

Adventures Dark and Deep™

Bitterbark's Circus

An adventure for 3-6 player characters levels 8-9



Copyright © 2014 BRW Games, LLC, all rights reserved

The circus is in town! But there's something not quite right about it. There are rumors of missing children, evil plots, and more. Can you discover the secrets hidden inside Bitterbark's Magnificent Circus?

*This adventure module also includes rules for the Jester character class, as well as 13 new spells for the class, and new magic items for use in your campaign, should you be using some other compatible rules set. (The jester class and spells originally appeared in the **ADVENTURES DARK AND DEEP™** Players Manual.)*



Note: If you will be playing this module as a player character, rather than as a game master, STOP READING NOW!

Introduction

This is an adventure designed for 3-6 characters of 8th – 9th level. There are many opportunities for hasty or foolish characters to get themselves killed, and strongly emphasizes role-playing skills on the part of both the GM and the players.

This adventure is written using the **ADVENTURES DARK AND DEEP™** rules, but should be compatible with most Basic or Advanced RPG rules with little conversion necessary (conversion notes are included as footnotes, where appropriate). GMs who don't want to buy the complete three-book set of core rulebooks can choose to buy **A Curious Volume of Forgotten Lore**, which is a book intended to supplement other games with new classes, etc.

Because the jester character class (a subclass of the bard) is so central to the adventure, full details of the class are included in the appendices, as well as descriptions of new spells available only to that class.

Using this Adventure

Bear in mind this is not a conventional adventure with a singular objective for the PCs to obtain. It is more of a resource that the enterprising GM can use for a variety of purposes in his own campaign. Bear in mind, though, that you will most definitely get the most out of this adventure by reading through it carefully, and being aware of all of the possibilities contained herein.

This adventure can be used in one of two ways, either as an itinerant attraction traveling through the vicinity of your campaign, or in its Winter Quarters.

In the context of a normal campaign encounter, the circus can be used singly or as a recurring encounter. Either way, there are a number of suggested missions given below, based on the true purpose for the circus's appearance, but this should not limit you in any way. If the PCs get used to seeing the circus every few months in different places, it

might be all the more effective once its truly sinister nature is revealed. The circus itself might take the place of a recurring villain, each time having some different villainy in mind. It is also possible for the circus to be associated with other villains and evildoers in the campaign, brought in as some special troupe to accomplish some particular goal. By all means feel free to integrate the circus into the details of your particular campaign setting.

In its Winter Quarters, the circus is a very deadly place indeed, and the PCs will doubtless be most concern with survival and eventually escape from the demi-plane that encompasses the circus.

Playing in a Town or Village

If you follow the first method, the circus shows up at some town or village in the campaign setting, intent on some evil mischief, which the PCs must somehow discover and thwart. Depending on how your campaign is set up, the PCs could simply stumble on the plot themselves, or be sent on a mission by some patron or official who suspects something sinister is going on with the circus. The circus will stay 1d4+3 days in any given location, then move on. The following ideas are provided as a convenience; the GM should feel free to set up a reason for the PCs to investigate the circus that fits with his campaign.

TABLE 1: WHY IS THE CIRCUS IN TOWN?

Die Roll (d6)	Reason
1	Audience members
2	Treasure
3	Monster
4	Assassination
5	Recruiting
6	Performance

Details for these reasons are given below.

Audience members

The circus uses the animated skeletons of children (and occasionally adults) as a ghastly practice audience (see the Big Top, below). The victims are killed and turned into animated skeletons by the Ring Master. 1d4 children will disappear during the circus's visit. After the first child disappears, the PCs could be sent in to investigate.

Treasure

Bitterbark knows of a treasure hidden in the vicinity (use the rules for treasure maps to determine the details). He will send some of the troupe to recover it. The PCs could have a similar map leading to the same treasure, or might be asked to find out what the circus with a sinister reputation is really up to.

Monster

Veragio is looking for a new monster to add to the Menagerie (see below), and a specimen is known to dwell in the vicinity. He will be sneaking out with some of the circus folk to capture the beast. The PCs could be brought in as hired guides, and then turned on once they have served their purpose. Alternately, the PCs could be engaged to defend the creature by a local druid, who wants to thwart Veragio's hunt. The GM should select an appropriate creature from his campaign, or use the relevant random encounter tables.

Assassination

The circus has been hired to assassinate someone in town. The GM should determine the target, who suspects the plot, and hires the PCs to stop the assassins. Miller and Stira (see The Acts, below) would be the likely assassins, but Bitterbark may use any of his folk, depending on the exact nature of the target. A favorite scheme is to invite the target to the circus, and then have the victim felled by a seemingly-innocuous circus attraction (such as the Funhouse).

Recruiting

Bitterbark is recruiting a new act for the circus. Obviously, this requires an NPC who fits the premise; someone evil and depraved, yet who can come across as entertaining and likeable (and who has a skill that could be turned into an appropriate circus act). The PCs could be on hand to stop the new villain from joining; perhaps he is an old nemesis.

Performance

The circus has no ulterior mission. They are simply on tour, and its members will engage in whatever mischief presents itself.

In the Winter Quarters

The second method is quite different; the PCs are magically whisked to the Winter Quarters of Bitterbark's Circus and must figure out how to escape before the mad and deadly inhabitants take their toll. The means of doing so are various and up to the whim of the game master and the nature of his campaign setting. Some possibilities include a magical gateway, *cursed scroll*, *teleport* by a powerful demon or mage, being carried in the claws of a great bird and dropped onto the Big Top, etc. If you are using the **Castle of the Mad Archmage™** megadungeon adventure (also published by BRW Games), a *gate* to the Winter Quarters of the circus is found on level 11, area #34.

PCs entering the Winter Quarters of the circus will begin at the point on the map marked with a star.

Leaving the Winter Quarters is not easy; ordinary *teleportation*, ethereal or astral travel, etc. will not operate within the pocket plane. There are two means of escaping the Winter Quarters. First, by taking Bitterbark's wagon and driving it through the entrance to the circus while uttering the command word (see the Wagons, below). Second, by reaching the bottom of the quicksand pit trap in area #16 in the Fun House. Discovering these means of egress will not be easy; the performers know about the *gate* in the Funhouse, but only the clowns, the Ringmaster, Mirishidoon, and Jacintha (both from the sideshow) know of the magical properties of the wagon.

Their Winter Quarters are centered on the only clearing in a deadly tropical swamp several miles across. This is actually a magical pocket universe used to both protect the circus and trap those who enter unbidden. Due to the nature of the pocket universe in which the circus makes its Winter Quarters, spells which rely on contacting other planes (*astral travel*, *commune*, etc.) will be ineffective, and clerics will be unable to receive spells higher than 2nd level. Magical *teleportation* will function, but only within the confines of the demiplane itself.

The swamp is a very deadly place, and none of the circus folk will enter it. Anyone who flees into the swamp will just find themselves back at the circus anyway; such is the magic of the place. As a rule, the ground throughout the area of the Winter Quarters is sandy and flat. The transition to the surrounding swamp is quite abrupt. None of the swamp denizens will intrude onto the sandy areas, however.

TABLE 2: RANDOM SWAMP ENCOUNTERS

Die Roll (d12)	Swamp Encounter
1-2	1d3 crocodiles (3d8 HD ¹ , AC 5, MV: 60'/min., 120'/min. swimming, #AT 2, DAM 2d4/1d12, Special: enemies get -1 to surprise rolls)
3	1 giant crocodile (7d10 HD, AC 4, MV: 60'/min., 120'/min. swimming, #AT 2, DAM 3d6/2d10, Special: enemies get -1 to surprise rolls)
4-5	1d6 giant dragonflies (8d10 HD, AC 3, MV: 10'/min., 360'/min. flying, #AT: 1, DAM: 4d4, Special: initiative bonus)
6-8	1d4+4 giant frogs (3d8 HD, AC 7, MV: 30'/min., 90'/min. swimming, #AT 1, DAM 2d4, Special: 100' leap, sticky tongue, swallow, camouflage, enemies get -2 to surprise rolls, swallow whole)
9	1 giant snake, constrictor (6d10 HD, AC 5, MV: 90'/min., #AT 2, DAM 1d4/2d4, Special: constriction)
10	1d6 venomous snakes (2d10 HD, AC 5, MV: 150'/min., #AT: 1, DAM: 1, Special: Poison)
11-12	Quicksand (victims can "tread water" for 5 min. per point of STR (3 min. per STR for moderate encumbrance, 1 min. per STR for heavy encumbrance or wearing metal armor), after that must make a STR check every 10 minutes or drown).

Notes for the Game Master

Bitterbark's Circus is a hive of evil, a twisted reflection of what a circus can and should be. Thriving on terror and death, the horrible denizens of this circus mock the sense of fun and humor that most circuses embrace. The circus often travels about working its wickedness across the land (it is noteworthy that the circus is always invited to a command performance for the Emperor in Rowkses as part of his birthday festivities).

The circus is led by Bitterbark the Clown, a very powerful and evil individual whose warped sense of humor and great intellect is responsible for the depraved circus he rules. Bitterbark commands a band of evil jesters (his clowns) as well as acrobats, side-show performers, circus hands, and other members of the circus. He rules over them with an iron fist, concealed in a custard pie. None of his minions will be able to be bribed or turned against him short of magical *charming*, although one might pretend to do so, in order to set up the PCs for a hard fall.

As presented, the circus is necessarily somewhat static. It is up to the game master to bring it to life. The different encounter locations should not be seen and experienced in isolation; the circus is a living, breathing locale and the inhabitants will be generally aware of what is going on in their line-of-sight and act accordingly. For example, if the calliope suddenly stops running, someone from the menagerie might well come by to investigate. Open combat anywhere will generally lead to a general melee, unless great steps are taken to conceal the action (although if a clown should cause injury to a PC, he might well back away immediately, pleading "Can'tcha take a joke?").

The circus performers know full well what they are and what they do, and will take great pleasure in concealing that nature for as long as possible with the PCs, surprising them with attack or other hostility, preferably with a bad pun or one-liner. In short, if this module is treated as a linear affair, with the PCs dealing with one problem after another without any cross-action, you will not be getting the most out of the material.

¹ **ADVENTURES DARK AND DEEP™** uses variable hit dice, so the type of hit die is included in the stat block; 3d8 HD means three eight sided dice for hit dice, 2d4 HD means two four sided hit dice, and so forth. If your rules set does not use variable hit dice, just disregard the hit die type, so 3d8 HD becomes 3HD, 2d4 HD becomes 2HD, etc.

Introduction for the Players

Start here if the PCs are at the Winter Quarters of the circus:

You find yourselves suddenly in a very different place than you had been. The sky is cloudy and threatening rain, the air is humid and uncomfortably warm, and the buzzing of insects is continuous. [Continued below]

Start here if the circus is playing some town or village, or continue from the above boxed text when in the Winter Quarters:

Before you, you see a number of tents and wagons, several rickety-looking buildings, and one enormous striped tent towering over it all. You hear a lion's roar answered by the trumpeting of an elephant, and then realize where you are, if not how you got there. A large banner proclaims "BITTERBARK'S MAGNIFICENT CIRCUS".

Encounter Areas

When the circus is performing, the field and tents will be crowded with local people. The exact nature and number of these audience members will depend on the campaign setting and where the GM has placed the adventure.

In between performances, those present will mostly be the performers and circus hands, but it is not out of the question (25% chance) that there might be some locals present as well, either merchants selling supplies, children and others trying to sneak a peek, etc.

When the circus is in its Winter Quarters, there will be no one present except for the performers and the circus hands.

That there are a total of 18 circus hands, 4 of whom will always be at the wagons. The rest will be found throughout the circus, performing various chores. If needed, there will be 1d4 circus hands in the immediate vicinity at any given time (F3, 19 h.p., AC 6, armed with clubs and daggers), and the rest can be summoned in 1d3 minutes by raising a hue and cry. The hands will, of course, fight on the side of the circus performers.

If it becomes the case that the place's true nature is fully revealed, and a general melee ensues, sharp-eyed PCs

may notice that the logo of the circus (which can be seen on the main banner as well as on various other tents, buildings, and pieces of equipment) has changed to "BITTERBARK'S MALEFICENT CIRCUS".



Entrance

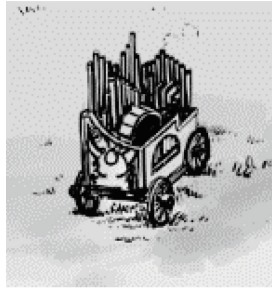
A tiny hut (some 3' x 3') is here, with an open doorway in one side. Here, a tall, white-furred humanoid wait, fanning himself and pointing to an iron pot with a hand-lettered sign that reads "CIRCUS 1 SILVER COIN. CHILDREN 1 COPPER". He is in fact Eric, a yeti (4d10 HD, 30 h.p., AC 6, MV 150'/min., #AT 2, DAM 1d6/1d6, Special: Immune to cold, invisible in snow, gaze causes fear, hug). In especially hot weather he will be inside the hut, taking advantage of what little shade it provides.

If anyone attempts to enter without paying the copper, he will grunt and tap the kettle, but is generally too hot to get out of the shade of his hut. If there is trouble anywhere in the circus, however, his keen ears will hear it and he will come running.

Calliope

This large and impressive-looking device is a magical instrument used by the circus for its own evil ends. A large collection of vertical pipes of various sizes is mounted on a gaily-painted wagon, and a large steam-tank is attached. A panel in the wagon contains 18 brass cylinders (1' long

and 4" diameter, like the cylinder of a music box) with various raised bumps along its surface. When one of these cylinders are set into the mechanism of the calliope and the device is activated, a different song will be played, and one of the following enchantments will take effect until the music ends or the effect is somehow countered, either magically or by stopping the calliope. Each song lasts 1d4+1 minutes, but can be repeated without interruption if the operator wishes. The magic will affect everyone within 30' of the calliope, except Grimaldi, who wears an amulet that renders him immune to its effects (normal saving throws do apply for others in the area of effect). It takes 3 minutes for Grimaldi to change cylinders, and the following tunes are available:



1. **Jackleware Jig.** This song has the same effect as the spell *irresistible dance* (saving throw applies). Grimaldi once played this cylinder for six hours straight for a young girl, forcing her to dance until her heart burst from the stress.
2. **The Loyal Cavalier.** All those in the area of effect will see Grimaldi and any other circus member in range as having 2d6 points of charisma more than he actually does, and will be inclined to befriend and believe him. Saving throw applies. For those who fail their initial save, Grimaldi can make a *suggestion* (as per the spell), but another saving throw is allowed. Successfully making the second saving throw does not cancel out the charisma effect, however.
3. **The Naeronese March.** All those within the area of effect must make a saving throw vs. spells. If they fail, they will see their companions (or innocent bystanders) as monsters who are out to attack them, and will attack them in turn. The illusion is dispelled once the music ends.
4. **The Burning of Rowkses.** All those within range are rendered immobile, as per the spell *hold person*.
5. **Eye-ooze Polka.** This tune will cause all those in the area of effect who fail their saving throw to become mired in utter despair and hopelessness. They will find themselves completely unable to act, obey commands, etc.

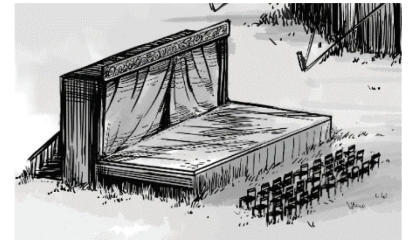
6. **The Jolly Cobbler.** All spellcasting with a verbal component is reversed within the area of effect. Any non-reversible spell that is cast is lost, as the magical syllables come out backwards and useless. Any reversible spell will take effect in its reversed form; *remove curse* becomes *bestow curse*, etc.

He has a dozen other, non-magical, cylinders as well. Anyone attempting to use the calliope without training or expert knowledge runs a 5% risk per use (cumulative) that the steam chamber will explode, destroying the device and causing 4d8 h.p. of damage to all within a 20' radius. The calliope can withstand 40 h.p. of damage before it is destroyed; the steam chamber will certainly explode if that occurs).

The calliope is manned by Grimaldi (7th level bard, human, 42 h.p., AC 0 (chain +2, DEX), neutral evil, spells memorized: *false trail, friends, sharp note, sleep, levitate, cause fear, resist fire, shout, weakness, distance distortion*). He is dressed in a yellow and turquoise outfit with a large floppy hat and is wearing 6 pieces of jewelry. He has a *lyre of charming* and a *short sword +2* with him at all times, as well as wearing the magical amulet that makes him immune to the calliope's effects. He is an expert in the use and care of the calliope.

Stage

A troop of performers rehearses here. They are of the classic Earnestian style known as "the artists' comedy" (similar to the Italian *Commedia dell'Arte*). The troop will attempt to bring the PCs into the plot of their play unwittingly, with deadly results. Note that the PCs might not even realize they are in a play!



The Players (all of chaotic evil alignment, and all human):

- **Isabella** (T6, 19 h.p., AC 6) and **Flavio** (A7, 30 h.p., AC 5) are the young lovers, dressed quite fashionably. Flavio has a *short sword +2*, while Isabella is armed with a metal fan, which has razor-sharp edges (does 1d6 h.p. of damage).
- **The Doctor** (T5, 17 h.p., AC 7) is Isabella's father. Miserly, old, talks incessantly on whatever

topic is at hand, often gets basic information wrong or claims to have discovered a well-known fact, or in non-sequiturs, but everyone believes him, leading to trouble. He is fat, wearing all black with a white ruff, and bears a mask that covers his eyes and nose. The Doctor has a *dagger +1/+2 vs. demi-humans*.

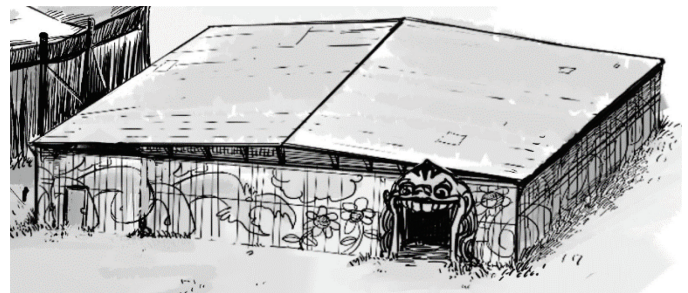
- **Pantalone** (M7, 15 h.p., AC 6, spells memorized: *enlarge, grease, hold portal, shocking grasp, darkness 15' radius, illusionary trap, web, hold person, wind wall, black tentacles*) is Flavio's father. Miserly, old, plans to get rich at the expense of his family. He is thin, wearing red, with a mask that includes a huge nose and a long beard. He has a walking stick he can use as a quarterstaff.
- **Pedrolino** (J6, 20 h.p., AC 7, spells memorized: *ESP, fool's luck, invisibility, mirror image*) is a servant. He loves practical jokes, but is otherwise scheming on behalf of his master. He wears a loose white outfit with a neck ruff. He is armed with a slap-stick (does 1d4 h.p. damage).
- **Arlecchino** (TA7², 27 h.p., AC 6) is a clown and acrobat. He is constantly scheming, but his plots never turn out. He wears a suit covered in colorful diamond shapes and a black mask. He has a concealed club.
- **Brighella** (A5, 15 h.p., AC 7) is a servant, greedy and scheming. He is also a masterful liar. He wears a white outfit with green trim. He too has a concealed club and a garotte.

Not all the actors will necessarily be on stage at the same time, and will, of course, take every opportunity to strike the PCs, all as part of the play, of course. And bear in mind also that the play is supposed to be a slapstick comedy. The play will proceed thusly; the GM is encouraged to flesh out the language and plot, improvising as the PCs interact with the actors:

- Isabella and Flavio are on stage, lamenting that they cannot consummate their love. They entreat the PCs to assist them.
- The Doctor enters, chastising Isabella for being with Flavio. He accuses the PCs of bringing them together.

- Arlecchino tries to get the PCs to participate in his scheme to kill Pantalone so the lovers can be together.
- Brighella claims that Isabella is really in love with him, and tries to get the PCs to kill his "rival", Flavio.
- Pedrolino plays a prank on Arlecchino, who then wants revenge. He asks the PCs to assist, and ends up playing pranks on them as well.
- Isabella and Flavio asks the PCs to help them escape the Doctor and his servants. At the slightest setback, Flavio accuses the PCs of betraying them.
- If at any time one of the players is in serious jeopardy, the others will come to his or her aid, but still in character. At some point in the performance, a general melee will ensue, almost certainly involving the PCs.

The actors will never break character; even if they are encountered away from the stage, if they are speaking to one another they will act as if they are still performing the play, ask "what does this have to do with helping Flavio and Isabella get married?", etc. Some might even feign at helping the PCs for a while, but always ultimately they will betray them for their own purposes.



Funhouse

The Funhouse is a low, ramshackle-seeming structure some fifty feet square. It is seemingly made of slightly more than three hundred temporary panels of thin wood connected by metal hinges, but once the structure is assembled at each new location, it magically transforms into a solid building. It will even magically create the pit traps and slides that take guests below the level of the ground (the ground will be unscathed as the Funhouse is dismantled for its journey to the next location). Its exterior is painted with

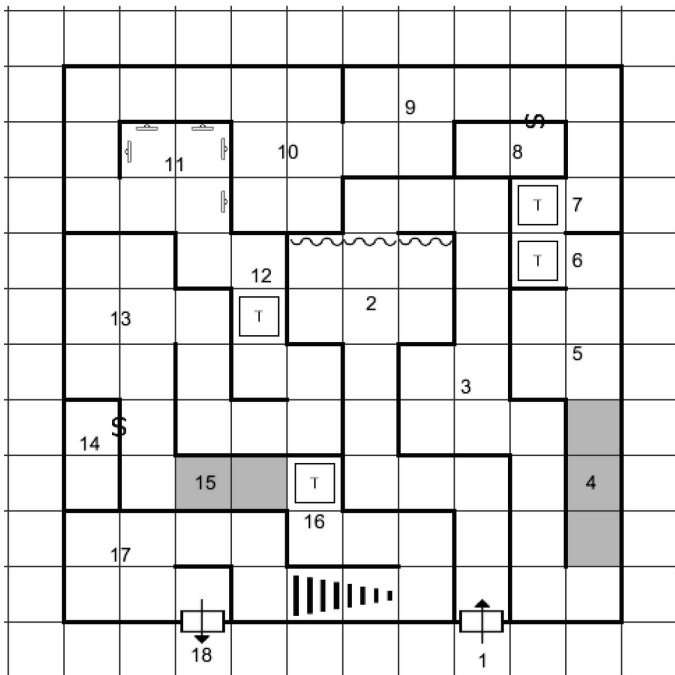
² TA refers to the thief-acrobat split class.

garish images designed to frighten and create an atmosphere of fear. The ceilings are 8' high and the floors and ceilings are made of the same sort of wooden panels.

The seemingly-flimsy walls will require a total of 60 h.p. of cumulative damage to pierce a single five foot section. Spells such as *passwall* will work normally, however. The walls are not flammable.

The Funhouse serves two functions. For a "normal" performance, consider all of the traps and monsters to be illusions, and any damage suffered is completely healed once the Funhouse is exited (even those who are "killed" will walk out of door #18, bewildered as to how they got there). If the circus is at its winter quarters, or if the circus is trying to get rid of some person or persons, the traps and monsters become deadly real. The Funhouse cannot mix and match; either the traps and monsters are real for everyone, or they are illusory for everyone.

The Funhouse



It is possible for the Barker to simply wait for any "civilian" guests to exit before activating the Funhouse's deadly nature; it has been used in the past as a means of assassination, simply by enticing the target within its walls, after having seen others come through unscathed.

The corridors are five feet across, and thus must be traversed single-file. There is no light within the Funhouse, except as noted in the text. This darkness is ordinary, and will not foil *infravision* or *ultravision*.

Why enter the Funhouse?

If one of the circus folk is being chased, they might well duck into the Funhouse to elude their pursuers, and the PCs might have to enter to find them. It is also the case that Bitterbark will sometimes store very valuable items here temporarily, either in secret room #8 or #14; if the PCs are on a mission to recover some missing object, it might well be hidden here. Finally, one of the means of escape from the Winter Quarters demi-plane is found in the pit trap #16.

1. **ENTRANCE.** This one-way door is framed by a large clown face; the door is set up as the mouth. It is manned by Karl, the Funhouse Barker (8th level mountebank³, gnome, 38 h.p., AC 9, neutral evil, armed with a curved cane (treat as a club) and *dagger +1*, spells memorized: *change self*, *taunt*, *fascinate*, *forget*, *suggestion*), who is dressed in red and white striped motley with a flat, broad-brimmed hat. His job is to entice visitors into the Funhouse (the price is one of whatever the least-valued coin is in the campaign; usually a copper piece, but it could as easily be an iron drab). Opening the door will alert those within the Funhouse that they should be ready for guests; none will be surprised unless they are set upon from an unexpected direction. The Barker controls whether the Funhouse is illusory or deadly by a keyword in his pitch to the customers. If he uses the word "hideous" in his pitch, the perils will be real. Only the most astute of repeat customers, who see both aspects of the Funhouse, will pick up on this.
2. **VAMPIRE.** This room is lit by torches on the walls. It is laid out like a funeral wake; there is an open coffin in

³ Mountebanks are fully described in the **ADVENTURES DARK AND DEEP™** Players Manual. If your rules system of choice does not include mountebanks (shame on it!), treat mountebanks as thieves with verbal patter skills similar to a jester of the same level (see appendix 1), illusionist spell casting ability equal to half their level, and with the ability to *disguise* themselves.

- the center of the room with candles at both ends, black flowers arranged in wreaths and other arrangements, and a picture of a wealthy man on a stand. Inside the coffin is Baron Tristan, a vampire (8d10 HD, 50 h.p., AC 1, MV: 120'/min., 180'/min. flying in bat form, #AT 1, DAM: 1d6+4, Special: +1 or better weapon to harm, level drain, spell immunity, poison immunity, can assume *gaseous form* or vampire bat form). He will wait for visitors to come close to the coffin before attacking, unless he discerns that they are getting ready to attack him, in which case he will attack immediately (any planning done by the PCs will be heard by him, unless they are using sign language, writing, etc.).
3. GUSTY ROOM. This room is lit by *continuous light* spells. When this room is entered, it will trigger four strong *gusts of wind* (as per the spell, treat as having been cast by a 10th level spellcaster) in quick succession. The gusts will come from below, the left, right, and below again. Each will extinguish small open flames, and has a 50% chance of extinguishing covered flames such as lanterns. Any small flying creatures will be battered against the walls for 1d3 h.p. per gust.
 4. CONVEYOR BELT. The floor in the shaded section here moves like a conveyor belt, taking visitors back in the direction whence they came. It will speed up and slow down according to the speed of those walking upon it, up to a maximum of 180' per minute. Every three minutes it will reverse suddenly for a few seconds, catapulting anyone upon it into room #5, beyond. Anyone running on the belt when this happens will automatically be surprised. It can be *flown over*, *levitated over*, the walls climbed by thieves, etc. As people are struggling to get past the conveyor belt, the bats from room #5 will attack.
 5. BATS. A dozen huge bats are here, and will fly into the conveyor belt corridor and attack if there is noise coming from that direction (1d8 HD, 3 h.p. each, AC 4, MV 180'/min. flying, #AT: 1, DAM: 1d4, Special: disease).
 6. COVERED PIT TRAP. A 10' deep pit trap causes 1d6 h.p. of damage for those who fall in (if running, falling is automatic, if walking, make a DEX check, if checking the floor with a 10' pole, 1 in 6 chance of falling in).
 7. COVERED PIT TRAP. A 10' deep pit trap with spikes causes 1d6 points of damage, plus the victim gets a saving throw vs. paralyzation; failure means an additional 1d6 h.p. of damage from the spikes. If running, falling is automatic, if walking, make a DEX check, if checking the floor with a 10' pole, 1 in 6 chance of falling in.
 8. GHOULS. A trio of ghouls (2d8 HD, 12 h.p. each, AC 6, MV: 90'/min., #ATK 3, DAM 1d3/1d3/1d6, Special: paralyze with touch) will emerge from the secret door as soon as a group of guests passes, attacking from the rear.
 9. SKULLS. This room is lit by *continuous light* spells. Dozens of skulls of all sizes and types are suspended from the ceiling on cords at various heights between 4' and 7' from the floor. They will laugh and jibber if anyone walks into the room, but have no harmful effect.
 10. TRICKY FLOOR. This room is lit by *continuous light* spells. The floor is in reality a trapper (12d12 HD, 90 h.p., AC 3, MV 30'/min., #AT 1, DAM: 4 h.p. plus victim's AC, Special: smothering, half damage from heat and cold) that imitates the wooden floors found in the rest of the Funhouse. Normally it will only undulate its surface to rock and disorient visitors, effectively lowering their DEX by 50% while in this room (round down). When the Funhouse is more deadly, it will attack visitors by engulfing them and smothering them.
 11. ROOM OF MIRRORS. This room is lit by *continuous light* spells. The walls of this room are covered with mirrors. These have the same effect as a *mirror of opposition*, acting on all who enter the room. Up to five people will be duplicated per round. When the Funhouse is not deadly, these mirror images will not attack, but will point out the moral foibles and personal failings of those in the room, with knowingly cutting remarks, full of the innermost secrets of the subject, that will more often than not leave the subject in tears. When the Funhouse is in deadly mode, the duplicates will attempt to kill their originals while making their moral accusations. The mirrors have no power if removed from the Funhouse, but can be removed from the walls with a successful INT check and a successful DEX check, and could be carried around inside the Funhouse and used against enemies. Those who try should be careful about accidentally reflecting their companions, however.
 12. COVERED PIT TRAP. A 20' deep pit with green slime in the bottom of the shaft. Does 2d6 h.p. of falling damage, and then the victim is attacked by the green slime. If running, falling is automatic, if walking, make a DEX check, if checking the floor with a 10' pole, 1 in 6 chance of falling in.

13. SPIDERS. This room is lit by *continuous light* spells that emit a low reddish hue, but they wink on and off every other minute, plunging the room into total darkness and then back to red. The room is covered with cobwebs, and is home to ten large spiders (1d10 HD, AC 8, MV 60'/min., 150'/min. in webs, #AT 1, DAM 1 h.p., Special: poison, surprise bonus).
14. SQUEEZING ROOM. This room is empty. However, if someone happens to notice the secret door and enters, the door will slam shut, lock, and the ceiling will begin to descend. Those within must discover the mechanism to open the secret door from this side (1 in 6 chance, per minute, 2 in 6 for elves) in 3 minutes or they will be crushed to death.
15. SLIDE. As soon as someone enters the eastern half of the shaded area, the whole thing will tilt downwards at a 45° angle, spilling anyone on the slide into pit trap #16. Activating the slide will make falling into the pit trap automatic, unless some sort of magical protection or special skill is involved. The fifty feet of corridor between here and the stairs heading up are actually 20' below the surface of the ground.
16. COVERED PIT TRAP. A 10' deep pit with quicksand in the bottom, reaching down an additional 10'. Anyone dumped into this pit by the slide will suffer 1d3 h.p. of damage (lessened because of the soft surface), but will then find themselves in quicksand. Once in, victims can "tread water" for 5 min. per point of STR (3 min. per STR for moderate encumbrance, 1 min. per STR for heavy encumbrance or wearing metal armor), after that must make a STR check every 10 minutes or drown. If the circus is in its Winter Quarters, anyone who touches the bottom of the pit will be transported back to the place whence they came. The trick is to do so consciously, by swimming down to the bottom, rather than waiting to sink to one's doom and die by drowning. Most of the performers know this, but not the circus hands.
17. HUGE ROOM. This room is lit by *continuous light* spells. When someone enters, it appears to be an enormous room some 200' by 200', with a door far distant along the wall. This is an *illusion*, as is the impression that one is moving at half speed while here, thus taking even longer to leave the Funhouse.
18. EXIT. This door will only open out. The Barker will be there, grinning as the guests exit, rubbing his hands together and exclaiming, "I hope you had fun!" If anyone demurrers, he'll reply somewhat indignantly, "Well, it is a Funhouse!"



Big Top

There are two rings within the big top, the idea being that two acts can be going on at any given time. While in Winter Quarters, of course, the acts will be rehearsing rather than actually performing.

If a performance is in progress, the seats will be filled with locals, while one or two acts perform in the rings. The Ringmaster will act as host for the show, while performers who are not in the rings sell popcorn and geegaws to the crowd. The clowns will "work the crowd" between acts, performing acts of buffoonery that have an edge of danger and malice to them.

If the circus is not performing, the first thing that strikes anyone coming into this very large tent (70' high in the middle) is the audience. The bleacher seats around the outside of the tent are filled with skeletons, mostly of child stature. This macabre audience claps and laughs (in a silent, ghastly pantomime) as if it were a real audience. If asked, Bitterbark explains that such an audience is needed for rehearsals, "to help with the timing of the acts, don'tcha know." They are all victims gone missing as the circus has made its way throughout the land over the years. There are 44 child skeletons (1d4 HD, MV 60'/min., AC 8, #AT 1, DAM 1d3, Special: non-crushing weapons do half damage) and 15 adult-sized ones (1d8 HD, MV 120'/min., #AT 1, DAM: 1d8, Special: non-crushing weapons do half damage). If necessary, they form a formidable force and will respond to any of the clowns' orders, or those of the Ringmaster.

The skeletons are hidden out of sight when there is an audience in attendance. They are kept beneath the bleachers, hidden under black tarps.

The Ringmaster is a powerful evil cleric trapped in the body of an animated ventriloquist's dummy (C10, 48 h.p., AC 1, armed with a *mace +2* that he uses as a baton, spells memorized: *command* (x2), *cure light wounds*, *light*, *cause fear*, *sanctuary*, *augury*, *hold person* (x2), *messenger*, *silence 15' radius*, *withdraw*, *animate dead* (x2), *dispel magic*, *curse*, *cure serious wounds*, *cause serious wounds*, *sticks to snakes*, *flame strike*, *insect plague*, neutral evil). He has been driven quite insane by his imprisonment in this form, and lashes out at random intervals (Bitterbark is considering getting rid of him, lest he blow the circus's cover). Any reminder of the fact that he is just a doll has a 50% chance of sending him into a homicidal rage, except if there's a show in progress, when the chance is only 3%. He wears a red coat, white pants, and a black top hat.

The Acts

During a performance, the acts will perform in the Big Top in the following order. The clowns (see Clown Alley, below) will perform for a few minutes as indicated to distract the audience while the tent is being prepared for the next main attraction.

- Knife Throwers. The husband and wife team of **Miller** (F9, dwarf, 53 h.p., AC 8, *dagger +4*, lawful evil) and **Stira** (A8, half-elf, 44 h.p., AC 7, *dagger of venom +3*, neutral evil). Their act is somewhat unique in that they switch off as thrower and target during the act, surprising their audiences with ever-more-difficult stunts; they perform in the main ring. Due to their expertise with thrown daggers, each gets an additional +3 bonus "to hit". Outside of the act, Miller is quiet, while Stira is boisterous and outgoing.
- The clowns perform while the net is raised for the next act.
- The Flying Thrushbottoms. A family of tumblers and trapeze artists, all halflings. **Biro Thrushbottom** (TA 12, halfling, 53 h.p., AC 0 (*bracers of defense* AC 6 + DEX), *dagger +2*, lawful evil) is the head of the clan, and has a halfling-sized *cloak of elvenkind* in the family's wagon (see below). He is aggressive and will usually run into a fight, unless the odds appear hopeless. **April Thrushbottom** (TA 9, halfling, 38 h.p., AC 4 (ring of protection +2, DEX, armed with a knife and various kitchen implements in their wagon, lawful evil) is his wife, and plays the kindly mother-

figure to all of the circus folk. **Pomon Thrushbottom** (TA 6, halfling, 20 h.p., AC 7 (DEX), armed with a knife if needed, neutral evil) is their son, less interested in the family trade than in more bookish pursuits. He spends most of his free time with the Great Smithfield, hoping to pick up a few magic tricks. **Lilly Thrushbottom** (TA 7, halfling, 22 h.p., AC 6 (DEX), armed with a knife if needed, wears a *ring of feather falling*, chaotic evil) is wild and adventurous, always getting into trouble with the locals when the circus is on tour. They perform above both rings in the Big Top; their routine is a fairly ordinary, if dangerous, one with many drops, tumbles, twists, etc. The net is removed as part of their big finale, but the danger is minimal, as Lilly's magic ring removes the possibility of a dangerous fall should she not be caught by her family.

- **The Great Smithfield**. Does a magic act (I11, human, 26 h.p., AC 4 (*ring of protection +2*, DEX), 30 h.p., spells memorized: *change self*, *dancing lights**, *hypnotism*, *phantasmal force** (x2), *fascinate*, *improved phantasmal force* (x2), *mirror image**, *improved ventriloquism**, *rope trick**, *wraithform**, *emotion**, *solid fog**, *advanced illusion**, *projected image*, armed with a dagger +2, neutral evil, wears a *ring of free action* and has a *peript of wound closure*). He performs alone, in the main ring, and is quite adept at giving his spells a very theatrical flare, showing off many of his spells (those spells marked with an asterisk will be used up in any given show, including both *phantasmal force* spells), and always ending with the *rope trick* as a finale. The clowns will describe him as a "great ham" if given the chance, which he absolutely hates.
- Jugglers. The three jugglers, **Urmand** (TA 10, gnome, 34 h.p., AC 5 (DEX), armed with juggling clubs (treat as clubs that can be thrown up to 30')), **Jortho** (TA 11, gnome, 38 h.p., AC 6 (DEX), armed with juggling clubs), and an ogre named **Groon** (4d10 HD, 34 h.p., AC 5, MV 90'/min., #AT 1, DAM: 1d10 or per weapon (+2 damage for hand-held weapons), armed with juggling clubs), do their act in the main ring while the trick rider and fire eater perform. Urmand and Jortho stand on one another's shoulders while Groon faces them.

- Trick rider. **Jalindra** (F/M 6/5, elf, 27 h.p., AC 5 (leather + DEX), keeps at least 4 knives hidden on her at all times and uses two spears in the act which can double as weapons, spells memorized: *charm person, enlarge, jump, shocking grasp, invisibility, ray of enfeeblement, lightning bolt*), has a *wand of ice storms* with 12 charges left. She does riding stunts such as handstands, jumps, "Roman riding" with one foot on each of two horses, "Spinning the horn" by vaulting over the head of the horse, etc.) around both rings while the jugglers and fire eater perform. She has three horses in the act, and gets a +3 bonus "to hit" when on horseback and attacking someone on foot.
- Fire eater. **Saladir**, an efreet *polymorphed* into the form of a human, performs in the small ring (10d10 HD, 69 h.p., AC 2, MV 90'/min., 240'/min. flying, #AT: 1, DAM: 3d8, Special: immune to normal fire, magic use). His true nature is known only to Bitterbark, the Ring Master, and Veragio; all of the others believe him to be a human with a *ring of fire resistance*. His act consists of various feats of enduring fire, spitting out flaming liquids, and the like. He was originally captured by Bitterbark and forced to serve, but upon seeing the evil and corruption wrought by the circus, he agreed to stay here voluntarily, for which Bitterbark gladly gave up his third and final wish.
- The clowns perform while the catapult and net are set up for the next act.
- Dwarfen catapult-stone. **Grovin Yggson** (F 11, 77 h.p., AC 10 (has a suit of mail in his wagon for AC 5), unarmed (has a battle axe +2 in his wagon), lawful evil) launches himself from a catapult into a waiting net. If needed, the catapult can be used to hurl boulders, casks of flaming oil, etc. and Grovin gets a +4 bonus "to hit" when firing the catapult.
- The clowns perform while the catapult and net are removed.
- The animals. The animals are brought here from the Menagerie to parade and perform. See the Menagerie, below, for more detail.
- The clowns end the show with a parade and various hijinks once the animals leave the tent.



Menagerie

There are eight cage-wagons here, each with steel bars (approximately 4" apart) and a single locked door in each cage. The floors are covered with straw. The animal master is **Veragio**, a fallen ranger who still retains his affinity for animals (F10 (former R6), 68 h.p., AC 5 (*brigandine*⁴ +2), has a *whip of intimidation* (see appendix 2) and a *shortbow* +1. Any or all of these beasts can be used to attack intruders; they will respond to Veragio automatically, have a 60% chance of responding to any of the clowns, and a 40% chance of responding to any of the other circus folk.

- Lions. A pair of lions, male (5d10 HD, 30 h.p., AC 5 (6 in rear), #AT: 3, DAM: 1d4/1d4/1d10, Special: rake with rear claws) and female (5d10 HD, 30 h.p., AC 6, #AT: 3, DAM: 1d4/1d4/1d10, Special: rake with rear claws) are brought out of their cage for the parade.
- Phase panther. A dangerous phase panther is here (6d8 HD, 30 h.p., AC 4, #AT: 2, DAM 2d4/2d4, Special: attackers get -2 "to hit", save as 12th level fighter +2) which is kept in his cage for the parade in the big top.
- Carnivorous apes. Three carnivorous apes (5d10 HD, 25,27,30 h.p., AC 5, #AT: 3, DAM 1d4/1d4/1d8, Special: Surprise bonus, rending with both claws for 1d8 damage) are kept here, but the door to their cage is kept unlocked unless there is a performance going on; they are

⁴ Treat as studded leather armor if your rules don't have brigandine armor.

sufficiently domesticated that there is no risk of their running amok, unless commanded to.

- Sphere of many eyes. This creature, which is touted as “the only domesticated eye tyrant in existence” is actually a gas spore (1 HP, AC 9, MV 30'/min., #AT 1, DAM 0, Special: rhizomes). Most people don't get close enough to notice the difference. The wheeled cage is brought into the big top for the parade, and has glass plates on it just in case the thing is roughly handled and explodes (there was an unfortunate incident with an audience member with a pea-shooter some years before). Sometimes victims are forced to “meet the sphere of many eyes”, which results in several new gas spores after a few days, as the rhizomes mature into new floating fungi.
- Amphisbaena. A two headed snake, or amphisbaena, is kept here (6d10 HD, 30 h.p., AC 3, #AT: 2, DAM: 1d3/1d3, Special: poison). The wheeled cage is brought into the big top for the parade, and has glass plates on it to prevent the snake from biting anyone. It is let out of the cage and rolls around the rings like a hoop before being coaxed back into the cage.
- Empty cage (3). There is no clue as to what was, or should be, in these cages.
- Oliphant. A single oliphant (10d12, 75 h.p., AC 4, #AT: 4, DAM 3d4/3d4/3d4/3d4) is not kept in a cage, but is chained to a post. It could easily rip out the post, but between its training and Veragio's whip, it is sufficiently cowed not to do so.

Veragio has keys to all the cages, as does Bitterbark and one of the circus hands.



Sideshow

There are eight small (10-15' square) tents here, each with a sign indicating the attraction inside.

- Food. This tent sells various circus staples such as popcorn, sausages dipped in batter and fried, candied apples, corn on the cob, and honey cakes, with ale, mead, wine, and iced milk to wash it down. Prices are very reasonable, usually in the 1-3 c.p. range. It is manned by **Melinda** and **Mary** (both 0 level commoners, 3 h.p. each), who also manage the cooking.
- Strongman. **Renardo** the circus strongman (F12, 71 h.p., AC 10 (but has a suit of mail giving him AC 5), armed with weights and dumbbells (treat as clubs, can be hurled up to 20' for 2d4 h.p. damage) has a natural strength of 18/73, but also wears a *ring of storm giant strength* (functions just like a *girdle of storm giant strength*) that gives him an effective strength of 24 (+6 “to hit”, +12 damage). He performs wearing a non-magical girdle, and then invites a member of the audience to remove it while he is holding 800 lbs. above his head; many in the audience will naturally assume it is the girdle that gives him his strength, and all are suitably impressed when the demonstration is made. He will bend iron bars, lift weights and has a cow that he lifts as well.
- Mermaid. **Morgana**, a mermaid (1d10 HD, 8 h.p., AC 7, MV 10'/min., 180'/min. swimming, #AT 1, DAM: per weapon (dagger), neutral) is here in a tank of sea water. She is being held hostage for a ransom of pearls from her family, who has thusfar been unable to collect enough to pay for her freedom. She is unaware of most of the sinister goings-on in the circus, and will be very reticent to ask for help, as she has been tricked before by members of the circus pretending to be interested in saving her, only to cruelly taunt her for trusting them, just as she felt release was near, and punished severely for her attempts. She will thus be very difficult to convince of an honest rescue attempt.
- Sword swallower. **Nefari**, a beautiful girl with exotic features and tattoos of vines and flowers covering her arms, amazes audiences by forcing various items, including up to six swords at once, down her throat. She is, in fact, a marilith demon

who *polymorphs* into the form of Nefari (7d12 HD, 56 h.p., AC -5, -7 (tail), MV 120'/min., #AT: 7, DAM six by weapon plus 2d4 (tail), Special: +1 or better weapon to harm, magic use, constriction). Bitterbark, Renardo, and Jacintha are aware of her true nature, but she is loathe to reveal herself unless it is absolutely necessary. She always carries six swords with her, "as part of my act."

- Flea circus. A tiny two-ring circus is on display, which mirrors the Big Tent performances. There is a trapeze that moves of its own accord, a tiny catapult that shoots an unseen dwarven catapult stone, etc. The whole thing is a magical contrivance operated by **Rosander** (10th level mountebank, AC 2 (bracers of defense AC 4, DEX), armed with a *shortsword +1* and a *garotte +1*, spells memorized: *charm person*, *friends*, *taunt*, *alter self*, *fascinate*, *misdirection*, *suggestion* (x2), *emotion*, *plant growth*), and is described in appendix 2. Rosander regularly uses his verbal patter and magical spells, combined with the powers of the Flea Circus, to rob guests without their ever being aware of it. Rosander is constantly on the lookout for new mechanical and magical effects he can add to the Flea Circus to increase its potency.
- Snake charmer. **Mirishidoon** is quite obviously a foreigner from far-off Zhindhya, consciously affecting the image (a great black beard, turban, and long silken coat) and mannerisms of his people. He is also, not so obviously at all, a serpent man who easily passes for a regular human and a savant⁵ of great power (S12, 30 h.p., AC 4, #AT: 1, DAM: *dagger +3/+4* vs. *avians*, Special: can spit poison 10' which blinds victims for 1d6 hours, spells memorized: *augury*, *detect magic*, *ESP*, *spider climb*, *wall of fog*, *charm person*, *detect invisibility*, *invisibility*, *penetrate disguise*, *blink*, *clairaudience*, *detect lie*, *paralyzation*, *lamentable distraction*, *magic mirror*, *plane shift*, *conjure elemental*, *distance distortion*, *wall of force*, *animate object*, *cloudkill*) who has a *flute of serpent charming* (see appendix 2). Mirishidoon is an exile from his people due to his reverence for an evil goddess, and as far as he

knows, he is the last survivor of her cult. He is quiet and taciturn at all times, even while performing. As he plays the flute, he charms the three venomous snakes he keeps in a basket into performing various tricks (2d10 HD, 10, 13, 14 h.p., AC 5, MV 150'/min., #AT: 1, DAM 1, Special: venom does 2d6 h.p. of additional damage and victim is incapacitated for 1d6 days unless a successful saving throw vs. poison is made), intertwining, spelling out words, etc. There is also a fire snake that dwells in a brazier that is also used in the act as a surprise (2d8 HD, 12 h.p., AC 6, MV 40'/min., #AT: 1, DAM: 1d4, Special: fire resistance, venom paralyzes for 2d4x10 min. unless a successful saving throw vs. poison is made). He can use the power of the flute to cause the snakes to attack intruders, of course.

- Pickled Punks. The barker of this tent, **Plemara** (T9, 41 h.p., AC 3 (leather + DEX), armed with a *short sword +1*) boasts an unusual attraction; the jarred bodies of baby demons, pickled and put on display. She won't say whence they come, and on first glance they seem to be no different than many other "pickled punks", but in this case close examination reveals that these aren't just two-headed calf embryos; several have unmistakably demonic features. Out of a total of 11 large glass jars with dead creatures inside, four are actually truly creatures from the lower planes; a piscodaemon, a nalfeshnee, a hezrou, and a tarry demodand. Nothing will happen if the jars are broken; the creatures are quite dead and simply well-preserved, but they would be worth 500 g.p. each to a collector or sage specializing in such things.
- Dance of the veils. **Jacintha**, as is quite prominently touted on the sign outside her tent, a medusa, and performs a strip-tease dance that removes all but the final veil from her face. This is a ruse; Jacintha is in fact a succubus (6d8 HD, 31 h.p., AC 0, MV 120'/min., 180'/min. flying, #AT: 2, DAM: 1d3/1d3, Special: +1 or better weapon to harm, magic use) who *shape changes* into the form of a medusa for the act, and then again into the same form with normal hair when not performing. She uses this ruse to select likely

⁵ Your rules don't have savants, either? Well, okay, but you don't know what you're missing. Just use mages, with an emphasis on spells that effect other-planar creatures and divination spells, and the abilities of a sage.

victims from the crowd, whom she later seduces using her powers of *charming* and *suggestion* and whose life energy she then drains. Bitterbark, Renardo, and Nefari all know of her true nature, but all of the circus folk know she is not really a medusa. Bear in mind that while in medusa form she can turn victims to stone.

Clown Alley

This is a series of tents that serve as the homes and dressing rooms of the clowns. Each has typical items needed for living; a cot, chest with costumes and clothing, a wardrobe, table with mirror and makeup, etc. Each will have 5d10x10 g.p. hidden within it, except Bitterbark's which is described below.



- A. **Scottso** (J18, halfling, 40 h.p., AC 6, slapstick and dagger +2, spells memorized: *audible glamor*, *dancing lights*, *minor morphing*, *lightning bolt*, *stream*, *hide in plain sight*) is an auguste; i.e., a prankster, but one who is quite dim and whose pranks often backfire upon him, and one who takes the blows in the course of the act. He wears orange-tan makeup with white around the eyes and mouth. He also wears a *ring of regeneration*, so often the physical punishment he takes is quite real. He often complains to Bitterbark, whining that he doesn't get to hit others often enough. He, Jalinda, and Bitterbark will often perform as a trio.
- B. **Toddo** (J10, gnome, 45 h.p., AC 6, slapstick and shortsword +2 which is disguised as an umbrella, spells memorized: *darkness 15' radius*, *faerie fire*, *minor morphing*, *ignore*, *mirror image*, *slow*, *emotion (x2)*, *flesh to stone*) is a tramp clown, dressed in rags and with make-up that gives him an ever-sad look. Both in and out of the act, he is lazy, determined to do the least amount of work to get by, and is not above using his *emotion* spells to elicit sympathy.
- C. **Renault** (J11, human, 46 h.p., AC 6, club and military fork of speed (always strikes first, gets 3 attacks per 2 rounds), spells memorized: *audible glamor*, *enlarge*, *ESP*, *invisibility*, *phantasmal*

force, *slow*, *fireball*, *greater morphing*, *ethereality*, *prismatic spray*) is a character clown – in this case, a guardsman. His costume is an exaggerated version of a city guardsman's uniform, with a large badge and twirling a club. If someone is robbed in the circus and yells for the city guard, Renault will likely show up and begin a mocking investigation. He is an efficient killer in his own right, however, and is not above doing away with troublemakers.

- D. **Weena** (J13, human, 49 h.p., AC 5, armed with a bottle which can be broken and used as an improvised weapon (she does not get a non-proficiency penalty when using such a weapon), spells memorized: *color spray*, *darkness 15' radius*, *fool's luck*, *gust of wind*, *invisibility*, *skyhook*, *emotion*, *hide in plain sight*, *hideous laughter*, *passwall*, *prismatic spray*) is another character clown – the drunk. She is so effective at feigning intoxication that most of the circus folk believe her to really be drunk during performances, but it is all an act, and she is in fact a teetotaler. Her makeup gives her face an impression of blurred and sleepy eyes, and her costume is carefully-disarrayed finery. She often uses her drunk act to lull others into a false sense of security; she will sometimes even begin a fight deliberately feigning sloppiness (giving herself penalties on her "to hit" rolls) to make opponents believe her to be drunk, thus underestimating her.
- E. **Jalinda** (J13, half-elf, 50 h.p., AC 1, not usually armed, but has a dagger if needed, spells memorized: *audible glamor*, *color spray*, *faerie fire*, *ignore*, *lightning bolt*, *slow*, *emotion*, *greater morphing*, *project image*, *exchange*, *place of holding*) is a contra-auguste; when Scottso, she, and Bitterbark are performing a gag together, she will be less dense than Scottso, and will alternate taking sides with each of them in turn. Her makeup is orange with white around the eyes and mouth. Outside of the act, her loyalty to Bitterbark is unquestioned, and she is sent on the most delicate missions where trust is paramount.
- F. **Bitterbark** (J16, 55 h.p., AC 0 (ring, DEX), armed with a club, has an *amulet of ESP*, *ring of protection +3*, *ring of spell turning*, *boots of striding and springing*, *wand of wonder*; spells memorized: *enlarge*, *ESP*, *stinking cloud*, *invisibility*, *lightning bolt*, *mirror image*, *emotion*,

greater morphing, just out of time, ethereality, prismatic spray, neutral evil) is a “white clown” (he wears white face makeup accentuated with red eyebrows, nose, and lips). Not only is he the owner and manager of the circus as a whole, but he is also the master of the clowns, and as such his role in the act is to direct the others in their clowning, and set up the various gags and acts among the various clowns. Scottso and the character clowns all are the objects of his gags. He, Scottso, and Jalinda will often perform as a trio. It would be tempting to believe that Bitterbark is a devotee of some dark deity, is possessed by a demon, or some other excuse for his evil. The reality is much more disturbing; he is simply evil, and revels in causing misery and despair in others. That said, he is not above working for or voluntarily aiding those of evil disposition with higher motives, as long as the pay is good or the opportunity for wicked deeds is great.

Wagons

There are twenty brightly colored wagons here, bearing the name of the circus on their sides, and draft oxen are tethered nearby. These wagons are the dwellings of most of the circus performers, and go with the circus when the show is taken on the road. Each has sleeping quarters for between 1 and 6 people, and/or storage for props, costumes, tents, and other supplies. The area as a whole is guarded by four circus hands at any given time (F3, 19 h.p., AC 6, armed with clubs and daggers), along with their pet “Wolfie”; a hell hound (5d8 HD, 30 h.p., AC 4, MV 120'/min., #AT: 1, DAM 1d10, Special: breathe fire for 5 h.p. damage, surprise bonus).

The wagons themselves are relatively nondescript on the inside. The quarters are cramped; there are bunk beds, clothing and personal items stuffed in every conceivable nook and cranny, but little in the way of treasure or magical belongings (some will have armor or weapons stored here when they are performing, though, as noted in their individual entries above). Each wagon will have 6d12 g.p. in cash squirreled away in various places.

Bitterbark’s personal wagon is an exception, however. It is marked with the largest circus logo, and always takes the lead when the group is traveling. It is a magical conveyance; if a command word (“Winter”) is uttered

while it is moving, a magical *gate* will open up and lead to the Winter Quarters – the other wagons simply follow and pass through it as well (this is invariably done in some remote locale where witnesses are not common). If the wagon travels through the entrance to the circus in the winter quarters, and another command word is uttered (“On Tour”), a *gate* will open up to a place on the material plane selected by the driver. This is the chief means of exit from the Winter Quarters.

This wagon is always locked, and is guarded by a guardian daemon in the form of a circus monkey, who never leaves the wagon (8d8 HD, 50 h.p., AC 1, MV 90'/min., #AT: 3, DAM: 1d6/1d6/1d12, Special: +2 or better weapon to harm, immune to poison, charm, hold, sleep, polymorph, and fear spells, breathe fire in a 10'x30' cone for 5d6 h.p. damage (but can't be used against enemies within 10') and who will slay anyone who enters the wagon who is not Bitterbark or accompanied by him. The monkey/daemon is clever, and will attempt to lure intruders into a false sense of security by acting like an ordinary monkey, begging for food or performing simple tricks, until the time is ripe for its attack. The wagon contains the circus payroll in a large iron chest with a massive padlock. The lock is trapped with a poison needle trap (save vs. poison or die), and the chest itself is trapped with a cloud of paralyzing gas (save vs. poison or be paralyzed for 24 hours). The chest contains 9,000 g.p. and a false bottom contains a pouch with 30x1,000 g.p. gems. Any contracts, secret instructions, etc. will be kept here. If Bitterbark is robbed, he will spare no expense to track down the thieves and exact his revenge.

THUS ENDS “BITTERBARK’S CIRCUS”

CREDITS

Written by: Joseph Bloch

Layout: Joseph Bloch

Cover art: Arturo Delgado

(<http://madstalfos.deviantart.com/>)

Funhouse map: Joseph Bloch

Circus map and interior illustrations: Juan Ochoa

(<http://www.juanochoa.co/>)

Visit BRW Games at www.brwgames.com

Appendix 1: The Jester

For those who do not have access to the **ADVENTURES DARK AND DEEP™** Players Manual (and why not?), the Jester sub-class from that work is presented herein, as the class is central to this adventure, given that there are so many jesters in the circus. New spells for the class are given in Appendix 3.

The jester, a subclass of the bard, possesses a combination of magical, spoken, and acrobatic (tumbling, juggling, etc.) skills. In combat, they are particularly skilled at those weapons which are thrown or tossed, this carrying over from their juggling skills. Their abilities to convince others of various things, distract, etc., through their verbal patter is of great use when dealing with intelligent creatures, of course. The prime requisites of the class are thus intelligence, dexterity and charisma, each of which must be at least 13. If all three are greater than 14, the character adds 10% to experience gained, and naturally having such high ability scores will help the character in other ways.

The jester uses a six-sided die per level to determine the number of hit points he has. The main focus of the jester is on distraction, persuasion, influence, and so forth. As nimbleness is also an important part of the jester's repertoire, only the lightest and least restrictive armor types are allowed without penalty (see below). Jesters have access to their own spells, as well as some of the same spells available to mages and illusionists. As combat is not their primary forte, their use of weapons is restricted. They do have considerable skills in terms of influencing intelligent creatures, as well as tumbling and juggling.

Jesters may be of any non-lawful alignment. Jesters who become lawful lose their spellcasting abilities, and will no longer improve their skills in those abilities they have in common with thieves or sub-classes of thieves.

Jesters have the following powers and abilities:

- Verbal patter
- Tumbling and performing
- Pranks
- Spell use

Only humans, halflings, and gnomes can take up the motley and become jesters. Halflings and gnomes are limited to 6th level. Halflings may multi-class as jester/thieves, while gnomes may multi-class as fighter/jesters.

Jesters may use only the following types of armor: leather cuirass, furs, gambeson, leather lamellar, brigandine, leather scale. They may not use shields. They may only become proficient in the following weapons: club, dagger, dart, knife, sword (short, long, or broad), sling, hand axe (including thrown), slapstick, and javelin; they may use caltrops as weapons. Those using weapons in which they are not proficient will suffer a -4 penalty "to hit" with melee weapons and a -2 penalty with hurled weapons.

Jesters advance in experience levels according to the following table:

TABLE 3: JESTER LEVEL ADVANCEMENT

Experience Points	Experience Level	Accumulated Hit Points
0	1	1d6
2,250	2	2d6
4,500	3	3d6
10,000	4	4d6
20,000	5	5d6
40,000	6	6d6
70,000	7	7d6
110,000	8	8d6
200,000	9	9d6
350,000	10	10d6
600,000	11	10d6+2
850,000	12	10d6+4

For every level after 12th, the jester requires 250,000 experience points to advance. The jester gains 2 hit points for each level earned past the 12th.

Jesters can use any magic items available to mages or thieves, as well as those which are open to all classes. They attack using the thief combat tables, and use the thief saving throw tables as well. They do not get any other thief abilities, unless otherwise specified.

Jesters begin with 2d4x10 g.p.

Verbal Patter

Jesters have skill with verbal patter, as well as pranks, tumbling and performing. Verbal patter is one of the most important of the jester’s abilities; it is the heart of his powers of misdirection, confusion, and persuasion. In a round where a bard is using his verbal patter ability, he may not cast spells, but may engage in combat.

TABLE 4: JESTER VERBAL PATTERN

Jester Level	Assure, Demean, Attend, Question	Entertain, Distract, Distrust, Second Look	Befuddle, Trust, Value	Enrage
1	40%	20%	10%	-10%
2	45%	25%	15%	-5%
3	50%	30%	20%	0%
4	55%	35%	25%	5%
5	60%	40%	30%	10%
6	65%	45%	35%	15%
7	70%	50%	40%	20%
8	75%	55%	45%	25%
9	80%	60%	50%	30%
10	85%	65%	55%	35%
11	90%	70%	60%	40%
12	95%	75%	65%	45%
13	96%	80%	70%	50%
14	97%	85%	75%	55%
15	98%	90%	80%	60%
16	99%	95%	85%	65%
17	99%	96%	90%	70%

TABLE 5: CHA ADJUSTMENT FOR VERBAL PATTERN

CHA	Assure, Demean, Attend, Question	Entertain, Distract, Distrust, Second Look	Befuddle, Trust, Value	Enrage
16	5%	10%	-	-
17	10%	15%	5%	-
18	15%	20%	10%	-
19	20%	25%	15%	-
20	25%	30%	20%	5%
21	30%	35%	25%	10%
22	35%	40%	30%	20%
23	40%	45%	35%	25%
24	45%	50%	40%	30%
25	50%	55%	45%	35%

Note that all of these abilities are verbal in nature, and therefore require that the target (audience) can understand what is being said! The game master should use discretion in assigning bonuses or penalties to these abilities, based on the specific circumstances involved; i.e., a drunken and hostile crowd might be particularly less likely to respond positively to a jester’s efforts at persuading them to believe something, etc. Each use of these abilities requires one round; subsequent uses require additional rolls to succeed, but each gains a +5% chance to succeed if the one before it has been successful, but such “stacking” can never cause the chance of success to be greater than 95%. There are no racial bonuses for verbal patter.

Attend: The jester uses his or her powers of patter and gab to grab the attention of the audience (or direct it to someone else) and get them to listen to what is being said and possibly agree with or at the very least understand it.

Assure: The jester attempts to reinforce whatever preconceptions the audience already has. This has the effect of buttressing the perception of a decision as being right (or wrong), causing the audience to pay less heed to those who disagree, etc. The game master should apply penalties depending on what is being reinforced; if it is questionable a 20% penalty would not be unfair, and a 40% penalty could be assessed for an event which was downright against the thoughts of the audience.

Befuddle: The jester using this ability attempts to create utter confusion in the audience regarding some issue, fact, or event. By his or her confusing patter, the jester is able to cause the audience to no longer be sure of what it once knew for certain; who did what, where something is, the facts behind some event, etc.

Demean: The jester picks a specific target (person, event, thing, institution, place, etc.) and makes it the object of his or her derision, insults, and so forth. If this is done more than once against the same target, a 10% penalty should be imposed. Note that if the target (or a representative thereof) of the demeaning is present, it could lead to violence.

Distract: By means of this ability, the jester substitutes one object of attention for another. For example, he could relate some amusing anecdote involving the chief of the

palace security, distracting a guard enough for a companion to slip away unnoticed.

Distrust: The jester uses his clowning to attempt to point out something dishonest or otherwise disreputable in the target's behavior or history. If successful, the audience takes the dimmest possible view of the target's intentions and actions.

Enrage: By use of this ability, the jester brings his audience to paroxysms of rage, aimed at a particular target. The chances for success listed above assume the target is a generally liked and respected member of the audience. If the target is not present, but is someone the audience would normally be sympathetic to, there is a 10% bonus to the chance of success.

If the target is present, but neither particularly liked nor disliked, there is a 20% bonus. If the target is absent and hated, present and disliked, or the jester himself, there is a 30% bonus. If the target is present and hated, there is a 40% bonus. Note that these bonuses can be applied to the negative chances of success at lower levels, and turn them into positives.

Note that if the jester attempts to enrage an audience, and fails his roll by more than 30%, the audience will resent his attempts and turn ugly in his direction.

Entertain: The jester attempts to occupy the attention of an audience with jokes, comedy, gags, and amusing yarns. The audience, if the roll is successfully made, will respond with laughter, chuckles, and a generally jolly attitude.

Question: By using this ability, the jester causes the audience to question something which had been hitherto known: what someone said, what they did, etc. Note that the distinction between this ability and befuddle is subtle and much an issue of degree; question generally is used to merely cause doubt in the mind of the audience, while befuddle is used to completely make a mess of the subject at hand.

Second Look: By use of this ability, the jester causes his audience to reevaluate a given decision or judgment they have recently undertaken. If attempted after a successful use of question or befuddle, the jester gains a 10% bonus to succeed. The difference between this and question, is

that second look actively attempts to get the audience to change their minds, while question merely causes doubt.

Trust: With this ability, the jester attempts to persuade the audience that a third party (not the jester himself) is worthy of the trust and faith of the audience. This will not mean automatic acceptance of anything that third party says, but it will certainly make him much more likely to be heeded.

Value: The jester attempts to make his audience revere and generally have a high opinion of a particular person or thing.

Tumbling/Performing

Tumbling is a series of capering, tumbles, rolls, and handstands that give the jester some abilities in combat similar to those enjoyed by the thief-acrobat (q.v.). Performing is a combination of several skills; extraordinary balance, fire breathing, knife (and other objects) throwing, sword swallowing, and tossing/catching/ juggling.

Attack adds the stated "to hit" bonus to the jester's rolls in hand-to-hand combat.

Evasion functions like an analogue to magic resistance, applied to physical attacks. It allows the jester to caper, dodge and weave away from attacks. It only functions when the jester has a lower initiative score than an enemy in melee combat, and has a maximum 60% chance of success (even factoring in dexterity and racial bonuses). It can be applied to a single attack (if more than one are possible, the jester may choose which to apply the evasion chance to). It is not done in lieu of the jester's normal combat action, but in addition to it.

Falling percentage indicates the chance for the jester to avoid damage when falling the given distance. If the jester fails the throw, he still avoids some of the normal falling damage; an inverse of the percentage indicated (for example, a 9th level jester falling 30' would only take 25% of the normal damage for such a fall). If the fall is greater than the distance given, that portion of the falling damage is prorated, with the remainder yielding full damage (for example, a 9th level jester falling 50' would only take 25% of the first 30' worth of damage, plus full damage for the remaining 20').

TABLE 6: JESTER TUMBLING AND PERFORMING

Jester Level	Attack	Evasion	Falling	Balance	Fire Breathing	Juggling	Knife Throwing	Sword Swallowing
1	-	10%	25%, 10'	20%	-	25%	±0, +1	-
2	-	15%	50%, 10'	25%	5%	30%	±0, +1	-
3	+1	20%	75%, 10'	30%	10%	35%	±0, +1	-
4	+1	25%	25%, 20'	35%	15%	40%	+1, +1	5%
5	+1	30%	50%, 20'	40%	20%	45%	+1, +1	10%
6	+1	35%	75%, 20'	45%	25%	50%	+1, +2	15%
7	+2	40%	25%, 30'	50%	30%	55%	+2, +2	20%
8	+2	45%	50%, 30'	55%	35%	60%	+2, +2	25%
9	+2	50%	75%, 30'	60%	40%	65%	+2, +3	30%
10	+2	55%	25%, 40'	65%	45%	70%	+2, +3	35%
11	+3	60%	50%, 40'	70%	50%	75%	+3, +3	40%
12	+3	60%	75%, 40'	75%	55%	80%	+3, +4	45%
13	+3	60%	25%, 50'	80%	60%	85%	+3, +4	50%
14	+3	60%	50%, 50'	85%	65%	90%	+3, +4	55%
15	+4	60%	75%, 50'	90%	70%	95%	+3, +5	60%
16	+4	60%	25%, 60'	95%	75%	96%	+4, +5	65%
17	+4	60%	50%, 60'	96%	80%	97%	+4, +5	70%

TABLE 7: DEXTERITY ADJUSTMENTS TO TUMBLING AND PERFORMING

Dexterity	Attack	Evasion	Falling	Balance	Fire Breathing	Juggling	Knife Throwing	Sword Swallowing
16	+1	+2%	-	+3%	-	+5%	-	-
17	+1	+3%	-	+6%	-	+10%	+1, ±0	-
18	+2	+5%	+5'	+9%	-	+15%	+1, ±0	-
19	+2	+8%	+10'	+12%	-	+20%	+1, +1	-
20	+3	+12%	+15'	+15%	-	+25%	+2, +1	-
21	+3	+17%	+20'	+17%	-	+30%	+2, +2	-
22	+4	+23%	+25'	+19%	-	+35%	+2, +2	-
23	+4	+30%	+30'	+21%	-	+38%	+3, +2	-
24	+5	+38%	+35'	+22%	-	+41%	+3, +2	-
25	+5	+47%	+40'	+23%	-	+45%	+3, +3	-

TABLE 8: RACIAL ADJUSTMENTS TO TUMBLING AND PERFORMING

Race	Attack	Evasion	Falling	Balance	Fire Breathing	Juggling	Knife Throwing	Sword Swallowing
Gnome	-	+5%	-	-	-	+5%	-	-
Halfling	-	+10%	+5%	-	+5%	-	-1, +0	-

TABLE 9: JESTER TUMBLING AND PERFORMING ARMOR MODIFIERS

Armor Type					Fire		Knife	Sword
	Attack	Evasion	Falling	Balance	Breathing	Juggling	Throwing	Swallowing
None	-	-	-	-	-	-	-	-
Leather cuirass or lamellar	-	-	-	-3%	-	-	-	-
Elven mail	-	-	-	-	-	-	-	-
Brigandine, furs, or gambeson	-	-5%	-	-6%	-	-5%	-	-
Steel scale or lamellar	-	-10%	-5%	-9%	-	-10%	-1, -1	-
Mail	-1	-15%	-10%	-12%	-5%	-15%	-1, -2	-
Plated mail	-1	-20%	-15%	-15%	-10%	-20%	-2, -2	-
Plate armor	-2	-25%	-20%	-20%	-15%	-30%	-2, -3	-5%
Jousting Plate	-3	-30%	-25%	-25%	-20%	-40%	-3, -3	-10%

Balancing allows the jester not only to maintain his own balance in unusual situations, but also to balance things upon himself. Examples would include remaining upright when the floor is tilting at a steep angle, balancing a plate on a stick on the forehead, balancing at the top of a pole, etc. It also includes the skill of balancing things on each other.

Fire breathing is the art of blowing flammable liquids or vapors out of the mouth and igniting them. When done just for show, the chance for success is increased by 50%. When done in a combat situation, the percentage is as stated. As a rule, the materials necessary will cost 3 g.p. per dose, will cause 1d6 h.p. of damage, and have a range of 4', although the game master may, at his discretion, include other substances or even magical potions that alter those parameters. Failure indicates that a friendly combatant was burned; failing by more than 50% indicates that the jester himself is injured. An ignition source (torch, usually) is required.

Juggling is the general art of tossing and catching things (cups, knives, torches, balls, etc.); actual juggling is the best-known example of this, of course, but in combat this can be used to intercept non-magical missiles which have the jester as the target. The jester may then immediately throw the object (if it may ordinarily be thrown; an arrow, for instance, could not be), hold it, or simply let it drop to the ground. This may be used against a number of

incoming missiles equal to his level, to a maximum of 6. If the jester does immediately re-throw the missile, it does not count as his attack for that round. Juggling cannot be done while the character is "in melee".

Knife throwing allows the jester to use small hand-held missile weapons such as daggers, darts, axes, etc. In the table above, the first number indicates the number of missiles per round that can be thrown by the jester, as a modifier to the fire rate (thus, a sixth level jester could hurl 4 darts per round). The second number is the bonus "to hit" that the jester receives over and above the standard dexterity bonus for such things. In addition, the jester treats all such hurled missiles as being one range class closer; i.e., L range becomes M, and M becomes S. Note that jesters can use weapons not normally thought of as hurled weapons in such a fashion, with only the normal non-proficiency penalty "to hit." Unless otherwise specified, this applies to hurled magic items such as iron bands of binding, etc.

Sword swallowing does not have any immediate combat-related application, but could be used to conceal objects by an enterprising character. The details of such use are left to the game master, but players should not be allowed to "get away with murder" in terms of using this ability. A key would be well within the bounds of the ability, as might be a wand, but hiding an actual sword would be too much.

Pranks

Pranks are physical gags: the pie-in-the-face and the bucket of glue left in an awkward spot to be stepped in.

Pranks come in three types: those which cause minor injury, those which trip/delay, and those which humiliate. Those which cause minor injury will cause at most 1d6 h.p. damage and a stunning effect which lasts for 1-3 rounds. A trip/delay prank will cause the target to fall (possibly dropping carried items), lose an entire round of movement, or be slowed to half movement for 1-3 rounds. A humiliation prank will make the victim appear clumsy and oafish to witnesses, and will result in a temporary loss of 1-4 points of charisma, but will otherwise not cause any damage or delay.

When used in combination with the jester's verbal patter abilities, it could yield a bonus, depending on the circumstances. Bear in mind that the jester may need to purchase or make props for these pranks, and will usually need time to prepare.

Magic Spells

Jesters are able to cast spells, but do not gain them automatically when they advance in level. Rather, jesters obtain spells for their books haphazardly, and are able to copy them into their spell books from those they find while adventuring (jesters do not begin the game with a spell book; they must purchase or find one at some point prior to reaching 3rd level). They can also copy spells of clerical, druid, or mystical nature from the appropriate sorts of scrolls. Note that while they are able to copy spells from mages and illusionists, the reverse is not true; regular spell-casters cannot understand the abbreviated patois jesters use when noting down their spells. They are able to memorize a number of spells based on their own level:

TABLE 10: JESTER SPELLS AVAILABLE BY LEVEL

Jester's Level	Spell Level			
	1st	2nd	3rd	4th
3	1	-	-	-
4	2	-	-	-
5	2	1	-	-
6	2	2	-	-
7	2	2	1	-
8	3	2	1	-
9	3	2	2	1
10	3	3	2	1
11	3	3	2	2
12	3	3	3	2

Jesters are not able to memorize any additional spells after 12th level.

Spells must be committed to memory by the jester before they must be cast. In order to do so, the jester must be rested prior to the actual study necessary to impress the mystical energies upon his mind, just like a mage or cleric.

TABLE 11: JESTER SPELLS BY LEVEL

	First Level	Second Level	Third Level	Fourth Level
1	Animal Friendship	Feign Death	Animal Summoning I	Ethereality
2	Audible Glamer	Gust Of Wind	Cloudburst	Exchange
3	Color Spray	Ignore	Emotion	Passwall
4	Dancing Lights	Invisibility	Fireball	Place Of Holding
5	Darkness 15' Radius	Lightning Bolt	Greater Morphing	Prismatic Spray
6	Enlarge	Mirror Image	Hide In Plain Sight	Stone to Flesh
7	ESP	Phantasmal Force	Hideous Laughter	
8	Faerie Fire	Plant Growth	Just Out Of Time	
9	Fool's Luck	Skyhook	Project Image	
10	Minor Morphing	Slow		
11	Palm of my Hand	Stream		
12	Stinking Cloud	Ventriloquism		

New spells are described in Appendix 3.

Appendix 2: New Magic Items

Flute of Snake Charming

This enchanted wind instrument allows the user to place snakes and other serpent-like creatures under his control. Snakes, including giant varieties, fire snakes, jaculis, etc. can be compelled to relatively intricate activities, including attacking those whom the user chooses, if they fail a saving throw vs. magic. Snake-like creatures, such as iron cobras, nagas, ophidians, etc. can be held at bay, rearing up and swaying gently, even not attacking. The flute will affect up to 30 HD worth of creatures, for a maximum of 10 minutes, after which time the flute must be rested for 5 minutes before it can be used again.

Lyre of Charming

This enchanted stringed instrument can only be used by bards or jesters. Those playing it can cast the equivalent of a *charm person* or *charm monster* spell.

Rosander's Flea Circus

A magically-enhanced mechanical contrivance invented by the mountebank Rosander, the Flea Circus operates by a combination of mundane mechanical effects, cantrip-level effects to make the gadgets move, and illusions.

The whole is laid out like a two-ring circus that mirrors the Big Tent performances of Bitterbark's Circus. There is a trapeze that moves of its own accord, a tiny catapult that shoots an unseen dwarven catapult stone, etc. The whole act takes a total of six minutes to complete, and requires another ten minutes to reset before it can be repeated. Once begun by the utterance of the proper command word ("Siphonaptera"), the performance cannot be stopped.

Magically, the Flea Circus functions much like a *fire charm* spell. All those within 10' watching the Flea Circus in motion must make a saving throw vs. spells. Those who fail will be entranced, unable to tear their eyes from the show, making them ripe for having their pockets picked, being stabbed in the back, etc. They are also susceptible to *suggestion* spells, making saving throws against such with

a -3 penalty. Once attacked, or once the show ends (or they are somehow unable to see the device any more), the effect ends.

Whip of Intimidation

This enchanted weapon allows the user to dominate animals and other unintelligent creatures. It functions as a *whip +1*. Upon a successful hit, the victim must make a saving throw vs. spells. Failure means the creature struck will be affected as indicated below:

INT	Die Roll (d4)			
	1	2	3	4
0-3	Cowed	Cowed	Cowed	Cowed
4	No effect	Cowed	Cowed	Obey
5	No effect	No effect	Cowed	Obey
6	No effect	No effect	No effect	Cowed
7+	No effect	No effect	No effect	No effect

Cowed: The creature will not attack either the wielder of the whip or anyone else. It will slink away if possible. If it is attacked again by the wielder or one of his companions, the effect is ruined.

Obey: The creature will obey simple one or two word commands and can be coaxed into attacking others. The effect lasts for two minutes.

The whip can be used more than once; if a "no effect" result is obtained, the whip cannot be used again for another hour. If any other effect is obtained, the whip can be used again after five minutes.

Repeated use of and exposure to the whip over the course of months will make the victims more pliant and susceptible to its effects.

Appendix 3: New Spells

Fool's Luck

Level 1 jester spell (conjunction/summoning)
Requires: incantation, gestures, four-leaf clover
Casting time: 1 minute

Upon bestowing the blessing of *fool's luck* upon another creature (or upon himself) by touch, the jester bestows a temporary effect whereby the target gains a +1 "to hit", a +1 bonus on all saving throws, and a general 5% favorable bonus in any circumstance where luck or chance is involved (gambling, etc.). Anyone attempting to hit the lucky fool incurs a -1 penalty, and any trap has a 5% chance of misfiring (with an additional 25% chance of affecting someone nearby instead). The effect lasts for 1 round per level of the caster.

Minor Morphing

Level 1 jester spell (alteration)
Requires: incantation, gestures
Casting time: 24 seconds (4 segments)

By means of this spell the caster is able to effect a minor alteration in the physical appearance of another creature. He could, for instance, cause leaves to grow on the target, change its skin color, cause it to sprout horns, or turn its ears into those of a donkey. The target of the spell must be within 30' of the caster, and the effect lasts for a maximum of 24 hours. It is not possible to change its appearance into that of another specific person (i.e., one could not use it to disguise someone as someone else), or to change their racial appearance (i.e., turn someone into a half-orc). Height and weight are not affected by this spell. It cannot be used to grant (or remove) any special powers such as flight, underwater breathing, etc. A *remove curse* or *dispel magic* spell will cancel the effect.

Palm of My Hand

Level 1 jester spell (enchantment/charm)
Requires: incantation, gestures
Casting time: 30 seconds (5 segments)

This spell allows the caster to increase the effectiveness of his verbal patter abilities on a particular audience (or portion of the audience). He will have them "eating out of the palm of his hand"; hence the name of the spell. The enchantment will affect up to one creature per level of experience of the jester, as long as all are within a 40' x 40' area, centered on a point within the range of the spell, which can be up to 60' away from the caster. All creatures within the area of effect get a single shared saving throw (the save of the toughest individual); if one saves, they all do. If this spell is used on a subset of a larger audience, the game master should roll singly for the enchanted and non-enchanted members of the audience, but apply the bonus only to the former; it is possible for the one to be affected by the jester's patter, and the other not to be. The jester gains a 25% bonus when attempting verbal patter on those "eating out of the palm of his hand". The effect lasts for 1 round per level of the caster.

Ignore

Level 2 jester spell (enchantment/charm)
Requires: incantation, gestures, bread
Casting time: 36 seconds (6 segments)

This spell allows the jester to cause a single creature to ignore a single object. The creature will act as if the object does not exist, and will completely forget about it as well, for 10 minutes per level of the caster. The object must be within 30' of the caster. It is possible, of course, for the creature affected to accidentally damage or destroy the ignored object while he or she is so enchanted. The target creature gets a standard saving throw vs. spells; the ignored object does not get a separate save. The material component of this spell is a piece of bread.

Skyhook

Level 2 jester spell (alteration)

Requires: incantation, gestures, small hook

Casting time: 12 seconds (2 segments)

This spell creates an invisible "hook" in mid-air, from which the caster can then hang things that would normally be able to be hung from a hook. The invisible hook must be within 10' of the caster, it will hold 100 lbs. of weight plus 10 lbs. per level of the caster. The material component of this spell is a small brass hook, which disappears as the spell is cast.

Stream

Level 2 jester spell (evocation)

Requires: incantation, gestures, other (see below)

Casting time: 12 seconds (2 segments)

This spell causes a stream of objects (or material) to spray from the hand of the caster. There are several possible effects, depending on the material component used:

TABLE 12: STREAM

Component Used	Effect
Butterfly wing	Stream of 600 butterflies blinds everyone within 25' for 2 rounds
2 oz. water	Seltzer shoots forth in 6' X 2" stream for 1 round, soaking anything in range (puts out non-magical fires), any creature hit gets -3 initiative penalty
1 g.p. gem	10-40 gems, base value 1 g.p. each, shoot forth 30' from the caster's hand. Each does 1 h.p. of damage to creatures in its path. They turn to ordinary stones after 1 hour.
2" X 2" paper	Confetti bursts from the caster's hand in a 1" cloud; all creatures within the cloud are stunned for 1 round
6" string	A stream of colorful, but sticky, string shoots forth from the jester's hand, 15' long by 1' wide. A single creature can be caught in the string, as if caught in a web spell.

Note that the material component used in the spell is destroyed during the casting.

Emotion

Level 3 jester spell (enchantment/charm)

Requires: incantation, gestures

Casting time: 24 seconds (4 segments)

This spell allows the caster to instill a particular emotion in all creatures within a 40'x40' area, centered on a point some 10' distant per level of the caster. Each creature in the area of effect is entitled to a saving throw; success means the spell has no effect. The caster must choose from one of the following emotive states, and the effect will remain until the caster stops concentrating:

- *Fear*: As per the spell *fear*, but the effect is not an illusion, and the saving throw is made with a -2 penalty.
- *Hate*: This emotive effect will give a +2 bonus to morale, saving throws, rolls "to hit", and damage.
- *Hopelessness*: This emotion has the same effect as a *symbol of hopelessness*.
- *Love*: This emotion will cause the target to believe the object of his affection (chosen by the caster from those within visual range of the target, or the first person the target sees) is a friend who should be protected and whose advice is sound. It does not turn the subject into a mindless slave; a command to kill oneself would not be followed, for example. Physical harm will break the effect immediately.
- *Rage*: This emotion will cause an uncontrollable berserk rage, causing the recipient to fight without any regard for his own life and limb, tossing down any shield, and gaining +1 on all rolls "to hit", +3 to damage done, and a temporary increase of 5 hit points while the spell is in effect.

One emotion spell can be used to counter another. *Fear* will counteract *rage*, *hate* will counter *hopelessness*, and vice versa. The spell lasts until the caster's concentration is broken.

Greater Morphing

Level 3 jester spell (alteration)

Requires: incantation, gestures

Casting time: 24 seconds (4 segments)

By means of this spell the jester is able to effect a minor alteration in the physical appearance of another creature within 30'; the target is entitled to a saving throw vs. spells. The caster could, for instance, cause leaves to grow on the target, change its skin color, cause it to sprout horns, or turn its ears into those of a donkey. It is not possible to change its appearance into that of another specific person (i.e., one could not use it to disguise someone as someone else), or to change their racial appearance (i.e., turn someone into a half-orc). Height and weight can be changed by up to 25% greater or lesser. It cannot be used to grant (or remove) any special powers such as flight, underwater breathing, etc. A *remove curse* or *dispel magic* spell will cancel the effect. The spell lasts for 24 hours.

Hide in Plain Sight

Level 3 jester spell (enchantment/charm)

Requires: incantation, gestures, flour

Casting time: 12 seconds (2 segments)

This spell causes a single object (9 cubic feet maximum) to be completely ignored by anyone looking for it. That is, it is not invisible, but rather those seeing it simply take no notice of it. It can be cast upon a living being, but if that being moves more than 10' per round, the effect is disrupted. The material component is a pinch of flour, which the caster must sprinkle on the object to be hidden.

Just Out of Time

Level 3 jester spell (enchantment/charm)

Requires: incantation, gestures, bell

Casting time: 18 seconds (3 segments)

This spell causes hesitation in a combatant. When in melee or other combat situations, if the target loses initiative, it will keep hesitating, thereby not attacking, until the round is over and new initiative must be rolled. If the target wins initiative for the round, it attacks normally. The target must be within line of sight of the caster, and must be within 60'. It is entitled to a saving throw vs. spells; success means the

spell has no effect. The material component is a small around bell, which is struck as the spell is cast. The bell is not lost when the spell is cast.

Ethereality

Level 4 jester spell (alteration)

Requires: incantation, gestures

Casting time: 3 minutes

This spell allows the jester to transport an object or creature into the ethereal plane. If it is cast upon an inanimate object, the object gains no saving throw, and can have a maximum size of 1,000 lbs. and maximum volume of 30 cubic feet. If it is cast on living creatures, they do get a saving throw if they are unwilling to be so transported. Up to six living creatures can be so transported, as long as all are within 60' plus 10' per level of the caster and all are within 30' of one another. They will remain in that state for 1 hour.

Exchange

Level 4 jester spell (alteration) (illusion/phantasm)

Requires: incantation, gestures, cake

Casting time: 12 seconds (2 segments)

This spell causes any object within 60' plus 10' per level of the caster to be destroyed and instantly replaced with an illusory duplicate. The item must be seen (i.e., something within a chest could not be affected, but the chest and everything in it could be), and can be no more than 3 cubic feet in volume. Living creatures cannot be affected. Magical items get a saving throw vs. lightning. The target item is permanently destroyed, but the illusory replacement will last until it is struck, touched, or otherwise handled. The material component is a piece of cake.

Place of Holding

Level 4 jester spell (alteration)

Requires: incantation, gestures, object (see below)

Casting time: 1 minute

By means of this spell, the caster creates a miniature extra-dimensional space inside another (ordinary) space. The extra-dimensional pocket will be a 10' cube, plus 1' per level of the caster (i.e., a 10th-level caster will create a

cube 20' on each side), and will have sufficient light, heat, and air to sustain life for the duration of the spell. It must be within 30' of the caster. The object upon which the spell is cast must have a volume of its own, plus a door, opening, etc. The extra-dimensional space can be entered and exited through that opening; the spell is often used to create the illusion that a great number of creatures are entering or exiting from a place that would be far too small to accommodate them all. If anyone or anything is in the extra-dimensional space when the spell duration ends, they will be ejected unceremoniously from the opening. If the opening is destroyed or otherwise uncompromisingly blocked to the point where movement is impossible, those within the extra-dimensional space are lost forever on the astral plane. It lasts for 10 minutes per level of the caster.

License Information

OPEN GAME LICENSE Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a)"Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b)"Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d)"Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs,

depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the

copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. COPYRIGHT NOTICE

Open Game License v 1.0a Copyright 2000, Wizards of the Coast, Inc.

System Reference Document Copyright 2000-2003, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, Andy Collins, David Noonan, Rich Redman, Bruce R. Cordell, John D. Rateliff, Thomas Reid, James Wyatt, based on original material by E. Gary Gygax and Dave Arneson.

Pathfinder RPG Core Rulebook, copyright 2009, Paizo Publishing, LLC; Author: Jason Bulmahn, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

The Book of Experimental Might, copyright 2008, Monte J. Cook. All rights reserved.

Pathfinder RPG Advanced Player's Guide, copyright 2010, Paizo Publishing, LLC; Author: Jason Buhlman

Pathfinder RPG Bestiary, copyright 2009, Paizo Publishing, LLC; Author: Jason Bulmahn, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

Pathfinder Roleplaying Game: Bonus Bestiary, copyright 2009, Paizo Publishing, LLC; Author: Jason Bulmahn.

Pathfinder Roleplaying Game Bestiary 2, copyright 2010, Paizo Publishing, LLC; Authors Wolfgang Baur, Jason Bulmahn, Adam Daigle, Graeme Davis, Crystal Frasier, Joshua J. Frost, Tim Hitchcock, Brandon Hodge, James Jacobs, Steve Kenson, Hal MacLean, Martin Mason, Rob McCreary, Erik Mona, Jason Nelson, Patrick Renie, Sean K Reynolds, F. Wesley Schneider, Owen K.C. Stephens, James L. Sutter, Russ Taylor, and Greg A. Vaughan, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

Pathfinder RPG GameMastery Guide, copyright 2010 Paizo Publishing, LLC; Authors Cam Banks, Wolfgang Baur, Jason Buhlman, Jim Butler, Eric Cagle, Graeme Davis, Adam Daigle, Joshua J. Frost, James Jacobs, Kenneth Hite, Steven Kenson, Robin Laws, Tito Leati, Rob





Legendary Realms Terrain

Bring your game off the page and onto your table...

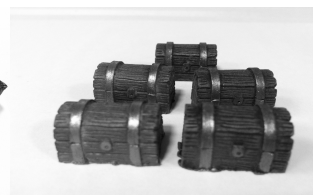
Affordable.

Durable.

Hand-painted.

Awesome.

28mm terrain for
use with your favorite
tabletop games!



WWW.LRTERRAIN.COM

WWW.FACEBOOK.COM/LRHOB

Hurry! Hurry! Hurry!

Step right up, ladies and gentlemen,
and behold the greatest circus in the land!

Behold the skilled mummers performing at The Stage;
you'll literally feel like you're part of the play!

Thrill to the death-defying acts (and audience)
in the two rings under the Big Top!

Laugh at the antics of the baleful buffoons, harmful harlequins, and
malevolent merry-makers of Clown Alley!

Gaze in wonder at the wild beasts of the Menagerie,
(just make sure you know which side of the bars you're on)!

All this and more, for the small price of a single admission, to
Bitterbark's Magnificent Circus!