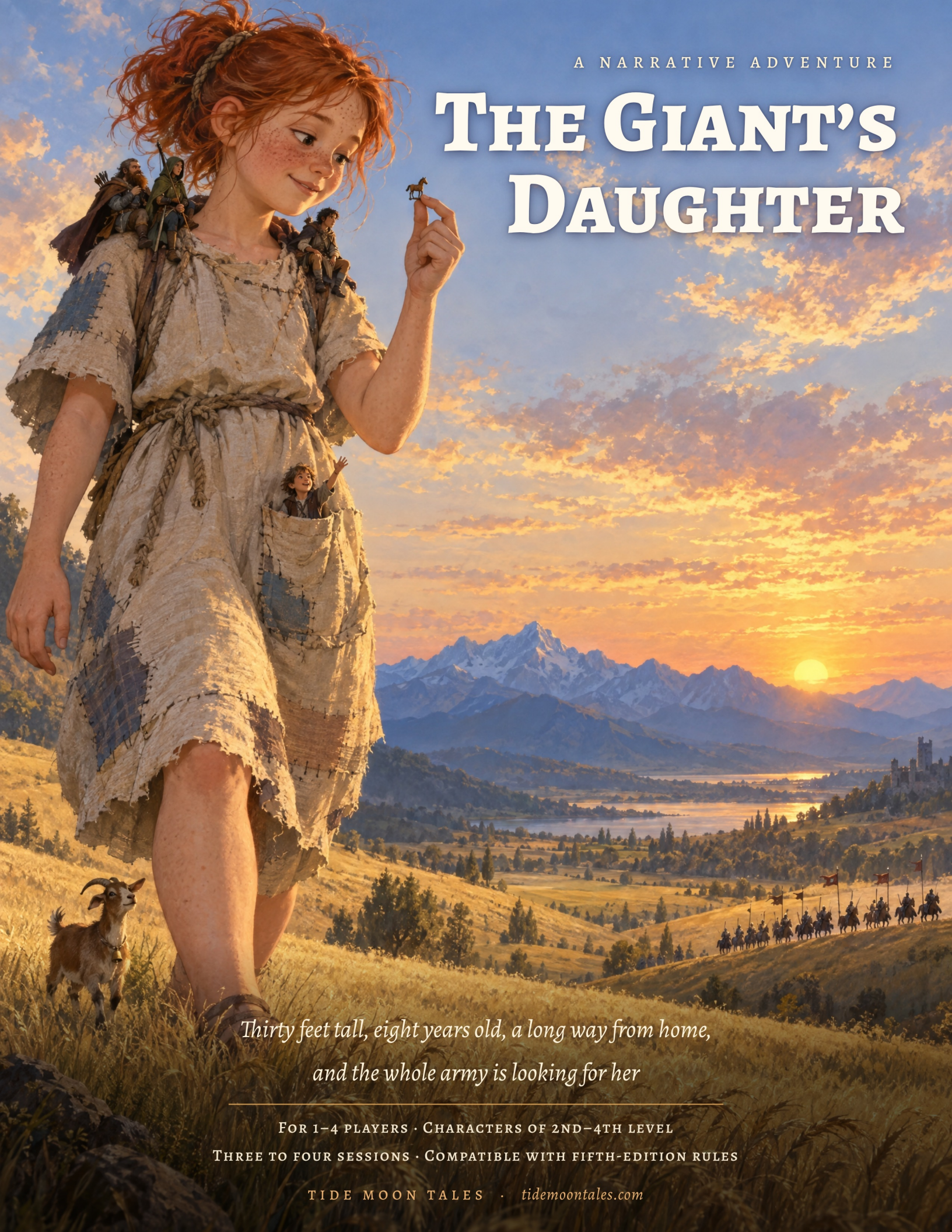

A NARRATIVE ADVENTURE
THE GIANT'S DAUGHTER
Thirty feet tall, eight years old, a long way from home,
and the whole army is looking for her
For 1–4 players · Characters of 2nd–4th level
Three to four sessions · Compatible with fifth-edition rules
TIDE MOON TALES · tidemoontales.com



A NARRATIVE ADVENTURE FOR 1–4 PLAYERS AND THEIR FAMILIES

Something has sat on Garrow Finch's barn.
She is thirty feet tall and eight years old,
and she would like to go home to her Da, please.

The Giant's Daughter is a complete narrative adventure, and an escort quest with the biggest, loudest, most curious companion your players will ever have. Bree followed her goat out of the mountains and got lost. There haven't been giants in the Lowmarch since the Stone War, thirty years ago, and by tomorrow the whole kingdom will know she's here. The Lord Marshal, who lost his only son in that war, is riding north with the Grey Company to deal with her.

Getting her home means sneaking a thirty-foot girl through a forest, a haunted marsh, a burned village, a troll's gorge, and a high pass held by an army. She asks a question every eleven seconds. She thinks horses are dogs. She whispers loud enough to rattle shutters. And she carries, in the pocket of her dress, a little wooden horse carved by human hands, thirty years ago, for a human child.

52	**13**	**8**	**5**	**6**	**1**
pages	scenes in three acts	days on the road	structured conversations	set pieces	very bad goat

What Makes It Different

Bree's Weather

How Bree feels is tracked from Sunny to Cloudy to Rain to Thunder, and when a giant cries, it really rains. Soldiers and bangs make it worse. Songs, stories, and holding her finger make it better.

A companion who won't fight

Bree is the biggest thing for miles and has promised never to hurt anyone. She lifts carts, carries the party across rivers, and cannot hide to save her life.

Conversation as play

Twenty questions with a giant. Stories before sleep, under her arm. A parley in a ruined village. A soldier's confession on night watch. And goodbyes, one button at a time.

The Promise List

Every promise the players make Bree is written down. She remembers all of them, at the worst moments, and reads the list out to her Da at the end.

Made for families

Nobody dies on the page. Most fights end with someone running away, falling in a pond, or laughing. Notes for young players run through the book. It holds up just as well at a table of adults.

Buttons

The narrative currency is buttons, because to a giant they are the most beautiful tiny things in the world. Bring real ones. Children love them, and the last scene gives one to every player to keep.

Moments Your Table Will Carry Home

- *A giant hiding behind a windmill, with her hands over her eyes.*
- *Three monster-hunters dangling from their own net.*
- *Bree pretending to be a tree while the soldiers ride past.*
- *A goat found in a bakery, having eaten everything.*
- *A troll who takes his tolls in riddles and jokes.*
- *"She's eight! She's only eight!"*

In This Preview

The opening chapter, the rules for story-first play (Buttons, Bree's Weather, the Promise List, and Being Big), the backstory Threads, the road north with its eight-day walk, and all of Act One in Little Hobb. Every page carries its page number from the full edition. At the end are three short glimpses of the road ahead, chosen to show the journey without giving away where it leads.

PREVIEW EDITION

The Giant's Daughter

Thirty feet tall, eight years old, a long way from home, and the whole army is looking for her

For 1–4 players · Characters of 2nd–4th level

Three to four sessions · Compatible with fifth-edition rules

Written for families and for anyone who has ever been far from home

"I'm being very quiet."

— Bree, aged eight, loud enough to rattle the shutters

TIDE MOON TALES

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52 PAGES · 13 SCENES · 5 STRUCTURED CONVERSATIONS · 6 SET PIECES · 4 HANDOUTS

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Before You Begin

On the last morning of the barley harvest, the farmers of **Little Hobb** wake to find that something has sat on Garrow Finch's barn. Not fallen on it. *Sat* on it. There are footprints in the stubble field the size of rowboats, a trail of flattened hedges, and, behind the windmill on the hill, trying very hard to look like part of the hill, a giant.

She is thirty feet tall. She has a gap in her front teeth, freckles the size of coins, and a patched dress made from what looks like six sails sewn together. Her name is **Bree**. She is eight years old. She followed her goat out of the mountains, and now the goat is lost, and so is she, and she would very much like to go home to her **Da**, please.

There haven't been giants in the kingdom of the Lowmarch for thirty years, not since the **Stone War**, when the giants and the people of the valleys fought for three terrible winters and then the giants simply vanished. Everyone in Little Hobb over the age of forty remembers the war. Everyone under forty has grown up on the stories. And by tomorrow, the whole kingdom will know there's a giant in the barley, and the **Lord Marshal** of the Lowmarch, who lost his only son in that war, will be riding north with the Grey Company to deal with her.

The player characters are the ones who decide what happens next. Most groups will decide to take her home: north through the forest and the marsh and the burned valleys, up into the mountains called **the Shoulders**, to wherever giants went when they vanished. It's a long way. She's very hard to hide. She's frightened of horses (she thinks they're a kind of dog). She asks a great many questions. And she's carrying, in the pocket of her dress, a small wooden toy horse that was carved by human hands, thirty years ago, for a human child.

This is an **escort adventure**: a long walk with someone you have to protect, who can't quite protect herself, and who is, at the same time, the biggest thing for miles. It is funny, because Bree is funny, and because trying to sneak a thirty-foot girl past an army is funny. It is full of wonder, because there are giants in it. And underneath, it is a story about a father who lost his son, a son who lost his father, an old soldier who has kept a secret for thirty years, and an eight-year-old girl who is about to show all of them the way home.

Who It's For

This adventure was written to be played with children as well as adults. Nobody dies on the page. The fights are mostly about protecting, escaping, outwitting, and stopping fights before they start. The sadness in it is the kind children understand perfectly well: being lost, missing your parents, being scared that people will hate you for being different, and finding out that grown-ups make terrible mistakes and can still try to make them right. If you're playing with younger children, read the notes marked **For Young Players**. If you're playing with adults, play it straight: it holds up.

What You Need

Fifth-edition rules, dice, and a jar of **buttons**, the adventure's narrative currency (Bree collects buttons: to a giant, they are the most beautiful tiny things in the world). Real buttons are best. Children love them. Bring a cloud-shaped card or a little paper weathervane for **Bree's Weather**, and a scrap of paper for the **Promise List**, which you will keep, on Bree's behalf, in big wobbly letters.

Content and Care

A Note on Difficult Themes

This adventure includes **a lost child** and **parents separated from their children**; the memory of **a war**, and a village burned in it, thirty years ago; **prejudice** against people who are different; and **grief**: a mother who died without knowing her son was alive, and a father's long guilt. One scene (Lanternmere) includes spirits that imitate the voices of people the characters miss, which can be frightening for younger players; there are gentler options in the text.

It ends happily. The heaviest scenes are marked with ◆. Talk to your table before you begin.

NOT IN THIS PREVIEW

Pages 3–5

The Story in Brief

The whole hidden history, told for the Game Master: how the Stone War began, what happened in the last winter of it, where the giants went when they vanished, who is waiting in the mountains, and why Bree got out now. With a timeline.

How This Adventure Plays

This is the fifth of Tide Moon Tales' story-first adventures. It uses the same core as the others, plus two new tools built for traveling with a very large, very young, very frightened friend: **Bree's Weather** and **the Promise List**.

The Three Promises

1. **Talking is playing.** Many of the best scenes are conversations, and many of the fights can be ended by talking, or singing, or by the right joke at the right time.
2. **The camera follows you.** Describe what you do so the table can see it. The story bends toward a good description.
3. **Failing is not losing.** A bad roll makes the journey harder, funnier, or more complicated. It never just stops.

Buttons

Buttons are the narrative currency. Bree collects them; she thinks they are the most beautiful things humans make. Each player starts with **one Button** and can hold **three**. Use real buttons if you can.

Earning Buttons

- **Paint the shot.** Describe an action so the table can see it.
- **Tell a true thing.** Answer a conversation prompt honestly.
- **Hear the subtext.** Notice what someone isn't saying.
- **Make Bree laugh.** Easier than you'd think. Worth it every time.
- **Pull a Thread.** Bring your backstory into a scene.
- **Keep a promise.** See the Promise List, below.

Spending Buttons

- **Lean in.** Advantage, declared before rolling.
- **Try again.** Reroll and take the new result.
- **Flourish.** Add a cinematic effect to a success.
- **Not today.** Turn a hit on an ally into a near miss, and describe the save.
- **Flashback.** Show how you prepared for this.
- **A gift for Bree.** *New.* Give a Button to Bree. Her Weather improves by 2 at once, whatever is happening. She will keep it forever.

Cinematic Rolls

The player describes the intent, the GM names the stakes, the player rolls, and the result falls into one of four tiers:

Result	What Happens	Who Narrates
Triumph Beat the DC by 5+, or a natural 20	Better than hoped. Add a bonus effect or gain a Button.	The player, fully.

Result	What Happens	Who Narrates
Success Meet or beat the DC	You do what you set out to do.	The player; the GM may add a detail.
Success at a Cost Miss by 1–3	It works, but something breaks, spills, or wakes up.	The GM narrates the cost.
Fail Forward Miss by 4+	It doesn't work, and the road changes: a new problem, a new direction, a goat where no goat should be.	The GM; the player describes the reaction.

When a player wins a fight, ask: "*How does it end?*" Not every fight ends with someone falling down. Most of the fights in this book end with someone running away, giving up, falling in a river, or laughing.

Bree's Weather

Bree is eight. She is brave and curious and bouncy, and she is very far from home. How she's feeling is tracked on a scale from 0 to 6, called **Bree's Weather**, because when Bree is upset, it really is like weather: a thirty-foot girl crying is a rainstorm. She starts each day at **1**.

Weather	Bree is…	What it means in play
0–1 Sunny	Happy, curious, chatty, helpful.	She'll do almost anything you ask, enthusiastically, often too enthusiastically.
2–3 Cloudy	Worried. Quiet. Sucking a thumb the size of a log.	She's slower to do things, and asks "why" first. Stealth checks to hide her have disadvantage.
4–5 Rain	Crying. Real tears, by the bucket.	She won't move until someone comforts her (an action and a DC 12 Persuasion or Performance check, or a song). Everyone nearby gets soaked.
6 Thunder	Panicking.	She runs, blindly, in the direction away from what scared her. This is a disaster, and a scene: describe what she knocks over. When she stops, she's at 5, and someone has to go and find her.

The Weather gets worse (+1) when: there's a loud bang or a fire; she sees soldiers or horses; someone shouts at her; she's left alone; she's hungry; someone lies to her and she finds out; she's reminded that people are afraid of her.

The Weather gets better (–1) when: someone sings to her; tells her a story; feeds her (she eats a great deal); plays a game with her; holds her finger; tells her the truth even when it's scary; makes her laugh. A **gift for Bree** (a Button) improves it by 2.

Weather Is a Story, Not a Penalty

Bree's Weather is the heart of every scene she's in. Say it out loud: *"Bree's going cloudy."* Let the players see her thumb go to her mouth. The best moments in this adventure are the ones where a player stops in the middle of something urgent to sit down and hold a giant girl's finger and tell her it's going to be all right. Reward that every time.

The Promise List

Bree takes promises very seriously. Giants live a long time and forget nothing, and to a giant, a promise is a thing you carry. Whenever a character promises Bree anything (*"I promise we'll find Turnip," "I promise I won't leave you," "I promise the soldiers won't hurt you"*), write it on the Promise List, with the character's name. Bree will remind them of it, at the worst possible moments.

- When a promise is **kept**, cross it off with a flourish, and the character gains a Button.
- When a promise is **broken**, Bree's Weather gets worse by 2, and she doesn't forget. The next time that character asks her to do something, she says: *"You promised before."*
- Characters may make promises they can't possibly keep. Bree doesn't know that. The players do.

The Promise List comes back at the end of the adventure, when Bree reads it out to her Da. Every crossed-off line is a small moment of triumph. Every one that isn't is a small sadness, and an honest one.

Being Big

Bree is not a monster, and she won't fight. Her Da has told her, her whole life, that the war happened because giants and humans hurt each other, and she has promised him never to hurt anyone. She will not attack, even if attacked; she will run, or hide, or cry. But she is **thirty feet tall**, and that is useful.

- **Big Help.** Once per scene, a player can ask Bree to do something big: lift a cart, hold up a collapsing roof, carry everyone across a river, pluck someone out of a tree, block a road with her body. It works, automatically. It also makes her Weather worse by 1 if anything about it is frightening, and it is always very, very visible.
- **Riding Bree.** Up to four people can ride on Bree (on her shoulders, in her pockets, in her hair). She walks at 60 feet a round and crosses rivers, hedges, and small woods as if they weren't there.
- **Hiding Bree.** It is extremely difficult to hide a giant. Hiding Bree takes an idea first (behind a hill, in a lake, as a very large scarecrow) and then a group check, usually DC 15. Clever ideas lower the DC. Bree's idea of hiding is to close her eyes.

Set Pieces, Conversations, and Pacing

Every fight is a **set piece** with a **Stage**, **Stakes**, **Beats**, and a way of **Ending It**. Each act has at least one **structured conversation**. The adventure runs in three or four sessions: Act One in the first; Act Two across the second (and third, if your table likes to linger); Act Three in the last. The journey takes about eight days. The Lord Marshal is always about a day behind.

Running for One to Four Players

Companions travel with the party: Bree (who doesn't fight, but helps hugely), Moss Tanner the old soldier, and Pell Finch the stowaway boy. Turnip the goat is technically also a companion, though he would dispute it.

Players	Companions in Fights	Enemy Numbers	Notes
1	Moss fights; Pell helps	Use the "1–2 players" numbers	Start with 2 Buttons. Bree's Big Help is twice per scene.
2	Moss fights; Pell helps	Use the "1–2 players" numbers	Each player may call a companion once per round.
3	Moss fights, sparingly	Use the "3–4 players" numbers	Companions take their own turns.
4	Companions mostly narrate	Use the "3–4 players" numbers	Companions handle side threats in narration.

For Young Players

Children often play this adventure better than adults: they understand Bree instantly. A few tips. Let them make Bree laugh as often as they like; it is never a wasted action. Let a child who wants to be the one who holds Bree's finger do that, every time. Keep the Promise List physically on the table where they can see it. Fights can end as soon as the children have a good idea for ending them. And if a scene gets too scary, give Bree a line: "*I'm scared. Can somebody hold my finger?*" Somebody always will.

Threads: Backstory for Your Players

A **Thread** is a loose end in a character's past that the road can pick up and pull. Offer these before the first session; each player may choose one, invent one, or choose none, and fills in the details. Award a Button whenever a player brings their Thread into a scene in a way that matters.

The Far-From-Home Thread

You are a long way from where you started.

You left home: by choice, by accident, or because you had to. Decide whether there's anyone back there waiting for you, and whether you've written.

The question: Could you find your way back, if you wanted to?
Where it surfaces: *withheld in the preview*

The Parent's Thread

Someone small depends on you, or did once.

A child, a younger sibling, an apprentice, a ward. Decide whether they're safe now, and whether you were good at it.

The question: What would you do to get them home?
Where it surfaces: *withheld in the preview*

The Different Thread

People have been afraid of you for what you are.

Your size, your blood, your face, your magic, your family, your people. Decide when you first noticed, and what you did about it.

The question: What would you want someone to say to you, the first time it happened?
Where it surfaces: *withheld in the preview*

The Veteran's Thread

You fought in a war, or your family did.

The Stone War, or another one. You did things in it that were ordered, and things that weren't. Decide which you think about more.

The question: Who were the enemy, really?
Where it surfaces: *withheld in the preview*

The Lost Thread

Someone you love disappeared, and was never found.

A friend, a parent, a sibling, a sweetheart. Decide how long ago, and whether you've stopped looking.

The question: What if they were alive, and just couldn't get home?

Where it surfaces: *withheld in the preview*

The Promise Thread

You once made a promise you didn't keep.

A small one, or a big one. You meant it at the time. Decide who you made it to, and whether they know you broke it.

The question: Is it too late to keep it now?

Where it surfaces: *withheld in the preview*

NOT IN THIS PREVIEW

Pages 12–15

The Cast

Bree, with her surface, her subtext, and her breaking point. Turnip, who is responsible for all of this. Moss Tanner, the old soldier. Pell Finch, the stowaway. The Lord Marshal and his captain. The Brannock Brothers. A man with a ladder. A very old giantess. And the people of Little Hobb.

The Road North

The Lowmarch is a green, rolling, gentle country of barley fields, hedges, mill streams, and small villages, all of it running north toward a wall of mountains called **the Shoulders**, because on a clear day they look like the shoulders of someone very large, sitting down with their back to you. Nobody in the Lowmarch thinks this is a coincidence anymore.

Places on the Way

Little Hobb

A village of thatched cottages, one inn (the Barley Mow), one windmill, and one very flat barn, at the northern edge of the farm country. It has never had anything happen to it before, and is not enjoying it.

The Tanglewood

An old forest of oaks and beeches, two days across, tall enough in places to hide a giant if she crouches. It's full of foresters, charcoal-burners, and, by the second day, the Lord Marshal's outriders.

Lanternmere

A wide, misty marsh at the foot of the hills, full of reeds and black pools and soft little lights that drift over the water at night. Travelers go round it. Travelers who are being chased go through it.

Fenwick

A village at the edge of the hills that was burned in the last winter of the Stone War and never rebuilt. Thirty years on, it's a green ruin: chimneys standing in tall grass, a church with no roof, apple trees gone wild. Nobody lives there. Nobody goes there. The Lord Marshal comes once a year, alone.

Kettle Gorge

A deep, narrow ravine with a fast river at the bottom, crossed by an old stone bridge built for carts, not giants. A troll lives under it. He has lived under it for a hundred and forty years and has opinions about tolls.

Windgap

The high pass into the Shoulders: a long, steep, rocky saddle between two peaks, with nowhere to hide. Whoever holds it holds the way into the mountains. It's where the Grey Company will be waiting.

The Hushing

A wall of grey fog that fills the high valleys beyond Windgap, and never lifts. Inside it, you can hear a sound so deep it's more like a feeling: a song, sung by many enormous voices, very slowly, without ever stopping. Everyone who walks into it walks out again where they started.

The High Hollow

A hidden valley above the clouds, green and gold and vast, with a lake like a mirror and houses built of whole boulders, where the giants have lived for thirty years. Everything in it is enormous. Everything in it is very quiet, because everyone is singing.

The Eight-Day Walk

Day	Where	What happens
1–2	*Little Hobb*	Bree arrives. The town panics. The Brannocks attack. The party sets out.
3–4	*The Tanglewood*	Outriders. Hiding a giant. Stories before sleep.
5	*Lanternmere*	The lights.
6	*Fenwick*	The Lord Marshal. *The rest is withheld in the preview.*
7	*Kettle Gorge, Windgap*	The troll. The flood. The ambush.
8	*The Hushing, the High Hollow*	Home.

Small Things on the Road

As the party travels, choose or roll a small thing to describe, or to give Bree something to ask about.

d12	Something Small
1	A flock of sheep, who look at Bree, and look at each other, and all lie down at once.
2	A milestone. Bree picks it up to read it. She can't read. She puts it back facing the wrong way.
3	A village well. Bree drinks the whole thing. It refills by morning. The villagers decide it was a miracle.
4	An old stone in a field with a giant's handprint pressed into it, very old, worn smooth. Bree puts her hand on it. It fits.
5	A scarecrow. Bree is delighted. She wants to know if it's a very thin teeny, and if it's cold.
6	A horse in a field. Bree tries to pat it. *"Good dog. Good dog."*
7	A wanted poster for the giant, nailed to a tree, with a drawing that looks nothing like her. Bree is offended. *"My nose isn't like that."*
8	A child at a farm window, watching them pass, who waves. Bree waves back, very carefully, with one finger.
9	A ruined watchtower from the war, with a rusted iron spike on top for stopping giants. Moss won't look at it.
10	An orchard. Bree eats one tree's worth of apples and leaves a Button on the gate to pay for them.
11	The far-off sound of a horn: the Grey Company, a day behind, maybe less.
12	On a clear evening, the Shoulders on the horizon, and for a moment Bree goes very still. *"That's home. That's home, isn't it? Da's up there."*

ACT ONE

Something Big in Little Hobb

In which a barn is sat on, a giant asks twenty questions, a goat is found in a bakery, three brothers bring a net, and a small wooden horse comes out of a very large pocket.

Act One at a Glance

Purpose: Make the players love Bree. Make the village afraid of her. Set the clock running: the Grey Company is coming. End with the party choosing to take her home.

Scenes: 1. Something Sat on the Barn · 2. Little Hobb Panics · 3. The Net · 4. Da's Horse

Key plants: The wooden horse with the little sun burned into it. The lullaby. *"My Da is a teeny like you."* Moss Tanner's badge. Old Mother Dimm's harvest fair. Pell's too-big boots. The Promise List.

SCENE 1

Something Sat on the Barn

Mood: Bright morning, wonder, comedy · **Type:** Opening and first meeting

The party is in Little Hobb for whatever reason suits them: passing through on the north road, hired to guard the harvest, visiting family, sleeping off the harvest supper at the Barley Mow. However they got here, they wake to shouting.

> *It's the last morning of the barley harvest, gold and misty, and the whole village of Little Hobb is standing in Garrow Finch's stubble field in its nightclothes, staring at what used to be Garrow Finch's barn.*
>
> *The barn is flat. Not fallen down: flat, perfectly, like a pressed flower, with the hay squeezed out of the sides. And leading away from it, across the field, through two hedges and a duck pond, there are footprints. Each one is the size of a rowboat. Each one has five toes.*

> *The footprints go up the hill to the windmill. And behind the windmill, crouched down very small, with her hands over her eyes, there is a girl. She is thirty feet tall. Her copper-red hair is sticking out on both sides of the windmill like a bonfire. Her bare feet are sticking out at the bottom. She is humming to herself, very quietly, which is to say loud enough to make the windmill's sails turn.*
>
> *"She's hiding," says a small boy beside you, in a voice of total delight. "She thinks we can't see her."*

The boy is **Pell Finch**, eleven, and it was his uncle's barn. He already talked to her, at dawn, before anyone else was up. *"She said sorry about the barn. She said she only sat down for a minute. She's nice. She's lost her goat."* The villagers behind him are discussing pitchforks.

Somebody has to go up the hill. Pell will go with whoever does. If nobody does, Bree peeks through her fingers, sees them all looking, and says, at a volume that knocks a man off a fence: *"**Can** you see me?"*

Conversation: Twenty Questions

When: On the hill, behind the windmill, with the village watching from a safe distance.

The game: Bree has never met a teeny except her Da. She has a great many questions, and she asks them all, and she will only answer the party's questions in exchange: *"You ask one, then I ask one. That's fair. That's the rule. Da says."* Go round the table. Each player asks Bree one question; then Bree asks that player one back, and they must answer truthfully. Do at least two rounds.

How to run it: Fast and funny. Award a Button for every true, surprising, or funny answer. Bree's Weather drops by 1 for every good answer she gets. Write down the first promise anyone makes her.

Bree's Questions

> **"Are you a baby teeny or a grown-up teeny?"** Whatever the answer, she follows up: *"How can you tell?"*
>
> **"Do you have a Da? Where is he?"** She waits for the answer with her whole enormous face.
>
> **"What's the scariest thing you ever saw?"** Then: *"Was it bigger than me?"*
>
> **"Why is everyone down there holding forks?"** A true answer here is hard. Award it.
>
> **"Have you got any buttons?"** If a player gives her one, she holds it up to the sun, on the tip of her finger, and looks at it for a long time, and says it's the best one she's ever had. She says this about every button.
>
> **"Will you help me find Turnip?"** The first promise. Write it down.

What Bree Answers

> **"Where did you come from?"** *"Up."* She points at the Shoulders. *"The Hollow. You can't get in. It's all foggy. I got out because there was a hole in the singing and Turnip went in it."*
>
> **"Are there more giants?"** She giggles. *"Course there are. Hundreds. Gran's the biggest. She's ever so old. She's older than **trees**."*

> **"Who's your Da?"** *"My Da's Wil. He's a teeny. Like you."* She holds her finger and thumb apart, about the height of a man. *"He's this big. He's got a ladder."* Let that land. Nobody in the village will believe it.
>
> **"Why are you here?"** *"Turnip."* A pause. *"And… I wanted to see where Da comes from. He never says. I wanted to see the teenies."* Another pause. *"Am I in trouble?"*
>
> **Subtext:** Under every question is *"Are you going to be nice to me?"* A player who hears it, and answers *that* question, gets a Button and Bree's complete, permanent devotion.

SCENE 2

Little Hobb Panics

Mood: Village farce, rising alarm · **Type:** Social scene and search

Back in the village, Reeve Agatha Plum calls a meeting on the green. It is the most exciting thing that has ever happened in Little Hobb, and everyone talks at once.

- **Reeve Plum** wants the giant gone by Thursday, ideally without anyone being sat on. *"I don't care where. Not here."*
- **Garrow Finch** stands at the back, arms folded, and says nothing about the barn. He says one thing, to the party, quietly: *"Where's Pell? Is he with her? …Keep him away from her."* It sounds like anger. It isn't.
- **The blacksmith** remembers the war: *"They threw the Harrowfield gate a mile. A **mile**."* Everyone over forty nods.
- **Old Mother Dimm**, ninety-one, from her chair: *"Giants used to come to the harvest fair, when I was a girl. Brought wool and cheese. Danced. Very good dancers, giants. Very careful with their feet."* Everyone ignores her. A player who doesn't gets a Button.

Then a rider comes in on the north road with a notice for the inn door (**Handout 1**). The Lord Marshal of the Lowmarch has heard about the giant. The Grey Company has been sent north. They'll be here in two days. There's a reward for her capture: **alive**, the notice says, but the rider says, unofficially, that the Marshal's captain doesn't much care.

Finding Turnip

Meanwhile, the first promise. Turnip is somewhere in Little Hobb. Let the players search however they like: following hoofprints, asking villagers, checking every place a goat might be. A goat has been seen: eating the vicar's washing, climbing the church roof, chasing the Reeve's cat. He is finally found in **Hob the baker's kitchen**, standing on the table, having eaten forty loaves, two pies, and the baker's hat. Hob, covered in flour, is too stunned to be angry.

When the party brings Turnip up the hill, Bree's Weather goes to 0, and she scoops him up and kisses him, and he bites her nose, and she says *"Oh, **Turnip**,"* with such love that half the village, watching from the bottom of the hill, goes quiet. Cross off the promise. Award the Button.

And then she tells them she's going home now. She stands up. She looks at the Shoulders. She looks at all the fields and forests and hills between here and there. Her lip wobbles. *"Which way is it?"*

SCENE 3

The Net

Mood: Moonlit farce, real danger · **Type:** Set piece

Bree sleeps in the stubble field that night, curled around the flat barn with Turnip on her chest, singing to herself under her breath (the lullaby: see Appendix B). Pell sneaks out to sit with her. The party may be there too. And in the middle of the night, three figures creep up the lane with a cart, a very large net, and a very large crossbow.

⚔ Set Piece: Brannock, Brannock & Brannock

The Stage: The moonlit stubble field: hay bales, the ruined barn, the duck pond, a hedge, the lane, and the windmill on the hill. Bree asleep in the middle of it, snoring like distant thunder.

The Enemies: The Brannock Brothers (Appendix A): Bram, Barnaby, and Bertil, with their giant net, their cart-crossbow **Big Bess** (loaded with a harpoon on a rope), and a pot of very strong glue they bought from a man at a fair. For 3–4 players, they've also hired four **village toughs** from the next valley, who were told it would be easy.

The Stakes: Bree, who wakes up at Weather 3 and goes up fast. And Pell, who is asleep in the crook of her arm.

Using the stage: Hay bales can be pushed, rolled, or set on fire (don't: fire is +2 Weather). The duck pond is deep enough to drop a Brannock in. The windmill's sails can be set turning to knock someone flying. Big Bess can be turned, unloaded, or simply pushed into the pond, cart and all.

Beats

- **Round 1:** The net comes down over Bree. She wakes, confused, tangled. Weather +1. *"What is it? What's happening? Is it a game?"* The brothers argue loudly about whose job it was to bring the glue.
- **Round 2:** Big Bess fires. It misses, as it always does, and the harpoon goes through the windmill and pins the sails. Barnaby is very disappointed. The toughs advance with ropes.
- **Round 3:** Bree, tangled, starts to cry. Weather +1. Pell, furious, climbs out of her arm and runs at the toughs with his slingshot. Someone needs to get to Pell.
- **Round 4:** Bree, at Rain or Thunder, sits up suddenly, with the net still on her, and every rope pulls tight, and all three Brannocks, holding the ropes, are lifted into the air and left dangling like conkers on strings.

Ending It

The fight ends when the brothers are dangling, dunked, tied up in their own net, or running away, or when someone talks them out of it: they are not bad men, just bad at their jobs, and very frightened of their mother. If Bree hit Thunder, she runs, still dragging the net, through two more hedges and a henhouse, and the party has to go and find her, crying, in the river. Someone has to hold her finger.

If the party wins with kindness (talks the brothers down, makes them laugh, or lets Bree meet them), Bree finds them funny, and asks if she can keep Barnaby. The Brannocks will be back. They're not giving up. But they leave her a pie, next time, as an apology.

SCENE 4

Da's Horse

Mood: Quiet after, the first glimpse of the mystery · **Type:** Revelation and decision

After the net, with the moon going down and the frogs starting up again in the duck pond, Bree wants to show the party something. It's her best thing. She doesn't show it to everyone. She digs in the great pocket on the front of her dress, past the buttons and the pinecone and the hawk feather, and brings it out on her palm.

> *It's a toy horse. A little wooden horse, carved from pale wood by someone patient, with a tail made of real horsehair and its legs mid-gallop, as if it's running somewhere in a hurry. It's old, worn smooth by a great many small hands, and then by a great many enormous ones. On its side, burned into the wood, there's a little sun, and two letters:* ***W.H.***
>
> *It's a human toy. It's exactly the right size for a human child.*
>
> *"It's Da's," says Bree. "From when he was a baby teeny. I borrowed it. I'm going to give it back." She looks at it for a while. "Da sings a song about it. Do you want to hear?"*

And she sings it. Give the players the lullaby (**Handout 3**) and let Bree sing it, softly, which is to say audibly from the village. It's a human song. An old Lowmarch cradle song, the sort grandmothers sing. Anyone from the Lowmarch knows the tune. Old Mother Dimm, in her bed at the bottom of the hill, hears it through her window and sits up.

Then Bree brings out her other treasure: a drawing of her Da, folded up very small (very small for her: it's the size of a tablecloth). Give the players **Handout 2**. It's a giant child's drawing: a big girl, a tiny man with a beard and a ladder, a goat, a lake, mountains, a lot of fog drawn as scribbles, and arrows. It is, they realize, a map.

Moss Tanner

Nobody in Little Hobb knows the way through the Shoulders. Everybody in Little Hobb knows who does. **Moss Tanner** lives in a tumbledown cottage at the end of the lane, drinks at the Barley Mow every night until they throw him out, and was a scout in the Stone War. He knows every pass. When the party wakes him, he says no. He says no several times, in several colorful ways. Then he sees Bree, looking down at him over the cottage roof, and goes very pale.

> *"Oh, gods," says Moss Tanner. He says it like it's the worst thing he's ever seen. "She's only a little one."*
>
> *He stands in his doorway for a long time, in his nightshirt, looking up at her. Then he goes inside, and comes out with a pack, and a longbow he hasn't strung in years, and an old grey greatcoat with a soldier's badge on it, and says: "Ten silver a day. And the young lady carries the pack."*

He won't say why he changed his mind. If anyone notices the badge (DC 12 History or Insight), it's the badge of the Grey Company, the Lord Marshal's own. Moss says he deserted twenty-nine years ago. He doesn't say why.

The Decision

The Grey Company will be here by tomorrow night. The party can take Bree north into the Shoulders and try to find her way home. They can try to hand her over to the Lord Marshal, who has promised she'll be taken alive. They can try to hide her. Most groups take her home; if yours doesn't, see *Other Roads* in the Epilogue.

They leave at dawn, with Turnip on Bree's head and Moss Tanner grumbling at the front. They're a mile out of Little Hobb before Bree's pocket says, in a small, defiant voice: *"I'm not going back. You can't make me."* It's Pell. He's brought his slingshot, a loaf, and his mother's boots.

Bree is so happy she nearly sits down again.

Sending Pell Home

The players can try to send Pell back. He will run away again, and follow them, and get lost in the Tanglewood, which is worse. If they insist, let him go, and have him turn up again on the second night, muddy and triumphant, at the campfire. Pell needs to be on this journey. He is the mirror the story holds up to Wil, and to Bree. And he needs, more than anything, for someone to need him.

Glimpses of the Road Ahead

Here the preview stops: a mile out of Little Hobb at dawn, with a goat on a giant's head, an old soldier grumbling at the front, and a defiant small voice coming out of her pocket. In the full edition, the road goes on for another 29 pages. Here are three short excerpts from further along it.

From Act Two · Scene 5 · The Tanglewood · page 24

In the old forest, the Lord Marshal's outriders are coming, and the party has three rounds to hide a thirty-foot girl. The players come up with the plan. Some good ideas:

- Bree stands very still among the oaks, arms up, pretending to be a tree. (She giggles. Someone must keep her from giggling.)
- Pell climbs a tree and makes horse noises in the other direction. He's excellent at horse noises.
- Turnip, released at the right moment, causes a diversion. Turnip always causes a diversion.

> *The outriders ride right past her. One of them stops at the foot of her "tree," and looks up, and says, "Funny-looking oak," and rides on. When they're gone, Bree laughs so hard she has to sit in the stream.*

From Act Two · Scene 6 · Stories Before Sleep · page 26

At camp, Bree lies curled around the fire like a wall, with one great arm over it to keep off the wind. She can't sleep without a story, so everyone tells one. Pell tells his into her finger.

> *"My mam used to say there was a fox that lived under our floor, and if you left him a crust, he'd look after you while you slept. I used to leave him crusts. After she died I kept leaving them. Uncle Garrow found them all under the boards. He didn't say anything. He just put them back."* A long pause. *"He didn't say anything."*

Garrow put the crusts back. Pell hasn't worked out what that means yet. And then it's Bree's turn, and she tells the most famous story in the High Hollow, and an old soldier sitting by the fire gets up without a word and walks out into the dark.

The road into the mountains crosses a gorge on a cart bridge ten feet wide. Bree looks at it for a long time. *"I don't think I'm allowed on that."* And under the bridge lives a troll.

> *"Three tolls each," says Old Knuckle, peering over his little spectacles. "Something to puzzle me, something to make me laugh, and something to make me cry. No repeats. I have a very good memory."*

He groans at every joke and guesses every riddle. Bree pays her own toll with the joke every giant child knows ("Why don't giants play hide and seek? Because... because... I can't remember the end"), and Old Knuckle laughs until he falls in the river.

❧

"That's home. That's home, isn't it? Da's up there."

Find out what's waiting in the mountains in the full edition.

The full edition is available from **Tide Moon Tales** at **tidemoontales.com**