

Fat Goblin Games Presents

# CARNIVAL OF SINNERS



**PATHFINDER**  
ROLEPLAYING GAME COMPATIBLE



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# CARNIVAL OF SINNERS

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## INTRODUCTION TO THE CARNIVAL

A misty autumn morning in a small city reveals the streets paved with crude decorative parchments. The gaudy script announces the arrival of the *Carnival of Sinners* the following day, and the twisted drawings make promise of horrors never witnessed.

As the day progresses, visitors from nearby villages and small towns flock in to witness the promise of cheap entertainment and spectacular amusements. Children giggle at the excitement of games and rides. Women cringe at the idea of beholding the ghastly freaks, and men whisper at the hopes the *Carnival of Sinners* has a “girly” show they can sneak off and enjoy.

As gossip and anticipation lead up to the event, no one could be prepared for the truth of the *Carnival of Sinners*, and what mysteries await them.





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## CARNIVAL GROUNDS

Wherever the carnival sets down, it arranges itself in a particular manner. The rear of the grounds is comprised of the rustic wagons that house the performers and carry their goods. This makeshift village forms a tight ring, surrounding the wagon of the owner, The Ringmaster. The outer wagons are used as improvised dressing rooms and storage shelters for the props and equipment to be used in the attractions.

Numerous animal cages flank these wagons, housing various animals and creatures. Just before the wagons stands the Big Tent. The tent is a huge structure made of thick canvas and supported by collapsible wooden poles and huge ropes on the outside. The big tent comprises of a large ring sixty feet in diameter, which faces bleachers large enough to seat around hundred people.

These stands are always crowded with men, women and children as well as vendors parading up and down the rows, selling snack foods and watered down ale. At the opening of the big tent stands the admission booth, which collects three coppers from anyone entering the tent.

Shows are held a number of times each day, increasing or decreasing in number to accommodate the crowd. Before the tent lies the sideshows. These are a tangled shantytown of strange tents and wagons, painted in brilliant colors but obscured in the shadows of the big tent. These hold a variety of freaks, geeks and other performers.

Presented in this book are a variety of performers at the Carnival of Sinners. If you choose not to use them or substitute the, at any given time there are at least one fortuneteller, magician, circus geek and a dozen freaks and other human oddities.

In front of the sideshows are the games. These games change on a seasonal bases, but at most times the games include a crossbow target range, a ring toss, a roulette wheel, a card game, a strength test and a fighting ring where a retired prizefighter takes on challengers for a modest fee. The prizes for success in these games are always cheaply made souvenirs, though they are rarely given out.

All of the games are fixed by the carnies. Those customers who actually win have triumphed only because the carnies allow a few rubes to win to maintain the illusion of a fair game.

Throughout the carnival are vendors and stands selling food and watered down alcohol.

Between the sideshows and the games are the temporary structures known collectively as the "rides". The first of the rides is the carrousel, a gaily painted platform supporting wooden horses. The carrousel spins slowly, powered by a team of four oxen pushing a wheel attached to the platform by gears.

The next ride is the Horror House, a small building made of cheap wood. The haunted house style building is a series of rooms, filled with fake skeletons, paper bats on strings, and other effigies of monsters and ghosts.





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## CARNY SLANG

The carny vocabulary is traditionally part of carnival cant, a secret language. It is an ever-changing form of communication, in large part designed to be impossible to understand by an outsider.

Below are a collection of words and phrases that can be used to enhance your roleplaying experience in the *Carnival of Sinners*.

**24-Hour Man** — One who travels the route to the next town or village, posting markers to guide the traveling wagons.

**Advance Man** — One who handles details such as paperwork before a carnival arrives in town, and sometimes handles bribes to local officials for leaving the carnival alone.

**Alibi Store** — A game in which the carny gives you an explanation of why you didn't win. Maybe *"you threw the ball too fast,"* or how you violated the rules (leaned over the foul line, etc.) He often offers you a *"better"* chance to win (for another fee, of course) but you'll never win a thing.

**Arch** — The front entrance to a carnival.

**B.C.** — *"Be calm,"* a warning to stop whatever you are doing or saying. Perhaps the town guard is watching you while you're about to take all his daughter's money, so STOP whatever you are doing immediately and find out why the person said B.C.

**Back End** — The far end of the lot, where the large shows and rides are located. This placement of strong attractions draws customers from the gate through the entire length of the lot. It doesn't help anyone if

patrons linger at the front end and do not circulate.

**Back Yard** — Sometimes also called *"the living lot."* Here, away from public access, are private wagons for living and storage.

**Baffle Blocks** — Six-sided or eight-sided or more logs used as dice in games of chance.

**Bag Man or Fixer** — The official in the locale where the carnival is set up to whom protection money is paid, either to overlook actual violations or not to find imaginary ones.

**Bally or Ballyhoo** — The *"Bally"* is the outside talker's spiel drawing a crowd (called a *"tip"*) to see a sideshow. The bally is a sophisticated commercial, usually illustrated with quick appearances by the performers featured in the show. Its longer, original form, *"Ballyhoo,"* has come into general usage meaning *"to attract the attention of customers/voters by raising a clamor."*

**Bally Stage** — The platform outside any show, on which the outside talker may simply talk to appeal for customers, or on which performers may present free samples of the acts that can be seen inside.

**Banner, Banner Line** — Canvas squares hung in front of sideshows depicting (usually in greatly exaggerated form) the wonders to be found inside.

**Bill** — An advertising poster (as also used in the circus). Also, a roster of acts or performers (as also used in theatre and wrestling).



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**Blank** — An engagement with poor attendance, or a player who looks like a good mark but who actually has few dollars to spend.

**Blow Your Pipes** — To become hoarse from screaming at 'marks' all day long.

**Bozo** — Character who insults customers to induce them to try to throw balls to spill him in a dunk tank.

**Burn the Lot** — To allow the carnival to cheat brazenly and leave the locals so outraged that they won't allow yours or any other carnival in their town for a long time.

**Butcher** — Strolling food merchant, peddler of ale, candy, pretzels, and meats.

**Carny** — Someone who works in a carnival. The term is also applied to the carnival itself.

**Carry the Banner** — A carny or medicine pitchman who is copperless, and has nowhere to sleep but the town square.

**Chopped Grass** — Dried herbs used in medicines being pitched.

**Concessions** — The food stands, games and shops on a midway, given the right to be there by virtue of a hefty payment to the carnival owner.

**Cook House** — Sometimes a large eating establishment open to the public, like a restaurant or cafeteria. More often, the place where personnel eat, not open to the public.

**Crime Show** — A midway attraction featuring memorabilia from famous criminals.

**Dark Ride** — A "haunted house" that you ride through by sitting in a cart and having a carny in costume push you. The scary surprises inside are known as "tricks" or "gags."

**Do-gooders** — Individuals who are self-righteously convinced that the carnival business is too disreputable to allow, that all show animals are certainly being mistreated, and that the display of human oddities is demeaning and immoral.

**Drop the Awnings** — To close down a carnival after the night's work is done.

**Duck Pond** — Game in which customer selects a numbered toy duck from among those floating around in a circulating stream.

**Dukkering** — fortunetelling.

**Fireball Show** — A carnival of the most disreputable sort, full of dishonest games.

**Flag's Up** — Signal that the cookhouse is open.

**Flea Powder** — Pitchman's term for powdered medicines.

**Forty-Nine Camp (or Joint)** — A fairground dance hall, where female employees would dance with customers for money, and steer clients to the bar.

**Freak Show** — A show where human oddities displayed themselves (often selling photos, books or other memorabilia). These were often ten-in-one shows and usually featured born freaks, 'made freaks' like tattooed people, and working acts like sword swallows and fire eaters.





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**Gadget Show** — A midway attraction featuring clockwork novelties, like a miniature animated village or circus parade, usually housed in a trailer.

**Gaff** — The mechanism by which a game is secretly controlled or 'faked'.

**Gazoonie** — The lowest form of carnny, the itinerant day laborers who come and go at the drop of a hat. Also refers to a very young and inexperienced worker (who probably won't be able to take the hard work and will be gone in a few days.)

**Geek** — An unskilled performer whose performance consists of shocking, repulsive and repugnant acts.

**Girl Show** — A show in which pretty women are the primary attraction.

**Glass House** — a Hall of Mirrors attraction.

**Grab Joint or Grease Joint** — An eating concession in which the customer takes away food served directly over the counter.

**Grease** — Any salve being pitched.

**Grifters** — The crooked game operators, short change artists, and clothesline robbers, shoplifters ("merchandise boosters"), pickpockets and all other types of criminals associated with some carnivals.

**Grind Show** — A show or attraction the customer can walk through and see at any time without being guided through.

**Group game** — A game in which more than one player participates, getting fees from several players but giving a prize only to one 'winner'.

**Hanky-Pank** — A game where every player wins a prize every time. The charge per play more than equals the cost of the prize, so a carnny can lose all day and still make a profit.

**Heat** — Problems, arguments or battles between the show, or its people, and townspeople.

**High Grass** — Slang for a particularly out-of-the-way rural area.

**Hoop-La** — A game in which prizes are displayed atop wooden blocks, and won by throwing a wooden hoop entirely over the block so that the hoop rests on the tabletop. The blocks are shaped to be larger than they appear, making a winning throw difficult or even impossible.

**Joing** — To "jo" a game is to rig it so that it cannot be won.

**Joint** — Any carnival midway concession. Described by their layout for placement purposes; line-up joints fit with others in a row, center joints attract customers to all four sides and need to be in the middle of an open area.

**Jump** — The move to the next engagement.

**Kid Show** — Circus term for a sideshow.

**Lookie-Lou** — Same as "lot lice," they'll walk around and see what they can see, but they won't part with a dime.

**Lot** — The show grounds.

**Lot Lice** — Locals who arrive early to gawk and stay late to browse and don't spend anything.





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**Lugen** — An unbelievably dumb, easy mark.

**Museum Show** — A show in which the exhibits are not alive. The show might contain preserved, stuffed, or mummified freak monsters, or other exotic items of interest, such as the weapons or artifacts used by famous heroes or villains.

**Nut Mob** — Three-shell (shell and pea) game, especially when operated with shills.

**Open Front Show** — A show arranged so that the entire front of the tent is open, prompting passersby to look in, but the attraction in the center of the is hidden from sight except from within the tent.

**Panorama** — A popular exhibition using a very long canvas, painted with various scenes, often depicting the exotic sights seen on the lecturer's travels to exotic lands.

**Paper** — Posters, handbills or advertisements for a carnival.

**Physic Opera** — A medicine show.

**Pickled Punks** — A carny term, never used in front of the general public, describing deformed fetuses preserved in formaldehyde. **Picture Gallery** — A tattooed man.

**Pit Show** — Show in which the attraction is displayed in a pit, like an alligator, snakes, sometimes a geek.

**Platform** — The raised stage where acts perform. It can refer to platforms inside the show or the bally platform on the front of the show.

**Playing a Mark** — Stringing along a player at your joint to get the most you can get of his money.

**Possum Belly** — Storage box built into the underside of a work wagon to carry cable, stakes, rigging, etc. At times a place for a quick nap by a worker, and at times the temporary home of an unauthorized "traveling girlfriend" (a "possum belly queen").

**Professor** — Title often assumed by any showman who wished to appear to be an "expert" who might demonstrate in the name of education exhibits or acts that might be open to objections under the simple guise of entertainment.

**Punk** — A child.

**Punk Day** — The promotion offering one day when children are admitted to the fair free.

**Racket Show** — A carnival that derives most of its revenue from fixed games.

**Roll Down** — Any type of game in which the player rolls balls down an incline to land in slots or holes or cups at the bottom.

**Sharpies, Sharpers** — Players who have practiced a carnival game to the point where they can easily win.

**Show** — The carnival itself. The show moves from spot to spot, but it's still the same show unless you move to a different show.

**Showman** — The preferred title of many proud lifelong outdoor amusement entrepreneurs, who would be very unhappy to be called "carnies."



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**Soft Lot** — A wet or muddy lot.

**Sponsor** — The local charitable organization that publicizes and, in the public's perception, "legitimizes" the carnival. A local sponsor is valuable.

**Talker** — Never "barker." The man who makes the spiel to build a tip in front of an attraction. If he talks inside the attraction, he is a "lecturer" or "inside talker".

**Tear Down** — To disassemble the rides, pack up the stock, and depart for the next engagement.

**Throwaway** — When an agent lets a member of the crowd win a large prize so the crowd can see (always accompanied by loud and excited praise), thereby stimulating business.

**Trouper** — A person who has spent at least one full season in the traveling amusement business. In common use in theater as well.

**Walk Back** — Someone who actually returns after a period of time to buy your product.

**Wax Show** — A show featuring wax statues of famous people, often royalty, heroes, or notorious villains.

**Wobbly** — A person who hangs around the food stands looking for odd jobs like peeling onions, emptying the garbage, raking up the trash, etc.







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## ADVENTURE HOOKS

The following section provides some ideas on how to incorporate the Carnival of Sinners into your current roleplaying campaign.

### DEATH OF AN INVENTOR

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A well known inventor has been discovered dead and local gossip suggests that the dearly departed had recent business meetings with the *Carnival of Sinners*.

Can the characters catch up with the carnival before the unfinished contraption of the inventor (called a *rollercoaster*) seriously hurts someone? Can they prove the carnival murdered the inventor instead of paying him?

### MAZE OF MURDER

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The *Carnival of Sinners* has a new feature, a mirrored maze only broken up by the wax displays of famous killers and monsters.

The characters must investigate when a local recognizes one of the wax killers as her son, who left to the big city over a year ago to be famous. Is this her son or just a wax likeness as the carnival claims? How many others have “run away to the circus” and never returned?

### RIDE OF SEVEN SINS

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The banners claim any who enter and can survive the seven sins receive a treasure of unthinkable wealth.

However, failure means you could lose your soul to the ride! Clever marketing, or is the danger real? And who doesn't like the promise of treasure?

### FATHER'S GIFT

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A young boy wins a wrapped prize at one of the carnival games. When opened he discovers a mummified hand that he swears is his fathers (he identifies it by a tattoo on the thumb).

How did the hand end up in the box? The boy's father died over 10 years ago, and his grave is undisturbed.

### THE GRAND SHOW

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The Carnival of Sinners is premeiring a new show, the performance is recreating a series of plays focused on the horrific potential of household objects, the suffering of innocents, insanity, and vengeance. Shortly after the new act begins its performances a series of grisly crimes strikes the area, each mirroring some unspeakable act committed on the stage the night before.



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## TROOPER'S GALLERY

Whether using the *Carnival of Sinners* as presented, or including your own vile entertainers, the following section details an assortment of NPC performers inhabiting the show.

Each entry in the **Trooper's Gallery** provides a complete set of stats as well as detailed history and adventure hooks for ease of use.



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## THE RINGMASTER

*His sinister smile breaks the shadows as his feline face is illuminated by the spotlight. With a grand gesture of cat-like grace, he welcomes you to the show.*

### THE RINGMASTER

CR 5

XP 1,600

**Male catfolk bard 6** (*Pathfinder Roleplaying Game Advanced Race Guide*)

CE Medium humanoid (catfolk)

**Init** +3; **Senses** low-light vision; Perception +8

### DEFENSE

**AC** 13, touch 13, flat-footed 10 (+3 Dex)

**hp** 24 (6d8-6)

**Fort** +1, **Ref** +8, **Will** +5; +4 bonus vs. bardic performance, sonic, and language-dependent effects

### OFFENSE

**Speed** 30 ft.

**Special Attacks** bardic performance 18 rounds/day (countersong, distraction, fascinate, inspire competence +2, inspire courage +2, suggestion)

**Bard Spells Known** (CL 6th; concentration +10):

**2nd** (4/day)—*anonymous interaction*<sup>ACG</sup> (DC 16), *invisibility*, *minor image* (DC 16), *pyrotechnics* (DC 16)

**1st** (5/day)—*charm person* (DC 15), *disguise self*, *hypnotism* (DC 15), *loki's gift* (DC 15)

**0** (at will)—*glorious music* (DC 14), *mage hand*, *marvelous music* (DC 14), *message*, *puff of smoke* (DC 14), *thunderclap*

### STATISTICS

**Str** 12, **Dex** 16, **Con** 8, **Int** 10, **Wis** 11, **Cha** 18

**Base Atk** +4; **CMB** +5; **CMD** 18

**Feats** Alertness, Bouncing Spell<sup>APG</sup>, Stealthy

**Skills** Acrobatics +12, Escape Artist +14, Intimidate +10, Linguistics +5, Perception +8, Perform (act) +13, Perform (oratory) +13, Sense Motive +13, Sleight of Hand +9, Spellcraft

+6, Stealth +16, Survival +2; Racial Modifiers +2 Perception, +2 Stealth, +2 Survival

**Languages** Catfolk, Common, Elven, Gnome

**SQ** bardic knowledge +3, cat's luck, lore master 1/day, sprinter, versatile performance ability (act, oratory)

**Combat Gear** wand of *cure moderate wounds*;

**Other Gear** ring of *feather falling*, pocket watch, 50 gp

### SPECIAL ABILITIES

**Bardic Knowledge +3 (Ex)** Add +3 to all knowledge skill checks.

**Bardic Performance (standard action, 18 rounds/day)** Your performances can create magical effects.

**Bouncing Spell** You can cast a spell that can be redirected if it has no effect on its first target.

**Cat's Luck (1/day) (Ex)** Can roll 2d20 for a Reflex save and take better result.

**Lore Master (1/day) (Ex)** Can take 10 on any trained knowledge checks. Activate to take 20 as a standard action.

**Low-Light Vision** See twice as far as a human in low light, distinguishing color and detail.

**Sprinter (Ex)** +10 ft to speed when charge, run, or withdraw.

**Versatile Performance (Acting) +13 (Ex)** You may substitute the final value of your Perform: Act skill for Bluff or Disguise checks

**Versatile Performance (Oratory) +13 (Ex)** You may substitute the final value of your Perform: Oratory skill for Diplomacy or Sense Motive checks

### BACKGROUND

#### The Popular Story

The Ringmaster rules his carnival, known as the Carnival of Sinners, with an iron fist. He enjoys his air of mystery and keeps his true history—along with his true name—to





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himself. Of course, there are many theories about his past, ranging from simple tales of an outcast orphan boy taken into the circus' embrace, to stories of forsaken godhood. But no matter what the tale, it's agreed that the carnival has always been his home.

There are stories that he holds some of his performers captive, forcing them to do their hideous tricks night after night against their will, but since no performer has ever left his show, no one really knows.

A few years ago a rumor circulated that The Ringmaster was, in fact, the son of a good outsider who has created a special demi-plane prison just for his evil son. It's said that the only way to send him there and end his tyranny is to learn his true name and use it against him.

## The Truth

In fact, The Ringmaster is a catfolk bard. His mother was a catfolk acrobat in Ringmaster Vonus' Travelling Show. He has never known his father. All his mother would say about the man was that she loved him dearly but the show came first. The Ringmaster's true name is Deveraux Barayne, though no one other than his mother knows that. Before taking the moniker of The Ringmaster, the other members of his mother's circus referred to him simply as *The Catling*. As with many circus children, The Ringmaster began performing at the tender age of 3. He would use his antics to distract the patrons while his friends picked their pockets.

He's known no life outside of the entertainment business. At the age of 8 he

was taken under Vonus' wing to learn the trade of running a profitable traveling show. When The Ringmaster turned 15 his mother died in a tragic accident in the ring. With nothing left to hold him in Vonus' camp, the boy struck out on his own, founding his own carnival and taking the title of The Ringmaster.

He has virtually no morals and is not above kidnapping or binding talented performers into his service in the name of profit.

## PERSONALITY

The Ringmaster is a cold, decisive person. He knows what is best for business and will not hesitate to pursue it at any cost. He has an excellent eye for talent and will go to great lengths to recruit—or, failing that, capture—creatures with fascinating appearances or special skills. He's surprisingly quiet for someone who is so adept in the spotlight. He answers any questions about his name or his past with a little smirk or a disarming chuckle before changing the subject. He has a flair for the dramatic, as any good performer does, and will always choose the most grandiose way to do something. He knows that entertainment is all about appearances, and plays that to his full advantage.

If someone tries to attack The Ringmaster, he will use his vast array of diversionary tactics to escape rather than fight. If he judges the need to, he'll get backup—in the form of the freaks from his carnival—and return to teach the offending party a lesson, but even then he'll hang back and direct the fight rather than get involved. If his carnival is destroyed, he will slip away and start again.





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## APPEARANCE

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The Ringmaster is tall for a catfolk, coming in at an even 6'. His fur is long and black except for his belly, hands, feet, and face. His face is white with a small, moustache-like smudge under his nose and a black point in the centre of his forehead which expands out down his back. He never allows himself to be seen in any state of undress and can always be found wearing one of his many gaudy ringmaster's outfits. He favors military styling in bold, rich colours and lots of gold braid and sequins. To top it all off he wears a tall black top hat trimmed in gold and carries an elaborate gold pocketwatch.





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## KADREN THE STRONG WOMAN

*This massive woman sits alone beside a tent pole, nose buried in an old, dusty tome. Her muscles ripple slightly as she turns the pages and makes a note in her journal.*

**KADREN EVANS**

**CR 5**

**XP 1,600**

**Female human alchemist** (ragechemist) 3/  
barbarian (drunken brute) 3

CN Medium humanoid (human)

**Init** +2; **Senses** Perception +10

### DEFENSE

**AC** 17, touch 10, flat-footed 15 (+5 armor, +2 dexterity, +2 natural, -2 untyped penalty)

**hp** 72 (3d12+3d8+30)

**Fort** +10, **Ref** +6, **Will** +5; +2 bonus vs. poison

**Defensive Abilities** trap sense +1, uncanny dodge; **Resist** poison resistance

### OFFENSE

**Speed** 30 ft.

**Melee** +1 falchion +15 (2d4+14/18-20)

**Ranged** bomb +8 (2d6+1 Fire)

**Special Attacks** bomb 4/day (2d6+1 fire, DC 12), rage (10 rounds/day), rage power (strength surge +3)

**Alchemist** (Ragechemist) **Spells Prepared** (CL 3rd; concentration +4)

1st—*ant haul* (2, DC 12), *enlarge person* (2, DC 12)

### STATISTICS

**Str** 28, **Dex** 14, **Con** 18, **Int** 13, **Wis** 12, **Cha** 8  
(While raging and Mutagen)

**Str** 18, **Dex** 14, **Con** 14, **Int** 15, **Wis** 12, **Cha** 8  
(Regular, non raging with no Mutagen)

**Base Atk** +5; **CMB** +14; **CMD** 24

**Feats** Brew Potion, Intimidating Prowess, Skill Focus (Intimidate), Skilled Rager, Throw Anything, Toughness

**Skills** Acrobatics +11, Appraise +10, Climb +18, Handle Animal +8, Intimidate +17, Percep-

tion +10, Sleight of Hand +11, Use Magic Device +8

**Languages** Common, Goblin, Undercommon

**SQ** alchemy, discovery (spontaneous healing), fast poisoning, mutagen, rage mutagen, raging drunk, swift alchemy

**Combat Gear** mutagen, potion of *bull's strength* (2), potion of *cure moderate wounds* (2), potion of *nondetection*; **Other Gear** +2 hide shirt, +1 falchion, ring of *feather falling*, alchemy crafting kit, alchemy crafting kit, backpack, bedroll, belt pouch, flint and steel, ink, black, inkpen, mess kit, pot, soap, torch (10), trail rations (5), water-skin, 295 gp

### SPECIAL ABILITIES

**Alchemy +3 (Su)** +3 to Craft (Alchemy) to create alchemical items, can Id potions by touch.

**Bomb 2d6+1 (4/day, DC 12) (Su)** Thrown Splash Weapon deals 2d6+1 fire damage.

**Fast Poisoning (Move Action) (Ex)** Apply poison to a weapon as a move action.

**Mutagen (DC 12) (Su)** Mutagen adds +4 to a physical & -2 to a mental attribute, and +2 nat. armor for 30 min.

**Poison Resistance +2 (Ex)** +2 to save vs. Poison.

**Rage (10 rounds/day) (Ex)** +4 Str, +4 Con, +2 to Will saves, -2 to AC when enraged.

**Rage Mutagen** STR mutagen bonuses increase, but penalty to Will & Int when hurt (Will neg).

**Raging Drunk (Ex)** Move action: consume alcohol - this round does not count against rounds of rage/day.

**Ring of feather falling** Feather fall activates if you fall more than 5 ft.

**Skilled Rager (Appraise)** Use selected skill while raging.

**Spontaneous Healing (5 HP/day)** The alchemist gains the ability to heal from wounds



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rapidly. As a free action once per round, he can heal 5 hit points as if he had the fast healing ability. He can heal 5 hit points per day in this manner for every 2 alchemist levels he possesses. I

**Strength Surge +3 (1/rage) (Ex)** As an immediate action, gain a bonus to one STR check, CMB or CMD.

**Swift Alchemy (Ex)** You can construct alchemical items in half the normal time.

**Throw Anything** Proficient with improvised ranged weapons. +1 to hit with thrown splash weapons.

**Trap Sense +1 (Ex)** +1 bonus on reflex saves and AC against traps.

**Uncanny Dodge (Ex)** Retain Dex bonus to AC when flat-footed.

## BACKGROUND

Kadren was born into a scholar family and was given the best education her parent's gold could buy. Due to her large stature she was destined to be an outcast. With her great size came the muscle power to go with it. She used her abilities to manipulate others towards her will. After discovering the properties of alchemy, her ego and ambition grew. After a bad night of mixing chemicals she found herself without a home, a family and the respect she had built.

Cursing her bad fortune she turned towards a traveler's life. The carnival not only accepted her, they welcomed her. While she does not know it, most keep their distance as they can see the change in her eyes when she drinks her vile potions mixed with cheap ale.

Her smarts at picking out key expensive items from the crowds keeps the other carnival worker from banding together to force her to leave, her skills not her size is what keep her here.





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## JURDY & HARDLE THE DOUBLE HEADED

*He struts before you, his twisted heads drooling and scanning over the crowd. His toothy smiles wrap across his face, and he begins to dance.*

### JURDY

CR 5

XP 1,600

Male human summoner 5

CN Medium humanoid

Init +1; Perception +4

### DEFENSE

AC 20, touch 12, flat-footed 18 (+4 armor, +1 Dex, +1 dodge, +2 natural, +2 shield)

hp 35 (5d6+15)

Fort +4, Ref +4, Will +6

### OFFENSE

Speed 30 ft.

Melee mwk club +6 (1d6+2)

Spell-Like Abilities (CL 5th; concentration +9)  
7/day—*summon monster III*

Spells (CL 5th; concentration +9)

2nd (3)—*bull's strength, misdirection, slow* (DC 16)

1st (5)—*expeditious retreat, grease* (DC 15),  
*mage armor, ventriloquism* (DC 15)

0—*acid splash, daze* (DC 14), *light, mage hand, mending, resistance*

### STATISTICS

Str 16 Dex 14, Con 13, Int 8, Wis 10, Cha 18

Base Atk +3; CMB +5; CMD 16

Feats Combat Casting, Dodge,

Skills Bluff +5, Handle Animal +8, Knowledge (local) +3, Profession (entertainer) +4, Use Magic Device +8; Racial Modifiers +4 Perception

Languages Common

SQ bonded senses, ettin blood, fused eidolon, life link, shield ally

Combat Gear *elixir of fire breath, elixir of love,*

*potion of cure light wounds* (2), *wand of magic missiles* (50); **Other Gear** *bracers of armor +1, masterwork dagger, tourmaline* (400 gp)

### SPECIAL ABILITIES

**Ettin Blood (Ex)** A product of magic experiments involving ettin blood, Jurdy gains +2 natural armor and a +4 racial bonus on Perception checks.

**Fused Eidolon (Su)** Jurdy's eidolon, his twin brother Hardle, appears conjoined with Jurdy. Jurdy and Hardle always occupy the same square.

Jurdy's extra abilities increase his CR by +1.

### HARDLE

CR —

Male eidolon

CE Medium outsider (extraplanar)

Init +2; Senses darkvision 60 ft.; Perception +8

### DEFENSE

AC 21, touch 13, flat-footed 18 (+2 Dex, +1 dodge, +8 natural)

hp 37 (5d10+10)

Fort +6, Ref +3, Will +4

Defensive Abilities evasion; Resist fire 10

### OFFENSE

Speed 30 ft.

Melee slam +11 (2d6+7 plus 1d6 fire)

### STATISTICS

Str 21, Dex 15, Con 14, Int 8, Wis 11, Cha 12

Base Atk +5; CMB +10; CMD 22

Feats Dodge, Weapon Focus (slam)

Skills Bluff +9, Knowledge (planar) +7, Sense Motive +8, Sleight of Hand +10

Languages Common

SQ link, evolutions (energy attack, improved ability score increase, improved damage [slam], improved natural armor, limbs [arm, leg], resistance, slam)



# FAT GOBLIN GAMES PRESENTS CARNIVAL OF SINNERS

## BACKGROUND

Jurdy and Hardle's mother suffered vile experimentation while pregnant with the twins by the hands of a mad wizard seeking a way to create hardier men by imbuing unborn infants with ettin blood. Though the experiment failed to achieve its desired results, it created something entirely different. When born, Jurdy appeared as a normal human, albeit squalling, babe while Hardle appeared to have vanished. At age 5, Jurdy first began hearing whispers from a voice that claimed to be his unborn twin brother, Hardle. By age 6, Jurdy had regular conversations with Hardle who most believed to be an imaginary friend. However, by his 7th birthday, Jurdy was able to manifest Hardle as an eidolon. Oddly, when Hardle manifested, he appeared to be conjoined with Jurdy. Also quite different, Hardle possesses a different alignment than Jurdy, one more malicious and cruel.

Perhaps because of Hardle's influence, Jurdy fell into a life of petty crime that eventually sent him fleeing. Hardle's insistence on being constantly manifested caused Jurdy to be quite conspicuous. Now a popular act at the carnival, Jurdy and Hardle perform an entertaining show featuring comedy, sleight of hand, and minor tricks of magic. Hardle, unfortunately, harbors darker desires than Jurdy and recently forced him to purchase an *elixir of love* that he hopes to use on one of the young acrobats that has caught his eye.

No one yet has figured out that Hardle is merely a conjured eidolon and Jurdy goes to great pains to hide this truth, fearing rejection. At night, the two of them often

gaze at a pink tourmaline, the last memento of their mother before she eventually succumbed to the horrific surgeries she received at the hands of the mad wizard.





FAT GOBLIN GAMES PRESENTS

# CARNIVAL OF SINNERS

## COOKIE AND HER BOYS

The cookhouse (where the carnies and assorted people working for the carnival eat) and its after-hours pie-car (a company run convenience store on wheels, that caters to the “eclectic” tastes of the carnies) is run by Cookie (ghast witch 3) and her three “boys” (alternate ghouls). Unlike typical ghouls and ghosts, Cookie and her boys wish to remain hidden among humanity, using the *Carnival of Sinners* as the perfect hunting ground, with locals often assuming people “ran away with the Carnival” as the fate of many meals of this gang of ghouls. To aid in this, Cookie seems to have the ability to suppress her natural stench ability, though the air around her still hangs heavy with rotten meat and blood, which she tries to cover with her cooking using strong smelling herbs and spices, as well as keeping a “pet” skunk around.

Despite many of the carnies questioning her hygiene (though rarely to her face), Cookie is generally well liked by her fellow travelers as she is both the camp kitchen-witch, helping with problems from minor injury to prolonging the “life” of the mooks for the puppetmasters, to always being willing to help her carnies with more “peculiar” tastes find a meal that fits them.

Cookie and her boys rarely interact with the public, remaining almost exclusively in the cookhouse tent, which most consider to be Cookie’s demesne where her word is law. Behind the cookhouse you can always find “the Meatwagon” and Cookie’s Caravan. The Caravan is a hard-wooden sided wagon that reeks of the grave mixed with rare herbs and spice to anyone that comes too

close, but an enchantment on the generally attached meatwagon keeps the casual observer away (treat as if permanently affected by the *antipathy* spell versus all humanoids but with a DC 20 within a 30 foot radius of the wagon). Most people assume the meatwagon is merely stock full of all the meats Cookie seems to tend like to serve, but it in fact contains a number of small cells where Cookie can lock up Medium or smaller humanoids, which she’ll use to supply her “meat” for cooking as needed. While not exclusively stocked with “long pig”, people naturally steer away from the meatwagon believing it best to not see where their meals come from. Few alarms are ever raised as well because the interior of the wagon is under a constant silence spell, meaning no one ever hears the cries of the Cookie’s victims.

### COOKIE, UNDEAD WITCH

CR 4

XP 1,200

Female ghost witch 3

NE Medium undead

**Init** +3; **Senses** darkvision 60 ft.; Perception +11

**Aura** stench (10 ft., DC 16, 1d6+4 minutes)

### DEFENSE

**AC** 17, touch 13, flat-footed 14 (+3 Dex, +4 natural)

**hp** 45 (2d8+3d6+25)

**Fort** +9, **Ref** +5, **Will** +12

**Defensive Abilities** channel resistance +4; **Immune** undead traits

### OFFENSE

**Speed** 20 ft.

**Melee** wooden spoon (as club) +5 (1d6+2) or bite +5 (1d6+2 plus disease and paralysis), 2 claws +6 (1d4+2 plus paralysis)



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**Special Attacks** paralysis (1d4+1 rounds, DC 16), slumber hex (DC 16)

**Spells Prepared** (CL 3rd; concentration +8)

2nd – *alter self*, *gentle repose*

1st – *beguiling gift* (DC 16), *hypnotism* (DC 16), *cure light wounds*, *inflict light wounds* (DC 16)

0 (at will) – *detect magic*, *message*, *putrefy food and drink*, *spark*

## TACTICS

**Before Combat** Cookie knows combat is rarely the right answer, because it always draws unwanted attention. As such, Cookie will try very hard to talk herself out of a direct confrontation, trying to either get the help of numerous other members of the Carnival or at least her boys on hand.

**During Combat** Once in combat, Cookie prefers to disable than kill outright, since fresh meat is always hard to keep in her larder. She tries to paralyze as many opponents as possible, and will direct combat, especially if her dimwitted boys are with her (they need a firm hand).

**Morale** She will flee combat if reduced below half her hit points or if the odds fall out of her favor, leaving her boys typically to continue fighting. She will often try to disappear into the crowd and rely on her potions to help her disappear into the throng of people typically at the Carnival.

## STATISTICS

**Str** 14, **Dex** 17, **Con** —, **Int** 21, **Wis** 17, **Cha** 20

**Base Atk** +2; **CMB** +4; **CMD** 17

**Feats** Brew Potion, Extra Hex, Civilized Ghoul-  
ishness, Weapon Finesse

**Skills** Acrobatics +1, Climb +3, Craft (alchemy) +16, Disguise +15 (to appear human), Diplomacy +11, Heal +11, Intimidate +11, Knowledge (arcana) +10, Knowledge (nature) +10, Perception +11, Profession (cook) +11, Sense Motive +11, Spellcraft +12, Stealth +6, Use

Magic Device +12

**Languages** Common, Draconic, one other

**SQ** aura, cauldron hex, disguise hex

**Combat Gear** 3 potions of cure light wounds, potion of alter self, potion of disguise self;

**Other Gear** Apron of resistance (as a cloak of resistance +1), 650 gp

## SPECIAL ABILITIES

### Disease (Su)

**Ghoul Fever:** *Bite*—injury; *save* Fort DC 16; *onset* 1 day; *frequency* 1 day; *effect* 1d3 Con and 1d3 Dex damage; *cure* 2 consecutive saves. The save DC is Charisma-based. A humanoid who dies of ghoulish fever rises as a ghoul at the next midnight. A humanoid of 4 Hit Dice or more rises as a ghast.

**Paralysis (Su)** Creatures damaged by a Cookie's natural attacks must make a successful DC 15 Fortitude save or be paralyzed for 1d4+1 rounds. Paralyzed creatures cannot move, speak, or take any physical actions. The creature is rooted to the spot, frozen and helpless. Unlike ghouls, a ghast's paralysis even affects elves.

Unlike hold person and similar effects, a paralysis effect does not allow a new save each round. A winged creature flying in the air at the time that it is paralyzed cannot flap its wings and falls. A swimmer can't swim and may drown.

**Stench (Ex)** As a ghast, Cookie exudes an overwhelming stink of death and corruption in a 10-foot radius. Those within the stench must succeed at a DC 15 Fortitude save, or be sickened for 1d6+4 minutes. Unlike most ghouls and ghasts, Cookie seems to have the unique ability to suppress her stench, at least the overbearing portion. As a free action, Cookie can either suppress or activate her stench ability. While suppressed, Cookie still stinks like death, but most people are able to attribute it to her stained apron and general lack of hygiene. Checks to track





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Cookie by scent or other similar checks gain a +10 circumstance bonus.

## WITCH HEXES

**Cauldron (Ex):** Cookie is able to Brew Potions with a bonus of +4 insight bonus to her Craft (alchemy) checks.

**Disguise Hex (Su):** Cookie can change her appearance for a number of hours equal to her witch class level (3 hours), as if using *disguise self*. These hours do not need to be consecutive, but they must be spent in 1-hour increments. She typically relies on this ability when she needs to interact more closely with non-Carnival folk.

**Slumber Hex (Su):** Cookie can cause a creature within 30 feet to fall into a deep, magical sleep, as per the spell *sleep*. The creature receives a Will save to negate the effect (DC 16). If the creature fails its save, it falls asleep for 3 rounds. This hex can affect creatures of any HD. The creature will not wake due to noise or light, but others can rouse it with a standard action. This hex ends immediately if the creature takes damage. Whether or not the save is successful, a creature cannot be the target of this hex again for 1 day.

## BACKGROUND

From just before sun-up until well after dark, Cookie can be found tending to the kitchen area of the cookhouse, which constantly has a stream of foods of a number of varieties and styles flowing out of it. Much of Cookie's food is actually quite well made, and most of her fellow carnies enjoy the meals she prepares. She is always busy, and will tell non-carny people as much, as different members of the carny and their various "pets" all require meals to be cooked to special orders from the ringleader down to the lowliest mook. To

her fellow carny, Cookie is one of the most approachable of people and she's always willing to lend an ear and her opinion. She styles herself a "kitchen-witch" and will often offer her fellow travelers various pastries, pies, sweets and candies that she claims will heal them of what ails them, from a broken heart to actual injuries. The fact that Cookie can in fact brew potions, and she's more than once handed over such an item free of charge to one of her folk helps most people see her as matronly.

## LIL STINKER

Part of the rationale for why Cookie, her boys and her campsite always stink so terribly is blamed on Lil Stinker, her "pet." By outward appearances, Lil Stinker seems to be little more than a mostly tame skunk that is remarkably lazy, spending most of his day lazing around Cookie's meatwagon, caravan and the cookhouse looking for scrapes. In fact, Lil Stinker is her familiar, and their relationship is much different than people would suppose.

Lil Stinker is Cookie's primary watchdog and enforcer. Her bond with the creature and her complete trust of it leaves it as one of the only things Cookie truly trusts and confides into herself. It is Lil Stinker who pushes her to talk to all the carnies, collecting their secrets and sharing them with him as part of their arrangement. He also protects Cookie's secret by patrolling the area around the meatwagon especially for the random straight (non-carny) that might wander by. A little threat of a squirt by a skunk keeps most of the country yokels from investigating closer and leaves them to their own devices.



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## LIL STINKER

CN Tiny familiar animal

**Init** +2; **Senses** low-light vision, scent; **Perception** +5

## DEFENSE

**AC** 16, touch 14, flat-footed 14 (+2 Dex, +2 size, +2 natural)

**hp** 22 (3 HD for effects)

**Fort** +2, **Ref** +6, **Will** +4

## OFFENSE

**Speed** 30 ft.

**Melee** bite +6 (1d3-4), 2 claws +6 (1d2-4)

**Ranged** spray +6 touch (musk)

**Space** 2-1/2 ft.; **Reach** 2-1/2 ft.

**Special Attacks** musk

## STATISTICS

**Str** 3, **Dex** 15, **Con** 9, **Int** 7, **Wis** 12, **Cha** 6

**Base Atk** +2; **CMB** +2; **CMD** 6

**Feats** Weapon Finesse, Alertness (when within arm's reach of Cookie)

**Skills** Perception +5

## SPECIAL ABILITIES

**Musk (Ex)** Up to twice per day, Lil Stinker can spray a stream of noxious musk at a single target within 10 feet as a standard action. With a successful ranged touch attack, the creature struck by this spray must make a DC 11 Fortitude save or be nauseated for 1d4 rounds and then sickened for 1d4 minutes by the horrific stench. A successful save reduces the effect to only 1d4 rounds of being sickened. A creature cannot use the scent ability as long as it is affected by this musk. The save DC is Constitution-based, and includes a +2 racial bonus.

## FAMILIAR ABILITIES

Lil Stinker is Cookie's familiar, and as such gains the familiar abilities of the alertness feat (when within arm's reach of Cookie), improved evasion, share spells, empathic

link, and Lil Stinker can deliver touch spells and hexes for Cookie. As a witch's familiar, Lil Stinker also stores all of Cookie's spells and gives her access to patron spells.

On a personal level, Lil Stinker hates combat and will basically do anything to avoid it. If he or Cookie are cornered, he'll join the fray, but generally speaking he would prefer to let Cookie and her boys do all the heavy lifting in a fight, only helping if directly ordered to by Cookie or otherwise absolutely necessary.

## COOKIE'S BOYS

Whether these men were ever truly related to Cookie is irrelevant in most people's minds, as she treats them exactly as you would expect a protective mother to treat her children. Cookie has three boys; Clem (her "favorite"), Duke (the "mean one") and Larry (the "lazy one"). All three can typically be found within hollering distance of "Mum", who seems to dictate their every habit and action. Cookie keeps a tight leash on her boys because they tend to "get into trouble" when left on their own, which means terrorizing an unwise straight that wandered into their cookhouse or heading into to the meatwagon to "tenderize" their future meals.

## GHOUL

CR 1

XP 400

CE Medium undead

**Init** +2; **Senses** darkvision 60 ft.; **Perception** +7

## DEFENSE

**AC** 14, touch 12, flat-footed 12 (+2 Dex, +2 natural)

**hp** 13 (2d8+4)



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**Fort +2, Ref +2, Will +5**

**Defensive Abilities** channel resistance +4; **Immune** undead traits

## OFFENSE

**Speed** 30 ft.

**Melee** bite +3 (1d6+1 plus disease and paralysis) and 2 claws +3 (1d6+1 plus paralysis)

**Special Attacks** paralysis (1d4+1 rounds, DC 13, elves are immune to this effect)

## STATISTICS

**Str** 13, **Dex** 15, **Con** —, **Int** 13, **Wis** 14, **Cha** 18

**Base Atk** +1; **CMB** +2; **CMD** 14

**Feats** Civilized Ghouliness

**Skills** Acrobatics +4, Climb +6, Disguise +14 (to look human), Perception +7, Stealth +7

**Languages** Common

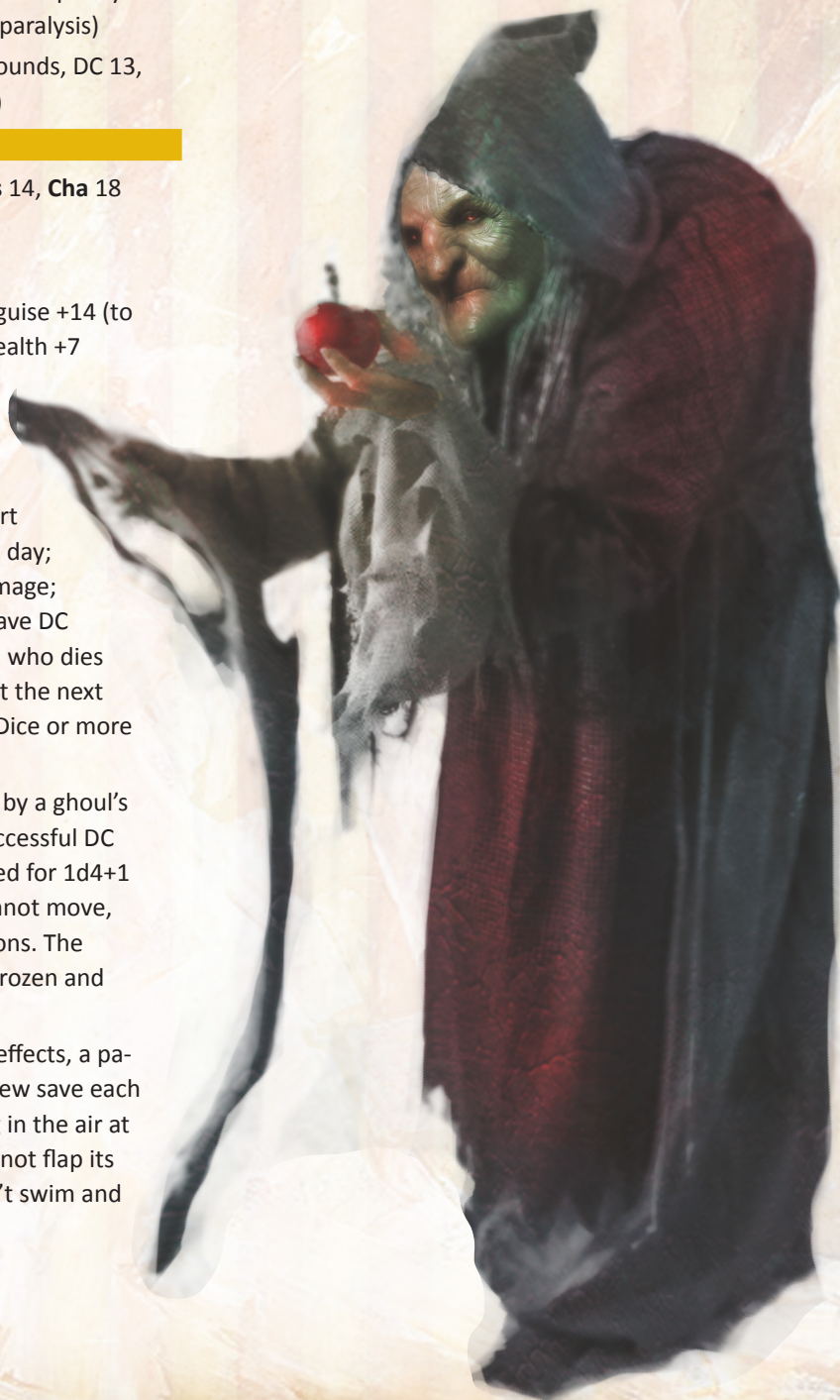
## SPECIAL ABILITIES

### Disease (Su)

**Ghoul Fever:** *Bite*—injury; *save* Fort DC 13; *onset* 1 day; *frequency* 1 day; *effect* 1d3 Con and 1d3 Dex damage; *cure* 2 consecutive saves. The save DC is Charisma-based. A humanoid who dies of ghoul fever rises as a ghoul at the next midnight. A humanoid of 4 Hit Dice or more rises as a ghast.

**Paralysis (Su)** Creatures damaged by a ghoul's natural attacks must make a successful DC 15 Fortitude save or be paralyzed for 1d4+1 rounds. Paralyzed creatures cannot move, speak, or take any physical actions. The creature is rooted to the spot, frozen and helpless.

Unlike hold person and similar effects, a paralysis effect does not allow a new save each round. A winged creature flying in the air at the time that it is paralyzed cannot flap its wings and falls. A swimmer can't swim and may drown.





# FAT GOBLIN GAMES PRESENTS CARNIVAL OF SINNERS

## EZRAMELDA THE CHAINED

*This dusky-skinned woman is all lithe curves and graceful muscle. She wears little except for a few well-placed veils and slim silver chains. She whirls an elegant scimitar with one hand.*

### EZRAMELDA

CR 5

XP 1,600

Human fighter (free hand fighter) 7 (*Pathfinder Roleplaying Game Advanced Player's Guide*)

N Medium humanoid (human)

Init +4; Senses Perception -1

### DEFENSE

AC 16, touch 16, flat-footed 10 (+4 dexterity, +2 dodge)

hp 64 (7d10+21)

Fort +7, Ref +6, Will +1

### OFFENSE

Speed 30 ft.

Melee mwk scimitar +14/+9 (1d6+7/18-20)

Special Attacks singleton +1

### STATISTICS

Str 13, Dex 18, Con 14, Int 10, Wis 8, Cha 12

Base Atk +7; CMB +8 (+10 disarm); CMD 24 (26 vs. disarm)

Feats Dazzling Display, Dervish Dance[ISWG], Performance Weapon Mastery[UC], Quick Draw, Skill Focus (Acrobatics), Toughness, Weapon Finesse, Weapon Focus (scimitar), Weapon Specialization (scimitar)

Skills Acrobatics +14, Bluff +8 (+10 to feint or create a diversion to hide), Intimidate +11, Perform (dance) +8

Languages Common

SQ deceptive strike, elusive

Gear mwk scimitar

### SPECIAL ABILITIES

**Deceptive Strike (Ex)** +2 to Disarm CMB/CMD, Bluff checks to feint or create a diversion to hide.

**Dervish Dance** Use Dex modifier instead of Str modifier with scimitar

**Elusive (Ex)** +2 Dodge AC

**Performance (Weapon Mastery)** All weapons you are proficient with act as if they had the performance quality

**Singleton (Ex)** +1 to hit and damage when wielding a one-handed melee weapon.

**Slave of the Circus (Ex)** Ezramelda has no gear other than her performance sword. As such, her CR is treated as 1 lower than her level would normally suggest. If equipped with appropriate gear for her level, she is a CR 6 encounter.

### BACKGROUND

An exotic beauty from a distant land, Ezramelda performs in the circus as a sword dancer and swallower. Her graceful moves and sensuous curves lure many an eye, keeping the crowd distracted as a band of accomplices work the crowd, pickpocketing and otherwise conning money from unsuspecting rubes.

What seems like a lifetime ago, Ezramelda was the harem guard for a wealthy sultan, charged to keep his girls safe in a palace wing that he trusted no other man to enter. Her deadly skill with the blade and her graceful beauty made her ideal for the position and a favored concubine of the sultan in her own right.

Her life changed when a travelling circus rolled into the sultan's estates, and a myriad of talents stole the eye of the opulent ruler. As he was distracted by the many entertainments that the circus provided, Ezramelda grew close to the ringmaster of the circus. The ringmaster grew enamored with the dancing sword-master as well, and eventually decided he would keep her.





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As the circus prepared to leave the sultan's care, the ringmaster approached the man and made him a wager. The ringmaster offered up some of the circus' most prized treasures against any single member of the sultan's harem. The greedy sultan immediately agreed, barely thinking about losing one of his girls as the ringmaster prepared a game of dice. The sultan had no chance, and lost quickly to the incredible deceiver. As his prize, the ringmaster swept up Ezramelda and the circus was gone.

For a time, Ezramelda's life in the circus was idyllic. She enjoyed trysts with the handsome ringmaster, performed to crowds enraptured by her exotic sword dances and enjoyed a comradery with the other outcasts of the troupe. Over time, however, the ringmaster grew tired of his newest toy, and another beauty caught his eye. He spent nearly no time with Ezramelda, growing ever more distant and using his incredible skills to evade her at every turn.

When Ezramelda finally caught up with the shyster and confronted him, the ringmaster grew defensive. He accused her of needing too much attention and offered her freedom, if she so desired. However, such a freedom would cost the circus one of its top income-earners, so he couldn't let her go easily. He offered her a game of chance—the same game he had used to win her. Against her better judgement, she reluctantly agreed, and swiftly found herself bound to perform for the circus for the next ten years.

Ezramelda performs her sword dancing and swallowing act three times a day, twice on a smaller stage and once in the in the main tent. She wields her scimitar with

unparalleled grace, the blade a simple extension of her arm. If the crowd contains an eager, young swordsman, she will draw him on stage, working him into the show as she typically dances around him before leaving him disarmed in the spotlight. She secretly hopes to find a capable swordsman that might dash her away, though she would never attempt to leave the circus on her own.

## APPEARANCE

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Ezramelda is a tall and graceful woman, her body toned from years of sword drills and dance, but still graceful and feminine. Her eyes are dazzling green gems, her hair a waist-length curtain of raven-black and her skin glistens a dusky tan that all serve to show her exotic heritage. Her performance costume is little more than gauzy veils, opaque enough to keep her modest and loose enough to accentuate the rhythms of her dance. Her scimitar is a well-made blade, though its hilt is gilded steel set with gaudy semi-precious stones, giving it the appearance of a far grander weapon. Set between her wrists and ankles are slim silver chains, though these are merely symbolic of her enslavement and do not impede her movement in any way.

## USING EZRAMELDA

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Ezramelda is unlikely to come to blows with circus visitors. Sometimes her act draws an unsuspecting swordsman on stage and wounds his pride, but more often she simply dances, tuning out the outside world and losing herself in the exertion.

If pressed into combat, Ezramelda attempts to disarm foes and uses Dazzling



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Display early to attempt to weaken any potential targets. She does not fight well with the rest of the circus troupe, preferring not to support them. If she sees an opportunity to flee the circus, she takes it, running for freedom. She abandons her chains as she flees the circus, glad to be free of their symbolic weight.

Ezramelda is one of the only members of the circus troupe likely to ally with a party of PCs. Her sword arm could be a welcome addition to any group that offers to free her from the clutches of the ringmaster.





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## MADAM LEXIE

You walk into the multi-colored tent to be greeted by a circular table supporting a crystal ball. Smoke rolls in from the darkness of the rear of the tent, revealing the small woman smiling across from you.

### MADAM LEXIE

CR 5

XP 1,600

Female gnome oracle (psychic searcher) 6

NE Small humanoid (gnome)

**Init** +2; **Senses** low-light vision; **Perception** +5

### DEFENSE

**AC** 16, touch 13, flat-footed 14 (+3 armor, +2 dexterity, +1 size)

**hp** 33 (6d8)

**Fort** +3, **Ref** +5, **Will** +9; +2 vs. illusions

**Defensive Abilities** defensive training; **Immune** fatigue

### OFFENSE

**Speed** 15 ft.

**Melee** +1 dagger +5 (1d3/19-20)

**Ranged** mwk sling +8 (1d3-1)

**Special Attacks** hatred

**Spell-Like Abilities** (CL 6th; concentration +10)

1/day—*dancing lights*, *ghost sound* (DC 15), *mage hand*, *prestidigitation*, *prestidigitation*, *speak with animals*

**Oracle (Psychic Searcher) Spells Known** (CL 6th; concentration +10)

3rd (4/day)—*blindness/deafness* (DC 17), *cure serious wounds*, *locate object*

2nd (6/day)—*augury*, *calm emotions* (DC 16), *cure moderate wounds*, *sound burst* (DC 16)

1st (7/day)—*comprehend languages*, *cure light wounds*, *poisoned egg*, *read weather*, *sanctuary* (DC 15)

0 (at will)—*create water*, *detect magic*, *enhanced diplomacy*, *light*, *mending*, *purify food and drink* (DC 14), *read magic*

**Mystery** Occult

### STATISTICS

**Str** 8, **Dex** 15, **Con** 10, **Int** 12, **Wis** 16, **Cha** 18

**Base Atk** +4; **CMB** +2; **CMD** 14

**Feats** Ability Focus (empathy), Fortune Teller-<sup>ISWG</sup>, Gnome Trickster<sup>APG</sup>

**Skills** Bluff +12, Diplomacy +12, Knowledge (arcana) +7, Knowledge (history) +8, Perception +5, Profession (fortune-teller) +14, Sense Motive +12, Spellcraft +7, Use Magic Device +11; Racial Modifiers +2 Perception, +2 Profession (fortune-teller)

**Languages** Common, Draconic, Gnome, Sylvan

**SQ** gnome magic, inspiration, investigator talent (empathy), mystery (occult), oracle's curse (lame), revelation (automatic writing)

**Combat Gear** potion of *remove blindness/deafness* (2), potion of *remove disease*, wand of *cure light wounds*; **Other Gear** +1 leather armor, +1 dagger, mwk sling, sling bullets (20), cloak of *resistance* +1, traveler's grandiose carrying case, harrow deck, harrow mat, 2,737 gp, 8 sp

### SPECIAL ABILITIES

**Automatic Writing (1/day) (Su)** With 1 hour of meditation, produce writing as if using divination with 90% accuracy.

**Defensive Training** +4 Gain a dodge bonus to AC vs monsters of the Giant subtype.

**Empathy (1/day, DC 16) (Ex) (Su)** Roll sense motive 2x (take high). Full-rd & 1 point for detect thoughts on foe in 30 ft (Will neg).

**Fortune Teller** Cast some divination spells at +1 caster level

**Hatred** +1 Gain a bonus to attack vs. goblinoid/reptilian humanoids.

**Immunity to Fatigue** You are immune to the fatigued condition.

**Inspiration (+1d6, 6/day) (Ex)** Use 1 point, +1d6 to trained skill or ability check. Use 2 points, to add to attack or save.





FAT GOBLIN GAMES PRESENTS



# CARNIVAL OF SINNERS

**Lame** One of your legs is permanently wounded, reducing your base land speed by 10 feet if your base speed is 30 feet or more. If your base speed is less than 30 feet, your speed is reduced by 5 feet. Your speed is never reduced due to encumbrance.

**Low-Light Vision** See twice as far as a human in low light, distinguishing color and detail.

**Traveler's grandiose carrying case (empty)**

**Harrow inside:** +2 bonus to saves targeting the deck.

## BACKGROUND

Madam Lexie is a person of mystery. While she is good at acting the part of fortune teller, she does have many abilities that a true fortune teller. These come at a price; she charges great sums for "True Fortunes" as she puts it. Her charm and beauty are the keys to her life and lot in it. She enjoys readings and for the most part keeps them "honest". She only gives false fortunes to people that insult her or people she overhears talking bad about the other performers.

She is devious and while mostly out for herself, she knows the value of allies. She has made friends with the people of the carnival and knows secrets and holds many points of information others might not want others to have.

She has seen her future and it is full of wonder and most important gold of the gullible.





# FAT GOBLIN GAMES PRESENTS CARNIVAL OF SINNERS

## RALPH THE MAN BEAST

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### RALPH "THE MAN BEAST"

CR 5

XP 1,600

Male human ogrekin ranger (shapeshifter) 5

CE Medium humanoid (giant, human, shapechanger)

Init +3; Senses low-light vision; Perception +13

### DEFENSE

AC 20, touch 13, flat-footed 17 (+3 dexterity, +7 natural)

hp 61 (5d10+30)

Fort +9, Ref +7, Will +2

### OFFENSE

Speed 30 ft.

Melee 2 claws +7 (1d6+8)

Ranged darkwood composite longbow +9 (1d8+4/x3)

Special Attacks combat style (natural weapon), favored enemies (elves +2, humans +4)

Ranger (Shapeshifter) Spells Prepared (CL 2nd; concentration +5)

1st—*animal messenger, keep watch*

### STATISTICS

Str 19, Dex 16, Con 20, Int 7, Wis 16, Cha 7

Base Atk +5; CMB +7; CMD 22

Feats Alertness, Aspect Of The Beast (claws Of The Beast)[APG], Endurance, Improved Natural Attack (claw), Power Attack, Toughness

Skills Handle Animal +6, Knowledge (geography) +6, Knowledge (nature) +6, Perception +13, Sense Motive +5, Stealth +11, Survival +11

Languages Common

SQ hunter's bond (owl named mr peepers), shifter's blessing, shifter's blessing form

(form of the dragon), track +2, wild empathy +3

Other Gear arrows (20), darkwood composite longbow, efficient quiver, 7,869 gp

### SPECIAL ABILITIES

**Animal Companion Link (Ex)** You have a link with your Animal Companion.

**Endurance** +4 to a variety of fort saves, skill and ability checks. Sleep in L/M armor with no fatigue.

**Favored Enemy (Elves +2) (Ex)** +2 to rolls vs. Favored Enemy (Elves) foes.

**Favored Enemy (Humans +4) (Ex)** +4 to rolls vs. Favored Enemy (Humans) foes.

**Form of the Dragon (Su)** The ranger's skin becomes rough and scaly. While in this form, the ranger gains a +2 natural armor bonus to AC.

**Master Shifter:** The ranger's skin becomes rough and scaly. While in this form, the ranger gains a +4 natural armor bonus to AC

**Low-Light Vision** See twice as far as a human in low light, distinguishing color and detail.

**Power Attack -2/+4** You can subtract from your attack roll to add to your damage.

**Share Spells with Companion (Ex)** Can cast spells with a target of "you" on animal companion, as touch spells.

**Shifter's Blessing (8 rds, 1/day) (Ex)** Temporarily gain characteristics of various creatures.

**Track +2** Add the listed bonus to survival checks made to track.

**Wild Empathy +3 (Ex)** Improve the attitude of an animal, as if using Diplomacy.

Monstrous and cruel, Ralph lives up to his Man Beast personal well. Part human and part something he is the ultimate thing that goes bump in the night. Wowing the crowds with his grotesque and misshapen form gives him a sense of purpose and



# FAT GOBLIN GAMES PRESENTS CARNIVAL OF SINNERS

pleasure, during his performances he always imagines tearing limbs from the people watching. Or how fun it would be to hear how long they scream as his claws tickle their insides.

Though very perceptive, Ralph is easy to manipulate and simple. His deformity left him strong of person but weak of mind. Woe to the people coming to the carnival looking for trouble, he has a swift temper and would give his life to protect his friends.

When not putting on a show, Ralph and his pet keep the people of the carnival fed with his impressive hunting ability. Many of the carnival workers share stories of how they would rather face his claws than his bow. They tell of it easily knocking deer many feet into trees when he shoots them, all the more reason to keep him happy.

## MR PEEPERS

Owl

N Small animal

**Init** +2; **Senses** low-light vision; Perception +9

## DEFENSE

**AC** 14, touch 13, flat-footed 12 (+2 dexterity, +1 natural, +1 size)

**hp** 15 (+3)

**Fort** +4, **Ref** +5, **Will** +3

## OFFENSE

**Speed** 10 ft., **fly** 80 ft. (average)

**Melee** bite +3 (1d4), 2 talons +3 (1d4)

## STATISTICS

**Str** 10, **Dex** 15, **Con** 12, **Int** 2, **Wis** 14, **Cha** 6

**Base Atk** +2; **CMB** +1; **CMD** 13

**Feats** Skill Focus (Perception), Skill Focus (Stealth)

**Skills** Fly +8, Perception +9, Stealth +13

## SPECIAL ABILITIES

**Flight** (80 feet, Average) You can fly!

**Low-Light Vision** See twice as far as a human in low light, distinguishing color and detail.







FAT GOBLIN GAMES PRESENTS

# CARNIVAL OF SINNERS

## THE MOOK TROUPE

**Player Information:** The Mook Troupe are the clowns, improv-actors and other random entertainers found throughout the fairgrounds and midway of the Carnival of Sinners. The members of the Troupe are almost instantly recognizable for their outlandish style of dressing in bright, gaudy colors and styles and for their heavy use of facepaint to appear as fools, clowns and other buffoons as well as their peculiar way of speaking in the third person on behalf all members of the Troupe. The Mooks, as they are typically called by the other carnies and the patrons of the Carnival, are always good for a quick laugh while standing in line or for a random distraction while considering where to go next. They are often very helpful to the other patrons, directing them away from the "Restricted Sections" and back toward the best games and shows, occasionally even telling people the "tricks" needed to succeed at the rigged games of chance or other sports found throughout the midway.

Most commonly appearing as heavily make-up'ed clowns, though occasionally acting as attendants to ticket stands, venders or other menial task workers, these creatures were typical humanoids (most commonly human, though the occasional elf, dwarf, gnome or halfling exist) that serve now as a host to the alternate intellect devourers known as "puppetmasters". Unlike typical intellect devourers, that are able to inhabit only a single "host" at a time, the puppetmasters have learned to "seed" many hosts with a small portion of themselves, which they can then "possess" with their full intellect when they choose.

Likewise, the puppetmasters are able to spread their intellects out over multiple hosts, called mooks, at a time, controlling each as if extensions of its own body.

This ability to possess and control many creatures with a single intellect allows for marvelous performances as two or more of the mooks sing, dance, act, or tumble about for the amusement of patrons at the carnival. It also allows them to have eyes and ears, as well as hands and bodies throughout the entire midway at a moment's notice to address a number of issues from nosy patrons to random drunks.

The exact number of mooks at the Carnival varies, as do the exact racial mix-up depending on recent stops. People that wish to "join the Carnival" from a previous town that have no other skills, as well as those few townsfolk that become too nosey and see something they shouldn't have, often become the newest hosts for the puppetmasters. Because they are spread out, feeding slowly on so many brains, the host bodies can last much longer for the puppetmasters than they would for typical intellect devourers. Cookie, the carnival's chief cook and resident cleric, also helps the puppetmasters out in various ways, either by prolonging the decomposition and generally falling apart of the host bodies or disposal of those bodies that are too far gone to her "boys" and other carnies interested in "long pig."

**A Note the Gamemaster:** The nature of the Mook Troupe is two-fold; the standard and controlled mooks exist as easy cannon fodder for your player characters, but also exist as "eyes and ears" throughout the





# FAT GOBLIN GAMES PRESENTS CARNIVAL OF SINNERS

Carnival. The players are likely to interact heavily with the Mooks and it would be rare for there to be a location that at least a standard mook isn't standing guard or in currently performing some basic task like cleaning or preparing. One can easily turn up at any point as well, of varying power level, to suddenly confront the characters if either they are getting away with too much nosing around (darn those high Stealth checks) or because the action is slowing down too much (silly players, there's terrible things afoot to discover!).

The Mooks themselves also present an interesting enemy themselves because you can use them to play on the characters' assumptions. The players are likely to assume they are evil (because "evil clowns" is as old a stereotype as you get) but the puppetmasters in charge of them know this is the case and will attempt varying levels of control to exactly dissuade people of this opinion. Player characters could begin by interrogating a standard mook, that seems feeble and repetitive in its answers before the PCs "force" the mook to talk, at which point a puppetmaster would suddenly drop its full intellect into the body, and "break character", trying to explain away its odd behavior as "part of the act" and using a plethora of devoured minds as fertile backstories for how this or that person ended up working for the Carnival.

The exact number of mooks and even puppetmasters is left to the gamemaster to decide, depending on the strength of their player characters and how much of a challenge the GM wants to make the encounter. Never allowing any of the "stronger" mooks to show up is an easy way to keep them manageable for a

lower level party, while upping the basic mold of what creature is possessed from mere humans to ogres or other monstrous humanoids would be a great way up the ante. Likewise, an exact number of mooks and puppetmasters is never specified here so that the gamemaster can feel free to throw as many mooks in any combination at the PCs as they think they need to.

For the sake of writing the piece, it is assumed there are three or four puppetmasters in the Carnival, each with roughly 20 host-mooks of varying race and ability, for a total of between 50 to 80 mooks on-hand, some of whom may be locked up currently and "uncontrolled" for later use but most of whom are merely performing the most mundane of tasks necessary. As few as one puppetmaster and a dozen or fewer mooks could exist to present a decent challenge to the players.

**Relationship to the Other Carnies:** The Mook Troupe is one of the few constants throughout the Carnival. The smiling faces of the Mooks can be found from the entrance gate to the backlot and through the tents and midway. They can even act as stand-in attendants at numerous games and in various tasks, always performing their bawdy humor for the masses.

Most of the other carnies enjoy having the Mooks around because they will perform much of the "menial labor" of putting up or tearing down tents, stands and other concessions. They also never seem to complain when asked to do the most disgusting tasks, like cleaning up the dung of the animals or cleaning the outhouses.





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# CARNIVAL OF SINNERS

Very few of the carnies are aware of the puppetmasters, thinking the Troupe is just an odd, and cliché bunch of performers. Their large numbers and heavy use of make-up and costume make it hard for most of the carnies to tell them apart, which becomes unimportant as all of them respond to “Hey Mook” the same way.

The puppetmasters prefer to keep it this way, hiding among the masses and collecting new hosts to be mooks carefully. One of the few people to know of the puppetmasters is Cookie, the ghoulish cleric that runs the cookhouse for the Carnival, as her skills as a healer and prolonger of the lifetime of dying flesh become useful to the puppetmasters (also, as a fellow creature willing to eat the sentient and sapient, intelligent beings of the world they have an understanding most might be repulsed by). Her boys do not know the full extent of the puppetmasters, but are aware Momma has dealings with the Mook Troupe.

Beyond Cookie, the only other people at the Carnival of Sinners that know of the puppetmaster’s existence are the Ringmaster and Madam Lexie.

## STANDARD MOOK

The following statistics should be used for any random mook currently out on the midway. It is assumed that the related puppetmaster has left just the smallest amount of himself in each of these “performers” so that they are able to perform the basic tasks that they need to. This could be something as simple as taking or selling tickets to the other amusements of the carnival, or even basic physical acts, like tumbling or mock battles with patrons

or other mooks that require only able bodies and not massive intellect to perform.

These mooks are typically found in heavy make-up to look like clowns or other buffoons. This make-up helps to hide the relatively neutral expression these creatures would otherwise have and also helps cover up the sickly state of their bodies in general as the facepaint and odd, brightly colored clothing hides odd shapes, sores and the humanoid’s malnourished bodies. A standard mook seems “slightly out of it” and has a tendency to speak in the third person as the puppetmaster is likewise too spread out, saying phrases like “*We welcome you to the Carnival of Sinners!*” or “*What can We do to help you today?*”. Most patrons take this to mean the mook is simply speaking for the Troupe or the Carnival in general, so only the most perceptive think it is too unsettling, at first.

The example below is for a human that is dressed and prepared to act as a simple clown. They may just as easily be dressed this way while performing a number of duties and any weapons they may possess are likely incidental or designed to be part of their act (oversized clubs for striking fellow mooks down, etc.).

### MOOK

CR 1/2

XP 200

Human expert 1

CE Medium humanoid (human) host with aberrant controller

Init +3; Senses Perception +0

### DEFENSE

AC 14, touch 13, flat-footed 11 (+1 armor, +3 Dex)

hp 3 (1d8-1)



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**Fort** -1, **Ref** +3, **Will** +1

**Immune** mind-affecting effects

**Weakness** vulnerability to protection from evil

## OFFENSE

**Speed** 30 ft.

**Melee** club +0 (1d6)

## TACTICS

**Before Combat** A mook is always on the lookout for trouble, but it doesn't try to start fights itself. Occasionally its humor will cross the line and a sole mook will likely plead for its insignificant life and offer to lick to offended parties boots, etc. all while telepathically summoning more mooks to its location.

**During Combat** A lone mook is rarely troublesome, but regardless of the number of mooks present, they are always able to work in great concert, for instance, flanking a single-target to give one the upperhand or even sacrificing one to give others a clear shot. Once a mook is engaged in combat, it telepathically tells its other host bodies what is going on and this will often summon additional mooks, whom are typically under greater levels of control (see Controlled Mook).

**Morale** The loss of a single, standard mook is no more significant to a puppetmaster than clipping your nails would be to you. Combining this with that fact that it can normally steal back its mind as the creature slowly dies (i.e. is in negative hit points before reaching negative its Con) and it cares even less, willing to sacrifice a sole mook or two if it gains the upperhand.

## STATISTICS

**Str** 11; **Dex** 16; **Con** 8; **Int** 7; **Wis** 8; **Chr** 13

**Base Atk** +0; **CMB** +0; **CMD** 13

**Feats** Deceitful, Skill Focus (Perform[Comedy])

**Skills** Acrobatics +7, Bluff +7, Climb +0, Disguise +7, Escape Artist +3, Handle Animal +1, Intimidate +1, Perform [Comedy] +9,

Profession [Carny] +5, Sleight of Hand +3

**Languages** Common, Undercommon, telepathy 100 ft. (other mooks only)

**Gear** padded armor (made to look like a clown costume), club, assorted gags and mundane magic tricks, additional gear and coins depending on assigned task

## SPECIAL ABILITIES

**Transfer Intellect (Ex):** As a full-round action, a puppetmaster in control of a mook can transfer its consciousness into or out of a host-mook within 100 feet of another. Treat the hosts being transferred into and out of as dazed during the process. While a varying amount of intellect can be transferred, three typically "amounts" of intellect are achieved – the standard Mook, the Controlled Mook, and the Master Mook. If a controlled creature is dropped below 0 hit points or otherwise incapacitated, the controlling puppetmaster can attempt a Will save against a DC of 10 + the number of hit points the host is below 0 to escape to another body that is within range. See the puppetmaster entry for how this works in more detail.

**Vulnerable to Protection from Evil (Ex)** A puppetmaster's bonded host mook is treated as a summoned creature for the purpose of determining how it is affected by a protection from evil spell.

## CONTROLLED MOOK

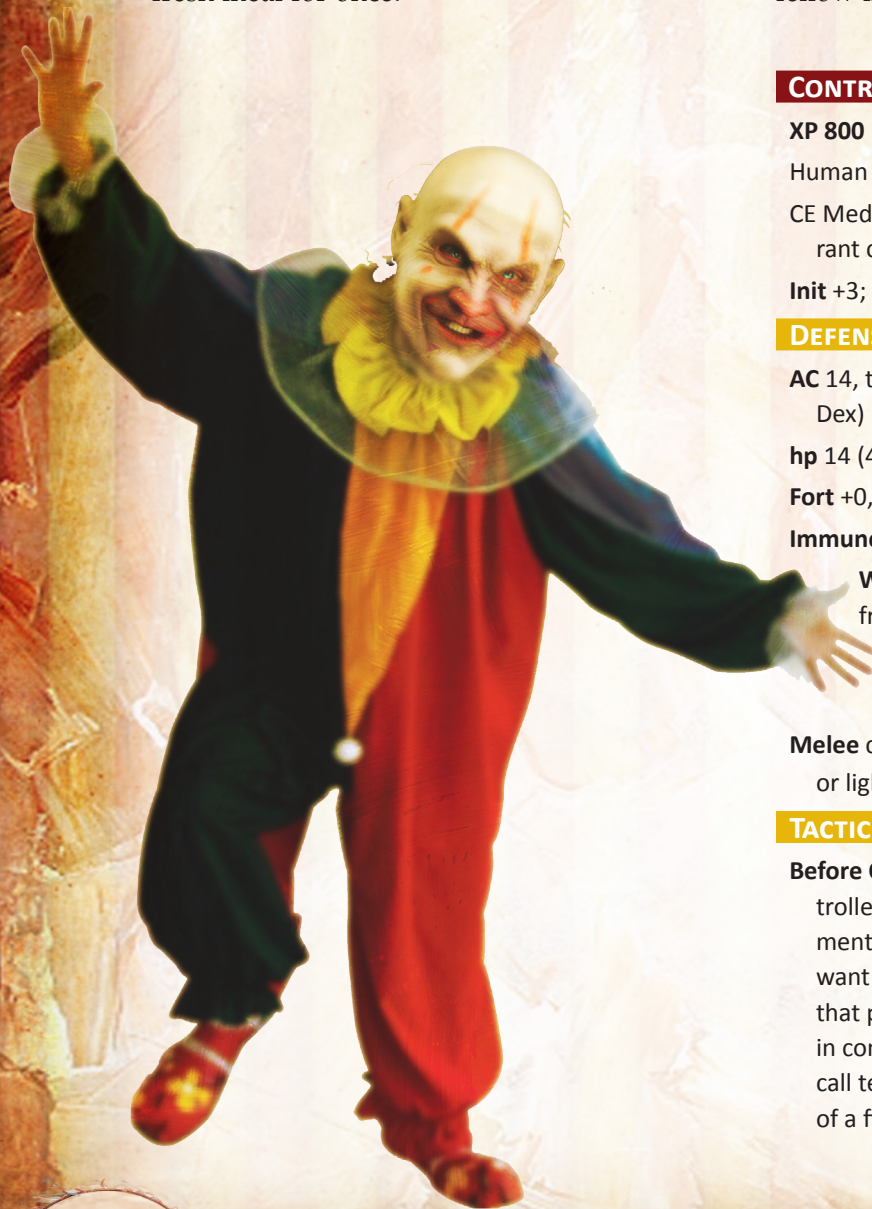
At any given moment during the time the Carnival of Sinners is open and in operation, the puppetmasters will be performing various shows, typically possessing between 3 and 5 mooks at a higher level than just the bare-minimum needed for many tasks. These controlled mooks gain additional skills and abilities from the increased presence of mind, and since they are typically under the control



# FAT GOBLIN GAMES PRESENTS CARNIVAL OF SINNERS

of one creature (or even two or more telepathically linked creatures), they are able to move and react with a level of precision that few other performers could replicate. Likewise, a blatant disregard for the displeasure of the host bodies means that if the occasional blade hits too deeply, or crossbow bolt strikes true, the puppetmasters are not one to fret. Cookie can often patch up the mistakes, and the worst case scenario is her boys get to have a fresh meal for once.

The example below uses a human that is a consummate performer of comedy, specifically in the vein of being a clown or fool. The exact nature of his clothes would likely reflect either local customs or mock local royalty in a playful and tasteful way, though it may portray foreign or enemy agents in less than tasteful ways. A controlled mook could also be prepared for various simple mock battles or tests of skill, like shooting an apple off the head of a fellow mook.



## CONTROLLED MOOK

CR 2

XP 800

Human expert 4

CE Medium humanoid (human) host with aberrant controller

Init +3; Senses Perception +0

## DEFENSE

AC 14, touch 13, flat-footed 11 (+1 armor, +3 Dex)

hp 14 (4d8-4)

Fort +0, Ref +4, Will +3

Immune mind-affecting effects

Weakness vulnerability to protection from evil

## OFFENSE

Speed 30 ft.

Melee club +3 (1d6) or dagger +3 (1d4, 19-20) or light crossbow +6 (1d8, 19-20)

## TACTICS

**Before Combat** For a puppetmaster, a controlled mook represents a decent investment of its intellect, enough that it wouldn't want to willingly sacrifice itself and risk losing that portion of its intellect. Before engaging in combat, a controlled mook would likely call telepathically for allies and try to get out of a fight, though with superior numbers it



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would equally relish the opportunity to fight and possibly take a new host.

**During Combat** A controlled mook has more of a puppetmaster's intellect deposited in them, and they in turn gain more skill in both their trade and combat. Controlled mooks are often the ones telepathically called in by other mooks as the signal is sent out to all controlled mooks. Controlled mooks always fight in concert with other mooks, using the lesser mooks as meat-shields and distractions while the controlled mook goes in for the kill.

**Morale** As a significant portion of its intellect, a puppetmaster in a controlled mook would be hesitant to throw away the host, but if it truly felt threatened and unable to save this host body, the puppetmaster would retreat into another mook, either forming a master mook or spreading out into a number of mooks all running away to escape the threat.

## STATISTICS

**Str** 11; **Dex** 16; **Con** 8; **Int** 10; **Wis** 8; **Chr** 14

**Base Atk** +3; **CMB** +3; **CMD** 16

**Feats** Deceitful, Skill Focus (Perform[Comedy]), Skill Focus (Perform[Sing] or similar skill)

**Skills** Acrobatics +10, Bluff +9, Climb +4, Disguise +10, Escape Artist +7, Handle Animal +4, Perform [Comedy] +12, Perform [Sing] +12, Profession [Carny] +5, Sleight of Hand +7

**Languages** Common, Undercommon, telepathy 100 ft. (other mooks only)

**Gear** padded armor (made to look like a clown costume), correct weapon for task assigned, assorted gags and mundane magic tricks, additional gear and coins depending on assigned task

## SPECIAL ABILITIES

**Transfer Intellect (Ex):** As a full-round action, a puppetmaster in control of a mook can transfer its consciousness into or out of a

host-mook within 100 feet of another. Treat the hosts being transferred into and out of as dazed during the process. While a varying amount of intellect can be transferred, three typically "amounts" of intellect are achieved – the standard Mook, the Controlled Mook, and the Master Mook. If a controlled creature is dropped below 0 hit points or otherwise incapacitated, the controlling puppetmaster can attempt a Will save against a DC of 10 + the number of hit points the host is below 0 to escape to another body that is within range. See the puppetmaster entry for how this works in more detail.

**Vulnerable to Protection from Evil (Ex):** A puppetmaster's bonded host mook is treated as a summoned creature for the purpose of determining how it is affected by a protection from evil spell.

## MASTER MOOK

A puppetmaster is typically busy managing it's many host-mooks and at any given time is in possession of a dozen or more to varying levels of intellect (see standard mooks and controlled mooks). In moments of dire need, either because the level of competence needed for the task is too great or because a real threat has been found, a puppetmaster can pull back its tendrils of intellect from its many standard mooks to coalesce in a single creature. While not every mook needs to be freed from control (see uncontrolled mook for more), the GM is allowed the freedom to choose how many of each type of mook exists in a given area or time to be a manageable threat to the players.

The other important aspect to consider with the Master Mook is that the puppetmasters don't always pull themselves together to throw down in





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combat. If the player characters began to deeply interrogate a lone mook, the puppetmasters would likely form into its mind and start to spew whatever lies it thought it should to get rid of the nosey people. It would only be after its tried everything it could to persuade or otherwise diplomatically handle a situation before it would resort to direct confrontation, and then it might do that by moving its mind into a special, monstrous humanoid body or a group of mooks to take out the players.

The example below uses a human that is dressed up to perform in weapon drills or mock battles, possibly parodying a local military force in style of dress or claiming to use "exotic fighting techniques of a far off land."

## MASTER MOOK

CR 5

XP 1,600

Human expert 6/ warrior 1

CE Medium humanoid (human) host with aberrant controller

Init +3; Senses Perception +5

## DEFENSE

AC 17, touch 14, flat-footed 14 (+3 armor, +3 Dex, +1 dodge)

hp 25 (6d8+1d10-7)

Fort +3, Ref +5, Will +4

Immune mind-affecting effects

Weakness vulnerability to protection from evil

## OFFENSE

Speed 30 ft.

Melee masterwork longsword +6 (1d8, 19-20) or masterwork scimitar +6 (1d6, 18-20) and shortbow (1d6, x3)

## TACTICS

**Before Combat** A master mook will try to defuse any situation using lies and diplomacy if it can, but will also send out telepathic messages to any other puppetmasters and call to it other mooks it can still control.

**During Combat** A master mook has the majority of the attention and intellect of a puppetmaster. As such, its own intelligence is vast compared to your typical mook, though it may retain a few vestiges of control over other mooks to be used as cannon fodder.

**Morale** At the point that a puppetmaster is this in control of a single mook, it taking a serious risk and it is more likely to be cautious, not about its host body, but its ability to flee --- hopping out of the body of the current master mook once it feels it can no longer win, rather than risk being caught and killed in this one mind.

## STATISTICS

Str 11; Dex 16; Con 8; Int 18; Wis 8; Chr 14

Base Atk +5; CMB +5; CMD 18

**Feats** Deadly Aim, Deceitful, Dodge, Skill Focus (Perform[Comedy]), Skill Focus (Perform[Sing] or similar skill),

**Skills** Acrobatics +15, Bluff +14, Climb +10, Disguise +14, Escape Artist +13, Handle Animal +10, Perception +5, Perform [Comedy] +15, Perform [Sing] +15, Profession [Carny] +10, Sleight of Hand +13

**Languages** Common, Undercommon, telepathy 100 ft. (other mooks only)

**Gear** masterwork parade armor (made to look like a clown costume), correct masterwork weapon for task assigned, assorted gags and mundane magic tricks, additional gear and coins depending on assigned task

## SPECIAL ABILITIES

**Transfer Intellect (Ex):** As a full-round action, a puppetmaster in control of a mook can



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transfer its consciousness into or out of a host-mook within 100 feet of another. Treat the hosts being transferred into and out of as dazed during the process. While a varying amount of intellect can be transferred, three typically “amounts” of intellect are achieved – the standard Mook, the Controlled Mook, and the Master Mook. If a controlled creature is dropped below 0 hit points or otherwise incapacitated, the controlling puppetmaster can attempt a Will save against a DC of 10 + the number of hit points the host is below 0 to escape to another body that is within range. See the puppetmaster entry for how this works in more detail.

**Vulnerable to Protection from Evil (Ex):** A puppetmaster’s bonded host mook is treated as a summoned creature for the purpose of determining how it is affected by a protection from evil spell.

## UNCONTROLLED MOOK

If a puppetmaster is killed outright, before it is able to transfer its consciousness to another mook under its control, the mook doesn’t simply die --- instead, its half-eaten brain gives it an animal like intelligence that is normally primed for violence due to the massive amount of pain the creature had endured in its recent life as a mook. Particularly compassionate and patient players may be able to calm down or otherwise subdue an uncontrolled mook, as if calming or subduing a wild animal (now being able to be affected magically by spells able to affect animals), but many would say the most compassionate thing to do would be to put these creatures out of their misery.

### UNCONTROLLED MOOK

CR 1/3

XP 135

Human commoner 1

N Medium humanoid (human) with animal intelligence

Init +3; Senses Perception +1

### DEFENSE

AC 14, touch 13, flat-footed 11 (+1 armor, +3 Dex)

hp 2 (1d6-1)

Fort -1, Ref +3, Will -1

### OFFENSE

Speed 30 ft.

Melee club +3 (1d6+1)

### TACTICS

**Before Combat** Uncontrolled mooks have an animal-like intelligence and can generally be calmed or made docile like you would animals. Most of the time, uncontrolled mooks are made by a puppetmaster fleeing from a mook during combat, but in those rare instances where an uncontrolled mook is found before combat, it is likely locked up. It will most likely be cautious of people it has never seen before, just as a wild animal will be, and it will be hostile toward any creature that looks or is dressed like a mook (because of remembered violence against it to make it this way by the puppetmasters).

**During Combat** Uncontrolled mooks wish only to survive and thus fight to survive. They will flee as quickly and as far as possible, but if backed into a corner will fight to the death.

**Morale** Uncontrolled mooks are animal like in nature and will flee rather than fight if possible. Once away, they will continue on indefinitely and struggle to survive.

### STATISTICS

Str 12; Dex 16; Con 8; Int 2; Wis 8; Chr 8

Base Atk +0; CMB +1; CMD 14

Feats Weapon Finesse



# FAT GOBLIN GAMES PRESENTS CARNIVAL OF SINNERS

**Skills** Perception +1

**Gear** padded armor (made to look like a clown costume) <not proficient>, club

## PUPPETMASTER, ALTERNATE INTELLECT DEVOURER

Literally the “brains-behind-the-operation” of the Mook Troupe, the puppetmaster is a deviation of the typical intellect devourer that does not reside in a single body. Instead, the puppetmaster exists telepathically “between” each of its spawn, which act as nodes connecting the puppetmaster to its hosts. The hosts are typically called some form of idiot for being relatively mindless themselves, in the case of the Carnival hosts – “mooks.” Each mook has one spawn of the puppetmaster permanently bonded to the creature, with the spawn slowly feeding on the intellect of the host.

### PUPPETMASTER’S SPAWN FORM CR 5

**XP** 2,400

**CE** Tiny aberration

**Init** +10; **Senses** blindsight 30 ft., detect magic; Perception +20

### DEFENSE

**AC** 23, touch 18, flat-footed 17 (+6 Dex, +5 natural, +2 size)

**hp** 45 (7d8+14)

**Fort** +4, **Ref** +8, **Will** +5

**DR** 10/adamantine or magic; **Immune** mind-affecting effects; **Resist** cold 10, electricity 10, fire 10, sonic 10; **SR**

**Weaknesses** vulnerability to protection from evil

### OFFENSE

**Speed** 30 ft.

**Melee** 4 claws +11 (1d3-1)

**Special Attacks** bond with host, sneak attack +2d6

### Spell-Like Abilities (CL 7th)

Constant—*detect magic*

At will—*confusion* (DC 21, single target only), *daze monster* (DC 19, no HD limit), *invisibility*, *reduce size* (as reduce person but self only), *false image* (DC 20, as major image, except only in the shape of its former host’s body)

### STATISTICS

**Str** 8, **Dex** 23, **Con** 15, **Int** 24, **Wis** 10, **Cha** 17

**Base Atk** +5; **CMB** +9; **CMD** 19 (23 vs. trip)

**Feats** (2 feats), Decietful, Improved Initiative, Weapon Finesse

**Skills** Bluff +23, Disguise +15, Perception +20, Sense Motive +10, Stealth +23, Use Magic Device +15 and an additional 40 ranks in skills like Knowledge, Perform or Profession depending on the interests of the Puppetmaster; Racial Modifiers +8 Bluff, +8 Perception, +8 Stealth

**Languages** Undercommon (cannot speak); telepathy 100 ft.

**Special Qualities** pooled intellect, transfer consciousness

### SPECIAL ABILITIES

**Bond with Host (Su)** As a full-round action that provokes an attack of opportunity, a puppetmaster spawn can reduce its size, crawl into the mouth of a helpless or dead creature, and burrow into the victim’s skull to devour its brain. This is a coup de grace attempt that inflicts 8d3+2d6-8 points of damage. If the victim is slain (or already dead), the puppetmaster usurps control of the body and may use it as its own, as if it controlled the target via a dominate monster spell. The puppetmaster has full access to all of the host’s defensive and offensive abilities save for spellcasting and spell-like abilities (with the puppetmaster spawn losing its own spell-like abilities as well with the bonding). A host body may not have been dead for longer than 1 day for this ability to func-





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tion, and even successfully inhabited bodies decay to uselessness in 21 days (unless this time is extended via gentle repose or similar magic). Once the puppetmaster's spawn bonds with the body, it knows (and can speak) the languages known by the victim and basic information about the victim's identity and personality, yet has none of the victim's specific memories or knowledge. Damage done to a host body does not harm the puppetmaster itself, but if the host body is slain, the puppetmaster spawn dies with the host which can cause further damage to the puppetmaster psyche (see Pooled Intellect ability). Raise dead cannot restore a victim of this effect, but resurrection or more powerful magic can.

**Grow Spawn (Ex)** Once bonded to a host, a puppetmaster spawn begins creating new spawn to further the creatures reach. In the time it inhabits a single creature, most Medium sized hosts will be able to spawn one to three additional spawn, depending on how well taken care of the host body is in the process. Each of these spawn is created one at a time, taking between 7 and 14 days to mature to the point that they can leave the host, growing rapidly in size from a magically reduced one to the typical Tiny size of an overlarge house cat, and hunting down new prey to join the puppetmaster's hosts. A spawn that has fully grown but not left its old host remains dormant till a puppetmaster polls enough of its intellect into the spawn to awake it, causing it to detach from those host as a one round action.

**Pooled Intellect (Ex)** In a sense, a puppetmaster doesn't exist in a body, it exists between the bodies. Its intellect is pooled and able to transfer, in part or in full, to different bodies that it has made into hosts using spawn. Once a spawn has bonded with a body, they become part of the body of the puppetmaster, like another creature in an intelligent swarm. But the intellect (its Intelligence,

ability to perceive, think and rationalize as well as analyze and deduce) becomes distributed and partial, with each new host requiring a minimum amount of "attention" and leaving less intellect to pool into a given host at any given moment. Filling one or more creatures with a larger amount than the minimum needed to maintain control allows a puppetmaster to give that host additional abilities and knowledge, and gives the puppetmaster greater individual control of the actions of a controlled host-body. A puppetmaster is able to have a maximum number of host-bodies actively controlled equal to its Intelligence score, though most maintain fewer hosts than this so that at any moment it has more points of Intelligence to pool in a few bodies as needed. For each points worth of Intelligence pooled into a host, that creature effectively gains an additional level in an NPC class (typically expert or warrior), and the hosts overall mental statistics (Int, Wis, Chr) raise as well.

**Transfer Intellect (Ex):** As a full-round action, a puppetmaster in control of a host body can transfer its consciousness into or out of a host within 100 feet of another host with a bonded . Treat the hosts being transferred into and out of as dazed during the process. While a varying amount of intellect can be transferred, three typically "amounts" of intellect are achieved – the standard Mook, the Controlled Mook, and the Master Mook. If a controlled creature is dropped below 0 hit points or otherwise incapacitated, the controlling puppetmaster can attempt a Will save against a DC of 10 + the number of hit points the host is below 0 to escape to another body that is within range. See the puppetmaster entry for how this works in more detail.

**Vulnerable to Protection from Evil (Ex)** A puppetmaster's spawn is treated as a summoned creature for the purpose of determining how it is affected by a protection from evil spell.





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# CARNIVAL OF SINNERS

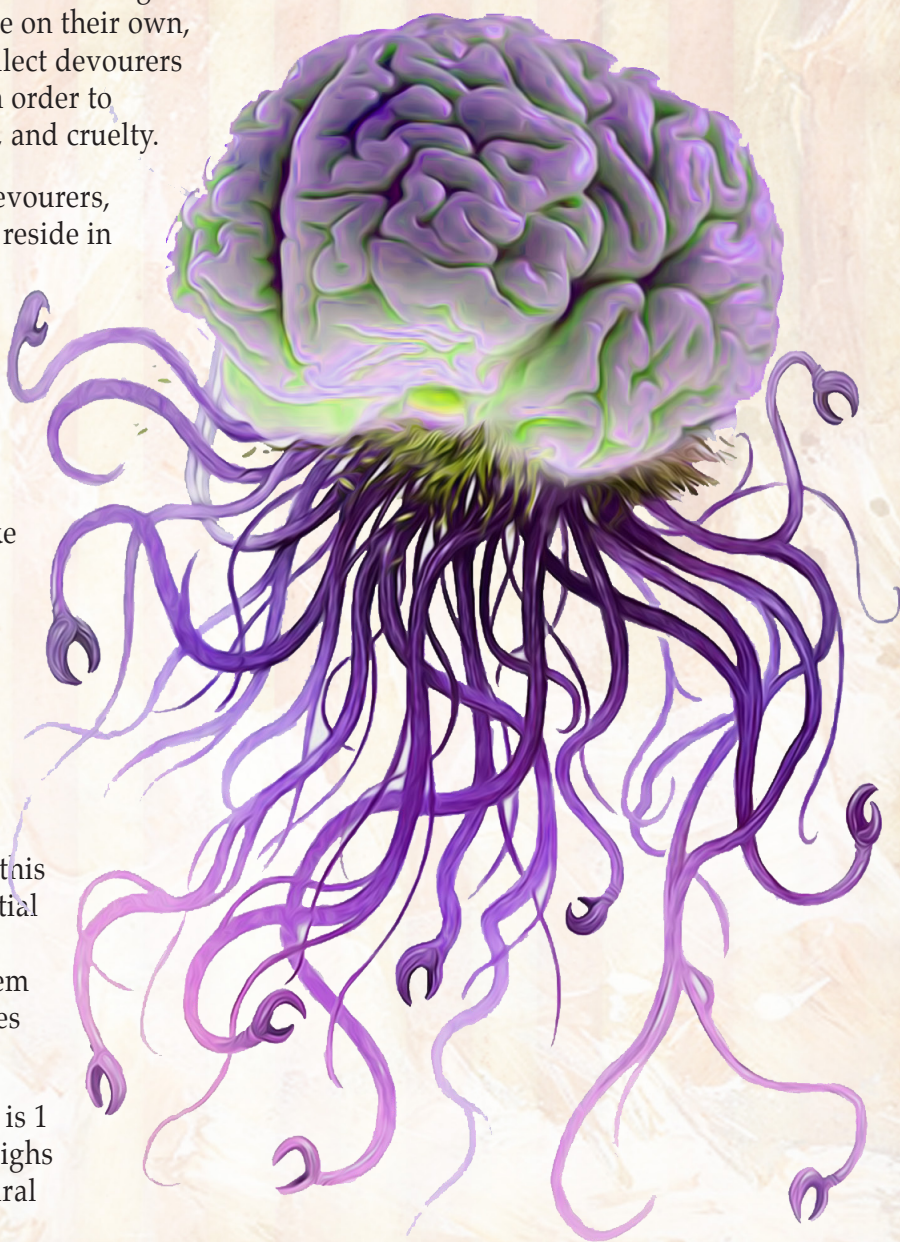
## BACKGROUND

Thought by some to be invaders from another dimension or planet, the sinister intellect devourers are certainly one of the world's cruelest races with the puppetmasters being but one more bizarre permutation of them. Incapable of experiencing emotions or wallowing in the sins of physical pleasure on their own, puppetmasters like all intellect devourers are forced to steal bodies in order to indulge their gluttony, lust, and cruelty.

Unlike typical intellect devourers, the puppetmaster does not reside in a single body, but instead forms an interconnected psychic network between various host bodies taken over by its puppetmaster spawn. In its natural form, the spawn of a puppetmaster looks like a elongated brain with a slug body that has four clawed legs protruding. This image is almost never seen though, as the puppetmaster spawn projects an illusionary image of itself as a copy of its most recent host. Using this image, it approaches potential host creatures and tries to confuse them or disable them using its other hosted bodies in concert.

A puppetmaster's spawn is 1 and a half feet long and weighs about 20 pounds in its natural

form. A spawn, detached from its initial host, must find a body to bond to within 24 hours or it will begin to wither and die, and the puppetmaster will need to withdraw its intellect from the spawn.





FAT GOBLIN GAMES PRESENTS

# CARNIVAL OF SINNERS



## CABINET OF CURIOSITIES

This section offers a selection of items, props, and various curiosities you can add to the *Carnival of Sinners* or any adventure.

The items presented in this section represent the macabre prizes and souvenirs offered by the *Carnival of Sinners* to their customers. Some of these items have value, but most are just strange items collected over the years, or at best junk designed to look like something of value.

Following these unusual items are a few game props, including tickets, map, and flyer for the *Carnival of Sinners*.





FAT GOBLIN GAMES PRESENTS

# CARNIVAL OF SINNERS

## UNUSUAL PRIZES

### CLOWN MASK

This damp and dirty canvas mask fits over the head of a medium-sized creature. It has two rough holes cut out for eyes and one for the mouth. Crude markings resembling a clown's make-up is painted on the mask.

**Value:** 0 gp.

### WOOD DUCK

This wooden toy duck on a platform with wheels has a string and can be pulled behind a child. The toy is far from new; it's paint faded, the front of the beak worn, and missing a wheel. The toy maker's name and address are branded on the bottom of the platform.

**Value:** 3 sp (1 gp if fully restored and repainted).

### DECK OF CARDS

Contained in a small tin case almost black with tarnish this deck of playing cards is illustrated with fading pirates, sea monsters, ships, and gold pieces. The case is engraved with a florid V.M.

**Value:** 2 sp (1 sp for the cards and 1 sp for the case).

### SEVERED EAR

A relatively fresh human ear that appears to have been ripped from its owner as dried

blood hangs from jagged pink flesh and torn cartilage. A lone gold earring hangs in the lobe.

**Value:** 1 gp (1 gp for the ring if sold to a fence).

### SHRUNKEN HEAD

The race of this shrunken, ebon humanoid head is almost impossible to identify as it dangles by its hair from a piece of twine.

**Value:** 10 gp (10 gp for the head; there are actually people who collect such items).

### SET OF KEYS

This is an iron key ring with seven keys.

**Value:** 5 sp (Until it is discovered what they open, the value of the keys is unknown, but someone might be willing to part with 5 sp to take a chance).

### WATER JUG

This rough-shaped ceramic jug can hold about a quart of liquid and features a stick-figure image of a snake carved into its misshapen body. It is empty.

**Value:** 1 cp

### SKULL BOWL

Made of a human skull, this bowl leaks slightly when used. The inside of the skull is stained with a dark, black color while the outside has been bleached white.

**Value:** 5 sp.



FAT GOBLIN GAMES PRESENTS

# CARNIVAL OF SINNERS

## STONE DOLL

A heavy child's doll, most likely from a goblinoid tribe, this is a crude work of art. A single stone dressed in rags, the face is painted on with dark, thick globs of something that is likely animal blood.

Value: 5 sp



## BLACK FLUTE

This flute is similar to all others of its type. The instrument is about 2 ft. long with eight holes and a thumb hole. It is constructed of a black, polished wood with bright silver trim.

Value: 5 sp

## BROWN PACKET

This palm-size packet of wrapped heavy brown paper is tied together with coarse twine. Opening the package reveals a severed finger.

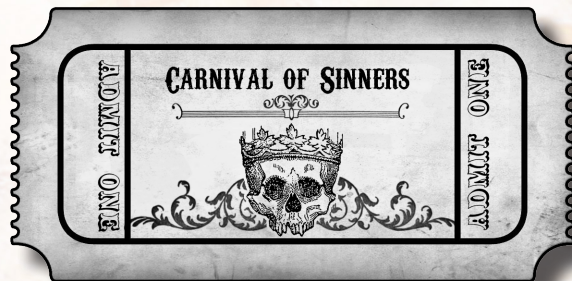
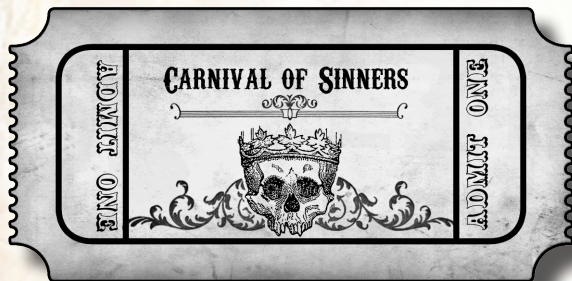
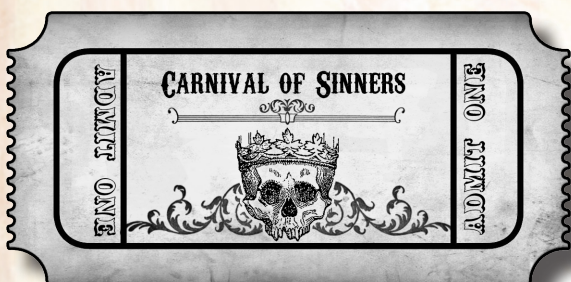
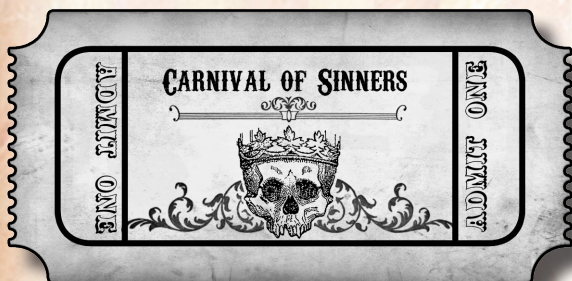
Value: 3 sp





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# CARNIVAL OF SINNERS







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A misty autumn morning in a small city reveals the streets paved with crude decorative parchments. The gaudy script announces the arrival of the Carnival of Sinners the following day, and the twisted drawings make promise of horrors never witnessed.

As the day progresses, visitors from nearby villages and small towns flock in to witness the promise of cheap entertainment and spectacular amusements. Children giggle at the excitement of games and rides. Women cringe at the idea of beholding the ghastly freaks, and men whisper at the hopes the Carnival of Sinners has a "girly" show they can sneak off and enjoy.

As gossip and anticipation lead up to the event, no one could be prepared for the truth of the Carnival of Sinners, and what mysteries await them.

# CARNIVAL OF SINNERS