for having me, man! Stay safe out there, and may the dice always roll in your favor!



You can find John Hambone McGuire at
@johnmcguirerpg across all socials
and at
www.321ActionGames.com

Fun for all ages.

THE VINTAGE RPG PODCAST



Vintage RPG is an exploration of the world of tabletop roleplaying games: new and old, familiar and strange.

Available wherever you get to your Podcasts.

vintagerpg.com

Art by Schaffer Brown



SagaBorn Inklings

LETTING YOUR PLAYERS PLAY.

We all know about zero sessions and how important it is for character-building. The goal is always to let players have agency within the world. But once the adventures start, I often forget that we need little pauses in the middle as well. I just wrapped up a very exciting story at my table, spawned directly from player stories that spawned in an interlude.

In our Into the World article this month, I discuss some Holidays in the world of Atheles. Candlenight, a new year celebration, is a time for people to reflect on the past year, the future year, and the people important to them. I ended one session by telling my players that the inn they were staying at would celebrate Candlenight the next time we played. If they wished, they could write up a story their character would share about an event or important person in their past. Knowing some of my players are a little squeamish about being “in character” at the table, I also said they could type up a story, and I would read it.

To my surprise and delight the next session everyone had a story and was going to tell it to the table in character! The stories were great and everyone had a fun session. While one story told of how a character lost their foot in a Kielbasa incident (we were all

laughing hysterically), two other players had a serious story that intertwined. It told the tale of a hero in their tribe who disappeared and reappeared throughout their tribe's history. It was wonderful character building and gave me so much more to think about for their characters and stories.

Fast forward to a year later, and they found themselves running into this heroine, but this time they saved her. As the story unfolded, it was discovered that this mythic hero was a sort of time traveler, and it was revealed she was the mother of one of the player's characters! It was a very touching moment. The whole table gasped and then became emotional as we played out the scene. And none of this would have happened if I had not stepped back and allowed an interlude to the grand adventure I was building in the campaign.

While I feel I am there to guide their story at the table, it is always so much more rewarding when we can all weave that story together.





DARK RETURN

INTO THE WORLD

METALS IN THE DARK RETURN

When I envisioned the different metals in my fantasy world, I did not see them in gaming terms. Way back in the day, before SagaBorn was even a thought, I was building the world of Uteria on loose sheets of paper while I played Everquest. This was going to be my Middle Earth. So immediately, I started working on every facet of the world, determined to outdo Tolkien. Two decades later, I have built much, but have to achieve the lofty goal of a trilogy and the Silmarillion. But that's ok; I am still having a ton of fun.

One of the tiny bits of lore back in the day was to come up with different types of magical and alien metals for the world. I had some themes. I wanted an indestructible metal. I wanted an elven metal. I wanted a crafted metal whose forging was long forgotten. And I wanted a common metal that was made to protect against the supernatural.

As I wrote, I started to have the fey and elves have sensitivity to metals, much like in the lore of our world. Iron has long been a way to protect against the fae, so I made it harm them when touched to their skin or adjacent to magic use. And since steel is iron forged with carbon, I thought I would hold some properties as iron, but dulled as it is a composite.

Iron, steel, and cold iron

Iron and steel are common in Atheles and are used to ward against magic. Steel causes damage to magic users and magic creatures (details below). Cold Iron is forged specifically to ward against magic and fey creatures.

MAGIC AND METAL:

If casting magic, iron or steel causes these effects:

Iron: On skin, 1d4 damage per mana. In skin, 1d8 damage per mana. On body but covered (wrapped, leather bound, etc.), slight irritation.

Steel: On skin, 1d3 damage per mana. In skin, 1d6 damage per mana. On body but covered (wrapped, leather bound, etc.), no effect.

SPECIES ALLERGIES

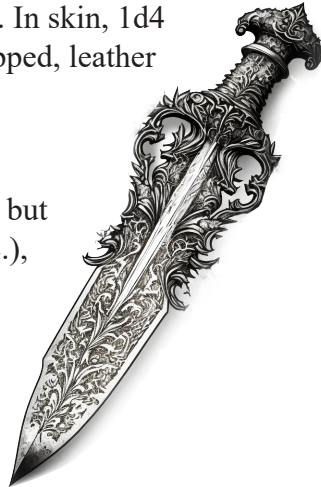
Elves and Feral Elfings:

Steel: On skin, 1d2 damage per hour. In skin, 1d4 per hour. On body, but covered (wrapped, leather bound, etc.), no effect.

Cold iron: On skin, 1d3 damage per hour. In skin, 1d6 per hour. On body, but covered (wrapped, leather bound, etc.), discomfort.

Elfings and Fauns:

Steel: No effect, but some discomfort if handled with bare skin.



Cold iron: On skin, 1d2 damage per hour. In skin, 1d4 per hour. On body, but covered (wrapped, leather bound, etc), no effect.

COLD IRON

Cold iron is a raw, unworked metal and is much more difficult to craft into weapons than steel. Steel can trap or harm magical creatures and fey, but cold iron can be forged into weapons and armor specifically to fight magic. Cold iron weapons must be crafted by skilled smiths and forged with the intent to harm

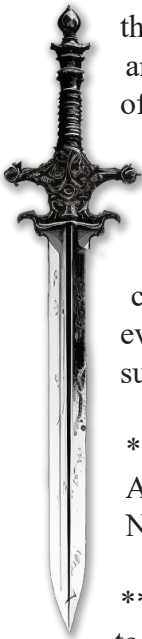
creatures of magic. Cold iron armor will protect against the spells of mages, while cold iron shackles can stop even a powerful wizard from using magic.

If casting magic, cold iron causes these effects:

Cold Iron: On skin, caster takes 1d6+3 damage per mana. In skin, 2d6+6 per mana. On body, but covered (wrapped, leather bound, etc), 1d4 per mana.

Bonuses: Medium or heavy armor made from cold iron provides +2 to AC vs ranged magic attacks. Cold iron weapons bypass damage reduction on certain creatures (like Navirites and other fey). Cold iron ammunition causes 2d6+6 extra damage per spell mana to a spellcasting mage.

ARADAN STEEL



The means to make this metal were lost long ago, with the fall of the Aradani Kingdom. But rare weapons and artifacts survive from those times. Many items of Aradan steel were made to battle the forces of the Warlock King, and to this day hold power against forces of evil.

Aradan steel is recognizable with its dull blue-gray color, and some swear it glows in the presence of true evil. Aradan Steel is also effective against creatures summoned from the Navirim.

* Unlike regular steel, a spellcaster may touch or carry Aradan steel during magic use without taking damage. Normal armor restrictions do apply.

** Aradan steel artifacts are rare, and since the means to create it have been lost, no new items of Aradan steel may be crafted.

Bonuses: Aradan steel items weigh half that of their steel counterparts. Does not affect spellcasting. Weapons and ammunition do +1d4 additional damage to all Navirites. +2d4 additional damage to reavers, ghuls, and other creatures created during the Aradan War. Aradan steel armor makes you immune to possession.

AMARNIUM

This is a very rare metal created from a silver-like ore. It is light but strong, and after being forged, is nearly impossible to destroy. It takes a master smith to make even the most basic items with this metal, and very few can forge it into weapons and armor. Elves and dwarves, having learned smithing long ago from the gods, are more adept with this metal. It is a satin silver color, but can be polished to a super high gloss.

Amarnium does not affect any races with metal allergies.

Bonuses: Amarnium items weigh half that of their steel counterparts. Amarnium does not affect spellcasting or Fey. A spellcaster may touch or carry amarnium without taking damage during magic use.



TRITIUM

This is a strong metal which has come into more common use in the Fourth Age. It is moderately rare and expensive, but is not as rare as amarnium. It takes a master blacksmith to work with this metal. Its color is a lustrous silver, and it resists corrosion and damage. It does not interfere with magic in the same way as steel.

Bonuses: Tritium armor negates critical hits. Tritium shields are unbreakable. Tritium weapons and ammunition cause critical hits, as normal, to wearers of tritium armor. If a mage wears tritium armor and casts a spell, they only take 1 damage per mana. All tritium items are considered masterwork.

SILVER

Metal weapons can be infused with silver by master smiths. This allows the weapon to strike supernatural creatures and ignore specific damage reduction.

Cost: add 100 gp to the cost of a silvered weapon.

OTHER SPECIAL MATERIALS

ELFWOOD

Elfwood is a special wood material crafted by the elves which is as strong as steel but does not hurt those of Fey blood or interfere with magic.

Elves make weapons, tools, and armors out of elfwood. It is a great material for bladed and piercing weapons, but is less ideal for bludgeoning weapons.



WINTER HOLIDAYS IN ATHELES

OCTOBER 31ST, 5679 - MORDREEN - HARVEST END

As the leaves fall, and the harvest is reaped, it holds strong ties to the visualization of death. It is a festival in which people wear masks to hide from Kaldrath and Mooruuk, the gods of death. People also often spend time giving thanks to the spirits of their ancestors. In the east, there is the running of the light, where people run through the town late at night to scare away any evil spirits and hold the servants of Kaldrath at bay.

It is a three-day festival, which actually starts the night before with Mooruk's Night, a night in which people believe the veils between worlds are thinnest. At dusk on the third day, people celebrate with the Feast of Mordreen, a time for family and friends to gather, drink, and remember.

CES 21, ONWINTER OR DARKWINTER - SHORTEST DAY OF THE YEAR.

A feast with your friends and family. Celebrate the end of the long nights and the welcoming of the longer days.

CES 31ST, CANDLENIGHT

A celebration where families, tribes, and friends gather to welcome the dawn of a new cycle. The holiday was born in the country where families would carry out the Midwinter tree and burn it in a bonfire as a symbol of starting fresh the following year. In the cities such fires were unlawful; many took to putting candles in their windows or decorating the streets with small candles in ceramic bowls.

As the candles burned, those gathered would each make a boast of a great thing that had occurred to them over the last cycle and a wish for the upcoming cycle. As with most holidays, it is celebrated with beer, mead, or mulled wine as well as an assortment of prepared foods.

JEN 1ST NEW CYCLE

A day of reflection and relaxation, most people spend the day celebrating with family.





HOPE YOU HAVE A
CREEPY HOLIDAY
SEASON!

FROM
MICHAEL BIELAGZYC

Mini Adventure

ESCAPE THE OGRE LAIR

ADVENTURE SYNOPSIS

This adventure follows the Temple of the Valley adventure. If you want to run this as a stand alone adventure, you can have the characters teleported to the first room in any way you choose.

THE OGRE LAIR

1. THE WAYSTONE ROOM

You awake in the dark. The stone is cool underneath you.

The floor here is a grey stone, polished smooth but worn and pockmarked with age. A Waystone sits on a dais behind you. Throughout this large room, large skeletons lay about the floor.

(4) Eldar Skeletons (Large Skeletons)

CR 1

HP: 32, AC 15

See Creature Compendium

28





1

3

2

4

5

2. THE OVERLOOK

The room is square and empty. The far wall has crumbled, opening into another chamber beyond.

Beyond the rubble, on a lower level, you see another room lit by torches and a fireplace. Two giant figures sit at a table, one larger than the other, seemingly conversing with large gestures and loud voices. The table between them holds many empty jugs of some dark frothy drink.

30' drop into the Ogre Lair.

3. THE BROKEN RELIC ROOM

The room is filled with broken jars and other containers. A brown dusty covering lays over everything. In some places, the brown covering is thick and bumpy. A giant skeleton lays in the center of the room, stretching 12 heads from foot to skull, face down in the brown dust. A metal chest in the back of the room looks to be undisturbed, its surface the only thing not covered. Upon closer inspection, small bones of vermin also litter the room.

Brown Fungus - When tread upon, Brown Fungus explodes all over the one that disturbed it and any in 15'. It causes blindness and choking. DC 15 Fort to resist. It also sets into anything consumable, and in 1d4 days, it becomes infected with brown fungus. Food is rendered inedible, other organic material must be washed with a detergent or bleach, or it will continue to fester the brown fungus.

Chest: Trapped DC 20 Fire Glyph. DC 22 to disarm. 1d8+2 fire damage to all within 15', DC 20 Reflex for half.

Treasure:

Scrolls - 5 Spells

Dispel Magic, Fey Fire, Scare, Quench, Tongues

Masterwork Amarnium Hammer +1
Ring of Natural Armor +1

Wight (immune to the brown fungus) CR 3
HP 26, AC 15

4. THE WATERFALL

A rivulet of water has carved a deep swath in the sandstone here. It runs down a carved hallway until it drops off into a cavern that looks to have been created by an earthquake.

The cliff down is extremely slippery and jagged. It takes a DC 18 Athletics check to make it down and not slip or get damaged by the jagged rocks. If an adventurer misses their check, they have 50% chance of falling, or 50% chance of hurting themselves on the rocks. Rocks cause 1d4 damage and a fall causes 1d6 damage per 10'. The drop is 30', but it is up to the GM when the adventurer falls.

If they use rope, the DC decreases to 10.

5. THE OGRE'S LAIR

The cavern opens up into a large room, lit well by torches and a campfire. The smoke leaves a hazy atmosphere in the room, though two large figures sitting at a table are visible. They seem to be having a heated debate and are unaware of your intrusion. The small stream bisects the room, and on the far side, two large beds and many burlap sacks sit in the near darkness. Beyond the room, the stream continues meandering down a natural cavern.

The Ogres have long lived in this cliffside residence. The two who are still alive, Brogham and Gregrim, often argue but get along well enough. If the adventurers listen in, they are currently arguing about the pros and cons of joining an army called Kadal. Brogham, the larger ogre, thinks it is a good idea, more loot, and



more bloodshed. Grergrim thinks it is too much risk. Their home is comfortable, and the loot is plenty from waylaid travelers.

The ogres suffer a -2 to their awareness checks if the adventurers try to sneak through during one of their arguments.

They have a ladder that reaches the room up above that is kept behind Brogham's bed.

Trap by the river cave

A thin string to a rusty cow bell.

Alarm Trap

CR 1; mechanical; location trigger; automatic reset; loud bell clanking; Awareness DC 20; Thievery DC 16 to disable.

The Keyed Gate

There is a large metal gate on the outside of the tunnel leading out. Whichever ogre is staying inside keeps the key on them, even when sleeping.

The Daily Grind

The ogres mainly eat, sleep and argue. Each day one of them goes to tend their flock of goats and gather food to eat. Once every couple of weeks, both leave for a raid.





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