HECKNA! CAMPAIGN SETTING

V1.0, JULY 25, 2022

HITPOINT PRESS

CREDITS

Writing: Yubi Coates, Verity Lane, Dominik Parisien, Jordan Richer, T.R.Rowe, Ashley Warren

Editing: Misty Bourne, Jay Jackson, Verity Lane, Serena Langton, Dominik Parisien, Christopher Pinch, T.R.Rowe, Zoë Weiss

QA: Zoë Weiss

Game Design: Verity Lane, Christopher Pinch, Jordan Richer, Ryan Servis, Ashley Warren

Project Management : Jordan Richer, T.R.Rowe

Concept: Andrea Bruce, Ricardo Evangelho, Jordan Richer

Producer: Ricardo Evangelho

Art Direction: Ricardo Evangelho

Concept Illustrations: Jason Engle, Daarken

Illustrations: Camille Alquier, Rodrigo Gallo Arias, Isabeau Backhaus, BWusagi, Justin Chan, Natalie Chenard, Kayla Cline, Jason Engle, Veronika Fedorova, Gaston Garcia, Diego Gil, Liam Gregg, Patrik Hell, Valeria Ivanova - bouncytuna, Patricia Kelen Takahashi, Sam Key, Priscilla Kim, Felix Klaer, Daarken, Diogo Lopes, Anneliese Mak, Cerena Markey, Oriana Menendez, Julia Metzger, Felix Miall, Derek Murphy, Alexander Ngo, Conor Nolan, Kathleen O'Hara, Michael Okoroagha, Nikita Orlov, Victoria Pascual, Svetoslav Petrov, Dominique Ramsey, Marina Rey, Pablo Rivera, Henrik Rosenborg, Audre Schutte, Jacob Walker, Lauren Walsh

Cartography: Samantha Rustle

Graphic Design: Rajaa Al-Subairi, Ricardo Evangelho, Rosemarie Halim, Meredith Smallwood

Gobbledygook Language: Jay Jackson

Additional Contributions: Matthew Gravelyn

Special Thanks: Emily Beckett, Dingo Doodles, Ryan Burns, Graeme Fotheringham, Corrina Malone, Cerena Markey, Victoria Jeffrey, Allie MacAlister, Gail Simone, and Brian Walters

Cover illustration is of Heckna casting *vicious mockery* from one of his many posters in The Revelia.

Cover Illustration: Justin Chan

End Page Illustrations: Conor Nolan

AN EXTRA-SPECIAL THANKS TO OUR AMAZING 6,661 KICKSTARTER BACKERS WHO HELPED BRING THIS PROJECT TO LIFE!

HITPOINT PRESS

ISBN: 978-1-9990962-6-7
First Edition. Printed August 2022.
1 2 3 4 5 6 7 8 9 10

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Patricia Kelen Takahashi

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CONTENT NOTICE AND TARGET AUDIENCE:

Heckna! is a horror campaign setting and contains themes and subject matter that some players and Game Masters may find difficult. These themes include death, body horror, insects and spiders, torture, and clowns. This campaign setting is not suggested for children younger than 13 years of age. For more details about the horror themes of *Heckna!* and how to incorporate them safely into your game, please refer to **App. J: Safety**.

Jason Engle

✦ Welcome One, Welcome All, to the Show that Never Ends! ✦
Jason Engle

WELCOME TO THE REVELIA!

The sounds of revelry drift through the dark, cold forest, drawing wayward travelers toward the blood-red spires of The Revelia. Wonder and fun await those lucky enough to be chosen by the one and only Heckna for a lifetime of laughter and delight...

But underneath the sparkling lights and the gleaming facade is a sinister underbelly of corruption and horror. The Revelia is the realm of Heckna, a creative and sinister mastermind masquerading as a jovial Ringleader. His carnival serves only his wicked sense of humor, and those who don't partake in the fun quickly discover the Ringleader's fury.

Travelers may think they discover The Revelia accidentally or with a stroke of luck. Others may feel compelled to visit as if drawn by an unseen force. All who visit do so through Heckna's influence or with his full knowledge, as none may enter his realm without first being marked by the great clown. However, some arrive aware of his nature and ruse—including hunters who will stop at nothing to dispatch Heckna and destroy his carnival.

The sinister Ringleader enjoys a challenge and lures the best and brightest to his circus. Many have tried and failed to escape. Most of those Heckna draws in join him in the end, willingly or not. But all hope is not lost: The Revelia holds secrets not even Heckna can hide, and with brains, brawn, or a mix of both, Heckna and his minions may yet be defeated.

Will characters see through the clown's glitzy and glamorous charade or fall prey to Heckna's everlasting torment and become tied to The Revelia forever?

INTRODUCTION

Heckna! is an adventure designed for characters of levels 1 through 10. This book is both a setting and a campaign guide, allowing you to play through the campaign as written or use elements to create your own adventures in The Revelia. Game Masters (GMs) and players alike will delight in this hilariously horrifying and wickedly whimsical dark carnival setting.

USING THIS BOOK

This book is a guide for GMs. It is written for use with the 5th Edition Core Rules. Any text that appears in **bold red** type refers to another section of this book. Any creatures or nonplayer characters (NPCs) **bolded in blue** are unique to this book, and their stat blocks can be found in **App. D: Bestiary and Nonplayer Characters**. Creatures and NPCs **bolded in purple** can be found in the 5th Edition Core Rules. Magic items and spells appear in *italics*. New magic items and spells found in **App. E: Magic Items and Equipment** and **App. F: Spells** are marked with an asterisk *. Other nonmagical equipment and basic rules can be found in the 5th Edition Core Rules.

Information formatted in a box like this should be read aloud or paraphrased when the characters reach a location or encounter.

Information formatted like this provides example dialogue for various NPCs that can be read aloud or paraphrased as needed.

Information formatted in a box like this is additional background information to help shape the campaign or add context for GMs. This information can be revealed to players when necessary.

WHERE HORROR MEETS HILARITY: THE TONE OF HECKNA!

Heckna! combines dark fantasy with fun, campy escapades. There is plenty to satisfy horror fans and just as much to entice fans of humor and whimsy. It is designed for players ages 13 and up due to the themes discussed in **Themes** and the occasional dirty joke. However, the tone, atmosphere, and specifically horrifying scenes can be adjusted for your party. Potentially difficult material is noted, and alternate scenarios are provided.

AESTHETIC

A *Heckna!* campaign takes inspiration from classic court jesters, commedia dell'arte, Victorian-era circuses and sideshows, and campy films from the 1980s. Heckna's realm, called The Revelia, drifts in and out of different planes, and he picks something up from every place he visits. Although the campaign is fantasy-themed, there are many anachronisms interspersed throughout, such as scientists, arcade games, and automatons.

A CRUMBLING VENEER

Everything about The Revelia and its inhabitants' appearance has been designed to deceive. However, it doesn't take long for the colorful, fun facade to fall away, revealing the carnival's dark, decrepit underbelly. Corruption runs deep in The Revelia, and Heckna revels in revealing the horrifying nature of his realm. There is nothing funnier to Heckna than the look of shock and terror on someone's face when a blood-filled balloon pops in their face. Characters should see signs of this corruption everywhere: the metal holding rides together is rusted; the hems of the many red velvet tents are frayed and worn; the clowns' wide smiles are actually permanent grimaces.

CORRUPTION AND MANIPULATION

Heckna is desperate to prove how funny, clever, and wonderful he is. He uses corruption and manipulation to influence, warp, and control people and creatures to match his vision. A disease called Clown Corruption (see **App. G**) slowly turns creatures into Heckna's thralls and is one of the most insidious threats in The Revelia. Withstanding Heckna's corrupting influence in all its forms will become a challenge to the characters and their allies during their time at The Revelia.

HUMOR

Everything at The Revelia is designed to be funny in some way, even if only to Heckna. Puns abound in the names of establishments and experiences. Most revelers follow Heckna's dark sense of humor, although all forms of humor are celebrated and can be found in this setting. The specific reason for the laughter matters little to Heckna. He's happy just as long as people are laughing. He is, however, partial to exaggerated jokes that others may not immediately register as funny.

Heckna prides himself on his sick sense of humor. Everything he does is motivated by a desire to force others to laugh to feed his ego and his bloated sense of superiority. He actively needs others to find his "jokes" hilarious, no matter how horrifying they may be, and he stops at nothing to torture a smile or a half-hearted chuckle out of his victims.

Some NPCs are less inclined toward humor and have to constantly remind themselves to laugh and joke under Heckna's watchful eye. Other NPCs occasionally display displeasure with a situation or The Revelia, but they are quick to remind themselves or others of the need to laugh and smile. Long-term residents of The Revelia have learned that they must play along to survive.

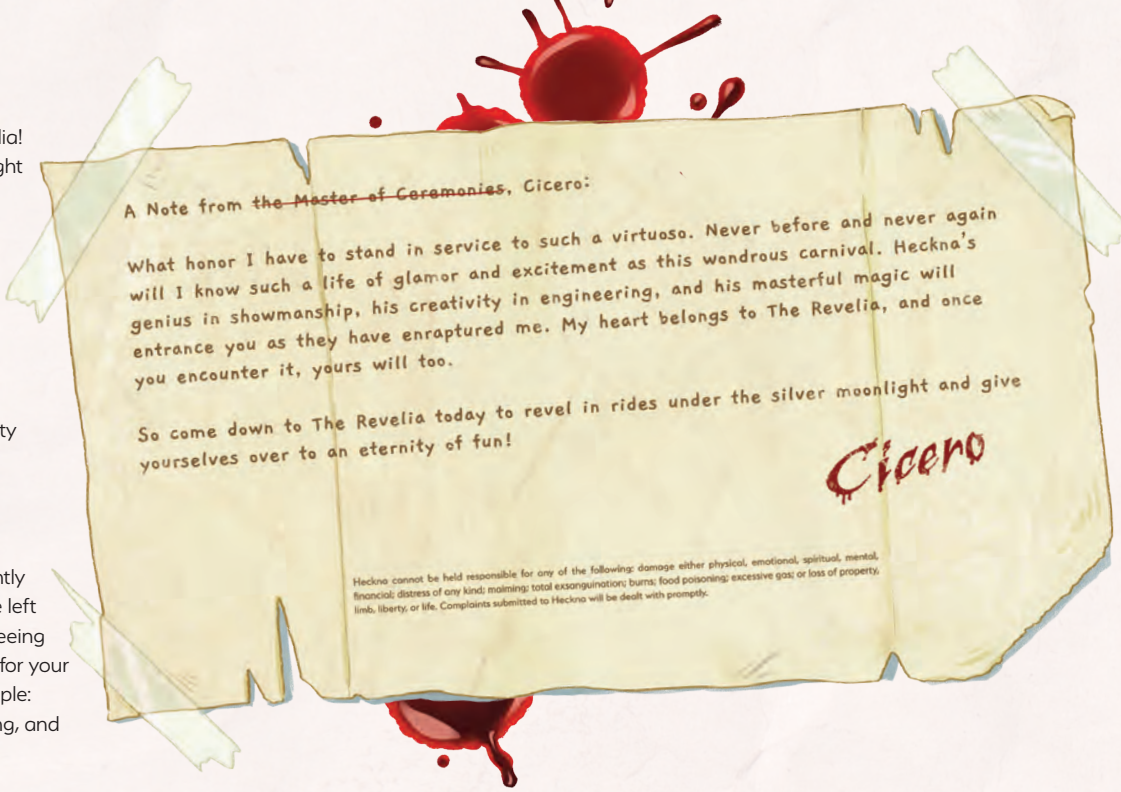
Despite the danger that permeates the whole setting, there is a sense of humor and whimsy in the people and creatures that the characters meet. Encounters are often so outrageously gross and silly that they become funny. Characters should have fun and enjoy their time at The Revelia, even with the threats that lurk in the shadows.

THE GREATEST SHOW... EVER!

Heckna presents his grandest work: The Revelia!

You are merrily invited to a never-ending night of fun, frights, and all things fantastical! Visit the Big Top and be delighted by the amazing acrobatics of Arachne and his coven! Compete to win priceless prizes in the Midway! Visit our creative creatures at the Petting Zoo! Those favored by the glorious Heckna himself may even be invited to his life-changing Fun House!

No money? No problem! Heckna's generosity with free Red Tickets upon entry will keep you sweet. Feast at the Food Court, hit the hay at The Hostile Hostel, and make your fortune at The Flop House casino! We boast the latest in merry marionette technology and are constantly developing new attractions, so you'll never be left wanting! Delve into delights knowing the all-seeing eye of Hecka is watching over you, providing for your every whim and need. Heckna's mission is simple: Keep 'em laughing! You'll be chuckling, giggling, and guffawing before you know it.


A Note from ~~the Master of Ceremonies~~, Cicero:

What honor I have to stand in service to such a virtuoso. Never before and never again will I know such a life of glamor and excitement as this wondrous carnival. Heckna's genius in showmanship, his creativity in engineering, and his masterful magic will entrance you as they have enraptured me. My heart belongs to The Revelia, and once you encounter it, yours will too.

So come down to The Revelia today to revel in rides under the silver moonlight and give yourselves over to an eternity of fun!

Cicero

Heckna cannot be held responsible for any of the following: damage either physical, emotional, spiritual, mental, financial; distress of any kind; maiming; total exsanguination; burns; food poisoning; excessive gas; or loss of property, limb, liberty, or life. Complaints submitted to Heckna will be dealt with promptly.

WHO IS HECKNA?

Heckna [he/him] is the vain and visionary Ringleader who serves as the campaign's main antagonist. Don't be charmed by his cheeky smile or numerous nonsensical jokes—Heckna is truly wicked with a violent streak.

HECKNA'S ORIGINS

Heckna's identity has always been inextricably linked to showmanship and performance. He was raised in a traveling circus by its Ringleader, a wizard named Otto [he/him]. As part of a rag-tag group of performers, young Heckna traversed the multiverse searching for folks to entertain. For years, Heckna lived in a humble wagon and followed the whims of the circus. He has only ever known a life of performance and was always drawn to magic. The circus nurtured his innate gift for both.

However, even among his fellow performers, Heckna stood apart. He took to wearing grotesquely exaggerated masks, and his "jokes" were often made at the expense of others. His peers found him sinister yet captivating. When the other performers were taking off their makeup and packing away their equipment, Heckna kept insisting that he never wanted the merriment to end. In the downtime between shows, Heckna designed new acts that pushed the limits of both comedy and magic. He had a talent for charming or intimidating colleagues into participating in his performances, which often left them injured. Otto struggled to impart the value of fellowship and community to his young ward. He also urged Heckna to use his magic only to perplex but ultimately delight audiences rather than to shock, scare, and or harm them. Otto saw that Heckna's unchecked magic was dangerous. He recognized the malevolent glint in Heckna's eyes during his grand performances when all eyes were fixed on him. Heckna was drawing his magic from the cosmos, and Otto feared what such power could do to the young man for whom he cared. When Otto saw the three performers who had died in one of Heckna's shows stitched together and mindlessly cleaning out a tent, the Ringleader knew he had to do something. Unfortunately, that was the same night Otto mysteriously disappeared. None dared accuse Heckna directly of doing away with Otto, but when he presented his new "Magical Maggots Man" attraction—a huge quantity of maggots kept in a giant glass jar writhing in the form of a human— it was clear to see it mimicked the shape of the previous Ringleader Otto all too well.

In his first act as the new Ringleader, Heckna announced he would be headlining a new show in a permanent location, built just for the troupe: The Revelia. Audiences would flock to them now. The only goal? Non-stop fun. Heckna chose his closest friend in the carnival, Cicero [he/him], as his Master of Ceremonies, recognizing the devotion and talent of his fellow performer. Cicero had joined the circus after witnessing one of Heckna's performances. He had been immediately enthralled and begged to be taught by Heckna, a position of power Heckna delighted in. The two drew closer as they worked on their shared dream.

Together, Heckna and Cicero began to design The Revelia. Heckna created a sentient construct named The Toymaker [they/them] to build the marionettes and machinery needed to run The Revelia. The circus with no limits attracted others with unique specialties—including Sophie, Chandler of Flesh [she/her], a trained "healer" who much preferred manipulating death rather than preserving life. Always on the lookout for new talent, Heckna recruited Arachne [he/him], a werespider with a coven of acrobats. As he grew in power, Heckna became less and less mortal. In a fit of self-aggrandizement, Heckna even grew two monstrous pets—Snout and Myrmidon—from his own body to torment and entertain the masses.

As The Revelia began to take form, Heckna wanted his own identity to be part of the endless mystique and drama surrounding the carnival. Taking inspiration from his early performances, he made a mask part of his signature style. Soon, the real name and face of the man behind the mask were only known only to Cicero.

As The Revelia continued to expand and transform in increasingly disturbing and grotesque ways, Cicero grew alarmed. The dream he thought he shared with Heckna of creating the most delightful carnival in any world was turning into a nightmare as Heckna pushed the boundaries of entertainment. After many bitter fights, in a desperate attempt to free The Revelia from Heckna's influence, Cicero struck Heckna dead. But Heckna had foreseen this and prepared. He was instantly reborn from the bodies of his monstrous pets, Snout and Myrmidon.

Under the red light of a Blood Moon, Heckna ripped out Cicero's heart and created The Tunnel of Love out of it, binding Cicero to the ride as revenge. Afterward, Heckna destroyed the train—fearing it might be used by anyone seeking to escape. Finally, he tore the carnival from its physical location and settled it between the planes of existence. The Revelia is now a demiplane, directly connected to Heckna, and he is its ruler and ringmaster extraordinaire.

Liam Gregg & Sam Rustle

Natalie Chenard

✦ Peekaboo, Heckna Sees You! ✦

WHAT IS THE REVELIA?

The Revelia is home to the strange people and creatures Heckna has created, corrupted, and recruited over the years. Many of the performers inhabiting The Revelia were once adventurers, drawn to the carnival for reasons they could never quite understand. Originally, a magical train brought in guests from across the multiverse. In those early days, guests could come and go as they pleased, but Heckna, fueled by his insatiable hunger for adoration and power, erected a magical barrier to prevent any who entered from leaving. The demiplane's stability is maintained thanks to Heckna's power and several magical items made from the destroyed train. At Heckna's command, paths to The Revelia open up across the multiverse to draw in new revelers. But once they enter, there is no way out.

WHAT MOTIVATES HECKNA?

Heckna's greatest desire is to continue improving The Revelia. He's driven by the desperate need to entertain and be admired, but only on his terms. Heckna draws the best and brightest to The Revelia, intending to ensnare them indefinitely. He enjoys breaking the spirits of the strong and corrupting them into his service forever. Most he recruits to his carnival succumb easily to his coercion, so a party of new adventurers is a welcome "project" for him. Initially, Heckna enjoys the challenge presented by adventurers who resist him. However, once they threaten his status and power, his joviality rots away, and his fury and arrogance shine through.

ROLEPLAYING HECKNA

Heckna's power in The Revelia is almost absolute. While there are some who resist, he holds nearly complete sway over most beings in his realm. He wields this control with casual cruelty and takes it for granted.

Heckna is rarely challenged and is therefore overconfident, vain, and egotistical. He considers himself a supreme being who cannot be matched. Heckna never feels remorse or regret. But his grandstanding and showboating mask his paranoia, desperation, and fear of being rejected. Heckna has made himself the most important person in his tiny world. To be anything but the center of attention is devastating to him.

Initially, Heckna is a charming showman who is interested in newcomers and eager to please them. He is keen to show off the wonders of his Revelia. Part of his "joke" is the slow reveal of the horrors of The Revelia, which involves slowly breaking the spirits of his new guests and delighting in the harm that comes to them. He particularly enjoys uncovering weakness and insecurities, poking and prodding people until they break. He will often "check in" on his guests, teasing and taunting them, all while reveling in their struggles.

While he may seem pleasant enough at first—if zany and intimidating—Heckna's demeanor changes when guests defy him repeatedly or successfully resist his corrupting influence. If he is slighted or threatened, Heckna becomes a sardonic trickster. In his mind, destroying his enemies himself would represent a failure as it would require him to recognize them as a threat and share the spotlight with them. Heckna wants The Revelia to deal with his enemies, and he fights only as a last resort. However, he is happy to create a spectacle out of guests who attack him publicly if he feels confident he can defeat them or if they enrage him sufficiently.

Heckna's love for himself and his realm is rivaled only by his disregard for everyone else. His fondness for his monstrous pets, the giant, spider-like Snout and the oversized antlion Myrmidon, might appear to contradict this. But in truth, they are only extensions of himself as he grew them from his own body.

For all his faults, Heckna is charismatic. Some in The Revelia genuinely fawn over him, but most are simply savvy enough to play along. Heckna enjoys lavishing some of his people with his favor to create competition for his attention, such as his "laughtenants," Sophie and Arachne. Conversely, he openly shows his loathing for Cicero, the former Master of Ceremonies, and anyone else who dares defy him.

Heckna is a fun, whimsical, wicked, and horrifying villain to play. Life's a laugh, and death is only temporary, and Heckna's always having fun—until he isn't. Both sides of his nature should be entertaining and scary. Consider discussing the fears held by the players' characters in session zero and having Heckna make use of them—with permission. Heckna should feel like a personal villain to the characters, but be careful not to make him cruel to the actual players.

HECKNA! CAMPAIGN OVERVIEW

Heckna! is a narrative-driven campaign that offers characters many meaningful choices—including their main goal as a party. Over the course of the campaign, characters will decide how they want to proceed at the unpredictable and dangerous Revelia, eventually deciding on one of three conclusions: defeating Heckna, attempting an escape, or joining Heckna and becoming a part of The Revelia forever. The campaign is split into five acts.

Act 1: The Jolly Jamboree introduces characters to The Revelia and allows them to explore a section of the carnival called the Jamboree. The party can play games at the Midway, help deal with a supposed haunting at the Hostel, and feast at the Food Court. Although strange, silly, and slightly dangerous, the Jamboree is relatively safe for newcomers. During their initial exploration, the characters encounter several NPCs; some want to help the party have an enjoyable experience, and others hint at the underlying darkness of Heckna's realm. One such person is Pinky, an adventurer turned minion whose memory was wiped by Heckna and his cronies as punishment for rebelling against him. This is emblematic of how Heckna treats those who attempt to oppose him.

Another valuable ally is The Toymaker. Designed by Heckna, the Toymaker is a nonverbal, sentient, awakened marionette. Although Heckna created The Toymaker, The Toymaker hates Heckna with a secret passion. The Toymaker is the driving force in escaping from The Revelia or taking down Heckna. They have cultivated a network of allies who can work alongside the party to achieve their goals.

The characters meet a clown hunter who has come to The Revelia on purpose to hunt down Heckna. There are three clown hunters to pick from. They each have a unique motivation for coming to The Revelia in search of Heckna.

Act 1 ends with Pinky, having regained her memories, attacking Heckna. The party is swept up in the action and is forced to endure the sight of Sophie and Heckna exacting retribution on Pinky. This encounter marks a shift from whimsy to horror.

Act 2: The Dubious Dismaydium opens up a new section of The Revelia for the characters to explore, called the Dismaydium. This area is chock-full of activities and quests. The party can experience various weird and dangerous attractions, including the Misery-Go-Round, Heckna's Eye, and The Tunnel of Love, which is home to another victim of Heckna's wrath, the former Master of Ceremonies, Cicero.

This act also introduces characters to a group of revelers known as the Choo-Choo Cadre, who are attempting to escape from The Revelia with the help of The Toymaker. The Cadre is hard at work restoring the broken train that once carried visitors in and out of The Revelia. This requires the party to collect variety of important items from around the carnival, which begins to disrupt The fabric of the Revelia.

The clown hunter is captured by Heckna's forces while searching for one of these items. They are able to send a secret message to the party to share the location of the item using the system of symbols.

Obtaining one of the necessary items entails a gruesome fight against one of Heckna's monstrous pets. The death of the pet angers Heckna beyond reason and causes a Blood Moon to rise over The Revelia.

In **Act 3: Blood Moon Rising**. Under the red light of the moon, The Revelia falls into chaos. The Toymaker is captured by Arachne and must be rescued. The party must fight their way through Arachne's Big Top performances before facing off with the werespider.

Before Heckna can be dealt with or the party can escape, they must also take on Sophie, the Chandler of Flesh, in her Laboratory. The party can also discover Pinky's fate as one of Sophie's wax statues.

✦ "Oh Otto, It's Just Harmless Fun." ✦

Natalie Chenard

Once Heckna's two key laughtenants are defeated, he becomes desperate to save himself and The Revelia. In **Act 4: The Frantic Fun House**, Heckna wants to keep the party from reaching him before he can regain control and heal himself after the death of his pet. He is also concerned that the party will further damage his precious Revelia. Therefore, he invites them to his Fun House, throwing room after confusing room of puzzles, deadly monsters, and traps at the party, hoping to slow them down.

The clown hunter reappears in one of the Fun Rooms. At first, it seems as though they have miraculously escaped Heckna's clutches. However, in truth, they have been brainwashed and set free to lure the party into a trap. Their unwilling betrayal is inevitable.

Once the party has navigated the bewildering Hall of Mirrors and the not-so-fun Fun Rooms, Heckna takes a calculated risk. Betting that the party will lose, he allows them to fight his final pet and Scooter Von Snooter, who has been elevated to Master of Ceremonies. Once the party defeats the last pet, Heckna is at his most vulnerable but also his most dangerous.

In **Act 5: The Final Curtain**, the party must choose whether to face Heckna head-on or try to escape with their allies by train.

Confronting Heckna means entering his private chambers, The Clowning Achievement, in the Fun House. There Hecnka will try everything in his power to corrupt the party into joining him. If they refuse, Heckna will fight them with all his power.

Escaping by train is a wild chase sequence in which Heckna sends waves of minions against the party to prevent their escape. If the party has gathered all the important items and can defend the train and their allies, they may be able to break out of The Revelia and Heckna's clutches.

How the campaign ends is up to you and your players. Suggested epilogues are found in **Chapter 32**.

FIGHTING HECKNA EARLY

Due to his villainous nature, characters may feel tempted to attack Heckna before **Act 5** of the campaign. Fighting Heckna seriously before this event is next to impossible. Until he is weakened, Heckna is in complete control of The Revelia before and can manipulate it and himself to avoid taking damage—both mechanically and narratively. Low-level characters taking a swipe at Heckna amuses him, but any serious attempt on his life is destined to fail.

Should the characters try to fight Heckna before the climactic moment, there are several ways to deal with this. The simplest way to get Heckna out of a fight is having him teleport away, but the inhabitants of The Revelia can also be called upon to put the characters off continuing their attempts—Heckna may call over large numbers to defend him or cause a distraction. Playing off an attack as a joke also signifies to the players that their attempts are futile. Below are some suggestions for ending a fight.

- Heckna throws handfuls of Red Tickets up into the air, causing a chaotic scramble of revelers and other characters.
- Heckna comedically takes the attacks in a dramatic way but clearly sustains no actual damage and plays it all off as a joke.
- Heckna 'pops' like a balloon, whizzing around in the air and crying, *"You defeated me! Noooo!"* before returning to his normal shape with a laugh.
- Heckna commands two **candelabrawns** to intimidate the characters.
- Heckna uses his *It's Showtime* ability to conjure up a magical stage and instructs two **mangy thralls** to put on a performance while he exits.
- Heckna summons a **child of the candy corn** to be his pretend "child" and lays the sympathy card on thick. *"You'd take me from my child? How could you even think of something so horrible?"* The child goes along with the act and attempts to make their horrifying face sad and pitiful.
- Heckna dodges comically behind three **cornslobs**, who slowly turn their attention to the party.

Natalie Chenard

✦ Heckna's Not Just a Pretty Face ✦

Justin Chan

HOW TO RUN A *HECKNA!* CAMPAIGN

This campaign aims to present a player-controlled, sandbox-style experience while giving GMs a strong narrative throughline to help shape and guide players through the story. Once the main narrative begins, players should retain the ability to travel freely and explore what interests them, creating the free-flowing feeling of player-controlled play.

Before your first session of *Heckna!* read App. J: Safety for advice on running a session zero and creating a fun and safe environment for all players.

RUNNING THE CAMPAIGN

INTERACTING WITH THE REVELIA

Certain areas of The Revelia are deadly to characters at lower levels. The Revelia is a demiplane and is split into four main sections:

- The Forest
- The Jamboree
- The Dismaydium
- The Fun House

These three areas are unlocked at certain points in the adventure to stop low-level characters from entering an area that would kill them almost instantly. This functions on an "invitation only" basis. Narratively, only those chosen by Heckna can interact with or perceive the Dismaydium. The same is true later for his Fun House. This perception is a magical boon he grants to those who properly integrate into The Revelia. As with many things in The Revelia, this allows Heckna to exert control over his guests.

When the characters first enter The Revelia, they are allowed by Heckna to perceive and interact with only the forest and the Jamboree. Areas in the Dismaydium and the Fun House are visible from a distance, but they seem to fade out of existence in a nebulous, misty cloud when approached. Walking through these nebulous areas is like traversing a misty field and has no ill effect; a character simply walks until they reach the forest or another area Heckna permits them to access.

Characters cannot touch or interact with anything in the Dismaydium until the beginning of **Act 2**. Similarly, they cannot interact with the Fun House until invited in **Act 4**, with the exception of rooms they access using the **Fun House Keys**.

These guidelines allow the characters to move within The Revelia without encountering enemies that would destroy them or stumbling into areas essential to the story too soon. The campaign is written with these limitations in mind. However, they can be removed or modified as you wish. If you are running a one-shot in the *Heckna!* setting, these restrictions can be ignored.

LEVELING UP

Heckna! is designed to take characters from level 1 to level 10. The campaign is written with milestone leveling in mind rather than using XP. You are welcome to use XP to track leveling up, but as certain parts of the story recommend characters be at certain levels, you will need to add plenty of random encounters to ensure characters reach the necessary thresholds.

Adjust the milestone to suit your game as needed. For example, players may attempt several milestone events in short succession. In this case, space the leveling up over a few sessions to make the progression feel more natural.

Leveling up is recommended after each of the following milestones:

Act 1: begins at Level 1, ends at Level 4

- Rescuing **Scooter Von Snooter** from **The Hostile Hostel**
- Completing all of Locke's quests in **Chapter 4** or following a mix of some of Locke's quests and Candy and Shawn's quests in **Chapter 7**
- A combination of random encounters and exploration, including playing games at the **Midway**

Act 2: begins at Level 4, ends at Level 7

- Successfully getting *The Stick** in **Chapter 14** or successfully getting *The Thingamajig** in **Chapter 15**
- Surviving **The Tunnel of Love** in **Chapter 16**
- Defeating the first monstrous pet in **Chapter 19**

Act 3: begins at Level 7, ends at Level 9

- Defeating **Arachne** in **Chapter 22**
- Defeating **Sophie** in **Chapter 24**

Act 4: begins at level 9, ends at level 10

- Defeating **Scooter** and the second pet in **Chapter 28**

Act 5: begins at level 10

- Defeating Heckna or escaping by train if you plan for the characters to have more adventures beyond The Revelia

PLAYING A ONE-SHOT

The Revelia is a great place to let loose characters for a session or two. There are several ways to run a *Heckna!* one-shot:

- **Random One-Shot Adventures.** It's easy to play one-session adventures in The Revelia on the fly. Use **App. A: Heckna! Shuffled Stories Engine** to structure a randomized experience.
- **Ready-Made Adventure.** A stand-alone adventure, the Dastardly Disco, can be found in **App. C: The Dastardly Disco**.
- **Modified Mini Adventures.** Some locations can be used by themselves or integrated into other settings with some modification, such as **The Hostile Hostel**, **The Flop House**, **The Tunnel of Love**, or the **Fun House**.

NOTABLE FEATURES OF THE REVELIA

ALTERATIONS TO MAGIC

Although characters can use most of their magic as usual, spells that transport creatures to other realms (like *banishment*), create pocket dimensions (like *rope trick*), or allow access to the ethereal plane (like *blink*) automatically fail. Teleportation spells (like *dimension door* or *misty step*) only work within the confines of The Revelia and cannot be used to teleport beyond it or to reach an area the characters cannot currently access. Failed transportation spells don't use up a spell slot. You can either communicate this to players at the start of the campaign or when their characters attempt spells of this nature if you want them to learn this through gameplay.

MATERIAL COMPONENTS AND SPELLBOOKS

Several spells in the game require specific material components that must be purchased for gold pieces in order to cast, and wizards looking to copy spells into their book from scrolls or spellbooks require a certain amount of gold's worth of magical inks in order to do so. Components or inks can be purchased at the **Lost and Found** or the **Souvenir Shop**. Assume that 50 gp worth of these can be obtained for 1 RT. If the price of inks or a component would cause this to divide unevenly, round the total down (to a minimum of 1 RT).

For example, a 3rd-level wizard of the evocation arcane tradition wants to copy a *scorching ray* spell from a scroll into their spellbook. As *scorching ray* is a 2nd-level spell of the evocation school, it only costs them 25 gp worth of magical inks per level of the spell (50 gp total) in order to do this. This means the required magical inks would cost 1 RT in The Revelia.

CURRENCY

Red Tickets This setting does not deal in gold (or gp) —the currency of The Revelia is Red Tickets (RT). While 1 RT is roughly equivalent to 5 gp, they can be hard to come by, and prices of items should be adjusted accordingly. RT can be earned, won, and found on defeated enemies. Each character receives 10 RT at the **Ticketing Booth** upon entering The Revelia.

Heckna controls the economy and doesn't want the revelers to have too much RT in order to encourage the "competitive" atmosphere that he finds so amusing. Heckna wants the party to have enough RT to heal, rest, and buy basic necessities, but not enough to spend lavishly. Placing RT on defeated enemies is an easy way to give players more currency. Conversely, not placing RT on foes helps rebalance the economy if you find that the players are acquiring RT too easily.

Trinkets. A secondary currency is "trinkets," which are used at the **Lost and Found** to trade with Locke for **Locke's Lore**. A trinket is any item that does not originate in The Revelia. These could be items of jewelry, small mementos, pieces of clothing or accessories, or other such things. What you accept as a trinket is up to you. Trinkets can also be found throughout The Revelia, in the Chocolate Whoopsies! at **Candy's Candy Emporium & More**, and by digging in the **Under Construction Zone**. They can also be found in defeated enemies' pockets. In session zero (see **App. J**), discuss what trinkets the characters bring. Each character should start with one or two trinkets, but not so many that they do not need to search for more in The Revelia.

Justin Chan

✦ Heroes? More Like Zeros! Amirite? ✦

FUN HOUSE KEYS

While building his Fun House, Heckna created several magical keys which, when used on an ordinary locked door anywhere in The Revelia, open mini-portals, each to a specific room in the Fun House. Heckna usually bestows the keys to his favorite revelers.

Locked Doors. The only locked doors outside the Fun House are the **Boring Room** in **The Hostile Hostel** and a closet in **The Tunnel of Love**, which is very hard to access as it is guarded by Cicero.

Using The Keys. The keys are first introduced in **Act 2** and stop working when Heckna invites the party to the Fun House in **Act 4**. The Fun House can be an intimidating area, and the keys give the party a chance to explore parts of the Fun House without fear of wandering into a situation they are not prepared for. Due to the Fun House's natural defenses, the players can explore the rooms connected to the keys but can't explore any further until they are formally invited into the Fun House by Heckna. For more details, see **Uninvited Guests** in **Chapter 9**.

HEALTH AND MEDICINE

Clown Corruption. Heckna uses a specialized contagion called Clown Corruption to infect the people and creatures he draws to his carnival. This comes from the maggot-like larvae laid by **Snout**, called **schnozlings**. Clown Corruption is detailed in full in **App. G: Clown Corruption**. Clown Corruption can affect player characters and appears in the narrative with the Choo-Choo Cadre (see **Chapter 13**). The final stage of the disease turns victims into **thralls**. Under a Blood Moon, fresh and mangy thralls become feral thralls.

Heckna's Handy Helpers. Aid can be found in the mobile medic machines called **Heckna's Handy Helpers** that roam around The Revelia. They dispense healing potions in exchange for RT. Despite their supposed purpose, they zoom through the crowds, often doing considerable damage as they crash into revelers and stalls. The Handy Helpers frequently get trapped in the red velvet of the tents or trapped between tentpoles, where they emit a sad honking noise until they're freed.

While stopped, Handy Helpers will accept 5 RT and dispense a *potion of healing*. The strength of the potions varies depending on the Handy Helper's location:

- **Jamboree:** *potion of healing (common)* — 2d4 + 2 HP
- **Dismaydium:** *potion of healing (greater)* — 4d4 + 4 HP
- **Fun House:** *potion of healing (superior)* — 8d4 + 8 HP

Crashing. The speed of the helpers varies based on their location, affecting the damage they cause when they crash into creatures or objects:

- **Jamboree:** 1d8 bludgeoning damage on a failed DC 14 Dexterity save.
- **Dismaydium:** 1d10 bludgeoning damage on a failed DC 14 Dexterity save.
- **Fun House:** The lone Helper in **The Lobby** is damaged and not mobile.

HECKNA POSTERS

Heckna constantly spies on visitors to make sure they are enjoying The Revelia properly and not doing anything silly like trying to undermine him. Heckna the animated posters with his face plastered on them to observe his domain. They are found throughout The Revelia. Heckna can see, hear, and project his voice through the Heckna posters.

Vicious Posters. The posters are imbued with *vicious mockery*—whenever any creature within 30 feet of a poster misses an attack roll, fails a saving throw, or fails an ability check, Heckna can target it with *vicious mockery* (DC 18 Wisdom saving throw).

Avoiding Suspicion. The only places that don't have Heckna posters are the **Lost and Found**, the **Sweet Suite** in **The Hostile Hostel**, and the **Shattered Station**. Therefore, these areas are safer places to make plans against Heckna where he can't see or hear the plotting.

LANGUAGES

While Heckna and many of the creatures at The Revelia speak Common, they also speak a language called Gobbledygook, a corrupted form of carnival slang that Heckna learned as a trouper in the circus. Gobbledygook is a language with visual and spoken elements, and characters who take the time can learn it. Dialogue within the campaign is often given in Gobbledygook, and a detailed guide to Gobbledygook is provided in **App. H: Gobbledygook**.

Using Gobbledygook can help create an immersive atmosphere, and should a character become infected with **App. G: Clown Corruption**, they may find themselves able to understand it innately. Many NPCs within The Revelia use Gobbledygook to talk to each other in hopes that the characters won't know what they're saying.

While players themselves do not need to learn Gobbledygook, with time and a willing teacher, such as Shawn Smith [he/him] (see **Chapter 7**), characters can learn the language and will then have an easier time investigating The Revelia. Certain NPCs, such as Map, may act as interpreters if they're willing.

If you do not wish to use Gobbledygook, you can explain to your players that there is a language at The Revelia that their characters don't understand.

PARTY FAVORS

Even death in The Revelia can be hilarious. Slain creatures occasionally explode in a shower of confetti, candy, and other celebratory knickknacks. See the **Inside the Pocket of a Clown** table in **App. B** for a list of suitable items. Additionally, there is a 10 percent chance that there is a random uncommon magic item in the entrails.

RACES AND CREATURES

Humans are the most common creatures at The Revelia, but that identifier is generous, as many who were once human have been transformed by The Revelia. The interdimensional nature of the setting means that races from across all planes and realms have found their way to The Revelia.

RUBES

Rubes are unsuspecting humanoids drawn to the carnival's lights and sounds. Rubes use the **commoner** stat block. They are the most common creatures at The Revelia. Rubes are doomed to live out their days at The Revelia unless they miraculously find a way to escape. Most rubes can only experience the Jamboree. Rubes who fully embrace the experience of The Revelia eventually become revelers, but those who refuse to join the "fun" continue to wander The Revelia aimlessly until they perish or become thralls.

Many rubes arrive at The Revelia assuming it's a regular—if somewhat fantastical—carnival. They tend not to know much about Heckna and his true power, and they often believe he is simply a fancy—if peculiar—clown. Many rubes are taken in by The Revelia's facade, which gives them a small measure of protection. While they remain oblivious to The Revelia's true corruption, Heckna is happy to keep them alive as his captive audience.

REVELERS

Unlike rubes, revelers have chosen to spend their lives at The Revelia, no matter the cost. Revelers use the **bandit** stat block. Most revelers live to party and take great pleasure in all that the carnival has to offer. As such, many monsters at The Revelia leave them alone, which allows revelers to thrive on the threats and experiences that may be dangerous to newcomers. Revelers are rarely found alone, preferring to move in packs of three or more.

Names. Reveler names tend to be silly, nonsensical, and fun to say. Often inspired by food or toys, a reveler's name is often a mish-mash of their favorite things. Some Revelers choose their own names while others are given names by Heckna, sometimes based on a physical trait or notable accessory. It's rare for a reveler to have a surname, but they occasionally add a modifier like "O'" between their first and last names.

Example Reveler Names:

- Bee-Bop
- Egghead
- Squee Von Squeekem
- Marzipan
- Ear-O-Fluff
- Snickers
- Taffy Laffy

THRALLS

Thralls are creatures who were once rubes or revelers but have been overcome by Clown Corruption. They can communicate and make decisions but are largely under Heckna's control. Thralls are distinguished by their bright hair, skin colors resembling clown make-up, rotted teeth, and ragged clothing.

- **Fresh thralls** are those newly overtaken by Clown Corruption. They are most commonly found lurking around the Jamboree. They speak in Gobbledygook, although they can still understand some Common. Fresh thralls look like their original selves but shabbier and have new hair colors.
- **Mangy thralls** are most often seen around the Dismaydium. These thralls have been in their thrall-like state for some time and only understand and communicate in Gobbledygook. Their appearance is far more exaggerated, with rotten teeth, sallow skin, and violently vibrant hair colors.
- **Feral thralls** contain no trace of who they used to be. They are driven by hunger, sensation, and the desire to corrupt others. The only thing that restrains them is their absolute loyalty to Heckna. Feral thralls are most commonly spotted near the Fun House. They cannot be negotiated with
- **Clowned Adventurers** are former adventurers who have become more powerful versions of thralls. They also retain more of their original personality and only turn feral at the Blood Moon rather than over time.

NOTABLE NPCS

NPCs working against Heckna include:

- The clown hunter: A person with critical knowledge of The Revelia, who is working to free The Revelia's prisoners and see Heckna destroyed. There are three possible hunters to choose from: **Conrad** [they/them], **Marlowe** [she/her], and **Dr. Stella** [she/her]. If the original hunter is killed before **Chapter 14**, they can be resurrected or replaced by another hunter.
- **Locke** [he/him]: The proprietor of the Lost and Found, Locke has plenty for sale—including valuable secrets and information. He is also a major ally in the fight against Heckna. Locke has been magically trapped in The Revelia, and as part of his punishment, he will resurrect if killed. Locke won't retain memories of being killed by the party unless he is told by another NPC or the characters allude to it. If he learns of his death, Locke will warn the players that he won't trade with them if they kill him again.
- Pinky [she/they]: Pinky is a longtime reveler (**clowned bard**) and former adventurer who once attempted to oppose Heckna hoping to end the horrors of The Revelia; their memory was wiped as punishment, and she became a minion of Heckna. However, if Pinky were to remember what happened, she would oppose Heckna again.
- **The Toymaker** [they/them] and Stefano [they/them]: The Toymaker is Heckna's original sentient marionette. They create and maintain the constructs and automatons. They are secretly working against Heckna. Stefano, an **awakened marionette**, is their interpreter and assistant. If killed, The Toymaker is able to rebuild themselves and Stefano after some time. Characters who kill The Toymaker or Stefano will have to work hard to regain their trust.

NPCs who are loyal to Heckna include:

- **Arachne** [he/him] is Heckna's newest "laughtenant,"—Heckna's most trusted cronies and co-conspirators. He manages the Big Top and is the leader of a coven of **werespider acrobats** called The Web.
- Few people admire Heckna as much as **Scooter Von Snooter** [he/him]. He is vying to become one of Heckna's "laughtenants." Heckna enjoys Scooter's fawning adoration.
- **Sophie** [she/her], known throughout The Revelia as "the Chandler of Flesh," delights in experimenting on the bodies of her victims. She is a scholar and a necromancer who provides Heckna with creatures like **cornslobs** and **candelabrawns**. She is Heckna's most loyal "laughtenant."
- **Maphew "Map" McNally** [he/him] is a sentient magic item. He was once a reveler, but he loved The Revelia so much that Heckna turned him into a map of it. Map is an expert on The Revelia and is so deeply tied to it that the illustrations he bears reflect the carnival's current state.
- **Showstoppers** are revelers who have made a pact with Heckna in exchange for power. As the master of The Revelia, Heckna is strong enough to share his magic, taking on the role of patron for these warlocks. They operate many of the carnival games and rides.

CROWDS

The Revelia constantly has a carnival-party atmosphere, which can sometimes make moving around difficult. When the characters arrive at a location, there is a 20% chance that a large crowd has gathered, making the area difficult terrain and access to the area's entrance limited until the crowd has cleared. Crowds in the Jamboree primarily consist of rubes, and crowds in the Dismaydium are mostly revelers.

PRONOUNS

Heckna! has a diverse population of NPCs who use a variety of pronouns. When a character is introduced, their pronouns are provided in brackets after their name. Reminders are given in the text where appropriate. This adventure is full of jokes and puns, but pronouns should not be treated as jokes, silly, or whimsical. Some characters use a mix of pronouns like he/they, which appear interchangeably in the text.

Introducing a character's pronouns is as simple as using their pronouns when talking about them. You can also add an introduction like, *"Conrad uses they/them pronouns,"* or, *"Giggles uses both she and they pronouns, which is why I'm switching between them."*

If this is your first time coming across pronouns outside of he/him or she/her, setting aside some prep time to practice will help ensure you approach these characters fluidly and naturally. Give yourself and your players the grace to make mistakes, be corrected or correct each other, and move on. Mistakenly using the wrong pronoun isn't a crime, but willful misuse should be discouraged. Changing an NPC's stated pronouns is not recommended as this is not reflective of the world of *Heckna!* nor the world in which we live.

SYMBOLS

Characters can uncover mysterious symbols, often carved into tent poles or scratched into the sides of rides. Some were made by previous revelers who attempted to escape The Revelia and marked their progress. Some are a code used by inhabitants like The Toymaker, marking out safe spaces for discussing anti-Heckna sentiments. The meanings of these symbols are unknown to Heckna, and they go unnoticed by him—he treats them like any other graffiti.

Key Symbols in The Campaign. While the characters might spot symbols earlier, a guide to the symbols is given to the party by the clown hunter in **Chapter 12**. This is key to recognizing a message from the hunter in **Chapter 14**.

Remember And Forget. The Toymaker used a mix of magic and an innate understanding of Heckna's corrupting influence to create two magical symbols: **Remember** and **Forget**. They use these to keep their subterfuge from being discovered by altering the memories of creatures stamped with them. They can wipe memories with **Forget** and bring them back with **Remember**. These play a key role in **Chapter 6**, when The Toymaker has the party deliver a **Remember** symbol to Pinky, and in **Chapter 11,** where The Toymaker stamps the party with **Forget**.

Symbols are marked in the text in **Bold** and can be found in **App. I: Symbols**.

TECHNOLOGY

Heckna's interest in the new and the dazzling means there's a heady mix of magic, electricity, and machinery throughout The Revelia. These appear in the form of magical, mechanical marionettes, electric lamps, neon lights, oil lanterns, and intricate mechanisms that power the various rides and attractions.

TIME IN THE REVELIA

The Revelia does not have normal seasons or day and night cycles. It is always dark and the moon, emblazoned with Heckna's face, hangs in the sky as a constant reminder of Heckna's power. The moon phases reflect Heckna's moods rather than the passage of time. But when Heckna sleeps or has overexerted his powers, a dusky twilight settles over The Revelia, showing more clearly the rot under the glitz and glam.

Describing Time. While characters with specific features or magic items may be able to track the passage of time accurately, there are no clocks in The Revelia. Time can be measured in hours since the last notable event. You can provide players with information without referencing the exact time. For example, you might say, *"It's been roughly three hours since you entered the Hostel,"* but not, *"It's 4PM."*

Recharging Magic Items. In the Revelia, magic items that normally recharge at a specific time of day, such as dawn or dusk, reset after a long rest instead.

MOON PHASES

The Moon Phases are tied to Heckna's state of mind. They can change at any time and last for any length of time.

Full Moon: This is the default moon phase. The sky is dark, and a large, white moon hangs heavy in the sky. It fills The Revelia with dim light, though areas with electricity and firelight, such as the Jamboree and many areas in the Dismaydium, are brightly lit.

Waxing / Waning Moon: Heckna's whims here are changing and capricious. One moment he can be full of laughter and joy (waxing moon), the other full of bitterness and cruelty (waning moon). Interactions with Heckna during these times are dangerous and potentially explosive, but there is also a higher chance of earning his favor. During these moon phases, the natural light throughout The Revelia is dim.

Dusk: When Heckna snatches a facsimile of sleep, The Revelia slips into a twilight-like dusk. This is an eerie time, and while Heckna isn't watching, the true decay of The Revelia is clearly on display under the suffused bright light. Dusk is when people and creatures can move unseen by Heckna.

Blood Moon: Only a few people have glimpsed a moment of the Blood Moon, which bathes The Revelia in red light and makes it all the more dangerous. A Blood Moon is the result of Heckna's anger and power when he is stirred by fury. It transforms all fresh and mangy thralls into feral thralls and incites a bloodbath of violence and terror across The Revelia. A Blood Moon has risen over The Revelia once before when Cicero betrayed Heckna. Though it didn't last long, the event has lingered in the minds of longtime revelers. The light of a Blood Moon is dim and as red as blood. A Blood Moon rises over The Revelia in **Act 3** of the *Heckna!* campaign.

TRANSPORTATION

Until characters can perceive the Dismaydium, The Revelia is explored on foot. From **Act 2** onward, characters can move around more quickly by taking a ride in one of the three types of vehicles: clown cars, boop-arounds, and big honkers. These are detailed in **Chapter 9**.

KEY LOCATIONS AT THE REVELIA

THE FOREST

The forest surrounding The Revelia is dense and filled with tall pine trees.

- **Gertrude's Grove.** Sweets-loving ghost Gertrude [she/her] lives in a clearing in the forest just outside The Revelia's fence. Although it is outside the gates of the carnival, this part of the forest is still within Heckna's domain and inside the magical barrier.

THE JAMBOREE

- **Entrance.** At the entrance to The Revelia, a glowing, gilded sign welcomes visitors to the wonders within.
- **The Food Court.** The Food Court is a collection of colorful and mismatched buildings that house rival food and drink establishments, including:
  - Bab's Meatery
  - Felix's Elixirs
  - Candy's Candy Emporium & More
- **HECK-YEAH-TRON.** Notable events at The Revelia are broadcast on the massive HECK-YEAH-TRON, a magical screen that hovers above the carnival suspended by a cluster of balloons.
- **The Hostile Hostel.** The teetering Hostile Hostel, staffed by forgetful marionettes who frequently misplace important things (like guests), is where visitors can find a safe place to stay.
- **The Lost and Found.** The Lost and Found wagon is a colorful, albeit small, structure on wheels. It houses the proprietor Locke and his assortment of wares, which change almost daily.
- **The Midway.** Rubes and revelers alike can try their hand at an assortment of games in the Midway, which includes odd and borderline dangerous games such as:
  - BOAT-BLASTER 9000
  - Dead Ringer
  - Dunkin' Do Not
  - Hit-Me-Heckna
  - Pin the Flail on the Donkey
  - Pop Goes the Clown
- **The Naughty Corner.** Underneath the Food Court, accessible via trap doors in each of the establishments, is an area known as The Naughty Corner. At any given time, one of Heckna's monstrous pets is relegated to this space. The Naughty Corner becomes their temporary lair while they are out of Heckna's favor. The properties of the lair change depending on which monstrous pet is currently residing within it.
- **The Petting Zoo.** Horrifying animalgamations cared for by The Shepherd [they/them] roam the pen of the Petting Zoo. The pen encircles a dark tent where the animalgamations sleep.
- **The Security Building.** The Security Building used to be an arcade, but all the games are smashed up. It has a small jail where guests who are having the wrong kind of fun may find themselves imprisoned.
- **The Souvenir Shop.** Inside a giant building shaped like a red balloon, visitors can shop for strange items to commemorate their (never-ending) visit to The Revelia. The proprietor, Magnanimo, has very strong opinions on which items people should buy and which they absolutely should not.
- **The Ticketing Booth.** Operated by an awakened marionette named Polly [she/her], the Ticketing Booth is a red tent where new visitors can claim their free ticket booklets for use elsewhere in The Revelia.

THE DISMAYDIUM

- **The Big Top.** The tall, opulent, red tent heralds the Big Top, where visitors can attend fantastical and frightening performances. It is managed by Arachne [he/him] and his werespider acrobats.
- **Carpe Colossus.** This "ride" consists of a giant thrall named Gary [he/him], who extends his massive hand out from a crate that hides the rest of him. Riders sit atop Gary's palm, and he thrashes them about for several minutes.
- **The Flop House.** Shaped like an enormous six-sided die, The Flop House casino is where those willing to spend some Red Tickets may earn some in return. Its overseers try to create a sophisticated atmosphere, but it is as boisterous as the rest of The Revelia.
- **Heckna's Eye.** This large Ferris wheel sports the winking facade of Heckna at its center. Most of the gondolas are occupied by thralls, but those who ride the Eye get a remarkable view of the whole The Revelia.
- **Misery-Go-Round.** The Misery-Go-Round rotates endlessly, powered by the awakened marionette Calliope [she/her], whose repertoire includes a handful of songs she plays on repeat, to the chagrin of the revelers.
- **The Shattered Station.** Located on the outskirts of The Revelia, the Shattered Station once served as a train depot where a glittering train carried visitors in–and out—of the carnival. Now covered in overgrown foliage, the station is the meeting ground for the Choo-Choo Cadre, a group of revelers plotting an escape.
- **The Tunnel of Love.** Shaped like an anatomical heart (and constructed from former ringleader Cicero's actual heart), The Tunnel of Love experience includes four chambers that riders visit via swan-shaped boats. The ride is not for the faint of "heart," as several dangerous creatures lurk within.
- **Under Construction Zone.** Massive craters and the bones of unfinished rides mark the Under Construction Zone. Those looking for spare parts are likely to find them here.

HECKNA'S FUN HOUSE

- **The Clowning Achievement.** Heckna's private chambers are a campground in a self-contained forest, with tents marking each of his rooms. Here he also keeps his original home, the wagon that was part of the old carnival caravan, as a spiteful reminder of his past.
- **Fun Rooms.** "Fun" is subjective in these dangerous rooms that contain some of Heckna's unused magic tricks and plans for The Revelia.
- **The Good Place.** Whichever monstrous pet is currently Heckna's favorite gets to live in The Good Place, a much "nicer" and larger version of its lair.
- **Hall of Mirrors.** A labyrinthine, perplexing assortment of mirrors transports visitors from one room to another. Most get lost, but some eventually find their way into the Lobby of the Fun House.
- **The Laboratory.** A gruesome hall of wax and flesh "statues" leads to the Laboratory of their creator—Sophie, the Chandler of Flesh. The Toymaker also occasionally works in the Laboratory, building and repairing automatons and constructs.
- **The Lobby.** The worn-down Lobby has an assortment of doors that lead elsewhere in the Fun House.

✦ It's Showtime! ✦

John Derek Murphy

THE FUN HOUSE
20
16
15
14
THE DISMAYDIUM
17
13
11.2
11.3
11.4
11.5
11.6
6
7
5
3
4
THE JAMBOREE
HECK-YEAH-TRON
THE REVELIA
2
1

Sam Rustle

THE REVELIA

THE JAMBOREE

1. FRONT GATE
2. GOLDEN HECKNA STATUES
3. TICKETING BOOTH
4. THE HOSTILE HOSTEL
5. LOST AND FOUND
6. SOUVENIR SHOP
7. FOOD COURT
8. THE NAUGHTY CORNER
9. SECURITY BUILDING
10. PETTING ZOO
11. THE MIDWAY
    - 11.1 Pin the Flail on the Donkey
    - 11.2 Pop Goes the Clown
    - 11.3 Dunkin' Do Not
    - 11.4 Hit-Me-Heckna
    - 11.5 Dead Ringer
    - 11.6 BOAT-BLASTER 9000

THE DISMAYDIUM

12. CARPE COLOSSUS
13. MISERY-GO-ROUND
14. THE TUNNEL OF LOVE
15. THE FLOP HOUSE
16. DASTARDLY DISCO
17. BIG TOP
18. HECKNA'S EYE
19. UNDER CONSTRUCTION ZONE

THE FUN HOUSE

20. HECKNA'S FUN HOUSE

Julia Metzger

Julia Metzger

✦ The Revelia Awaits ✦

THE REVELIA

ACT 1: THE JOLLY JAMBOREE

CHAPTER 1: RUNNING ACT 1

This act covers the party's arrival at The Revelia, with the characters beginning at level 1. Tonally, this act is mainly fun and silly, merely hinting at The Revelia's underlying horror, which is revealed at the end of this act and sets up the next arc of the campaign.

The Forest. Every adventure in a *Heckna!* campaign starts in the deep, claustrophobic forest surrounding The Revelia. The forest marks the shift from the material plane to the demiplane created by Heckna, and the area's weird flora and fauna reflect this.

The Jamboree. From the forest, **Chapter 2** leads the characters into a section of The Revelia called "the Jamboree," where they meet potential allies, such as one of the clown hunters and other individuals secretly opposed to Heckna. The party also meets Heckna himself and collects the tickets that serve as currency. **Chapter 3** introduces the Hostel, where the party can help deal with a ghost problem and secure a place to rest.

Exploring the Jamboree brings them to Locke at the Lost and Found (**Chapter 4**), who sells vital information on Heckna and the predicament the characters are in. Fun and games can be found at the Midway in **Chapter 5**, as well as opportunities to earn tickets. **Chapter 6** introduces the key NPC, The Toymaker. It also sets up the events of **Chapter 8**, as the characters are asked to deliver an item to Pinky, the clown, that leads to her eventual rebellions against Heckna.

Chapter 7 covers several locations and presents quests for the party to get tangled up in at the Food Court, Security Building, The Naughty Corner, and the Petting Zoo.

Pinky's Revenge. Act 1 ends with **Chapter 8**. Pinky, a former adventurer turned minion of Heckna, remembers her past—and her punishment. As Pinky makes a doomed attempt on Heckna's life that ultimately backfires, the characters are transported to the Fun House to briefly witness Pinky's new punishment at the hands of Heckna and Sophie, the Chandler of Flesh. This scene signals a tone change in the campaign as the carnival's danger becomes real and (almost) inescapable. Characters should be a minimum of level 4 before proceeding to **Act 2: The Dubious Dismaydium**.

ADVENTURE HOOKS

A session zero can help players decide whether their characters already know each other or are a group of strangers brought together by their circumstances. This should be decided prior to the first session, and adventure hooks can be easily adjusted to accommodate the characters already having formed a party or being strangers coming together coincidentally. Some story hooks link to additional material in the campaign. Roll a d10 to select a random adventure hook, or choose one from the table below.

D10	ADVENTURE HOOK
1	Lost Child
2	Exit, Pursued by a Bear
3	Dreams of Lights
4	An Invitation
5	Sacrificed
6	Golden Ticket
7	Secret Door
8	Starlight Express
9	Lost Memories
10	Infected

LOST CHILD

While traveling in the forest where The Revelia is located, the characters are approached by a lost child who is, in fact, an **awakened marionette** named Stefano [they/them]. Stefano is dressed in a prim, starched sailor outfit and speaks in stilted sentences. "I'm lost. Can you help me find my home?" Stefano describes their home at the carnival. If any characters note the spires in the distance, Stefano will be overjoyed and ask the party to guide them there. As soon as the group approaches the gates, Stefano dashes inside and is immediately lost in the crowds.

Stefano is a creation of **The Toymaker** [they/them], who seeks a way to both escape from The Revelia and destroy it, and they have sent Stefano to recruit adventurers to help (The Toymaker is first encountered during **Chapter 6**).

EXIT, PURSUED BY A BEAR

This adventure hook kicks off the story in the middle of the action. The characters are being chased by a **brown bear** through the forest. Although the party can attempt to fight the bear, they become separated by an invisible barrier before combat begins. Unlike creatures and monsters who are part of the carnival, this particular bear cannot pass through the magical veil that envelops The Revelia. The bear suddenly bounces off an invisible barrier before running off in the other direction. The characters, however, have already passed through the veil during their escape from the bear. The glowing lights of The Revelia shimmer ahead.

> The bear snarls as it comes for you, foam and spittle flying from its mouth. It reaches out with two large claws—only for its strike to be repelled by an invisible barrier. Its face flattens against a pane that briefly shines iridescent in the low light before it flickers out again. The bear stumbles back from the impact and growls, making for you once again. The barrier gleams briefly as the creature hits it again. The bear whimpers at you through the barrier and then retreats back into the forest.

DREAMS OF LIGHTS

The characters drift off and have a strange dream of warm lights that evoke happiness and pleasure. The dream becomes more detailed, showing visions of laughing crowds eating popcorn, clowns performing tricks and minor magics, a huge Ferris wheel, and a bright, enticing house with strange angles which seem to shift around. Eventually, a figure dressed in red with a smiling mask appears, introducing himself as Heckna and inviting the characters to his carnival. Upon awakening, one of the characters has a lavish, hand-drawn map tucked in their hand that shows a route through the forest to the carnival. Scrawled over the drawing in a shaky hand is the word "HELP!" When the characters arrive at the Jamboree, the map begins to laugh loudly and the "HELP!" changes to "HAHA!" before bursting into harmless flames.

AN INVITATION

A strangely dressed courier named **Bella Bells-On** [she/her] tracks the party down as they travel through the forest. Bella is a werespider acrobat dressed in a shiny, black leotard uniform with an abstract red pattern embroidered on the torso, a marking that befits the acrobatic performers, which she happily explains. She bears a written invitation from Heckna, addressed to one or more of the characters. She insists on guiding characters to the gates and talks excitedly about all the delicious things available in the Food Court in the Jamboree as they travel. Once at the gates, she leaps through them with a wave and a cheery, *"Yorkna ringo housey chum!"*—Gobbledygook for "There's no such thing as a free lunch," a reference to her coven's tendency to devour revelers.

SACRIFICED

Among the trees, the characters meet an old gnome, **Olga Oggletron** [she/her], who carries a covered basket and wears a belt holding old rusty wrenches and other tools. Olga asks the characters for help, explaining that the forest is haunted by a horrifying, evil clown who likes nothing more than devouring solitary travelers. She claims she has ended up a long way from the safety of The Revelia while scavenging for mushrooms in the forest and that she's too terrified to travel back to the carnival alone. She begs the party to escort her. She will tell the characters of shrieking ghosts and terrifying walking trees (half-true tales about the **ghost Gertrude Figgypuddin'** [she/they] and the **moonboughs**), and how amazing, delightful, and incredible the carnival is, and how glad she is that they'll soon see its wonders firsthand.

When the party approaches the gates, Olga suddenly drops her basket and dashes into the Jamboree with a loud cackle, yelling, "*Rollyroon vor Revelia, wear bean smorkey uzzn't a bunderboon! A gift for my lord, Heckna!*" before being quickly lost to the crowds. The open basket spills out various inedible leaves and twigs.

GOLDEN TICKET

A small, wooden stage is set up in a little clearing where a tall, slender figure with slicked-back hair and a bedazzled suit of armor is spinning a lottery cage full of envelopes. Despite being alone, he is clearly trying to excite a crowd:

- "*Are we having fun or what?!*"
- "*Careful now, not too close! This outfit cost more than you could ever earn!*"
- "*If you're happy and you know it, cheer real loud! I can't hear you; louder! Woohoo!*"

Laird Bubble of Squeak [he/him] (**plasma punk**) calls out, inviting the characters to take part in the free lottery with a grand prize—a golden ticket to the famous carnival, The Revelia, a dazzling spectacle that only a select few are invited to attend! Whether or not the characters agree, he begins to draw envelopes from the spinning cage and opens them. Every time a golden ticket is revealed from an envelope, it bears the name of a party member. Non-winning tickets have names like Yoopsie Doodle, Dunkingtankser, and Confetto Hooray. When a character's name is called, the distant sound of cheers can be heard from far away. Laird Bubble of Squeak then escorts the characters toward the gates of the Jamboree and takes their tickets at the gate. He tells them to visit him sometime in **The Hostel**.

SECRET DOOR

The characters see a mysterious door at random locations as they journey through the forest. Wherever they see the door—half-hidden in a spiky bush, at the base of a large tree trunk, or on the floor of a riverbed—it looks the same, painted with black and white stripes and red swirls depicting the phases of the moon painted in a column down the center. A strange, jagged symbol is carved into the door (**Danger**, see **App. I**.)

No matter where the door is opened, the scent of fresh, buttery popcorn wafts out from the darkness inside, along with the faint sounds of revelry. Stepping through the door, the characters find themselves transported to just in front of the carnival entrance. When the last character has passed through the door, it closes and disappears.

STARLIGHT EXPRESS

As the party traverses the forest, they come across a small, abandoned train stop. A steam train with a single carriage sits at the platform, the doors invitingly open. There's no driver to be seen and no obvious way to drive it. The tracks ahead of the train are visibly ruined. When the characters are all inside the train carriage, the doors close, and it starts moving. The train picks up speed as it approaches the end of the tracks, where it flies up into the air. The train soars through the dark canopy, and the red spires of The Revelia become clear ahead. When the train approaches the gates, it begins to descend and then disappears as if it never existed. The characters tumble to the ground in front of The Revelia's gates.

LOST MEMORIES

While taking a break in a clearing, a character is struck by an overwhelming vision. During this vision, they see a colorful carnival and someone calling their name, asking for help. If ignored, the vision happens again. When the vision is acknowledged, the character suddenly sees the red spires of The Revelia in the distance and recognizes them as the same ones in the vision. These visions are manipulations sent by Heckna, although the person asking for help may be someone the character knows.

INFECTED

A character wakes from slumber in the forest to find an insect has bitten their nose. They're infected with a strange affliction that begins to turn their nose slightly red and swollen. Unbeknownst to the character, a **schnozling** has attached itself to their face, and they are suffering Stage 1 Clown Corruption (**App. G**). When touched, their nose emits a vaguely comical trumpeting sound. Although the corruption at this stage is easy to cure, without having yet visited The Revelia, the characters can't determine anything about the condition. The nature of the infection remains a mystery even to a cleric or another medical professional. After a short while, the character is overcome with a fit of sneezing, and a small, crumpled piece of paper flies from their nose, landing in front of them. On the paper is a note reading: "A cure can be found at The Revelia," with a crude map leading through the forest. When the characters arrive at the gate, the note disintegrates into ash, and a peal of mocking laughter rings out.

If this adventure hook is used, choosing **Dr. Stella** [she/her] as the clown hunter means she can cure the character at the beginning of the campaign.

Got Your Nose!

Camille Alquier

EXPLORING THE JAMBOREE

FEATURES THROUGHOUT THE JAMBOREE

Heckna Posters. Heckna has plastered the Jamboree with **Heckna Posters**. Through these posters, Heckna is able to see what's going on and speak to passersby. They serve as a constant reminder that he is watching.

Heckna's Handy Helpers. The Jamboree is home to many **Heckna's Handy Helpers**. These mobile medic machines zoom through the crowds, often doing considerable damage as they crash into revelers and stalls (1d8 bludgeoning damage on a failed DC 14 Dexterity save).

Familiar Faces. Although The Jamboree seems perpetually packed, the same people visit the same locations over and over again.

Any NPC can convey the following information:

- Confirmation of information the characters have on the Moon Phases, and to go to Locke for more information if they haven't already.
- Confirmation of Heckna's strength and power and his ability to watch and speak through Heckna posters.
- Heckna lives in the Fun House, the large castle behind the Big Top. Only his guests are allowed entry.
- Automatons are common at The Revelia and can be found everywhere. Among these are roving healing machines called **Heckna's Handy Helpers** that provide inexpensive, low-level healing.
- Heckna has two pets, and Heckna's favorite changes based on his mood. When the change happens, there's always a parade. The least favorite pet is down in a storage area near the Food Court.

Moonbough

MORE TO EXPLORE

Some areas of the Jamboree are not directly linked to the main plot in Act 1. These are the **Food Court**, the **Security Building**, **The Naughty Corner**, and the **Petting Zoo**, all detailed in **Chapter 7**. The party can visit these areas freely as they wish. These areas contain side quests and will be necessary to help level up the characters.

While each location offers things to do, information to gather, and ways to advance the plot, you can bring the Jamboree to life—especially during transitions between locations—by rolling or choosing random encounters from the **Random Encounters in the Jamboree** table.

RANDOM ENCOUNTERS IN THE JAMBOREE

D10	ENCOUNTER
1	A gang of five **jawbreakers (vogues)** antagonizes the characters. The jawbreakers have no interest in actually fighting, and if pushed into combat, they make every effort to flee. Vogues are particularly combat-averse, preferring instead to convene and gossip loudly about passersby. True to their overdramatic aesthetic, they're all talk but no action.
2	A **fresh thrall** offers the party a bag of kettle corn on the house. The popcorn is actually a **popcorn swarm**, hatchlings from Myrmidon, Heckna's giant antlion pet.
3	A hungry **sucrooze** tries to steal any treats or snacks the characters may be holding. If the characters refuse to give up their snacks, the creature attacks.
4	A **showstopper** challenges a character to participate in their game in the **Midway**, offering double the prize if they win.
5	A **jawbreaker** carrying a bunch of balloons and a beer accuses a random character of bumping into them and spilling their drink. They say they'll accept 5 RT for the inconvenience or report the party to the Security Building. If the characters decline to pay, the jawbreaker pops a **blimp** hidden among balloons, splattering a random damaging slime onto all those within 5 feet.
6	A gleeful **clowned wizard** named Abracadebra [she/her] holds her two closed hands to the party and asks them to pick one. In her left hand, she has 10 RT, and in her right, she has a **schnozling**.
7	A **donkey animalgamation** is on the loose. It is attacking everything and everyone in its path.
8	Select a character at random to be pickpocketed. Any party member with a passive Perception of 14 or higher spots a child of the candy corn lifting a small item from the character's pocket or satchel. If confronted, the child-like aberration runs off toward the Lost and Found. If no one in the party spots the pickpocket, a passing reveler will point the theft out to the character and advises the party to head to the Lost and Found if they want their stuff back.
9	A rube (**commoner**) is being chased by **Shawn Smith** and two **jawbreakers (strongarm)**. They run up and hide behind the party.
10	**Heckna** [he/him] appears to check that his newest guests at The Revelia are having fun. Reroll if the **Hello Heckna!** encounter in **Chapter 5** has not taken place yet.

Camille Alquier

SCENES FROM THE REVELIA

As the party moves around the Revelia, they can witness many intriguing scenes. Roll on or pick from the following table to foreshadow story events and create a lively atmosphere in The Revelia. Additional Scenes from the Revelia tables are presented in **Act 2** and **Act 3**.

SCENES FROM THE REVELIA: THE JAMBOREE

D8	ENCOUNTER
1	A character spots a strange symbol (**Flop House**, see **App. I**) etched into a nearby tent pole. A single small black feather is caught in the splintered wood beside it. This feather belongs to Locke, the birdfolk who runs the Lost and Found.
2	A character overhears a reveler (**bandit**) asking another where their friend has gone. *"Hey! Where's Fizzguts? I haven't seen him in moons!"* - *"Fizzguts? Oh. Personal invitation from the Chandler of Flesh."* The revelers then laugh awkwardly, grinning widely at each other. If questioned, they direct characters to The Toymaker's Table near the **Souvenir Shop** before hurrying off.
3	The characters spot a group of revelers (**bandits**) dragging a cart of several seemingly unconscious **animalgamations** to the Petting Zoo. If questioned, they say: *"New delivery from the Lab. Sophie's been hard at work, huh!"* For further questions, they refer the characters to The Toymaker at the **Souvenir Shop**.
4	**Scooter Von Snooter** [he/him] pops up, asking the party what they've been up to, who they've been talking to, how much fun they're having, and what their favorite location is so far. Scooter will insist on escorting the party to whatever location they are headed to next, except for the *"boring, banal, BLURGH!"* Lost and Found. On the way to their location, Scooter will warn the characters to stay away from dissenters who are ruining the good vibes. If Scooter has not been rescued yet from **The Hostile Hostel**, reroll.
5	The characters overhear a group of revelers celebrating. One of their group has been invited by Heckna to participate in one of the shows in the Big Top, and they will be meeting **Arachne** [he/him] for a special interview. If questioned, the revelers tell the characters they've not been here long enough to get to go to the Big Top, but they might catch a rerun on the HECK-YEAH-TRON if they're lucky.
6	The characters witness a fistfight between two revelers (**bandits**), Gooberdapple [he/him] and Squids Stroganoff [they/them]. Squids won a bunch of tickets at a slot machine at The Flop House casino, and Gooberdapple is bullying Squids into handing over their winnings. If the characters intervene, both revelers get angry: *"Strom ya own billy, chunch! Go win your own tickets at The Flop House. If you can get there!"*
7	The characters spot a disheveled, sand-covered reveler (**bandit**) named Frankie Fewhairs [he/him] roaming through the crowds, looking bewildered as he almost bumps into the party. If the characters inquire, Frankie says: *"I jebbly found my way out of that desert! Me laxsy! Do you think I'll have to do another show? I'd love to, but I need the swirligan real bad."* If pressed further, Frankie tells them he was part of the Big Top tent's Magical Menagerie show in the Dismaydium before wandering off again.
8	The characters encounter two rubes (**commoners**) named Straws [he/they] and Sips [she/her], who squabble while looking over a flyer for the Big Top performances. Straws is new to The Revelia and can't translate the Gobbledygook, and Sips insists they visit someone named Shawn at the **Security Building**. *"Sure, Shawn is kind of... mean, but everyone says he's a pro at Gobbledygook and can translate anything! He may ask you to beat someone up in exchange, though..."*

THE HECK-YEAH-TRON

Floating high above The Revelia is a huge sheet of glass attached to a flotilla of multicolored balloons. It drifts slowly in the moonlight. The font sparkles and jiggles, almost painful to look at. Scenes from The Revelia are displayed on the screen as it slowly rotates, forcing viewers to walk in circles.

In one scene, a bedazzled person in a sequined suit of armor is interviewing a grinning goblin and gesturing wildly, the subtitles reading: "AND WHICH COLOR WOULD YOU REMOVE FROM THE RAINBOW, IF YOU COULD?" Then comes an advert for Felix's Elixirs, a beaming halfling shaking hands with Heckna before using two clown shoes to raise a toast. Next, Myrmidon, an enormous glittering insect-like creature, is projected with a big red X over it. Below the creature flash the words:

"MYRMIDON: OUT. SNOUT: IN.
DAYS SINCE LAST PARADE: 0."

The fourth scene is of you. Laughter erupts from the revelers around you. They crowd in close, jumping up and down, and waving in the hopes of also being on screen.

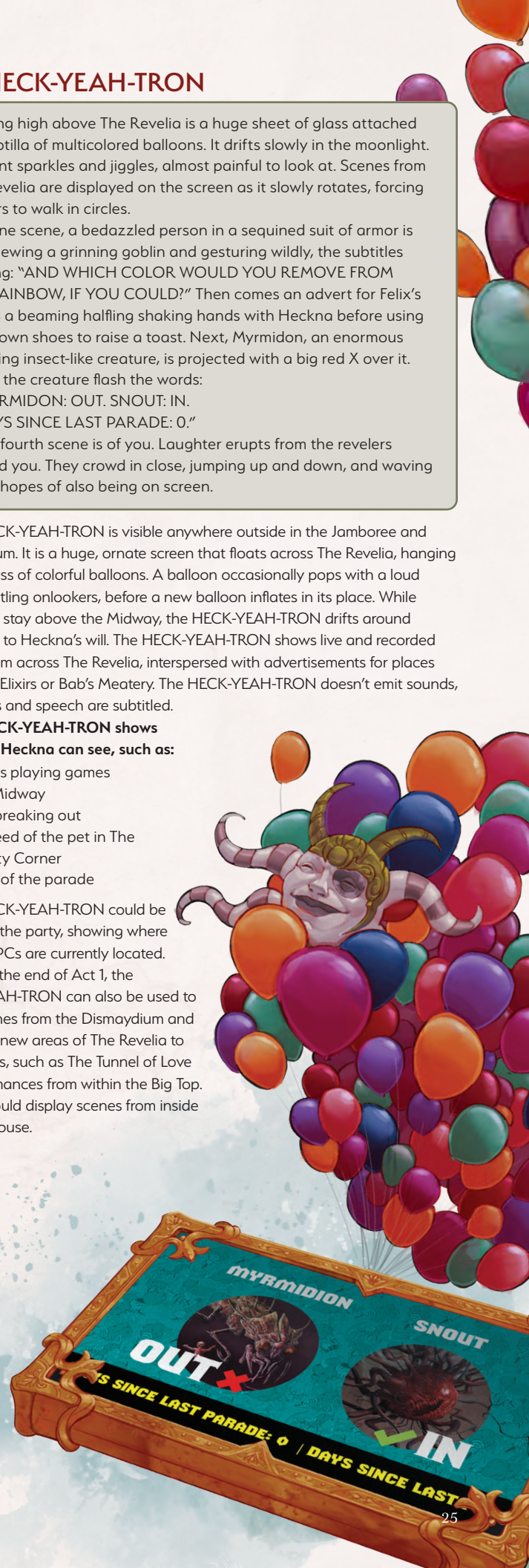
The HECK-YEAH-TRON is visible anywhere outside in the Jamboree and Dismaydium. It is a huge, ornate screen that floats across The Revelia, hanging from a mass of colorful balloons. A balloon occasionally pops with a loud bang, startling onlookers, before a new balloon inflates in its place. While it tends to stay above the Midway, the HECK-YEAH-TRON drifts around according to Heckna's will. The HECK-YEAH-TRON shows live and recorded scenes from across The Revelia, interspersed with advertisements for places like Felix's Elixirs or Bab's Meatery. The HECK-YEAH-TRON doesn't emit sounds, but noises and speech are subtitled.

The HECK-YEAH-TRON shows whatever Heckna can see, such as:

- Revelers playing games in the Midway
- Fights breaking out
- A live feed of the pet in The Naughty Corner
- Reruns of the parade

The HECK-YEAH-TRON could be helpful to the party, showing where certain NPCs are currently located.

Toward the end of Act 1, the HECK-YEAH-TRON can also be used to show scenes from the Dismaydium and introduce new areas of The Revelia to the players, such as The Tunnel of Love or performances from within the Big Top. Later, it could display scenes from inside the Fun House.



Marina Rey

CHAPTER 2: ENTER THE REVELIA

THE FOREST

Dark, emerald-toned trees tower over you. Despite the claustrophobic density of the trees and undergrowth, the forest is eerily quiet. The soil is damp from recent rain and smells pleasantly earthy, tinged with an aroma of decay from the many spongy mushrooms that cover the forest floor. The natural light overhead is largely blocked out by the trees, but what little peeks through casts long, unnatural shadows across a dirt path. The silhouettes of the branches reach out over the path like long, taloned hands.

A forest surrounds The Revelia. It is an eerie, unsafe, and unpleasant place to be, and the carnival grounds are always present to draw adventurers toward the lights and laughter on the horizon.

Unrestful. The forest is dense and composed of conifers. In the distance, there is howling and the occasional scream. Crows lurk in the trees. Sleep is elusive here, and characters who attempt to rest in the forest may drift off into unsettling dreams of red moons and laughing faces. Characters gain no mechanical benefits from resting in the forest. This desperation is cultivated to drive people to the carnival, even if they've tried to leave it.

Uncanny. As the characters travel through the forest toward the carnival, the landscape becomes strange and off-putting. Rotten flowers grow upside down, devouring small, skittering mice which brush too close. The trees twist and grow in unusual ways as if crushed by invisible forces. The ground becomes swampy and treacherous, and an ever-present mist hovers above the forest floor.

Approaching The Revelia. Near the carnival, the forest begins to clear slightly, and distant spires marking out The Revelia become visible to the party. By then, no matter which way characters turn, red spires appear, thrusting towards the sky, preventing them from leaving. The mist constantly envelops the adventuring party, obscuring their path, and only clears when the dazzling, arched entrance of the Jamboree later comes into view.

No Escape. While some may try to turn back, a magical, invisible barrier rings the forest. Once the characters have passed through the undetectable veil, they are in The Revelia and cannot leave until they find a way to escape. Only those Heckna has marked or created can pass through this barrier to leave The Revelia, and no one enters unless Heckna first allows it. Walking back into the invisible barrier repels the character and sends them walking toward the carnival, no matter what direction they were headed in before.

Moonboughs. In the forest lurk the **moonboughs**, natural creatures altered by The Revelia's magic. A moonbough looks like a moss-covered tree, and though they can understand Elvish or Sylvan, any attempts to speak come out garbled, save for the words, *"STEAM... AND... FIRE..."* This is a reference to the broken-down train that once carried visitors in and out of The Revelia. If the characters come across a moonbough before they've entered The Revelia, it will not attack them even if provoked, though it may try to warn them away.

STARTING OUT

Heckna's Starting Mood. The Revelia is a corrupted mirroring of Heckna. As he grows more dangerous, some places which were once calmer and safer, like the Jamboree, will become deadlier. As Act 1 begins, Heckna has absolute control over his domain. The characters are not yet a threat to him, and he has plenty of safe places to teleport to should they attack him.

Inaccessible Areas. While all areas of the carnival are visible to the characters at all times, some—those in the Dismaydium and the Fun House itself—appear indistinct at first, and when approached, they fade out into a fine mist, becoming incorporeal. Heckna's ability to manipulate The Revelia means only those who he allows past the Jamboree can interact with the other areas of the carnival. Access to the Dismaydium and Fun House is usually reserved for Heckna's favorites.

ENTRANCE TO THE JAMBOREE

In front of you is an imposing, twisting, iron-wrought archway. Atop it, illuminated letters glow red, reflecting off the thick forest fog, making the letters difficult to read. Night has fallen like a thick blanket, and a full moon grins down from the misty sky—a little too close for comfort.

As you approach, the sounds of laughter and the smell of popcorn spill out, and the lit-up sign atop the archway blinks once... twice. You are now near enough to read their words: THE REVELIA!

Entrance Gate. The archway is 10 feet wide and 20 feet tall. There is only one entrance to the carnival, in a clearing in the forest. Thick trees surround the perimeter of The Revelia, the same height as tall iron fences that encircle the carnival. Although it has a specific location as marked on the map, the entrance appears wherever it is summoned, conveniently materializing in front of whoever seeks it out.

Just inside, to the left and right of the gate, are two statues depicting a tall clown with his face hidden behind a mask. Slapped onto the midriff of one statue is a poster with the same figure and mask as the clowns, except the mask is animated and moving, winking jovially. The statues are gold from head to toe. Every few seconds, they change poses. A sound emanates from the statues in synchronicity: *"Welcome, my weary, winsome, wondrous visitors! Rollyroon vor Revelia! Please do look around. Partake in the games, in the treats! There are no limits here. Whatever you can dream is yours. Just don't forget to smile!"*

Before you is a wondrous, vibrant carnival. Sweethearts stroll hand in hand, munching on delectable treats. Creatures and persons of all kinds walk around with smiles on their faces. Laughter rings in the air. Strangely dressed clowns with brightly colored hair and outfits roam through the crowds. Everywhere there are many tents and buildings, most emblazoned with colorful signage.

In the distance, a huge red tent looms at the center of the carnival, its spires piercing the misty veil overhead. You also catch a glimpse of a glittering Ferris wheel. Both the tent and the wheel appear hazy, like a mirage.

Half-hidden behind a nearby tent, sitting on the ground with an arm around their waist as they beckon you, is a humanoid figure.

CHOOSE YOUR HUNTER

The first NPC the characters meet in The Revelia is a clown hunter. Each hunter has their own quirks and desires, but general information can be given by any hunter. Choose one of the following clown hunters.

Conrad, the Cryptid Hunter [they/them]: Conrad is brazen and humorless and the most independent of the hunters. As a trophy hunter, they have a particular interest in taking down Heckna himself, Heckna's pets, and the various animalgamations. They have strong ties to the Petting Zoo and the many grotesque creatures found in The Revelia. Conrad is an experienced sharpshooter and skilled in the arcane arts. Conrad brings a more serious tone to a campaign and can bolster a group that needs combat support.

✦ The Hunters and The Hunted ✦

A middle-aged human leans against the red velvet tent, an arm wrapped around their middle. Their white shirt, faded to gray, is bloodied, and their thick beard is uncombed and wild. Weapons dangle from straps hidden under their thick leather coat, and they look around to make sure no one is watching before they speak.

"You smell that? Smells like... something rotting. Or maybe... freshly harvested meat? Well, now I'm hungry. Once I stitch this up, I'm ready for dinner."

Marlowe, the Assassin [she/her]: Marlowe is the most cryptic of the hunters and operates in the shadows. Marlowe has come to The Revelia to save her brother, who was recruited by Arachne and later killed when he attempted to escape the carnival. She is unaware of her brother's demise and is actively searching for him. As a former acrobat, she has strong narrative ties to the Big Top and Arachne's coven. Marlowe brings an air of mystery to a campaign and can support a group with infiltration.

A lean, muscled elf peers out from the heavy shadows cast by the red velvet tent, her dark clothing blending her further into the darkness. Her face is painted with elaborate patterns, masked by makeup, and her athletic clothing is ripped at her side. Her hand is clearly pressed over a wound. She leans further back into the shadows before she speaks.

"Hey, you. You look new here. I can tell because you're still looking at everything as if it's delightful. Trust me, it's not. I was once dazzled by it all, too. That's how I ended up here, with my brother. He's still here and I'm trying to find him. I'll do whatever it takes to get him away from here."

Dr. Stella, the Scientist [she/her]: Dr. Stella is friendlier than the other hunters if more frazzled and a little bumbling. She is more likely to support the party directly in their experiences in The Revelia. She originally came to the carnival to save her twin sister, Sophie, the Chandler of Flesh, and to research The Revelia's unique disease, Clown Corruption. She has since recognized the impossibility of saving her sister, but she is still desperate to find a cure for the corruption. In a campaign, Dr. Stella brings both an air of unintentional comedy and tragedy due to her dynamic with Sophie. She can also support a group with healing.

Of the hunters, Dr. Stella is the only one with knowledge of the **schnozling** parasites. She can diagnose Clown Corruption and provide information on what happens to those afflicted with it. Dr. Stella can also cure it in its early stages using *lesser restoration*.

An exhausted, stocky human slumps against the red velvet tent, her arm cradled against her chest. Her frizzy hair is graying and escaping its bun, and her once-white lab coat is stained and patched. Despite the weariness on her face, her eyes are kind. She ties a splint with one hand to her broken fingers. She shuffles to make room behind the tent before she speaks.

"Oh, this? It's nothing, it'll heal in no time. How about you? Come here, let me take a look at that. Looks infected. You can't be too careful here, lots of ways to get infected by things."

First Encounter with the Hunter. During the encounter with the clown hunter at the entrance to the Jamboree, the hunter is always slightly injured—alluding to the dangers of The Revelia. It should be clear they are a sympathetic character. They are forthcoming with information about themselves and The Revelia, though if asked how they got the injury, the clown hunter brushes off the question.

Nikita Orlov

The Hunters Know:

- Heckna is the mastermind behind The Revelia and rules over it. He is constantly watching his 'guests' and is extremely powerful. If you see Heckna, he sees you.
- No one arrives in The Revelia by chance, and few are able to leave. Death is the most common escape, and sometimes even that doesn't work. Heckna wants the characters here.
- They firmly believe the best course of action is to fight Heckna, but there are rumors of some kind of vehicle that can pierce the boundary of The Revelia and escape to freedom.
- Certain areas of The Revelia are more dangerous than others. The Jamboree is the safest, for now. Injuries are commonplace here, like the one the hunter is sporting.
- The Hostel is a safe place to rest, and the food sold in the **Food Court** is mostly safe to eat.
- The moon reflects Heckna's mood. **Locke** [he/him] at the **Lost and Found** has more information.
- It's dangerous to say too much here. It's safer to talk at the Lost and Found.
- Things here are not what they seem in The Revelia.

Once the above information has been communicated, plus any further information you wish to divulge, loud trumpets sound to signal the start of the parade. The hunter, not wanting to be seen by Heckna, leaves before the commotion arrives.

THE PARADE

The distant sound of trumpets and drums grows louder and louder, at first joyous, but it melds into a cacophony of noise that is almost painful. The tents are moved aside as revelers drag them back from the main pathway through the Jamboree. With an explosion of fireworks, a huge, lavish cart pulled by a menagerie of animals rounds the corner of the huge red tent.

On the cart is an enormous gilded cage with a gigantic antlion trapped inside. Its large, translucent wings are veined with deep green, resembling oval pieces of fractured glass. Its wings flap and beat as it dances and spins.

Acrobats swing from colorful ropes and silks around the cage as the insect screeches and bellows. All around the cart are costumed dancers and tumbling clowns. The performers grin and wave at the gathered crowd.

Atop the gilded cage is a tall, humanoid figure decked out merrily in vivid reds and golds. He wears a pale grinning mask. The figure twirls a long baton, shooting gold, glittering fireworks into the night sky. As he waves to the crowd and pirouettes, the moonlight illuminates his elegant form as if the moon were a spotlight focused only on him. He is without question the star of the show, and as the cart passes, he turns toward you and blows you a kiss.

The purpose of this parade is to announce to the Revelia that Heckna has chosen a new favorite monstrous pet: **Myrmidon**, the enormous antlion-like insect, has fallen out of Heckna's favor, and the bloated, spider-like **Snout** is the new darling. Myrmidon is being taken from **The Good Place** to **The Naughty Corner**.

A DC 15 Wisdom (Perception) check reveals that Myrmidon is writhing in pain as thin wires dig into its flesh to make it dance and sway.

Successful Wisdom (Perception) checks also reveal:

- Some acrobats and performers have tears rolling down their cheeks despite their wide smiles.
- Buildings and rides in the distance, including the Fun House, appear distorted, like a mirage.
- The glow of the fireworks reveals the symbol of your chosen hunter carved into the bottom of a tent pole (see **App. I**).
- The paint is peeling on the exteriors of the nearby buildings, and the rich, red velvet is muddied and fraying. A few tent poles are cracked and patched together. Everything has a slightly worn look, mostly hidden by the dark night.

Pinky & Map

Isabeau Backhaus

The parade continues toward The Naughty Corner, where Heckna keeps whatever monstrous pet is currently his least favorite on display. The crowd "*oohs*" and "*ahhs*," expressing surprise at which pet is now the favorite. Someone in the crowd shouts, "*I told you Snout's the favorite! You owe me 10 tickets, Sucker.*"

Introducing Pinky. During the parade, a human **clowned bard** named Pinky [she/they] approaches the characters. Like many of the clowns at The Revelia, she is dressed in a shabby black-and-white polka-dotted suit with scuffed, bright red boots. Pinky rides a unicycle and is always in movement. Their pink hair is teased into a cotton candy-like texture. Pinky's teeth are sharp and pointed, and their tongue is bubblegum pink—hence her name.

Like all thralls at The Revelia, Pinky's clown nose is a parasitic creature (**schnozling**) that seeks out hosts and transforms them into clowns. However, unlike most thralls, which are created from rubes or revelers, Pinky is a former adventurer who defied Heckna and is more powerful than other thralls. Pinky is loyal to Heckna because she does not remember who she was. They are friendly and excitable, although their pointed teeth are off-putting and give her a somewhat feral look.

Introducing Map. While talking to the characters, Pinky pulls out a map. The paper wriggles and quickly pulls itself out of her hand. The map contorts until it resembles an over-exaggerated, comical face. With its paper mouth, the map introduces himself as **Maphew 'Map' McNally** [he/him]. Pinky and Map are a comedic double act. As Pinky speaks to the characters, the map in their hand contradicts every point they make.

ROLEPLAYING PINKY

Pinky is bubbly and friendly, eager to meet new visitors. She genuinely enjoys helping newcomers find their feet in the Jamboree and excitedly offers information even before being asked for it. Pinky is happy to answer questions about The Revelia within reason. They answer everything enthusiastically, even when commenting on some of the darker aspects of the carnival. If asked about Heckna, she gushes about him. Characters who make a successful DC 15 Wisdom (Insight) check discern that Pinky is earnest but detect something strained about their enthusiastic, sharp-toothed smile that feels forced or coerced. If asked about this, Pinky insists that nothing is wrong and attempts to direct the characters' attention elsewhere. Characters who make a successful DC 15 Wisdom (Perception) check also notice Pinky's nose is twitching slightly, independently of them.

If Pinky is attacked, they will flee from combat, shouting that the party is a little too rough for their liking, but they're sure there are other friends in The Revelia who might be up for that sort of fun.

After **Powering Pinky**, Pinky regains some of their memories of attempting to overthrow Heckna, though she keeps this secret.

WHAT PINKY MIGHT SAY:

- "*New friends! Wow! Cool! Rad! Rollyroon vor Revelia!*"
- "*Don't worry about your noses. You'll be korkers yourselves soon enough!*"
- "*Go have jubjub and above all, don't forget ta smirg!*"

WHAT PINKY KNOWS:

- The locations at The Revelia, which she points out.
- The language spoken by the revelers is Gobbledygook, and the party will definitely pick it up! "*You're here forever now, after all!*"
- Where to find shelter and food: she confirms the Hostel is safe and the Food Court has many tasty options.
- Red Tickets are the currency at The Revelia. They can be earned by playing games in the Midway, and new guests can get complimentary tickets at the **Ticketing Booth** for free.
- How to leave The Revelia: "*Wenn a chuggahoo poppies The Doggus! You can't! You can't escape, either!*"
- Who and what Heckna is—the founder and creator of The Revelia and the person leading the parade atop the gilded cage.

ROLEPLAYING MAPHEW 'MAP' MCNALLY

Map is a sentient magic item who constantly interjects his opinions as Pinky speaks. He tells the characters he was once a human, but he was such a good guide that Heckna turned him into a living map, an arrangement he is quite pleased with:

- "*Heckna thought it'd be a laugh an' a half, and he sure was right! Gotta love that guy! Whadda genius.*"

Map also translates bits of Gobbledygook for the characters at his discretion, but he refuses to teach it to them. He explains that if they want to learn, they should ask someone at the **Security Building** since it's practically all they speak there.

Map can't overhear conversations when he's folded up (something he constantly complains about), so he doesn't interject or report on goings-on unless characters consult with him directly. When consulted, he'll enthusiastically tell the party about the place they're at. Map shares lore about The Revelia and its various inhabitants—such as explaining **jawbreaker** cliques or warning characters about **children of the candy corn** pickpockets.

Map genuinely enjoys The Revelia and is very loyal to Heckna. He will loudly chastise any anti-Heckna sentiments. He warns characters against anti-Heckna NPCs—like hunters—and tries to dissuade them from any plans they make to escape The Revelia. If the characters keep trying to include Map in their plans—or they keep letting him overhear conversations he dislikes—Map will declare the party "no fun anymore" and float away to join **Scooter Von Snooter** or another NPC after informing Heckna of the characters' plans. This is most likely to happen in **Act 2** or **Act 3**, depending on the party's discretion. Map also leaves if he is attacked.

WHAT MAP MIGHT SAY:

- "*You've gotta try the treats at the Food Court! Never know what yer goin' ta get there. Some treats'll give ya a boost, but some'll turn your stomach sour. Most of the meat's pretty stable, anyways.*"
- "*Tried yer hand at a Midway game yet? Oh, those are always fun! Earn yaself more tickets and spend 'em at the Souvenir Shop!*"
- "*Don't listen ta Pinky! She thinks they know everything about this place, but the only one who really does is yours truly! And, well, Heckna, o'course! He knows... everything, about everything!*"

✦ Polly's Got Pockets Full of Tickets ✦

Map Joins the Party. As the conversation with the party comes to an end, Pinky and Map get into a whispered argument—a comedic sight as she tries to shove Map back into their pockets while Map flaps and twists dramatically to escape their grasp.

This argument could be about Pinky forgetting he exists and crumpling him up in her pocket, or simply Pinky not being as fun anymore. The argument ends with Map flying out of Pinky's hands toward the nearest character, requesting to accompany the party instead. Pinky reluctantly agrees. "*Good luck with that one! Make sure to grab your tickets!*" they warn with a bemused smile.

From here, the characters are free to go where they please within the Jamboree. If they seem at a loss for what to do, Map points them toward the **Ticketing Booth**. He can also explain Heckna's absolute control over The Revelia should the party try to approach places beyond the Jamboree and discover them disappearing at their approach. The party can only enter those areas when Heckna deems them worthy, and the best way for that is to have lots and lots of fun in the Jamboree.

THE TICKETING BOOTH

A crowd surrounds a red velvet booth, denoted by a carved wooden sign that reads, "GET YOUR TICKETS HERE!" In front of the booth is a fountain spewing water droplets that are shaped like tickets.

The people in the crowd are dressed in wild, colorful clothing. They converse with one another loudly, laughing and shouting.

Eventually, the line moves forward. Operating the booth is a doll-like person wearing a frilly pink dress, her blonde hair in tight ringlets. Strings of red tickets are attached to her limbs and clothing. The marionette pulls out strings of tickets, folds them up, and hands them to the people in line before you. With tickets in hand, they head off into the carnival with whoops and cheers. The operator turns to you and beckons you forward.

"*Rollyroon vor Revelia, wear bean smorkey uzzn't a bunderboon! You must'ta come here for your free duckets! Otherwise how're you gonna pay for all your lovely thingymabobs?*" she says. Her mouth hangs open in a wide, puppet-like grin as she waits for a response.

Introducing Polly. The Ticketing Booth attendant is an **awakened marionette** named Polly [she/her]. Though Polly is dressed in a very frilly pink and white dress, and her blonde hair is curled into impeccable ringlets, her cracked face and missing eye make it clear that she's in need of some repairs. She speaks in a childlike voice and is strung into the booth, unable to leave it.

Booth Bandits. Revelers and rubes who have run out of tickets often hang around the booth, hassling Polly or new arrivals. The fountain's tickets are a permanent *minor illusion*, which fools greedy rubes regularly.

Free for First-Timers. Upon her first meeting with the characters, Polly pulls a strip of tickets from her dress, folds them into a booklet, and hands one booklet to each character. The booklet includes 10 RT. All of Polly's ribbons of tickets come from a small, hidden magic item built into her core, called *Polly's ticket satchel**. This allows Polly to pull tickets from Heckna's private chambers. Heckna controls the number of tickets dispensed to newcomers as a way to manage the economy.

Polly shares the following information:

- These Red Tickets (RT) are the currency of The Revelia (see **Currency**).
- The tickets are required to buy food, pay for accommodation, and play games in the Midway.
- The Midway is a good place to earn more tickets.
- All the tickets are provided by Heckna himself!
- She cannot, and *will* not, dispense any more tickets to the characters.
- She was built by **The Toymaker** [they/them]. The Toymaker likes to sell their new toys at The Toymaker's Table near the Souvenir Shop (see **Chapter 6**).
- Awakened marionettes like herself are common at The Revelia and are typically built for specific tasks, like the staff at the Hostel, though they're having a bit of a ghost problem at the moment!
- She misses her friend who was made at the same time as her, Peepboo [he/him]. He operates a ride in a different part of the carnival.

Limited Sentience. If the characters continue to try and talk to Polly, she begins repeating her information. She remains polite no matter what they say or do. If the characters try to get more tickets from her, none come out when she reaches for them, prompting her to say: "*Hey, sillies! You've already got your ticketies! You'll have to ask Heckna real gickiello if you want more!*"

Isabeau Backhaus

CHAPTER 3: THE HOSTILE HOSTEL

The numbered areas in this section correspond with the map of **The Hostile Hostel Fig. 1.1 (p. 33)**.

The two-story inn is made of mismatched wood, hastily constructed to form a narrow building that leans slightly to the right. Embedded on the building's facade are windows of various shapes and sizes. The hot pink door is covered in half-eaten candy and gum, a record of thousands upon thousands of revelers sticking their gum to the peeling wood. Above the door is a flickering neon sign, illuminating only the ME in the word WELCOME. To the left of the building is a wooden sign reading "*Hostile,*" in large red letters. There's a line through the word, and "*Hostel*" has been hastily scrawled beneath it. The faint sounds of shouting and commotion spill from the slightly open door.

H1. HOSTEL LOBBY

You step into a dim lobby, lit by sconces turned to their lowest setting. The purple velvet carpeted floor is covered in smashed candy and remnants of costumes left behind by former residents. Behind a wooden counter is a marionette with a white ceramic face and short, dark hair that curls under her chin. The marionette clutches her head and cries, "*Please! Make it stop! I can't take in any more guests until you make it stop!*"

Shrieks and howls echo from somewhere in the Hostel. "*Help! I can't get out of here!*" a voice shouts, followed by a pounding sound.

The Lobby is small and dark, with a stained, red rug on the floor. The front desk is a long, wood-topped surface lacquered red. Sconces on the walls cast a dim glow into the space. The wall behind the desk is lined with cubby holes. Behind a tattered curtain is a long hallway with rooms on either side. At the end of the hallway is a winding staircase that leads to the next floor.

Prices. The standard cost of a room per night is 4 RT, although the Sweet Suite costs double. On subsequent visits, roll a d8 on the **Room Table** to determine which room the characters book, unless the party has a specific request. Opting to stay in a random room discounts the cost by 1 RT on top of any discount the party might have earned.

H2. FRONT DESK

The Hostel is staffed by **awakened marionettes** who wear red uniforms with red circular caps and tend to the Hostel's strange rooms and stranger visitors. Although they are adept at their jobs, the marionettes have limited memory and are prone to losing things.

At the front desk is Ramona Ramblerumper [she/her]. Despite her doll-like appearance, Ramona is exasperated and panicked upon the characters' first visit.

Justin Chan

ROLEPLAYING RAMONA RAMBLERUMPER

Like other **awakened marionettes**, Ramona is quite forgetful, which makes managing the Hostel particularly stressful for her. She exists in a near-constant state of panic, always nervous that she has forgotten something (which she usually has). She is particularly fearful of guests leaving bad reviews or making complaints about the service.

WHAT ROMONA MIGHT SAY:

- *"Oh, hello. Welcome to the Hostel. Did I ask you your name yet? I did? Oh. What was it again? I'll write it down this time. Can you spell that for me...?"*
- *"Why is there always so much to do? Where is everyone when I need them? You—yes, you! You need a job? I could really use some help around here."*
- *"Did you enjoy your stay? I really hope you did! I mean it. I really. Hope. You. Enjoyed. Your stay. Will you repeat that back to me verbatim? Actually, here's a comment card. Please be sure to tell him—I mean, us!—how much fun you had here and how rested you are and how much you enjoyed our continental breakfast! Oh, you didn't see your breakfast? I told my assistant to crush up more candy on the carpet for breakfast! Well, mind putting down anyway that we fed you plenty of food and you didn't want for anything while you stayed here? Thanks so much!"*

WHEN FIRST SPEAKING TO THE PARTY, RAMONA KNOWS:

- Which keys open which doors. If the characters are lost while exploring the Hostel, she can tell them what to use.
- She knows Room 9 is currently in use, but she doesn't know where it is. She has also forgotten that Scooter is the current occupant of Room 9.
- There's a **Heckna's Handy Helper** just down the corridor. It crashed through the wall ages ago, and she keeps forgetting to get rid of it, but it seems quite popular with the guests, probably because it always spits out a few tickets after being used.
- She frequently forgets about the Sweet Suite. Therefore, she only distributes the keys for it when specifically asked. It doesn't appear in the random room option.
- Notably, the Sweet Suite is the only room inside the Hostel without one of Heckna's posters. If asked about the Sweet Suite, Ramona says: *"Oh! The Sweet Suite! I forgot all about it! We charge more for that room because our guests don't like it. It's barely used, actually. We ran out of Heckna's lovely posters and it makes most people uncomfortable to be away from one too long. I think. Anyway, no one wants to pay for it when there's so many other rooms to choose from!"*

Ramona Ramblerumper

THE HOSTILE HAUNTING

The Hostel is a safe place to rest in The Revelia. First, however, the characters must help the Hostel's staff regain some peace.

Ramona's Offer. Ramona offers the party three nights stay for free and a 50 percent discount for all future stays if they can help make "the noise" stop.

Ramona will allow the party to take a short rest in the lobby before they explore the Hostel if they require it, but any long rests will be interrupted by the shouting. If the characters attempt a second short rest, the shouts will be loud enough to prevent it, and Ramona will reiterate her offer of a free room once the haunting is resolved.

Hostel Keys. When the party agrees to help, Ramona gives the party a wooden box filled with random items. She shares that these are the room keys and that the party should investigate all of them for the source of the problem and to stop the noise at any cost.

The box given to the characters contains eight unconventional keys:

- a gray space helmet
- a rattling noisemaker
- A selection of yellow tickets and a single blue ticket (the total number of tickets equals the number of party members)
- a live garter snake
- a lever with an anchor stamped on it
- an axe
- a brass key

Occupied Rooms. The characters do not currently have access to two rooms: The Sweet Suite, which Ramona has forgotten about, and Room 9, which is currently in use, though Ramona can't recall where it is. Ramona also warns the characters that the keys can't be taken outside of the Hostel; they turn into half-sucked lollipops when they leave the Hostel and have no value at The Revelia. There is one key per room: the characters must hold hands or touch each other in some way for the key to permit them all entry at once. Otherwise, only the person who uses the key can enter.

Strange Sounds. Ramona explains that she and her fellow attendants have been so frazzled by the noise that they have been unable to clean the rooms for a long time, and there may be an unwanted guest or two.

Guest Book. In her turmoil, Ramona knocks the guest book off the front desk and onto the floor. She asks one of the characters to pick it up for her. Investigating the guest book shows two occupants currently staying at the Hostel. However, no names are noted next to any of the rooms, only 'Guest 1' and 'Guest A.' If Ramona is asked about the names, she is confused and hesitantly says there must be a mistake because she can only remember there being one guest. If characters do not comment on the guestbook, Ramona will start reviewing her notes and express confusion. She explains that a guest could be in Room 9, though she doubts it because Room 9 is small and portable. In fact, Ramona has absentmindedly misplaced it.

Haunting Tales. Ramona also explains that she suspects the Hostel is haunted on account of the disembodied voice echoing throughout the building. She is partly correct: a local **ghost** named Gertrude Figgypuddin' [she/her] has taken up residence in the Sweet Suite and has claimed the portable Room 9 as her new "dollhouse" after Ramona left it behind by accident. The problem with Gertrude holding onto Room 9 is that it is currently occupied by a gnome reveler named **Scooter Von Snooter** [he/him], who is now trapped inside. He has been missing for a while, and his cries are the ones Ramona and the characters can hear echoing throughout the Hostel. Despite Gertrude being a frequent guest at the Hostel and in the Sweet Suite, Ramona has completely forgotten about her. Ramona has also forgotten to deliver Gertrude's order of sweets from Candy's Candy Emporium & More, which normally signals that Gertrude's stay is over and she must check out. Ramona has also forgotten that she checked Scooter into Room 9.

Rotten Reviews. Scooter's cries for help have led the forgetful marionettes to believe that the Hostel is haunted since they have been unable to find the source of the voice. The constant wailing cries for help are distressing the Hostel staff, who fear Heckna might accuse them of giving a guest a "bad time."

Priscilla Kim

THE HOSTILE HOSTEL FIG. 1.1

H1. HOSTEL LOBBY
H2. FRONT DESK
H3. SPACE ROOM
H4. BIRTHDAY PARTY ROOM
H5. GAME SHOW ROOM
H6. JUNGLE ROOM
H7. "UNDERWATER" ROOM
H8. CAMPING ROOM
H9. BORING ROOM
H10. THE SWEET SUITE

samantha Rustle

✦ Enjoy Your Stay ✦

Ramona's Memory. If asked about Gertrude, Ramona can't remember any further details until at least four rooms have been explored, and the characters have gathered enough clues to realize Scooter Von Snooter is missing. When these conditions have been met, Ramona remembers new information (see **Sweets For My Sweet**). If the characters return to Ramona before four rooms have been explored, she simply implores them to check a few more.

EXPLORING THE HOSTEL ROOMS

There are eight rooms in the Hostel, four on each floor. Room 9 has no set location, but it is normally stored behind the front desk when unoccupied, although it is located in the Sweet Suite during the events of The Hostile Haunting. The rooms on each floor are separated by a hallway, with two rooms on each side of the hallway. Rooms with beds always have enough beds for all the party members. Each room contains a clue for The Hostile Haunting quest, which should be disregarded once the quest is completed.

Hallway Helper. A **Heckna's Handy Helper** lies next to the Birthday Party Room, and its mechanical frame is in a sorry state. The machine clearly crashed through the exterior wall at some point and has never been removed. Its cracked top has been stuffed with candy wrappers and rubbish as if it were a garbage can, but the Helper still works.

When 5 RT are inserted into the Helper, it coughs out 3 RT along with a *potion of healing*, proclaiming an error. This is the only Helper that gives a discount in the whole of The Revelia.

Heckna's Handy Helper

Scooter's Distress. During the exploration of the rooms, Scooter's voice (directionless and echoing) can be heard calling for help. Scooter's shouts are loud, a trait enhanced by Room 9, and can be heard throughout the Hostel:

- *"This isn't funny anymore! Wait, don't tell Heckna I said that, just! Just get me out of here!"*
- *"I'm running out of food in here! Please don't make me eat my tickets, I've only got 5 left!"*
- *"Is there a parade happening?! I don't want to miss the parade! I've never missed a parade!"*
- *"I'm missing all the stuff on the HECK-YEAH-TRON! Shemphand ya me!"*
- *"Is this a joke?! I swear I'm laughing, just let me know! I can be funny, too! Why dad the no-paw Gumballer corbaroo the jownsy? Ta get vor the deust-paw doggus!"*

ROOM TABLE

D8	ROOM
1	H3. Space Room
2	H4. Birthday Party Room
3	H5. Game Show Room
4	H6. Jungle Room
5	H7. "Underwater" Room
6	H8. Camping Room
7	H9. Boring Room
8	Room 9

H3. SPACE ROOM

This room is located on the first story and is the first room to the right. The door is circular and made of iron.

Key: A Gray Spacesuit Helmet. When the party first approaches the door, a small beam of light scans the party. The light turns red if it scans someone without a gray helmet and green when it scans a creature wearing the helmet key. Only when all members at the door are making contact with the person wearing the helmet does the door open. Once the characters enter the room, there's a "whoosh" of air, and a tinny voice says, "*Declownification completed, full fun throttles engaged. Helmets may be removed.*"

Inside. This room is circular, with pitch-black walls, floors, and ceilings punctuated by stars and galaxies on the walls, ceiling, and floor, bringing some light into the room. Some stars form a constellation that mimics one of Heckna's posters, his face just as animated in the stars as on the parchment. The room lacks gravity, so any creatures inside float around. Despite this challenge, characters can rest anywhere in this 20-foot-by-20-foot room.

Combat. The first time the characters enter the room, a **popcorn swarm** is hidden among the constellations. If the characters succeed on a DC 14 Wisdom (Perception) check, they spot the popcorn swarm before it surprises them and attacks.

Clue. Once the characters have defeated the popcorn swarm, a new constellation appears on the wall, spelling out a name in bright dots of light. These dots are brighter than the other stars in the galaxy and resemble Ramona's handwriting, as seen in the guest book. The constellation reads "SCOOTER!"

If characters question Ramona with no other clues discovered, she tells them she leaves herself notes throughout the Hostel to remind herself of which visitors are staying where, but she doesn't remember a Scooter in the Space Room.

Patricia Kelen Takahashi

H4. BIRTHDAY PARTY ROOM

This room is located on the first floor, the second room on the right. The door is painted with bright primary colors and decorated with streamers. A balloon made from light bulbs is in the center of the door.

Key: A Rattling Noisemaker. When a character uses the noisemaker near the door, they must succeed on a DC 12 Constitution check to make a noise loud enough to trigger the door's five light bulbs. Failing the check only illuminates 2 or 3 bulbs, and the door doesn't open.

Inside. This 20-foot-by-20-foot room is filled with colorful banners and dozens of party balloons adorned with Heckna's animated face that function as Heckna posters. In the center of the room are towering bunk beds, with numerous beds stacked atop one another. Each bed has only a few feet of height to accommodate a visitor. Sometimes, a sneaky **child of the candy corn** will tuck 1d4 **blimps** among the normal balloons; characters can root out this threat with a successful DC 12 Intelligence (Investigation) check.

Party Time. Once per night, a group of 2d4 revelers (**commoners**), led by a rowdy **jawbreaker (dweeb)**, sneak into this room and host a surprise party for whoever last stayed in the room, rather than the current occupants. Any interruptions to these festivities or attempting to correct the name in the song enrages the jawbreaker, who turns hostile and attacks.

Clue. A party begins after the characters enter the room. The revelers quickly surround the characters. They carry a cake covered in candles and sing the following in Gobbledygook, to the tune of "Happy Birthday":

If asked about Scooter, the revelers are confused. *"None of you are Scooter? He was just here not that long ago. He said he likes to try out the different rooms..."*

Should the characters press for more information, the jawbreaker grows hostile and may attack.

H5. GAME SHOW ROOM

This room is on the first floor, the first room on the left. The door is outlined with light bulbs. Above a window in the door is an ON AIR sign that lights up as the characters approach.

Key: Yellow Tickets and One Blue Ticket. When the tickets are placed through the window in the door, they are accepted by a **creepy crawly** that unlocks the door.

Inside. This room, a 20-foot-by-20-foot square, is set up like a small set, with two chairs placed atop a red rug with a bright spotlight above. Small rows of empty chairs are set up to seat an audience. These chairs can be moved around the room and folded down into beds. This room has a permanent inhabitant named Laird Bubble of Squeak [he/him], a **plasma punk** dressed in a flashy, sequined suit of armor and performs a nightly game show regardless of the presence of an audience. The Laird wears a fake red clown nose that is not a schnozling as he wishes he were a thrall. If the party met Laird Bubble of Squeak in the **Golden Ticket** adventure hook, he greets them warmly and with recognition.

The background to the show features a fancy, framed Heckna poster. Whoever possesses the blue ticket is the star of the show, and Laird Bubble of Squeak invites them to sit beside him while he asks them questions. The questions are mostly nonsensical and silly, although Laird Bubble of Squeak treats each question with the utmost professionalism. These "game shows" are often broadcast on the **HECK-YEAH-TRON**.

Some questions include:

- *"How old were you when you first ate a popsicle?"*
- *"If you replaced each vowel in your name with 'oob,' what would your name be? Mine, for example, would be Looboobrd Boobbbloob oobf Sqoobooboobk."*
- *"What is one color you would banish from the rainbow?"*
- *"Are you having fun?"*

If any answer is anything but positive, a vent above the character opens, and a huge bucket of green, snot-like ooze is dumped on them while Laird Bubble of Squeak tells them to: *"Ooh, try that one again!"* The ooze causes one level of exhaustion.

After the nightly show, the characters can rest in the room while Laird Bubble of Squeak retires to a "backstage" area, which is just a corner of the room where he turns and faces the wall. He insists he is not there if characters attempt to talk to him.

Justin Chan

✦ "When Did You Stop Picking Your Nose?"✦

Clue. Upon the characters' first visit, Laird Bubble of Squeak asks the party if Scooter is with them because Scooter is the winner of a prize he has yet to claim. *"He peeked in about a week ago! He was an audience favorite but hasn't returned for his prize. He did say he had some other rooms to try, but how lost can you get inside a Hostel?"* Scooter's prize is a giant check written out for 1 RT, and Laird Bubble of Squeak makes a big show of presenting it to the party instead.

H6. JUNGLE ROOM

This room is on the first floor, the second room on the left. The door to this room is made of mahogany, and an intricate, geometric pattern of a snake is carved into it.

Key: A Live Garter Snake. To enter this room, the garter snake must be placed in a groove on the door. It travels through the pattern and enters a hole in the top left corner of the door. After a moment, the door unlatches and permits entry. Once the door is unlocked, the snake returns to the hallway side of the door and comes to a rest in the carving. If characters choose to depart this room and return later, they must bring the snake with them, or else they will be locked out and must receive another snake from Ramona.

Inside. This room is a small, humid jungle. Although there are no discernable walls, the room is a 20-foot-by-20-foot confined space. Characters who venture into the trees to the limits of the room run into an invisible wall. A clearing contains several hammocks, one for each person in the party. A trickling creek bisects the room, and birds and insects chirp loudly throughout the day and night. Among the trees are two **monkey animalgamation** lazily lounging. One of them is wearing a fluffy sweater with Heckna's animated face knitted into it, which acts as a Heckna poster. The monkey animalgamation is very attached to the sweater and ferociously attacks if the characters attempt to remove it. Should the sweater be removed, it simply disintegrates and appears on the other monkey animalgamation. The tree canopy is so dense that it is difficult to see through and determine the moon phase, but characters who make a successful DC 13 Wisdom (Nature) check note that the sky mirrors whatever the sky is outside in The Revelia.

Clue. A pink **owl** perches on a tree branch above the clearing. The owl is an out-of-place visitor from the Sweet Suite, evidenced by its cake-like coloring and vanilla scent. The candied pellets it coughs up can be used as offerings to Gertrude Figgypuddin'.

> A pale pink owl sits on a tree branch, its pastel coloring at odds with the deep verdant jungle palette. The white feathers on the top of its head swirl like a dollop of whipped cream, with a dark red tuft forming the cherry on top. It hoots three times, then opens its beak to cough up a mass of partially digested owl pellets. The pellets contain red and white striped mouse bones and tufts of bright green fur as if mice made from sugar were swallowed whole by the owl. The pellets exude a sickly sweet minty smell.

H7. "UNDERWATER" ROOM

This room is on the second floor, the first room on the right. The door is made of glass, and the room beyond it looks like an aquarium. In the center of the door is a hatch wheel, the type found on ships or submarines: an iron circle with three iron spokes.

Key: A Lever Stamped with an Anchor. The lever fits perfectly into the hatch wheel on the door. Characters who make a successful DC 11 Strength (Athletics) check can turn the wheel and unlock the room. Ramona or another staff member at the Hostel can help if the characters are unable to get in, but they do so reluctantly.

Inside. Although this room is advertised as an "underwater experience," it is merely a room decorated with fake underwater decor, including poorly sculpted coral and hilariously wonky fish painted on the wall. A treasure chest overflows with worthless fake gold pieces. Strung between slightly rotting, barnacle-covered timbers are hammocks made of heavy netting. The room smells of sea air. A large, very disconcerting dolphin painted on the ceiling sports Heckna's face, which functions as a Heckna poster.

This room has a permanent resident, a **fresh thrall** named Finni Seawidi Fishi [he/him], who wears diving gear and makes swimming motions to move around the space. He's friendly and willing to talk to the characters (although his voice is partially obstructed by scuba gear), but only if they play along by pretending to swim.

Clue. Finni enthusiastically tells the characters about the Sweet Suite. He offers this information unprompted. *"Room 9's gotten lost in the Sweet Suite many a time. Might check in there if you haven't found it yet, glub glub. Too dry for my liking, though!"*

Justin Chan

H8. CAMPING ROOM

This room is on the second floor, the second to the right.

Key: An Axe. To get into the room, the characters must use the axe to cut down the door. The door has 20 hit points and is immune to all damage except the slashing damage caused by the axe. Once all the characters have entered the room, the door reconstructs itself, and it has to be cut down again to allow the characters to exit.

Inside. This room is exposed to the elements, with an open sky above and no visible walls. The sky matches whatever the sky is at The Revelia. Although this room is "outside," an invisible barrier prevents characters from traveling farther than 30 feet in any direction. In a chest near the center of the room are folded-up tents, each able to accommodate up to three Medium creatures when erected. A fire pit can be lit to provide warmth. Inside the tents are Heckna posters which can't be removed. Any attempt to destroy the posters results in them reappearing on a different part of the tent.

Combat. If the characters decide to search the edge of the woods, a DC 12 Wisdom (Perception) check will reveal two **rabbit animalgamations** in the underbrush. They stay away from the characters but will attack if their presence is discovered.

Clue. A trail of candies and wrappers leads away from the camp to an abandoned compass wrapped in a small, lacey handkerchief with the name G. FIGGYPUDDIN' embroidered on it. The compass arrow always points slightly off north. Following the compass point out of the Camping Room leads down the hall to the locked door of the Sweet Suite.

H9. BORING ROOM

This room is on the second floor, the first to the left. The door is a simple wooden door made of oak. A brass placard reads, "Boring Room." Scratched into the door near the bottom is a cluster of symbols (see **App. I**) that can be spotted with a successful DC 13 Wisdom (Perception) or Intelligence (Investigation) check. The symbols are **Entry**, **Key**, and the cartouche for **Fun House**. They indicate that this door can be used with the **Fun House Keys** to access the **Fun House**.

Key: A Traditional Brass Key. It fits snugly into a matching brass keyhole on the door, and the door opens silently.

Inside. This room is a perfectly normal hotel room. The walls are covered in ugly patterned wallpaper depicting Heckna's face, whose expressions change slightly every few seconds. The wallpaper functions as a Heckna poster. The room has pairs of twin beds covered in red velvet blankets, each flanked by simple wooden nightstands. A magical sconce filled with a candle is lit above a desk.

Combat. Two **schnozlings** have made nests in the desk, one in each of its drawers. If either is opened, the schnozling inside will leap out and attack.

Clue. A notepad sits on the desk. On the first page of the notepad is a scribbled note: "Gertrude visiting next week. Don't forget!!! - R". Ramona wrote the note as a reminder but forgot about it.

ROOM 9

Room 9 is contained in a small box covered in a grimy pebble-dash paint, some of the corners chipped and bent. A small glass pane is sunk into the top of the box, revealing a tiny, very plain room. The number '9' is painted on the bottom in faded purple paint.

Key: This Room Can Only Be Opened by a Hostel Staff Member. Ramona or one of the other awakened marionettes knock three times on the top to open it and let occupants in and out. When Room 9 is opened, whoever else is touching it when the staff member knocks on the top is sucked inside.

Inside. Room 9 changes itself into a replica of a room one of the characters despises. This is a great opportunity to ask your chosen player to describe the room their character hates the most. There is always a Heckna poster present in the room, whether the character wants it there or not.

The ever-changing decor and location are part of the room's appeal; no two stays are ever alike. Only willing attendees of The Revelia, who share in Heckna's odd sense of humor, actually find this fun. Most outside visitors find this room quite a nuisance, especially since they cannot let themselves out. Members of staff at the Hostel can also choose to eject occupants when they wish. Room 9 also broadcasts sounds made within the room across the Hostel just in case the staff needs to assist the occupant.

Justin Chan

H10. SWEET SUITE

The Sweet Suite cannot be rolled for on the **Room Table** and must be asked for. It is located at the end of the second-floor hallway on the left and is the largest chamber in the Hostel. It is marked by a large wooden door covered in vines and bits of candy. There is no key for this room in the key box given during The Hostile Haunting. The party must return to Ramona and inquire about the Sweet Suite in order to access it (which begins **Sweets For My Sweet**).

Key: A Candy Cane. The knob on the door is a tree branch that resembles a hand. When a candy cane is placed in the hand, the branches curl around the candy, and the door opens. The door closes behind each character, so this must be repeated by anyone who wants to gain entry with a fresh candy cane.

Inside. This room resembles a clearing in the forest outside The Revelia—tall conifers and an ever-present mist—with a cottage made from sweets near the treeline. See **Entering the Sweet Suite** for a detailed description.

SWEETS FOR MY SWEET

Ramona Remembers. Once the characters have explored at least four rooms and returned to ask Ramona about Scooter, Ramona, in a brief moment of clarity, tells the characters instead about **Gertrude Figgypuddin'** [she/her] the **ghost**: "*I know what I forgot to mention! We have a frequent visitor, Gertrude Figgypuddin'... that's what I forgot!*" She explains that Gertrude usually lives in the forest surrounding The Revelia but is currently visiting the cottage in the Sweet Suite. Ramona also remembers that the last time she had Room 9, she was cleaning the Sweet Suite, and she might have left it there. She has no memory of Scooter, but she says Room 9 is tricky to leave by yourself, and someone *could* still be in it.

Ramona's Request. Ramona is suddenly convinced Gertrude is the source of the noise because she forgot to deliver Gertrude's order of sweets from Candy's Candy Emporium & More to her. She insists Gertrude isn't an evil ghost, but she can get grumpy without her candy and doesn't like to be surprised, so approaching her with sweets may make her friendlier. Ramona asks the characters to remind Gertrude that it's time for her to check out, and she asks them to search the cottage for Room 9, which she describes.

The Final Key. Ramona gives each of the characters a candy cane, the keys to the Sweet Suite, and tells them she's only permitting this because the characters are helping to solve the noise problem. Otherwise, she would not provide keys to rooms that are occupied. Ramona suggests that the characters find something sweet to give Gertrude as she's nicer to people who give her candy.

ENTERING THE SWEET SUITE

It's colder in this area than elsewhere in The Revelia. Among the trees is a brightly colored cottage that looks like a real-life gingerbread house, with piped icing around the windows and doors. Large pieces of sugar candy comprise the shutters and walkway. From the lush soil grow vibrant, faintly glowing mushrooms made of cotton candy. An inviting, warm glow flickers in the cottage's windows.

The otherwise pleasant view is disrupted by loud shouting, booming through the forest as if amplified by a speaker. "*Get me out of here! HELP! HEEEEELP!*"

The Sweet Suite consists of a small woodland clearing with a cottage made of candy standing at one end. A **sucrooze** is hiding near the door to the cottage, camouflaged against candy. Characters who make a successful DC 9 Dexterity (Stealth) check can avoid alerting the sucrooze to their presence. Otherwise, it attacks. If the characters fight and defeat the sucrooze, it drops an intricate spun sugar figure in a lavish dress, which shimmers with gold leaf and stinks of rotten meat.

ROLEPLAYING GERTRUDE FIGGYPUDDIN'

As far as **ghosts** go, **Gertrude** is far less concerned with haunting others than simply minding her own business and finding things to occupy her time. Her favorite hobby is eating sweet snacks. She becomes her most ghostlike self when she grows bored and hungry, moaning and complaining as a result, which sounds like unsettling spectral wailing.

Gertrude is good friends with a human **showstopper** named Candy, who provides Gertrude's favorite foods—anything made of sugar. Since Gertrude's ghostly senses are limited, she can only taste things when they are extremely sweet.

Gertrude's hunger for sweets is insatiable, and she always returns to feast on more sweets, even if killed in combat.

WHAT GERTRUDE MIGHT SAY:

- "*Oooh, is that candy I smell? Let old Gertrude have a little taste, hmm?*"
- "*I'm used to people hollering and shouting, usually at my visits—look, don't bake a pie if you don't want Lady Figgypuddin' stopping by!—but that Scooter just doesn't stop! He has cookies, why is he still screaming? I've told him, I'm not leaving until I've had my breakfast.*"
- "*I did try to let him out, but I don't think my old hands are quite up to it...*"

WHAT GERTRUDE KNOWS:

- The cottage was designed by Candy, the proprietor of Candy's Candy Emporium & More in the Food Court.
- She's been having fun tending to her "dollhouse" (Room 9) and her new friend, **Scooter**. Scooter, however, does not seem to enjoy this arrangement, and his yelling is growing despairing.
- She's not here to cause any trouble. Since no one had brought her any goodbye snacks, she didn't know it was time to leave. "*No one does sweet treats better than Candy! Though that wispy Ramona's always forgetting about poor old me.*"

Diego Gilda Silva

Julia Metzger

Inside the Cottage. The cottage is warm on the inside, and it smells pleasantly of freshly baked cakes. Everything is ever so slightly sticky to the touch, but the beds are soft, and everything is clean otherwise. Quaint curtains hang over the windows, and the furnishings are soft and covered in chintz patterns and doilies. Notably, this is the only place inside the Hostel without a Heckna poster.

Gertrude the Ghost. Gertrude is in the cottage, plucking pieces of candy off the wall and placing them on Room 9, which she refers to as her "dollhouse." She is not hostile unless provoked, but she does not let people into the cottage unless they offer her something sweet as a gift. When the characters approach, Gertrude asks if they're Ramona finally appearing with her long-awaited food.

Gertrude is reluctant to give up her dollhouse and leave the Sweet Suite, but she says she'll give it back and go if she's given something equally interesting to take back to the forest. She tells the characters the creature outside, a sucrooze, has a "heart of gold," but she can't remove it, despite her best efforts. The "heart of gold" is actually the gold-leafed figure made out of spun sugar that is dropped by the sucrooze when defeated. Gertrude won't help the party in the fight against the sucrooze but will watch from the window.

Goodbye Gertrude. Gertrude accepts the spun sugar figure in exchange for Room 9 and her leaving the Sweet Suite. She tells the characters they should visit her grove (see **Chapter 7**) whenever they like and as long as they bring something from Candy's Candy Emporium & More. She tells them Candy can give them directions. Gertrude then leaves, handing over Room 9 to a character before taking the figure and floating out of the cottage and the Sweet Suite.

If the characters attempt to fight Gertrude, she simply takes Room 9 and turns invisible, floating up and out of the cottage until the party is gone or has calmed down. At this point, negotiations can resume, which Ramona urges the characters to do if they return empty-handed to the lobby.

Seeing Scooter. When holding Room 9, the characters can look through a very small glass window on the top, which gives them a glimpse of a miniature room with only a bed on which sits the tiny, disheveled **Scooter Von Snooter** [he/him]. He is a gnome wearing purple glasses, a flat gray hat, and a bright red and orange suit. Scooter bounces between jumping up and down, yelling for help, and sobbing despondently. No matter how the room is shaken, the inside remains stable.

Scooter

Justin Chan

RETURNING ROOM 9

Ramona places the cube on top of the Hostel's front desk, looking bemused as she taps the top three times. A tiny door appears on the side, quickly opened by the tiny gnome trapped in the room. As he leaps out the door, he suddenly grows to his normal size and lands on his feet with a flourish before spinning to face Ramona. He clearly looks exasperated.

"You left me in there long enough, Ramona!" the gnome says, wagging his finger at her. He then turns to you, beaming. *"Thanks for busting me out of the clink! Sometimes a fun stay is a little TOO FUN, you know what I mean? I would've been in there forever and I was gettin' jolly turkey! I think next time I'll do the Game Show Room again. Sure love ballin with ol' Laird Bubble of Squeak, and I believe he's got a juicy ducket cheque with my name on it. Which is Scooter Von Snooter, by the way! Here, this should work as a porgle, right?"*

Once the room is safely back in Ramona's hands, she thanks the party for their help and wishes them a safe and happy night in the Jamboree. Scooter wobbles between berating Ramona and thanking the party enthusiastically.

ROLEPLAYING SCOOTER VON SNOOTER

Scooter Von Snooter is a regular at the Hostel. He is a wily gnome and a thrill-seeker. He loves seeking out fun and zany things to do, although he grows bored almost instantly. He is the perfect reveler as he adores The Revelia and genuinely thinks Heckna is a genius.

Scooter is very loyal to Heckna. Once the characters have entered the Dismaydium and started to undermine The Revelia in Act 2, his ambitions take center stage as he sucks up to Heckna more than ever. Scooter can also be joined later by **Map** if Map breaks away from the characters due to their anti-Heckna sentiments. Scooter will become suspicious of the party if they don't share his love of Heckna.

Scooter will always avoid combat with the party in Act 1 and Act 2, fleeing if engaged.

WHAT SCOOTER MIGHT SAY:

- *"How can I enjoy everything in The Revelia if you forget about me, Ramona?"*
- *"Ah, The Revelia! Wonderful place! Best place in all the worlds, in my opinion, and what a maestro Heckna is, huh? You're in the best place you could be, so fey all the tickeyjet oopla! There's so much to see. Right now, I need to get some paste at the Umsie Doggus, toot-sweet!"*
- *"You know my favorite part of The Revelia, other than everything? It's gotta be Heckna himself. Have you met the guy? He's brilliant. Utterly brilliant! Such a laugh, and just the best."*

WHAT SCOOTER KNOWS:

- Heckna is the greatest person in The Revelia, and The Revelia is the greatest place in the multiverse.
- All the areas of the Jamboree and their highlights.
- The Midway is super fun and a great place to spend and earn precious Red Tickets.
- The Lost and Found is boring and a total waste of time.
- **If Conrad is the clown hunter:** Scooter knows they like to hang around the Petting Zoo but doesn't know their name. *"Kind of tall, beard, gruff type. They're always causing trouble! Stay away from them, they're az faddy az an upchunk niffcone to fun-loving folks like us."*

Rewards. Once the room is safely back in Ramona's hands, she thanks the party for their help. Ramona offers the party their choice of rooms to stay in for free for three nights. Scooter also rewards the party with 5 RT.

CHAPTER 4: THE LOST AND FOUND

A small ramp leads up into a wagon painted with colorful floral patterns. As you enter, you step into an eclectic, cluttered establishment. There is an assortment of random items covering the walls, no two alike: weapons, clothes, jewelry, costume items, and more, all slightly tattered and clearly used. Underneath the items are small placards denoting the prices. The walls are covered floor to ceiling in items save for one spot where the objects frame a single Heckna poster tacked to the wall. Unlike the other posters, this one isn't moving and is crudely drawn.

Behind a wooden desk is a birdlike creature with navy plumage graying at the tips of his feathers. Glommed onto his beak is a disembodied hand. Another hand is wrapped around his throat. The open wounds on the twitching disembodied hands are slightly gangrenous. An open box on the counter in front of the bird-person holds one of the hand's missing fingers.

The birdfolk mumbles, beak clamped almost shut, *"Are ye going to just stand there, or are ye going to help get these things off me?"*

The Lost and Found is a cramped wooden wagon, typically stationed in the Jamboree. Its operator **Locke** [he/him] runs the shop and lives in it as he can't leave the wagon. Items from across The Revelia and beyond can be found here, as well as information. Characters succeeding on a DC 12 Wisdom (Perception) check notice the Heckna poster isn't an actual Heckna poster but a nonmagical sheet of paper made to imitate one.

Introducing Locke. Locke is a small, old birdfolk, one Humblewood fans may recognize as a corvum. His dark plumage resembles that of a magpie. He loves trinkets and treasure, responding very favorably to anything shiny, like coins, jewelry, or magical items. Locke is especially eager to obtain items from beyond the carnival. He is shrewd and not easily befriended, but giving him trinkets earns the party a fence where they can buy and sell goods and information throughout the campaign.

Chasing a Candy Corn Child. On their first visit, if the characters followed a **child of the candy corn** to the Lost and Found, it shrieks at the sight of the disembodied hands, two creepy crawlies. The child shouts, *"Don't take me to her Laboratory!"* and flees the tent, dropping any items it had stolen.

Combat. Two **creepy crawlies** are attacking Locke when the party first visits the Lost and Found. Scooter sent them to him in a box as a "joke."

After Helping Locke. Once the creepy crawlies have been dealt with, Locke makes a show of brushing himself down and tending to his plumage, huffing and grumping at whoever put those things in a box addressed to him. *"Ye can't trust nobody or nothing in this place! Not even dead meat! I'm considering getting sick and tired of these jokes."*

Failing to Help Locke. If the characters decline to help Locke, he calls for a few children of the candy corn to help him instead, and they dispatch the creepy crawlies. Locke then charges the party 10 RT for entering the shop and continues to do so at each visit until they buy something.

Earning Locke's Trust. Helping Locke or buying items from him earns his begrudging thanks. Once Locke feels comfortable, he gestures for the party to peruse his wares. Locke won't talk if **Map** is present and asks that he be put away before the characters enter the shop.

Information Broker. Once the characters have formed a connection with Locke, either by buying his wares a few times or bringing him shiny trinkets, he will send a child of the candy corn to deliberately steal from the party and draw them back to his wagon so he can give them information or items without being suspected. *"Eyes and ears everywhere, friends. Ye've got to have a certain subtlety if ye really want a chance at this."* He can direct the characters toward certain areas and answer questions about other NPCs. The information Locke can give in Act 1 is found in the **Locke's Lore - Part 1** table. (**Locke's Lore - Part 2** is in **Chapter 11**.)

Deal Maker. If Locke ever comes into possession of an item lost by or stolen from the characters by the children of the candy corn, he is willing to relinquish the stolen item—if a deal can be made.—*"Come now, ye wouldn't harm an innocent wee babby now, would you? Look at that little face! Aye, well, maybe not too closely... surely we can make a deal for your trinket, here?"*

Fighting Locke. Locke dislikes and avoids combat. If killed during an encounter, he is resurrected through a residual arcane effect resulting from his previous botched escape plan. He will not recall being killed, although other NPCs who witness the scene may inform him of his death at the hands of the party. If Locke learns of his death, he will warn the characters not to do it again. A lot of folks in The Revelia have killed Locke over the years, often through bad practical jokes, so he won't begrudge the party too much once. He warns the characters that if they kill him again, he will refuse to sell them anything in the future, effectively removing the party's main merchant in The Revelia.

Gaston Garcia

ROLEPLAYING LOCKE

Characters who befriend Locke or at least gain the birdfolk's respect earn themselves a valuable partner in The Revelia. Locke is a source of goods and information, but his information costs trinkets just as his wares cost tickets.

Locke's Past. Locke once was part of an escape plan which failed. His punishment was having most of his memories surrounding the plan destroyed and being tied eternally to the Lost and Found wagon. As part of this punishment, Locke cannot leave his shop. He is prevented by one of Heckna's force fields, which is why he relies on the characters and the children of the candy corn to do tasks for him.

Personality. Locke is gruff. He is deeply weary of the mandatory fun of The Revelia. He only lightens up when he sees a new trinket or shiny, which fills him with enthusiasm and glee.

Humblewood. If asked about Humblewood, Locke says, *"That sounds familiar... but I can't recall how I came to The Revelia. I just remember spotting something shiny among the trees... and eventually I found myself here, surrounded by all the shiny things I could ever want! Sometimes, I wonder, though... if there's something I've forgotten."*

Hidden Depths. Initially, Locke shares basic information about Heckna and The Revelia, keeping the depth of his information and anti-Heckna sentiments hidden until the characters have proved themselves trustworthy by buying his wares and information. Once the characters have purchased one item and one piece of Locke's Lore, Locke starts giving them the chance to do tasks for him, as detailed in **Very Odd Jobs**.

WHAT LOCKE MIGHT SAY:

- *"Trinkets, treasures, and temptations a'plenty. Yer new here, I can tell. If ye wish to part with yer shinies from beyond The Revelia, I'll pay for them in secrets."*
- *"Ye haven't a clue what danger yer in, do you? Keep smiling, that's my advice. Best part of having a beak means I can't be accused either way."*

WHAT LOCKE KNOWS:

- He has never known anyone who escaped successfully. *"Better to spend yer time surviving. I can help ye with that—for a price, of course."* If the characters succeed on a DC 12 Wisdom (Insight) check, they realize Locke knows more than he's saying. Locke actually knows that the Choo-Choo Cadre and **The Toymaker** are both working on a plan to escape that might work.
- The meaning and significance of the **Moon Phases**, including the rare Blood Moon.
- The Heckna posters are Heckna's eyes and ears, always watching and listening.
- Revelers tend to travel in packs of three to five. *"It's safer that way. Ye never know who's about to take a disliking to ye, or cause trouble for the sake of a laugh."*
- The Midway is best the place to go to pretend you're having a good time and the place to earn enough tickets to buy his wares. *"Ye'd be best finding yer feet in the Midway. Plenty to do there."*
- The **children of the candy corn** like to bring him shiny trinkets in exchange for tickets.
- Heckna controls what parts of The Revelia revelers can access.
- **Scooter Von Snooter** is a devotee of Heckna through and through.

LOST AND FOUND - ITEMS

Locke's stock changes based on what children of the candy corn bring him. Refer to the % column to determine the chance of Locke having a requested item in stock. His stock changes after each long rest the party takes.

Magic Items. Locke always has a selection of 1d4 magic items (common or uncommon). Locke's magic items tend not to be combat-focused, such as *animal balloons**, *bags of tricks*, *decanters of endless water*, *gems of brightness*, or *slippers of spider climbing*. Locke's magic items cost 20 RT each.

In Act 2, Locke comes into possession of one *bag of holding* and sells it for 10 RT.

ITEM	COST	IN STOCK CHANCE
Carnival Regalia. Colorful patterned clothing that matches The Revelia's aesthetic. Good for disguises or just to fit in. Wearing the regalia grants advantage on Charisma (Persuasion) checks with residents of the Revelia. It disintegrates after 1d4 hours.	Each item costs 8 RT	100%
Weapons (Simple and Martial).	Simple weapons cost 5 RT Martial weapons cost 10 RT	50% 50%
Material Components.	10 RT for level 1-2 spell components 20 RT for 3-4 30 RT for 4-5	60% 50% 40%
Tools	10 RT	40%
Adventuring Gear (*no potions of healing or items worth more than 100 gp*).	Gear costs 1 RT for every 5 gp, rounded up Gear worth 5 gp or less costs 1 RT	60%
Armor.	Shields cost 5 RT Light armor costs 10 RT Medium armor costs 15 RT Heavy armor costs 20 RT	50% 50% 50% 50%

Liam Gregg

LOCKE'S LORE - PART 1

Locke is a fountain of knowledge and provides the party with some of what he knows for a fee. Characters can purchase a random piece of Locke's Lore in exchange for a trinket from outside The Revelia, though as he begins to trust them more, he begins to offer some of his knowledge freely. Roll, or choose from the **Locke's Lore - Part 1** table below to determine which piece of Lore Locke provides.

D8	LOCKE'S LORE - PART 1
1	Pinky [she/they] fought against Heckna a long time ago, and as a punishment, she was turned into the creature (**clowned bard**) she is now.
2	Certain symbols found throughout The Revelia hold unique meanings. If they can find someone with a key or knowledge of translating the symbols, the party can learn valuable information that may ensure their survival—and perhaps escape—from The Revelia.
3	**Map** is useful for navigation, but he reports to Heckna. Getting rid of him would be suspicious, but the party must be careful not to let him overhear things they wish to keep secret.
4	The Dismaydium is the name of the rest of The Revelia. Heckna uses his power to keep new and lowly revelers out, encouraging them to compete with each other for his favor and an invitation. However, once he allows a reveler into the Dismaydium, he can't block them from entering and leaving.
5	Heckna may be keen to shower favored revelers with praise and promotions, but he is fickle with his grace. Only **Sophie** [she/her], the Chandler of Flesh, and **Arachne** [he/him] have managed to keep their places at his side. They are Heckna's "laughtenants."
6	There once was a close ally of Heckna's who turned against him. He lost the fight and has been sentenced to a terrible punishment in a ride inside the Dismaydium. Locke knows this is **Cicero** [he/him] and will tell the party about **The Tunnel of Love** free of charge if they ever manage to get into the Dismaydium. *"No point filling yer heads when ye can't do nothing about it."*
7	There are rumors of a mysterious, broken-down area behind the Big Top that doesn't appear on Map. He is referring to the **Shattered Station**.
8	Locke has been punished by Heckna for a past escape attempt. The memory of his treachery has been taken from him, however, and he is unable to leave his wagon.

VERY ODD JOBS

Once the characters have bought at least one piece of **Locke's Lore** in addition to at least one item from the **Lost and Found - Items** table, Locke offers the characters 25 RT to complete certain jobs. Successful completion of at least three of these jobs marks the party as trustworthy in his eyes.

D4	VERY ODD JOBS
1	Locke gives the characters a small, wrapped parcel and asks them to deliver it to the clown hunter the party met by the gates of the Jamboree. He asks them to deliver the parcel discreetly without opening it and tells the characters where the clown hunter can currently be found (**Conrad** at the **Petting Zoo**, **Marlowe** at the **Security Building**, and **Dr. Stella** anywhere in the **Food Court**). **Success.** After the party delivers the unopened parcel, Locke pays 25 RT. **Failure.** If the characters open the parcel, it lets out a shrill whistling sound. Characters who succeed on a DC 12 Wisdom (Perception) check see **children of the candy corn** rushing back to Locke. The parcel contains nothing except a note which says "TEST" and a single black feather. Locke won't pay the 25 RT as the job has not been completed, even if the party delivered the opened parcel.
2	Locke is eager to obtain a special edition beer cup from **Felix's Elixirs** that is shaped like a stocky owl. The children of the candy corn keep getting distracted by snacks when he sends them to the Food Court to get it. Locke doesn't like Felix, the proprietor of Felix's Elixirs, and would prefer the party steal the cup. *"That there halfling gives me the shivers. They've got a way of groveling which sets my feathers drooping. Heckna gives him tickets a'plenty; they need no more given to them."* **Success.** Locke pays 25 RT for the owl-shaped beer cup if the party stole it. **Semi-Success.** If the characters buy it from Felix instead of stealing it as Locke asked, they can make a contested Charisma (Deception) check against Locke's Wisdom (Insight), earning the full 25 RT on a success or 10 RT on a failure.
3	Locke commissioned a tiny **awakened marionette** and had it hidden in the underpants hanging from the flagpole outside the **Security Building**. He explains he wants it brought back quietly. He only explains its purpose to the party—that the marionette's memory of what it has overheard can be accessed by The Toymaker— if they pay with a trinket. **Success.** Locke pays 25 RT if the party retrieves the marionette without alerting **Shawn Smith**. **Semi-Success.** Locke pays 10 RT if they retrieve it but alerted Shawn.
4	A while ago, one of the children of the candy corn told Locke there were several **blimps** in the Jamboree with his face on them. Ever since, Locke has been having nightmares about revelers mistaking him for a blimp and trying to pop him with sharp things. He asks the party to find the blimps and destroy them. There are 1d4 + 2 Locke-faced blimps scattered throughout the Jamboree. The child of the candy corn came from the **Petting Zoo**, where the first blimp is located. Locke asks the party to bring the popped blimps back to him, so he can dispose of them permanently. **Success.** Destroying all the blimps earns the party 25 RT.

Patricia Kelen Takahashi

CHAPTER 5: THE MIDWAY

HELLO HECKNA!

Heckna [he/him] wants to make an early impression on the party and meet them face to face.

Location. The encounter can be placed anywhere in the Jamboree, but Heckna is most likely to want to meet the party first in the Midway as he likes a crowd and a great deal of attention. He always chooses a crowded place for his introduction.

Heckna Draws Near. The characters spot a group of revelers pointing at them. It quickly becomes clear the revelers are pointing to a gathering behind the party. A growing chorus of *'Oohs!"* and *'Ahhs!"* begins.

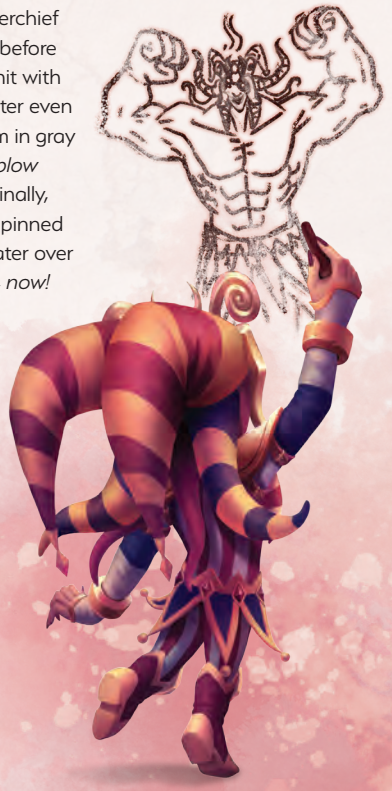
The crowd around you grows denser until it parts to make way for a very tall, slender male figure. He is dressed more elegantly than the other Revelia clowns, wearing a horned jester's hat as if it were a crown. He is decked out in rich reds and a suit made of stars that swirl and spin in myriad galaxies. You recognize his mask, carved into a wide smile from all the posters you have seen. This must be Heckna himself. The crowd of swooning revelers surrounding this grand clown bows and beams. Some cheer and clap, some screech out laughter, but all have a hint of over-eager desperation.

Heckna's eyes, barely visible through the mask, linger over the crowds as if blessing them. Then, his gaze lands on you. He points with a comically large mallet that bears a model of his own masked face, and the crowd separates, leaving a clear path between him and you.

"Ah hah! Here they are, our newest guests. How good of you to come to my little old carnival, I do hope you're having fun. We're all having fun here, aren't we?"

Pie Time. As part of an elaborate bow, Heckna throws a custard pie at one of the characters. The target must succeed on a DC 18 Dexterity saving throw to avoid the pie, and Heckna imposes disadvantage on this roll using his aura of mischief. If the target successfully avoids the pie, Heckna glares at them for a moment before laughing it off and slowly pressing a second pie into the target's face.

Tricks. Heckna then brings out a handkerchief from his pocket, which just keeps coming and coming. *"If you're impressed with the size of my hankies, wait until you see the size of my feetsies!"* he says, continuing to pull on the handkerchief until it's the size of a large tablecloth before attempting to "clean" the character hit with a pie. The cleaning leaves the character even more filthy than before, covering them in gray muck. *"Oh dear! I must've let Snout blow his nose in this one! Terribly sorry!"* Finally, Heckna presses a smiley-face badge pinned on his suit, unleashing a torrent of water over the party and drenching them. *"Now, now! No need for the waterworks! The Revelia is the funniest, funnest place you could ever hope to be, and I'm so happy you're here with all of us. You'll be a proper part of the carnival before you know it."*



Mood. Heckna finds awkward discomfort incredibly funny and enjoys watching people battle between their growing annoyance and their fear of him. He mocks and teases characters who get upset at his "jokes."

On Gaslighting

Heckna gaslights his victims, coercing the revelers and characters into agreeing that they're having fun and making them doubt themselves if they disagree. Heckna wants everyone to think everything in The Revelia is perfect and that they're spoiling everything if they don't play along. Refer to **App. J** to revisit our guide to playing these themes in your campaign. If you don't want to use this coercive portrayal of Heckna, he bristles when people don't respond to his jokes waiting awkwardly until someone laughs instead. If no one does, he'll laugh loudly to compensate.

While Heckna has no patience for those who aren't enjoying The Revelia, he is currently delighted by the characters' frustration and confusion. He is confident the characters will soon break, either becoming thralls, dying, or giving themselves over to his vision.

ROLEPLAYING HECKNA FIRST INTRODUCTION

Heckna makes it a point to meet every reveler who attends his carnival. This is partly to bask in the glory of The Revelia and his cleverness in bringing the characters here, feeding his ego. However, he also wants to assert his dominance and leadership.

Heckna Sees You. Thanks to his many spies and the ever-watching Heckna posters plastered around The Revelia, Heckna already knows exactly what the characters have been up to—except for events taking place in the Lost and Found and the Sweet Suite. He wants the party to know he can see and hear their every move, referencing some of the things the characters have done, such as catching the interview with Laird Bubble of Squeak on the HECK-YEAH-TRON or watching a fight they've had.

WHAT HECKNA MIGHT SAY

- *"I'm always looking for new talent. The Big Top is reserved for the bestest and brightest stars of The Revelia, probably why you haven't been invited there yet. But there's always hope! Who knows, one of you might really impress me."*
- *"You haven't even seen the half of it! But only those with the spine to stick around get invited. The Tunnel of Love, my Fun House... you've not yet earned the honor. And if you try before I give my say-so, you'll just walk through them like mist. Oh, well! I'm sure you'll get into the spirit of it soon enough and be running wild and free all over my wondrous carnival before you know it!"*

Bye For Now, Heckna. Eventually, Heckna insists on paying for the characters to have a go at their pick of the games in the Midway: *"It's on the Fun House! Go on, you look like you could be having much more fun."* If the characters refuse, Heckna grows less and less jovial, insisting they play the games and have a good time.

Combat. If the party continues to refuse or try to fight him, Heckna turns to the crowd and asks them if they'd like a different type of show before commanding 1d4 + 2 **jawbreakers (strongarm)** to attack the party. *"The next time I see you, you'd better be having a good time, or I'll be forced to take care of you myself!"* Heckna then teleports away in a swirl of confetti. The jawbreakers do not fight to kill but aim to knock the characters out using nonlethal damage.

Helpful Hunter. If the party is defeated, the clown hunter arrives and administers *cream soda potions** to any unconscious characters. The clown hunter warns them to be smarter next time before leaving to avoid drawing Heckna's attention.

Patricia Kelen Takahashi

Corey Brickley

MIDWAY GAMES

Shouts, cheers, and booing fill the atmosphere of the Midway. Before you are several rows of game booths around which revelers gather. Each game booth is covered with a different colored striped fabric roof.

The Midway fills most of the Jamboree. There are many games and activities that revelers can partake in to earn more tickets. The games may seem simple at first glance, but they are designed to challenge the characters' wits and strengths. Many of the games are rigged and designed to coerce the characters into using up their tickets.

Most of the game stations are managed by a **showstopper**. Like all showstoppers, they have been given magic gifts by Heckna, but they will only use these powers to manipulate the characters into playing the games they manage. The showstoppers have been tasked with observing the characters closely in order to report the party's strengths and weaknesses back to Heckna. If any of the named showstopper game managers are killed, they are replaced by other showstoppers.

BOAT-BLASTER 9000

An elf in a flowing frock coat stands in knee-deep, artificially blue water in the center of a large, shallow pool. His bright green hair and beard are tangled and messy, and a parrot perches on his shoulder. His outfit is lavish, but he's wearing no pants or boots, and his boxers are covered in little sailboat motifs. Floating in the water are small, brightly painted, and beaten-up pedal boats with names like HIS ROYAL HILARIOUSNESS, I PANIC, and THE CHEERY CHANDLER on their sides. The largest boat sits low in the water, stuffed with five individuals in bright clothing typical of The Revelia. They are all splashing water at each other and waiting for the game to start.

Elf **showstopper** Cap'n Groggstache [he/him] runs BOAT-BLASTER 9000, accompanied by his **imp** familiar Peelie-Wallie, who is disguised as a parrot. The Cap'n insists that the game is a straightforward bumper boat game, *"Arr, 'tis but a simple game! Blast ye the bobkin before ye be blasted in turn!"*

HOW TO PLAY BOAT BLASTER 9000

Goal. Sink all the other boats or knock the other participants out of them and into the water. The last team aboard their boat are the winners.

Cost to Play. 3 RT per participant.

Set Up. Once all participants are aboard their boats, the game area transforms. The rest of the carnival fades away, and the artificial blue water under the boats turns to dark, choppy waves. What was a small pool now appears as an ocean that extends to the horizon in all directions.

Players' Small Boats. Each small boat can hold up to three Small creatures, two Medium creatures, or one Large creature. Small boats each have 100 hp, AC 15, and immunity to poison and psychic damage. As an action, a creature can peddle the boat and have it move up to 20 feet once per round. The small boats have two cannons each.

Opponents' Big Boat. There are five **jawbreakers (strongarm)** in the big boat. The jawbreakers' big boat has 200 hp, AC 12, and immunity to poison and psychic damage. As an action, a creature can peddle the boat and have it move up to 10 feet once per round. The big boat has four cannons.

Cannons. *Ranged Weapon Attack*: +5 to hit, range 600/2000 ft., one vehicle. *Hit*: 44 (8d10) bludgeoning damage, and each creature aboard the vehicle must succeed on a DC 14 Dexterity saving throw or be knocked into the water. Each cannon can be fired once per round.

Sinking Boats. If a boat is reduced to 0 hp, it sinks, and all creatures aboard it fall into the water.

Falling into the Water. When a creature falls into the water, it is transported to the front of the BOAT BLASTER 9000 ride, where Cap'n Groggstache will offer to sell them a towel for 5 RT. After falling into the water, creatures can't reenter the game while it is in progress.

Prizes. The game ends when only one boat still has creatures aboard it. The game area transforms back into a small pool, and each remaining participant aboard the winning boat receives 7 RT.

DEAD RINGER

Disembodied hands of various sizes, shapes, and colors sit in a row on a wooden table, their fingers wriggling slightly. Sitting on the side of the booth is a dwarven woman with a luxurious beard threaded with ribbons and little sculptures of various foods.

Dead Ringer is operated by Swoleston [she/her], a distracted dwarf **showstopper** who would rather be at the Food Court than working.

HOW TO PLAY DEAD RINGER

Goal. Throw as many rings as possible onto the fingers of the disembodied hands.

Cost to Play. It costs 1 RT for ten rings.

Area. Five disembodied hands are glued to a wooden table by their wrists, fingers pointing up. A chalk line 5 feet back from the table marks where participants must stand to throw the rings. Stepping over the line leads to immediate disqualification.

Throwing. For each ring thrown, the player rolls 2d6. If the result is the same on both dice, the ring successfully lands on a finger. Creatures with proficiency in Sleight of Hand roll 2d4 instead of 2d6.

Prizes. Participants receive 1 RT for each ring they successfully threw onto a finger.

End of the Game. Once all rings have been thrown, the hand with the most rings on it tears itself free of the board and attacks the party. It is a creepy crawly. If the party defeats the rogue **creepy crawly**, Swoleston sighs and reaches into a nearby crate, fishing out a fresh one to glue to the board.

Anneleise Mak

DUNKIN' DO NOT

A glass tank filled with dark purple, slimy water sits beneath a crude scaffolding. A regal but damp chair is suspended above the open tank. Attached to the chair are a long wooden arm and a target painted with the laughing face of a clown. A beautiful half-orc woman in a slinky dress sits on a little stool, idly throwing a handful of popcorn up into the tank.

Dunkin' Do Not is operated by Puddles [she/her], a half-orc **showstopper**. Characters who succeed on a DC 14 Wisdom (Perception) check spot something moving in the purple water.

HOW TO PLAY DUNKIN' DO NOT

Goal. Throw a ball hard enough at the target to trigger the chair to dunk the volunteer into the tank.

Cost to Play. 1 RT for three balls. Free for the volunteer.

Set Up. A single creature must sit on the chair over the tank of purple water as the volunteer. 10 feet from the tank is a line marked in glitter on the ground, indicating where other participants must stand to throw balls at the target. A creature that steps over the line is instantly disqualified.

Volunteers. Puddles encourages a party member to volunteer to sit on the chair, noting that they'll receive 3 RT whether they get dunked or not. If no member of the party volunteers, Puddles pulls a rube or reveler from the crowd to sit on the chair.

Throwing. To hit the target with a ball with sufficient force to trigger the dunking, a creature must succeed on a DC 18 Strength or Dexterity check.

Dunking. On a successful check, the volunteer is tipped from the chair into the tank below. As the volunteer is submerged in the tank, they find themselves floating in the middle of an endless, primeval ocean. Puddles' pet, an **arms-o-plenty**, lurks in the water and attacks the dunked volunteer. The dunking contraption resets after 1d4 - 1 rounds or if the volunteer is reduced to 0 hit points, dragging the volunteer up and out of the water and depositing them in front of the tank. Creatures inside the tank have total cover.

Prizes. The participant who successfully hit the target receives 3 RT. The volunteer receives 3 RT when they emerge from the tank or if no participant is able to dunk them.

HIT-ME-HECKNA

A tautly muscled, pale blue tiefling with a small crown perched in her short, curly hair swings a massive hammer with ease. A narrow pole painted with rainbow stripes stretches up behind her, with a large red button at its foot. The top of the pole holds a sneering mask. Lights dance around its edges as the mask taunts passersby, "*What, you think you're strong enough to hit me? Maybe wenn a chuggahoo poppies The Doggus! Just checking... you don't really want to hit Heckna, do you? Ooh, do you!? I'll tell him! I'll tell him right now! I'm waiting. I'm so hungry for that hit. Give me a little tap? See where it goes?*"

Eena-Meena [she/her], a blue tiefling **showstopper**, runs Hit Me Heckna, challenging the participants to test their strength. She points to the large mallets lined up on a rack. "*Think you're strong enough, you thowgrowsy chumpies? If you are, I'll take you on myself!*"

HOW TO PLAY HIT ME HECKNA

Goal. Hit the button with a mallet with enough strength to send the puck flying up to hit the Heckna mask at the top of the pole.

Cost to Play. Free.

Set Up. A grinning Heckna mask sits at the top of a tall pole. A heavy puck can be propelled up the pole by striking a large button at the bottom with a mallet. The mallets are very heavy, and creatures with a Strength of 10 or less make checks with them with disadvantage.

Hit It. A creature must succeed on a DC 18 Strength (Athletics) check to strike the button hard enough with the mallet to win.

Prizes. On a successful check, the mask is hit by the puck, and it lets out a loud yelp, spitting out 3 RT from its mouth. If the participant fails the check, the mask laughs loudly and teases them.

Round Two. After a participant succeeds on its check, Eena-Meena offers a second game. The cost to play is 2 RT, and the prize is 5 RT. Eena-Meena challenges the characters to hit the puck higher than her in a contested Strength (Athletics) check. Eena-Meena rolls this check with a +6. If the participant wins the contested check, Eena-Meena pays out the 5 RT prize and cheerfully tells them she'll let Heckna and her friend **Shawn Smith** know how strong they are.

A Big Hit with the Rubes

Anneleese Mak

MIDWAY MALARKY FIG. 1.2

D1. DIRT PATH
D2. DUNKIN' DO NOT
D3. VARIOUS VENDORS AND GAMES

✦ Midway between Merriment and Menace ✦

Samantha Rustle

This Ass Won't Quit

PIN THE FLAIL ON THE DONKEY

A large cage, covered in a heavy red velvet cloth, shakes and rattles as a discordant braying sound rings out. The cage sits in the middle of a rickety corral. Leaning against the cage and paying no heed to the noise is a half-elf, digging something out of zir ear with grim determination.

Pin the Flail on the Donkey is run by Girg [ze/zir], a laidback **showstopper** half-elf, and features a **donkey animalgamation**, a creature that resembles a donkey with seven legs and six eyes, all filled with fury. Girg explains, "*The aspen's all bray and no bite, and a right proper coward, really, if you give it a good bopeep.*"

HOW TO PLAY PIN THE FLAIL ON THE DONKEY

Goal. Return the donkey animalgamation to its cage by any means short of killing it.

Cost to Play. 1 RT. A minimum of three characters must join to play this game. If there are not enough participants, a reveler (**bandit**) joins the party.

Set Up. The donkey's cage is a 5-foot by 5-foot cage covered with a red cloth. One side can be opened like a door. The cage stands in the center of a 25-foot square enclosure with a rickety wooden fence. The fence can be jumped over with a successful DC 12 Strength (Athletics) check or knocked down with a successful DC 15 Strength (Athletics) check.

Weapons. Each participant is given a flail in the shape of a carrot on a stick. The **donkey animalgamation** will attack the closest creature it can see holding a carrot flail. If it can't see a creature holding a carrot flail, the donkey attempts to flee the enclosure by jumping over the fence.

Time Limit. Participants have one minute (10 rounds) to return the donkey to its pen. If the donkey is not in its pen at the end of one minute, all participants lose.

Dead Donkey. If the donkey animalgamation is killed, all participants lose. If the donkey dies or escapes completely, Girg replaces it with another from the Petting Zoo after 1d4 hours.

Prizes. If the donkey is returned to its pen before the time limit, each participant receives 3 RT.

POP GOES THE CLOWN

Sticking out of holes in a long wooden countertop are five clown heads. Their mouths are stretched wide open by wooden contraptions, and next to each face is a grotesque half-inflated balloon in the shape of Heckna's head. Water guns are bolted to the ground in front of the clown heads.

Pennywhistle [he/him], an **awakened marionette**, runs Pop Goes the Clown. The half-inflated balloons are actually **blimps** that will detonate when someone wins the game. A successful DC 16 Wisdom (Perception) check reveals that the clown heads are living revelers trapped in the game with their faces caked in make-up. If Pennywhistle is questioned about this, he just laughs and shrugs, "*Well, I guess Heckna thought they just weren't having fun anymore, so he went and made it way more fun! Always fenger a smirg am ya mug!*"

HOW TO PLAY POP GOES THE CLOWN

Goal. Shoot water into the mouths of clown heads, inflating the **blimps** above them. The first one to pop a blimp wins.

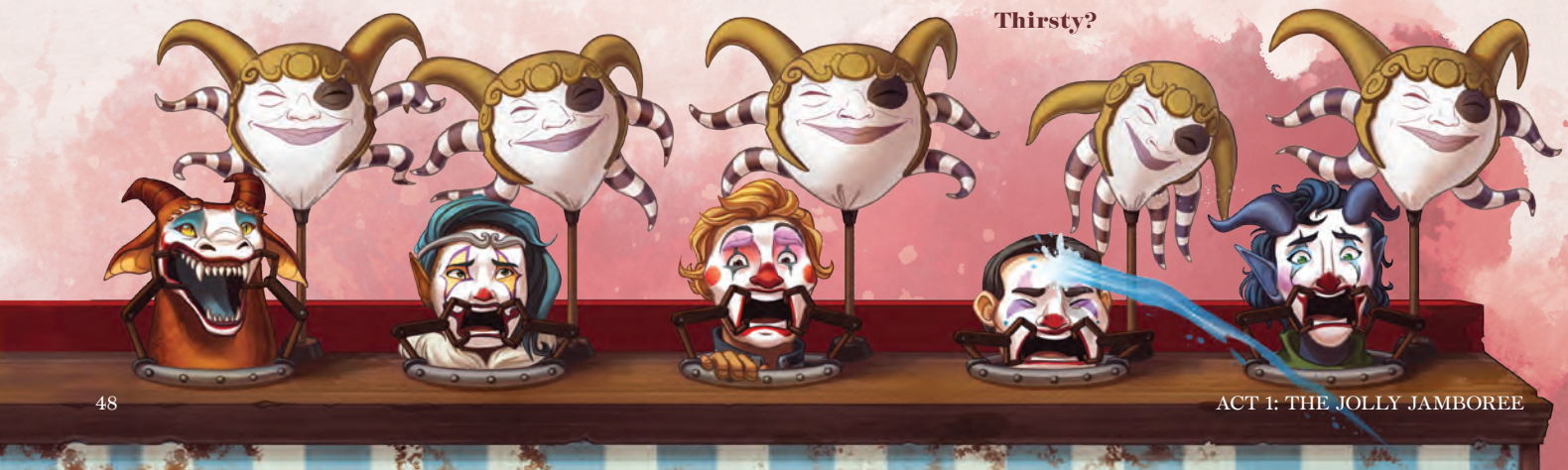
Cost to Play. 1 RT. A minimum of two characters must join to play this game. If there are not enough participants, a reveler (**bandit**) competes against the adventurer.

Set Up. Five clown heads stick out of a long wooden countertop. 10 feet in front of the countertop are five water guns, each lined up with one of the heads. Next to each head is an uninflated balloon.

Water Guns. Firing a burst of water from a water gun into the open mouth of a clown head requires a creature to use its action to make a successful DC 13 Dexterity (Sleight of Hand) check. Each water gun can be directed at the head directly in front of it or at a head beside that head. The guns are firmly bolted down and can't be moved. Players can roll their Dexterity checks as fast as they can to see who can get to four successes the fastest. Alternatively, participants can roll initiative and then roll their checks in order while also trying to help or hinder their competitors.

Blimp Balloons. Next to each clown head is a half-inflated **blimp** that looks like a balloon modeled on Heckna. These blimps use the stats of a green blimp. With every successful check made to spray water into a clown head's face, the balloon next to it inflates a little more. After four successful checks shooting water into the mouth of the clown head next to it, the blimp pops, triggering its detonate action and splattering all creatures within 20 feet with poison slime.

Prizes. The first participant to make their blimp pop wins 3 RT.



Thirsty?

Anneleise Mak

CHAPTER 6: SOUVENIRS AND TOYS

THE SOUVENIR SHOP

Before you stands a shop shaped like a giant red balloon lying on its side. The neck of the balloon acts as an entryway into the one-room shop. Inside, the rubbery red walls cast a faint red glow over everything here.

The shop is a mess. Dozens of shelves are set up in a zigzag formation and precariously laden with paper masks, stuffed animals, and more. Behind a counter covered in graffiti is a tall figure in a lavish, grubby cloak and a tall, red hat. The figure holds a candy cane in one hand and a knife in the other. A third little grubby hand pokes out from the middle of the cloak to grab some chocolate from the top of the counter, pulling the chocolate back into the folds of the cloak.

The shop is run by three **children of the candy corn** in a cloak who go by the name Magnanimo. Characters can spend their tickets at the Souvenir Shop on Revelia-themed items to commemorate their everlasting visit.

ROLEPLAYING "MAGNANIMO"

The three **children of the candy corn**—Pip [he/him], Pop [she/they], and Squeak [she/her]—that form Magnanimo do a poor job maintaining their ruse, often interrupting each other or getting into fights and tumbling out of their cloak. They have a fondness for the stuffed animalgamations sold in the shop and try to deter others from purchasing those so they can keep them for themselves. Magnanimo avoids combat at all costs; should they be engaged in combat, they revert to three individual children of the candy corn as soon as they take damage. If Pip, Pop, and Squeak are killed, three new children of the candy corn assume the mantle of Magnanimo.

WHAT MAGNANIMO MIGHT SAY:

- **Pip:** *"HELLO AND WELCOME TO THE—"*
- **Pop:** *"Aw goopnoggins, we had agreed to open with 'Bonjour,' not 'Hello!'"*
- **Squeak:** *"No,* you *decided that, Pop... I liked 'Sup, peeps?' as the opener!"*
- **Pip:** *"Shhhh! Anyway, welcome to the Souvenir Shop—"*
- **Pop:** *"Do not, I repeat, DO NOT purchase a stuffed animal. DON'T YOU DARE—"*
- **Squeak:** *"OW, you're stepping on my face again!"*

WHAT MAGNANIMO KNOWS:

- **The Toymaker** sets up a table outside the Souvenir Shop to display new toys they've invented. They tend to be there every other day for at least a few hours.
- The Toymaker is accompanied by a marionette named Stefano, who they designed.
- The Toymaker is friends with **Locke** at the Lost and Found.
- Other children of the candy corn keep trying to steal their shop's Collectable "souvenir" Memorabilia for Locke.
- **Sophie** is a mean lady who should be avoided at all costs.

Jason Engle

ITEMS FOR SALE AT THE SOUVENIR SHOP

ITEM	COST
Stuffed Animalgamation These soft—and slightly sticky—plushies resemble the animalgamations from the Petting Zoo.	100 RT
Paper Mask The paper masks resemble Heckna's own masks, which change depending on the phase of the moon. Putting on this mask changes the wearer's voice to sound like Heckna's voice.	2 RT
Collectible "Souvenir" Memorabilia These items are all different—a random assortment of mugs, plates, teaspoons, bowls, and other small, commemorative items that are all quite dirty and chipped. Notably, none of them seem to come from The Revelia, and they all depict very minor commemorations, such as a politician's firing or the birth of a village's 1000th baby.	3 RT
T-Shirt This red t-shirt displays a sad clown under the words, "I Went to The Revelia and All I Got Was Poisoned." The t-shirt negates 20 points of poison damage when worn. After it has absorbed over 21 points of poison damage, the wearer must succeed on a DC 15 Constitution check or be poisoned. The t-shirt then disintegrates.	4 RT
Grow-Your-Own-Schnozling Kit This small cardboard box contains a very tiny, harmless schnozling parasite and a packet of sugar. Feeding the parasite a spoonful of sugar every 6 hours over the course of 48 hours lets it grow into a full-sized **schnozling**, which can be released onto someone else or kept as a pet.	8 RT
Myrmidon and Snout Toys These tiny toys of Heckna's pets have articulated limbs and painted details. Pressing a button on the toy plays a mechanical voice that recites a fact. Each toy contains a single 'fact' about the respective pet, such as: • *"Myrmidon's tongue is friend, not foe!"* • *"There's definitely someone crying in the ball pit!"* • *"Snout grew from Heckna's nose!"* • *"Snout makes you see fun things!"*	3 RT

THE TOYMAKER'S TABLE

The Toymaker's Table sits halfway between the Lost and Found and the Souvenir Shop, discreetly pulled back out of the way of the main path.

If the characters haven't yet spoken to Locke, **The Toymaker** [they/them] and their **awakened marionette** assistant Stefano [they/them] are not outside the shop, and. A sign on The Toymaker's Table reads: "COLLECTING PARTS. OPENING SHORTLY." If the characters question Magnanimo, they say that The Toymaker will be back soon.

Introducing The Toymaker. The first time the characters pass the Souvenir Shop after having spoken to Locke at the Lost and Found, they encounter The Toymaker at their table. On top of the table are wares made of wood, small puzzles, and prototypes. A sign attached to the front of the table reads: "NEW! No refunds or returns accepted." Sitting on the table is a small awakened marionette dressed in a prim, starched sailor outfit.

Connection. If the *Lost Child* adventure hook was used, the characters recognize Stefano.

The Toymaker's Role. The Toymaker is the main quest-giver for the campaign and an integral part of the story. If they are killed, a vital part of their essence is transferred into the new marionette body, which they have prepared in the **Laboratory**. The weakened Toymaker returns to life after the players have taken two long rests.

Fighting The Toymaker. The Toymaker avoids physical conflict, and they are defended by nearby awakened marionettes should combat break out. If the party is responsible for The Toymaker's death, Locke will refuse to sell anything to them until The Toymaker returns in a new body. Stefano will also avoid the party. In addition, Locke warns the characters that if they kill The Toymaker again, he will refuse to do any business with the party, which would remove their main merchant in The Revelia. The Toymaker will still give quests upon returning to life, but continued violence from the party will cause them to become wary and withdrawn.

The first time the characters encounter The Toymaker, read the following:

> The slightly hunched sits at the small table covered in wind-up toys. As they look up at you, their hood slips back, revealing a multi-faced head. The figure is literally barrel-chested as their torso is made of a barrel covered in small drawers. Their wood and metal body is painted in purple and gold. Their 'face' is made of rotating masks, some wood, others metal, and one made of candy wrappers. Each face displays a different expression. The Toymaker rotates between the faces quickly until they settle on a mask of beaten copper fashioned into a grin that seems appropriate for The Revelia. The Toymaker ducks their head in a bow, and their four mechanical arms rearrange the items on the tabletop before they sign, and the small marionette begins to interpret.
>
> *"Welcome to The Revelia. I am The Toymaker, and this is my assistant and interpreter, Stefano. Please, peruse at your leisure."*

ROLEPLAYING THE TOYMAKER

The Toymaker is a more complicated and self-aware version of an awakened marionette. They were one of Heckna's first mechanical experiments and among the first inhabitants of The Revelia. Heckna then instructed The Toymaker to make and maintain all other marionettes and automatons. While other awakened marionettes are built to execute a small range of specified tasks, The Toymaker is entirely their own being with free will and a range of skills.

The Toymaker is nonverbal, and they have a private signing language. They designed Stefano to act as an assistant and interpreter, and the two have a unique connection. Characters who direct conversation meant for The Toymaker to Stefano are reprimanded by Stefano: *"I'm just interpreting, it's not me you're speaking to. Don't pay me any mind."*

The Toymaker sets up a table by the Souvenir Shop to sell their experimental toys and marionettes. They make the toys in a workspace in the **Laboratory** alongside **Sophie** [she/her], but their dislike of the Chandler of Flesh drives them to leave the Fun House as often as possible.

The Toymaker has a fondness for fellow constructs and is more likely to befriend those who treat the marionettes, automatons, and other constructed creatures with compassion.

In addition to their dislike for Sophie and her Lab, The Toymaker hates Heckna. They wish to escape The Revelia by rebuilding and fixing the train, which has the power to pierce the forcefield around The Revelia. This is an incredibly dangerous and risky venture, but they have an ally in Locke. While The Toymaker doesn't initially trust the party with their escape plans, they are keen to use the party's strengths before the characters become corrupted by The Revelia and Heckna.

During the campaign, The Toymaker will not fight openly alongside the party until **Act 3** because they must keep their rebellion against Heckna hidden from him and his loyal followers.

WHAT THE TOYMAKER MIGHT SAY:

- *"My skill lies in the whirring of cogs and the mechanics of machinery. The Revelia runs on my creations. Under Heckna's orders. Of course."*
- *"This is Stefano. My signing is mine and not for those I don't trust, so they'll interpret for you."*

WHAT THE TOYMAKER KNOWS:

- Locke is the best person to ask questions about The Revelia in general.
- Sophie is one of Heckna's most loyal servants, and her Laboratory is located in the Fun House. She is often called the Chandler of Flesh due to her experiments with wax and corpses. She leaves nothing and no one to waste. Sophie creates most of The Revelia's unique, organic creatures, like the **animalgamations**, **creepy crawlies**, and **candelabrawns**.
- There are people in the Revelia working to defeat Heckna or escape. The Toymaker has seen many try and fail, but they have hope that a group calling themselves the Choo-Choo Cadre will succeed (see **Chapter 13**). The Toymaker won't reveal this information until the party has proven themselves trustworthy.
- Stefano can store a few minutes of speech and carry messages to the party from The Toymaker, usually where and when to meet them.

POWERING PINKY

"I've seen so many like you," The Toymaker says. "Desperate. Hopeful. Full of ideas on how to leave. I haven't seen a single one of them succeed. Just forget it. You'll give yourself over to Heckna sooner or later. But before you're lost, there is something I'll pay you to do..."

Toymaker's Test. The Toymaker wants to find out if the party could become valuable allies in their plans to undermine Heckna. The Toymaker asks the characters to deliver a token to Pinky [she/they], the **clowned bard** the party met after the parade in **Chapter 2**. They offer to pay the party 25 RT to hand her the token and report back anything she says. If the party agrees, The Toymaker instructs the party to talk to Locke once the token has been delivered to Pinky. Locke has a way to contact The Toymaker instantly and will let them know the task has been accomplished.

The Remember Token. The token is a small metal disc with an odd symbol (**Remember**, see **App. I**) scratched into it. The Toymaker claims not to know what the symbol means, but characters who succeed on a contested Wisdom (Insight) check against The Toymaker's Charisma (Deception) detect that they are lying. The **Remember** symbol causes creatures whose memories have been altered to regain their memories.

What The Toymaker Wants. Toymaker wants to learn what Pinky knew about the train, specifically where the missing parts might be found. They are not interested in any other information.

Finding Pinky. Pinky can be anywhere in the Jamboree, but she will most likely be near the **Ticketing Booth**. Pinky is pleased to see the party and happily greets them. She answers questions about The Toymaker in a positive manner, mentioning nothing beyond basic information about where they work and what they make. She takes the token if it's offered.

Pinky Remembers. As soon as she sees the **Remember** token, the wide smile on her face drops, and she turns greenish under her makeup, almost falling off her unicycle. The token triggers a few memories from before their punishment at Heckna's hands. Their gasp out a few phrases, such as:

- *Fenger a smirg am ya mug (*keep a smile on your face*), fenger a smirg am ya mug, Pinky! All aboard vor Revelia! Help!"*
- *"Sunk in wood, steam, and fire, Heckna's happy healing helpers!"*
- *"Bits and bobs, nooks and crannies and eyes and eyes and jorkna ringo a korker!"*
- *"Where's [Hunter's Name]?! Oh, wait, no, Heckna's here—he'll turn any frown upside down! Forever! So no frowning, please! Peepsee is bigglin, fenger a smirg am ya mug!"*

Pinky Pretends. Pinky then composes herself and quickly makes excuses, cycling off at speed into the Jamboree. After Pinky regains her memories, she may be found cycling aimlessly around the Jamboree, muttering the above phrases to herself. Should someone approach, Pinky will force a large grin and attempt to act as though nothing is wrong.

Pinky's Plans. With her memories restored, Pinky plans to retrieve *The Stick** and use it to attack Heckna. As she remembers the terrible things Heckna did to her previous companions, she chooses to act alone so as to not endanger anyone else in the events of **Chapter 8**.

Reporting to Locke and The Toymaker. When the characters report back to the Lost and Found, Locke presses a button on a small marionette to signal success to The Toymaker, who arrives at the wagon a few minutes later.

Once the party reports Pinky's words, The Toymaker awards them the promised 25 RT and thanks the party, telling them that if they survive long enough, they might have more to discuss in the future.

What's Next? Locke mentions that he has some odd jobs that need doing (**Very Odd Jobs**). The Toymaker won't contact the characters again until the party has completed at least two jobs for Locke.

CHAPTER 7: MEATS, TREATS, AND BEATDOWNS

THE FOOD COURT

The Food Court consists of three establishments: **Bab's Meatery**, **Felix's Elixirs**, and **Candy's Candy Emporium & More**. Each establishment has a storefront displaying its wares and a backroom where food and drink are prepared and stored. Each backroom has a trapdoor leading to the tunnel that goes to **The Naughty Corner**, which stands next to the Foot Court.

Bitter Rivals. A a rivalry exists between **Bab** [she/her], Felix [he/they] (**showstopper**), and Candy [she/her] (**showstopper**). The three don't let revelers bring goods and items from the others' establishments into their own. Characters who break this rule more than once risk earning a ban.

Sweet Treats. Nutritious food is hard to come by in The Revelia. Unless characters scavenge for scraps or use magic to produce their own, the Food Court is their best option. The treats for sale are a gamble; most have adverse or neutral effects, but a few have positive effects.

Salty Replacements. If any of the proprietors are killed, they are replaced by a reveler (**bandit**) who sells the same wares at a 2 RT markup due to the challenge of working with the tricky recipes.

BAB'S MEATERY

The black and white tiled counter of the Meatery displays savory foodstuffs. Behind the counter is a gnoll butcher named **Bab**. She is friendly and straightforward, although her passion for "meat," no matter the source, makes her a dangerous friend.

ROLEPLAYING BAB

Bab is a gruff and straightforward woman who would rather be slaughtering the meat herself than butchering it. She's happy to do business with just about anyone but disparages the other shops for not using "fresh ingredients."

WHAT BAB MIGHT SAY:

- *"Meat here! Get your meat here! Guaranteed dead!"*
- *"That stuff Candy sells will rot your teeth out, and won't fill you up anyway! If you still feel like eating after some Deep-Fried Crunch-a-Munch, it's on me!"*

WHAT BAB KNOWS:

- Heckna likes to play favorites with his employees, and Bab is determined to win.
- **Sophie**, the Chandler of Flesh, is a good source of fresh-ish and very interesting meats.
- Felix's best drink was invented by Heckna, even though Felix claims the credit.
- Candy is friends with a ghost, proving she can't be trusted. *"Never trust anything you can't stick a knife in."*

BAB'S MENU

ITEM	COST
"Steak" *"Tastes like whatever you're craving! Put in somethin' or eat it on its own. I don't care. I just want it gone."* This one-serving size of roasted mystery meat is served in a box with a question mark on the side. The meat is whatever Bab happened to source that day—usually an animal abomination dispatched in the Midway, but sometimes a rarer creature.	2 RT
Wagoo Beef *"Pour yourself a cup of wagoo beef!"* It's just a cup of meat goo. Despite the awful taste and texture, this item is packed with protein and has the effect of a *potion of healing* (common).	6 RT
Deep-Fried Crunch-a-Munch *"Intense umami flavor. Ignore the gangrene."* Sophie, the Chandler of Flesh, sends Bab some failed experiments from her Laboratory, which Bab batters and fries. Characters who eat this treat must succeed on a DC 14 Constitution saving throw, or else they are temporarily poisoned until they take a long rest. While poisoned, any successful attacks the character makes cause an additional 1d6 necrotic damage to their target.	10 RT
Corn Dogs *"Juicy dogs coated in tasty corn breading. Yum!"* Despite the menu description, there's no actual dog used in this meal. The corn dog is a plain, standard corn dog that tastes pretty good.	1 RT
Pop-Pops *"These satisfying snacks are both crunchy and slimy!"* These round snacks are deep-fried eggs sourced directly from Heckna's gargantuan pet antlion, Myrmidon. Heckna gives some surplus eggs to Bab to control the spread of Myrmidon's offspring. They are harmless after they are cooked.	5 RT
"Tastes Like Chicken" Fingers *"It's just regular chicken. Seriously. I promise."* The tastes like chicken fingers are tasty fried humanoid fingers, immediately obvious to whoever bites into one or succeeds on a DC 10 Wisdom (Perception) check. Each box contains five fingers of different sizes, plus a choice of dipping sauces.	2 RT
Cured Meat *"Once afflicted, now cured by the finest clerics at The Revelia. Perfect for sandwiches!"* A selection of meat from diseased creatures cured by magic. The meat comes in different forms, including steaks, kebabs, or meatballs. Although it has been cured of disease and poisons, the meat is still rotten and unpleasant to eat. Creatures who eat the cured meat must succeed on a DC 14 Constitution saving throw or gain a level of exhaustion.	2 RT
Almost-But-Not-Quite Steak *"A meat-like alternative for vegetarians. Note: Contains meat."* Almost-But-Not-Quite Steak is the minced version of "Steak" and served as patties. Makes a soft yelp when bitten.	1 RT
Wings *"These bone-in wings come in your choice of deep fried or baked, sauced or unsauced."* The wings are sourced from various winged creatures in The Revelia. Characters who order this item receive a pair of large baked fiendish wings. The wings are leathery and unpleasant to eat.	6 RT

Samantha Rustle

✦ Bab, Butcher Extraordinaire! ✦

Nikita Orlov

FELIX'S ELIXIRS

Felix [he/they] is a halfling **showstopper** dressed in long, red robes. He wears rounded glasses with thick lenses that make their eyes appear huge. His shop, a wooden wagon, is filled with alchemical apparatuses that they use to make his many concoctions. He loves being in The Revelia as he has access to weird substances he had been unable to find elsewhere. The walls of their shop are also plastered with framed Heckna posters, all of which have been signed by Heckna.

ROLEPLAYING FELIX

Felix is a Heckna devotee and enthusiastic potion mixologist. He speaks rapidly and confidently. Felix loves chaos. He often gives away free samples to revelers for the purpose of wreaking havoc.

WHAT FELIX MIGHT SAY:

- *"You don't want that swill from Candy's or whatever is available at Grizzy Doggus. Jorkna ringo housey chum, I always say!"*
- *"Looking for some hoollyboolly that'll settle those jetjumblies ? C'mon, let's see what we can do for ya."*
- *Just one sip of fome, and you'll know why I'm the gaffmaster's topper favorite!"*

WHAT FELIX KNOWS:

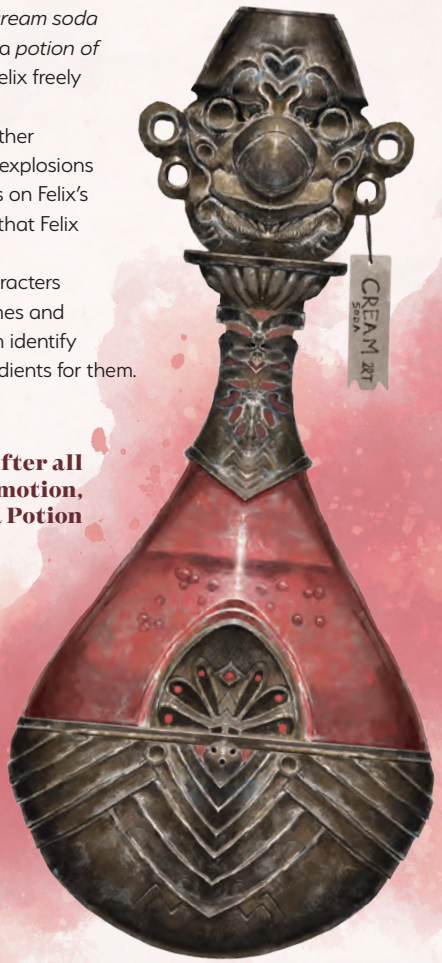
- Heckna is fickle with his favoritism, but the benefits of being one of his favorites make it worth playing Heckna's game.
- Candy and Bab are envious of how Heckna recognizes his genius.

Felix's chaotic glee at causing danger and distress has made them a favorite of Heckna's, and the HECK-YEAH-TRON often features advertisements for Felix's Elixirs. Their loyalty to Heckna makes him an untrustworthy NPC to ask for information regarding fighting Heckna or escaping The Revelia.

Popular Potion. Felix's most popular concoction is the *cream soda potion**, a Revelia twist on a *potion of healing*. It costs 4 RT, and Felix freely describes its effects.

Dubious Drinks. Felix's other concoctions tend to cause explosions or flashy effects. Most items on Felix's menu have various effects that Felix does not disclose.

Felix's Friends. If the characters visit Felix's shop multiple times and develop a rapport, Felix can identify potions, poisons, and ingredients for them.



After all the Commotion, Relax with a Potion

FELIX'S MENU

ITEM	COST
Tea-Hea This piping hot beverage is served in a cracked porcelain tea cup. A creature that drinks it must succeed on a DC 15 Wisdom Saving Throw or become affected as if by the spell *contagious laughter** for 1 hour.	1 RT
Cotton Candy Cocktail Served in a martini glass with a tuft of cotton candy clown hair on the top, this beverage is a pastel pink with a sickly sweet aftertaste. Drinking the beverage causes temporary nose redness. A creature that consumes it has advantage on saving throws against being charmed and gains the following flaw "I think I'm the greatest being alive, but my ego is extremely fragile," for 1 hour after drinking it.	3 RT
Fireball Shot This cinnamon-flavored brew is served in a metal shot glass. Drinking this shot allows a creature to cast the *fireball* spell at 3rd level once within 1 hour after drinking it. Charisma is the spellcasting ability for this spell.	15 RT
Snow Cone This sugary, icy treat comes in a paper cone. It must be consumed within 10 minutes of purchase, or it melts away. Consuming it allows a creature to cast *ray of frost* once within one hour after drinking it. Charisma is the spellcasting ability for this spell.	2 RT
Moonshine Shot This strong, clear liquor allows the consumer to cast *moonbeam* at 2nd level once within 1 hour after drinking it. Wisdom is the spellcasting ability for this spell.	6 RT
Beer This cloudy wheat beer is served in limited-edition cups. Most cups are amorphous blobs of glass, only just cup-like enough to hold liquid, but Felix prefers to use cups from beyond The Revelia when he can get hold of one. The beer is strong and tasty but has no special effect.	25 RT
Bloody Mary This tart cocktail combines vodka with unidentifiable blood sourced from Bab's Meatery that Felix steals. It tastes syrupy and metallic and comes with a "chicken" finger and various pickles on a skewer. A creature that drinks it must make a DC 15 Constitution saving throw or be poisoned for 8 hours. A creature that succeeds on this saving throw has resistance to poison damage and advantage on saving throws made to avoid being poisoned for 10 minutes.	2 RT
Boot of Heckna This drink recipe changes on a whim, depending on Heckna's mood. It is served in a clown boot with a swirly straw. Imbibing this drink gives the character advantage on all ability checks and saving throws. This effect lasts until the character takes a long rest.	100 RT

Samantha Rustle

✦ Felix Mixes Elixirs That'll Fixya! ✦

Nikita Orlov

CANDY'S CANDY EMPORIUM & MORE

The Emporium is a square red and white striped building. Its proprietor, a human **showstopper** named Candy [she/her], often stands outside with a tray of sample goods to draw visitors into her shop. Candy has bright red hair that she occasionally snips tufts off of to garnish some of her treats. She wears a bowtie shaped like a piece of wrapped candy, colorful suspenders, and shiny red shoes that are far too large for her feet.

Prizes Inside. In the center of the Emporium is a chocolate fountain with a tangled series of tubes connecting the fountain to the chocolate machine behind the counter. Occasionally, a reveler or rube drops an item into the fountain. These items end up in the chocolate machine, and Candy sells them as Chocolate Whoopsies! to whoever dares to buy one.

Syrupy Scourges. The Emporium is where most **sucroozes** originate, and they can often be encountered here.

ROLEPLAYING CANDY

Candy is genuinely friendly and kind. She just wants everyone to have a lovely day and enjoy some sugar. The only person she truly dislikes is Felix, who consistently garners Heckna's favor despite Candy's best efforts. Candy and Bab used to be close but had a falling out years ago.

WHAT CANDY MIGHT SAY:

- *"Try this, won't you, sugar? You'll like it, I promise!"*
- *"There's no such thing as too sweet! If your teeth aren't rotting out of your head, then I haven't done my job. You look like you still got some pearly whites in there, sugar—let's see what we can do about that."*
- *"You haven't spoiled your appetite with one of Felix's elixirs, have you? I won't have their drinks in my shop, and I don't want to hear about him! Now, won't you try a little something, sugar?"*

WHAT CANDY KNOWS:

- Heckna randomly stops by each shop in the Food Court every few days.
- Felix steals blood from Bab's Meatery and snippets of her own red hair to use in his drinks.
- Bab acts tough, but she's afraid of ghosts.

CANDY'S MENU

ITEM	COST
Cotton Candy This wispy, sugary confection is actually clown hair. Gross. It comes spooled around a cardboard tube and has no nutritional value, not even providing the benefits of a ration when eaten.	1 RT
FUNnel Cake This fried dough treat, sprinkled with powdered sugar, is infused with psychedelic effects that cause "funnel vision." Creatures who eat it can see through magical illusions, such as *minor illusion* or *disguise self* spells, until they take a long rest. During this time, their passive Wisdom (Perception) is increased by 1 and colors and sounds seem more vibrant.	3 RT
Candied Apple This candy-coated apple is covered with a thin layer of caramel, and the apple is imbued with an experimental poison that makes a creature that eats it sluggish. Upon consuming the apple, a creature is poisoned and has disadvantage on attack rolls and ability checks until they take a long rest or are healed with a *lesser restoration* spell.	1 RT
Popcorn Swarm After hatching from spherical eggs, Myrmidon's spawn resembles a pile of popcorn. Served in a red-and-white striped container with a lid. A creature that opens the container to eat it instead releases a hostile **popcorn swarm**.	3 RT
Gertrude's Wonderments These deep-fried, sugar-covered pastries are huge and unwieldy. They are shaped like a ghostly figure of a woman. This treat has no effect; they just taste good. Candy named these after her friend **Gertrude**.	2 RT
Circus Cookies This box contains 5 frosted cookies resembling the animalgamations found in The Revelia. Each cookie allows a creature that eats it to cast *speak with animals* once. The effect wears off when the creature completes a short or long rest.	3 RT
Chocolate Whoopsies! *"Their mistake is your fortune!"* These treats are made with random items that fall into the chocolate machine. The centers of Chocolate Whoopsies! are inedible trinkets, but the milk chocolate coating is delicious Each Chocolate Whoopsie! Has a random chance to contain one of the following items: • An orange *animal balloon**. • A ticket booklet with 25 RT inside. • A pocket watch with 'Giggles' scratched into the back (see **Chapter 13**). • A small cog with a symbol cartouch (**Heckna's Eye**, see **App. I**) carved into it. After the party discovers all four of these items, any future Chocolate Whoopsies! they buy contain useless trinkets.	5 RT

Samantha Rustle

✦ Candy is as Sweet as Her Treats ✦

Nikita Orlov

✦ Scofflaw and Disorder ✦

CANDY'S GIFTS FOR GERTRUDE

This sequence of encounters can take place once **Gertrude Figgypuddin'** has returned to the forest following **The Hostile Haunting** in **Chapter 3**.

An Errand for Candy. Candy asks the party to deliver some Gertrude's Wonderments to Gertrude in her Grove in the forest just outside of The Revelia gates. Candy explains that Gertrude has been collecting ingredients for her and expects the Wonderments as payment. Candy would go herself, but she's worried about what Bab and Felix would do if she left the Emporium unattended. Candy offers each party member 10 RT and one free item of their choice from her menu when they return with the ingredients. If they agree, Candy gives the party clear instructions to Gertrude's Grove.

Journey to the Grove. On the way to the Grove, just as the party exits the gate into the forest, the party is attacked by **fresh thralls**. The number of thralls is equal to the current average party level.

Once defeated, the thralls drop a crumpled advertisement for **Felix's Elixirs**. If the party questions the thralls, they will confirm they were sent by Felix to disrupt Candy's business.

GERTRUDE'S GROVE

The forest is dark and cool; a chill permeates the air as you step beyond the carnival's perimeter. The only light source is the residual glow from The Revelia's lights, which barely illuminates a dirt path.

Following the path leads you to a clearing. The tall trees form a circle around a patch of undergrowth. In the center of the clearing is a twisted, wide-trunked tree, unlike the conifers that mark the forest. Strings of fairy lights are wound into the twisted tree branches.

Greeting Gertrude. If the party approaches the Grove while carrying Gertrude's Wonderments, **Gertrude** smells them and greets the characters happily. In exchange for the Wonderments, Gertrude hands over a large popcorn bucket filled with some of the strange flowers that grow in the forest surrounding The Revelia and a few dead, chewed-on mice. She chats cheerfully with the party, sharing any rumors or information that she thinks might be useful to them.

Return to The Revelia. As the characters return to The Revelia, roll on the **Random Encounters In The Jamboree** table (see **Chapter 1**).

Reporting Back to Candy. When the characters give Candy the popcorn bucket of new ingredients, she happily hands over the promised rewards, 10 RT and one item from her menu each. If the characters bring up being attacked by Felix's thralls, Candy finds the violence very funny, but she finds Felix's attempt to usurp her business much less amusing. Candy tells the party she plans to wrangle a group of jawbreakers to stand sentinel outside Felix's shop to deter customers while she works on a proper revenge plan.

THE SECURITY BUILDING

The large Security Building is a dilapidated arcade almost entirely covered in Heckna posters. All of the posters direct their attention to you as you approach.

Outside the building, a pair of polka dot underwear hangs from a flagpole. Around the flagpole stand five jawbreakers. One among them, clearly their leader, approaches you, punching his fist into his palm and grinning.

The Security Building is a barracks and base of operations for the security guards (all jawbreakers, mostly strongarms but a few from other cliques too) who roam about The Revelia dispensing "justice." The building has a cramped jail area in the back. It used to be an arcade, though the jawbreakers broke all the games long ago. Now they only use the machines as target practice.

Introducing Shawn Smith. When the characters approach or pass by the building for the first time, a jawbreaker named **Shawn Smith** [he/him], accompanied by a group of his cronies, four strongarm **jawbreakers**, approach the characters and ask for their help. Shawn's greasy hair is slicked away from his face, and he wears a short-sleeved shirt to show off his arms. Shawn has constantly shifting grudges against the **Midway** showstoppers. He's always looking for patsies in his campaign against them. The only one he likes and respects is Eena-Meena because of her physical strength.

Security Operation. The Revelia is a largely lawless place, but if the characters commit a serious crime, such as murder or, even worse, insulting Heckna, Shawn and his jawbreakers will try to put the party in the Security Building's jail until they learn to play along nicely. Offenders are released from jail based on the whims of Shawn Smith or Heckna.

Michael Okoroagha

ROLEPLAYING SHAWN SMITH

Shawn is short-tempered and doesn't like standing still. He is always eager to get into a scrap.

A bit of a bully, Shawn is impressed by others' displays of strength and may take a liking to a character he perceives as brawny. Characters Shawn likes for their strength may get free Gobbledygook lessons, especially if they do well on the Hit-Me-Heckna game in the Midway. He loves nothing more than watching a fight or being a part of one, as long as there is no magic involved. Shawn thinks magic is cheating.

WHAT SHAWN MIGHT SAY:

- *"You ever get into a good ponchkit? Nah, I can already tell you haven't."*
- *"I'm bored. Go toeboot something for me."*
- *"You know what we do when ya forgnot pudding wut ya gabble? Ponchkit agack we bail um porgin solly ace ducket."*
- *"You lot look like you'd poon all wut chickachackas like crackerpail."*

WHAT SHAWN KNOWS:

- Shawn is a Gobbledygook expert, willing to teach characters some helpful phrases or translate things for those he likes.
- Most Midway games are managed by **showstoppers**, powerful and magical lackeys who worship Heckna in exchange for their powers.
- The four jawbreaker cliques are on the brink of war with each other, which would be fine by Shawn.
- Dweebs are sneaky little snots.
- Starlets are smug showoffs.
- Vogues are stuck-up posers.
- Strongarms are cool and tough.

A FAVOR FOR SHAWN

Shawn always has a grudge against one or other of the Midway showstoppers (see **Chapter 5**). He also likes to stir up trouble there so that he and his security team have an excuse to stamp it out.

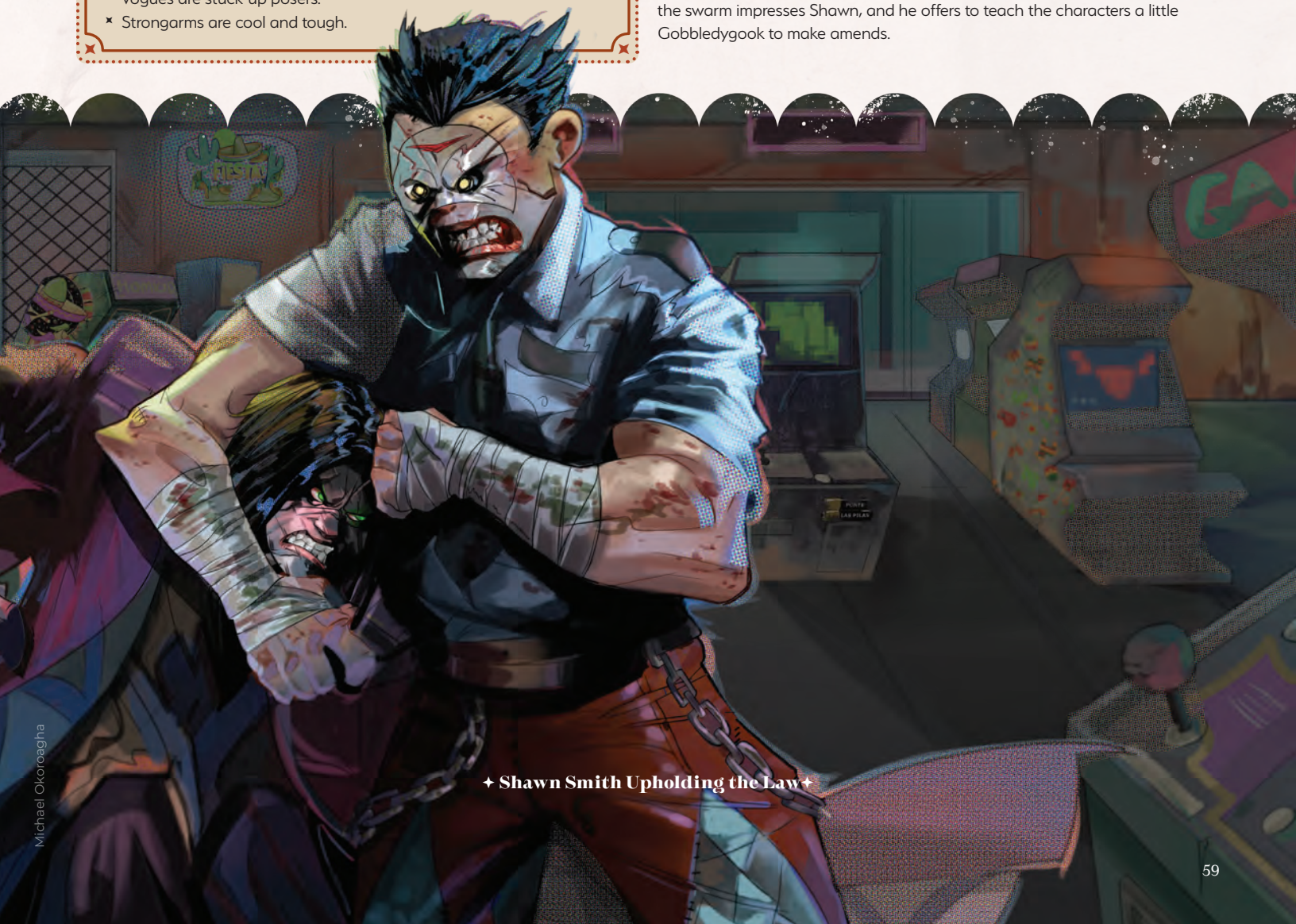
Select a Midway **showstopper** at random that Shawn is currently targeting:

D4	Target Showstopper and their Game
1	Cap'n Groggstache at the BOAT-BLASTER 9000
2	Puddles at the Dunkin' Do Not
3	Swoleston at the Dead Ringer
4	Girg at the Pin The Flail On The Donkey

The Egg. Shawn gives the party a bag of popcorn containing one of **Myrmidon**'s eggs. The egg looks like a sphere from a ball pit. It jiggles slightly as it is close to hatching. Shawn explains that it will hatch into a popcorn swarm that will cause havoc for the showstopper he has a grudge against. He asks the party to hide the egg somewhere in the target showstopper's game booth. Shawn offers to teach the party some Gobbledygook if they do this for him. He reacts to any attempts at bartering for other rewards with threats of violence and barely restrained ferocity.

The Hatching. If the characters agree to hide the egg, it always hatches just before it can be properly hidden. What emerges from the egg is anything but cute. Myrmidon's spawn, a **popcorn swarm**, is hungry from the moment it emerges from its shell. The showstoppers leave the characters to contend with the swarm, rolling their eyes as Shawn has pulled this same prank many times before.

Not Helping Shawn. If the characters refuse Shawn's request, he throws the egg at them, causing it to hatch instantly into a **popcorn swarm**. Defeating the swarm impresses Shawn, and he offers to teach the characters a little Gobbledygook to make amends.



✦ Shawn Smith Upholding the Law ✦

Michael Okoroagha

THE NAUGHTY CORNER

The Naughty Corner is an underground area near the **Food Court**. It is visible through a glass panel that serves as the pen's ceiling. Heckna houses his unfavored pet of the moment here. It is also used by the Food Court vendors as storage space.

Lousy Lair. The Naughty Corner changes shape and appearance based on which pet currently occupies the space. At the very start of the adventure, The Naughty Corner is occupied by **Snout** and then by **Myrmidon** following the parade in **Chapter 2**. Heckna can swap the pets again at any time.

Into the Corner. The Naughty Corner can be accessed through trapdoors in the Food Court, which are closely watched by the Food Court vendors— Bab, Candy, and Felix. Even in their weakened states, the pets are exceedingly dangerous to low-level adventurers, and they can use their lair actions in The Naughty Corner.

Use the relevant read-aloud text depending on which creature the party finds there.

Near the Food Court, you see a small, cramped pit covered in a thick layer of glass. The glass is scratched, and one corner is broken. A small barrier of golden posts and red rope are set around the glass, bearing a sign: 'LARGE HOLE SIZE OF A SMALL HOLE.'

Myrmidon: Below the glass is Myrmidon, the huge insect-like creature featured in the parade, its head peeking out from a bed of multicolored balls. One of the balls begins to wiggle, then crack. It bursts into a swarm of living popcorn, which immediately scurries down out of view in the ball pit. Amongst the colorful balls, a humanoid child reaches upward with a haunting screech. A rube, peering down, jumps through the broken glass to rescue the crying child. Myrmidon lunges with a snap, revealing the child to be a protuberant growth on its wicked tongue. The monster snatches the reveler out of the air and swallows them whole before sinking down among the balls again.

Snout: Below the glass is a huge, red orb covered in a layer of moss-like fur. The walls of its enclosure gleam with ooze. Dozens of dark tendrils spiral out from the orb's fleshy form. It draws back from the light of the carnival and lets out a hissing screech from a large gaping maw that opens wide to reveal thousands of sharp teeth. The orb pulses, contracting and expanding before the terrible mouth opens again and spits out dozens of smaller red orbs. They unfurl sharp legs and skitter away, climbing up over the edges of the broken glass and disappearing into The Revelia.

THE NAUGHTY CORNER FIG. 1.3

N1. TUNNEL TO FOOD COURT
N2. ENTRANCE DOORS
N3. PET LAIR
N4. HOLE IN GLASS FLOOR
N5. ROPE BARRIER

✦ Who's Been Naughty? ✦

Samantha Rustle

THE PETTING ZOO

A large tent is draped with animal pelts and surrounded by a high metal fence that pens in various animals that roam over the grass. Under the moonlight, the creatures inside cast odd shadows. A sign hanging from the metal gate reads, "C'mon In An' Make A New Friend! Pet a HECK'IN bunny today!"

Standing at the gate is a tall half-orc with long hair down to their shoulders. They are wearing a paper zebra mask. Their cloak trails behind them on the ground, and they are clutching a toy elephant.

"Rollyroon vor Revelia," they say warmly. *"Won't you come make a new friend?"*

The Petting Zoo Area. The tent has no door and is partially open at all times. Under the tent are several troughs filled with water, blood, and straw. A metal 20-foot-tall fence forms a pen around the tent, allowing animals to roam freely in the space while preventing them from escaping. From a distance, the animals look like normal rabbits, donkeys, elephants, and so on, but up close, these creatures sport uneven numbers of legs, too many eyes, and maws full of sharp teeth, all stitched together in odd ways. Almost all the animals here are animalgamations.

Cost. It costs 1 RT to get a ticket to enter the Petting Zoo. A ticket allows a creature to enter the Petting Zoo for 24 hours.

Animalgamations. To decide which animalgamations are on display for the day, choose or roll three times on the **Petting Zoo Occupants** table.

PETTING ZOO OCCUPANTS

D10	OCCUPANT
1	1 **elephant animalgamation**
2	1d6 **rabbit animalgamations**
3	2 **zebra animalgamations**
4	1 **arms-o-plenty** in a sad little tank
5	1d4 + 1 **monkey animalgamations**
6	1d3 **donkey animalgamations**
7	1d4 **schnozlings** in a small cage that falls apart at the slightest rattle
8	1d4 **blimps** in the shape of balloon animals
9	1d4 inflated *animal balloons**
10	An ordinary **brown bear** dressed in a clown costume

Introducing The Shepherd. The creatures are hostile and unpredictable to everyone besides The Shepherd [they/them], the half-orc **showstopper** who oversees the Petting Zoo. When The Shepherd is nearby, animalgamations don't attack; they are docile though still dangerous if antagonized.

The Shepherd

Isabeau Backhaus

ROLEPLAYING THE SHEPHERD

Although The Shepherd respects Heckna, their loyalty is to the animalgamations under their care. They have genuine love and affection for the strange creatures, and their hope is to get others to appreciate them as much as they do.

WHAT THE SHEPHERD MIGHT SAY:

- *"This is Sweetie-Queen. She likes tummy rubs the best and she's just the tippest, sweetest elephant out there. Which one of her mouths is your favorite? I like the one behind her ear best."*
- *"Oh, Funny-Bunny-Kins? He's sulking today. He did eat someone's stomter, so he's in timeout. Do you want to hold him?"*
- *"Ahh, Gentle Nora is our newest friend, fresh from the Chandler's Lab. She's still a little skittish. I think she's still getting used to legs five and seven, but she's a good, brave little donkey and she'll be tiptopply cappers with us all before you know."*

WHAT THE SHEPHERD KNOWS:

- Each animalgamation is special and unique.
- The animalgamations are made by **Sophie** in her Lab and brought to The Shepherd to care for.
- **If Conrad is the hunter: Conrad** loves the animalgamations almost as much as The Shepherd. They visit the Petting Zoo frequently to bring the creatures snacks and pet them.

Liam Gregg

CHAPTER 8: PINKY'S REVENGE

This encounter marks the end of the first arc. Run this chapter only once the characters are ready to enter the Dismaydium. The party should have completed some quests within the Jamboree and be at least level 4. They should also be aware of some potential allies—the hunter, Locke, or The Toymaker—and they may even have some clues about the train.

Tone Shift. As the final encounter in Act 1, this sets the tone for Act 2, where The Revelia is no longer a place of weird wonder but a truly dangerous nightmare realm. Both Heckna and the Revelia change into something more sinister. From here on, Heckna exacts harsh punishments on those he catches acting against him.

Location. Pinky's Revenge can take place anywhere within the Jamboree.

A crash sounds. The crowd scrabbles clear to reveal Pinky, her clownish makeup smeared from where she's clawed it from her skin and her mouth a thin, serious line. She wields an axle like a polearm raised defiantly. Heckna stands opposite Pinky. A flicker of shock flashes across his eyes under his mask as Pinky swings the axle at him and cries, "*Laugh this one off, you pathetic parasite!*"

Just as the axle is about to connect, Heckna claps his hands together. Pinky's weapon flies from her grasp, tumbling end over end. The air all around you twists into a vortex filled with the sounds of Heckna's cruel laughter. The Jamboree and Pinky's furious face blurs into a confusing smear as you all are whisked away in a whirlwind of furious magic.

Heckna, so enraged by Pinky's act of defiance, teleports Pinky and the whole party to the **Laboratory** in the Fun House. Heckna now is a far cry from the jovial jester they previously met. He is feral and furious, and the cosmic patterns on his costume swirl and pulse with rage.

Arriving in the Laboratory. The party, Pinky, Heckna, and a swirl of Jamboree debris land in the Laboratory, part of the Fun House. In his rage, Heckna scooped up the party by accident along with Pinky and brought them all here with his magic.

In the Laboratory, the party is frozen in place and can only watch the events unfold. In the Laboratory, **Sophie** is at her lab bench, and **The Toymaker** is at their workspace near Sophie's with their assistant, Stefano.

As the world around you stills, you find you are in a cavernous, windowless room, standing next to Pinky. The sickening feeling of teleportation magic hastily cast makes you dizzy, and you are all frozen in place. The air is cool, but its scent is sour and foul. Nearby, vats of substances that resemble blood, wax, and bile gurgle and burp, releasing noxious fumes. A huge shelving unit covers an entire wall, laden with books, tools, and jars containing preserved creatures. In front of the shelves is a long wooden workbench stained with blood and opaque wax of various skin tones: green, pink, brown.

A large machine makes the room shudder and quake. Wax figures modeled after creatures of different shapes and sizes—humans, dwarves, elves, birdfolk, and more—are hung on hooks around the Laboratory.

At one bench is a human woman, her lab coat stained with blood. Her frizzy, red hair is pulled back from her face by the round goggles obscuring her eyes. Heckna's hand grips her shoulder, bunching the material of her coat.,

The woman turns and sees the frozen Pinky. "*Oh, a repeat customer? How rare.*" She smiles.

You are forced to watch, your bodies held still by a terrible force, as the woman hangs Pinky on one of the hooks and raises her over a bubbling vat. She hums happily to herself as she works.

The Toymaker Steps In. Before Sophie can dunk Pinky into the vat, The Toymaker signs quickly to Stefano, who points to the party and interprets tentatively, "*Erm, Mr. Heckna? You have unintended guests.*"

Unhappy Heckna. When Heckna notices the characters, his mask is a twisted snarl of fury. He snaps his fingers, and the force holding the party releases them. While Heckna composes himself quickly, he is in a sour mood. He's quick to cut the party off, insult them, and will not answer their questions. He warns that they can expect to end up like Pinky if they dare act against him. He will attack, but not kill, any character who moves to aid Pinky.

Leaving the Laboratory. Sophie demands that The Toymaker escort the party out of the Laboratory. "*Get the vermin out. I have actual work to do with this new project.*" If the party agrees to go with them, The Toymaker and Stefano quickly lead the characters to an exit within the Laboratory.

On the way out, The Toymaker conveys the following information:

- What Heckna just did—teleport to one of his laughtentents, Sophie—is a powerful skill unique to him and one he relies on when in danger.
- Because they've been brought here by Heckna, the party will now be able to enter the Laboratory in the Fun House again. They will also be able to enter the Dismaydium, an area Heckna saves for his favored revelers.
- These new areas are dangerous, the Laboratory in particular.
- If the characters try to ask more questions, The Toymaker cuts them off and signs, "*It's not safe to talk in the Fun House. You know where to meet me.*" If the party needs to communicate with them, it's wiser to meet at the Souvenir Shop or Locke's wagon.

Sliding Out. The exit from the Laboratory is a steep slide, with Heckna's face painted around it and the slide's opening as his wide-open mouth. It's one of the few "secret shortcuts" in and out of the Fun House, known only by Heckna, his laughtentents, and The Toymaker. Once the characters have slid down, the mouth of the slide and the tunnel close behind them, preventing re-entry into the Fun House at this point.

The slide deposits characters on the upper floor of **The Flop House** casino, within the Dismaydium where **Chapter 10** begins.

Pinky Isn't Playing Around Anymore

Jason Engle

Julia Metzger

✦ **Big Things are Afoot at The Big Top** ✦

ACT 2: THE DUBIOUS DISMAYDIUM

CHAPTER 9: RUNNING ACT 2

Characters should be at least level 4 before beginning this act of the campaign, as the challenge level of encounters and combat starts to increase. A substantial shift in tone occurs at this point of the campaign, bringing a change from wondrous and silly to sinister and dangerous. The characters will have even more opportunities to uncover The Revelia's dark secrets and be able to strengthen relationships with allies.

Navigating Chapters. The chapters in this act can be played in the order your players choose to interact with the locations or events they contain. Some chapters cover a single location at different times. Certain encounters only unlock once certain conditions have been met, as noted in the chapters.

Chapter 10 begins in The Flop House, where the party arrives after leaving the Laboratory. The characters can explore The Flop House, but some encounters only happen once they have left and returned to it later. Leaving The Flop House, the party is met by Scooter Von Snooter, who eagerly tells them about the hunt for *The Stick**. If the party goes with Scooter to The Tunnel of Love, they can encounter both Heckna and Cicero, as covered in **Chapter 16**.

Alternatively, they can return to Locke or explore other parts of the Dismaydium. The new information and quests available at the Lost and Found are covered in **Chapter 11**. This chapter also contains the quest for *The Catch** from Gertrude's grove, which The Toymaker sends the party to retrieve.

Chapter 12 sees the clown hunter draw the party into a quest to avenge Pinky. The characters have the chance to learn more about the system of symbols and to visit the Cheese Room in the Fun House.

Chapter 13 introduces the Choo-Choo Cadre, a group of rebels hiding from Heckna at the Shattered Station. This chapter is key in setting up one of the two possible endings of the campaign, escaping The Revelia on the reconstructed train. The Choo-Choo Cadre and The Toymaker guide the party to collect the important items needed to either fix the train or have a chance at defeating Heckna in combat.

Chapter 14 begins with the clown hunter being captured by Heckna. Despite this, they are able to indicate to the party that *The Stick** is located at the Carpe Colossus ride. This chapter covers the challenge of retrieving it from Gary, the giant thrall, and his watchful guardian, Alice Butterbeans.

In **Chapter 15**, The Toymaker tells the party that *The Thingamajig** is located on the Heckna's Eye and asks them to retrieve it. Completing this quest deactivates the Heckna posters and weakens Heckna's control over The Revelia.

The first time the characters visit The Tunnel of Love in **Chapter 16**, Heckna and Cicero, the former Master of Ceremonies, get into a conflict, and Cicero damages the ride. Once the party has completed other quests and enough time has passed, the ride is repaired. They can then enter it, confront Cicero and attempt to retrieve *The Chair**, though the item is long gone by then.

Chapter 17 covers three additional Dismaydium locations; the Under Construction Zone, the Dastardly Disco (a self-contained musical dungeon for a party of level 5 characters, further detailed in **App. C**), and the Misery-Go-Round. The party can visit these locations at any time during this act.

Chapter 18 introduces the Big Top. The party can enjoy (or endure) the performance of the sphinx Mentalists and meet Arachne and his werespider acrobats. The Big Top is also a key location in the clown hunter Marlowe's search for her missing brother.

The final chapter of this act is **Chapter 19**, as its events trigger the start of **Act 3** and the rising of the Blood Moon. The Toymaker tasks the party with killing one of Heckna's monstrous pets and retrieving *The Yucky Bit**. To complete this quest, the party must overcome whichever pet is currently in The Naughty Corner—Snout or Myrmidon.

EXPLORING THE DISMAYDIUM

In this act, the characters are free to go wherever they choose within the Dismaydium, the Jamboree, and the forest. The Dismaydium is grander and more flashy than the Jamboree, though perceptive characters can still spot the underlying disrepair behind the scenes. As with the Jamboree, the Dismaydium is covered in Heckna posters.

While **Heckna's Handy Helpers** are still present, they are harder to find in the Dismaydium and do more damage when they collide with creatures (1d10 bludgeoning damage on a failed DC 14 Dexterity save, no damage on a success). They sell *potions of healing (greater)* for 5 RT.

TRANSPORTATION

Access to the Dismaydium means the characters can now use its vehicles to move around The Revelia more rapidly. Vehicles can go anywhere in the Dismaydium and Jamboree but can't enter buildings or the forest. They pass through crowds of rubes (**commoners**) in the Jamboree harmlessly but can injure anyone who can perceive them.

Fares. All vehicles are automated, and it costs 5 RT per journey. If more than one creature states a destination at once, the clown car makes a loud, honking noise and spins in a circle.

Clown Cars. These tiny cars whizz around at high speeds. Despite their cramped size, each can hold up to eight Medium-sized creatures.

Clown cars are a dangerous method of travel. On each trip, there is a 25 percent chance of crashing into another clown car. When a clown car crashes, each passenger must make a DC 14 Constitution saving throw, taking 9 (2d8) bludgeoning damage on a failure or half as much on a success. The passengers of the other clown car (typically **mangy thralls** or **clowned adventurers**) are likely to be hostile to the party.

Clown cars have an AC of 8, 15 hit points, a damage threshold of 5, and immunity to psychic and poison damage. Clown cars move 70 feet per round.

Boop-Arounds. Boop-arounds are small, red orbs with wheels. These vehicles can accommodate up to two Medium-sized creatures sitting side by side. Boop-arounds are plentiful at The Revelia.

Boop-arounds have an AC of 14, 25 hit points, a damage threshold of 5, and immunity to psychic and poison damage. Boop-arounds move 75 feet per round.

Big Honkers. Big honkers are shaped like large bicycle horns, with a circular area that can seat up to four Medium-sized creatures or two Large-sized creatures in rows of two, with the passengers facing each other. Big honkers are rare and often occupied by **mangy thralls** who won't give up their premium transport without a fight.

Big honkers have an AC of 10, 35 hit points, a damage threshold of 5, and immunity to psychic and poison damage. Big honkers move 65 feet per round.

Julia Metzger

COLLECTING THE IMPORTANT ITEMS

In this act and the next, the party is tasked with collecting several important items. These can be used either to escape The Revelia via the train or as weapons in the final fight against Heckna. Characters who wish to escape The Revelia will need all of these items to power the train, plus the additional items detailed in **Chapter 23**. Fighting Heckna without all five items is possible, but the more items collected, the more likely the party is to win.

- ***The Stick**** is a magical weapon with many forms. Originally, it was a spoke from Heckna's mentor Otto's wagon. Heckna turned it into a coupling rod for the wheels of his train, using its power to bring new revelers to The Revelia. When wielded as a quarterstaff, it takes on a form that matches the wishes of its user. *The Stick** can be found in **Chapter 14**.
- ***The Catch**** is a curved shard of moonstone that Heckna created to tether The Revelia to the material plane. This link allows him to bring those he chooses across his barrier and prevents anyone who enters from leaving. *The Catch** was originally combined with *The Chair** to form the driver's seat for the train, called *The Bumper**. It allowed the train to bypass the barrier and move beyond Heckna's demiplane. After dismantling the train, Heckna gave Cicero *The Bumper** to use as a throne while he was Master of Ceremonies. However, following Cicero's betrayal, Heckna split *The Bumper** into two pieces: *The Catch** and *The Chair**. In combat, *The Catch** does nothing on its own unless combined with *The Chair**. Both items must be recombined for the train to function. *The Catch** can be found in **Chapter 11**.
- ***The Chair**** is a seat made of rusted metal with a decorative moonstone backplate and a cushion covered with torn and stained velvet. Crafted from a collection of strange metals from across the planes, *The Chair** stabilizes The Revelia's form. Since his betrayal, *The Chair** has been tethering Cicero's soul to The Tunnel of Love, and The Toymaker believes it is still there. However, Heckna has secretly removed *The Chair** for safekeeping, placing it in the Fun House. In combat, *The Chair** does nothing on its own unless recombined with *The Catch**. This item can only be acquired in **Act 3** in **Chapter 28**.
- ***The Thingamajig**** is a magical device of whirling cogs and gears designed by The Toymaker. It sits at the center of Heckna's Eye, The Revelia's Ferris wheel. *The Thingamajig** collects the energy and magic produced by the wheel and provides power to The Revelia. Removing it destabilizes The Revelia and deactivates the Heckna posters. When attached to the train, it helps keep the magical and mechanical energies of the train in balance. The item is large when extracted from Heckna's Eye, weighing 150 pounds, but it resizes to half a pound once removed. The Toymaker can alter the item into an equipable form as an amulet, allowing the wearer to redirect the damage they take. It can later be altered again to fit the train's engine. *The Thingamajig** can be found in **Chapter 15**.
- ***The Yucky Bits**** are the beating hearts of Heckna's pets. They are intimately connected to Heckna as he grew the pets from his own body—from his nose (**Snout**) and one of his toenails (**Myrmidon**). There are two *The Yucky Bits** in The Revelia—one in each pet. *The Yucky Bit** can only be retrieved after a pet is killed. The party only needs one to fuel the train. *The Yucky Bit** also provides protection in combat against Heckna and his allies. One *The Yucky Bit** can be found in **Chapter 19**, and retrieving it starts **Act 3**. The second can be found in **Chapter 28**.

Dangerous Possessions

Openly carrying or transporting the important items is risky. Both Locke at the Lost and Found and the Choo-Choo Cadre at the Shattered Station can safely store the items for the characters, and Locke sells a *bag of holding* that can hide their presence. If the characters are reckless, **jawbreakers** or **mangy thralls** may try to steal the items.

Characters can safely equip *The Stick** as it transforms to suit whoever is holding it. The Toymaker can alter the form of The *Thingamajig** to hide it from Heckna's forces, and *The Yucky Bit** does not need to be concealed.

The Catch

The Thingamajig

The Yucky Bit

The Chair

The Stick

Henrik Rosenborg

Henrik Rosenborg

FUN HOUSE KEYS

Act 2 introduces Fun House Keys. These keys can be used on any locked door with a key-shaped keyhole. When the door is opened, it leads to the room in the Fun House linked to the key. Creatures that pass through the door can interact with the room even though they haven't been invited to the whole Fun House yet.

Locked Doors. Finding a locked door in The Revelia isn't easy as most entrances are tent flaps, curtains, or lack keyholes. The **Boring Room** in **The Hostile Hostel** is the ideal locked door and the easiest door to access repeatedly. There is also a locked door in Cicero's chambers in **The Tunnel of Love**.

Refer to **Chapter 27** in **Act 4** if your players choose to visit the Fun House using the Fun House Keys for the descriptions of the rooms.

Finding Keys. The location of the Fun House Keys and the rooms they lead to are:

Key Location	Fun House Room
Held by the clown hunter in **Chapter 12**	The Cheese Room
May be held by Watt in **Chapter 13**	Music Room
May be held by Watt in **Chapter 13**	Room of Magic Tricks
May be held by Watt in **Chapter 13**	Hall of Masks
May be held by Watt in **Chapter 13**	Mini Revelia
Held by Felix, the **Food Court** vendor.	The Pantry

Adding Keys. In **Chapter 13**, you decide which one out of the four possible keys Watt has to share with the party. You can add another of those keys elsewhere for your players to discover. The Fun House Keys are powerful items, and there should only ever be a total of four in the game.

UNINVITED GUESTS

Whenever the characters try to move beyond the room that a Fun House Key opens or exit through the door they came in by, the Fun House reacts by considering them Uninvited Guests. The conjuration magic of the Fun House teleports them to the Lobby (see **Chapter 27**) for a moment before dumping them back outside the door they opened with the Fun House Key.

When the characters are expelled in this way, they get a fleeting glimpse of the Lobby and feel the Fun House's magic acting on them. These glimpses are detailed when they happen during the main plot of the campaign. If the party repeatedly uses the Fun House Keys, use these glimpses as a guide to creating your own.

After Heckna invites the party to the Fun House in **Act 4**, this experience no longer occurs.

MORE TO EXPLORE IN THE DISMAYDIUM

The following Random Encounters and Scenes from The Revelia can occur in the Dismaydium.

D8	Encounter
1	A clown car with 1d4 + 1 **jawbreakers** (any clique) hurtles toward the party. The characters must succeed on a DC 15 Dexterity saving throw or take 9 (2d8) bludgeoning damage. The jawbreakers spill out of the crashed clown car, demanding 10 RT and threatening to beat up the party if they don't pay up.
2	A **werespider acrobat** named Cosmino [they/them], accompanied by their pet **giant spider** Legs McLegs, attempts to force the characters into the **Big Top** as "volunteers" for a show. They only relent if the characters go with them or if they're defeated in battle.
3	Three **children of the candy corn** charge through the crowds on the back of an **elephant animalgamation**, heading right for the party. They giggle with delight and are intent on trampling the characters.
4	A **clowned rogue** has stolen 2d4 *animal balloons** of random colors and inflated them all at once. The rogue uses the distraction to carry out a heist on the party.
5	**Sophie**, the Chandler of Flesh [she/her], approaches one of the characters and critiques an element of their appearance (something small, like their elbow). *"That's fixable, you know. There's always room in my Lab for another experiment. I'll even put in a good word with Heckna for you."* Reroll if **The Cheery Chandler** encounter in **Chapter 10** has not yet taken place.
6	A gang of three **jawbreakers (starlets)** picks a fight with a **plasma punk**. In the ensuing scuffle, the plasma punk attempts to flee by hiding behind the party, drawing them into the fight.
7	A **clowned cleric**, Pilgrim Plunger [he/him], and **clowned paladin**, Sir Snollygoster [he/him], have lost all their RT at The Flop House. They plot an ambush to steal the party's RT so they can continue their gambling spree.
8	Four **fresh thralls** lead three **mangy thralls** around, pointing out sights. The fresh thralls carefully steer the group away from a wandering **cornslob**, but one of the mangy thralls stumbles into the creature. The cornslob attacks the group and knocks a mangy thrall into the party.

Julia Metzger

SCENES FROM THE REVELIA: THE DISMAYDIUM

1	Two revelers, Verrily [she/her] and Tizso [she/her] (**bandits**), recently escaped from the **Laboratory** in the Fun House. The revelers are stricken by their experience, but their faces are stuck in smiles due to the hardened wax. They are clutching each other's hands, and there are clear marks on their skin where they clawed off the wax. If approached, they are fearful and hesitant to talk. "*We got out of there, but she'll be looking for us!*"
2	A reveler (**bandit**), Hembungles [xe/xir], is dancing around, waving handfuls of Red Tickets in the air and cheering. They merrily hand the party 5 RT and say: "*Flop House? More like Coming Out On Top House! My fortune is made! I'm going to eat every treat Candy has! Woohoo!*" Hembungles made a fortune in The Flop House casino and encourages the characters to try their luck there.
3	A **jawbreaker (strongarm)** named Burly Jacked [he/they] is complaining to his friends about the thralls riding **Heckna's Eye**. "*It's not fair! I wanted to go on a romantic moonlit ride with Pogpen, Hew-Mungus, and Skippa, but the other riders went feral on me! I told them to biggle ya own doggus, but we didn't fancy a ponchkit with all of them, so we left. Guess we'll try again later.*"
4	Two dweeb **jawbreakers**, Rooster [he/him] and Booster [he/they], carry a complicated metal and string contraption. One says happily to the other: "*Easiest job in the world, eh, Rooster? Olga's looking for new bits for new rides, and we're reaping those red, papery rewards.*" If questioned, the jawbreakers tell the party tickets can be earned at the **Under Construction Zone**.
5	A pair of **plasma punks** are making four **children of the candy corn** carry a large, clinking crate filled with dark red vials from **The Tunnel of Love** to the **Food Court**. One punk is complaining to the other, "*The old blagger is gawk smorky. Jon's scaring off the chumps, and I'm getting too turkey to spare so much color.*" Their companion replies, "*Quit ya triping, nigh. The old blagger is never smorky. At least we're not acheekta jon in the Oolalalane. And a little color is worth the duckets.*"
6	A small gaggle of **children of the candy corn**, Zip [he/they], Zap [she/her], and Zoop [they/them], kick a deflated balloon between them. One turns to the other while rubbing their head and says: "*Mean old Olga got a real good bonk on my head! It still hurts!*" The other replies: "*That's what you get trying to get into the Under Construction Zone, Hooples!*" If questioned, the children of the candy corn tell the party that Olga doesn't allow them into the **Under Construction Zone**, but it's full of interesting things and trinkets they can sell to Locke.
7	A half-orc reveler (**bandit**) named Bamro [he/they] walks up to the party, clearly dejected. They've just returned from the **Big Top**. "*Don't bother heading to the Big Top. I was going for the Magical Menagerie show with the lamia, but it's something else right now. I wanted a shot at winning the crossbow prize! The Mentalists! That doesn't sound nearly as fun! Wait, I didn't say that, you didn't hear me say that! It'll be great! It'll be fun! It'll be the best!*"
8	A gnome reveler (**bandit**) named Skeebop [they/them] patiently pats the back of their friend, a fellow gnome reveler (**bandit**) named Deedopple [she/her], who is vomiting into a bucket after a visit to the **Carpe Colossus** ride. "*Maybe riding the Carpe Colossus four times in a row was too much, Deedopple! I don't like harkengorgen, eggy.*" Skeebop says. Deedopple responds, "*Pifflebumps! That's the best swang in the whole place. I love the way Gary just tosses me about! I just ate too much crackerpail. Don't be so teeky or Heckna will get mad at you!*"
9	Two revelers (**bandits**), a tiefling named Far-Out [he/him] and a half-orc named Hattsoff [he/him], ride a wooden griffon through the crowds. The griffon snaps and hisses at any who get too close, amusing Far-Out and Hattsoff. They wave to the party and gesture in the direction of the **Misery-Go-Round**. Far-Out grins as Hattsoff kisses his cheek and says: "I *always told my darling I'd get him his very own griffon! Totally worth all the bites and the fortune spent on treats! If you fancy a ride, Calliope's the one to speak to! Ta-ta, now!*"
10	Two groups of **jawbreakers**—starlets and vogues—have blocked off a street for an impromptu fashion show. One starlet named Veronica Harmonica [she/her], wearing an outlandish outfit, loudly taunts a vogue: "*You're wearing that geek in outs? I got my outfit from Heckna's own wardrobe in the Fun House. He only lets his most stylish jellies go in there!*" The vogue replies, "*That's foolie and you know it! No one goes in Heckna's closet!*"

Daarken

CHAPTER 10: THE FLOP HOUSE

DROPPING INTO THE DISMAYDIUM

The numbered areas in this section correspond with the map of **The Flop House Fig. 2.3**. The party tumbles down the slide out of the **Laboratory** onto the Upper Floor (F2) of The Flop House casino at J7. The passage closes behind them, leaving no sign of the passage back to the Fun House.

> Loud, brassy music pumps out from speakers shaped like Heckna's grinning face. The huge Flop House casino is crowded with revelers of all types clustered in groups around roulette and card tables. An artificial gloom hangs over the room. The walls are covered in chintzy wallpaper, with motifs of dancing Hecknas and other scenes from The Revelia. The air reeks of heavy, sour perfume.

Returning to The Laboratory. At any point in Act 2, if the party asks The Toymaker to let them back into the **Laboratory** through the secret tunnel in The Flop House, The Toymaker refuses. They explain that it would certainly lead to the party's death at this time, and likely their own, though they could perhaps make use of it in the future. The Toymaker will let them know when that might be possible.

EXITING THE FLOP HOUSE

Experiencing the Dismaydium. The characters are now able to fully perceive and interact with the Dismaydium's buildings and rides. Only the Fun House remains nebulous if approached. When the characters leave The Flop House for the first time, they experience their increased perception of the Revelia.

> It takes a moment for your eyes to adjust to the sights. Everywhere are new smells, sounds, and sights you could only vaguely perceive earlier. Vehicles of varying shapes, sizes, and colors whiz about, laden with revelers who laugh wildly while narrowly avoiding each other. Looming tall is a Big Top tent, brighter than ever. The moonlight gleams over a huge blood-red anatomical heart, a Ferris wheel, a merry-go-round, and more strange new sights. Nearby, the colorful lights of the Jamboree twinkle and glow.

Scooter Scoots In. The characters are met outside the door by **Scooter Von Snooter** [he/him]. If the characters didn't release Scooter from Room 9, he has been released from Room 9 by Ramona in The Hostile Hostel, and the **Hostile Haunting** can no longer be completed. Scooter greets the party enthusiastically as he assumes they are rising stars in The Revelia because of their ability to perceive and interact with the Dismaydium after such a short time.

Scooter eagerly points out the HECK-YEAH-TRON. Instead of the usual programs and adverts, it displays the weapon wielded by Pinky. In large letters, the text reads: HAVE YOU SEEN THIS STICK? THE HUNT IS ON!

RETURN THE STICK TO HECKNA FOR 5000 RED TICKETS AND THE HONOR OF BEING OUR NEW MASTER OF CEREMONIES! INFORMATION LEADING TO THE RETRIEVAL OF THE STICK: 1000 RED TICKETS.

Scooter's Guided Tour. Scooter offers to walk the characters to The Tunnel of Love—his favorite place in the Dismaydium and where he's going to look next for *The Stick**—but if the characters refuse, he suggests they go back to where Pinky's attempted coup happened to look for clues.

If the characters go with Scooter, begin **A Heart to Heart with Heckna** (**Chapter 17**).

Going Elsewhere. If the characters do not go with Scooter to The Tunnel of Love, a **child of the candy corn** asks them to *"pick up their items"* from the Lost and Found before running off toward the Jamboree.

ROLEPLAYING SCOOTER VON SNOOTER

Scooter is searching for *The Stick** and hopes to become the next Master of Ceremonies if he finds it. He expects the party to be as vocally pro-Heckna as he is and is keen to share information with them. He sees the party's new ability to perceive the Dismaydium as a mark of Heckna's favor rather than a mistake. As with earlier encounters, Scooter will flee from combat.

WHAT SCOOTER MIGHT SAY

- *"Fancy seeing you here! Wasn't sure you'd make it this far! Tip, tip! Are you making your way to the spectacle at the Oolalalane?"*

WHAT SCOOTER KNOWS

- The last Master of Ceremonies was a traitor called **Cicero** [he/him]. To see what happened to him, the party should go to The Tunnel of Love. *"Oh, you've got to go. You'll be razzled* (entertained) *like never before! Heckna's taste in punishments is just brilliant!"*.

EXPLORING THE FLOP HOUSE

The party can also explore both floors of The Flop House before exiting, as detailed in the rest of this chapter. **The Cheery Chandler** encounter won't occur until the party has left The Flop House and returned after at least one long rest.

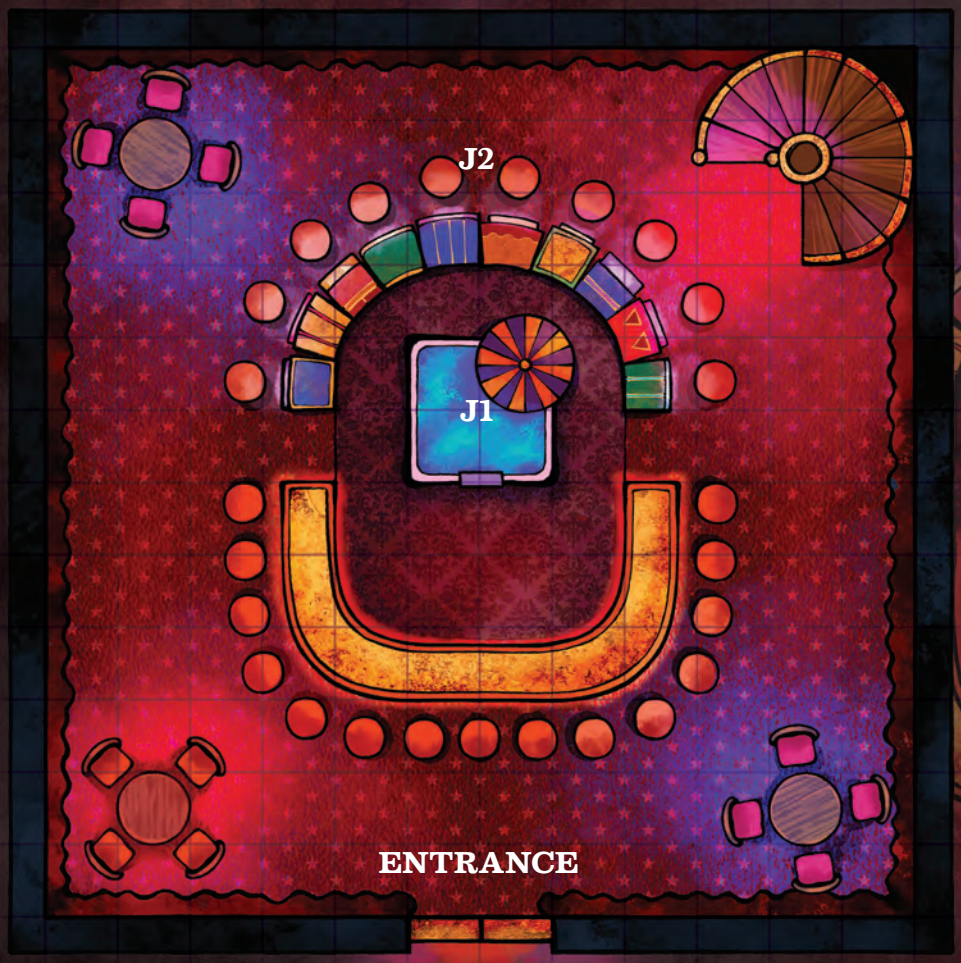
Marina Prey

THE FLOP HOUSE FIG. 2.3

J1. THE JUICE BOX
J2. SLOT MACHINES
J3. ROULETTE WHEEL
J4. HECK-N-DECK'D
J5. HECKNA HOLD'EM
J6. THE COUNTESS' SEAT
J7. SECRET SLIDE TO SOPHIE'S LAB

MAIN FLOOR (F1)

UPPER FLOOR (F2)



Samantha Rustle

THE FLOP HOUSE

Approaching The Flop House. Outside The Flop House is a little cantina with two stalls–Ke-Bab's and The Sweet Tooth–which sell items from **Bab's Meatery** and **Candy's Candy Emporium & More**, respectively. Food sold in both shops carries a +2 RT markup compared to the **Food Court**. Each stand is operated by a **plasma punk**. Jenny Sweetmeat [they/them] runs Ke-Bab's, and Jimmy Sweetsweets [he/him] runs The Sweet Tooth.

> The Flop House Casino is shaped like a six-sided die and painted in glittery, peeling gold. A plume of perfumed smoke wafts out from a dark, square entrance. Loud, brassy music emanates from within, and all the windows are covered or bricked over.

MAIN FLOOR (F1)

The casino has an open Main Floor (F1), which houses the Juice Box bar (J1) and some slot machines (J2). In the far right corner, a winding spiral staircase leads to the Upper Floor (F2), where the riskier games are played. Like the Midway, The Flop House provides an opportunity to earn more tickets.

> The interior of The Flop House is dimly lit, with deep red and black velvet walls. Embroidered tapestries depicting Heckna's face shift and change expressions every few seconds. The atmosphere is boisterous; revelers cluster around gambling machines and place orders loudly at the bar.

Introducing Dirk Yuckster. Dirk Yuckster [he/him], the dwarf **showstopper** in charge of the casino, greets guests at the casino's entrance. He directs them to various tables depending on the games the party wishes to play.

ROLEPLAYING DIRK YUCKSTER

Dirk loves to distract gamblers and swindle them out of their earnings, and he may attempt to pickpocket the characters when they're distracted playing games. He is a jokester and has no shortage of gambling-related puns, which he likes to pepper into conversations.

WHAT DIRK MIGHT SAY:

"Poker? I hardly knew her!"
"You got a chip on your shoulder!"
"Why can't pirates play cards? They're standing on the deck!"

WHAT DIRK KNOWS:

- What games are available, and how to play them.
- Who the main NPCs in The Flop House are.

Modeling Gambling at Your Table

There are two ways you can play The Flop House's card games with your players. One is to use actual decks of cards. This option is recommended for players who already know how to play the card games or are keen to learn.

The second option is to play out the card game scenarios using dice rolls described in each game.

J1. THE JUICE BOX

Inside The Flop House is a well-stocked bar called the Juice Box. The bartender is a **plasma punk** named Jammy Sweetjuice [she/her]. She serves drinks from **Felix's Elixirs** with a +2 RT markup on the prices.

J2. SLOT MACHINES

Ten colorful slot machines stand in a half-circle. Heckna's voice comes out of each creating a cacophony of laughter. The machines tease the gamblers whether they win or lose. *"That's a crumpled ticket! I hope it wasn't your last one..." "Win or lose, you're still having fun, right? Right!??" "Are you really a loser when you're here at The Revelia? Cheer up! Give it another go!"*

At any given time, more than half the slots are occupied by intoxicated revelers. Most of those revelers don't use the machines the right way. Instead, they smack the screens and aggressively yank on the levers.

Each machine has three spinning reels with images from The Revelia: Heckna's face, bags of popcorn, red balloons, animalgamations, spiders, and ice cream cones. Depending on what the reels display — such as three matching Heckna faces — the gambler may win tickets. Many revelers lose a lot of tickets on the slot machines as they rarely pay out.

Out of Order

If characters visit The Flop House after they've retrieved *The Thingamajig**, the Slot Machines will be unpowered and unavailable to play. Revelers (**bandits**) who were previously using the machines will be screaming their frustration at Dirk Yuckster and demanding free tickets for use in other areas of The Flop House.

PLAYING THE SLOT MACHINES

Cost. To place a bet on a slot machine, the gambler must place a minimum of 1 RT into the machine. A very tiny hand unfurls from the ticket slot to accept the bet.

Pull the Lever. To pull the lever and spin the reels, the gambler must succeed on a DC 11 Strength (Athletics) check; otherwise, the machine jams and eats the bet without spinning the reels.

Spin the Reels. The gambler rolls 3d6.

Payouts:

- **Three matching 6s (three Heckna faces that wink in unison):** Jackpot, 6d10 RT, but there is a 50 percent chance that the machine explodes in a shower of 1d8 schnozlings instead of awarding the prize.
- **Three matching 5s (three bags of popcorn):** 5d10 RT
- **Three matching 4s (three red balloons):** 4d10 RT
- **Three matching 3s (three animalgamations):** 3d10 RT
- **Three matching 2s (three spiders):** 2d10 RT
- **Three matching 1s (three ice cream cones):** 1d10 RT
- **Two matching numbers:** The gambler wins back their initial bet.
- **No matches:** No payout.

Veronika Fedorova

Don't Forget to Collect Your Winnings

UPPER FLOOR (F2)

The upper floor of the casino is opulent and moody, with black velvet draped on the walls and red candles dripping wax onto the floor. The atmosphere is raucous and loud. Revelers cluster around several tables, laughing or shouting as they win and lose Red Tickets. At the table nearest you, a reveler stands and dumps a full wine glass full of an orange liquid on the person next to them before breaking into a run. Before the reveler can flee the room, they freeze mid-run, and a gaudy goblin in black-tie finery rushes up, hands outstretched and yelling, *"Oi, oi! And where d'ya think you're running off to, then? Not blooming likely, chump! I've got you! Pudding wut ya gabble!"*

Introducing Toodlepip. A goblin **showstopper** named Toodlepip [xe/xer] releases their spell on the reveler and shakes them down for the Red Tickets they own to the person they drenched. Order restored, Toodlepip returns to xer post at the entrance, arms folded.

Toodlepip acts as the bouncer for the Upper Floor. Xe is dressed in black tie finery and wears a top hat, although xer whole ensemble is splattered with neon-colored paint. Xe is warmer toward characters who dress opulently and flashy their wealth.

J3. ROULETTE WHEEL

The large roulette wheel has 20 slots, which alternate between black and red. In the center of the wheel is Heckna's face. The wheel is operated by a disembodied hand attached to a muscled arm (**creepy crawly**). It sits on a small platform under a hastily written sign that reads, "PLACE YOUR BETS HERE." The hand flexes and bends its fingers when gamblers pull out their tickets. Upon accepting the tickets, the hand places a piece of paper and a pen out; on it is a list of bets and a row of checkboxes.

PLAYING THE ROULETTE WHEEL

Cost. Each gambler makes an initial bet of a minimum of 1 RT and up to 1000 RT.

Betting. Each gambler chooses between one of the following bets. More than one gambler can choose the same bet:

- **Even or Odd:** The gambler bets on either odds or evens.
- **Group:** The gambler bets on one of the following number groups: 1-5; 6-10; 11-15; 16-20.
- **Specific Number:** The gambler bets on a specific number between 1 and 20.

Spin the Wheel. The creepy crawly pushes a red button to make the wheel spin and tosses a shiny, red **schnozling** onto it. Roll 1d20 to determine what number the schnozling lands on.

Each round, there is a 25 percent chance that the schnozling will launch itself at a random creature within 5 feet of the wheel. The target must make a successful DC 13 Dexterity saving throw to dodge the schnozling's attack. When the schnozling attacks, no one wins the round, and all gamblers lose their initial bet.

Payouts:

- **If a gambler correctly bets on odds or evens:** they win their initial bet x 2.
- **If a gambler correctly bets on the correct group:** they win their initial bet x 4.
- **If a gambler correctly bets on the specific number:** they win their initial bet x 20.

J4.& J5. CARD TABLES

Overseeing the card tables is a **plasma punk** called The Countess [she/her]. She sits on a golden throne (J6), overlooking the tables. Her white hair is elegantly arranged in sweeping waves and secured with a headband sporting three black feathers. Before a character can join the card games (J4 & J5), The Countess demands a pinprick of blood (1 hit point), along with the minimum bet. In return, she gives each gambler a token to present at the card table of their choice that will allow them to play.

LOOTING LOCKE'S FEATHERS

If Locke tasked the party with recovering his feathers from The Countess (see **Even Odder Jobs**), they are instantly recognizable in her headdress. The Countess loves an exciting wager and will be delighted if the party challenges her to a game. She will bet her headdress if the party bets at least 10 RT and a magic item against it. During the card game, The Countess draws the attention of all those nearby, and she revels in the attention. If she loses, The Countess saves face by bestowing the headdress on one of the characters. She proclaims that she always considered herself more attractive without the headdress, to which the nearby revelers readily agree, only to have The Countess scold them for not encouraging her to dispose of it earlier.

Stealing the Headdress. The Countess never removes her headdress, so stealing it can prove challenging. To steal the feathers, a character must succeed on a DC 15 Dexterity (Sleight of Hand) check, rolled with disadvantage unless a distraction is created first. If the party successfully steals the headdress, The Countess is furious when she realizes it's gone. She orders the game operators to find it, stopping the games. The card tables remain unavailable until after the party completes a long rest.

Getting Caught. If the party is caught attempting to steal the headdress or surrender during combat, Toodlepip will expel the party from the upper floor. The party will be allowed to return after a long rest.

Combat. If combat begins, Toodlepip and The Countess support each other. If the fight turns too quickly in the party's favor, they call for a squad of 1d6 + 1 strongarm **jawbreaker** security guards to help them.

Bet It All On Heckna

ROLEPLAYING THE COUNTESS

The Countess is a tall, full-figured plasma punk who likes to pair spangled gowns with leather jackets and opulent furs. She aims to create an atmosphere of sophistication in The Flop House to set it apart from the wild revelry of the rest of the carnival. The Countess always wants to appear powerful and in total control of the situation.

WHAT THE COUNTESS MIGHT SAY:

"If you want to join my tables then you've got to pay the toll. A single drop of your sweet blood, and the minimum bet, darling. Come, come. I don't bite that hard."

WHAT THE COUNTESS KNOWS:

- How all the games in the Casino work.
- Basic information about Sophie—such as her delight in experimenting with wax and flesh, and some information about the **cornslobs** and **candelabrawns**.

Veronika Fedorova

The Countess

Valeria Ivanova

J4. HECK-N-DECK'D

Heck-n-Deck'd is The Flop House's version of Blackjack. The goal of this game is to get as close as possible to a total count of 21 with a random draw of three cards. Each card in the deck has an assigned point value, specified in the table below. Unlike normal playing cards, each card is animated. Characters who have received the appropriate **Locke's Lore** know that the cards can be convinced to change their numbers.

HOW TO PLAY HECK-N-DECK'D

Cost to Play. This game requires a minimum bet of 10 RT to join.

Dealing Cards. The dealer is a halfling **showstopper** named Bookie [she/her], and she deals three cards to each gambler playing. Bookie also deals herself three cards. Gamblers play against Bookie, not each other. Roll a d20 three times to randomly select cards from the table below.

Cheating. The cards are alive, and their point values can be changed. Gamblers who make a successful DC 15 Charisma (Persuasion) check can convince one card to increase or decrease its point value by 1 to 3 points. If the gambler fails the check, the cards attack, battering the gambler with 7 (2d6) force damage, and the gambler is out of the round. Bookie can convince up to two cards to change by making the same check as the characters.

The Reveal. Bookie reveals her total number of points at the same time as the gamblers. Whoever is closest to 21 but not over 21 between Bookie and each gambler wins the hand. In the case of a tie, Bookie wins.

Rewards. Gamblers who win the hand receive double their initial bet plus an additional 10 RT.

CARD	D20 RESULT	POINT VALUE	DESCRIPTION
Ace	1 OR 14 and higher	1 OR 11	This card depicts Dirk Yuckster, overseer and swindler-in-charge of The Flop House.
King	13	10	This card depicts Heckna wearing a red and white mask and a cartoonishly large crown. The animated Heckna makes exaggerated courtly gestures, such as looking up disdainfully or pointing aggressively at the viewer as if to command them.
Queen	12	10	This card depicts Sophie, the Chandler of Flesh. She wears a gruesome crown made of bones. The animated Sophie holds up a scalpel and grins at the player.
Jack	11	10	This card depicts Arachne, the werespider coven leader of the Big Top. Lithe in his black uniform, the animated Arachne tumbles and turns on red aerial silks.
10	10	10	This card depicts Myrmidon, its animated form flapping its translucent wings.
9	9	9	This card depicts Snout, its animated form wiggling its tendrils.
8	8	8	This card depicts Locke, showing him inspecting a glittering amulet with his monocle. Notably, he has a patch of feathers missing on top of his head.
7	7	7	This card depicts Bab, the gnoll proprietor of Bab's Meatery in the Food Court. Bab's animation depicts her funneling meat into a meat grinder.
6	6	6	This card depicts Felix, the gnome proprietor of Felix's Elixirs in the Food Court. Felix's animation shows him mixing a bright blue concoction.
5	5	5	This card depicts Candy, the proprietor of Candy's Candy Emporium. Candy's animation shows her dunking a caramel apple into a vat marked with a skull and crossbones.
4	4	4	This card depicts Polly, the awakened marionette who distributes tickets to new visitors at the Ticketing Booth. Polly's animation depicts her pulling a rope of tickets from her satchel.
3	3	3	This card depicts Scooter von Snooter. His animation shows him lifting up his arms as he's showered in Red Tickets.
2	2	2	This card depicts Cicero, the former Master of Ceremonies. His animated form shows him at his prime, dressed in ornate robes and holding up his arms as if to make an announcement.

Sam Key

J5. HECKNA HOLD'EM

The goal of this game is to have the highest score by having the best hand. As with many games at The Revelia, this is literal. Players collect disembodied fingers, each with different point attributes, and display one finger to the table. Bets are taken, and then the remaining four hidden fingers are shown, resolving the hand.

This table is run by an elf **showstopper** named Digiton [she/they], who explains the rules. She sometimes draws a finger from the box and snacks on it.

The fingers are parts of creepy crawlies and are not hostile (noncombatants). They're supplied to the casino by Sophie, the Chandler of Flesh. Each finger is animated and wriggles around like a worm.

HOW TO PLAY HECKNA HOLD'EM

Cost to Play. The game costs 1 RT to join, not including any bets.

Number of Players. There are always at least two NPCs at the table when the characters join. There should be as many NPC gamblers as there are characters, rounded down. The maximum number of gamblers at the table is eight.

Drawing Fingers. Each gambler rolls 5d6 and keeps them hidden from the other gamblers. The dice represent the fingers, and the dice value equals the finger value.

Each gambler picks out one finger of their choice and presents it to the table.

Betting. Bets are made, starting with the gambler who presented the highest finger and moving clockwise until back at the first gambler. The minimum bet is 10 RT. At this point, gamblers can leave the table, losing out on their initial 1 RT joining fee.

The Reveal and Reward. All remaining gamblers reveal all their fingers to the table simultaneously. The highest point score wins all the bets at the table, minus the entry fees paid to Digiton.

D6	FINGER DESCRIPTION
1	**Thumb.** A green-skinned thumb with a yellow nail.
2	**Index.** A gray, fur-covered index finger.
3	**Middle.** A small, pink middle finger with a red nail.
4	**Ring.** A red ring finger that smells sulfurous.
5	**Pinky.** A withered finger covered in gold flakes.
6	**Claw.** Intricately carved and set with little gems.

THE CHEERY CHANDLER

This encounter doesn't occur while the party is in The Flop House for the first time, after being deposited here from Sophie's Lab. It can happen in Act 2 whenever the party returns to the casino after at least one long rest.

While the characters are in the casino, **Sophie** [she/her], the Chandler of Flesh, arrives to deliver a fresh box of fingers for use in Heckna Hold'Em. As she's a bit of a celebrity, her arrival causes a commotion. Sophie spends most of her time here chatting with The Countess after making a brief stop at each of the Heckna Hold'Em tables to replenish the supply of fingers.

Sam Key

Sophie

Daarken

ROLEPLAYING SOPHIE

Sophie is well-regarded and respected at The Revelia, though this stems mostly from fear. Those who undergo her experiments often don't live through them, or their memories are wiped, so they no longer remember their former selves.

Sophie is exceedingly loyal to Heckna but has no other true friends. She does not care for her twin sister, **Dr. Stella**. She also pays little attention to The Toymaker. Sophie is only interested in people in a mechanical and biological sense, and she loves taking them apart. She is proud of her title as "The Chandler of Flesh" and is not ashamed or embarrassed that others see her "science" as "torture."

Sophie is confident in her position in The Revelia and her own skills. She doesn't fear confrontation. If the characters make themselves known to her, she sneers derisively but will converse with them, looking to uncover whether they are worth dissecting or not.

WHAT SOPHIE MIGHT SAY

- *"Oh, you look familiar. Have I seen a corpse that looks like you?"*
- *"Something smells... alive. That just won't do."*

WHAT SOPHIE KNOWS

- If asked about Pinky [she/they], Sophie smirks. "Pinky got what she deserved for her defiance. You're welcome to see for yourself, but I don't think you've gotten quite that far yet. Unless you'd like to join them?"
- Heckna will soon grow bored of the party if they cause trouble, and there's always room for more experiments in her Lab. *"You'd be far more interesting to me on the operating table. I look forward to the day Heckna realizes that too."*
- If Dr. Stella is the clown hunter and Sophie is asked about her, she scoffs. *"She would run around with the rabble, wouldn't she? Well, you know what they say. You can't choose your family. So I made my own."*

Combat. If the characters attack Sophie, she summons a **candelabrawn** to cover her escape and leaves through the secret door (J7) to the **Laboratory**, which closes behind her.

CHAPTER 11: LOST AND FOUND, AGAIN

When the characters first return to the Lost and Found after leaving the Laboratory, they find **Locke** waiting anxiously and Stefano sitting behind the counter. Locke is relieved to see the party unharmed and quizzes them about what happened and what they saw. He says Stefano told him the party had been released from the Fun House, and he's been waiting for them to return.

The characters also notice a symbol (**Locke**) carved into the bottom of the wooden door of Locke's wagon (see **App. I**).

If the party has already been to The Tunnel of Love in **A Heart to Heart With Heckna** (**Chapter 16**), Locke doesn't encourage them to go there again, but he will elaborate on Cicero and Heckna's relationship with rumors he's heard.

Locke tells the party:

- *The Stick** must be a powerful weapon of some kind if Heckna is so keen to get it back. He can see the HECK-YEAH-TRON from his wagon but can't leave it to search for the item.

> *"There hasn't been a search like this since... since... I can't remember one, to tell ye the truth. Perhaps when Cicero first turned on Heckna, before Heckna knew the fullness of the betrayal..."*

- The previous Master of Ceremonies was **Cicero**. Cicero was even closer to Heckna than **Sophie** is now. His betrayal was an almost fatal wound to Heckna when he struck down the clown in an attempt to liberate The Revelia. However, Heckna survived and punished Cicero with eternal torment in The Tunnel of Love.

> *"It's a funny thing. Ye spend yer life with someone, building something together, and one day ye wake up and realize it's all wrong. And the person ye'd dedicated yerself to is all wrong. And what do they do? They keep ye anyway, even when it's hurting them, too."*

- Cicero is now trapped in The Tunnel of Love as punishment. He might be able to help them with information on escaping or fighting Heckna, but he's grouchy at the best of times and extremely dangerous.

> *"I'd be cranky too, if I were Cicero. Not that I've seen him or the Tunnel myself, but I've heard the stories, and I'll be waiting here eagerly to hear more stories from ye."*

- The party should also check the area where Pinky attacked Heckna and search for clues.

> *"Someone has to have grabbed that weapon she had, or seen who grabbed it. Better ye find that out than Heckna, and quickly, too."*

- If the party is going to explore the Dismaydium, they should stock up on magic items and tickets.

> *"Out there, ye don't want to be finding yerselves short. Things pack a punch and ye'll be wanting for tickets. I've got jobs that need doing, by the way. Just sayin'."*

- The symbol on his door is a mark for those in the know that his shop is safe for those working against Heckna.

LOCKE'S LORE - PART 2

Now that the stakes have been raised, Locke is willing to provide even more information to the characters. If a character purchases or is offered information from Locke after entering the Dismaydium, roll on or choose from the **Locke's Lore - Part 2** table. If there's leftover information from **Act 1**, Locke can give it too if it's relevant.

Locke's Lore can still be purchased in exchange for trinkets, but Locke also begins to provide some lore for free if he warms to the party.

D8	LOCKE'S LORE - PART 2
1	Some in The Revelia have keys to the Fun House. Whichever one of the **Food Court** proprietors—Bab [she/her], Candy [she/her], or Felix [he/they]—is Heckna's current favorite has a key that gives access to the Fun House's well-stocked **Pantry**. That honor is why they vie for his attention. Bab and Candy used to be a couple, running a stall together called Sweetmeats & Sugarbones, which is now long gone, and they had a key to the Fun House pantry they used while it was in operation. Felix now owns that key. Once inserted into a keyhole, the key will turn any locked door into a portal that leads to the room it is tied to. Finding doors to use with these keys is tricky, but they should work on the door to the Boring Room in **The Hostile Hostel**.
2	Locke has never been in the Fun House himself, but he has heard a rumor that there are tunnels throughout it that might be helpful for navigating around. Sometimes these areas are infested with aberrations called **heckmites**, so the characters should be careful if they choose to explore the tunnels. From what he's heard, these heckmites are pretty slow but grow stronger when Heckna is around.
3	The hunter the characters met is not the first hunter to come to The Revelia. *"Many folks have come through here, seeking something from Heckna, usually some sort of revenge or justice. It never ends well—for the hunter, or any of them."*
4	Locke gives the party a tip on playing Heck-n-Deck'd at **The Flop House**: the cards are magical, sentient, and can be convinced with a bit of sweet-talking to change their value. This can give the characters an edge in this game if they need to acquire some tickets in a hurry. Locke knows it will also irritate The Countess [she/her], the **plasma punk** who oversees the tables, to see the party walk away with a big win, something he would relish.
5	The **Carpe Colossus** ride consists of a giant named **Gary** [he/him] that thrashes riders about. Gary likes toys, and his **plasma punk** keeper, Alice Butterbeans [they/them], recently got him a stuffed monkey animalgamation from the Souvenir Shop. Magnanimo at the Souvenir Shop stole it back, and Gary was not happy. *"He almost left his crate just to get it back, and Gary never leaves his crate! Alice better keep that giant appeased, or who knows what Gary'll do. Have ye seen the size of his hand?"* (Locke isn't aware that Gary is a giant thrall.)
6	**Arachne** [he/him], the leader of the acrobat coven, communicates with his **werespider acrobats** telepathically through a magic mirror called the *mindweb mirror**. Arachne is known for being loud and boisterous, and this carries over into his telepathic communication. *"If ye spot an acrobat holding a hand to their head and wincin', it's because Arachne's filling their heads with yellin' and hollerin'."*
7	**Arachne**'s coven is called the Web. They mostly stick to themselves and don't usually leave the Big Top, but they give Locke the chills. A while back, an ally of Locke's disappeared. All that was found of her was some webbing and a dried husk. He's convinced the Web ate her.
8	There are only two creatures in the whole of The Revelia that Heckna seems to truly respect, the **androsphinx** Abymede [he/him] and the **gynosphinx** Ganymede [she/her]. They perform in the Mentalists show in the **Big Top**. They're new additions to The Revelia, and Heckna probably wants to learn ancient knowledge from them. Locke has heard that there's a really good prize to be earned if you participate in their show, but no one has yet succeeded in nabbing it.

Samantha Rustle

EVEN ODDER JOBS

Once the characters reach the Dismaydium, Locke knows they are ready to be sent on any of the following missions. However, he will only do so if the characters have earned his trust and have completed at least one of the missions offered in **Chapter 4**.

Rewards. Locke pays 30 RT upon successful completion of each quest.

D4	Even Odder Jobs
1	In the center of the Misery-Go-Round (**Chapter 17**) is an **awakened marionette** named Calliope Hurdy-Gurdy [she/her], who plays the music that emanates from the ride. Calliope only knows five songs, which she plays over and over again. Locke can't stand these songs, having heard them played over and over for years. He gives the characters a small wooden card with a musical pattern stamped on it; it's the melody to a song that can be inserted into Calliope's instrument, potentially adding a sixth song to her repertoire. It's rare that Locke willingly parts with something, but that's how sick he is of the music. Locke doesn't remember how he acquired the song card; it's just a trinket someone brought in long ago.
2	A **plasma punk** called the Countess [she/her] resides in **The Flop House**, where she reigns over the card tables. She has a headdress with three jet-black feathers, which she stole from Locke a long time ago. He wants his feathers back. Locke suggests either stealing them outright or challenging her to a card game for the feathers, though the party will likely need to gamble something of their own.
3	There's a dangerous place in the Dismaydium called the Under Construction Zone (**Chapter 17**), where several half-built rides sit on a dirt lot occupied by **Olga Oggletron** [she/her]. It's littered with random trinkets. Locke asks the characters to dig around in the area for a specific item—a small mechanical birdcage complete with a little singing dove. Olga keeps chasing off the **children of the candy corn** he sends to search for it.
4	As Felix is Heckna's current favorite proprietor in the **Food Court**, he has the key to access the Fun House **Pantry**. Locke's spies have told him that Felix often gives the key to a loyal **child of the candy corn** who goes to the Boring Room in the Hostel to access the Pantry to collect ingredients periodically for him. When it's not in use, Felix keeps his key in a lockbox behind the counter in his shop (**Chapter 7**). The lockbox can be opened with a DC 17 Dexterity (Thieves' Tools) check or broken open with a DC 20 Strength (Athletics) check. Locke deeply dislikes Felix, and he wants to cause them embarrassment and panic. He'll pay the party just to steal the key, and they can keep and use it as they wish.

Olga Oggletron

Liam Gregg

Old Odd Jobs. If the party hasn't completed quests from **Very Odd Jobs**, those can be offered here as well, and Locke pays the original 25 RT upon completion of those quests.

FOR SALE

Locke sells the same items at the same prices as detailed in **Chapter 4**, with the addition of a *bag of holding* that can be purchased for 10 RT.

WHAT'S THE CATCH?

What's The Catch is the first of The Toymaker's quests for the important items needed to oppose Heckna. The following sequence of encounters can be played through once the party has met the following conditions:

- Met with the clown hunter in **Chapter 12**
- Spoken to Locke at least once in **Act 2**.
- Met Cicero at The Tunnel of Love during **A Heart to Heart with Heckna**

The Toymaker's Request. The Toymaker's assistant, Stefano, approaches the characters and asks them to "*Pick up their items from the Lost and Found.*" When the party arrives, **The Toymaker** is waiting inside for them with **Locke**. The Toymaker has a favor to ask the party if they're willing to defy Heckna. They explain that carrying out this task might be the key to escaping or destroying The Revelia once and for all.

Secretive Stamps. If the party agrees, The Toymaker brings out a small stamp and a bottle of magical ink. They explain that agreeing to help is dangerous. They offer to stamp each character's hand with a magical symbol that will help guard them against some of Heckna's power and let The Toymaker track the party and help them if they get into serious trouble. This is only half true—the stamps do not ward against Heckna, but The Toymaker can use them to locate the party. In addition, if The Toymaker suspects they are about to be betrayed, they can use the stamp—the magical **Forget** symbol—to wipe away the memories of any creature that wears one (see **App. I**).

A successful Wisdom (Insight) check against The Toymaker's Charisma (Deception) reveals that The Toymaker is not being entirely truthful about the purpose of the stamps. In truth, The Toymaker wants the characters to wear the stamps as insurance that the party won't betray them even unintentionally.

If the characters agree to be stamped: The Toymaker stamps their hands with the **Forget** symbol and does not reveal the symbol's meaning or true purpose. The stamp can only be removed using *greater restoration*.

If the characters refuse to be stamped: The Toymaker is disappointed and tells them to come and ask Locke to fetch them when the party is ready.

THE QUEST FOR THE CATCH

Once the party has been stamped, The Toymaker explains the following:

- Several powerful items scattered around The Revelia can be used either to fight Heckna or to power a means of escape.
- One such item is located in **Gertrude's Grove**. (If the characters have not encountered **Gertrude Figgypuddin'** nor been to her Grove, The Toymaker will explain that she is a **ghost** and tells them Candy at **Candy's Candy Emporium & More** can direct them to her.)
- The Toymaker wants them to retrieve the item and bring it back to the Lost and Found. "*I would go myself, but I must be cautious, and I know not the way. I cannot go where I cannot explain to Heckna, if asked. Locke cannot go anywhere. Trust in The Revelia is rarer than a genuine smile.*"
- The item is called *The Catch**, and when the party returns it, The Toymaker will explain more about it and its importance in either the fight or the flight. "*It will cause you no harm. You have my word. But I cannot tell you more until I have confirmed it for myself, and too much knowledge too fast is weakness, not power.*"
- If the party demands payment, The Toymaker will offer 10 RT, and Locke will give them a piece of **Locke's Lore** for free. "*I assumed the chance at freedom was payment enough. But I have tickets if you desire.*"

COLLECTING THE CATCH

*The Catch** is embedded in a large, gnarled tree in **Gertrude's Grove**, and Gertrude is very reluctant to allow the characters to take it as she has spent many years decorating it.

> Deeply embedded in a twisted tree is a large, chrome-plated half-circle of moonstone. Its shiny coating has chipped off, revealing a chipped, scratched stone underneath. Patching some of the chips are colorful stickers and ribbons.

Persuasion. **Gertrude Figgypuddin'** [she/her] (**ghost**) can be convinced to give up *The Catch** with a successful DC 16 Charisma (Persuasion) check. Characters make this check with advantage if they bribe Gertrude with candy. *"Why should I hand it over, sweetness? Have you brought me any yummy-scrummy treats? What's so important about my things that you need them?"*

Combat. If the characters attempt to take *The Catch** by force, Gertrude summons an **elephant animalgamation** to fight alongside her. Gertrude had found the animalgamation wandering in the forest and decided to keep it as a pet, feeding it on leftover sweets. When the elephant animalgamation is defeated, Gertrude will surrender and allow the party to take *The Catch**, grumbling all the while. *"My home! My beautiful home and my pet! And you with your corporeal hands just breaking poor little Gertrude Figgypuddin's things who'd done nothing wrong and was bothering nobody!"*

Brute Force. *The Catch** can be pulled free from the tree with a successful DC 16 Strength (Athletics) check.

HANDING OVER THE CATCH

When the party returns to the Lost and Found with *The Catch**, The Toymaker and Locke are waiting for them. The Toymaker adjusts little cogs on their goggles to properly examine it closely. The Toymaker then explains:

- When Heckna first created The Revelia, he built a train that could travel across the multiverse to fetch fresh rubes. When he realized that it could also be used to escape, he destroyed it and scattered its key components across The Revelia.
- *The Catch** is one half of a powerful item. It may not look like much, but it is a key component of the train.
- There are five items in total, including *The Catch**.
- Some—like *The Stick**—can do him great harm or disrupt his powers in battle while also being essential parts for fixing the train and escaping The Revelia.
- Heckna also wants to retrieve the items, so the party should keep them hidden until they're ready to confront him.
- Finding *The Stick** is of utmost importance. If Heckna gets his hands on it, it will be very difficult to retrieve.
- The group at the station also bears The Toymaker's stamp, and the party can show their stamps to prove their alliance with The Toymaker.

What's Next? The Toymaker suggests that the party visit the **Shattered Station** if they would like to meet others working to escape the Revelia.

CHAPTER 12: AVENGING PINKY

The clown hunter appears stealthily out of a crowd and asks the party to come with them.

> *"I'm surprised to see you alive, to be honest. I saw you disappear along with Pinky after her attack on that fowl clown. Poor Pinky, I wish they'd asked for help. Maybe if we'd worked together, we could have succeeded in wiping the smile off Heckna's face?"*

If the party tells the hunter what happened to Pinky in the Lab, the clown hunter is horrified, and their resolve to undermine Heckna deepens.

The Hunter's Goals. The hunter wants to investigate the area where Pinky attacked Heckna and asks the party to come along. They believe that the weapon Pinky wielded against Heckna was very powerful. They ask the party to help them track it down. They also saw Heckna drop something shiny (a key to the Fun House) in the chaos and want to find it.

Investigating the Scene. Wherever **Pinky's Revenge** (**Chapter 8**) took place, the event left behind clues that can be spotted with a DC 12 Intelligence (Investigation) check:

- A hole in the ground with a few flakes of gold and purple paint, indicating where *The Stick** landed after it flew from Pinky's grasp.
- A small golden key with a faint aura of conjuration magic if examined with *detect magic*. The head of the key is shaped like a curled-up mouse.

The Fun House Key. The hunter recognizes the key as a key to the Fun House. They suggest using it on a locked door, suggesting the Boring Room in The Hostile Hostel, to see where it leads. The hunter doesn't want to go alone as they know the Fun House is dangerous. They offer to hand over a *face paint pallet** if the party will accompany them.

Map the Snitch. If **Map** [he/him] is with the party and becomes aware that they have the key, he urges the party to return it to Heckna and report the hunter's suspicious behavior. If the characters refuse to turn over the key, he deserts the party and vanishes, seeking out **Scooter Von Snooter** to join forces with him instead.

If the party refuses to go with the hunter: the clown hunter tells them to let Locke know when they're ready to go, and the hunter will find them.

BREAKING INTO THE CHEESE ROOM

If the characters agree to go with the hunter, they lead the party to the **Boring Room** in **The Hostile Hostel**, where they can use the key. The key fits neatly in the lock, and the door opens into the Cheese Room within the Fun House.

Refer to **The Cheese Room (page X)** for the description of the room.

SYMBOL LESSON

Making a Mark. The clown hunter uses a knife to carve their own symbol (**Conrad**, **Marlowe**, or **Dr. Stella**) into one of the soft, cheese walls. They explain the system of symbols that those working against Heckna use (see **App. I**) and that the symbol they carved into the wall is their personal symbol.

> *"At The Revelia, you have to find a way to leave your mark. If you ever have information for me, you can use my symbol in a place I'll see it to let me know."*

Sharing the Symbols. The clown hunter takes out a small notebook and tears a page free, offering it to the characters. The page shows roughly drawn symbols and the meaning, location, ride, or experience they have. The only entries missing from the hunter's symbol key are the **Forget** and **Remember** symbols. The hunter doesn't know about those two symbols. Being able to recognize The Revelia's symbols becomes important during **Chapter 14**.

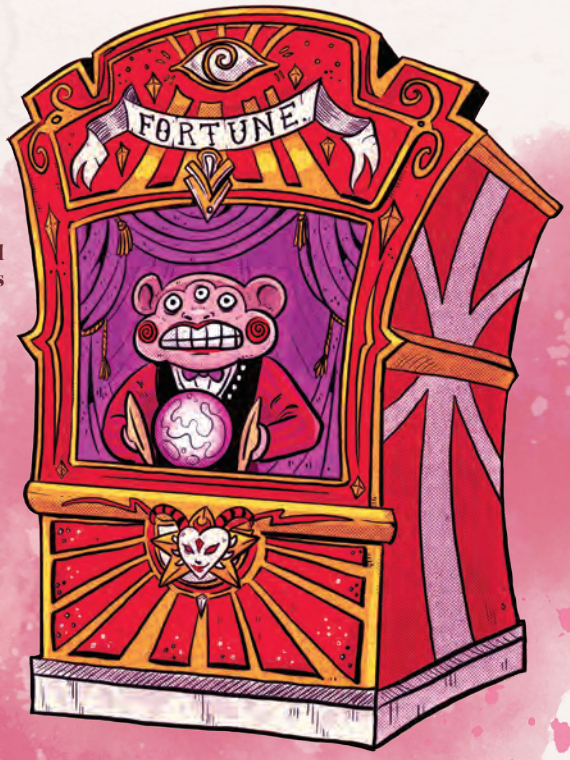
Party Symbol. The hunter prompts the party to come up with a symbol of their own. This has a practical purpose, as they can use it to leave messages for their allies around The Revelia, set up meetings, or share information.

LEAVING THE CHEESE ROOM

As the characters exit the cheese room, they get a brief view of The Lobby (as they are **Uninvited Guests**) before tumbling out into the hallway of the Hostel outside the Boring Room.

> As you exit through the door, your body feels like it is being stretched like taffy for just a moment. You get a glimpse of a dead potted plant. Then, in less time than it takes to blink, you find yourself back in the Hostel's corridor.

The hunter asks the party to let them leave the Hostel first so that they won't be seen together and raise suspicions. They leave the key to The Cheese Room with the characters as a token of their new alliance.



Fearful Fortunes

CHAPTER 13: THE SHATTERED STATION

Near the edge of the carnival, where the trees of the forest crowd close to the fence, stands a decrepit train station. Broken rail tracks are clearly visible. Twisted husks of metal that vaguely resemble train carriages are scattered as if a massive child grew tired of playing with their train set and threw them about. The long brick station building appears abandoned and rotten. However, a tiny glimmer of light flickers from behind the boarded doors.

The Station Building. The train station is a brick building 100 feet long and 40 feet tall. It sits at the very edge of The Revelia, accessible only by an overgrown path through the trees. The once open side of the building has been boarded shut. The train's engine remains inside the building. The other five cars sit outside, rusted and emptied of most of their parts.

Choo-Choo Cadre. Five former revelers who have so far eluded Heckna's attention have set up camp inside the train station. They'll stop at nothing to restore the train and escape The Revelia, no matter the cost. They behave just enough like typical revelers when they move about to avoid suspicion. The group calls themselves the "Choo-Choo Cadre." They take turns venturing around The Revelia to seek the components needed to repair the train, and they rarely meet all at once to reduce the risk of discovery.

Alarm System. The Choo-Choo Cadre is suspicious of all who approach the building and has set up a security perimeter. When the party draws near, two **awakened marionettes** trundle over on wobbly wheels. They begin to give characters directions to other locations in shrill voices while trying to usher the party away from the building.

Visiting the Station Before Being Stamped. If the party approaches the station before being stamped by The Toymaker in **Chapter 11**, the awakened marionettes' voices draw the attention of a group of six **jawbreakers (strongarm)** looking for a fight. Any combat alerts the Choo-Choo Cadre and allows them to cover the train with a *major illusion* that makes it appear more broken than it truly is. If the party reaches the station, they find it deserted as the Cadre members have fled or hidden.

Visiting the Station After Being Stamped. Hearing the awakened marionettes, an old dwarf reveler named Watt (**bandit**) rises from his look-out spot in the carriages outside the building and approaches the party, calling out: "*Halt your hastiness, friends. What business have you here? Perhaps you're lost. Which ride are you looking for? I'll point you the right way. Don't mind my companions, they're just trying to be helpful. Go on, back to your posts. I'll handle this.*"

If the characters mention The Toymaker or show their stamps, Watt parts his beard to reveal the same stamp on his jaw. He instantly turns friendly, beaming widely as he ushers the characters into the station.

Inside. While there are a few old Heckna posters on the outside walls of the building, there are none inside, allowing creatures to speak freely here without risk of Heckna overhearing. The Shattered Station is filled with scrap metal, wood, cardboard, and piles of bent, dented, and broken junk. In the center is the battered engine car of a train with its panels removed, revealing its inner workings. Bedrolls are scattered in the far corner, along with a small campfire and some damaged chairs. On the inside of the door is the **Train** symbol (see **App. I**).

Introducing the Choo-Choo Cadre. The Choo-Choo Cadre has five members. There are only ever two members of the Choo-Choo Cadre at the Shattered Station at any time. The first time the characters meet the Cadre, Watt and Dee Cee are present. They all willingly wear The Toymaker's **Forget** symbol as a stamp.

Patricia Kelen Takahashi

ROLEPLAYING THE CHOO-CHOO CADRE

The five revelers working on the escape plan are an eclectic group. They have all long been trapped at The Revelia for a long time. Although they are skilled and knowledgeable, they are not powerful in combat. They all respect and admire the Toymaker, who brought them together covertly to form the Choo-Choo Cadre.

WATT

Watt [he/him] is an older dwarf reveler (**bandit**) whose hands and arms are always smudged with oil. His black beard is shot through with gray. An engineer by trade, Watt was initially inspired by The Revelia's marvelous machinery. Once, he aspired to add something wondrous to the carnival using magic and engineering. However, Heckna's incessant demands to make his contraptions more dangerous caused Watt to rethink his goal. Now, Watt just wants to help others escape from the nightmare. Despite his grizzled appearance, Watt maintains aspects of his kooky personality, exclaiming things like, "*gadzooks!*" or "*gee willikers!*" upon making a breakthrough. He is the brains behind the rebuilding of the train.

WHAT WATT MIGHT SAY

- *"Gadzooks! I've got it! By golly gumballers, I had the cogs back to front. Oh, this head of mine is like jelly on a trampoline nowadays. Let's see if this works..."*

PIEPER

Pieper [she/her] is a chubby gnome reveler (**bandit**) and an aspiring engineer who studies under Watt. She rebuilt the two **awakened marionettes** that serve as sentries outside the station. Pieper wears goggles and a dirtied jumpsuit and uses a wheelchair to which she has affixed various experimental gadgets. While she's often cheery, she often gets lost in thought. She is prone to despair at times, but she always talks herself out of it. Pieper originally came to The Revelia searching for her sibling, but she never found them. She's no longer sure she wants to meet who they've become, if they're even alive. Pieper does most of the soldering and welding needed to fix the train.

WHAT PIEPER MIGHT SAY

- *"Sometimes I think I'm almost going to miss this place when we get out, you know. But then I see the blood and hear the screams, or I think of poor Cicero, and... no. Isn't it strange how you can get so used to horrible things they just become normal? "*

ROUGH TUMBLES [THEY/THEM]

Rough Tumbles [they/them] is a muscled **gnoll** with a bright red nose that wriggles a little. They're infected with Stage 2 Clown Corruption (see **App. G**). They came from a happy family and were drawn to The Revelia, seeking power and fame. However, they quickly found their ego crushed by Heckna's whims. Rough Tumbles swears they'll dedicate their life to helping others if only they can escape. They carry out most of the heavy lifting.

WHAT ROUGH TUMBLES MIGHT SAY

- *"You remember those novels you'd read, and the well-off, perfectly comfortable, totally privileged character would go sell their soul to the devil for a few more gold coins or a touch more power? You'd always think, 'What a joke! They deserve their unhappy ending for being so greedy!' Well, that was me. I made the biggest mistake of my life and now I'm trying to undo it."*

GIGGLES O'LEER

Giggles [she/they] is a lean elf reveler (**bandit**) with a prosthetic arm covered in bright paints. She's infected with Stage 3 Clown Corruption. Giggles recently escaped the chocolate machine in the Candy Emporium, and their clothes are still partially coated in chocolate. Characters who purchased Chocolate Whoopsies! from **Candy's Candy Emporium & More** may have Giggles' pocket watch. If the watch is returned, Giggles is ecstatic as it was one of her last items from outside The Revelia. Giggles has an incredible memory and can draw parts of the train perfectly, and they are often able to come up with substitutions for the mundane missing pieces.

WHAT GIGGLES MIGHT SAY

- *"I'm not going to bore you with my sob story. Basically my life sucked, it wasn't my fault, I was alone and vulnerable, and I got tricked. I actually came here on the train, you know. I was promised a better life, and I was naive enough to believe it. I will say, though, credit to Candy. Her chocolate is out of this world. Or, the old world, rather."*

Patricia Kelen Takahashi

DER CANDY MEISTER, AKA DEE CEE

Dee Cee [he/they] is a portly halfling reveler (**bandit**) in the last stages of Clown Corruption. He is worryingly close to becoming a thrall. They rest on a makeshift bed in the far corner of the station and are unable to make coherent conversation in Common most of the time. Their condition gives them an excellent grasp of Gobbledygook.

WHAT DEE CEE MIGHT SAY

- *"Listen... I've not got much longer... I thought I'd hold out, but this mooch clutch on my blasted mug geeks deeper and deeper. I can feel its tendrils behind my peekers. Oh gods, it's too plapp for me now... too plapp for me now..."*

Acting as Allies. Because the party has the trust of The Toymaker, the Choo-Choo Cadre trusts them and is willing to share the following information. All members of the Choo-Choo Cadre know this information, which can be shared all at once or over several visits:

- The station was modeled after a station Heckna saw in his youth while traveling with Otto's carnival. It's one of the oldest buildings in The Revelia.
- During the early days of The Revelia, the train was a gleaming, well-oiled, mechanical mode of transportation that carried guests in and out of the carnival. When Heckna felt The Revelia could stand as its own demiplane, and to prevent people from leaving, he destroyed the train, leaving only its broken pieces to taunt those who would attempt to escape.
- The stages of Clown Corruption and how it is affecting the infected members of the Cadre.
- General information about the Dismaydium and the rides found there.
- There are important items hidden around The Revelia that are essential to fix the train. *The Stick** is one, but they don't know the rest.
- Some additional items are still needed to repair the train beyond those The Toymaker is locating. They know that these items can be found in the Fun House but also that the Fun House is highly dangerous.
- The characters can store items here, as it's out of Heckna's sight
- The party is welcome to rest at the Shattered Station whenever they like.

PLOTS AND PLANS

Inside the station, Watt takes a seat and talks freely to the party. After some conversation, Dee Cee is beset by a nightmare, and Watt goes over to soothe them. When Dee Cee has fallen back into an uneasy sleep, Watt expresses his frustration as his Cadre continues to become infected with Clown Corruption:

> *"So many lost! So many taken. All for one creature's cruel games. By jillywinks, I used to think some harm and suffering was acceptable if it meant breakthroughs for science or magic. How wrong I was. There is nothing to redeem in The Revelia. This train once carried visitors in and out of here. It's been dormant and broken for many years, but we're very close to finding a solution that will repair the train and open the portal out of this hellscape. Will you help us?"*

A Quest for Watt. Watt tells the characters that the Choo-Choo Cadre has spent a long time assessing the train's damage, focusing mostly on the engine, which is both mechanical and arcane. However, they need to get a hold of the schematics to ensure that he and Pieper have investigated all potentially damaged areas and so that Giggles can memorize the original plans.

I Can Still Put Some Pep in Your Step!

Watt's Key. Watt is sure the schematics for the train are in the Fun House, and he has managed to find a key that he believes leads to the room where they are hidden. Watt doesn't know which room the key leads to. As the Choo-Choo Cadre try not to be seen together as a group and aren't strong enough to brave the Fun House, he asks the characters to use the key and search for the schematics. Once he has the schematics, he and the rest of the Choo-Choo-Cadre will be closer to fixing the train.

Watt tells the characters this must be done as covertly as possible, and they should bring the schematics straight back once they have them.

Roll or choose an option from the following table to determine which room holds the schematics and can be accessed with Watt's key.

D4	Fun House Room
1	Room of Magic Tricks (**p. 143**)
2	Music Room (**p. 145**)
3	Hall of Masks (**p. 146**)
4	Mini Revelia (**p. 147**)

Accessing the Fun House. The party can use the key Watt gives them on the door in the Boring Room in **The Hostile Hostel** or the closet door in **The Tunnel of Love**, though the second is very hard to access.

Finding the Schematics. The location of the schematics is detailed in each room in **Chapter 27**, along with other encounters the party can experience. The schematics can be found quickly with a successful DC 13 Intelligence (Investigation) check or after 10 minutes of searching on a failure. Once the train schematics have been found in one room, they are no longer available to be found in any of the other rooms.

This Far, No Further. If the party tries to explore beyond the room they access with the key, or when they exit through the door they entered, they become **Uninvited Guests** and are expelled from the Fun House. They see the following glimpse of the Lobby.

> For just a moment, a vision of a dirty red shag carpet swims before your eyes. You feel yourself pop like a soap bubble and arrive back outside the door you used to get into the Fun House.

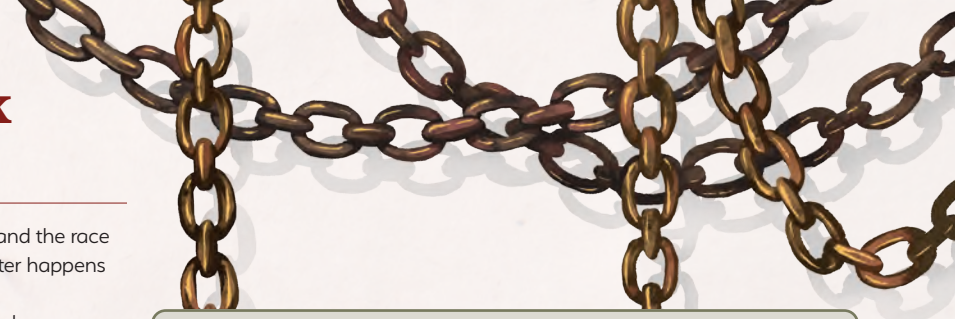
Returning with the Schematics. The Cadre is delighted when the party successfully returns with the schematics. The schematics show the full mechanical composition of the whole five-car train. They are covered in cramped, scrawled instructions. Included in the schematics are three incantations required to activate and maintain the train, all written in Gobbledygook. As the reveler most afflicted by Clown Corruption and therefore most fluent in Gobbledygook, Dee Cee can translate the instructions.

Dee Cee asks to hold on to the schematics in the meantime so they can make some additional notes. They encourage the characters to continue exploring The Revelia. The Cadre explains they'll need quite some time to review the schematics and that they might need additional materials later. They will have The Toymaker inform the party when they are ready to move forward (see **Chapter 23**). The characters are always welcome at the Shattered Station in the meantime if they need a safe place to rest.

The Death of Dee Cee. Shortly after Dee Cee reads the Gobbledygook on the schematics, Dee Cee is no longer part of the Choo-Choo Cadre as they fully succumb to Clown Corruption (**App. G**). They become a **fresh thrall**. While they were still in control of themselves, they asked the other members of the Cadre to put them out of their misery once this occurred. If the Cadre has become close with the party when this happens, they may invite them to celebrate Dee Cee's life at a wake.

Patricia Kelen Takahashi

CHAPTER 14: CARPE STICK



THE HUNTER HUNTED DOWN

In this chapter, the clown hunter is captured by Heckna's forces, and the race to find *The Stick** gets serious. The Hunter Hunted Down encounter happens once the party has:

- Retrieved *The Catch** (**Chapter 11**) and shown it to The Toymaker
- Learned about symbols from the hunter (**Chapter 12**) or another source
- Visited the Shattered Station and met the Choo-Choo Cadre (**Chapter 13**)
- Played through **A Heart to Heart with Heckna** (**Chapter 16**)

All Eyes On the Screen. This encounter can begin anywhere in the Jamboree or Dismaydium as the HECK-YEAH-TRON is visible anywhere in The Revelia.

With a cacophony of trumpets and noisemakers, the HECK-YEAH-TRON lights up and draws all attention to it. Read or paraphrase the following, using the text for your chosen clown hunter:

> The HECK-YEAH-TRON's screen turns blood red as trumpets screech. The scene shifts to show the inside of the Laboratory. Standing on a rickety podium is Scooter, dressed in a fanciful robe. He has a paper crown half-slipping off his head. Beside Scooter is Heckna, a wicked grin on his mask. In the background, Sophie twists a large wheel that lowers a figure trussed up in a fraying harness toward a bubbling vat of wax and blood.

> **Conrad:** Conrad struggles against the harness, desperately trying to break the ropes. Blood and sweat are mixed over their craggy face, staining their beard. Their movements are clearly pained. Heckna gestures over his shoulder to Conrad.
>
> Heckna's voice booms out, *"Our dear friend Conrad, here to hunt their most wondrous prey! But look how the hunter becomes the hunted. Perhaps we could find some use for what's left... as a trophy, I think, for my Fun House. That would suit you well."*

> **Marlowe:** Marlowe struggles against the harness, desperately trying to break the ropes. Her lithe movements are no match for the chains and ropes, no matter how she contorts herself. Her injuries are obvious from the pained way she moves. Heckna gestures over his shoulder to Marlowe.
>
> Heckna sneers, *"Our dear friend Marlowe, here to find her brother! How long has it been? You know I took care of him many, many moons ago, don't you? But it was funny, watching you follow all the little clues I left lying around... I wonder if anyone will come looking for you."*

> **Dr. Stella:** Dr. Stella struggles against the harness, desperately trying to break the ropes. Her frizzy hair is matted with blood, and her lab coat is in tatters. Her injuries are obvious from the pained way she moves. Heckna gestures over his shoulder to Dr. Stella.
>
> Heckna giggles and says, *"Our dear friend Doctor Stella, here to steal away my Sophie! You really thought your shared blood would be worth more than her loyalty? You may be her twin, but you were always just... an extra."*

> Heckna snaps his fingers, and a blizzard of Red Tickets begins to swirl around Scooter, who whoops and cheers.
>
> *"Revelers, we have a new Master of Ceremonies!"* cries Heckna. *"It is my pleasure to introduce Scooter von Snooter, who, through daring deeds of derring-do, brought me the one who stole my Stick! As soon as those sneaky secrets are spilled we'll be entering a new, fun era. Worry not, dear friends, we have the means to make our enemies talk."*
>
> The hunter brings a bloody finger to the back of their hand, draws two shaky symbols, and rings them with a wobbly loop. They let them linger for a moment before wiping them away.

Seek The Stick. The symbols that the clown hunter draws in blood on the back of their hand while Heckna is distracted are **Game** and **Enemy** inside a cartouche (see **App. I**). They represent the **Carpe Colossus** ride. During their search, the hunter found *The Stick**. With Heckna's forces hot on their heels, they hid it at the Carpe Colossus, shoving it into the crate that houses Gary [he/him] just before they were taken prisoner. The hunter hopes the party will spot the symbols as a signal and find *The Stick** before it's too late.

Asking Advice. Locke or The Toymaker can confirm that the symbol the hunter drew represents the Carpe Colossus. They will urge the players to seek out *The Stick** there before Heckna discovers it.

Ticking Clock. Time is limited, as the hunter is being tortured for the location of *The Stick**. The players have an hour to retrieve it. If they do not find *The Stick** in time, or if they have to retreat, Heckna will be able to recover *The Stick** instead.

CARPE COLOSSUS

> Protruding from the top of a massive wooden crate is a huge, thick arm. The arm twists to open its expansive palm, and three revelers eagerly climb onto it. When they are settled, the fingers fold around them, and the arm begins flailing wildly as the revelers whoop and scream.

The Carpe Colossus is a reveler-favorite ride in the Dismaydium. It features a giant thrall named **Gary**, who allows riders to sit in the palm of his hand while he flails about with the riders clinging on for dear life. The giant isn't visible, as he is kept secure inside a 10-foot-wide, 20-foot-tall wooden crate. The only visible part of Gary is his long, girthy arm, 10 feet long and 3 feet in diameter. The ride's "operator" is a **plasma punk** named Alice Butterbeans [they/them]. Alice is protective of Gary and will attack anyone who tries to harm him.

Introducing Alice and Gary. Gary was originally brought in to be part of the Big Top's shows, but Alice recognized he was just a baby giant and would be better off somewhere quieter. They worked with Olga Oggletron to design a new ride, Carpe Colossus. Alice gained custody over Gary when Heckna agreed to her plans. Gary became a thrall a long time ago, and the schnozling attached to his face has grown enormous. Despite his size, he is still only a young giant and is still growing.

Spotting Symbols. If the party visits the Carpe Colossus before the events of **The Hunter Hunted Down**, they can spot a symbol (the **Hunter's** symbol) carved into the bottom of Gary's crate with a successful DC 16 Wisdom (Perception) or Intelligence (Investigation) check. If **The Hunter Hunted Down** has played out, the characters make this check with advantage as they know to look for it.

Samantha Rustle

RIDING GARY

Cost to Ride. 1 RT per rider.

Set Up. Gary's palm spans 5 feet and can accommodate up to three Medium-sized riders at once. Gary lowers his arm to allow riders to climb on. There are no seats or straps. Riders are given 30 seconds to find a way to secure themselves to Gary's hand. He then curls his massive fingers into a claw shape, forming a loose cage. Gary then flails his arm around for five minutes. A rider who falls from Gary's hand drops 30 feet to the ground.

Enduring the Ride. After one minute, each rider must make a successful DC 14 Constitution saving throw or become poisoned for 10 minutes from the rapid, unpredictable movements.

Schnozling Attack. Halfway through the ride, 1d4 **schnozlings** crawl out of the crate and up Gary's arm to attack the riders. Unaware of this, Gary continues to thrash his arm about. Characters with a passive Wisdom (Perception) of 15 or higher spot the schnozlings approaching. Characters with a lower passive Perception are surprised when the schnozlings attack.

ROLEPLAYING ALICE BUTTERBEANS

Alice Butterbeans is abrasive and blunt to everyone except Gary, whom they speak to in a soft, cooing voice. As a **plasma punk**, Alice is able to fly and is usually perched on the corner of Gary's crate. During their time off, Alice enjoys knitting and making Gary accessories. He often sports the bracelets they made on his huge wrist.

Unlike most other members of The Revelia, Alice is indifferent to Heckna and his machinations; their loyalty is only to Gary, and they do not involve themselves in the business of The Revelia beyond the care of Gary. Alice thinks of Gary as a baby brother and likes to spoil him.

WHAT ALICE MIGHT SAY

- *"Hey, you there—watch it! You can sit in the palm only! No peeking inside his crate, he doesn't like it."*
- *"You're such a good giant, yes you are! Here, I brought you some ice cream."*

WHAT ALICE KNOWS

- Gary likes the dark and the quiet of his crate.
- Many **schnozlings** live inside Gary's crate. *"No, you can't go in there. Even I don't go in there. I wouldn't want to, anyway; it's his space, and besides, it's infested."*
- Gary loves toys. Alice recently purchased a stuffed monkey animalgamation from the **Souvenir Shop** for Gary, but Magnanimo stole it back.
- Recently, Gary acquired a new toy (*The Stick**) that he is very attached to. However, Alice doesn't know or care how he got it or what it is. *"Sometimes people drop stuff down into the hole, like, from their pockets or whatever."*

DESPERATELY SEEKING THE STICK

The New Toy. Following **The Hunter Hunted Down**, **Gary** has *The Stick**. Gary keeps the item hidden in his crate and is very protective of it. Gary does not wish to part with The Stick* unless he is offered an equally compelling toy.

Alice on Guard. Alice doesn't know what *The Stick** is or its significance to Heckna. They only know that Gary has acquired a new toy. They watch any interactions with Gary carefully unless they are distracted. Alice moves to stop anyone she sees trying to get into Gary's crate. Riding the Carpe Colossus has risks, but the display of endurance warms both Gary and Alice to the party, giving players advantage on Charisma (Persuasion) checks when interacting with them.

Fair Trade. Gary gives up *The Stick** if the characters can offer him an exciting toy in exchange. A stuffed animalgamation is what he's currently coveting. "I miss my Bobo! Give me back my Bobo... please...? The mean babies stole it... I miss my Bobo..." Characters who succeed on a DC 16 Charisma (Persuasion) check can trade toys with Gary. If successful, Gary opens and closes his fist to ask for the offered toy, then lowers his arm, retrieves *The Stick**, and holds it out for the characters to claim.

Entering the Crate. One of the boards at the back of the crate is loose and can be pried open with a successful DC 12 Strength (Athletics) check, allowing a Medium-sized or smaller creature to enter. Inside, whenever he is not giving rides, Gary is playing with *The Stick**, poking it between each of his toes and singing to himself. It is dark inside the crate.

Combat. If the party harms Gary, breaks his crate, or irritates Alice enough, Alice and Gary initiate combat.

Gary Busts Out. During combat, if Gary can't target an enemy with an attack, he uses his action to attempt to break out of his crate, doing so if he succeeds on a DC 22 Strength (Athletics) check. He also attempts to break out if *The Stick** is taken from him, and he did not receive a replacement toy. *"They stole it! They stole it! I want my sticky back!"*

Patrik Hell

Retreat. If the party flees from combat without *The Stick**, Gary immediately loses interest and returns to his crate with it, much to Alice's relief. If the party flees with *The Stick**, Gary chases after the party, and Alice chases after him. Gary has never explored The Revelia on his own and will become distracted if the chase comes near one of the following three locations. Once Gary is distracted, he loses interest in the party and *The Stick**.

- The **Misery-Go-Round:** Hiding among the ride's wooden animals is a **monkey animalgamation**. Gary interprets it as his beloved Bobo toy. Gary makes an excited beeline for it.
- The **Souvenir Shop:** Standing outside of the Souvenir Shop is Magnanimo, whom Gary recognizes as the person who took his beloved Bobo. Gary charges toward Magnanimo, and Pip [he/him], Pop [she/they], and Squeak [she/her]—the **children of the candy corn** who comprise Magnanimo—jump out of their long cape and scatter.
- The **Petting Zoo:** Gary spots the **monkey amalgamation** roaming around in the Petting Zoo. Gary runs toward them, crashing through the fence. Both The Shepherd (**showstopper**) and Alice work to stop Gary from harming the Petting Zoo creatures with overenthusiastic petting.

Failure. If the party is unable to acquire *The Stick** within one hour of receiving the clown hunter's clue, Heckna retrieves it. He gives it to **Scooter Von Snooter**, who then has it during his encounter with the party in **Chapter 28**.

Reporting To The Toymaker. If the characters failed to retrieve *The Stick**, The Toymaker is disappointed and notes that this is a setback; however, it's still possible to defeat Heckna or find an escape if the party is able to gather other items. If the characters got *The Stick**, The Toymaker is pleased and spins their face to their happiest mask.

Giving Heckna The Stick. If the party chooses to give Heckna *The Stick**, they find him outside the **Big Top** tent surrounded by a crowd of revelers. **Scooter Von Snooter** shuffles alongside the party at the last moment to take credit for finding and retrieving the item. Heckna is delighted by the return of *The Stick** and praises himself for picking such a competent new Master of Ceremonies. He gives Scooter *The Stick** to guard and the 5,000 RT reward. Heckna and Scooter have this brief exchange.

> **Heckna:** *"Oh it's so good to be reunited with my Stick! The stickiest Stick that ever stuck! How ever did you find it, you cunning creature?"*
>
> **Scooter:** *"I enlisted the help of my friends, see! There's nothing I can't do for The Revelia, Heckna, Sir! I was born to be the Master of Ceremonies."*
>
> **Heckna:** *"I won't lie, you were my first and only choice, so it's only fitting that you will take up the mantle. Let's get your new robe made!"*

If the characters protest, Heckna laughs it off. Neither Heckna nor Scooter view the party as a threat; if the party attacks or attempts to initiate combat, Heckna orders 1d4 + 2 **jawbreakers (strongarm)** to fight the party while he teleports himself and Scooter to the Fun House.

What Next? Once the party has either retrieved *The Stick** or the item has been claimed by Heckna, the characters can continue to explore the Dismaydium and Jamboree until The Toymaker contacts them and begins the events of **Chapter 15**.

Camille Alquier

CHAPTER 15: HECKNA'S EYE

THE PUPPET MASTER

Stefano visits the party when they are finishing up a long rest and asks them to meet **The Toymaker** at the Lost and Found. The Toymaker is waiting when the part arrives, and **Locke** closes the wagon door for greater privacy. The Toymaker conveys the following information to the party:

The History and Purpose of the Thingamajig. The Toymaker's first creation for Heckna was the engine for the train, called *The Thingamajig**. This is the next important item the party must recover.

*The Thingamajig** was repurposed after the train was destroyed. It was placed in the winking eye of Heckna's Eye, the great Ferris wheel. It converts the rotation of the wheel and the ambient magic of The Revelia into power. This energy powers the electronics of the carnival and the **Heckna Posters**. It also helps balance the chaos of Heckna's magic.

Peepboo the Ride Operator. Peepboo [he/him], an **awakened marionette**, runs Heckna's Eye. The Toymaker warns the party not to hurt Peepboo. *"Perhaps you cannot understand, but I made the marionettes from metal and magic with my own hands. They are beloved to me, every single one."*

Gathering More Information. The Toymaker is not responsible for maintaining Heckna's Eye. *"I could not climb there and remove The Thingamajig without drawing Heckna's suspicion."*

Olga at the **Under Construction Zone** maintains Heckna's Eye and would be the person to talk to if the party wants to get information they can use to plan their heist of *The Thingamajig**. *"Olga takes care of the ride, but she doesn't know what is hidden within the Eye—and she must never know. Perhaps she can share the schematics of the wheel, but guard your intentions well."*

TRACKING DOWN THE THINGAMAJIG

If the party wishes to escape or have a better chance at defeating Heckna, they must take *The Thingamajig** from Heckna's Eye and bring it back for the Toymaker. The Toymaker urges that fighting Heckna at this point would be foolish and far too dangerous. *"Many stronger than you with greater weapons have failed. Surely Cicero has not vanished so fast from your memories. Have patience. We have been playing this game much longer than you."*

Rewards. The Toymaker offers to alter *The Thingamajig**'s appearance if the party recovers it so that they can use it freely, as it is a powerful magic item by itself. If the characters demand further payment, the Toymaker offers 10 RT, and Locke will give them a piece of **Locke's Lore** for free. They will pay once *The Thingamajig** is retrieved.

HECKNA'S EYE

> Looming over the Dismaydium is a huge Ferris wheel, pitted with rust and dents. Its gondolas creak and sway as they move, and the whole wheel shudders as it rotates. The bent metal looks ready to give way at any moment. In the center of the wheel is a clownish, smiling face with a red nose and a winking left eye. It remains in place as the wheel turns around it. The ride judders, and the closed eye flicks open, letting out a shower of blue sparks.

The numbered areas in this section correspond with the map of **Heckna's Eye Fig. 2.1 (p. 87)**.

Introducing Peepboo. Heckna's Eye is overseen by an **awakened marionette** named Peepboo. He has three heads that slowly rotate in time with the wheel. Peepboo is soldered to the edge of the entrance platform (E1) and leans out into the space between the two wheels. He ushers riders toward their gondolas. He also makes sure the revelers keep running on their wheel (E2) by whistling merry tunes as encouragement. He only has a few programmed phrases, such as, *"Watch your step! Don't lean too far!"*, *"Kiss the sky and say hello to happiness!"* and *"My favorite star is that one. Would you like to visit the moon? I would."*

The Main Wheel. The main wheel is 80 feet tall. It has eight spokes made from rusting metal. Four thick iron beams are sunk into the ground to keep the main wheel secure. They connect to the stationary center of the wheel and are badly maintained. Therefore, the wheel wobbles a little as it turns.

The Gondolas. There are twenty gondolas (E3) spaced equally around the main wheel. The gondolas are open on top, and there's a perpetual stinking puddle of old, dirty rainwater at the bottom of each one. Each gondola can hold up to three Medium-sized creatures. Fifteen of the gondolas are occupied by **mangy thralls** (1d4 in each). They never depart the ride and steal food from other riders when they can.

Ride Entrance and Exit. At the rear of the wheel, a short ramp leads up to a 10-foot-by-10-foot square platform (E1) where the gondolas pass closest to the ground. Here, revelers can safely climb in and out of the gondolas. Every ten minutes, the wheel does a slow cycle that halts each gondola in turn at E1 to allow new riders to climb aboard.

Running Reveler Wheel. Just behind the metal platform is a second, smaller wheel (E2) contained within a scaffolding cage. This wheel has a radius of 15 feet and is clearly visible through the spokes of the large wheel. Its scaffolding cage is attached to the metal platform between the two wheels. At any given time, three or four revelers (**bandits**) run on the smaller wheel, like on a hamster wheel. Metal rods and gears connect the smaller wheel to the stationary center of the main wheel, transferring the small wheel's power and causing Heckna's Eye to turn.

Many revelers consider it a privilege to power Heckna's Eye, and they exhaust themselves in the thankless task. Occasionally, fights even break out as new revelers struggle for an opportunity to run on the smaller wheel.

Access Ladder. A rickety and unstable ladder leads from the top of the scaffolding that houses the smaller wheel up to the center of the main wheel to allow for maintenance. The ladder is 25 feet long. It can only support the weight of two Medium creatures at one time, and if it is overloaded, the ladder collapses.

Center of the Wheel. The center of Heckna's Eye is stationary, and the main wheel rotates around it. The front side is painted as a clownish face with one eye that winks open and closed at regular intervals and the other permanently open. The area is open at the back, forming a hazardous 10-foot-by-10-foot chamber of rickety metal beams. *The Thingamajig** is attached behind the winking eye (E4). It is where the mechanical workings of Heckna's Eye converge. Heckna deliberately keeps the ride badly maintained, mainly because he is amused that many revelers fear the wheel might collapse at any moment. In his mind, it also helps disguise *The Thingamajig** hidden in the winking eye.

The Ride. Unlike most rides and attractions in The Revelia, Heckna's Eye is a relatively safe and normal experience if the players simply wish to ride it. During each ten-minute ride, the main wheel cycles five times, and it takes two minutes for the wheel to complete one cycle.

Characters who ride the great wheel get an excellent view of The Revelia.

> The gondola swings with a *creeeeak!* and lurches forward as the wheel begins to rotate, lifting you upward. The ride jolts as it moves, and the unoiled metal scraping against other metal sounds like a drawn-out shriek.
>
> As your gondola moves higher, The Revelia's main landmarks come into view: the red Big Top tent, the cluster of Food Court buildings, the Fun House, and numerous smaller structures. Far from the populated areas is a large plot of dirt filled with piles of metal and half-finished attractions.

At the very top of the ride, characters can see the whole carnival and some of the forest beyond the perimeter. Characters who make a successful DC 14 Wisdom (Perception) check spot the **Shattered Station**, partially hidden behind the Petting Zoo. A successful DC 17 Wisdom (Perception) check reveals three people walking out of the train station, one at a time, over the course of a few minutes. These are members of the Choo-Cooo Cadre (see **Chapter 13**).

RETRIEVING THE THINGAMAJIG

While in place (E4) in the Heckna's Eye, *The Thingamajig** is large and unwieldy, with a diameter of 8 feet and a weight of 150 pounds. To remove *The Thingamajig**, the metal scaffolding holding it in place must be destroyed. The scaffolding has 100 hit points, an AC of 15, and immunity to poison and psychic damage.

Once the scaffolding has been destroyed, *The Thingamajig** can be pried free with a successful DC 14 Strength (Athletics) check. A creature that removes The Thingamajig* must make a DC 15 Constitution saving throw, taking 13 (3d8) lightning damage on a failure, or half as much on a success, as bright blue energy sparks from it.

Once removed, *The Thingamajig** shrinks down to the size of a saucer that weighs half a pound.

Combat. If Peepboo sees the party climbing the access ladder or hears them stealing *The Thingamajig**, he calls for aid. 1d4 + 1 roaming **jawbreakers** or 1d4 + 1 of the **mangy thralls** already on the ride attack the party.

1d4 + 2 of the **mangy thralls** attack if the characters attempt to exit their gondola before the ride is over or if the characters attempt to climb the structure. For added difficulty, some of these thralls could be **feral thralls**. While the ride is in motion, it can be scaled with a successful DC 15 Strength (Athletics) check or without a check by any creature possessing a climb speed. A creature that fails their Strength (Athletics) check to scale the wheel slips and must succeed on a DC 15 Dexterity saving throw to grab onto the spokes, or else plummet to the ground below. To determine a gondola's current height, roll a d8, and multiply the result by 10. On initiative count 20 of each round (losing ties), the gondola gains or loses 5 feet of height, depending on which direction the wheel is turning).

Roll Away Wheel. Once *The Thingamajig** has been removed, Heckna's Eye begins to break down. Creatures have two rounds to get off the ride before the main wheel, complete with whatever screaming thralls are left on it, falls off its scaffolding and goes rolling through The Revelia, leaving destruction in its wake. Any creature still on the wheel when it rolls away takes 10 (3d6) bludgeoning damage at the start of each round.

> The main wheel hits the ground with a thump. For a second, the wheel wobbles before it begins to roll. It's slow at first, but the wheel quickly picks up speed, bouncing up into the air and landing with a terrible 'thud' as it careens through the Dismaydium, scattering revelers. The wheel thunders toward the Jamboree, causing screams and shrieks.

Damaging the Revelia

How much the rolling wheel affects The Revelia is up to you. It could damage unnamed tents or places the characters have been. For example, if it hits the **Petting Zoo**, it would release a hoard of animalgamations, or it could rip through the **Big Top**, putting a pause to the shows there while the tent is repaired.

CONSEQUENCES

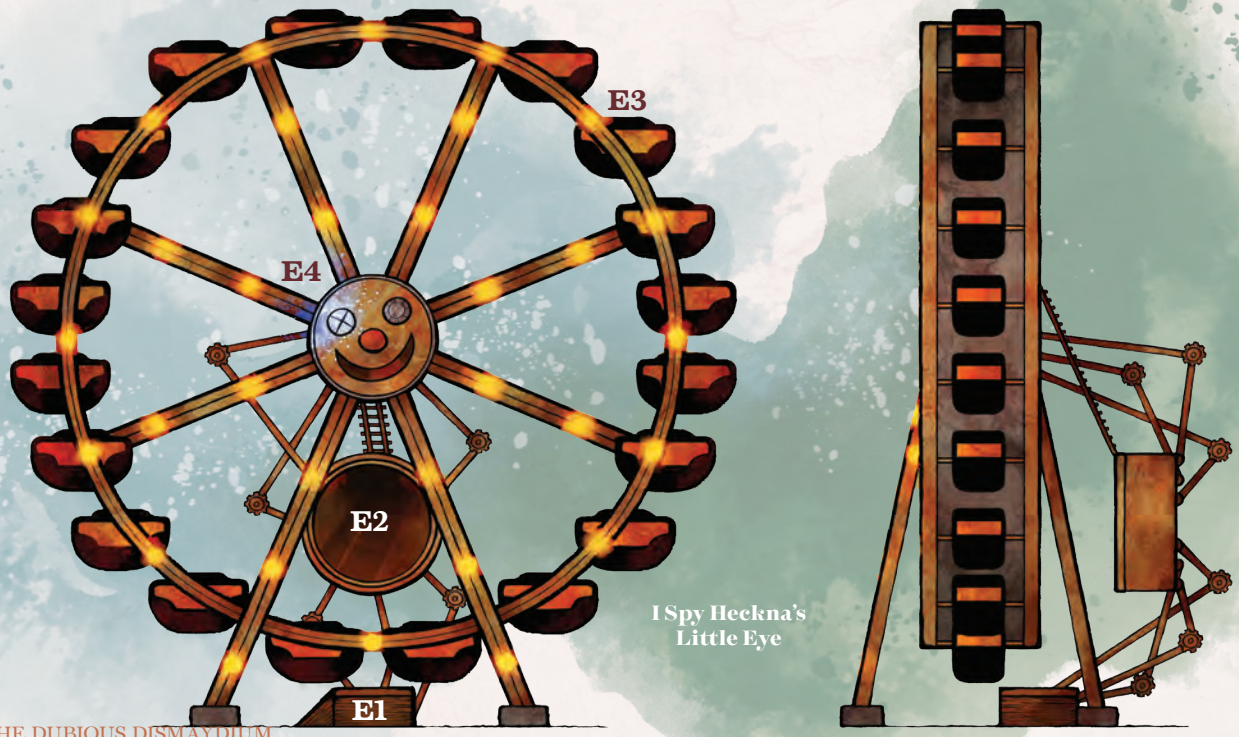
Removing The Thingamajig deactivates several features of The Revelia. Heckna can no longer see or hear through the **Heckna Posters**. The image of Heckna on each poster is frozen in place, and they have lost their magical aura. The **HECK-YEAH-TRON** no longer broadcasts though it still floats. The slot machines in **The Flop House** are powered down.

Returning to The Toymaker. Once the players have retrieved *The Thingamajig** and brought it to The Toymaker, they begin altering its form to fit into a smaller casing to properly conceal it and to allow the party to make use of it. They will complete this work after the party has finished at least one long rest.

What's Next? The party is free to explore The Revelia—and examine the damage caused by the wheel. They can complete outstanding quests or undertake Locke's **Even Odder Jobs** in **Chapter 11.** Once the party is ready, The Toymaker contacts them, and **Cicero's Lament** in **Chapter 16** begins.

HECKNA'S EYE FIG. 2.1

E1. RIDE ENTRANCE/EXIT
E2. RUNNING REVELER WHEEL
E3. GONDOLAS
E4. THE THINGAMAJIG



I Spy Heckna's Little Eye

Samantha Rustle

CHAPTER 16: THE TUNNEL OF LOVE

A HEART TO HEART WITH HECKNA

Hi There, Heckna. As the characters head toward The Tunnel of Love for the first time, Heckna appears dramatically in front of the party. He wants to escort them to The Tunnel of Love and prove his power in the face of Pinky's rebellion.

> Multicolored confetti explodes before you, and Heckna steps out with a deep bow. His mask is fixed into a wide smile but has traces of blood and candle wax smeared across its smooth surface. He puts his hands on his hips and takes a deep breath, exhaling a stream of steam and bubbles to the delight of nearby revelers. A few of the bubbles pop, splattering bloody glitter over the crowd.
>
> *"Hard day on the job, don't even ask. Really, you just can't trust anyone anymore. What say you to a little fun? Nothing gets the blood pumping like blowing off steam, and I know just the place for a jolly good laugh. Come on, now! Don't make me make you."*

Approaching The Tunnel of Love. Heckna leads the characters—along with a gaggle of eager, following revelers—to The Tunnel of Love. If **Scooter Von Snooter** is with the party, he is awestruck by Heckna's presence.

During the walk, Heckna displays casual cruelty, such as laughing at the collision of two clown cars and tossing a booklet of Red Tickets into a crowd of **jawbreakers** to set them fighting each other. He talks merrily to the party, pointing out various features of the Dismaydium in the distance. Heckna grows more animated as he nears The Tunnel of Love.

> The gruesome ride before you is constructed in the shape of an anatomical human heart, lying as if discarded on the ground. The words *"The Tunnel of Love"* are illuminated over the entrance. Swan-shaped boats bob on the undulating waters in front of the heart, and a stream runs through the opening. The smell of sour wine hangs around the ride.
>
> A tall figure blocks the entrance. The gold of his lavish robes is tarnished and damp. His lower half is dark, roiling smoke, and curls of black mist drift from his form. A crude iron plate is nailed over the top half of his face, and the flesh of his nose and jaw is withered. In one hand, he grasps a long, jeweled baton topped with a closed fist. As Heckna approaches, the figure hisses, low and furious. His robes shift, revealing a hollow cavity in his chest, where his heart should be.
>
> Heckna laughs.
>
> *"Ah, there he is! The man of the hour himself. May I have the pleasure of introducing the one, the only, the infamous previous Master of Ceremonies, Cicero! Soon to be replaced, of course, but already long forgotten. Go ahead, ask him anything. What color my favorite socks are, how I like my eggs in the morning, how his failed coup went, anything at all."*

ROLEPLAYING HECKNA

Heckna is fresh from the torture of Pinky and is in a much better mood, despite still missing *The Stick**. However, some of his playful pretense has dropped, letting more frantic cruelty show through. He wants to show off his power and control. Heckna wants the party to understand what happens to people, like Cicero, who try to stand against him.

Confronting Cicero. The figure at the entrance of The Tunnel of Love is **Cicero** [he/him]. He is the undead remnant of the old Master of Ceremonies, and his soul is trapped in The Tunnel of Love. He cannot move beyond the entrance of the ride. He will talk with the party and wants to make Heckna look weak in front of them.

> Cicero's voice is rasping and low. *"I already know I am to be replaced, at last. I may have failed, but you forget you are mortal under your precious mask. The great Heckna! He thinks he is so clever, so powerful, but he is only as good as those who help him in his sick games."*
>
> Cicero turns. Though the upper half of his face is covered, you can feel his regard as if he were staring right at you.
>
> *"I believed that by becoming the Ringleader myself I could preserve the joy of The Revelia of old while ridding it of his influence. But now I know the only way to save The Revelia is to destroy it—and to destroy it, you must destroy Heckna. See how he laughs! As if he is not desperate to retrieve his precious Stick, as if there is nothing here that can hurt him!"*
>
> Cicero addresses his last words to Heckna, *"Your mask is cracking, old friend, and your fear shines brighter than your cursed moonlight!"*

Ending the Confrontation. After the party has had a chance to speak with Cicero a little, Heckna interjects, asking the party if they'd like to compete for the job as the new Master of Ceremonies. He tells them that if they all earn the title and can't decide who will take the job, Sophie can always combine them into a single creature. Disgusted, Cicero flings out his hands and uses what little power he has to send all the sour wine from The Tunnel of Love's pool cascading over Heckna and the characters. Heckna teleports away instantly with a malicious laugh, and each creature within 30 feet of The Tunnel of Love must succeed on a DC 16 Dexterity saving throw or take 4 (1d8) poison damage from the wave of rancid water and 7 (2d6) bludgeoning damage as the swan boats are sent flying out of the pool as well.

Cicero disappears back inside, and the ride is closed by the two **showstoppers** ride overseers, a goblin named Dimples [ze/zir] and a halfling, Freckles [he/him]. The Tunnel of Love remains closed until the conditions of **Cicero's Lament** are met.

No Entry

If the players attempt to access The Tunnel of Love after **A Heart to Heart with Heckna**, but before **Cicero's Lament**, the entrance is blocked with a big 'WARNING: BORING!' sign as the ride is closed following Cicero's outburst. Dimples and Freckles are working on fixing it and filling up the lake again.

CICERO'S LAMENT

Cicero's Lament can begin once the party has:

- Tried to retrieve *The Stick** from the Carpe Colossus, whether they succeeded or failed (**Chapter 14**)
- Retrieved The *Thingamajig** (**Chapter 15**)
- Reached at least level 6

CHASING DOWN THE CHAIR

When the party is ready, **The Toymaker** and Stefano meet the players at the **Lost and Found**. They give the party *The Thingamajig** in its amulet form and warn them to guard it carefully. They also inform the party they've managed to track down the location of the fourth important item, *The Chair**. The Toymaker asks the party to battle through The Tunnel of Love, grab *The Chair** from its guardian, Cicero, and bring it back to the Lost and Found. They share the following information.

The History of The Chair, The Catch, and The Bumper. *The Chair** and *The Catch** once formed the driver's seat of the train, called *The Bumper**. This allowed the train to travel from the demiplane to other realms while still being anchored to The Revelia. After the destruction of the train, *The Bumper** Cicero's [he/him] used it as his throne while he was Master of Ceremonies, and it was his to guard. After Cicero's betrayal, Heckna split The Bumper* into two parts. He tethered *The Catch** in the forest to keep The Revelia attached to the material plane. He placed *The Chair** in the deepest part of The Tunnel of Love ride.

Cicero and The Chair. Heckna had two reasons to place *The Chair** in The Tunnel of Love. First, to remind Cicero of his fall from power, and secondly, to keep it safe; few people ever make it as far as Cicero's chambers. Cicero tends to attack those who disturb him. The Toymaker suspects *The Chair** is part of what keeps Cicero trapped in the ride in a state of undeath. Removing *The Chair** might free Cicero, but that freedom would likely mean his death. "*He has been searching for an ending, and Heckna knows the greatest cruelty he can do is to deny Cicero peace.*"

Reconstructing The Bumper. Recombining *The Chair** and *The Catch** into *The Bumper** is essential to leave The Revelia using the train. The Toymaker suspects *The Bumper** would also affect Heckna in battle, but they must examine it to be sure.

Cicero

Jason Engle

RETURN TO THE TUNNEL OF LOVE

A glittering sign that reads "*Tunnel of Love*" marks the entrance to this ride. Under the sign is an opening through which a blood-red river flows. To the right is a dock where swan-shaped boats cluster together, bobbing on the water. The area around the ride is busy, and laughter and shouts echo from inside the dark tunnels. A pair of giggling revelers holding hands climbs aboard a small boat and are carried by the current into the darkness.

The Tunnel of Love is shaped like an anatomical human heart, composed of external walls of deep crimson stone that perpetually weep toxic red condensation. Participants ride in swan boats on a river of sour red wine, traveling through arteries and chambers within where creatures attempt to lure them to their demise.

The Wine River. The "water" that runs through the ride is made of red wine that is as thick as blood, and clumps of dregs appear to be chunks of viscera. Occasionally, toxic condensation from the walls drips down and mixes into the river. Creatures who fall into or drink the wine take 7 (2d6) poison damage, and they must succeed on a DC 16 Constitution saving throw or be poisoned for one hour.

The Swan Boats. The boats are pristine and shaped like swans. Characters who make a successful DC 13 Wisdom (Perception) check spot two painted teeth marks that resemble a vampire bite on the swans' wooden necks. Each boat can hold four Medium-sized creatures. The boats travel at a speed of 5 feet per round unless otherwise noted. Under the water, the boats run on rails, which prevent them from moving faster than their programmed speed. The boats stop in each chamber, and the ride only resumes once the threat is dealt with.

If a character falls out of a boat or willingly disembarks and is unable to get back in, they can wait a few minutes until another boat comes into the ride, occupied with 1d4 **mangy thralls**.

Dimples and Freckles Know:

- **Cicero** wanders the caverns within The Tunnel of Love. "*You must be here to see Cicero! We haven't been this busy since this place was created, have we, my jolly jummeroo? He's in his usual mood now.*"
- Due to Heckna's announcement of a new Master of Ceremonies after so many decades, revelers have flocked from all over The Revelia to "show Cicero a little love."
- They've managed to refill the pool and replace the swan boats destroyed in Cicero's previous tantrum, and the ride is now open.
- Each boat is equipped with an anchor in case the party wants to stop and linger in a chamber. There are also docks in each chamber that the characters can climb out to visit. "*But most people want to keep going!*" Freckles says.

Once the characters are seated, the boats steer themselves toward the entrance. "*Keep your appendages inside the boat, your blood within your bodies, and your hearts behind your ribs at all times! Rollyroon vor Oolalalane!*" Dimples calls with a cackle and a wicked grin, blowing kisses and waving.

The numbered areas in the following section correspond with the map of **The Tunnel of Love Fig. 2.2, p. 92**.

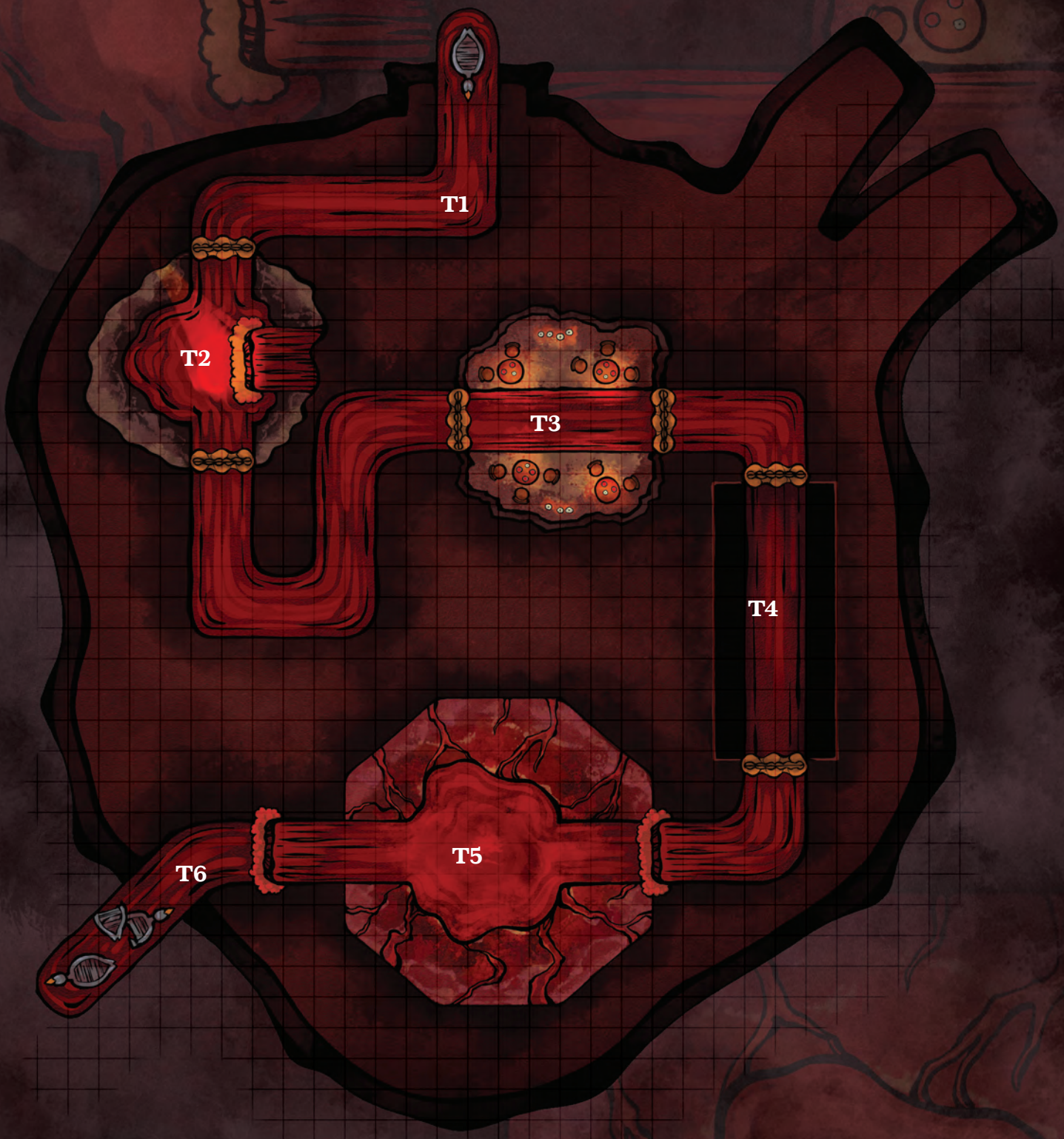
Justin Chan

✦ **Bring a Spare Change of Clothes and a Spare Party Member** ✦

THE
TUNNEL
OF
Love

THE TUNNEL OF LOVE FIG. 2.2

T1. MAIN VEIN.
T2. FIRST CHAMBER - SONG OF LOVE
T3. SECOND CHAMBER -BLOODSUCKERS
T4. THIRD CHAMBER - ALL AFLUTTER
T5. FOURTH CHAMBER - THE BROKEN HEART
T6. EXIT



✦ Get Pumped! ✦

Samantha Rustle

Justin Chan

✦ Everything's Better, Down Where It's Wetter, Under The Blood ✦

T1. MAIN VEIN

The Revelia's lights ebb as you enter the ride, and the swan boat bobs lazily on the river. The boat carries you down a dark tunnel. The walls are papery, with red condensation like sticky glue holding shreds of paper mache to the surface.

Tunnel. The main vein tunnel is 10 feet wide, and the arched ceiling overhead is 15 feet high. The river underneath is 5 feet deep. 20 feet from the entrance, the river bends to the west at a 90-degree angle.

Curtains. Heavy gold curtains cover the entrances and exits where T1 passes into and out of the next three chambers (T2, T3, T4).

Mood Lighting. After the bend, the tunnel is dark.

T2. FIRST CHAMBER - SONG OF LOVE

The tunnel opens into a wide chamber with rubbery walls. A skylight lets in a beam of moonlight, illuminating a red waterfall that trickles down the cavern wall into a pool. Sitting around the pool are three beautiful creatures, all splashing with their fins and combing their long, black hair with jeweled combs. They turn to you in syncopation, smile, and begin to sing.

Chamber. The chamber is 40 feet wide at its widest point and spans 35 feet from the entrance to the exit. The pool in the center is 20 feet deep and has a diameter of 10 feet. A 5-foot wide slippery ledge runs around the edge of the pool. A waterfall of wine pours into the pool on the east side of the chamber. A second golden curtain covers the exit, which is directly opposite the entrance. The waterfall and the center of the pool are brightly lit. The rest of the chamber is dimly lit.

Inhabitants. The three **souloists** use enchanting songs to lure riders into the pool, where they drown them and feast upon their bloated corpses. Their disguise is an illusion, and any creature that succeeds on a DC 15 Intelligence (Investigation) check using its action to inspect a souloist, perceives that it is disguised. Once they have enchanted a creature, the souloists reveal their true forms, showing their wine-stained fins and mouths filled with pointed teeth.

Treasure. Below the surface of the pool is a treasure chest containing items the souloists have collected from their prey, including some waterlogged trinkets—a plush duck, a fountain pen, one gold earring—and a warhammer called the *Party Pooper**. Characters who succeed on a DC 15 Wisdom (Perception) check spot the chest.

Exiting. When the souloists have been defeated, the characters' boats begin to move through the ride to the next chamber. The river continues from this chamber to the next with a small slope that increases the speed that the boat travels to 15 feet per round.

Samantha Rustle

✦ Blood, Blood Everywhere and Not a Drop to Drink... Until You Came Along ✦

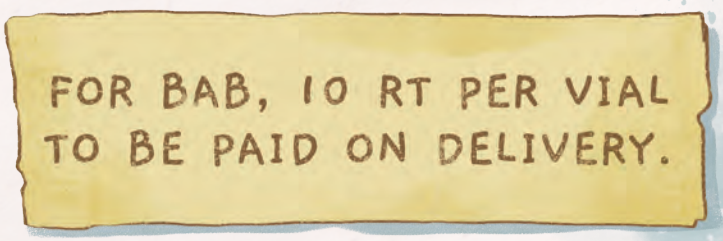
Justin Chan

T3. SECOND CHAMBER - BLOODSUCKERS

The dark tunnel declines slightly. Eventually, the current carries you to another chamber lit by candlelight. The walls are deceivingly flesh-like, but the red condensation makes some of the paint run. Flanking the river are two rocky platforms. On each platform are two small circular tables, each with a couple sitting across one another. One couple laughs and clinks their sloshing wine glasses together. The other couple lies slumped over the table. As your boat stops, the lively couple turns to you with wickedly sharp smiles.

Chamber. This chamber is 30-feet-square. The wine river is only 2 feet deep here. To the north and south are two rocky platforms. It is dimly lit by the candles.

Inhabitants. Sitting at one of the two tables on the north platform are a **plasma punk** and a **mangy thrall**, clinking wine glasses in a toast. They are actually drinking blood sourced from riders who have passed through this chamber before. Slumped over one of the two tables on the south platform are two dead revelers who have been drained of blood. When the party's boats stop, the plasma punk and thrall invite them to join them for a drink. If the party refuses, they attack. If the party agrees, the plasma punk and thrall attack after a character has taken a sip of blood.



Justin Chan

Sam Rustle

Treasure. Underneath the tables with the dead revelers is a crashed, rusted **Heckna's Handy Helper** that still works. Characters who make a successful DC 13 Intelligence (Investigation) check spot a crate under the other table to the south. It contains 1d4 vials of plasma punk blood with a note reading: FOR BAB. 10 RT PER VIAL TO BE PAID ON DELIVERY.

Exiting. When the plasma punk and mangy thrall have been defeated or bargained with, the characters' boats begin to move through the ride along T1 to the next chamber. The boat moves out of the chamber at a speed of 5 feet per round.

Samantha Rustle

Justin Chan

T4. THIRD CHAMBER - ALL AFLUTTER

This chamber is dark. All that can be heard are the rivulets of liquid trickling down the walls into the river and the sound of the water slapping against the swan boats.

Chamber. This chamber is 20 feet wide and 45 feet long. The ceiling is 30 feet high. The chamber is dark. If they are illuminated, the red walls seem to twitch and pulse, like machinery smothered with wet meat rather than something truly organic. To either side of the river is a 10-foot-deep drop to a solid floor.

Inhabitants. Flying 5 feet below the ceiling, in the deep shadows, are 1d4 + 1 **lovebirds**. Characters who make a successful DC 13 Wisdom (Perception) check hear the rustling of their wings in the darkness. If the lovebirds remain undetected, they swoop down to drop a rotten candy apple into a character's lap before flying back up toward the ceiling with a giggle. The lovebirds like to be noticed but are coy about it. They tease and taunt riders with gross offerings to get their attention.

Once the lovebirds have the attention they seek, they joke and flatter and try to keep the characters around as long as possible, goading the characters for treats or trinkets. Characters who make a successful DC 14 Charisma check to appease the lovebirds can continue through the ride unobstructed. If the characters fail to please them, the lovebirds become angry at the lack of attention and turn hostile. They will attack the characters to prevent them from proceeding into the next chamber.

Exiting. Once the lovebirds have been defeated or bargained with, the characters' boats continue through the ride to the next chamber.

T5. FOURTH CHAMBER - THE BROKEN HEART

Waterfall Entrance. Boats enter this chamber by dropping over a 10-foot waterfall. Creatures attempting to climb back up the waterfall must succeed on a DC 24 Strength (Athletics) check, or they are pushed down into the pool by the force of the water.

The walls flutter with pulsing veins, bright red against deeper red membranes. The air is heavy with the stench of iron and smoke, and the water here is redder and thicker. Despite the warm, red light spilling out over the room, the space feels heavy and gloomy. The thump of a monstrously large heartbeat echoes with a dull, hollow sound all around.

A swan boat, rotting and wrecked, sits on a quivering mound of gritty muscle. Its seats have been reduced to splinters and ash. Cicero has one hand wrapped around the swan's wooden throat as if throttling it. His head whips around at the splash of the boats, and the black mist swirling around him billows out in waves of rage at your approach.

Chamber. This chamber is octagonal, 50 feet long, and 50 feet wide. The water forms a 15-foot diameter pool in the center before pouring away down a rushing waterfall. The pool is 10 feet deep. The chamber is dimly lit.

Maintenance Closet. Hidden behind the waterfall is a simple wooden door bearing a sign of a mop and bucket. The door is locked and has a shiny keyhole set in it. It can be opened with a successful DC 14 Strength (Athletics) check or a DC 14 Dexterity (Thieves' Tools) check. It leads to a tiny, cramped broom cupboard.

As it is a mundanely locked door, it is possible to use a Fun House key on the broom closet to visit the room associated with the key. Once the party exits the Fun House, they are expelled back into Cicero's chamber as they are **Uninvited Guests**.

Justin Chan

ROLEPLAYING CICERO

Cicero is unhappy with the party's intrusion, but his earlier fury has dampened to despair. Cicero aches for the release of death, and he can quickly turn violent—especially if the party expresses any pro-Heckna sentiments. His state of undeath has left him only able to feel anger and sadness.

WHAT CICERO MIGHT SAY

"So. Here you are again. Back for seconds, I presume? I suppose this is all very, very funny to you. Leave me be. It's all gone. He even took my broken chair."

WHAT CICERO KNOWS

- Heckna barged in half an hour ago through a small, wooden door hidden behind the waterfall. He spitefully took the remains of Cicero's throne. His description of the throne, if asked, matches The Toymaker's description of *The Chair**.
- He's been feeling untethered since Heckna took *The Chair**, and he suspects Heckna intends to cause him further pain. *"I feel adrift. Like I am no longer really here, if I ever was. What has he done to me?!"*
- It's not enough to just beat Heckna in combat—if even the tiniest part of him is left alive, he can come back. *"I believed I had him. I watched life depart from his eyes, hard as that was. I saw his body destroyed. For a moment—just a moment—the sky, the stars, and the moon itself dripped red with blood. But then I saw him anew, drawing himself out from his woe-begotten pet. How could I have been so naive? As long as Snout and Myrmidon live on, so does he."*
- How The Revelia was first created by Heckna. Cicero was one of the first people Heckna recruited, and they were close during those heady early days. *"I was one of the first. I even knew him before he created The Revelia. Our paths had crossed, two travelers in the night. He made me laugh, and when he asked me to join him, I wanted nothing more..."*
- Cicero knows that Heckna dislikes talking about his former mentor, Otto. In fact, Heckna dislikes remembering the days before The Revelia, when he felt forced to keep his magic under wraps. *"It is painful to him, to remember what life was like before all this. Perhaps he sees his old attachments as weakness, or perhaps he feels shame for what he has become. I do not doubt it was difficult for him to restrain his powers and ambitions before he seized the carnival for his own."*
- The Fun House is a dangerous, confusing labyrinthine structure. There are some rooms that even Heckna's laughtenants aren't allowed to venture into, such as Heckna's private chambers. The few times Cicero was invited in, he saw the wagon Heckna used to live in when he was part of the traveling circus. Cicero isn't entirely sure why Heckna has kept it when he's so scornful of his previous life and his mentor. *"Perhaps shame. A reminder of what he was, to keep him building The Revelia. Perhaps there is something human left in him after all..."*

Cicero's Agony. After some conversation, Cicero grows angrier and angrier at his situation. Having been untethered from The Tunnel of Love by the players removing *The Catch** and Heckna removing *The Chair**, he is beginning to feel the weight of his mortality. He interprets the sensation as Heckna intentionally causing him pain. Instinctively, he attacks the party. *"Come now, let us finish this with one final show! Perhaps you will be the ones to finally release me from this nightmare!"*

The Death of Cicero. Even if the party does non-lethal damage, being knocked to 0 hit points kills Cicero. He has been "alive" far too long, and without the magic of *The Chair** his body cannot handle the damage.

Cicero begins to ooze blood from every pore. His iron mask cracks, revealing two strikingly human brown eyes, which shine with fear. The cavity in his chest begins to pour with blood, and The Tunnel of Love shakes, thumping wildly for a minute. Characters must succeed on a DC 14 Dexterity saving throw or be knocked prone.

Cicero's final words are hoarse but peaceful.

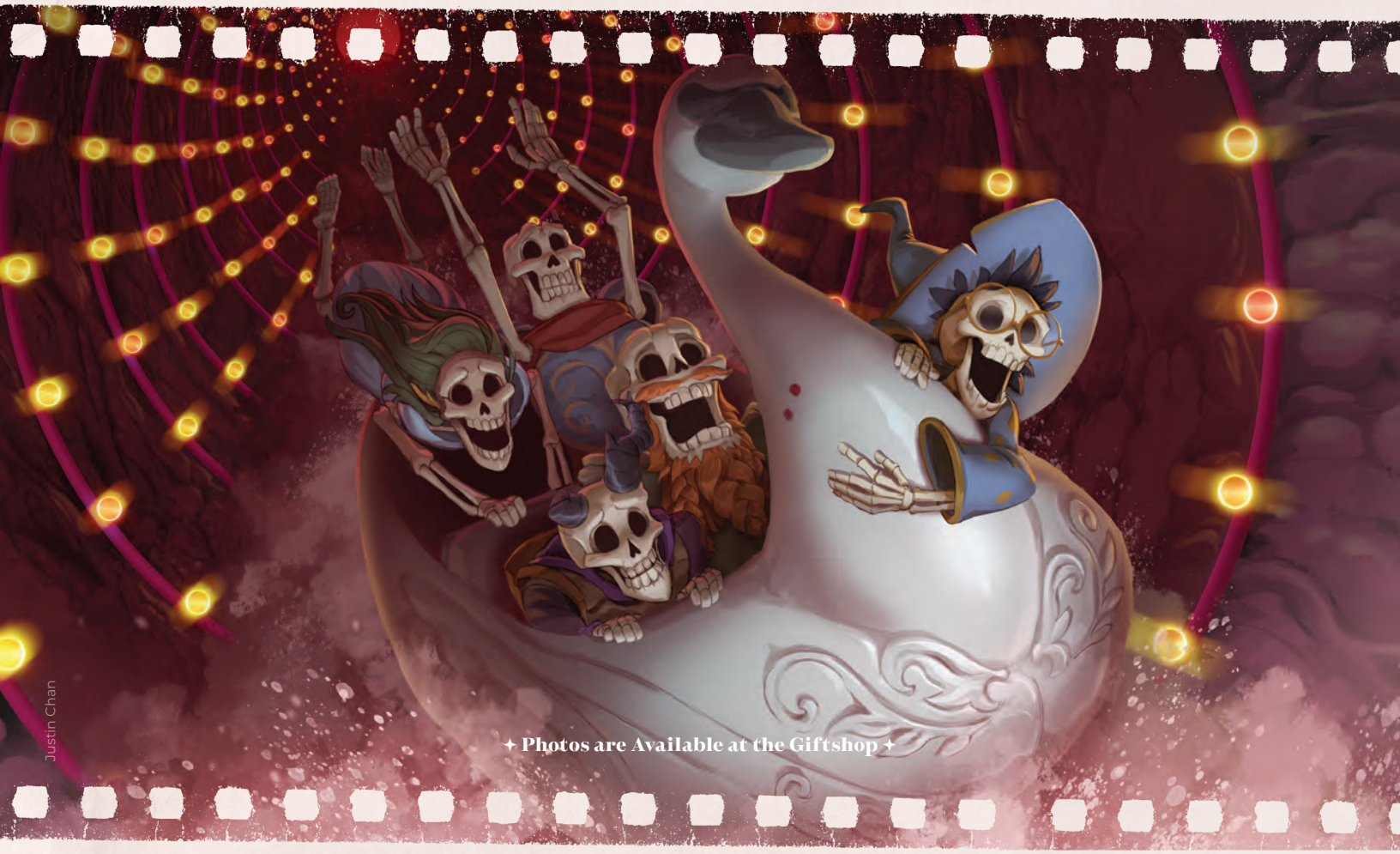
> *"So this is what I have been seeking... what a lonesome, bitter ending I have earned... if you fight Heckna, tell him... tell him I will be waiting..."*

Cicero withers, crumpling in on himself with a sudden geyser of blood, which explodes over the party. The walls drip with blood, withering and decaying, and the veins of the structure begin drying out. The remains of the river run out through the exit.

Treasure. Cicero leaves behind *Cicero's jeweled baton**.

Exiting. Empty swan boats continue to arrive in this chamber, piling up haphazardly and allowing the party to exit by boat if they wish, even if their boat has been destroyed.

Justin Chan



Justin Chan

T6. EXIT

The river abruptly disappears over the edge of an interior waterfall. A faint glow appears in an oval at the bottom of the waterfall.

Waterfall Exit. The final waterfall is a vertical, 50-foot drop. Characters must make a successful DC 13 Strength saving throw to hold onto the boat without falling out; otherwise, they tumble out and fall 50 feet into the bottom of the waterfall. The liquid cushions some of the blow, but characters who fall still take 3d6 bludgeoning damage. Creatures who go over the waterfall not in a boat take the bludgeoning damage automatically.

The river current brings all creatures drifting towards the exit pool where they can depart from The Tunnel of Love.

The Tunnel of Love shudders, letting out a low, aching groan. The river pulses, thick and stagnant, and the ride contracts viciously before sagging and withering. In the moonlight, it almost resembles a collapsed figure before it crumbles into a dark red powder, and the stench of hot iron fills the air.

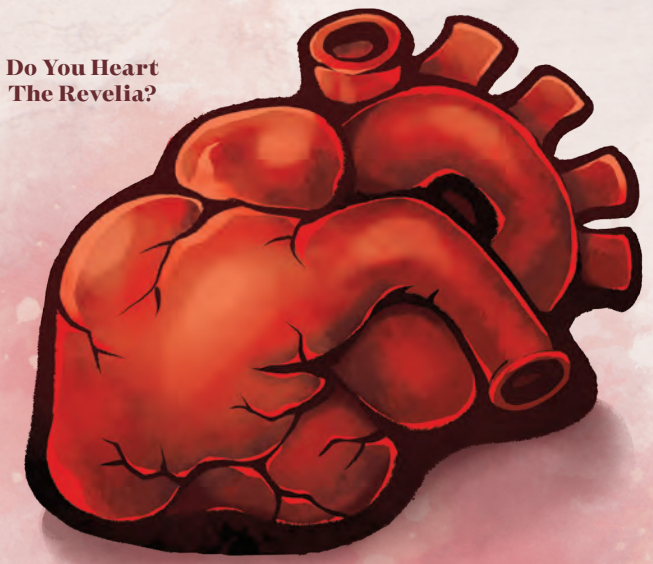
Outside. Dimples and Freckles, the showstopper ride operators, meet the characters at the exit and ask what happened as the ride crumbles before their eyes. They are both delighted by this turn of events as they are now unemployed and free to enjoy The Revelia. Dimples expresses a desire to tell Heckna what just happened.

REPORTING BACK TO THE TOYMAKER

When the players return empty-handed to the **Lost and Found**, The Toymaker expresses their frustration. They were unaware that Heckna had removed *The Chair** from The Tunnel of Love. They explain:

- Heckna must have realized the items linked to the train were going missing after Heckna's Eye went careening through The Revelia. He will no doubt be keeping *The Chair** in his Fun House now (along with *The Stick** if the players failed to retrieve it during **Chapter 14**).
- The Fun House is still too dangerous to visit. They will have to move fast to get the last item before attempting to enter the Fun House.
- If the players mention what Cicero's said about killing the pet, The Toymaker confirms that while either pet lives, Heckna will always be able to resurrect himself from their bodies.

If the characters need to rest, The Toymaker allows them the time to do so but urges them to take no more time than necessary, so Heckna doesn't have a chance to hide the final item. When the party is ready, **Chapter 19** begins.



Samantha Rustle

CHAPTER 17: JUNK, FUNK, AND THE CAROUSEL

UNDER CONSTRUCTION ZONE

A large, blighted plot of land lies on the outskirts of the Dismaydium. Ringed by a rusting metal fence, the dirt glimmers with sharp scraps of metal that catch and throw the moonlight across their twisted, dented surfaces. A half-built rollercoaster lists ominously in the middle of the plot. In a far corner of the area is a ramshackle metal trailer, and a dull light glows from the window. A lopsided sign hangs from the fence, reading: UNDER CONSTRUCTION - NO ENTRY!

This empty lot is dangerous to traverse, as a wrong step may find a traveler with a nail impaled through the foot. Tools, scrap metal, screws, and springs are strewn about, creating difficult terrain.

Introducing Olga. There is one residence here, a decrepit trailer where the zone's overseer lives, an old gnome named **Olga Oggletron** [she/her]. Like Pinky, Olga is a former adventurer, but she joined Heckna willingly. Olga is distrusted by The Toymaker. Olga is supposed to keep an inventory of the supplies needed to build new rides or restore buildings at The Revelia, but she spends most of her time playing with her pet, a **monkey animalgamation** named Moomoo, or designing new, ridiculous rides without ever finishing them.

Fighting Olga. Olga does not seek out combat. If Olga is attacked, she is defended by Moomoo, and she calls for help, attracting the attention of two **jawbreakers (starlets)**, who arrive to help her after one round.

ASSISTING OLGA

Olga asks the characters to help her collect pieces for her new ride. She shows them some plans, complete with a mess of scrawled-out names like "I-Scream & U-Scream Louder," and "The I-Scream, U-Scream, We All Scream And Scream And Scream." She notes that the title is a work in progress. The plans show a ride in the shape of an ice cream cone that will drag revelers through a medley of different flavors. *"All the tastes of The Revelia! Salted Sophie's Lab, Rum and Red Tickets, Sugared Snout, Apple and Animalgamations... the possibilities are endless!"*

The pieces Olga needs are:

- Two **creepy crawlies**, alive or dead.
- A fireball shot from **Felix's Elixirs**.
- A live **schnozzling**.
- An **animalgamation's** horns or hooves.
- A large chunk of brass. There is one stuck in the rubble of the Under Construction Zone. Olga can't pull it free herself. It takes a successful DC 16 Strength (Athletics) check or an hour of digging to unearth it.

Payment. Olga offers 50 RT if the party brings her all the items. She also says she will let them hunt for trinkets in the Under Construction Zone.

Delivering the Pieces. Olga accepts the items with a yelp of excitement. She asks for one more favor before she pays up; she asks the party to come up with a great name for the ride. Once she's satisfied, Olga pays the party the promised 50 RT.

TRINKET HUNTING

The party can scavenge for trinkets in the Under Construction Zone after they've helped Olga with at least one of the items above. If the characters haven't yet helped her, she threatens to call Heckna to chase them off.

Adjusting the Number of Trinkets

How many trinkets the characters can find is up to you. If a lot of **Locke's Lore** is still outstanding from Act 1 or Act 2, let them find many trinkets so they can trade them for information. Alternatively, lower the number of trinkets found if they already have plenty of information.

ROLEPLAYING OLGA OGGLETRON

Olga is a staunch supporter of Heckna and is trying to impress him by designing and building a new ride. However, she keeps getting distracted by new ideas and has yet to actually complete any of the many projects she has started.

If the party encountered Olga in the **Sacrificed** adventure hook, she recognizes them and is friendly. *"Oh, you aren't angry, of course! The Revelia is the best place in all the worlds to be! And you've lasted so long, you must be having fun."* She refuses to apologize for her part in bringing them here.

WHAT OLGA MIGHT SAY

"You're not three of those blasted kids in the funny coat again, are you? Be off with you! I have so many projects I need to finish and no time at all!"

WHAT OLGA KNOWS

- The Under Construction Zone was built on top of a ruined village, now mostly covered by dirt. Olga thinks the village was here before The Revelia was established since she keeps finding all sorts of strange things in the soil. *"I'm thinking there used to be some gray village here or something. The other day I found a book on growing vegetables. Burned it, of course! We don't want any of that here."*
- She admires The Toymaker for their mechanical skill, and if she learns the characters are friendly with them, she tells them to ask The Toymaker to stop by sometime so she can show them her ideas.
- Olga will happily share the schematics and answer questions about Heckna's Eye as she maintains the ride (players can be shown the map of **Heckna's Eye**).

Finding Trinkets. Trinkets can be found in the dirt with a successful DC 12 Wisdom (Perception) or Intelligence (Investigation) check. Roll on the **Trinkets** table, or create your own. Items connected to the characters' pasts may have been carried here by the Revelia's strange magics.

D8	TRINKETS
1	A pair of broken spectacles with a fine metal chain hanging from the arms.
2	A bent and battered top hat with an ostrich feather stuck in the brim.
3	A wallet containing a single gold coin.
4	A large, dirty embroidery in a broken frame. It depicts two orcs in suits holding hands, with a young orc in a frilly dress beside them holding a small, fluffy dog. Embroidered text at the bottom reads: FATHER AND PAPA AT OUR NEW HOUSE WITH ME, TIFFANY VERIDIAN GHOCKT AGE 8 AND OUR DOG BONECRUSHER.
5	A little veneered box with fragments of colorful silk and lace inside.
6	A bundle of cat adoption papers tied up with a fine velvet ribbon and silver wax seal. The cat's name is Professor Pitterpatterpaws.
7	A glass bottle containing a model airship.
8	An abacus with beads made from acorns.

Birdfolk's Birdcage. If the characters have been tasked by Locke with finding the birdcage trinket (**Chapter 11**), they can see it sticking out of the ground when they search the Under Construction Zone. Two **sucroozes** are lurking underneath it. They attack if the cage is disturbed.

Nikita Orlov

✦ Brace Yourself and Face the Music ✦

THE DASTARDLY DISCO

Bright lights flash behind grimy windows. A low, thumping beat emanates from the very bones of the building, interspersed with laughter and cheers. The construction of the house is confusing, shifting its shape with every new glance, growing odd corners and twists without changing in size. A single red velvet door is set into the stone walls, and a painted sign proclaims, 'Welcome to the house of SICK BEATS!'

The Dastardly Disco, a terrifying dance hall dungeon, is located down a winding path behind **The Flop House**. It is the home and domain of **Hellvis** [they/them], a gnoll with the power to boogie. It's the best party in The Revelia, but those who fail to face the funk find themselves stuck forever. Spanning five rooms, this musical dungeon crawl twirls together combat encounters, puzzles, and traps to delight and dismay.

The Dastardly Disco is an optional section in the main *Heckna!* campaign. It is suitable for level 5 characters. It can also be run as a separate oneshot. The full adventure can be found in **App. C: The Dastardly Disco**.

As it is a pocket dimension, The Dastardly Disco is unaffected by the removal of *The Thingamajig**. It is only accessible during Act 2. After this act, Hellvis keeps the Disco shut to hide from the chaos caused by the party.

THE MISERY-GO-ROUND

An ornate merry-go-round rotates slowly as discordant music emanates from the heart of the ride. A crown of twinkling lights casts a pleasant, golden glow over the intricately carved creatures that serve as mounts, and revelers laugh as the animals rise up and down while the ride rotates. In the center of the merry-go-round is a small structure, although the spinning mounts only allow snatched glances inside the narrow windows. Barely visible inside the structure is a figure with four arms who plays desperately at a battered and bent calliope organ. Steam bursts in colorful clouds from the organ's dented pipes and rises like smog over the ride. Along the bottom of the ride in gold leaf is painted: MERRY-GO-ROUND, although someone has crossed out the MERRY to replace it with MISERY in thick, red paint.

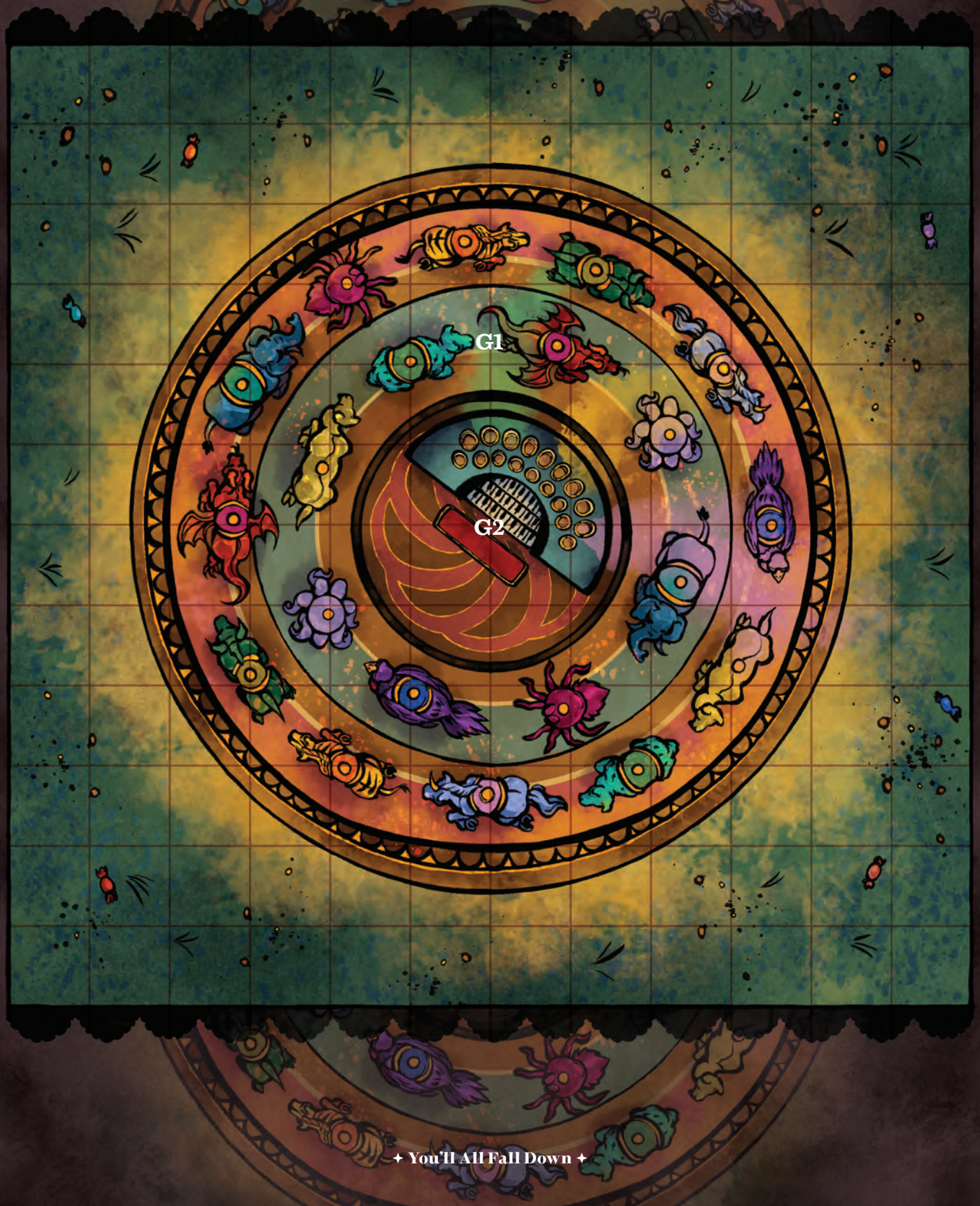
The numbered areas in this section correspond with the map of **The Tunnel of Love Fig. 2.2, p. 92 100**.

The Ride. The Misery-Go-Round is 40 feet in diameter and has twenty carved animals that can be ridden, attached to two concentric rings (G1). In the center is a 10-foot diameter circular room that remains stationary as the rings spin.

The Mounts. The Misery-Go-Round consists of carved wooden animals that come to life when ridden. The creatures are not actually alive but are very intricate automatons. Each wooden creature is mounted to the ride by a pole running through its torso, secured to the roof of the ride and to the hardwood base at the bottom. While they are attached to the ride, the mounts use the **awakened marionette** and have a speed of 0. There are two mounts of each of the following forms: unicorn, ostrich, gorgon, zebra, llama, spider, octopus, camel, elephant, and dragon.

THE MISERY-GO-ROUND FIG 2.3

G1. ANIMAL AUTOMATONS
G2. CALLIOPE'S ROOM



Samantha Rustle

Riding the Misery-Go-Round. Climbing onto a mount requires a successful DC 15 Wisdom (Animal Handling) check. Mounts are hostile to characters who fail this check. Offering it food gives advantage on the check, and the mounts sniff at any food the characters carry. On a successful check, the mount becomes loyal to its rider and responds to their commands.

The two rings of the ride move in opposite directions. The outer one turns clockwise at a speed of 5 feet per round. The inner one turns counterclockwise at a speed of 10 feet per round.

Removing Mounts. Friendly misery-go-round mounts can be used as a mount in The Revelia if detached from the ride. Detaching a mount from the ride requires a successful DC 15 Strength (Athletics) check. When detached, a mount uses the **riding horse** stat block but is a construct, not a beast, and has disadvantage on Dexterity (Stealth) checks as the pole that runs through its body scrapes on the ground as it moves.

Fake Mounts. Two mounts are an **elephant animalgamation** and **zebra animalgamation** in disguise. They attack the next unsuspecting creature that attempts to ride one of them. If a character picks an elephant or zebra to ride, roll a d4. On a 1 or 2, the mount is a disguised animalgamation.

Introducing Calliope. Calliope Hurdy-Gurdy [she/her] is the **awakened marionette** integrated into the Misery-Go-Round's center. She plays a steam calliope—an organ-like instrument that emits sound through pipes. Calliope has orange hair and wears dark green overalls atop a striped blouse. She was built with four arms to help her play the instrument to its fullest potential. Calliope only knows five songs and rotates through them without end, tormenting those who live at The Revelia—so much so that the ride was renamed the Misery-Go-Round.

ROLEPLAYING CALLIOPE HURDY-GURDY

Calliope speaks in a sing-songy voice. Even while conversing, she never stops playing music on her instrument. This makes communicating with her somewhat disorienting, as she's usually half-listening to whoever is speaking to her.

WHAT CALLIOPE MIGHT SAY:

- *"Isn't that song just beautiful? What's that? Play it again a dozen times? Sure!"*
- *"Who's been triping this time? I know how ta crank organing!"*

WHAT CALLIOPE KNOWS:

- The mounts get friendlier the nicer you are to them. Sometimes revelers even convince an animal to disappear with them!.

RING AROUND THE ROSEY

Every day, Calliope is bothered by a gang of children of the candy corn. She wants them frightened off and asks the characters to find a way to scare the children permanently. Calliope will do what she can to aid the characters with whatever plan they come up with, including helping them befriend mounts if needed by playing her most calming tune.

The Children's Capers. Five **children of the candy corn** run up to the ride and whizz around between the mounts, smacking the mounts' rumps to agitate them. Angered, friendly mounts attempt to buck off their riders. Mounted characters who make a successful DC 14 Dexterity saving throw remain safely mounted. On a failure, a character is flung off, taking 3 (1d6) bludgeoning damage from the fall.

Meanwhile, three more **children of the candy corn** rush inside G1 to torment Calliope. They tug at her strings to make her play faster, which makes the ride twirl at a dizzying pace. The two rings double in speed. Moving between the two spinning rings requires a successful DC 14 Dexterity (Acrobatics) check to correctly time the jump. On a failure, a creature collides with one of the spinning mounts, takes 5 (2d4) bludgeoning damage, and lands prone on the ring they moved to. The children of the candy corn continue their harassment with the goal of tossing everyone off of their mounts until they are scared off or defeated.

Combat. If the characters engage in combat with the children of the candy corn, they earn the anger of the jawbreakers in this area. Two **jawbreakers (starlets)** and two **jawbreakers (strongarm)** join the fight to defend the children.

Reward. If the characters succeed in scaring off the children or defeating them, Calliope rewards the party with the 25 RT and one mount of their choosing to take away if they want it.

PLAYING THE HITS

If the party offers her the music card given to them by Locke to encourage Calliope to expand her musical catalog (**Even Odder Jobs**), Calliope is highly resistant, offended at the implication that her repertory isn't delightful.

Convincing Calliope. Characters who make a successful DC 15 Charisma (Persuasion) check convince her to at least listen to the song.

The music card came from another plane. Players can pull from real-world songs to determine what this tune sounds like. Players who actually hum or sing the song during the game can roll the Charisma (Persuasion) check with advantage, but this is just for fun, and no one should feel obligated to do so.

Success. If the party can successfully convince Calliope, she inserts the music card into the organ. She listens intently before declaring, *"This... this is the most amazing song I have ever heard in my entire life."* She eagerly begins playing it and adds it to her rotation of songs.

Returning to Locke. If the party succeeds, Locke is already pleased when they arrive because he can hear the new song from his wagon. He pays them the promised reward. If the party failed to convince Calliope to listen to the new song, Locke laments the characters' failure and does not reward them.

Nikita Orlov

CHAPTER 18: THE BIG TOP

The Big Top stands in the center of The Revelia. It is a huge, many-spired red tent and the central attraction of the Dismaydium.

The spires of the opulent Big Top tent are draped in red velvet, and its gold tassels glitter and sparkle in the carnival lights. A booming voice rattles the structure, though the exact words are muffled. Inside, a crowd cheers and claps. Next to the entrance, a bright marquee lists the names of shows:

Introducing Bella Bells-On. Standing outside the tent entrance flap is a **werespider acrobat** named Bella Bells-On [she/her].

If you started the campaign with the **An Invitation** adventure hook, characters might recognize Bella, and she greets the party cheerily. Her hair is pulled back tightly from her face and woven into a long braid, and she is dressed in a black bodysuit, which befits her role as an acrobat. Like the other acrobats at Heckna's Big Top, Bella is a werespider and part of Arachne's coven, the Web. She can communicate telepathically with other members of her coven and often winces or closes her eyes as Arachne's loud commands are telepathically yelled at her. Bella speaks thoughtfully and approaches the characters if they come near the entrance, handing them a flyer advertising the newest show, The Mentalists.

If Marlowe is the Clown Hunter

Marlowe spends much of her time around the Big Top, devising a way inside to find her brother, Matteo. As a former acrobat, Marlowe knows she may be recognized by the members of the Web and changes her disguises often to avoid detection. Arachne's lair, called The Charnel Cocoon (see **Chapter 22**), hangs inside the very top of the Big Top. Marlowe believes Matteo is held captive there. She knows it is well-guarded by acrobats and that rescuing him would be useless if they can't escape afterward. In reality, Matteo is already dead, eaten by the werespiders.

THE WELCOME ROOM

The entrance hall of the Big Top is a lush array of sumptuous colors. The walls and floor are lined with deep red velvet. Golden chandeliers make the gold trim sparkle. The entrance to the Main Stage is covered in hanging curtains, with two acrobats on either side of it. Every few minutes, *"ooohs"* and *"ahhhs"* ring out from behind the curtains. A small booth decked in red and gold stands beside the entrance. Behind its counter is a beaming half-orc wearing a jaunty flat cap.

Although the Big Top is large on the outside, it's even bigger on the inside. Behind the ticket booth is a half-orc **showstopper** named Quinn [they/them], who eagerly beckons the players over to buy their tickets for the next show coming up. *"Hurry, hurry! The next show's starting in a few moments! Tickets here, tickets here!"*

Price of Admission. Quinn sells the tickets to the Big Top shows. A ticket costs 1 RT per person.

Entering the Main Stage. Floor-to-ceiling swathes of hanging red velvet separate the Welcome Room from the Main Stage. Once tickets have been bought, the two werespider acrobats guarding the entrance to the Main Stage allow the characters through and onto a small, rickety platform.

THE MAIN STAGE

The curtains pull back to reveal the interior of a huge tent. A circular sunken stage filled with gold sand is ringed with tiers and tiers of seats, all filled with cheering revelers. Any view of the tent's ceiling is lost to huge spiderwebs. Acrobats crawl over the thick webbing, looking down at the crowds.

Balancing perfectly on a trapeze swing is a tall, lithe, elven-looking man with long dark hair. He tumbles forward in a series of elegant moves and twists before pointing up to the swing, his form shifting into that of a spider-like human. He shoots out a strand of golden silk that wraps around the swing and halts his fall as he effortlessly twirls and faces the crowds, which whoops and cheers. He points to you, and the spotlights turn to illuminate your forms. The platform beneath you creaks ominously.

"BAM! Right on time! Our newest competitors have arrived! Whadd'ya think, are they just more Sphinx Snacks? Arachne's got your back. HEY! Let's! Spin! That! Web!"

ROLEPLAYING ARACHNE

Arachne [he/him] is the newest of Heckna's laughtenants, and he rules over the Big Top and his coven, the Web. He is a werespider and is extremely loud, excitable, and boisterous. While some may consider the fact that he is constantly yelling as indicative of a lack of forethought, Arachne is intelligent and devious. He has been infiltrating The Revelia with the Web, ensuring they can cover every inch of it if needed.

Arachne is a show-off and loves to perform for the crowd. He doesn't easily back down from a fight, but if seriously threatened, he retreats to his Charnel Cocoon lair at the peak of the Big Top.

Arachne doesn't view the characters as a threat the first time they meet. He comments on their prowess during the Mentalist Show but doesn't actively seek out the party until **Act 3**.

WHAT ARACHNE MIGHT SAY:

"No pain, no gain! Come on, is that all you've got? SHOW SOME GUTS! We'll take the real deal if you're too slow!"

WHAT ARACHNE KNOWS:

- That Heckna is concerned at the loss of some special items, creating opportunities for Arachne to prove himself in Heckna's eyes.
- Everything about current events in The Revelia that the werespider members of his coven report to him telepathically thanks to the power of his *mindweb mirror**.

Adjusting Difficulty

To lower the challenge of The Mentalist Show encounter, the **werespider acrobats** can be replaced with other enemies such as **giant spiders** or **rabbit animalgamations** in spider costumes.

✦ “I See Audience Participation In Your Future” ✦

THE MENTALIST SHOW

The platform suddenly shatters, sending you crashing down onto the sandy floor of the Big Top. On the other side of the tent, web-covered curtains are pulled back to reveal two huge sphinxes. They stride forward with stately grace, much to the excitement of the crowd. Arachne, in his spider-human hybrid form, swings slowly above the stage.

"Riddles ahoy! We're getting HIGH-BROW up in here tonight! But that doesn't mean we can't still have some blood on the sand!"

The numbered areas in this section correspond with the map of **The Big Top Main Stage Fig. 3.1 (p. 113)**.

Introducing The Mentalists. The sphinxes, an **androsphinx** named Abymede [he/him] and a **gynosphinx** named Ganymede [she/her], are large, powerful creatures who tower over the party as they slowly walk around the circular floor of the main stage (A1). They are dressed in gold and white costumes and horned headdresses. Both sphinxes are neutral in alignment and enjoy using magic to make a great performance. They don't want to harm or humiliate the volunteers in their show but won't tolerate disruptions to their act.

The Warm-Up. The sphinxes begin the performance with *thaumaturgy*, conjuring an illusion of a storm with the sound of thunder, and they make the curtains of the tent flutter and ripple. Next, the sphinxes ask for a volunteer from the party, pointing at one of the characters if no one immediately steps forward. Abymede says he will bestow a gift upon the volunteer if they answer their riddles correctly.

The Set-Up. Ganymede casts *darkness* on her bracelet and bids the volunteer to sit on her paw in the dark sphere. She requests the character not move until all riddles have been answered correctly, promising that no harm will come to them while they remain inside the darkness. She warns the volunteer that if they refuse to abide by the rules, she will dispose of them and choose another volunteer. Abymede explains the rules and then casts *zone of truth* centered on the volunteer (Wisdom saving throw, DC 18).

The Rules:

- The sphinxes will ask three riddles.
- Only the volunteer can answer the riddles.
- The volunteer can ask for extra clues, but they come with a price. (The price is another enemy joining the combat against their friends, though the sphinxes don't explain this).

The Show. Once the volunteer is seated in the darkness on Ganymede's paw, two **werespider acrobats** leap down and attack the rest of the party. They do not target the volunteer, only the other party members.

The sphinxes ask their riddles to the volunteer at the top of each round in initiative. The volunteer can use their action to make one guess or ask for a clue on their turn in initiative. If the volunteer attempts to move away from Ganymede's paw, **Arachne** uses his great web action to try to hold them in place. He does not participate in the combat but will defend himself if attacked.

For every wrong answer, clue requested, or if the volunteer refuses to play along, two more werespiders or giant spiders join the combat. If any creature is knocked to 0 hit points, Abymede casts *spare the dying* on his turn. Unconscious enemies are whisked back up into the webs at the top of the Big Top, and another enemy takes their place, lowering down from the ceiling on silken strings.

If either sphinx is targeted in combat, they warn the characters not to do it again. A second attack results in the sphinx making an attack against the attacking character as a warning.

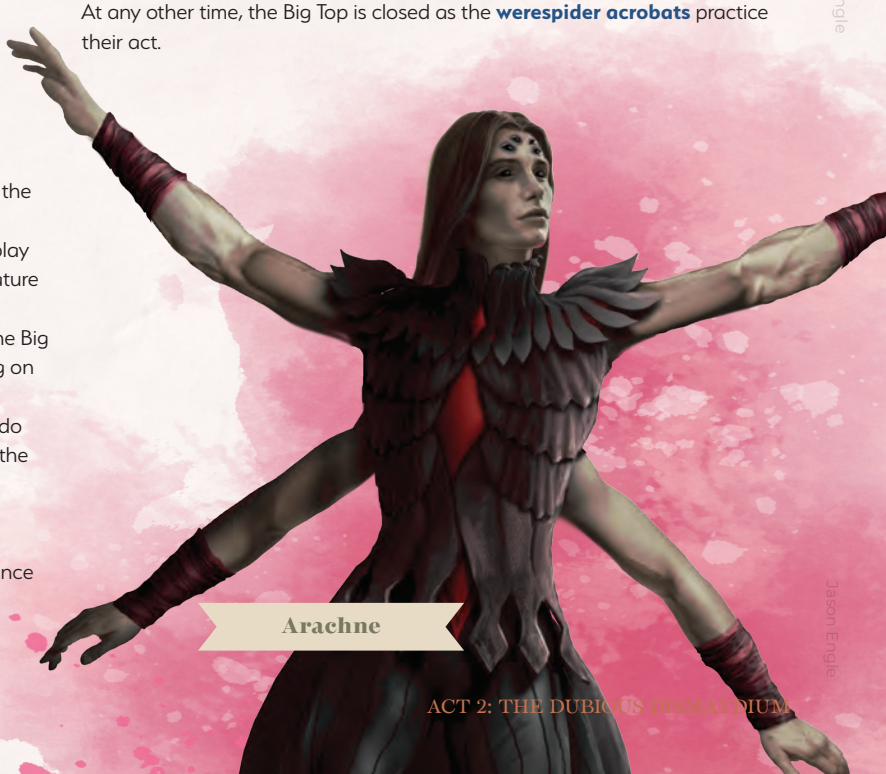
Arachne's Commentary. Arachne offers constant commentary on the characters' progress during the Mentalist Show, which excites the crowd and makes it easier for his coven to abduct a few revelers from the audience (seated in A2) to eat later.

	RIDDLE	CLUES	ANSWER
1	I pour forth light but do not burn, I come and go but never leave, I silver-clad, and heat relieve, Always old and sometimes new, Never empty, often full. **What am I?**	× My silver is an illusion. I am only made of stone × I am much larger than I seem × I behave differently on this demiplane	The moon
2	You can make me large or small. I can be a dog, a hat, or a ball. I hover where I'm given rein, But am often tethered by a chain. Don't let me go into the sky. Unless you want to say goodbye! **What am I?**	× I do not breathe but am filled with breath × If I grow too large, I burst × I move in silence but my death is loud	A balloon
3	Walking weaver, Sky fisher, Cobbler's delight, And oft afeared. Roaming builder, Patient feaster. **What am I?**	× I am a boneless wanderer, armor clad × I'm a silk spinner, lonely laborer × My many eyes see much	A spider

Reward. Once the riddles have been solved, any remaining enemies are hoisted up into the webbing, and the fight ends. Abymede presents the characters with a *belt of spider strength**. After encouraging them to take a bow for the cheering crowd, Arachne personally leads the characters out of the Big Top.

"NATURALS! You're natural showmanship people!! What a fight! What a thinker! Come back when we put on the next show! We can even discuss your futures in my coven! And hey, if you don't want that belt, I'll find a use for it. Not for me, naturally, I'm absolutely jacked, hahahaha! Built like a beautiful brick house! Not that we have those here! Anyway, I'M REALLY STRONG!"

Returning to the Big Top. If the party returns to the Big Top before **Act 3**, they can see the Mentalists performing the same show with other volunteers. At any other time, the Big Top is closed as the **werespider acrobats** practice their act.



Arachne

Jason Engle

Jason Engle

CHAPTER 19: GUTS AND GLORY

Ending Act 2. Completing this chapter marks the end of Act 2 and the start of Act 3. The death of the pet at the end of this chapter triggers a Blood Moon to rise, throwing the Revelia into chaos. After this point, characters will be unable to complete outstanding quests from Act 1 and Act 2. Before running this chapter, ensure your players feel ready to advance to the next stage of the campaign.

Characters should be level 7 or higher before attempting this quest.

The numbered areas in this chapter correspond with the map of **The Naughty Corner Fig. 1.3 (p. 61)**.

IT'S ABOUT TO GET YUCKY

The Toymaker seeks out the party and explains:

- The next item is *The Yucky Bit**. It is a part of Heckna's life force and can be used as an extremely potent fuel to power the train.
- One of *The Yucky Bits** is inside Heckna's unfavored pet in The Naughty Corner. The party will have to kill the pet and harvest *The Yucky Bit** from inside it.
- The Toymaker cannot join them in the fight. They have to preserve themselves in case the party fails. They remind the party they are not the first to try to escape, although they are the first to get this far. "*Consider if I had been suspected before you arrived. What hope would you have, escaping? I am a cog. I must keep on working, no matter what happens.*"
- The Naughty Corner is accessible through three trapdoors in the Food Court, one in each stall. The proprietors, Bab, Candy, and Felix, all use The Naughty Corner to store and dump supplies.
- The Toymaker offers to distract one of the proprietors to give the party a chance to break into The Naughty Corner.

GETTING TO THE NAUGHTY CORNER

Acrobats Out and About. As The Toymaker escorts the party to the Food Court, many werespider acrobats are clambering over and around the buildings. Arachne is taking advantage of the current disruptions to prove his worth to Heckna by sending out his coven to patrol the Revelia.

Stealth Mission. The Toymaker asks the party to pick the stall they would like to enter through. They then go to distract the proprietor, granting the characters advantage on their Stealth checks made to enter The Naughty Corner. Characters who make a successful DC 14 Dexterity (Stealth) check avoid being spotted as they enter the trap door. Failing this check draws the proprietor's attention and curiosity.

Entering The Naughty Corner. The trap doors all lead to a tunnel that runs underground from the Food Court to The Naughty Corner (N1). The tunnel ends with a set of double doors (N2) that can be freely opened from the tunnel side. From The Naughty Corner side, the doors can be opened with a DC 18 Strength (Athletics) check or a DC 15 Dexterity (Thieves' Tools) check. The Naughty Corner can also be entered or exited by creatures that are Medium or smaller through the broken glass at the top of the enclosure (N4).

THE NAUGHTY CORNER

The following features always apply to The Naughty Corner.

Size. The Naughty Corner (N3) measures 30 by 30 feet. The glass ceiling is 30 feet above the stone floor.

Wobbly Crates. Crates are piled precariously in two corners of the room in stacks that are 10 feet tall. The upper crates can be knocked down with a DC 12 Strength (Athletics) check. Creatures in the space where a crate falls must succeed on a DC 14 Dexterity Saving throw or take 13 (3d8) bludgeoning damage.

Supernatural Habitat. The Naughty Corner's appearance changes depending on which creature occupies it.

SNOUT'S NAUGHTY CORNER

> The cramped space is dark, damp, and stinks of rot. The stone floor is covered in small puddles and littered with detritus from The Revelia: candy wrappers, moldering half-eaten pieces of food, and torn costume items. Boxes are piled in teetering towers at the edge of the space. The glass ceiling above is plastered with thick webs, casting the lair into shadow. For a moment, there is absolute silence before something shuffles in the corner and lets out a high-pitched wheezing sound.

Webbed Walls. The walls are covered with sticky webbing. If a creature touches the webbing, it becomes restrained. A creature can free itself or another restrained creature from the webbing by using its action to make a DC 14 Strength (Athletics) check.

Lighting. The ooze covering the glass above cuts out any light coming from The Revelia. The Naughty Corner is in darkness.

Snout is immediately hostile toward the party when it notices them. When encountered in The Naughty Corner, Snout uses its weakened stat block and can use its lair actions.

MYRMIDON'S NAUGHTY CORNER

> The cramped space is dingy, and a domed ceiling lets in bits of light from the Food Court above. Hundreds of multicolored balls cover the floor, mixed in with detritus from The Revelia: candy wrappers, moldering half-eaten pieces of food, and torn costume items. Boxes are piled in teetering towers at the edges of the space. For a moment, there is complete silence before what looks like a writhing human child rises up from the ball pit and lets out a heart-wrenching cry.

Ball Pit. The floor is covered with a 5-foot-deep layer of multicolored balls, making it difficult terrain for creatures without a burrow speed.

Lighting. The Naughty Corner is illuminated with dim light coming down through the glass above.

Myrmidon is immediately hostile toward the party when it notices them. While in The Naughty Corner, Myrmidon uses its weakened stat block and can use its lair actions.

PET DEFEATED

Once the pet has been defeated, the party can remove *The Yucky Bit** from inside the creature:

> As the twisted mass of flesh is removed from the pet, it withers, transforming from a lump of bloody viscera to:

> **Snout:** a red, shaggy robe. It's damp and impossibly soft to the touch.

> **Myrmidon:** a gleaming cloak with a pattern eerily reminiscent of the child's face from the creature's tongue.

> The ground quakes, and Heckna's pained shriek echoes throughout The Revelia. The sky darkens, and the moon trembles before turning bloody red.

Killing the pet and removing *The Yucky Bit** completes Act 2 and causes the Blood Moon to rise. The characters should level up to level 8 if they are not already at that level or higher. **Act 3** now begins.

+ The Jubjub is Just Getting Started +
BW Usagi

ACT 3: BLOOD MOON RISING

CHAPTER 20: RUNNING ACT 3

This act kicks off in the middle of the action as the Blood Moon rises over The Revelia. Killing one of the monstrous pets at the end of **Act 2** wounds Heckna and sends him into a frenzy. As his mood and The Revelia are intimately linked, the carnival is now under a Blood Moon and will continue to be so until either Heckna or the party is defeated. Heckna remains secluded in his private chambers in the Fun House, nursing his injury and his ego.

Characters should be a minimum of level 7 before beginning Act 3.

Rescuing The Toymaker. In **Chapter 21**, the party learns from Locke and Stefano that The Toymaker has been taken hostage by the Web, Arachne's coven, and that Sophie has deployed an army of candelabrawns to protect the Fun House. The characters must confront Arachne and his minions to rescue their ally, as covered in **Chapter 22**. Reaching Arachne requires navigating a gauntlet through the Big Top, including the Magical Menagerie, which features creatures from across the multiverse.

In **Chapter 23**, Toymaker asks the party to visit the Choo-Choo Cadre at the Shattered Station. There they learn of additional items needed for the train: *engine grease** from the Laboratory and *The Throttle Lever**, which can be found in The Decrepit Arcade of the Fun House. The Toymaker informs the party that they must defeat Sophie before facing Heckna or escaping. They open up the secret passage in The Flop House that leads to the Lab.

Defeating Sophie. In **Chapter 24**, the party can access the secret tunnel into the Laboratory, where they can confront Sophie. Here they can acquire the engine grease* for the train. Once Sophie is defeated, Heckna seals off other access routes to the Fun House and officially invites the party inside, beginning **Act 4**.

EXPLORING DURING THE BLOOD MOON

Tone of the Blood Moon. Under the red light of the Blood Moon, the glitz and glamor of The Revelia have dropped away, revealing the bedraggled fabrics and rotting wood normally hidden by Heckna's magic. Buildings look run-down, NPCs appear more threatening, and the characters are fully exposed to The Revelia's true, horrific nature. At this point, everything should feel dangerous and terrifying. Random encounters are more frequent.

History of the Blood Moon. Heckna normally deals with those who oppose him before they can truly hurt him, so Blood Moons are rare. The last Blood Moon occurred when Cicero turned against Heckna. That Blood Moon only shone for a brief time, but the horrors of that night still remain in the memories of those who survived it. Despite the rarity of the event, many revelers have heard tales of the horror of a Blood Moon, and they are thrown into a panic.

Changes to Clown Corruption. The Blood Moon accelerates the effects of Clown Corruption. **Fresh thralls** and **mangy thralls** turn into **feral thralls**. Characters infected with Clown Corruption will find it more difficult to control the changes that are happening to them. If you are using the rules for Clown Corruption in **App. G**, any Constitution saving throws made to prevent the corruption from advancing are made with disadvantage.

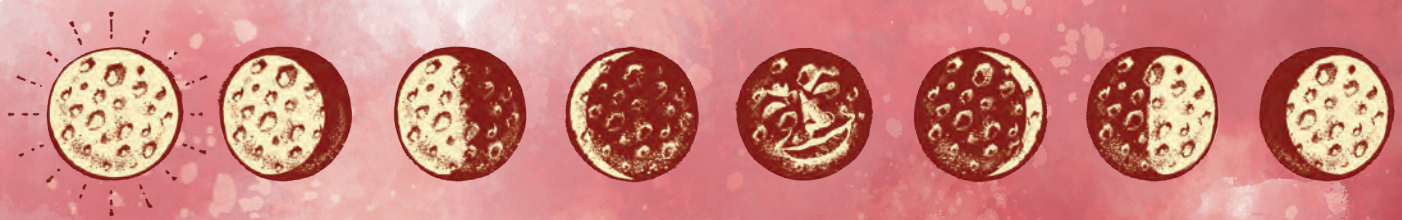
Violence. Violence is much more prevalent, and fights are breaking out at a frantic pace as **feral thralls** attack anyone and everyone in their path, including rubes (**commoners**) and revelers (**bandits**), **plasma punks**, **showstoppers**, and others. The **jawbreaker** cliques are engaging in full-out conflict with each other, trying to claim territory in the chaos. The **awakened marionettes** are attempting to keep the peace as best they can. NPCs that the party has previously angered are openly antagonistic to them.

Resting. The party can take rests in places of safety, such as Locke's **Lost and Found**, the **Shattered Station**, and **The Hostile Hostel**, but resting for too long should have consequences. Rests can be interrupted by random encounters, and delaying too long allows Heckna and his allies to move against the party.

Unlocked Areas. Almost all of The Revelia is accessible to the characters now, except for some areas within the Fun House that they haven't visited yet. The party can move freely through the Jamboree and the Dismaydium but will find both areas more chaotic than before. From this point on, some areas of the Fun House have different encounters than previously, noted in each room's description in **Act 4**.

Attacking the Fun House Head On. If the party tries to access the Fun House by the front entrance, they run into the defense Sophie has put in place to protect Heckna. The Fun House is guarded by a horde of fifty **candelabrawns**. They form a solid mass ringing the entire Fun House. Each time a section of the wall of candelabrawns suffers casualties, candelabrawns from another area move up to tighten the line against intruders. More also periodically arrive to bolster the defenses, making it impossible to thin them out. They attack any other creature that moves within their range.

Fun House Keys. The **Fun House Keys** still allow access to individual Fun House rooms. However, while the characters remain **Uninvited Guests**, they won't be able to move into other rooms within the Fun House and will be ejected if they try.



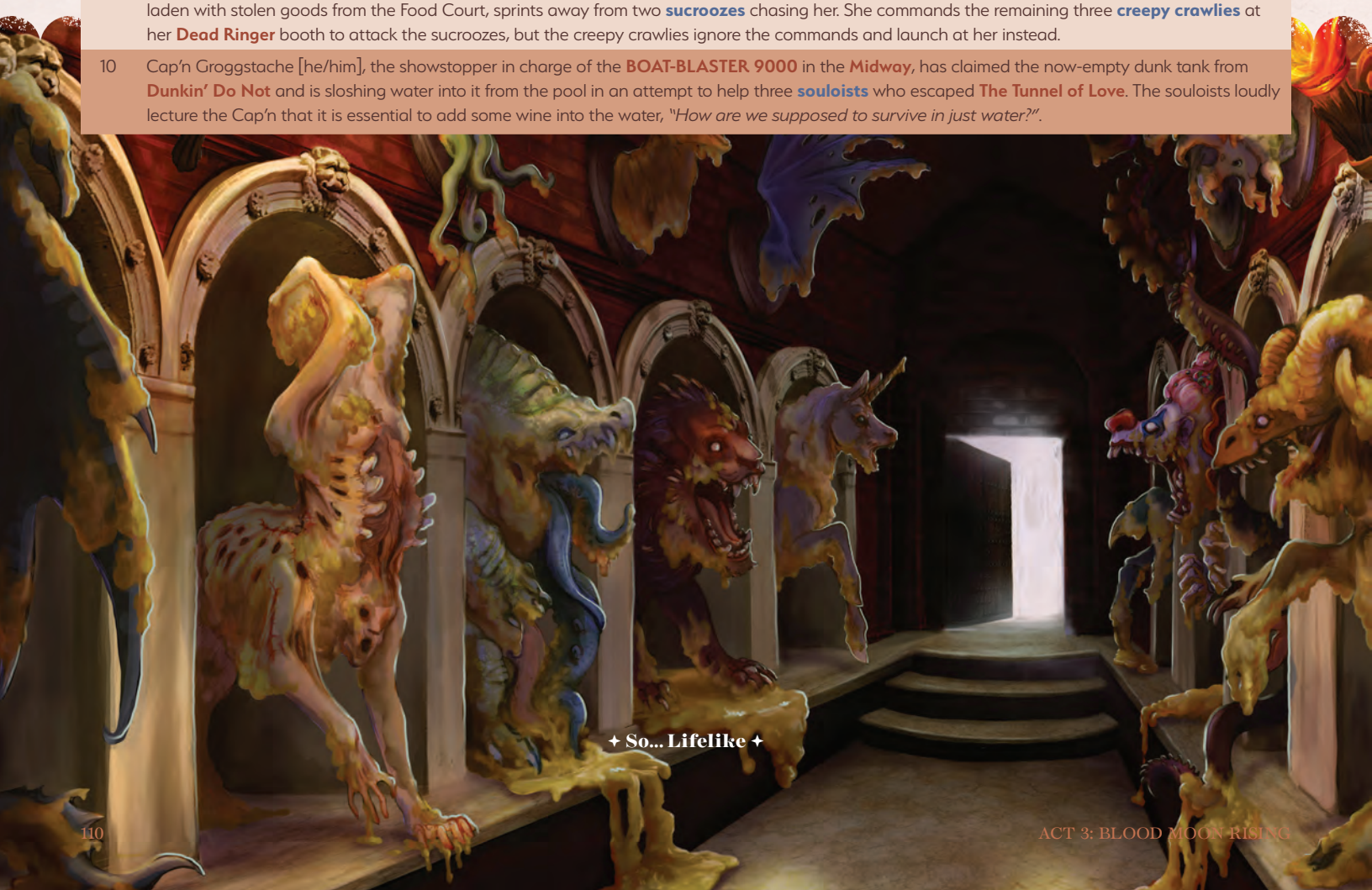
Samantha Rustle

MORE TO EXPLORE DURING THE BLOOD MOON

D10	ENCOUNTER
1	A group of 1d4 + 1 **werespider** acrobats starts a human pyramid in the middle of a street to draw the attention of a **feral thrall,** whom the acrobats then direct to attack the party. The werespiders break their pyramid to participate in the fight.
2	1d4 + 1 revelers (**bandits**) driving a big honker crash into two shambling **cornslobs**. The cornslobs get knocked into the party and are hostile toward both the revelers and the characters. The revelers will aid the party in this fight but will turn on the party once the monsters have been defeated.
3	A group of 2d6 **lovebirds** hovers a few feet above 2d6 **children of the candy corn**, who attempt to swat at the lovebirds with any long objects they can find. If confronted, the children turn on the party, and the lovebirds linger nearby, taunting the characters during combat.
4	The Dunkin' Do Not tank in the **Midway** has been knocked over, and the **arms-o-plenty** that lives in the tank is loose. It uses its many tentacles to grab anything it can and tosses them about, including three **feral thralls** that it chucks at the party.
5	The four rival factions of **jawbreakers**—starlets, vogues, dweebs, and strongarms—are in an all-out war now that the Blood Moon has unleashed their ever-simmering but usually contained feud. Members from each faction have taken over different territories throughout The Revelia. When the party runs into jawbreakers throughout The Revelia, they encounter 3d4 at a time. To determine which faction the party encounters, roll 1d4: a result of 1 is starlets, 2 is vogues, 3 is dweebs, and 4 is strongarms. The factions are not immediately hostile, though they request the party's help and demand that the party declares itself against the other factions. A faction won't allow the party to move peacefully through their area unless the party is allied with them. Whichever factions the characters decide to help become their temporary allies, and the other rival factions turn hostile if encountered. From that point, the allied faction can assist the party, although they won't venture beyond their claimed territory.
6	A pair of **plasma punks** have raided Bab's Meatery in the Food Court, carrying out tankards of blood from the backroom. They messily pour the blood into random, mismatched mugs they've stolen from the Souvenir Shop and invite the party to toast with them. They turn hostile if refused.
7	A group of four **children of the candy corn** successfully killed a feral thrall, only to watch as its **schnozling** detaches and begins looking for a new host. The children run off screaming, leaving the party to deal with the parasite.
8	The characters witness a group of three **awakened marionettes**, including Polly [she/her] from the Ticketing Booth, fighting off six **werespider acrobats**. As Polly uses her strings to parry a werespider's web, she shouts triumphantly, *"That's for what you did to The Toymaker!"* When she spots the party, Polly calls for their aid.
9	The rivalry between the **Food Court** vendors—Candy [she/her] (**showstopper**), **Bab** [she/her], and Felix [he/they] (**showstopper**)—reaches a boiling point. The three of them are embroiled in a vicious fight outside their stalls. When they see the party, they all call out for the characters to side with them against the others. If the party refuses to pick a side, all three turn on them.
10	**Gary** [he/him] is on a rampage, tearing apart tents and destroying the games. Alice Butterbeans [they/them] (**plasma punk**) tries to calm him down while also attacking anyone who gets too close or threatens Gary.

Kathleen O'Hara

D10	Scenes from the Revelia: The Blood Moon
1	Dirk Yuckster [he/him], the manager of The Flop House who is holed up in the casino, has recruited three **jawbreakers (strongarms)** to steal and collect any resellable items, *"To recuperate costs after this whole thing blows over!"* Dirk specifically requested that the jawbreakers target the party since Dirk suspects they possess valuable items. The jawbreakers attempt the theft half-heartedly and will accept any spare RT the characters have instead. *"Just give us your duckets, OK? You're not planning on sticking around anyway, are you? So you don't need them."*
2	Magnanimo is rounding up more children of the candy corn into the **Souvenir Shop**, where they have created a barricade of stuffed toys. The children comprising Magnanimo are all loudly squabbling about how to proceed.
3	**The Hostile Hostel** is in disarray. Its inhabitants have scattered, and a clown-shaped hole remains where Finni Seawidi Fishi [he/him] (now a **feral thrall**) burst through the wall. Ramona Ramblerumper [she/her] and the other **awakened marionettes** are constructing a barricade from furniture. Ramona calls out to the party for help, yelling that the room keys are behind the desk; they can grab any key if they bring items that can be added to the barricade.
4	The Shepherd [they/them] (**showstopper**), who oversees the **Petting Zoo**, is attempting to wrangle the **animalgamations** roaming around the area back inside so they can be safe. However, the Blood Moon has made the animalgamations beyond the control of even The Shepherd. Two **zebra animalgamations** rush toward the party, but The Shepherd begs the characters not to attack and instead asks for help getting them back into the tent. The Shepherd is only concerned for the well-being of their animals and wants to ride out the Blood Moon in the Petting Zoo until it's over.
5	Laird Bubble of Squeak [he/him] (**plasma punk**) is perched atop the roof of **The Hostile Hostel**, dangling his feet, eagerly narrating what's happening. His voice projects loudly over the chaos, and he offers commentary on the various fights that have erupted around him.
6	**Shawn Smith** [he/him] is delighted by the violence of the Blood Moon, so he has completely abandoned any pretense of maintaining order at The Revelia. He speaks exclusively in Gobbledygook now, yelling out phrases such as: • *"Boo's out—it's time for color, jellies!"* • *"Get your jackys and get ready for skellup!"* • *"Why do you have ta bunderboon? You're free ta bat, ta geek, ta jiddlie!"*
7	**Pieper** [she/her] is returning from the **Under Construction Zone** with spare parts for the train, but three **lovebirds** named Rooney [it/its], Mooney [he/him], and Tooney [he/him] keep trying to snatch the rusted parts from her hands.
8	Calliope Hurdy-Gurdy [she/her] (**awakened marionette**) is now detached from the **Misery-Go-Round** and is grappling a **feral thrall** with her four arms. She is rocking it back and forth while singing one of the few songs she knows in order to soothe it. The music only seems to agitate the feral thrall further.
9	The **showstoppers** in charge of games in the Midway are egging on the chaos while also fending off **feral thralls** from their game stands. Eena-Meena [she/her] from **Hit-Me-Heckna** uses her giant hammer to swat at two feral thralls climbing up the rainbow pole. Swoleston [she/her], laden with stolen goods from the Food Court, sprints away from two **sucroozes** chasing her. She commands the remaining three **creepy crawlies** at her **Dead Ringer** booth to attack the sucroozes, but the creepy crawlies ignore the commands and launch at her instead.
10	Cap'n Groggstache [he/him], the showstopper in charge of the **BOAT-BLASTER 9000** in the **Midway**, has claimed the now-empty dunk tank from **Dunkin' Do Not** and is sloshing water into it from the pool in an attempt to help three **souloists** who escaped **The Tunnel of Love**. The souloists loudly lecture the Cap'n that it is essential to add some wine into the water, *"How are we supposed to survive in just water?"*.



CHAPTER 21: LOST AND FOUND LOCKED DOWN

LOST TOYMAKER

Once the characters leave The Naughty Corner, the effect of the Blood Moon becomes clear.

> The moon shines with blood-red light and fills the revelers around you with the urge to laugh, smash things, and run wild. The stars above twinkle like thousands of eyes, all staring down with malice. Shadows stretch deeper and wider across the tents and stalls, and all the fabric now looks ruined and rotten. Screams and cruel laughter ring out all around. Fights break out amid the pandemonium. A group of revelers scatters as a thrall in their midst arches and twists as if undergoing a painful transformation. Laughter bursts out of the thrall, the red nose on their face swelling bigger as they leap after one of the revelers. Marionettes attempt to step between fighting revelers to little avail.
>
> Over the decaying tents and buildings, many-limbed figures move fast and silent, silhouetted against the red sky. Their movements suggest they are searching for something or someone...

Help Yourself to Some Healing. A **Heckna's Handy Helper** has crashed and tangled itself in the red rope surrounding the glass atop The Naughty Corner.

SPOTTING STEFANO

Stefano is hiding in a nearby abandoned tent and frantically beckons the party over. They are covered in bits of sticky webbing, and the joints in their legs are broken and bent. Stefano relays a single message, *"The Toymaker is captured. Take me to Locke, please! Hurry!"*

Thrall Attack. Stefano's message catches the attention of two mangy thralls, who transform into **feral thralls** as they advance on the party and attack.

LET'S GO TO LOCKE

> Locke's wagon remains silent and dark under the deep shadow cast by the neighboring Souvenir Shop. All the blinds are tightly drawn, the door is closed, and only the faintest flicker of light shines around its edges. Several barrels, strewn haphazardly to the side, smolder beside the wagon. Webbing hangs in strands across the curved walls of the Souvenir Shop, the crimson moonlight making the silken fibers seem like bloody strands.

When the characters enter, **Locke** is holding his shortsword but relaxes as soon as he sees the party. He is shaken and distressed, telling them to close the door quickly. He takes the broken Stefano and starts to fix their legs.

Stefano explains:

- **Arachne** has fully mobilized his werespider minions, The Web, in the wake of the pet's death. The Web has captured The Toymaker and taken them to Arachne in the **Big Top**.
- Some of the Web tried to smash Stefano to pieces, but they managed to escape and hide in the confusion.
- The Toymaker will do all they can to keep their secrets from Arachne and protect the party and Locke, but they need help.

While mending Stefano, Locke tells the party:

- Locke saw a group of Arachne's werespider acrobats dragging something big bound in a silk cocoon toward the Big Top.
- The Toymaker is the only one able to get them into the Fun House. One of his children of the candy corn spies reported to him that Sophie has sent out every creature she's made to form a perimeter around the Fun House to stop potential intruders.
- In order to defeat Heckna, the party will have to kill his last pet. They'll also have to search the Fun House for *The Chair** (and possibly *The Stick**, if they failed to retrieve it in **Chapter 14**), as well as for the final items needed for the train.
- While the **Heckna Posters** aren't working, Locke believes the Web will be searching for the party. Arachne has telepathic powers made possible by a *mindweb mirror**. The mirror allows the Web to communicate with each other. Destroying the mirror will shatter the Web's ability to communicate and will disrupt their hunt.
- Arachne is likely coordinating the search from his lair, the **Charnel Cocoon** in the **Big Top**. This is where he's most likely to have taken The Toymaker. Locke doesn't think Arachne will harm The Toymaker initially, but he will be trying to glean information while he searches The Revelia for the party.
- Locke cannot join the party as he still cannot leave his wagon. If the characters plan to escape via the train, he asks them to remind The Toymaker of the plan to hitch his wagon to the train once the party has rescued them. He'll also take care of Stefano until The Toymaker is safe.

Resting. Locke offers to keep watch while the party rests in his wagon if they need to, but he stresses the importance of rescuing The Toymaker as soon as the party is ready.

Locke's Remaining Lore. At this point, Locke can freely pass on any relevant remaining pieces of **Locke's Lore** without payment. The quests detailed in **Very Odd Jobs** and **Even Odder Jobs** are no longer available as Locke is more concerned about The Toymaker's rescue.

Henrik Rosenborg

CHAPTER 22: ARACHNE'S LAST DANCE

THE WEB

With Heckna's main source of surveillance through his Heckna posters now disabled, **Arachne** wants to prove his worth as one of the laughtenants. Therefore, Arachne has deployed his coven, The Web, which includes dozens of werespider acrobats, to search The Revelia for those responsible for killing the pet. Members of The Web use their stealth and agility to avoid fights with the other inhabitants of The Revelia, focusing their efforts on the party. Arachne understands Heckna is more invested in a slow, cruel, laborious death than a quick end for those who have wronged him.

Goals. The main two aims of The Web are first to communicate the party's whereabouts to Arachne, and secondly, to wear down the party without actually killing the characters. Arachne believes the party won't try to challenge him, and if they do, he is confident in his ability to triumph over them. In addition, Arachne knows the party has *The Yucky Bit** and seeks to return it to Heckna in order to prove his loyalty.

Bothersome Acrobats. **Werespider acrobats** travel in groups of two or three and attack the party regularly until Arachne is defeated and his *mindweb mirror** is broken or taken from him.

Defeated by The Web. If The Web manages to defeat the party, the characters are knocked unconscious and brought to **The Welcome Room**.

FROM THE TOP

No werespiders are guarding the Big Top, and the doorway to the Welcome Room is open. Characters who succeed on a DC 15 Wisdom (Perception) check see the skittering limbs of the werespiders hiding in the shadows inside. Arachne has ordered his werespiders to let the party enter the Big Top freely so he can take credit for defeating them.

As soon as the party members are all inside the Welcome Room, werespiders descend from where they were hiding around the Big Top and block the exit with eight **werespider acrobats** guarding the tent opening.

> Where the tent is usually alive with cheers and applause, there is now only an eerie quiet. Cobwebs hang thick and heavy from the fabric walls and cover the ground. The exit out of the Welcome Room is blocked by a pyramid of werespiders. They watch you with faceted eyes and trembling anticipation. Then, the curtains separating the antechamber from the stage of the Big Top open. The entrance is shrouded in darkness, and the sing-song, sneering voice of Arachne rings out.
>
> *"Heckna's hungry spiders climbed out the old Big Top... down shone the moon just like a big blood drop... out came the traitors, and they would know it soon, that Heckna's hungry spiders hunt best in the Blood Moon..."*

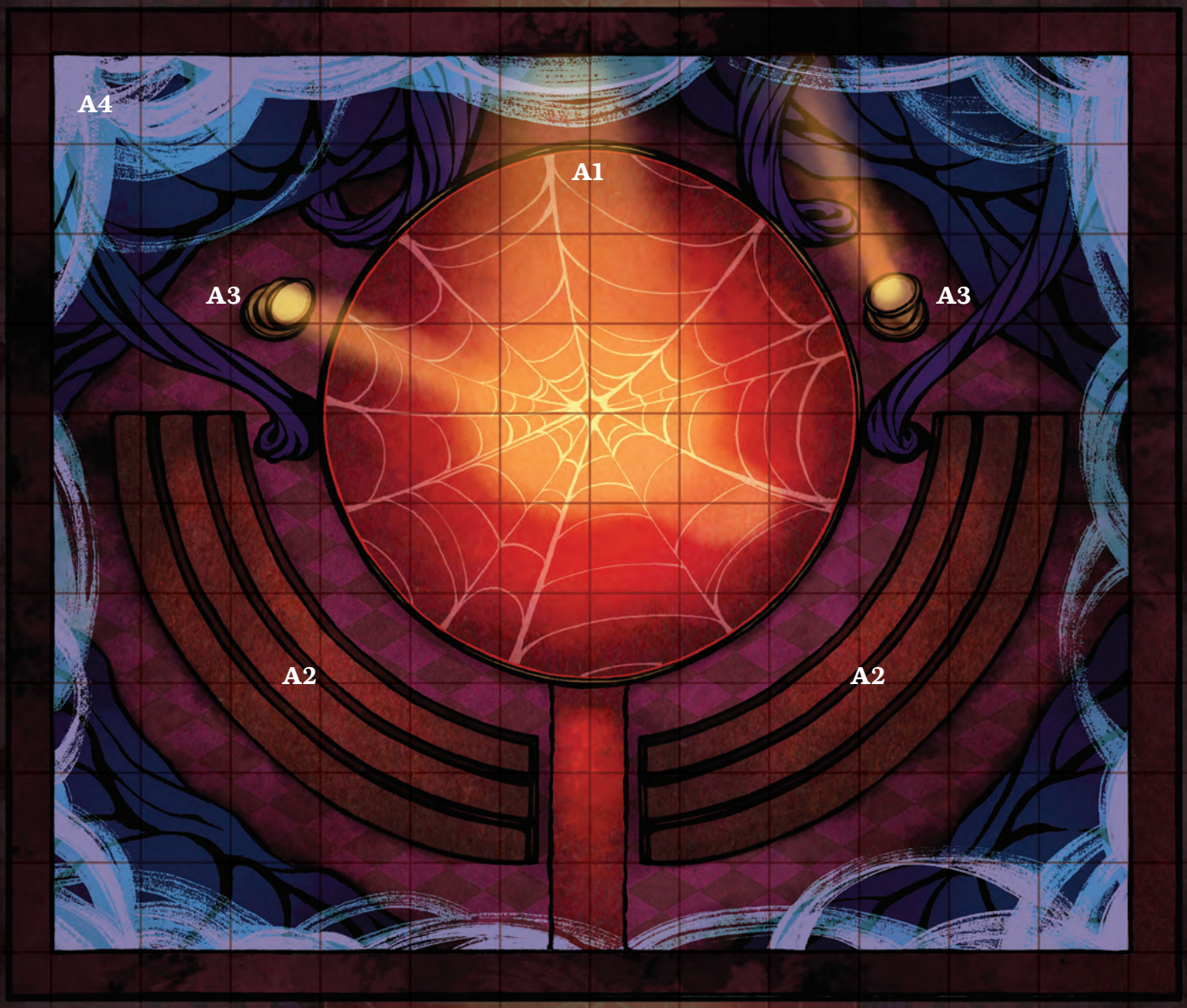
The werespiders want to herd the characters through the curtains and into the traps Arachene has laid for them. Arachne taunts the party, questioning the party's courage, their ability to save their 'friend,' and whether they will taste better devoured quickly or slowly. More werespiders are climbing on the outside of the tent, and their skittering movements can be heard through the canvass.

When the party enters the Main Stage, they are transported to the first pocket dimension of the **Magical Menagerie**.

Nikita Orlov

THE BIG TOP MAIN STAGE FIG. 3.1

A1. MAIN STAGE
A2. TIERED SEATING
A3. SPOTLIGHTS
A4. THICK LAYER OF WEBBING



✦ The Show of Your Lifetime! ✦

Samantha Rustle

MAGICAL MENAGERIE

The Magical Menagerie is normally a series of short and mostly harmless performances showcasing a range of interesting creatures. Under the Blood Moon, it has been transformed into a gladiatorial gauntlet across three unique pocket dimensions, created and controlled by Arachne with the help of Heckna's magic.

During the Magical Menagerie, Arachne is still confident he will easily defeat the party and continues to taunt and goad them throughout the 'show.' He also wishes to live up to his role as commander of the Big Top's shows and wants the party to be able to fight through the Magical Menagerie and The Web before he finishes off the party in a final, majestic battle. The biomes he creates are challenging and grow more difficult as they progress, but they are not designed to kill the party before they get to him.

Beyond the web-draped curtains is a small, black box theater with no raised stage and simple white lines chalked onto the floor. The empty seats are covered in tattered spiderwebs, and a slowly swinging chandelier overhead emits a dim glow into the space. It flickers and goes out, plunging the theater into pitch darkness. Arachne's voice rings out painfully loud:

"Let's! Spin! That! Web!"

A low murmuring starts with a smattering of hesitant applause, and then the sound of birds chirping rises up as a lush, verdant forest springs to life all around. Colorful birds tweet pleasantly at one another, and wildflowers grow from the forest floor. The balmy air smells slightly sweet. Everything is drenched in soft pink light. In the center of the glade is a figure with the upper body of a human and the lower body of a goat clinging to a centaur whose human features resemble a woman in thick greasepaint makeup and whose horse part is dappled gray.

PERFORMANCE 1: THE CENTAUR & THE SATYR

The Space. The pocket dimension measures 60 feet by 40 feet and is 100 feet high. A creature that moves past the edge of the space reappears on the opposite side of the space, costing an amount of movement equal to half the creature's speed.

The Original Stars. Before the Blood Moon, a **centaur**, Gally-op [she/her], and a **satyr**, Kidding [she/her], were the stars of this show. Werespiders have bound them together in a mockery of an embrace. A DC 14 Wisdom (Perception) check reveals the wire-thin webbing holding them together.

Kidding calls out:

- *"Oi, oi, oi! Are these lot why the spider stole our show? Why I oughta...! You think you can steal our spotlight!?"*

Gally-op attempts to placate Kidding, but she is equally annoyed at being replaced and refuses to acknowledge the party.

The Lovebirds. After a few moments, two **lovebirds**, one playing a set of panpipes and the other singing in a nasal, warbling voice, fly from the trees toward the party. At the same time, Kidding and Gally-op are yanked up to the top of the space on a wire, spinning slowly. Attached to the feet of the lovebirds is a curtain of vines and flowers, obscuring whatever is behind it as they approach. They pause 20 feet from the party.

The lovebirds, Viovin [they/them] and Fesh [she/her], cheerily ask the party if they'd like to play the new romantic leads in their play: The Centaur and the Satyr.

- *"It'll be ever so fun, and you're all so perfect for the roles!"*
- *"It's a love story for the ages and for all! Much better than what we had before!"*

The New Stars. No matter how the party answers, the duo flies upward with the curtain to reveal a **showstopper** clumsily dressed in bits of fur and leather in a parody of a satyr and a **jawbreaker** riding a **zebra animalgamation** that he is stitched onto in a mockery of a centaur's body. The jawbreaker and zebra act as a rider and mount in combat. The jawbreaker can be unseated as the stitches used to make it a horrifying centaur-like creature are weak and can snap easily.

Combat. The showstopper, jawbreaker, and animalgamation attack as soon as the curtain is lifted. During the fight, Viovin and Fesh continue to play their music and sing. If they are attacked or if either the jawbreaker and their mount or the showstopper is defeated, the lovebirds join the fight. Gally-op and Kidding heckle the characters, but they do not get involved in the fight even if they are freed.

Success. Once all the enemies have been defeated, the forest is plunged into darkness as Arachne shifts the characters to the next pocket dimension, and the next performance starts.

Unpleasant Understudies

Henrik Rosenborg

PERFORMANCE 2: BETWEEN A ROCK AND...

In the darkness, you feel a dry, warm breeze across your face. The ground underfoot feels softer as it turns to sand, and a new scene appears with deep amber dunes, as far as the eye can see. The sky overhead is a cloudless blue. A hot wind stirs the fine sand along the ridges and down into the valleys in sparkling clouds. Among the dunes is a strange rock formation, casting a deep shadow.

The clear, blue sky shifts and shimmers, the heat contorting the light. The grinning face of Arachne peers down like a mirage.

The Space. This space measures thousands of feet across and is 100 feet tall. The whole area is filled with sand and is difficult terrain. A rock formation stands 40 feet from the characters' starting point. It resembles a giant stone head.

The Sandstorm. Characters who venture more than 100 feet from their starting point in any direction find the soft breeze becomes a sandstorm. For each minute a creature spends in the sandstorm, it must make a DC 15 Constitution saving throw. On a failure, it takes 7 (2d6) bludgeoning damage and is blinded until it exits the storm. On a success, it takes half as much damage and is not blinded. Characters who succeed on a DC 16 Wisdom (Perception) check notice a shape moving within the sandstorm that resembles a massive serpent. This is an illusion. If a creature returns to within 100 feet of where it entered this space, it exits the sandstorm.

The Foe. On top of the rock formation is a **candelabrawn** named Sandros [he/they]. Sandros can only be spotted with a DC 30 Wisdom (Perception) check as Arachne's magic makes him indistinguishable from the rock formation until he reveals himself. When a character moves within 5 feet of Sandros, he springs up from his crouched position with a roar and attacks. Sandros is not affected by the difficult terrain of the desert. He fights until he is killed.

The Prize. Characters who succeed on a DC 14 Wisdom (Perception) check notice a beautiful crossbow—the *critic's crossbow**— jammed into a crack in the rock formation. It is wedged into Sandros and remains attached to him until it is removed from his body with a DC 12 Strength (Athletics) check. Sandros does not use the crossbow in combat.

Success. Once Sandros has been defeated and the crossbow retrieved, the desert is plunged into darkness as Arachne shifts the party to the final performance on the Main Stage of the Big Top.

PERFORMANCE 3: THE WEAVERS

The numbered areas in this section correspond with the map of **The Big Top Main Stage Fig. 3.1 (p. 113)**.

The swirling sands disappear, and the ground lurches alarmingly. The spotlights of the Big Top sear through the darkness, revealing the ground you stand on is a small, wooden platform raised high in the air on rickety legs above the main ring of the Big Top. The platform creaks and groans, lurching drunkenly to the side as a wooden beam far below snaps with a brittle crack. This close to the apex of the Big Top, the webbing that coats the peak of the tent is thick and clearly visible. Werespiders crawl effortlessly over the silken strands, and the drained and hollowed-out corpses of long-dead revelers are set up like a grisly audience in the seats ringing the stage. Far above hangs a bulbous cocoon. In front of it, Arachne lounges effortlessly in a hammock of silken strands.

Stretching from the edge of the platform up toward Arachne is a stretch of thick, glossy, black netting, like rigging on a ship.

The Space. The floor of the Big Top is 70 feet below the platform, and **Arachne** is 30 feet above the platform. Thick netted webbing stretches from the floor all the way to the entrance of the Charnel Cocoon, where Arachne sits.

The netted webbing has the following properties:

- It can be climbed.
- It is difficult terrain for all creatures except werespider acrobats or other creatures with the web walker trait.
- If a creature falls from the netting, they drop down to a web strung only a few feet above the ground and become stuck to the strands. They can free themselves with a successful DC 16 Strength or Dexterity check, but if they fail the check twice, one of the werespider acrobats drops down and cocoons them.

"Welcome to the Web! I'll level with you, I did bet a bunch of Red Tickets against you getting this far, so you kinda screwed that one up for me! UGH! It really makes me wanna leap down there and kill you all now, hahaha! But that wouldn't make for a good show, not at the end game stage, you feel? So why don't you crawl your maggoty little selves up toward me, and I'll make you one heckin' deal that'll please the GLORIOUS ringleader way more than my absolute, predetermined victory against you! Join me and my coven! Become one of the family! Whaddaya say?!"

The Performance. Three **werespider acrobats**—Kitty [she/her], K8 [it/it], and Krabbit [no pronouns, use Krabbit's name to refer to Krabbit]—drop down on glossy, black, silk ropes. They begin a mesmerizing show of graceful aerial dances and movements.

The spotlights swing and dance to illuminate the three shapes of the acrobats, swinging effortlessly from black, glossy lengths of silken ropes. They shift and writhe, sinuous and splendid and in utter synchronization. The snaps and creaks of the silk are like music as they drop and rise, entwine, and part in a mesmerizing dance.

At the beginning of its turn, a creature that can see the acrobats must succeed on a DC 14 Charisma saving throw or be enthralled by the werespiders' alluring performance. On a failure, a creature has disadvantage on Wisdom saving throws and is charmed by the werespider acrobats until the end of their next turn.

Goals. Kitty, K8, and Krabbit want to charm the characters into allowing themselves to be cocooned in webs and stored in Arachne's Charnel Cocoon as docile prey. Arachne wants his minions to split up the party, making them easier to pick off or to convince them to join the coven. Kitty, K8, and Krabbit will only defend themselves if they are reduced to half hit points or lower. They are under strict telepathic orders from Arachne not to bite any of the party, as Arachne personally wants to turn any who agree to join the coven.

The Weavers' Tactics

- Each werespider acrobat can cast *suggestion* up to three times (DC 15 Wisdom saving throw). If a character fails its saving throw, the werespider encourages them to remain still as they are cocooned.
- As an action, a werespider can cocoon a Small or Medium creature that is incapacitated, unconscious, or failed its check against a werespider's *suggestion* into a sticky web bundle. Bundles are pulled up into Arachne's Charnel Cocoon on initiative count 20 (losing ties) of the next round. A bundle is impossible to break out of without the aid of another creature. Another creature can use an action to release a creature inside. Bundles pulled into the Charnel Cocoon are attached to its walls.

Bella Bells-On. A fourth werespider, **Bella Bells-On**, climbs onto the webbing from below. If the party visited the Big Top before the Blood Moon rose, they recognize her from outside the tent, and the party met her if the **An Invitation** adventure hook was used. Her orders are to convince the party to allow themselves to be bitten and to join the coven. Bella doesn't attack unless she is attacked, retaliating each time with a single blow. If Bella lands a successful melee attack, the target must succeed on a DC 14 Strength saving throw or fall from the netting.

Henrik Rosenborg

✦ The Amiable, Alluring, Amazing Arachne! ✦

Nikita Orlov

Bella tells the party:

- The Web is like a family; joining them is like 'finding home.'
- *"Don't you want to be surrounded by friends? I think you're fab, you know! We could be siblings! You'd never be alone."*
- They'll be able to become werespider acrobats if they join.
- *"You can't imagine the fun! 360 degrees of freedom of movement! 15-foot vertical leaps! There's nothing you can't do."*
- They'll be able to join the Big Top and perform.
- *"Look how beautiful they are. Look at their grace and skill. They're art incarnate, and you could be too. You came to The Revelia for something, didn't you? Couldn't this be it? What you've been looking for? Glory and greatness?"*
- They're stuck in The Revelia forever, and causing a fuss like this will only get them killed.
- *"You seem sweet. Really, I mean it. I'd hate to see you filled with buttered popcorn, just roaming around and being a nuisance. You deserve so much better!"*

Attacking Arachne. If the characters attempt to hit Arachne with ranged abilities or when a character climbs to within 10 feet of him, he retreats into the safety of the Charnel Cocoon. He calls out to them, offering the party a chance to join him and become werespiders.

> *"I'm a genuine guy, you know? All my friends say I'm really cool and also generous and STRONG, but that goes without saying. So here's my for real final offer to join my wonderful Web, my charming coven, all to save your sorry skins! I'll give you a bit of time to think my offer over. I mean, c'mon! It's a win-win for me either way! You JOIN me and Heckna gets some fresh blood, or I drain you of every last drop of it, hahaha!"*

Time to Think. Arachne won't attack as long as he believes the party is considering joining his coven, though this short rest is watched by a horde of werespiders on all sides. Any characters who have already been pulled into Arachne's lair are left in their cocoons and benefit from a short rest if enough time passes for one.

If an hour passes or the party begins to move toward The Charnel Cocoon, Arachne's voice rings out again.

> *"My spider-siblings to be! I'm gonna need an answer! I've shown you a whole new world of web surfing wonder, and again, I will absolutely CRUSH you if you wanna try and smoke me! If you're joining me, come on in! One by one. Any unfunny business and I'll be putting the 'LAUGHTER' back in SLAUGHTER!"*

THE CHARNEL COCOON

The air inside Arachne's cocoon is thick with the sweet scent of decomposition. Several human faces protrude from the webbing, their desiccated mouths hanging open in eternal screams. Lit candles are placed irreverently in their open jaws. The walls, floor, and ceiling are sticky with webbing, and in the center of the cocoon are the remains of an old, small stage, its spotlights half-buried under silken strands.

The two spotlights click into life, sending bright beams up toward the ceiling. Standing upside down and painted in bright light and dark shadow is Arachne in his hybrid spider form. A smirk creeps over his handsome face.

TRULY JOINING THE COVEN

If the party negotiates with Arachne to avoid defeat at the hands (and legs) of The Web by honestly joining the Web and becoming werespiders, Arachne accepts them into his coven. Having seen their strength, Arachne agrees to help the party take down Heckna, but only if the characters agree to become werespiders and help Arachne establish his own carnival. As soon as the deal is struck, he inflicts werespider lycanthropy on the characters.

> *"I knew you had more brains than brawn. Come on closer, then, and let's get this initiation party started!"*

See **werespider acrobats** in **App. D** for details on werespider lycanthropy and player characters as werespiders. Once they become werespiders, the party is subject to the telepathic connection of Arachne's *mindweb mirror**.

PRETENDING TO JOIN THE COVEN

If the party offers to join the coven insincerely, with plans to attack or betray Arachne or The Revelia, Arachne quickly detects this once he bites them. After they are cursed with werespider lycanthropy, Arachne is able to telepathically communicate with the party. Arachne can read any dissent in a character's thoughts and will attack if they are not sincere about joining The Web.

Before beginning **Let's Dance**, Arachne assumes his position on the ceiling of the cocoon and says:

> *"WOW, WOW, WOW! And here I thought we were gearing up to be best buds, but those are some mighty bad plans you got there. That AIN'T going to swing!"*

REFUSING TO JOIN THE COVEN

If the party is hostile to Arachne, **Let's Dance** begins. Arachne poses dramatically and says:

> *"It's just you and me now! My coven is setting up for my grand victory as we speak! LET'S! SPIN! THAT! WEB!"*

ROLEPLAYING ARACHNE (FEELING CONFIDENT)

Arachne is initially very confident. He believes he will defeat the party easily, retrieve their items, present them to Heckna, and be rewarded. He attacks elegantly, as if for an audience. However, once he begins to get hurt, he realizes he may not be capable of defeating the party and begins to waver in his loyalty to Heckna.

WHAT ARACHNE MIGHT SAY

- *"It's CRUNCH TIME for you and BRUNCH TIME for me!"*
- *"Honestly, the fact you made it this far is a miracle I'm gonna set right! You sure you don't wanna join the fastest growing network in The Revelia?"*
- *"No, no, they're just sleeping! But if you wanna wake them up for round two, be my guest! I could do this all day! And night!"*
- *"Whoa! Back up bro! You're throwing off my set! This is the part where I kick your ass, and you start running!"*
- *"It's like a smorgasbord of traitors in here! A bountiful buffet of buffons! A charcuterie of soon-to-be... FOOD-E-RIE!"*

ARACHNE'S COMBAT TACTICS:

- Arachne attempts to pick off the weakest party member first to destroy morale.
- Arachne prefers to keep his distance in combat and mainly uses his web and web whip attacks.

LET'S DANCE!

The Charnel Cocoon is an oval structure attached to the underside of the peak of the Big Top. It measures 80 feet by 60 feet, with a 30-foot-high ceiling. The interior and exterior surfaces are coated in sticky webs, which are difficult terrain that Arachne and other creatures with the web walker trait ignore.

Arachne's Mirror. Arachne's *mindweb mirror** is attached to his back in a protective casing. It can only be destroyed once it has been removed from the casing. The mirror has an AC of 10, immunity to poison and psychic damage, and 5 hit points.

Cocooned Captives. Any creatures who have been cocooned and dragged up to Arachne's lair are incapacitated. Their cocoons are attached to the east and west walls, 5 feet off the ground. Characters trapped in a cocoon cannot free themselves but can be freed by another creature using its action to rip open a cocoon. There are 1d6 corpses and 1d4 living rubes (**commoners**) cocooned in the Charnel Cocoon at any time.

Captive Toymaker. The Toymaker is restrained and incapacitated in a particularly thick cocoon of webbing among the other cocoons. A creature can use its action to make a DC 15 Wisdom (Perception) check, spotting which cocoon holds The Toymaker on a success. The webbing around The Toymaker has an AC of 15, 40 hit points, and is immune to psychic and poison damage.

Two Fronts. At the beginning of the fight, The Web is distracted by the arrival of an army of awakened marionettes surrounding the Big Top. The majority of the werespider acrobats concentrate on holding off the marionettes.

Arachne Away. When Arachne is reduced to half his hit points, he bursts out from the top of the cocoon and flees to the roof of the Big Top, beginning **Top of the Top**.

TOP OF THE TOP

The webbing and tattered fabric of the Big Top flaps in the breeze, the bright red light of the moon pouring in like a bloody spotlight. From outside are loud sounds of commotion, the squealing and grinding of gears, and the hissing, chittering sounds of countless spiders far below.

Arachne's voice floats down, sounding frustrated for the first time. *"HELLO? Am I talking to MYSELF in here? I've been calling for backup, and all your screaming is clogging up my BRAIN WAVES! What are you all... OH, you've got to be jerking my web! SO WHAT?! They're just walking, talking hunks of junk! What do you mean there's dozens of them!?"*

Reaching the Roof. Arachne's hasty exit through the roof has ripped a hole 10 feet in diameter through the canvas ceiling of the Big Top, allowing a stream of red light to pour down into the cocoon. The tattered tent and webbing can be climbed up, leading to the roof of the Big Top. The roof is a circle with a radius of 100 feet. The tent is pulled taught enough to be walked on. The drop from the edges of the roof to the ground is 100 feet. Arachne can't use his lair actions on the roof of the Big Top.

Busy Backup. Most of the werespiders can't assist Arachne in this fight as they are under assault by the awakened marionettes. To make the fight more challenging, have one or two werespider acrobats join Arachne.

Far below and drenched in the crimson light of the Blood Moon is a huge gathering of marionettes. They rise in a wave, crashing over Arachne's coven of werespiders, locked in a furious battle around the Big Top tent. The crowds of marionettes and werespiders heave to and fro, the fight well matched for now.

"Haha, this is... WOW! Kind of getting out of hand, huh? Listen, listen. I'm handsome and smart! You're still walking and talking. We can make a deal! We can be PALS! BUDDIES! Dare I say it, BESTIES?"

ROLEPLAYING ARACHNE (GETTING DESPERATE)

After initially escaping to the roof of the Big Top, Arachne begins to attempt to bargain with the party. His bargaining becomes increasingly desperate as he continues to take damage.

WHAT ARACHNE MIGHT SAY

- *"I can see you've got more spunk than sense, but that makes for an exciting performance! Join me. We can make this the greatest in all the worlds!"*
- *"I know what you're looking for, and I can help! Well, INFORM, at least. Come on, whadd'ya say? The Chair, right? You wanna know where it is? That zany grub Scooter has it... in the Fun House! Stop ATTACKING ME and I'll tell you WHERE EXACTLY!"*
- *"What, this? My extremely valuable mirror that I'm like, super emotionally attached to? You WANT IT? You want to SMASH IT in front of me? Go ahead! We're all pals here!"*

ARACHNE'S NEGOTIATION TACTICS:

- Arachne offers the characters a coveted starring role at the Big Top if they join him.
- Arachne offers information in an attempt to sway the characters from taking his life.
- Arachne offers his *mindweb mirror** as a peace gesture.

If the party pauses in their attacks or otherwise incapacitates Arachne and interrogates him, he offers the following information:

- *The Chair** is being kept with **Scooter Von Snooter** in **The Good Place** in the **Fun House**.
- If the party doesn't take care of **Sophie**, the Chandler of Flesh, Heckna will teleport to her when threatened to be healed. Killing the pet has temporarily shaken Heckna, which is why he hasn't come out of the Fun House to attack them.
- Heckna might try to teleport to him in a pinch, but if they have *The Bumper**, the combined form of *The Catch** and *The Chair**, and kill the second pet, Heckna wouldn't be able to teleport anymore, so there's no point in killing him.
- Heckna's main weakness is trying to be funny, no matter the cost. Characters who banter with Heckna during a fight can buy their companions time to act.

Conclusion. Once Arachne has been defeated, The Web no longer bothers the party. Most of the werespiders have been wiped out by the marionettes. If Arachne is left alive, he retreats into the webbed walls of his cocoon to rest and heal. At this point, he is no longer a threat to the party. He recovers after a long rest but won't act on any plans against the party unless Heckna has been defeated and he is sure he could defeat the party. He also believes that if the party does escape The Revelia, he might have a chance to take over in the ensuing chaos.

Taking Arachne On The Train. If the party reveals that they are planning to escape by train, Arachne claims he has terrible motion sickness and a fear of trains, so he won't get in the way of their escape. He promises that if they allow him to leave with them, he'll just lay quietly under some of the seats and not cause any trouble.

Treasure. A successful DC 14 Wisdom (Perception) or Intelligence (Investigation) check inside the Charnel Cocoon reveals 40 RT, three *potions of climbing*, and a *luminating stage light**.

✦ Stick Around for Dinner and a Show ✦

Nikita OVOV

CHAPTER 23: FULL SCHEME AHEAD!

Once **The Toymaker** has been rescued from the Charnel Cocoon, the marionettes swarm the bottom of the Big Top, stacking themselves up to the entrance of Arachne's lair and helping the party and The Toymaker back to the Big Top's **Welcome Room**. The Toymaker's assistant and interpreter Stefano is waiting there and is being protected by other **awakened marionettes**, including Ramona Ramblerumper and Polly. The marionettes secure the Welcome Room, and the party can take a short or long rest here without being disturbed.

Once the room is secured, The Toymaker explains:

- They were captured by The Web while the party was fighting the pet.
- Heckna has been wounded and surprised by the death of the pet. While he is disorientated, the party can take decisive action: If they want to escape, the party needs to visit the Choo-Choo Cadre to learn about the train's last missing pieces; if they want to fight Heckna, they will need to defeat Sophie first, as Heckna will be able to retreat from any fight by teleporting to her otherwise.

ON TRACK TO COMPLETE THE TRAIN

When the party arrives at the **Shattered Station**, they encounter the following scene:

> Canvas cloth flutters from where it's been tied around the hollowed shells of the train carriages. A group of marionettes is locked in a battle with two feral thralls, and sparks and blood fly through the air. Pieper, a wrench clamped between her teeth, swings out from under one of the canvases and slams into one of the thralls, knocking it down and out. She reaches over, slamming a hammer into the spine of the second thrall, and calls out, *"A little help?!"*

One **feral thrall** is attacking Pieper. The thrall is down to 45 hit points. Once the feral thrall has been defeated, Pieper ushers the party into the train station.

When the party returns to the Choo-Choo Cadre, Dee Cee has succumbed to Clown Corruption, and the Cadre has dealt with them per their requests, leaving only the other members, Pieper [she/her], Watt [he/him], Rough Tumbles [they/them], and Giggles O'Lear [she/they].

While the party has been collecting the main items needed to power the train, the Cadre members have pored over the schematics and deciphered what else is needed to bring the train back to working order. The Cadre informs the party they've identified the missing pieces and where those are in the Fun House. They ask the characters to retrieve them. Until the final magic items are retrieved, the train cannot leave the Shattered Station.

The Cadre asks for:

- ***Engine grease*:** Components of the engine are stuck and rusted, which can be resolved with proper grease or lubricant. The **Laboratory** within the **Fun House** has vats of lubricating wax that can serve this purpose. The Cadre estimates that they'll need at least one gallon or a bucketful, and they provide the party with a sturdy, lidded bucket.
- ***The Throttle Lever*:** The train is missing a complex throttle lever that controls the fuel from *The Yucky Bit**. The piece can be found on the Lute Hero! machine within **The Decrepit Arcade** in the **Fun House**. Pieper needs this in order to make the train break The Revelia's barrier and control the exit beyond that.
- ***The Chair*:** This item must be paired with *The Catch**. Together these items form *The Bumper**, which is needed for the train to work again. *The Chair** is also in the Fun House and is presumably guarded.
- ***The Stick*:** This item forms an important part of the coupling rods connecting the train's driving wheels in place. Without it, the train won't be able to gain enough speed to pierce the barrier. If the party did not retrieve The Stick * from Gary in Carpe Colossus, it is under guard deep in the Fun House, under the watchful eye of Heckna's new Master of Ceremonies, Scooter Von Snooter.

Once the Cadre has detailed which items they need and where in the Fun House these can be found, they return to their work on the locomotive and the carriages. The Cadre also reassures the party they will help round up willing and trustworthy revelers while Heckna is distracted, bringing them to the train station to await what comes next—whether that is the party fighting Heckna or their entire group fleeing The Revelia.

If the party previously stored items or train components here, the Cadre insists on the party taking them along to the Fun House in case they need powerful weapons against Heckna and his minions. The Cadre knows there is no turning back at this point; if the party fails, the items on their own will be of little use.

Returning to the Lost and Found begins **Pulling the Strings**. If the party needs prompting, a newly-repaired Stefano approaches them and asks them to return as soon as they're ready to enter the Fun House and confront Sophie.

PULLING THE STRINGS

After returning to the Lost and Found, The Toymaker lays out their plans to get the party into the **Laboratory** to fight Sophie.

They explain:

- Since the party has been brought into the Lab by Heckna previously, they can move freely within it and perceive it, but they won't be able to access the rest of the Fun House without Heckna's invitation.
- The Toymaker will lead them to **The Flop House** and open the passage up to the Laboratory—the same one the party exited from after Pinky's attack.
- Sophie has sent the vast majority of her forces to surround the Fun House and guard it. Sneaking up on Sophie will allow the party to catch her off guard and make their fight as easy as it can be.
- The Laboratory will be dangerous, as it contains many odd machines and contraptions that can be used against the party. However, the party can also use elements of the Laboratory against Sophie.
- The Toymaker also believes Sophie will have to be killed.
- Once Sophie has been defeated, Heckna's last line of defense will be his remaining pet and **Scooter Von Snooter**, the new Master of Ceremonies. Scooter is unknown to The Toymaker; his ascension to Heckna's side was too sudden for them to know more.

At this point, The Toymaker can explain more about the ever-changing layout of the Fun House. They can give brief overviews of each section, but they do not know specific information about the rooms beyond the Lobby because they were never granted access to the Fun House beyond the Laboratory. They can answer questions on the layout, terrain, the components of the Laboratory, and the creatures at Sophie's disposal, specifically candelabrawns and her accidental creations, cornslobs.

Both Locke and The Toymaker can answer general questions about The Revelia, the train, and The Revelia's inhabitants freely, as long as they would reasonably know the answer.

The party can take a short or long rest here as needed. Any last pieces of Locke's Lore can be given to the party. Much of Locke's stock was ransacked, but he will happily give the party what remains for free.

When the party is ready, The Toymaker escorts them from the Lost and Found to The Flop House. Random encounters can still occur while the party travels, and at this point, The Toymaker will aid the party in combat. The Toymaker takes extra care to keep Stefano safe, attaching them securely within an inner compartment of their torso. As the party approaches The Flop House, begin **Chapter 24.**

CHAPTER 24: SHOWDOWN WITH SOPHIE

The party should be a minimum of level 8 before starting this chapter.

> Under the heavy, dull light of the Blood Moon, The Flop House lives up to its name, slumped against the side of the Fun House. Forming a silent sea of heaving mounds of wax and flesh, an army of fifty candelabrawns crowd around the front of the Fun House, blocking the doors. They keep a silent watch for those who would approach it dead on. The Toymaker shifts nervously and says, *"Come, we have little time. I feel hopeful, and if this too is but folly, perhaps I am tired of playing the game. Forgive my earlier hesitation. I have seen so many strive for this and fail. I could not help but think this would end in the same manner. I can help you here."*
>
> The Toymaker motions, holding up a finger to the lips of their mask, and opens the door to the now silent and dark Flop House.

Sophie's Miscalculation. Sophie sent fifty **candelabrawns** to "guard the Fun House," assuming that the characters cannot get into the Lab through the secret slide linked to The Flop House because only she and The Toymaker can access it. She does not know that The Toymaker is allied with the party and willing to open this passage for them.

A FINAL HAND AT THE FLOP HOUSE

The main floor of The Flop House is abandoned. The building is dark, and overturned tables and smashed furniture make the area difficult terrain. None of the games are playable at this point.

Drinks Are On The House. Succeeding on a DC 16 Intelligence (Investigation) check reveals 1d4 + 1 drinks have rolled under the Juice Box's counter (roll on the **Felix's Elixirs** drinks table or choose the drinks). Additionally, a **Heckna's Handy Helper** is trapped under a fallen slot machine.

Dealers Making Choices. On the upper floor, Dirk Yuckster (**showstopper**) and The Countess (**plasma punk**) are hiding by the ruined card tables. They can be spotted with a successful DC 16 Wisdom (Perception) check. If the characters don't notice them, Dirk and the Countess leap out from their hiding place when the party and The Toymaker approach the passage up to the Laboratory.

Neither Dirk nor The Countess is keen to engage directly in battle with the party, but they recognize the party must be the ones Heckna is furious with and that they are to blame for the Blood Moon. They attempt to blackmail the party, threatening to alert Heckna of their whereabouts if they aren't offered something substantial for their silence. If the party fails to offer Dirk and the Countess something they deem acceptable, they attack the party.

The pair will accept offers such as:

- 100 RT or more
- A promise of safe passage on the train if the party mentions escape
- Magic weapons to use to defend themselves in The Revelia

Treasure. Dirk carries a set of *malevolent meta dice**, which the party can recover from his body if he is defeated.

Opening the Slide. Once Dirk and The Countess have been persuaded or killed, The Toymaker pulls back the curtain and opens the passage into the steep arch of the slide. They wish the party luck and remind the characters to call for them when Sophie has been defeated. Then, they place themselves in the doorway. They assure the party they will keep the passage open and stop any foes from climbing up the slide after them. They also remind the party that they should try to take out Sophie in a quick, clean swoop, but that if she is overpowering them, the party can retreat back here—though it won't be safe for long. If they give her enough time, Sophie may try to call some of her army of candelabrawns from the front of the Fun House.

SLIDES AND SUBTERFUGE

The Slide. The slide is a tunnel 50 feet long from the bottom in The Flop House to the top in the **Laboratory.** It is fully enclosed with curved, 15-foot high walls and is only 5 feet wide. The angle of the slide is a steep incline, and

the surface is lightly greased with run-off from the Laboratory. While moving up the slide on their turn, characters must succeed on a DC 16 Dexterity (Acrobatics) or Strength (Athletics) check or slide double their full movement speed down toward The Flop House door. If a character slides all the way down the slide, they land in The Flop House 10 feet from the bottom of the slide. On a failure, they fall prone in The Flop House at the end of their full movement. On a success, they stop sliding just outside the bottom of the slide.

Lighting. There are no lights inside the slide, but a dim light is visible at the top.

Hi, Heckmites. The walls and ceiling of the slide are pitted and rough. Those who succeed on a DC 14 Wisdom (Perception) check notice that the roughness is actually **heckmites** covering the ceiling and walls of the slide. Once at least one party member has moved 10 feet into the slide, the heckmites begin to move, swarming over one another, revealing the inside of the slide's walls to be riddled with tiny tunnels.

> Tiny, semi-translucent versions of Heckna dressed in bright, multicolored clothing crawl over the ceiling and walls. Their movements are quick and erratic, like flickering flames, flitting around like puffs of smoke, leaving a faint sulfuric scent behind. They giggle and whisper menacingly.

The heckmites don't attack unless provoked. Any member of the party who is separated from their allies by more than 15 feet must succeed on a DC 14 Wisdom saving throw or become frightened of the heckmites until the end of their next turn.

If the party attacks the heckmites, 2d4 + 2 heckmites stay and fight; the rest flee into the tunnels and hide until the party leaves the slide.

Sneaking Up On Sophie. Each character must succeed on a DC 15 Dexterity (Stealth) check when exiting the slide if they wish to surprise Sophie. If any character fails their check or chooses not to be stealthy, Sophie hears them coming and prepares herself for an attack (see **Surprising Sophie (Or Not)**).

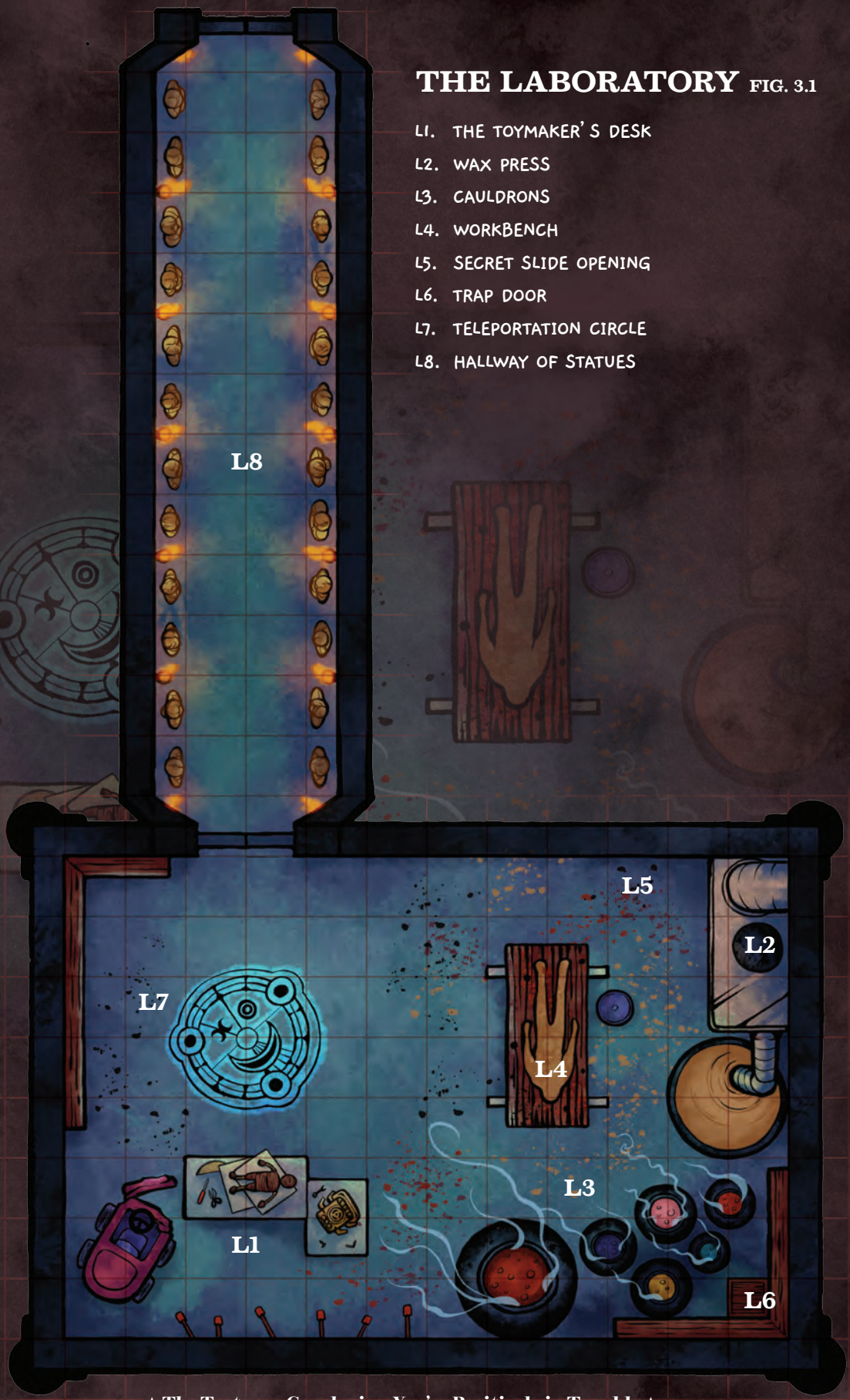
Patricia Kelen Takahashi

✦ Sophie Takes Her Shot ✦

Alex V Ngo

THE LABORATORY FIG. 3.1

L1. THE TOYMAKER'S DESK
L2. WAX PRESS
L3. CAULDRONS
L4. WORKBENCH
L5. SECRET SLIDE OPENING
L6. TRAP DOOR
L7. TELEPORTATION CIRCLE
L8. HALLWAY OF STATUES



✦ The Tests are Conclusive; You're Positively in Trouble ✦

Samantha Rustle

ENTER THE LABORATORY

The numbered areas in this section correspond with the map of **The Laboratory Fig. 3.1 (p. 123)**.

Entering. The top of the slide opens into The Laboratory at L5, next to the Wax Press (L2). If the party succeeds on the Stealth check in the slide, **Sophie** is at the Cauldrons (L3) with her back to the slide's entrance. If the party fails the Stealth check, she is at The Toymaker's Desk (L1) and faces L5.

> A large machine makes the room shudder and quake. Wax figures modeled after creatures of different shapes and sizes—humans, dwarves, elves, orcs, and more—are hung on hooks around the Laboratory.

The Room. The Laboratory is 60 feet wide and 40 feet long, with bodies of flesh and wax that hang from meat hooks attached to a conveyor belt on the ceiling. The Laboratory space is a cavernous, windowless room. The air is hot and humid, and the scent is sour and foul. Several vats of substances resembling blood, wax, and bile gurgle and burp, releasing bubbles of noxious fumes into the air. A huge shelving unit covers an entire wall, laden with books, tools, beakers, vials, jars containing small organic creatures at various stages of preservation, and scientific apparatuses. In front of the shelves is a long, wooden workbench stained with blood and opaque wax of various skin tones.

Sticky Wax. The floors are sticky with congealed wax. Characters who attempt to move at their full speed must make a successful DC 14 Strength or Dexterity check to avoid becoming stuck in the wax. A failed check reduces the character's speed to 0 until the start of their next turn. Moving at half speed avoids the need for a check. Sophie and her minions ignore this effect and can move freely within the Laboratory.

Sophie's Minions. Hanging from the meat hooks are two masses of congealed flesh. These creatures are **ochre jellies**, except their type is undead instead of ooze. They drop down to join the fight against the party. A **candelabrawn** is stationed near the doors in the Hallway of Statues and bursts into the room after hearing the sounds of combat or if called by Sophie.

SURPRISING SOPHIE (OR NOT)

> **Successful Stealth checks:** Sophie stands by the bubbling cauldrons with her back to you. She has a thick wooden paddle in her hands as she slowly stirs the contents of one of the cauldrons.

> **Failed Stealth checks:** Sophie stands by a worktable strewn with mechanical parts and a half-built gnomish marionette. One of her hands rests casually on the table. In the other, she clutches a small glass vial, the contents of which she immediately downs before dropping the vial onto her desk.

Characters who succeed on a DC 16 Wisdom (Perception) check realize the vial Sophie is holding is a fireball shot from **Felix's Elixirs**.

Speaking with Sophie. If the characters are not immediately hostile, Sophie will speak to them and won't attack. She doesn't know about Arachne's defeat and is shocked by the party's arrival, though she tries to hide this. While she is confident in her ability to defeat them in battle, she tries to buy time—both for potential reinforcements to arrive and to glean information she can pass on to Heckna. She is unaware **The Toymaker** is guarding the exit to the slide.

ROLEPLAYING SOPHIE

Like Heckna, Sophie isn't initially focused on the kill—the thrill of toying with her prey overrides her combat efficiency. She wants to get the most out of every person who crosses her path and is happy to initially converse with characters to glean information, such as how they managed to get this far and kill the first pet.

If **Dr. Stella** is the clown hunter and the party mentions her, Sophie quickly becomes hostile and impatient. Sophie sneers about her sister's "lack of ambition" and "pathetically weak nature." She feels no guilt over her treatment of Stella, only fury at being considered in the same vein as her.

WHAT SOPHIE MIGHT SAY

"Well, well, well. If it isn't the vermin. Crawling up pipes now, are we? Pathetic. You're playing with fire, you know."

SOPHIE'S COMBAT TACTICS

- If Sophie did yet not drink the fireball shot, she uses her action to drink it on her first turn in combat.
- Sophie uses her spells to keep a distance between her and the party to the best of her ability.
- Sophie initially prefers spells and attacks that don't obliterate her foes, so she can use their remains in future experiments. However, when her life is clearly in danger, she no longer cares about this.
- If she feels she is about to lose the fight (when she has 8 hit points or fewer), she uses the *fireball* spell she gained from the fireball shot to end her life and incinerate her body, as well as dealing damage to her opponents. See **Sophie's End**.

Adjusting The Difficulty

If Sophie and a candelabrawn are too challenging, the candelabrawn by the Hallway of Statues can start with 50 hit points. Alternatively, if the encounter is too easy, additional candelabrawns can rise from the Cauldrons (L3) or the Wax Press (L2) during combat.

Here for a Wax?

Henrik Rosenborg

L1. THE TOYMAKER'S DESK

This is where The Toymaker works when they are in the Laboratory. A large, white table is covered with gears, screws, measuring tools, and various blueprints for new machines. A half-built gnome-sized marionette is laid across the table; it lacks any specific features, just a wooden head attached to a wooden torso and limbs with rope. On the floor next to the desk is a broken-down boop-around car with the front smashed in. The vehicle has been partially disassembled, and its small engine sits on the desk.

Treasure. Next to the desk are the remains of a Heckna's Handy Helper, which still holds 1d4 *potions of healing (greater)* that can be freely taken.

Toymakers Tools. Various tools can be used as improvised weapons, as can the marionette, which can be used as an improvised weapon with the heavy property that uses 1d10 for its damage rolls.

Sturdy Table. The table can be used for half cover.

L2. WAX PRESS

The wax press is a huge steel machine. Wax pours in from a dispenser mounted in the ceiling above, and the wax press pushes the wax together to form a 6-foot tall candle-like column. Sophie then carves these to create her horrors. Occasionally, she places a humanoid within the wax press so that the wax forms around them in the press. This doesn't crush the humanoid, but the victim suffocates unless a breathing hole is made through the wax.

The machine is composed of two thick metal slabs with a half-cylinder cut out to shape the wax. The machine makes the room shudder while it is active.

Wax On/Off. The press is automated when active, creating a new column once every thirty minutes. A large red lever labeled 'WAX ON/OFF' starts or stops the machine.

Wax Dispenser. When it is active, the dispenser can be attacked. It has an AC of 15, 15 hit points, resistance to bludgeoning damage, and immunity to fire, poison, and psychic damage. When it reaches 0 hit points, the dispenser bursts, spraying hot wax in a 30-foot cone originating from the dispenser, aimed in a direction chosen by the creature that destroyed it. Creatures within the cone must succeed on a DC 16 Dexterity saving throw or take 18 (4d8) fire damage or half as much on a success.

L3. CAULDRONS

In the southwest corner of the room, seven cauldrons of different shapes and sizes contain an assortment of concoctions.

Big Wax Vat. The largest cauldron is a 10-foot wide, 8-foot deep vat of wax. The vat is connected to the dispenser above the wax press (L2). A creature that touches the molten wax takes 2 (1d4) fire damage.

Five Dangerous Cauldrons. The other cauldrons are each filled with a different substance. These five cauldrons are dangerous. Any creature that ends its turn within 5 feet of the cauldrons must succeed on a DC 14 Dexterity saving throw or take 3 (1d6) poison damage as the cauldrons bubble and spit.

One Beneficial Brew. The seventh cauldron is larger than the five small cauldrons. It is filled with a random potion from the table below. It has a pleasant, carroty scent, and the type of potion can be determined with a successful DC 14 Intelligence (Arcana) check. There is enough liquid in the cauldron for up to 5 creatures to gain the potion's effect as an action by drinking from it, after which the cauldron is emptied. The potion can also be decanted into empty bottles scattered around the Lab.

D4	POTION
1	*potion of frost giant strength*
2	*potion of invisibility*
3	*potion of climbing*
4	*potion of flying*

Treasure. One of the small cauldrons contains the *engine grease** that the Choo-Choo Cadre needs to run the train. The other small cauldrons contain blood, yellow bile, ethanol, and rendered fat.

L4. WORKBENCH

The workbench is where Sophie conducts her "surgeries." The wooden surface is stained with blood, and random screws and bolts are haphazardly strewn about. The workbench includes drawers filled with medical tools such as saws and scalpels, many of which are rusted. Characters who succeed on a DC 15 Intelligence (Investigation) check find a notebook written in Sophie's shorthand, which includes notes about curing Clown Corruption (see **App. G**). The Toymaker can translate the following: *"Long-corrupted creatures are beyond the help of all but the most powerful magic, requiring a heal or greater restoration spell to restore them to their original state. However, once the corruption is complete, there is no saving a thrall."*

The notebook also has notes about Heckna, including the line: *"Must be ready if Heckna falls."* This refers to Heckna's Stage Exit ability.

Treasure. Among the mess on the bench are a vial of acid and a *potion of healing (greater)* in a filthy, dusty bottle labeled with an anatomically correct depiction of a heart. There is also a stained green scalpel that functions as a *dagger of venom*.

L5. SECRET SLIDE OPENING

In the southeast corner of the room is access to a steep tunnel with Heckna's face painted around it, his wide-open mouth serving as the opening of the slide. The tunnel leads to a secret door on The Flop House's second floor and is used mainly by Sophie and The Toymaker to quickly access the Laboratory.

L6. TRAP DOOR AND STORAGE ROOM

Behind Sophie's cauldrons in the southeast corner is a 3-foot-by-3-foot trap door. Opening the door leads down to a small room 10 feet below with a metal ladder. This storage room is where Sophie keeps body parts, projects she's no longer interested in, her reference books, and notes on anatomy and the magic of necromancy.

Treasure. Searching the shelf in the storage room uncovers *Sophie's (Nec)Romantic Novel**, three bottles of alchemist's fire, a *potion of mind reading*, and a *potion of poison*.

L7. TELEPORTATION CIRCLE

A teleportation circle in the shape of a clown's face marks the main open space in the Laboratory. It usually serves as Heckna's quickest access to the interior of the Fun House and his private quarters, the **Clowning Achievement**.

SOPHIE'S END

Once Sophie is down to 8 hit points or lower, she uses her action to cast *fireball* (from the fireball shot), centering the spell on herself. She automatically fails her Dexterity saving throw. Sophie's long history of experimentation with corpses has led her to become paranoid over her body being treated the same way she has treated others.

> Sophie draws a deep, furious breath and glares at you. Her mouth crooks into a sneer as she says, *"You really didn't think I'd let you get the last laugh, did you? I told you. If you play with fire, you're going to get burned."*
>
> She spits a small, glowing orange bead between her feet. The moment it touches the floor, it ignites into a huge ball of fire and envelops Sophie entirely.

This *fireball* spell completely incinerates Sophie, leaving nothing but ashes and a scorched silhouette where she once stood.

Adjusting Sophie's End

Sophie won't allow herself to be taken prisoner if she can help it. If you don't wish to use the suicide scene with her casting fireball on herself, continue to have her fight to the death.

If Sophie survives, her cruelty, devotion to Heckna, and the fear and hatred she inspires in other NPCs will affect events. Additionally, unless the party has *The Bumper**, Heckna can use his Stage Exit ability to teleport to Sophie's location when he is in danger.

Candlestick? More Like Candlestocky!

Patrik Hell

PINKY'S FATE

L8. HALLWAY OF STATUES

The long hallway is lined with torches that cast a warm glow over the dozens of wax statues on display. The walls are painted a deep, dark red, and the recently polished floor gleams in the torchlight. Under the low light, you can make out the faces of wax figures, each one contorted in a grimace of pain or trapped in a scream. Some have been grotesquely butchered and stitched back together, posed under the wax in almost elegant ways. The air is heavy with the sweet, rancid smell of melted fat and decay. Additional parts of figures are mounted like trophies along the walls, none in their natural state and all bearing an expression of pure horror and pain.

Doors. The hallway is separated from the Lab by heavy metal doors. Despite their weight, they move easily on their hinges and can swing in both directions. A **candelabrawn** is stationed just in front of the doors on the hallway side unless it has entered combat in the Lab.

Sinister Statues. Dozens of wax statues line both sides of a 70-foot long, 15-foot wide hallway with 15-foot high ceilings. At the end of the hallway is a heavy door, currently closed, leading to **The Lobby**. The "statues" are a combination of actual wax statues that Sophie has carved and formed as prototypes that contain bits and pieces from real bodies, as well as victims who have been doused in wax and left to perish.

Slippery Floor. The hardwood floor is slick from the wax that drips from the statues. It is extremely slippery. Creatures who move at their full speed along the floor must make a successful DC 14 Dexterity saving throw or slip and fall prone.

Perceiving Pinky. Characters who examine the statues can make a DC 13 Intelligence (Investigation) check to spot that one of the wax figures flanking the exit is Pinky. Pinky has been doused in wax and is trapped. If a character succeeds on this check with a 15 or higher, they spot that she is struggling to break free inside the wax casing.

Pinky (who now uses the **feral thrall** stat block) is stationed 10 feet from the door to the Lobby and does not move unless approached. Pinky doesn't recognize the characters, and is fighting to free herself from the wax casing. If the party comes within 10 feet of Pinky, they break free and rush to attack. Pinky no longer speaks Common and can barely form words in Gobbledygook. She is covered in injuries and burns, some old and some new, and their clothes are badly damaged, held together by the wax more than anything. Pinky fights until she is killed or incapacitated.

Treasure. Characters who succeed on a DC 12 Intelligence (Investigation) check to search Pinky's body find a small locket containing a painted portrait of her before she became a clown on the left and a similar-looking person on the right. On the back is a home address. The party also finds 15 RT and the small token with the **Remember** symbol given to Pinky in **Chapter 6**.

Exiting The Hallway of Statues. If the party passes through the doors from the Hallway into the Lobby, they are removed as they are still **Uninvited Guests**.

You step through into a space you have glimpsed several times before. The red and gold striped walls are plastered with candy wrappers, and the red shag carpet is wet under your feet. The room shudders around you, moving like something alive. The doors at the far end of the room fly open, and the Fun House spits you out of the room like a wad of gum. You land in a heap back in the Dismaydium, just clear of the guarding candelabrawns.

If the party is ejected in this way, The Toymaker finds them in the chaos under the Blood Moon and encourages them to go to the **Shattered Station**.

THE TOYMAKER TURNS UP

If the party does not get expelled from the Fun House by entering the Lobby, The Toymaker climbs up the tunnel without prompting and meets them in the Laboratory. Stefano is still secured inside their torso. They approach the party with obvious hesitation, noting the scorch mark left by Sophie's *fireball's* explosion.

"For all her cruelty, she was a brilliant woman. I have long wondered how much of hers it was, that cruelty. If Heckna planted it there, or if he only nurtured it in this place..." Two of The Toymaker's hands hang in the air for a moment, and Stefano waits patiently to resume their interpretation. *"Forgive me,"* they sign. *"This is not the proper time to mourn, and even that would be too strong a word."* The Toymaker withdraws two hands from their cloak and displays a small, captive creature, one of the heckmites from the tunnel. They hold the heckmite up over what remains of Sophie. *"Tell your master of the Chandler of Flesh's downfall. Tell him The Revelia's end is nigh."* The heckmite swings feebly at Stefano as they interpret The Toymaker's words until The Toymaker deposits the creature on the ground, and it runs off toward the hallway on the edge of the Laboratory.

"We should leave this evil place," The Toymaker signs, motioning you back to the tunnel. In the newfound silence of the Lab, you overhear sounds of struggle in the hallway.

The Toymaker leads the party back to the tunnel. If the party shows any interest in the Hallway of Statues, The Toymaker explains that they would be unable to access the Fun House through there unless they have been invited by Heckna.

If the party asks The Toymaker about Pinky, they explain via Stefano:

- They never believed Pinky would attempt to attack Heckna. They simply wanted to ask her about where they had hidden *The Stick**.
- They were horrified by Pinky's fate at Sophie's hands, and they visited her whenever they could.
- They were working on a plan to rescue Pinky, but when the Blood Moon arose, they knew she would turn feral and be lost.

Leaving the Laboratory. The Toymaker urges the party to leave the Fun House before the heckmite gets its message to Heckna. They encourage the party to rest somewhere safe—either at the Lost and Found or the Shattered Station —and they offer to take the *engine grease** to the Choo-Choo Cadre if the party decides to rest at Locke's wagon. The Toymaker also assures the party they will help the Cadre coordinate their efforts to safeguard those who want to leave and prepare for the escape.

RESTING AT THE SHATTERED STATION

If the characters take a moment of respite at the Shattered Station, the Cadre provides them each with a potion of healing (superior). The Cadre also recaps the necessary information for the characters prior to entering the Fun House—most notably, that they'll need to collect The Throttle Lever*, The Chair*, (and The Stick* if they failed to retrieve it in Chapter 14) for use in the train.

While resting, the party will see that the Cadre has begun to set up a protected area for those wishing to escape The Revelia, and a small group of anxious revelers has already begun to gather.

Once the party has rested and heads out from wherever they've sought refuge, **Act 4** begins. The party should be at least level 9 before beginning the next act.

✦ Just a Bit Further Until Certain Safety! ✦
Nikita Orlov

ACT 4: THE FRANTIC FUN HOUSE

CHAPTER 25: RUNNING ACT 4

In Act 4, Heckna invites the party into his Fun House officially, opening up a gauntlet of hilarity and horror.

Chapter 26 begins with the party entering the Fun House and navigating the confusing Hall of Mirrors. The Hall of Mirrors is a series of six rooms that the party must puzzle and fight their way through to reach the Lobby and the rest of the Fun House.

Chapter 27 details the Lobby and the Fun Rooms. The party navigates through a series of challenging rooms and encounters the clown hunter, who has been twisted into a shadow of their former self by Sophie and Heckna. The hunter has been tasked with leading the party to the pet and Scooter Von Snooter for an ambush. The party may have visited one or more of the Fun Rooms in previous acts. In Act 4, different encounters sometimes occur because of the Blood Moon, noted in relevant rooms. *The Throttle Lever** that the Cadre asked the party to retrieve is in one of the Fun Rooms, **The Decrepit Arcade**.

This act ends with **Chapter 28**. When he has exhausted all other options, Hecka takes the risk of letting the party face his last monstrous pet and the new Master of Ceremonies, Scooter Von Snooter, in The Good Place. The Good Place is the preferred pet's lair, and the pet is at its strongest here. After defeating their enemies, the party can recover *The Chair** a second *The Yucky Bit** (and *The Stick** if they don't already have it.) Afterward, the doors in the Lobby to Heckna's private chambers open, and Heckna invites them in, giving the party the choice to confront him or flee and beginning **Act 5**.

FEATURES OF THE FUN HOUSE

Layout. Due to Heckna's magical control over the Fun House, the layout of its interior can be very disorienting. Creatures who pass through the front entrance of the Fun House find themselves in the Hall of Mirrors, a nightmare of reflective chambers designed to discourage anyone from getting into The Lobby, which connects to all the other rooms of the Fun House.

Visiting at Different Times. Some of the Fun Rooms can be visited before this act using **Fun House Keys**. For more information on Fun House Keys, see **Chapter 9**. Encounters that occur before the Blood Moon rose are noted as "Visiting With a Key," and any encounters or changes to the room after the Blood Moon rose are noted as "Visiting During the Blood Moon." Any rooms without this distinction can only be entered during the Blood Moon in a standard *Heckna!* campaign. If you are using the material to create your own campaign, you can use the rooms as presented or alter them to be less deadly to represent the Fun House as it was before Heckna became enraged.

Welcomed In, Locked Out. Once the party is officially invited to the Fun House, the **Fun House Keys** no longer work. The party can continue to roam The Revelia as they wish, but they will be faced with random encounters and **feral thralls** as the Blood Moon is still in full effect.

> **Fun Times In The Fun House**
>
> The Fun House acts as a series of encounters, complete with traps, combat, and puzzles.
>
> Heckna wants the party to suffer as they progress, to be challenged, frustrated, and demoralized. However, adjust the time spent here to best fit your party and the story you want to tell. Due to Heckna's control over the layout, you don't need to have the characters explore every room. There are roll tables and suggestions for pathways through the Fun House, but you can also decide the order to suit your story.

RANDOM ENCOUNTERS IN THE FUN HOUSE

While the characters are exploring the Fun House during the Blood Moon, they may encounter one or more of the following:

D10	ENCOUNTER
1	A group of 2d4 +2 **lovebirds** attempts to sneak up and blindfold the characters and lure them into a different room. Characters who make a successful DC 16 Wisdom (Perception) check are alerted to this attempt; otherwise, they are surprised and transported to a random room in the same section.
2	Two **cornslobs** wander the halls. They are newly formed, so bits of leftover skin and congealed blood fall off their forms, leaving behind a gory trail wherever they go. If attacked, one cornslob releases the **popcorn swarm** that inhabits it from its fleshy shell.
3	A group of 2d6 + 1 **jawbreakers (vogues)** is holding an impromptu fashion show, donning crimson masks they stole from the **Hall of Masks**. When the party approaches, the vogues all turn in unison and warn the party in one voice to get their own masks and that the white masks would look far better on them than the red ones.
4	The Fun House attempts to consume the characters. Every doorway becomes a mouth filled with spiked metal "teeth," and the entire structure quakes. Creatures caught in the quake must make a successful DC 16 Strength saving throw to avoid being thrown up to 20 feet into the nearest doorway and knocked prone. The metal teeth bite down, inflicting 17 (3d10) piercing damage on any creature within a doorway.
5	2d6 + 2 **heckmites** antagonize the party by pulling on the characters' hair, tearing their clothes, ripping their bags, tripping them, and pickpocketing small items.
6	A hallway or room that the characters enter is filled with 4d4 **children of the candy corn** holding 2d4 **blimps** obstructing their path. The blimps look exactly like the party, and the children gleefully pop the blimps while staring at the characters.
7	1d4 + 2 **feral thralls** are going on a rampage in a random room. They're seeking out snacks and temporarily retreat if the party offers candy or food. If the characters encounter them again at a later time, the feral thralls are now hostile.
8	The alluring voices of three **souloists** emanate from down a hallway. Characters must succeed on a DC 15 Wisdom saving throw to avoid the lure or are drawn toward the sound.
9	**Showstopper** Girg [ze/zir], from the **Midway**, brought zir **donkey animalgamation** into the Fun House when the Blood Moon rose. They are both taking shelter in the room.
10	Three **showstoppers** named Gouda [she/her], Cheddar [they/them], and Gorgonzola [she/they] have set up a betting pool to wager on how long the characters will last in the Fun House. Two of the showstoppers, Gouda and Cheddar, initiate a fight with the party to skew the odds in their favor.

CHAPTER 26: THE HALL OF MIRRORS

The numbered areas in this chapter correspond with the map of the **Hall of Mirrors Fig. 4.1 (p. 132)**.

YOU ARE UNCORDIALLY INVITED

As soon as the violent, crimson light of the Blood Moon washes over you, the face of the moon twists and contorts, rearranging itself into Heckna's face. He snarls, teeth bared in a hideous grin overlooking the whole of The Revelia. Then, his eyes focus on you.

"You really think you can creep around my Revelia and ruin the most fun, most wondrous place in all the realms and get away with it?" Heckna's voice booms from the moon. The Revelia seems to tremble with every word. "You can't possibly believe you have the spark and the joy needed to run a show as amazing as this. Do you think anyone here even likes you, after all the trouble you've caused? This is all one pathetic joke. I cordially invite you into my Fun House. And since you've been so intent on sneaking in, I've changed the locks and taken away all your clever little rat tunnels. I've got the punchline to the biggest joke of your lives right here. As for you, my treacherous little Toymakerpuppet, I will deal with you later. Guards, let my guests in."

GOOD LUCK FROM THE TOYMAKER

Once the party is ready to travel to the Fun House, **The Toymaker** approaches them. They share the following information:

- They cannot accompany the party into the Fun House as they haven't been invited and wouldn't be able to travel through it—they were only ever allowed access to the Laboratory.
- They plan to gather their allies, rallying their marionettes around the Shattered Station to keep them safe and help the Choo-Choo Cadre with the final preparations for fixing the train.
- Heckna has control over the Fun House and can change the order in which rooms connect.
- Heckna's last pet is somewhere in the Fun House in a lair called The Good Place. It will be stronger than the pet they faced before.
- Once the party is inside the Fun House, it will be all but impossible to leave until the final pet has been killed. Killing the final pet should weaken Heckna enough to give the party a chance to defeat him in combat or allow them to escape. They will also be able to pull a second *The Yucky Bit** from the pet.

APPROACHING THE FUN HOUSE

When the party approaches the Fun House, the building remains solid rather than melting into nebulous, dark vapor.

The Fun House is a solid, colorful structure that sticks out above the surrounding trees like a deformed balloon. Inflated towers mark the four corners of the castle; they droop in different directions, despite the jawbreakers pumping tirelessly around the perimeter to try to keep the towers and Fun House at full inflation.

Like a rancid ocean parting, the candelabrawns surrounding the Fun House draw back enough to leave a narrow path to the ornate entrance, a doorway in the shape of Heckna's smiling face.

The **candelabrawns** form two solid walls on either side of a 5-foot wide path leading to the doors of the Fun House. The candelabrawns will attack only if the party attacks them, but at the end of one round of combat, Heckna's voice booms out, instructing the candelabrawns to stop: *"Not very bright, are you? Inside the Fun House is a far better place for you to die, and I would much rather it was slow and painful."*

The Building. The exterior of the Fun House is composed of shiny panes of colorful material stitched together to form the facade. The material is smooth, thin, and flexible and cannot be punctured, preventing intruders from tearing their way in. Four inflated towers are situated around the building, tall enough to be seen anywhere in The Revelia; the two tallest towers peek over the top of the trees in the surrounding forest. Also visible from the forest is the bright yellow, domed roof of the Fun House.

The Doorway. The primary entrance to Heckna's castle is marked by the huge facade that depicts Heckna's grinning face. Entering the Fun House requires walking into Heckna's open mouth, into the belly of the beast, a joke which is not lost on Heckna. There is no door, just a 20-foot tall veil of darkness within the mouth-like entrance. When the characters are within 10 feet of the entrance, a long, pulsing tongue unrolls from Heckna's mouth like a red carpet. Once all the characters step on the tongue, it curls around them and draws them into the Fun House, depositing them in the Hall of Mirrors **Tunnel Room (M1)**.

THE HALL OF MIRRORS

The Fun House entrance deposits characters in the Hall of Mirrors, which is a maze and a puzzle.

The six rooms are:

- **M1. Tunnel Room**
- **M2. Room of Reflection**
- **M3. Game Room**
- **M4. Mirror Image**
- **M5. Distortion Room**
- **M6. Trapped Vampires**

General Features. Unless otherwise noted, the rooms in the Hall of Mirrors are unlit. The exits to each room are mirrors, leading to random other rooms in The Hall of Mirrors. Creatures that pass through the same exit mirror within 1 minute of each other arrive in the same location. Otherwise, passing through the same mirror does not guarantee creatures will end up in the same place.

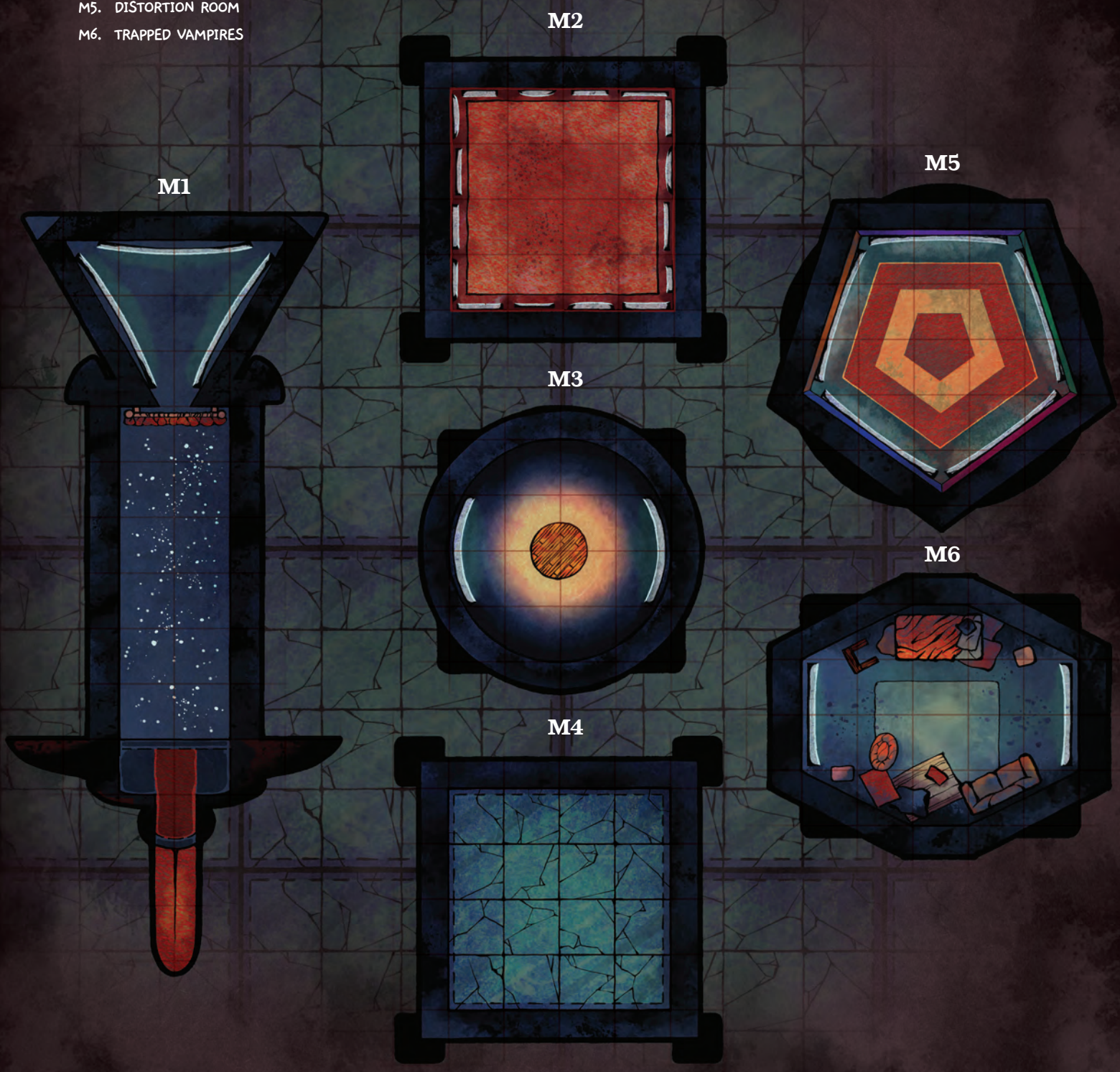
Beginning and Ending. The party enters the Hall of Mirrors in the Tunnel (M1). Each time the characters exit a room, roll 1d4 or pick a room to determine which Hall of Mirrors room the characters end up in next. Each room ends with a roll table to help you determine the next room. This may send the characters in circles; if the players are getting frustrated, you can have the next Hall of Mirrors room be the final room, **M6. Trapped Vampires**, where they will find a way into **The Lobby**. Heckna intends The Hall of Mirrors to deter and infuriate those who enter it. It should feel challenging but not impossible or unpleasant to play through.

Candelabrawns Truly Have a Wicked Punch

Audre Schutte

HALL OF MIRRORS FIG. 4.1

M1. TUNNEL ROOM
M2. ROOM OF REFLECTION
M3. GAME ROOM
M4. MIRROR IMAGE ROOM
M5. DISTORTION ROOM
M6. TRAPPED VAMPIRES



✦ Mirrors, Mirrors in The Hall ✦

Samantha Rustle

M1. TUNNEL ROOM

The tunnel is pitch black, and the floor is dotted with tiny stars, giving you the disorienting sensation of walking through the void of space.

Once all the characters have entered this room, Heckna's voice rings out from all around.

"I've spent many long nights in deep contemplation, mulling over the true meaning of fun. And I've finally concluded: what's more fun than fear? My humble abode has everything one wants in a Fun House: puzzles, mirrors, games... you name it! And, sure, there's also a spine-chilling Laboratory—abandoned now, thanks to you—trap doors, my beloved pet, and tunnels filled with tiny, terrifying versions of myself. What better way to celebrate my brilliance than with more of me? This was my very first project, you see, older even than The Revelia. This is where I've honed my magic, built room and after room, and created something utterly incredible. That's what this is all about, what everything I do stems from! Don't think of it as a Fun House, but a Fun Home! Ah, my glorious pièce de résistance... what fun we're going to have together. And I will have the last laugh. I always do."

The 30-foot-long, 10-foot-wide tunnel leads to a 15-foot-wide room composed of three walls in a triangle shape. The veil of darkness that the characters came through is no longer passable, and there is no exit from this room back to the Dismaydium.

Exiting. On each wall of the triangular room is a long, vertical mirror that is 10 feet tall and 15 feet wide. The mirror glass warps the appearance of the characters, making them look taller or shorter or strangely bent and curved. Characters who make a successful DC 12 Wisdom (Perception) check notice that the reflective glass in the mirror frame ripples slightly. If no character succeeds on the check, have a moving character make a DC 16 Dexterity saving throw to avoid tripping over an uneven floor and through a mirror. On a success, they simply brush against the mirror and notice its strange properties.

The glass is liquid to the touch, and whatever touches the mirror passes through it and leaves no residue. Roll 1d4 for each mirror if the characters choose to step through different mirrors.

Next Room

D4	RESULT
1	M2. Room of Reflection
2	M3. Game Room
3	M4. Mirror Image Room
4	M5. Distortion Room

M2. ROOM OF REFLECTION

You come into a square room, dimly lit by an unidentifiable ambient light source. All four walls are painted red, although the color can only be seen through the rare sliver of wall visible between the dozens of mirrors covering every square inch, including the ceiling. The mirrors come in all shapes and sizes, with a mix of simple and ornate frames. A stained, red carpet lines the floor throughout. One of the mirrors has words smeared over it in a waxy, red substance, reading: DO YOU EVEN KNOW WHO YOU ARE ANYMORE?

This room is 20 feet square. Dozens of mirrors cover every inch of the walls and vary in shape, size, and design; rectangles, ovals, irregular shapes, some with ornate frames, some without.

Magic Mirrors. Each character is magically linked to one mirror in the room. In order to leave, all characters present must find their own mirror and look into it at the same time, causing the exit to reveal itself. The number of magic mirrors is equal to the number of characters in the room. Each character's linked mirror matches their personal aesthetic or has elements that are meaningful to them. You can point out one mirror to help the party learn this pattern. You're encouraged to add details to each character's mirror; for example, a ranger with an owl companion may spot a mirror framed in owl feathers.

When a character looks into their linked mirror, it flashes, and the character's reflection remains on the glassy surface and does not change even if another character looks into it or the character moves away. The reflected image moves independently of the character and can speak in the languages known by the character. These reflections speak in Heckna's mocking voice, spouting insults and voicing the character's self-doubts.

In typical Heckna fashion, the reflections also make puns and tell terrible jokes, such as:

- *What do you call a man with a rubber toe? Roberto!*
- *What streets do ghosts haunt? Boo-levards!*
- *What's red and shaped like a bucket? A blue bucket painted red!*
- *I don't trust stairs; they're always up to something.*
- *What do you call an alligator in a vest? An investigator.*
- *I'm not a cheetah! You're lion!*

Exiting. When all of the characters locate their specific mirror and look into it at the same time, a small, gilded, oval mirror expands, becoming large enough to allow the party to pass through. Rippling, golden text flows over the surface, reading: WHO HAVE YOU BECOME? IS IT ENOUGH?

Returning. If this room is revisited, the mirror reflections mock the characters for failing to escape the Hall of Mirrors, and the exit mirror is still present.

Next Room

D4	RESULT
1	M3. Game Room
2	M4. Mirror Image
3	M5. Distortion Room
4	M6. Trapped Vampires

M3. GAME ROOM

You enter a small, dark room, its walls painted black. Raucous laughter, caused by three people sitting at a table, fills the room. The figures are clearly enthralled by their game. Each person has shockingly bright hair—orange, green, and red—made even more vibrant by the sharp beam of light bouncing off the mirrored chandelier overhead. The rest of the room is hidden in deep shadows. A mirror gleams on the other side of the room. Etched into the glass are the words: EVERYBODY WANTS TO BE A STAR.

This room is round with a 10-foot diameter. Three **showstoppers**, an elf called Oingo [ze/zer], a half-elf called Boingo [they/them], and a dwarf called Poingo [fae/faer], sit playing a game of cards at a table in the center. Bright light shines down from a mirrored chandelier overhead, spotlighting them. Another large, floor-length mirror is on the wall directly across from the mirror through which the characters enter.

Exiting. The mirror on the far side of the room is the exit.

Spotted by Showstoppers. If the showstoppers notice the characters, they invite the party to join their game, implying that if they refuse, the showstoppers will prevent them from leaving the room by the exit mirror.

Combat. If the characters decline the invitation or are hostile, the three showstoppers attack alongside Oingo's **imp** familiar. If Oingo, Boingo, and Poingo are killed, they become **ghosts** and continue their game with spectral cards ignoring the party.

Card Game. The showstoppers play a game of "Guess the Card," in which a card is pulled from a deck by one of the characters. Before looking at the card, both the character and the showstopper guess which card they've pulled, with the goal of getting as close as possible to the actual card. Being closer to the number wins over being close to the suit. For example, if the card drawn is an Ace of Hearts and the showstopper guesses Ace of Diamonds

and a character guesses the King of Hearts, the showstopper wins. If both guesses are equally close, the round is a draw.

Using Dice. If you don't have a pack of 52 playing cards, you can use dice to approximate a pack of cards with the Aces removed. Roll 1d4 to determine the suit and 1d12 to determine the number of the card drawn.

D4	SUIT
1	Hearts
2	Clubs
3	Spades
4	Diamonds

D12	CARD NUMBER
1	King
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	Jack
12	Queen

Winning And Losing. The best two-out-of-three guesses win. If the party wins, the showstoppers allow them to pass through the exit mirror. If the party loses, the showstoppers demand that the party give up something valuable before they will let them leave. Refusal triggers combat.

Next Room

D4	RESULT
1	M2. Tunnel Room
2	M4. Mirror Image
3	M5. Distortion Room
4	M6. Trapped Vampires

M4. MIRROR IMAGE ROOM

The only mirror in this 15-foot-tall, 10-foot-square room is on the ceiling. The characters fall through this mirror when they enter the room, taking 3 (1d6) bludgeoning damage and landing prone. This mirror is also the only exit, and creatures that fall here must travel back through it to proceed to another room.

The walls are pitted and rough and can be climbed with successful DC 16 Strength (Athletics) or Dexterity (Acrobatics) check or without a check if a creature has a climb speed.

> You tumble into a cold, dark room, landing among debris: bits of clothing, broken jewelry, crushed candies, a rusted sword, and lots of smashed furniture, including a broken wooden chair and a couch torn in half, spewing its stuffing. This simple, rectangular room is painted black with white stripes that glow faintly. The black paint on the walls has begun to peel. Cracks show on the mirror now above you, spelling out: NOTHING IS EVER ENOUGH.

Combat. Entering this room causes the mirror to unleash a **warped reflection** of each character. The reflections drop down from the mirror alongside their counterparts and attack.

Exiting. To move forward, the party must escape the room through the mirror on the ceiling. The warped reflections cannot leave this room unless they have killed the creature they reflect.

Felix Abel Klaer

✦ "Cheat? Us? Never!" ✦

Samantha Rustle

ROLEPLAYING WARPED REFLECTIONS

Warped reflections are partially real figments conjured by the magic mirror inside this room. A warped reflection looks, behaves, and sounds just like the player character it takes the appearance of, except that it is evil and revels in causing chaos. The only goal of a warped reflection is to kill its "look-alike" and take over their lives, pretending to be the character until an opportunity arises to backstab their "look-alike's" friends and allies.

WHAT A WARPED REFLECTION MIGHT SAY

"I hate you. I hate you so much. If you were me, you'd hate you too."

HOW A WARPED REFLECTION BEHAVES

- A warped reflection is solely focused on fighting and killing its duplicate. Doing so won't make it any more real and will, in fact, weaken it by removing its special damage immunity. Regardless, a warped reflection is so filled with hatred towards the original creature that it can't help but want to destroy them utterly.
- A warped reflection knows how its duplicate fights and thinks, and it favors the same strategies used by its duplicate. The reflection believes it does whatever the original does better and constantly gloats about this fact during combat.
- A warped reflection embraces the worst parts of its duplicate's character, amplifying the original's character flaws, bad habits, and worst behaviors. A reflection sees its duplicate as a weak or incomplete version of themselves and will gladly preach how much better its duplicate's life could be if they just stopped trying to fight their worst instincts.

Returning. If the party revisits the room, any surviving warped reflections are angry at their return and fight them again.

Next Room

D4	RESULT
1	M2. Room of Reflection
2	M3. Game Room
3	M5. Distortion Room
4	M6. Trapped Vampires

M5. DISTORTION ROOM

You come into a room with rainbow-colored walls. On each wall is an unframed, full-length mirror. The corners of each mirror are chipped, and a few have scratch marks across the glass. On each one are the words: I'm just trying to make all our dreams come true.

This room is a polygon with five walls. Each wall is 15 feet wide, and the room is 20 feet high. Each wall is painted in a gradient of bright rainbow colors and bears a mirror that distorts reflections.

Combat. Three **feral thralls** lay on the ground as if dead. After a moment, they leap up and attack.

Distortion Effects. The mirrors can't be broken, although many have tried, as evidenced by the chips and scratches on the glass. The glass can be damaged, but it never fully obscures the viewer's reflection. On initiative count 20 (losing ties), the room distorts itself through one of the following effects. Roll 1d6 to determine the effect. These effects stack, and the same number can be rolled multiple times. For example, if 1 is rolled twice in a row, the mirrored walls extend by 5 feet each time. If a Left Tilt is rolled and then a Right Tilt afterward, the room returns to level.

The distortion effects are as follows:

D6	DISTORTION EFFECT
1	**Horizontal Stretch.** The room widens and stretches out horizontally, each mirrored wall adding 5 feet to its width. Each creature in the room is similarly stretched as the room expands before snapping back to its normal shape and must make a DC 16 Constitution saving throw or take 4 (1d8) points of force damage.
2	**Vertical Stretch.** The room stretches vertically, extending upward by 10 feet, causing the walls to constrict from all sides. Each creature in the room has their proportions similarly stretched as the room changes before snapping back to their normal shape and must make a DC 16 Constitution saving throw or take 4 (1d8) points of force damage.
3	**Horizontal Flip.** The room quickly turns 180 degrees on its horizontal axis. The movement is abrupt, and creatures must make a DC 15 Strength saving throw to remain upright. On a failure, they are knocked prone and take 4 (1d8) bludgeoning damage from the force of the turn.
4	**Vertical Flip.** The room flips on its vertical axis. A creature takes 1d6 bludgeoning damage for every 10 feet it falls. The number of feet depends on the height of the ceiling at the moment of the flip.
5	**Left Tilt.** The room tilts toward the left, and the floor is inclined by 45 degrees. Characters must make a successful DC 17 Dexterity saving throw or tumble sideways and fall prone. The ground becomes difficult terrain.
6	**Right Tilt.** The room tilts toward the right, and the floor is inclined by 45 degrees. Characters must make a successful DC 17 Dexterity saving throw or tumble sideways and fall prone. The ground becomes difficult terrain.

Exiting. Once the room has distorted three times, the glossy mirror surfaces all turn flat and matte at the start of the fourth round, and characters can pass through to the next room for the duration of that round. After that round has passed, the mirrors become glossy again, and the room must shift another three times before the mirrors turn matte again. Passing through any mirror during one round takes the party to the next location together, but passing through on a different round will split the party. If a creature is standing on a mirror when it turns matte, the creature falls through into the next room.

Next Room

D4	RESULT
1	M2. Room of Reflection
2	M3 Game Room
3	M4 Mirror Image
4	M6 Trapped Vampires

M6. TRAPPED VAMPIRES

The room is cramped, and a foul scent tinged with iron hanging in the air. A single large mirror is screwed into the far wall, and words are scrawled in blood over its surface, reading: WILL YOU BE A RISING DREAM OR A FALLING STAR?

The floor is covered in scraps of blood-stained clothes and bits of bone, making a nest in the far corner of the room. Three figures rise from the pile, but the mirror shows no reflections.

This room is 25 feet long and 20 feet wide at its widest point. Two large mirrors stand opposite each other on either side of the room. As soon as the characters pass into this room, the mirror they passed through turns black behind them and can't be re-entered. The mirror only returns to its shiny form for a moment whenever another creature passes through it into this room.

Unreflective Captives. This room is home to a group of three starving **plasma punks** named Ruhrow [she/her], Wily-Smiley [she/they], and Magical Markal [he/they], who became trapped in the Fun House. As vampires, they can't travel through the mirrors since their reflections don't appear on the mirrors' surfaces. They were transported here during a hazing by rival jawbreakers, who brought the plasma punks into the room while blindfolded. The plasma punks have been trapped for a long time and have grown hungry and desperate. Despite this, they would rather escape than simply feed, as visitors here are rare.

Feeding. The plasma punks would rather leave with the party but will accept blood in exchange for safe passage. If a character allows a plasma punk to feed on them, each bite does 1d12 piercing damage.

Combat. If the characters refuse to help the plasma punks escape or let them feed, they attack the party. As they are starving, they each start with 55 hit points.

Exiting. There is one large mirror in this room, behind the plasma punk's nest. As long as a character can see their reflection in the mirror, they can pass through. The plasma punks are only able to move through the mirror if they are touching someone who can see their own reflection. Passing through the exit mirror leads to **The Lobby**. From there, the plasma punks can open one of the doors and return to the Dismaydium. The plasma punks know that the mirror leads to the Lobby.

Treasure. If killed, each plasma punk has a ticket booklet with 10 RT in their pockets. If the party helps the plasma punks leave, the plasma punks give the party 20 RT and two *cream soda potions**.

✦ I Could Just Eat You Up! ✦

Veronika Fedorova

CHAPTER 27: THE FUN ROOMS

THE LOBBY

The numbered areas in this section correspond with the map of **Fun House Lobby Fig. 4.2 (p. 138)**.

Whenever the characters are evicted as Uninvited Guests from the Fun House, they experience a glimpse of the Lobby but can't linger here until Act 4.

If the party is visiting this area after the Blood Moon has begun, the mood of the room has changed from the peaceful sight they saw before, becoming chaotic:

> The walls are a faded red with tarnished gold stripes, and some of the paint has chipped or been rubbed off. A few dead potted plants loom ominously in the corners, and several sofas are scattered about the large room, their frames in sad disrepair. The red shag carpet is mottled sticky, and a sour smell permeates the air. Large Heckna posters deck the walls, each of his faces frozen in a grimace. There are two simple doors on the left side of the room and two identical doors on the right. At the end of the room are ornate double doors covered with stars in much better condition than anything else in the room.
>
> Chaotic, discordant music pumps through the hidden speakers. Every few seconds, the music stops to instead emit a creepy cackle before resuming. The walls are a mess, covered with candy, treats, and some unidentifiable debris. A single, broken Heckna's Handy Helper is lodged half under a coffee table, beeping sadly.

Doors. Doors in the Fun House do not always lead to where one might expect as Heckna changes the layout as he wishes. The entry doors (D1) lead to either the Hallway of Statues (see **Chapter 24**) or room M6 of the **Hall of Mirrors**. The four doors (D2) on either side of the Lobby can lead to any of the Fun Rooms. The ornate double doors (D3) opposite the exit lead to Heckna's private chambers, The Clowning Achievement.

Resting. The Lobby is a safe place for the party to rest. It also serves as an anchor point in the Fun House. The room is usually inhabited by 1d6 revelers (**bandits**), who mill around and chat idly. They don't fight the characters unless they are attacked first.

When the characters are exploring the Fun House during the Blood Moon, Heckna wants to wear the party down by pitting his deadly minions and traps against them, but also draw out their suffering to make them more open to his corruption. He allows the party to rest—within reason—inside the Lobby, but both long rests and short rests are risky. During a long rest, roll for two random encounters on the **Random Encounters in the Fun House** table in **Chapter 25**). Short rests become increasingly dangerous; nothing happens during the first short rest, but for every short rest afterward, there is a 50% chance of the characters being visited by an anti-loitering squad composed of three **showstoppers**. Each one wears a jumpsuit and carries mops and brooms that they use to smack the characters awake, dealing 5 (1d10) bludgeoning damage. If the characters retaliate, the showstoppers attack.

The **Heckna's Handy Helper** stuck under the coffee table sells *potions of healing (superior)* for 5 RT.

The Lobby: Respite or Not

If the party is resting too often, Heckna fills the Lobby with revelers, making it impossible to get any rest beyond a short rest.

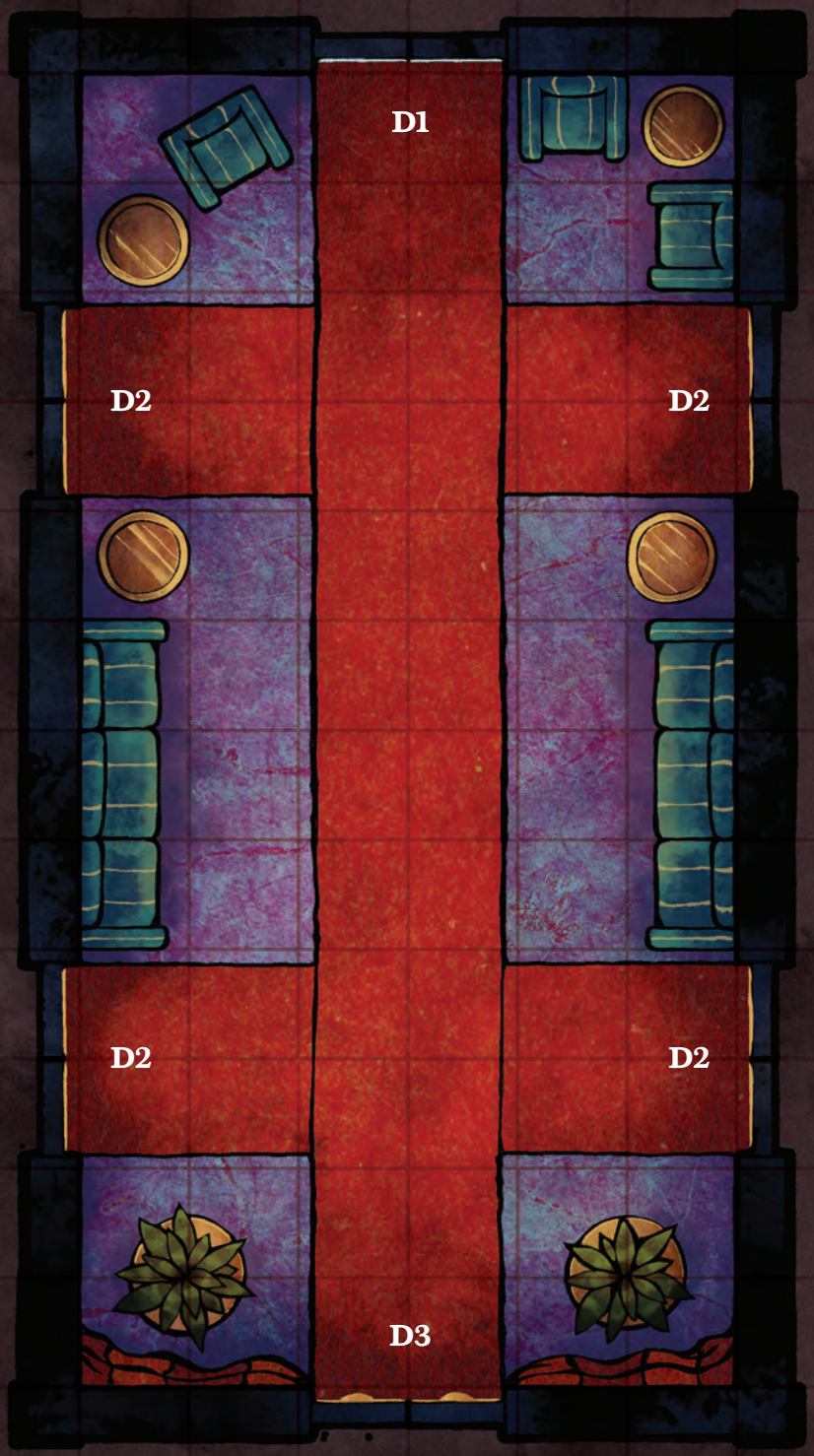
If the party is struggling and needs a chance to rest or spend their remaining RT on potions, The Lobby can be accessed from any room in the Fun House as needed. RT can be claimed from defeated enemies if the party needs extra currency for healing.

✦ The Lobby is Lovely! Don't be Snobby! ✦

Kathleen O'Hara

FUN HOUSE LOBBY FIG. 4.2

D1. ENTRY DOORS
D2. DOORS TO FUN ROOMS
D3. DOOR TO THE CLOWNING ACHIEVEMENT



✦ Pick a Doom, Any Doom ✦

Samantha Rustle

THE CLOWN HUNTER RETURNS

The clown hunter, last seen in **The Hunter Hunted Down** (**Chapter 14**), has been corrupted and tortured by Sophie and bears the marks of her violence. They have been burned by flames and acid. Large sutures are stitched across their skin, and their clothes are encrusted with wax and blood.

Finding The Hunter. The hunter (**Conrad**, **Dr. Stella**, or **Marlowe**) can be introduced in whichever one of the Fun Rooms suits your story best. They can be present in a room when the party arrives or enter it after the players.

The Hunter's Condition. The hunter is injured and is unable to fight against most of the creatures in the Fun Rooms. After they are reunited with the party, the hunter insists on sticking with them.

The Hunter's Task. The hunter's mind has been warped by Sophie and the instructor in Clown School (R7). The hunter has been placed in the Fun Rooms by Heckna to torment the party. They have been instructed to deceive the party into believing they are still on their side. However, the hunter has actually been brainwashed and corrupted. They have been ordered to escort the party to **The Good Place** and assist the pet (**Myrmidon** or **Snout**) and **Scooter Von Snooter** in the fight against the party.

The hunter explains the following:

- They managed to escape from the Laboratory during the confusion of the Blood Moon. (In truth, they were set loose in the Fun Rooms by Sophie shortly after the Blood Moon rose.)
- They're searching for a way out, but they're injured and disoriented from their time in Sophie's Lab. (They were actually searching for the party to escort them to The Good Place, but they are genuinely injured and disoriented.)
- They know a secret way out of the Fun House, but they can't remember the exact room it's in. They'll recognize the exit when they see it. (Really, there is no secret exit.)

Characters who succeed on a DC 18 Wisdom (Insight) check realize that something seems off about the hunter. The hunter is unable to tell the party the truth, but they may be pushed into snapping (either through frustration, fear, or guilt at their task) and attack the party prematurely. The party can help the hunter recover some of their hit points, but they cannot easily undo Sophie's grim work on the hunter's mind and soul.

The Hunter's State of Mind. How much of the hunter's spirit remains is up to you. Due to their conditioning, the hunter will, at some point, attack the party. There are several options available, depending on how you wish to play out their end:

- The hunter regains or has kept enough of themselves that they attack in one of the Fun Rooms. This takes them out of the fight with Scooter and the pet, making that pair easier to defeat.
- The hunter leads the party to The Good Place, but aims attacks against both the party and Scooter and the pet.
- The hunter leads the party to The Good Place and fights against the party.

The hunter could also hint at the upcoming trap or help the party discover magic items hidden in the Fun Rooms before turning on them. For example, they might draw the symbol **Danger** on themselves (see **App. I**) if they're trying to fight against the brainwashing.

The Hunter's Betrayal. No matter where or when the hunter's betrayal becomes obvious to the party, this should be a sobering moment. If the hunter attacks before The Good Place, they might attack a party member with no preparation or deliberately lead the party into a dangerous trap in one of the Fun Rooms. If the hunter doesn't reveal their betrayal until The Good Place, they may be the one to turn and fire the first shot at the party in that fight.

The Hunter's End. The manner of the hunter's betrayal can inform their final words. If they are corrupted until the end, they may find death a relief. If they manage to fight off Sophie's influence, they might beg for the party to help them even as they are attacking.

Whether they're regretful or still burning with implanted hatred for the party depends on the story you and your players are creating during this campaign; the same is true of their final fate. Decide whether the hunter can be saved or dies in the Fun House. See **Chapter 32** for potential epilogues if the party is able to save the clown hunter.

THE FUN ROOMS

The numbered areas in this section correspond with the map of **The Fun Rooms Fig. 4.3 (p. 140)**.

Inhabitants of the Fun House. Many Fun Rooms are occupied by **showstoppers** and other carnival inhabitants that have either pleased or irritated Heckna. They are kept in their respective rooms by Heckna's powers. Some are there for punishment, some are there for re-education, and some are just there for a laugh. During the Blood Moon, these denizens are affected in the same way as other inhabitants of The Revelia, though they are still kept in their places. While the inhabitants of the Fun Rooms are well aware of Heckna's fury toward the party, their orders are and always have been to be entertaining and follow the unofficial Fun House motto, "Fun Comes First." Because of this, despite the Blood Moon, the inhabitants do not act with overt aggression but rather couch their violence in unusual and fun scenarios. Many wish to win Heckna's approval or regain his favor, and they believe combining violence with fun is the best—and only acceptable—means of accomplishing this.

Revisiting Rooms. Certain Fun Rooms—The Panty, The Cheese Room, the Room of Magic Tricks, Music Room, Hall of Masks, and the Mini Revelia—can be visited with **Fun House Keys** during **Act 2**. In **Act 4**, characters should not revisit the room they visited while searching for the train schematics (**Chapter 13**). However, they can revisit and rest in The Pantry and The Cheese Room.

Using the Fun Rooms. Unlike the **Hall of Mirrors**, the Fun Rooms are not designed to be a labyrinthine frustration. You can run the party through as many or as few of the Fun Rooms as you like in any order. Each time the party exits a Fun Room, roll on or choose from the following table to determine the next room they enter. With the exception of the Lobby, if you roll the same room twice, either reroll or pick another room.

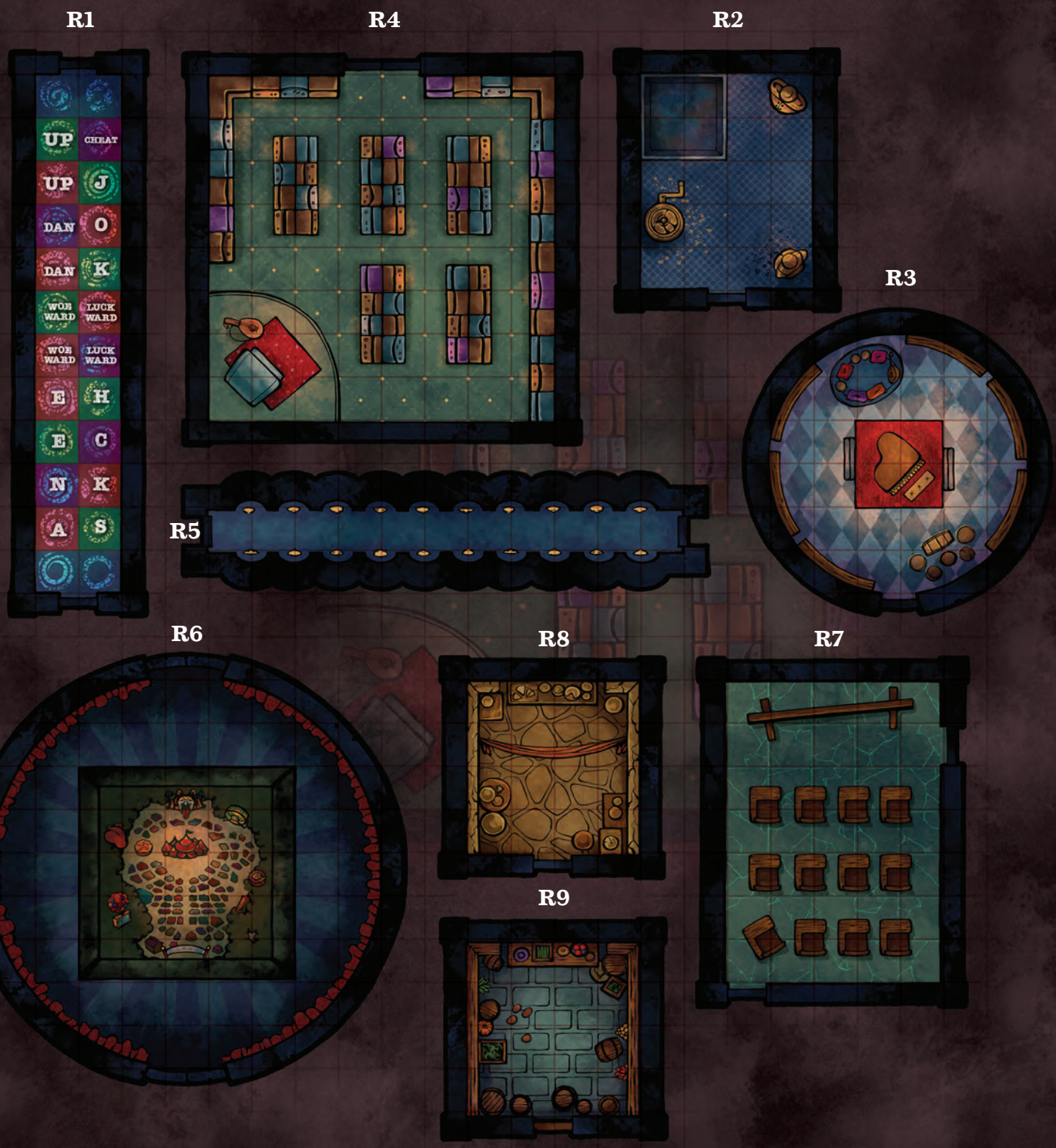
D10	Fun Rooms
1	R1. Light Tile Tunnel
2	R2. The Decrepit Arcade
3	R3. Room of Magic Tricks
4	R4. Music Room
5	R5. Hall of Masks
6	R6. Mini Revelia
7	R7. Clown School
8	R8. The Pantry
9	R9. The Cheese Room
10	The Lobby

What They Came For: The Throttle Lever

*The Throttle Lever** needed for the train is in **The Decrepit Arcade (R2)**.

THE FUN ROOMS FIG. 4.3

R1. LIGHT TILE TUNNEL
R2. THE DECREPIT ARCADE
R3. ROOM OF MAGIC TRICKS
R4. MUSIC ROOM
R5. HALL OF MASKS
R6. MINI REVELIA
R7. CLOWN SCHOOL
R8. THE PANTRY
R9. THE CHEESE ROOM



R1. LIGHT TILE TUNNEL

The narrow hallway is alight with vibrant colors. The lights blink and shift and swirl, and it's difficult to see where the floors end and the walls begin. At the end of the hallway is a brightly colored, neon yellow door. The floor is segmented in a series of tiles, the slightly glossy walls reflecting their colors.

The tunnel is 50 feet long and 10 feet wide and covered on all sides with tiles that throb with random light patterns. There are two columns of ten tiles on the floor. Each floor tile has a letter or word on it. The layout of these letters and words is shown on the **Light Tile Tunnel Solution** diagram. Characters always arrive at the tunnel next to tiles A1 and B1. If a character has learned Gobbledygook (**App. H**), they will be able to decipher the words up (up), dan (down), luckward (left), and woeward (right) with a DC 14 Intelligence check.

There is a single safe path across the tiles, which must be stepped on in the correct order to reach the other end of the tunnel without setting off any traps. When a creature stands on a floor tile, it stops flashing and becomes a steady color indicating whether it is correct or trapped.

Safe Tiles, Correct Order. Standing on a safe floor tile in the correct order turns it bright green. Creatures can safely move across safe tiles while they remain solid green. Safe tiles are marked on the **Light Tile Tunnel Solution** in green.

Light Tile Tunnel Solution

Safe Tiles, Incorrect Order. Standing on a safe tile in the incorrect order makes all the tiles start to flash again, resetting the puzzle. The safe path also resets and must be started from the beginning again.

Trapped Tiles. Standing on a trapped tile sets off a trap. The wall panel next to the trapped tile slides open to reveal a **blimp** of a random color in the shape of a party member's face. The blimp pops immediately, using its detonate action, and canned laughter echoes throughout the tunnel. Once they have been stepped on, trapped tiles glow a steady red. Stepping on a solid red trapped tile again releases another blimp. Trapped tiles are marked on the **Light Tile Tunnel Solution** in red.

Cheat Tile. Standing on B1, which has the word Cheat on it, causes the ceiling tiles above to briefly light up in green in the correct pattern of the safe path. Characters who make a successful DC 16 Wisdom (Perception) check or have a passive Perception of 16 or higher spot this pattern. The cheat tile solid glows purple after it has been triggered, and it doesn't set off any traps. Once it has been stepped on, the cheat tile can't be used again for 24 hours. The cheat tile is marked on the **Light Tile Tunnel Solution** in purple.

Solutions:

- The safe path is: (A1) up, (A2) up, (A3) dan, (A4) dan, (B5) luckward, (A5) woeward, (B6) luckward, (A6) woeward, (B7) H, (A7) E, (B8) C, (B9) K, (A9) N, and (A10) A.
- There is nothing stopping the party from moving through the tunnel along an unsafe path, except for the damage caused by the blimps.

R2. THE DECREPIT ARCADE

Dozens of broken arcade game machines sit in rows within a decrepit room. Five showstoppers bedecked in neon-colored ensembles cluster around the different machines, hooting and hollering and smacking them as if in the midst of a game, though none of them are working. Only one game, the largest in the room, hums softly with power. The walls in this room are lined with posters depicting Heckna's face. Spilled sticky drinks and popcorn litter the floor.

A **showstopper**, a half-orc named Feetloaf [he/they], is dressed in a Heckna costume and clutches a wooden lute. He points to the party and challenges them to a game of *Lute Champion!*, which the characters must win in order to move beyond the room. Alternatively, the party can simply fight Feetloaf and one of the other showstoppers.

The Big Game. Lute Champion! is the largest game in the room and is outlined in bright blue neon paint. It is the only game in The Decrepit Arcade that still functions. The game is placed on a red-carpeted dais that looks like a small stage. A second lute hangs from a pedestal beside the console.

Power Wheel. Characters who succeed on a DC 12 Wisdom (Perception) check hear squeaking coming from inside the main console, and a small section of glass shows a reveler (**bandit**) panting and running on a treadmill, generating the power to keep the game working.

Picking up the lute and pulling a large lever with a plaque above it reading 'READY CHALLENGER' activates the game. The lever is *The Throttle Lever** (see **Chapter 23**) and has 'TRAIN ACTIVATION' etched into the handle, though the letters are worn away and hard to read.

HOW TO PLAY LUTE CHAMPION!

Goal. Win a "battle of the bards" style challenge against Feetloaf.

Set Up. The game permits one participant at a time to challenge another, which requires the party to select a character to battle Feetloaf. When the game starts, Feetloaf exclaims in a loud voice, "GET READY FOR LUTE CHAMPION!"

The Crowd. The other showstoppers in the room gather around the game, partying like a crowd at a rock festival. All creatures within 10 feet of the stage must succeed on a DC 14 Constitution saving throw or take 1d6 thunder damage from the loud noise at the end of each song. The surrounding showstoppers shout excitedly whenever anyone takes damage. While the game is being played, Wisdom (Perception) checks that rely on hearing are made with disadvantage.

Samantha Rustle

Playing The Lutes. Both the character and Feetloaf play their lutes for three songs. The strings of the lutes are different colors, which flash on the screen in time to a backing track that blasts out from the game.

Characters make contested checks against Feetloaf, using their choice of Charisma (Performance) to actually play the song, Intelligence (Investigation) to work out the pattern of the strings and the corresponding colors, or Dexterity (Sleight of Hand) to play the notes as they come up. Feetloaf uses Charisma (Performance) to make the contested check.

Winning and Losing. Winning the contested check for the best two out of three songs wins the game. Ties go to the players. Failing a contested check immediately results in showstoppers throwing moldering tomatoes at the character playing the game for 3 (1d6) bludgeoning damage.

The songs are:

- **Krushmir:** This song lasts for 10 minutes, and the loser takes 1 level of exhaustion, or 2 levels if they lose the contested check by more than 10.
- **The Jester:** At the end of the song, both participants must make a DC 16 Constitution saving throw, taking 2d6 slashing damage on a failure as the song forces the contestants to slam their fingertips down on the suddenly razor-sharp strings of the lute. The loser of the roll takes an extra 1d6 slashing damage as the strings cut into their fingers.
- **Free Bard:** All creatures in the room must succeed on a DC 14 Charisma saving throw or fall unconscious as if affected by the *sleep* spell, as the song is so boring. If one contestant falls unconscious, they lose the round. If both contestants fall asleep, whichever wakes first wins the round. Creatures who are asleep can repeat this saving throw at the end of each of their turns, or be woken by another creature using an action, or if they take any damage.

Combat. Refusing to play the game or trying to remove *The Throttle Lever** before playing the game results in a fight with Feetloaf and one other **showstopper**. The other three showstoppers in the room ignore the skirmish and the party; instead, they concentrate on playing the "games" on the other broken machines. If the fight occurs once Lute Champion! has started, the other showstoppers loudly cheer the fight on before returning to their broken games.

Losing To Feetloaf. If Feetloaf wins, he gloats and challenges another character to take him on.

Beating Feetloaf. If Feetloaf loses the game, he pouts dramatically and goes to sit sadly in the corner. The lights around the game console go dark, and the facade of the console clicks open, revealing a small dark passageway behind it. The exhausted reveler (**bandit**) inside the console, called Rummstain [they/them], bursts out. They scramble away from the game and collapse in a heap on the floor. In their place, Feetloaf miserably enters the console and begins running. If Feetloaf is dead, another showstopper takes Rummstain's place.

If all showstoppers in the room are dead, the characters must succeed on a DC 14 Wisdom saving throw. Any who fail this roll are charmed and feel compelled to take Rummstain's place on the wheel and resist efforts to stop them. This charm effect ends when an affected creature leaves the room.

Retrieving the Lever. *The Throttle Lever** can be removed with a successful DC 14 Dexterity check without damaging the game or without a check if characters do not care about breaking the game. If the hunter is with the party by this point and no one realizes the lever is *The Throttle Lever**, the hunter can point out the item. If they don't realize and the hunter isn't yet present, this room can be revisited before moving on to **The Good Place** when the hunter is with the party. If the hunter has been defeated before returning, one of the **showstoppers** repeatedly pulls *The Throttle Lever** while shouting, *"Choo-choo!"*

✦ Feetloaf, Bard Out of Hell ✦

Sam Key

R3. ROOM OF MAGIC TRICKS

This dank room is filled with clutter, including crates, nets, and complicated contraptions. All of them are covered in dust and spider webs, and a faint smell of blood permeates the air. A gaggle of children of the candy corn attempt to push an unconscious jawbreaker into an iron maiden, the rusted doors creaking on its hinges. The ceiling is shadowed with ropes and pulleys dangling down from the gloom. In the corner is a large water tank filled with filthy water.

This 20-by-25-foot room is filled with Heckna's discarded magic tricks, kept around to encourage general mischief. The strange contraptions include an iron maiden, a tank of murky water large enough to hold several humanoids, and a rope-and-pulley system hanging from the ceiling. There's no obvious door apart from the one the party entered by.

Occupants. There are four **children of the candy corn** in the room. One of them, named Sweetie [she/her], is keen to find volunteers to help her with her "spells," promising to help the party find the *"super special, super secret"* exit if they do. Sweetie is dressed in a fancy dress made of scraps of luxurious fabric, and she clearly commands the other children of the candy corn in the room. Sweetie finds great joy in causing pain and fear. She's keen to join the Big Top or to star in a show of her own one day. The other children of the candy corn, Honeybunch [he/him], Babydoll [they/them], and Stinkyboy [he/him], treat Sweetie like a celebrity.

Combat. The children of the candy corn can be fought, though Heckna's voice rings out and admonishes the party, saying, *"Is this the level you've sunk to? Attacking poor, sweet, innocent children? For shame!"*

VISITING WITH A KEY

Schematics. The train schematics are stuck to the side of the filthy tank. The words "FEEDING SCHEDULE" are scrawled over the diagrams in purple crayon. The children of the candy corn don't care if the party takes the schematics.

Sweetie's Spells. Sweetie asks the party if the characters *"want to help her with the spells."* She tells them that if they help, her final magic spell will help them go to the next room easily, and she'll give them her magical hat. She refuses to explain how the "spells" work, claiming that would ruin the fun.

If the characters agree, Sweetie takes on the role of the magician—donning a scruffy top hat (the *Magician's Marvelous Top Hat**)—and asks a character to volunteer to be their assistant. Sweetie wants all the characters to volunteer and will repeat Surf & Turf as many times as the party is willing. If no character volunteers, Sweetie and the other children of the candy corn refuse to help the party or explain how to escape the room; instead, they continue to try to fit the unconscious jawbreaker into the iron maiden.

SURF & TURF

Sweetie leads each volunteer to the large tank of slightly murky water and knocks on the glass. An orange **arms-o-plenty** appears, and the ends of its tentacles are wrapped around eight folded pieces of paper, all dry. Sweetie asks the volunteer to reach into the tank to pick a "fortune." She assures the volunteer their hand won't get wet.

As soon as the volunteer puts their hand on the water, water cascades down from the ceiling, soaking them in water—all except the hand put into the water, which remains magically dry. Sweetie finds this unbelievably funny and encourages the volunteer to choose their fortune.

Each fortune sounds innocent enough, but the effect is immediate and comedic. Roll 1d8 or pick one at random.

D8	FORTUNE	RESULT
1	"You will enjoy a lovely trip."	The floor gives way under the volunteer, who must succeed on a DC 14 Strength saving throw or fall hard, taking 7 (2d6) bludgeoning damage and landing prone.
2	"You will soon see a large sum of money."	Sweetie pulls a small painting from her hat and hands it to a character. The painting depicts Red Tickets painted in ketchup and glue. The painting has 15 RT worth of real Red Tickets stuck to its frame, which can be pulled off and used.
3	"Look underneath the underneath."	A small flap of paper peels away from the word 'underneath' and shoots out a small jet of flame. The volunteer must make a DC 14 Dexterity saving throw, taking 9 (2d8) fire damage on a failed save or half as much damage on a successful one.
4	"You will make others laugh."	The volunteer is suddenly hit in the face by a venom cream pie. The volunteer must succeed on a DC 14 Constitution saving throw or take 4 (1d8) poison damage from the pie to the face, which emits a loud honking noise as it connects. At the start of the volunteer's next turn, they must repeat the saving throw, taking another 4 (1d8) poison damage on a failure.
5	"A good investment is coming your way."	A thick, woolen vest with Heckna's face on it appears on the volunteer. It is cursed and cannot be removed until the curse is broken, but it grants advantage on Charisma (Persuasion) checks made against revelers and minions of Heckna.
6	"I am worth a fortune."	The fortune has 20 RT folded inside it. Sweetie tries to "make it disappear" using Sleight of Hand. Calling her bluff with an opposed Wisdom (Insight) check causes her to reluctantly hand it over. Otherwise, she insists that even she doesn't know where the money went, with a sinister chuckle.
7	"Don't panic."	Nothing happens.
8	A skull and crossbones.	"How unfortunate!" Sweetie cries. The volunteer's essence is sapped from them by dark tendrils, and they gain a level of exhaustion.

Exiting Early. If the party is visiting with a key during **Act 2**, Sweetie allows the party to leave through the door they came in by after one of the party members has taken part in Surf & Turf. She gives them her *Magician's Marvelous Top Hat**. Leaving this room takes the party to **The Lobby** for just a moment as they are **Uninvited Guests** before returning them to the place they entered the Fun House.

As you step through the door, you sneeze and explode into confetti. Among the colors, you would swear you see red and gold striped wallpaper for an instant. Then you find yourself standing outside the door you used to enter the Fun House. Your body is whole, but you have a stray bit of confetti behind your ear.

VISITING DURING THE BLOOD MOON

If the party visits this room during the Blood Moon, Sweetie is more frantic and excited. After Surf & Turf is done, Sweetie wants to ramp things up by subjecting the party to Half 'n' Half or Knights and Dragons. She demands a different character volunteer for each "spell."

HALF 'N' HALF

Sweetie drags out a large, bloodstained box big enough for the volunteer to lay in horizontally with their head and feet sticking out either end like a classic "sawed-in-half" trick. Once in the box, the volunteer can only be released by Sweetie opening the lid—the only magical part of the performance. The

Liam Gregg

✦ Stick Around For a While, Will Ya? ✦

Lauren Walsh

volunteer must also succeed on a DC 15 Wisdom saving throw or become frightened of the box and begin screaming to be released—a request ignored by Sweetie and her pals.

Breaking the Box. The box can be attacked. It has an AC of 16, immunity to poison and psychic damage, vulnerability to magical bludgeoning damage, and 200 hit points. The volunteer in the box takes half damage for each successful attack on the box. When the box reaches 0 hit points, the volunteer inside is freed. If the volunteer exits the box, the children of the candy corn attack them.

Is This Her Card. Two of the other children of the candy corn produce a comically large, rusted saw from the debris and place it in the slot in the middle of the box. Sweetie then produces a pack of cards and shuffles them, holding the deck out for the "audience" to choose a card from. Once a card has been chosen, Sweetie attempts to guess the card. There's no magic to this, and for each wrong card Sweetie guesses, the children of the candy corn pull the saw. The saw can be pulled three times with no ill effect, but on the fourth, the volunteer must succeed on a DC 18 Constitution saving throw or take 1d10 slashing damage from the saw blade. This continues until Sweetie either guesses the right card or she's shown the card she guessed so that she will end the "spell."

KNIGHTS AND DRAGONS

Sweetie produces a poorly made suit of armor from the debris, a jumble that includes five **animated armors** disguised as normal armor. Sweetie offers a rusty metal helm to the volunteer. Once the volunteer has donned the suit, Sweetie places three potions on a nearby wooden desk. She says this spell will turn her into "a dragon" if she wins.

Pick a Potion. One potion is a harmless fizzy drink, and the other two are fireball shots from **Felix's Elixirs**. She covers each potion with a cup and taps the top with a stick. The volunteer must pick a cup (1, 2, or 3), and Sweetie lifts it to reveal a potion, which she promptly drinks. Roll 1d6. On a 5 or 6, the potion is the harmless fizzy drink, and on a 1 to 4, she immediately spits a *fireball* (spell save DC 13) at the volunteer.

The Volunteer Wins. If Sweetie drinks the fizzy drink, she simply burps in their direction, and the volunteer wins.

Sweetie Wins. If she spits a *fireball*, she aims to hit as many party members as she can, along with the volunteer. Whether they save or not, the volunteer loses Sweetie's game, and she demands a prize: 'the soul of a living creature.' She indicates that one of the characters should sacrifice themselves, which she deems the only fair offering for a newborn dragon (as she now considers herself). If the party refuses or cannot provide her with her prize, Sweetie becomes enraged and calls for help. The five animated armors rise from the debris and attack the party, along with Sweetie and the other children of the candy corn.

Treasure. Sweetie gives the party her *Magician's Marvelous Top Hat** if they participated in all her spells. It can also be retrieved from her if she is defeated. The other children of the candy corn have a green *animal balloon** and 3 RT between them.

Exiting. Once the "spells" have been completed, Sweetie pulls one of the ropes, and a net unfurls from the ceiling, revealing the hidden exit. She also tells the party how to access the next room if they've yet to figure it out. The party can also discover this rope with a successful DC 15 Intelligence (Investigation) check.

R4. MUSIC ROOM

VISITING WITH A KEY

This room can be visited with a key during **Act 2**.

> This room is filled with loud, discordant music. Before you is a circular chamber filled with hundreds of musical instruments like flugelhorns, zithers, violins, and ukuleles, with even more hanging on the walls and piled on shelves. A huge, shiny, red grand piano sits in the middle of the room, where a halfling plays a merry tune. Dancing on top of it are four children of the candy corn playing balalaikas, harps, and electric guitars. Their music is discordant and completely out of tune. As they play, several strings snap with loud, sharp cracks. All five figures are wearing scruffy t-shirts with a clown's face in the middle, the text around it reading, 'Nirhaha.'

This room is filled with instruments—guitars, trumpets, violins, several pianos of varying sizes, shawms, harps—and it is so full that the space is difficult terrain. Succeeding on a DC 16 Wisdom (Perception) check reveals an *instrument of destruction** among the mess.

When the party enters, the halfling **showstopper**, Techna [they/them], waves to the four **children of the corn** to stop playing, which proves unsuccessful. They turn to the party and ask for help finishing a few lines of their song about new visitors to The Revelia. Techna doesn't initially realize the song is about the party and can be convinced that it either is or isn't with a DC 14 Charisma (Persuasion or Intimidation) check.

Techa explains:

- Heckna told them a new, not-with-it group is roaming The Revelia, not yet having a super good fun time, and he wants to commission a song to encourage them to enjoy themselves.
- *"I'm just like, whoa, man! That's awesome! A new song, for Heckna's soon-to-be super fans! Rad, right? Trouble is, I've been like, chilling in here so long, I never even met 'em!"*
- They ask the party to help them come up with song lyrics and tell them a bit about this group.
- *"Like, I've got some good stuff down already. Listen to this... 'They run and they roam, they're makin' us groan! The Revelia's so fun there ain't just none other place for us to be, this is the life for me, oh why can't they see'—that's the chorus, so we've gotta like, sing that a bunch."*
- Techna offers them their "favorite banana" as a reward, which is actually a *banana of infinite jest**.
- If the party refuses to help, Techna becomes suspicious and says they're going to double-check who the party is with Heckna and moves to dig out a heckmite from the debris.

The quality of the song lyrics doesn't matter, but if the party helps Techna create two to three verses, they will hand over the reward happily and reveal a hidden trapdoor beneath the piano. The trapdoor can also be spotted with a successful DC 18 Wisdom (Perception) check.

Combat. Techna and the children of the candy corn don't initiate combat but will defend themselves if the party becomes hostile. If combat starts, the children of the candy corn try to hide while Techna points to the mass of instruments and yells, *"These ones ain't tiptopply! Get 'em!"*

There are two **mimics** in the room in the form of an ocarina and a hurdy-gurdy that attack if touched or if combat begins with Techna.

Schematics. The train schematics are on Techna's piano's music desk. If the characters help with the song, Techna is happy to give them up. *"I couldn't make heads nor tails of this whack score myself."*

Treasure. Techna has the *banana of infinite jest** in their pocket, along with 25 RT.

Veronika Fedorova

✦ If Music be the Food of Love, I'm Gonna Throw Up ✦

Veronika Fedorova

Exiting Early. The party can exit through the door they entered through or through the trapdoor. Either way, as they are **Uninvited Guests**, they experience a quick view of the Lobby before returning to where they entered the Fun House from.

> As you step through the door, your body feels like cotton candy dissolving in the rain. For half a second, you see a Heckna's Handy Helper wedged under a coffee table. Its sad beeps ring in your ears as you stumble back out into the familiar space you entered the Fun House from.

VISITING DURING THE BLOOD MOON

If the Blood Moon has begun, the activity in the room is even more chaotic.

> The music room is in utter chaos. All of the instruments are animated, while discordant and off-beat music emanates from each one. A halfling showstopper is trying to conduct and maintain some sense of control, but three children of the candy corn are too busy fighting some of the instruments that have turned hostile. One of the children wields a weaponized violin which shoots a blazing *fireball* across the room.

Combat. Techna, a halfling showstopper, has been waiting for the party and has composed a 'piece' for them. Brash, harsh music blasts out, and the party must roll initiative as Techna, three children of the candy corn, and four instruments (which are **mimics**) all attack. The instrument mimics take the form of a cello, piano, keytar, and a contra-bassoon.

Lair Actions. On initiative count 20 (losing ties), Techna conducts the instrument mimics and the children of the candy corn to play harsh, discordant music. Creatures hostile to Techna and his band that can hear the melody must succeed on a DC 14 Wisdom saving throw or behave as though under the effect of a spell chosen by Techna until the end of their next turn. Techna can choose between the following options and can't choose the same option twice in a row:

- ***Twisting Terpsichore.*** Each creature that fails its save falls under the effect of the *confusion* spell until the end of its next turn.
- ***Minishing Melody.*** Each creature that fails its save falls under the "reduce" effect of the *enlarge/reduce* spell until the end of its next turn.
- ***Weird Waltz.*** Each creature that fails its save falls under the effect of the *compulsion* spell until the end of its next turn.

Treasure. Techna has a *banana of infinite jest** in their pocket, along with 25 RT. One of the children also has a magic violin which is an *instrument of destruction**.

Exiting. The room's exit is a hidden door beneath Techna's piano. It can be spotted with a successful DC 17 Wisdom (Perception) check or with 10 minutes of searching.

R5. HALL OF MASKS

> A narrow hallway stretches out before you. The walls are black, and the only light source comes from the faintly glowing masks hung on the walls. There are dozens of masks, almost all stark white. Each bears a different expression that changes every few seconds, cycling from joy to horror to mischief to anger. Several of them are painted a vivid crimson and bear fixed expressions. The styles of the masks change subtly, each handmade and slightly different from the other. At the end of the hallway is a comically small door.

This hallway is where Heckna stores many of his masks. It measures 5 feet across and 55 feet in length.

Heckmite Infestation. This corridor initially seems empty, but the walls appear to shift and shimmer. A successful DC 14 Wisdom (Perception) check reveals the walls are covered in swarming **heckmites**, clambering over each other in the darkness. The heckmites don't attack unless provoked, with 2d10 heckmites fighting against the party and the rest simply observing.

Treasure. One of the masks in this room is the *mask of Heckna**. It can be spotted with a successful DC 14 Wisdom (Perception) or Intelligence (Investigation) check, and it has an aura of enchantment when viewed with the *detect magic* spell.

VISITING WITH A KEY

This room can be visited during **Act 2**.

Schematics. The train schematics are tucked behind a white mask that cycles between a kissy face and a pout. The schematics are just visible through the empty eye sockets and can be slid from the mask without removing it from the wall.

Door Puzzle. If characters attempt to exit through the door they entered by, they find it is impassable. The door at the other end of the hallway is three feet tall and two feet wide, much smaller than other doors in the Fun House.

The door has a framed space in the middle, filled with a soft clay-like material. Written along the top of the door in fancy, flowing lettering is:

The answer is in front of your face!

Solution. Placing a face against the door opens it. This can be a mask, one of the party's own faces, or drawing a face into the clay.

Exiting Early. Once the party has solved the puzzle, passing through the door shows them a glimpse of the Lobby before they are ejected as **Uninvited Guests**.

> As you squeeze through the small door, you feel your body shrinking until you are the size of an ant. You see an enormous room and an impossibly large dead plant in a pot. You keep shrinking until the fibers of the red carpet rise around you like trees. When it seems like you can get no smaller, you appear back where you used the Fun House Key at your regular size.

VISITING DURING THE BLOOD MOON

Once the Blood Moon has begun, the puzzle on the door becomes more challenging.

The door has four indents in the wood, the same size and shape as the masks. Written along the top of the door in fancy, flowing lettering is:

If you see One, then I feel great!
If you see Two, have One negate.
Three brings rain and wind that wails,
Four makes me laugh and never fails!

Crimson Masks. There are eight crimson masks, and they are the only masks with fixed expressions. The crimson masks can be removed easily from the walls. The expressions on the masks are:

- Smiling
- Snarling
- Frowning
- Laughing
- Crying
- Blowing a raspberry
- Screaming
- Expressionless

The answer to the riddle is:

- One is a smiling mask
- Two is a frowning mask
- Three is a crying mask
- Four is a screaming mask

This is a good place to reward player creativity and accept other answers, such as a laughing mask instead of a smiling one or an emotionless mask instead of a frowning one.

White Masks. All the other masks are white and change expressions frequently. If a white mask is pried loose, it jumps onto the character's face and fuses onto their skin. For one full day, the mask cannot be removed, and it cycles through random expressions. While wearing the mask, the character is frightened of Heckna and heckmites. The mask can be removed with *greater restoration*, which destroys it. Removing a white mask from the wall also results in 1d6 **heckmites** attacking the party.

Success and Exiting. Once the correct masks are fitted into the door, the walls and room rumble ominously, and the heckmites scatter and rush up to the ceiling. The *mask of Heckna** drops from the wall if it has not already been found. The door slowly sinks down into the ground, revealing a small space in its wake. Small-sized creatures fit through it easily, but Medium-sized creatures must squeeze to fit through it.

R6. MINI REVELIA

> A huge table takes up the majority of this spacious room. Atop the table is a miniature version of The Revelia. It appears very alive, and tiny people—including clowns, creatures, and various monsters—roam around the circus. Heckna's Eye rotates with tiny riders on the gondolas. Faint, tinny music plays softly, and the ceiling of the room is white and circular, like a moon shining down over the miniature Revelia. On the other side of the room is a foreboding metallic door.

The circular room is 35 feet in diameter, and the ceiling is 10 feet high. In the center is a miniature replica of The Revelia in its entirety. Characters who succeed on a DC 16 Intelligence (Arcana) check detect a strong otherworldly, planar aura about the Mini Revelia. It has an aura of illusion magic when viewed using *detect magic*.

The miniatures are tiny simulacra of everyone at The Revelia but not direct replicates; manipulating or hurting the miniatures doesn't affect the person on which their replica is based. The miniatures can be picked up but can't be taken out of the Mini Revelia room; they dissipate in the person's hand and reappear back on the model.

VISITING WITH A KEY

The layout of The Mini Revelia is accurate to the real Revelia. A successful DC 17 Intelligence (Investigation) check reveals that no one who bears The Toymaker's **Forget** symbol stamp (see **Chapter 11**) is duplicated in The Mini Revelia, and neither is Heckna.

There are strange markings around models of The Tunnel of Love and Locke's Lost and Found wagon. A successful DC 17 Intelligence (Arcana) check reveals each set of markings are abjurations designed to imprison a creature.

Exiting Early. The room has two doors, but the one the party enters by disappears once they arrive in this room, leaving only the heavy iron door on the far side of the room. This door can be opened with a successful DC 16 Strength (Athletics) check or by inserting 10 RT into a little slot with a blinking red light by the handle. A small notice above the slot reads: *THANK YOU FOR YOUR PATRONAGE. YOUR KIND DONATION OF TEN RED TICKETS GOES TOWARDS THE COST OF UPKEEPING THIS WONDROUS AND EXCITING WORLD CREATED FOR YOUR ENJOYMENT. MAY YOU HAVE MANY HAPPY MOONS AHEAD OF YOU!*

If the party entered with a key, they briefly see the Lobby as they are expelled as **Uninvited Guests**.

> Passing through the door, you hear carnival music all around you, painfully loud. Revelers lounging on ratty sofas in a shabby room point and laugh at you as your heads explode into glitter from the overwhelming sound. You pop back into existence, unharmed, back where you entered the Fun House.

Patricia Kelen Takahashi

VISITING DURING THE BLOOD MOON

Once the Blood Moon has begun, the Mini Revelia is a lot more frantic. When the table is approached, the white light above turns red, and a loud alarm blares out. The tiny figures scramble around, and the soft music turns to screams. Heckna's face appears on the mini HECK-YEAH-TRON, snarling as he says, *"Someone's gone and ruined our fun! It wasn't you, was it?"*

Combat. The ceiling bulges, its moonlike surface distorting and stretching until it tears, dropping three **feral thralls** down into the room. The feral thralls immediately attack as pandemonium continues across the Mini Revelia, and the ceiling snaps back to its flat, smooth, and impenetrable form.

Even once the thralls have been defeated, the room doesn't return to its previous state. The Mini Revelia remains in panic mode, with the alarm blaring, and the ceiling stays red.

Exiting. The door works as it did before the Blood Moon.

R7. CLOWN SCHOOL

The room is dimly lit, grimy, and slightly reminiscent of a jail cell. The walls and floors are bare concrete. A collection of small integrated tables and chairs are bolted to the floor in the center of the room, while others are destroyed wrecks. In the middle of the desks are three bodies—one dressed in formal academic robes, complete with a mortarboard, and two elven revelers. Two feral thralls are hunched over the bodies, still attached to their desks by chains, but only barely as the links have stretched almost to the point of breaking. Three dead feral thralls lay slumped over their desks, and seven more with horrific grins on their faces sit limply at desks they are still bound to by heavy chains.

Chalk scribbles on the walls praise Heckna and The Revelia. I WILL NOT DECLARE HECKNA'S PUN AS A DISGRACEFUL MISUSE OF LANGUAGE is written out hundreds of times in red. In one corner is a framed picture of Scooter Von Snooter, with a small plaque reading: CONGRATS TO OUR NEW MASTER OF CEREMONIES, WHO GRADUATED WITH THE HIGHEST POSSIBLE MARKS!

The Room. This 25-foot-by-35-foot room resembles a classroom. In front of a blackboard are twelve desks. Seven **feral thralls** are bound to their desks by iron chains. Each desk is magically secured to the floor and will not budge no matter how much force is applied to it. A plaque on the south wall reads: "Pun-ishment is Fun-ishment!" in bold, brass letters. In the rear, far corner of the room is a small, plain, locked door. The party enters through the door behind the desks opposite the blackboard.

Purpose. This place is an "education" center where Heckna makes sure those who need to be "re-educated" on the wonders of The Revelia are properly dealt with. Generally, this means infecting the prisoner with a **schnozling** and chaining them to a desk while the head professor (the showstopper in academic robes) tortures them until they "graduate" by turning into a thrall. Normally, a "graduation ceremony" overseen by Heckna is used to release the thralls back into The Revelia, but as Heckna's attention wanders, this ceremony can be delayed for months or even years. All the prisoners here had long since become thralls, and they quickly turned feral under the Blood Moon. This is also where the clown hunter was brought to be corrupted into betraying the party.

What Happened. The corpse in the academic robes was the showstopper tasked with overseeing the Clown School. As the Blood Moon rose, their "students" turned to feral thralls who killed them. The other two bodies are the thralls the showstopper killed before they died.

Combat. When the party enters, the two feral thralls in the middle of the room break what remains of their shackles and attack the party. The remaining seven thralls slowly begin to wake from their stupor and struggle against their chains. On initiative count 20 (losing ties) each round, roll Strength (Athletics) checks for up to three shackled thralls; those that break their chains with a successful DC 18 Strength check join the initiative order that round.

Horrified Hunter. If the hunter is with the party, they are immediately frightened of the dead showstopper with the academic robes. They stick to the walls of the room and don't attack unless a feral thrall gets within melee range of them. They are clearly terrified of this room and urge the party to leave it as soon as possible.

Treasure. The showstopper wearing academic robes has 30 RT in their pockets, one *potion of fire giant strength*, and the key to the locked door. The dead feral thralls have a further 20 RT between them, and one is wearing a *cloak of protection*.

Exiting. The door to the next room is to the right of the blackboard. It can be opened with a successful DC 15 Dexterity (Thieves' Tools) check or a DC 17 Strength (Athletics) check. Any living thralls who have escaped their shackles will pursue the party out of this room.

✦ Clownception ✦

Liam Gregg

R8. THE PANTRY

Barrels and shelves line the walls of this simple, wooden room. The shelves are stacked with a huge assortment of foods—some from The Revelia and some from beyond its walls. A sweet, fruity smell hangs in the air, and boxes of fresh fruits, cured meats, and vegetables seem strange in their normalcy. A few barrels are empty and on their sides, drained of their contents.

This is Heckna's private pantry, where his food and drinks are stored. He keeps it well-stocked with wares from his current favorite Food Court proprietor of the moment, as well as an assortment of items from outside The Revelia.

Treasure. On the shelves are some of the drinks from **Felix's Elixirs**, including two *cream soda potions**, a snow cone, a fireball shot, and a bloody mary.

Characters who succeed on a DC 15 Intelligence (Investigation) check also find a boot of Heckna hidden under the floorboards.

VISITING WITH A KEY

The Cheese Room can be visited in **Act 2** using a key usually held by Felix, the **Food Court** vendor.

Exiting Early. There is only one door in and out of this room, but it doesn't always lead back to the room a creature entered from. If visiting with a key, leaving this room shows the party a brief glimpse of **The Lobby** before returning them to the place they entered the Fun House from as they are **Uninvited Guests**.

As you step back through the door, for a moment, you are face to face with a poster of Heckna on a red and gold striped wall. You find your body flattening and folding up like origami. When you all unfold, you are back where you began before using the key.

VISITING DURING THE BLOOD MOON

This room is unchanged during the Blood Moon, except that passing out through the door takes the party to another room in the Fun House rather than kicking them out entirely, as they are no longer Uninvited Guests. If the party previously took items from here, they have been restocked with replacements.

Resting. The party can rest here in relative safety.

R9. THE CHEESE ROOM

You step into a four-walled room covered in a yellow, porous substance that smells sharp and sour. Hanging between the yellow rafters is a banner made of cheese that reads: IMAGINE BEING SO RICH AND POWERFUL YOU CAN HAVE A WHOLE ROOM DEDICATED TO CHEESE!

The Cheese Room is safe and is exactly what it sounds like: a room made of cheese. All the furniture is like that of a normal living room, complete with a wide range of cheeses on display, save for the fact every single piece of furniture is made of cheese. Ironically, the only items which aren't made of cheese are a few wheels of cheese covered in colorful wax, which are, in fact, composed entirely of wax. There is only one door in and out.

Characters can touch, taste, or interact with the room to no adverse effect. The cheese walls are made of a medley of cheeses, sharp cheddar and blue, and so on. Some patches are slightly molded. Wherever a patch of cheese is removed, more cheese blooms in its place.

VISITING WITH A KEY

The Cheese Room can be visited in **Act 2** during **Chapter 12** when the clown hunter brings them here.

Exiting Early. When the characters exit through the door, they experience a fleeting sight of the Lobby before returning to the Hostel hallway.

As you step out, your vision swirls and sways. As it clears, in front of you are two magnificent doors covered in filigree and carvings of stars. The world around you tips, and you fall backward away from the doors that now stand on the ceiling. You land with a thump back outside the Boring Room.

VISITING DURING THE BLOOD MOON

The Cheese Room remains unchanged during the Blood Moon. The Cheese Room is a good location to feature interactions with the brainwashed clown hunter, as they may have come here with the party before.

Resting. The party can rest here in relative safety.

Patrik Hell

CHAPTER 28: THE GOOD PLACE

Once the party has collected *The Throttle Lever** and explored the Fun Rooms, they once again enter **The Lobby** (see **Fun House Lobby Fig. 4.2, p. 138**). Depending on whether they are accompanied by the hunter at this point and how you've decided to play out the hunter's betrayal, the hunter may either try to encourage or dissuade the party from resting.

The two ornate double doors in the Lobby (D3) are still magically locked, and all four side doors (D2) now lead to The Good Place, which functions as Heckna's last line of defense.

PICK OF THE LITTER

At any given time, this area is home to Heckna's current favorite pet: **Myrmidon** or **Snout**. Depending on which pet was killed in The Naughty Corner during **Chapter 19**, the other one is inside the Fun House in The Good Place. Being inside the Fun House empowers the pet, making it a far more formidable enemy than the pet in The Naughty Corner. The pet in The Good Place uses its Legendary block and can use its lair actions. The Good Place changes to suit the pet currently residing in it.

Showdown With Scooter. **Scooter Von Snooter** [he/him] is waiting for the party, sitting on *The Chair** (and wielding *The Stick** if the party failed to retrieve it in **Chapter 14**). Scooter is also attuned to *Heckna's Manual of Epic One Liners**.

Other NPCs. If the clown hunter is present, they either join Scooter and reveal their betrayal immediately, or they wait until combat has begun to attack the party. Enemies do not attack the hunter unless the hunter attacks them. If **Maphew 'Map' McNally** [he/him] left the party to join Scooter, he flaps around and comments on the fight.

MYRMIDON'S GOOD PLACE: THE BALL PIT

The numbered areas in this section correspond with the map of **The Ball Pit Fig. 4.4 (p. 152)**.

The door opens to reveal a large, circular, domed room. The floor is covered with glistening clusters of popcorn and multicolored balls. The outer ring of the room has only a thin layer of popcorn and balls scattered over it. There, steps lead down to where the debris grows deeper, completely obscuring the depth of the pit. In the center of the room, sinking into the popcorn, is a young child shrieking for help. At the back of the lair, Scooter Von Snooter is sitting on a worn chair. He is dressed in an ill-fitting uniform and leaps up to stand on the chair as he sees you.

"Rollyroon vor Revelia, wear bean smorkey uzzn't a bunderboon! Your new master of ceremonies is here to give you a show! Let's get some harkenjimby going for our beloved genius ruler, Heckna! This one's for you, boss!"

Scooter leans down, looking around furtively.

"How was that? Pretty cool, right? I've been practicing ever since I was stationed here. Don't want my big moment to be all halfanhalf, you know? Should we do it again?"

ROLEPLAYING SCOOTER

Scooter [he/him] is absolutely loyal to Heckna and The Revelia. Now promoted to Master of Ceremonies, he takes his role extremely seriously and is determined to impress Heckna. Scooter initially seeks to persuade the party to join Heckna, encouraging them to grovel and beg for Heckna's forgiveness, but when he realizes the effort is futile, he attacks.

Scooter also believes it's part of his duties to guard the remaining pet. He is unaware of the significance of *The Chair** (and *The Stick**, if he has it), but he refuses to give them up if asked, as Heckna has tasked him with guarding them.

WHAT SCOOTER MIGHT SAY

- *"I've been promoted! Wahoo! Master of Ceremonies, what an honor, huh? Heckna's the tiptoppliest!"*
- *"Listen, pals. Me and Heckna? We're so close now, and wow, he's just the best. If you're sorry and you apologize a bunch and grovel and razzle him, he'll hire you! Okay, you might be cleaning up the Petting Zoo for a while, but you'll get to stay here, forever, and that's all that matters, right?!"*
- *"What you did to the other one was really, really out there, you know? Don't worry, Heckna's got a whole re-education program! He'll show you what a good joke is, haha! But until then, I'm here to make sure this boobendly, tiptopply creature is smorky and healthy and safe!"*
- *"C'mon, life's a laugh, and Heckna's no joke! The Revelia is the best place in all the worlds. Why are you trying to ruin it?"*

SCOOTER'S TACTICS

In battle, Scooter attempts to show off, believing Heckna is watching closely. He prefers causing damage to all enemies rather than focusing on a specific target. When he gets to half hit points, he begins to fight more tactically, focusing on injured party members in an attempt to bring down the numbers in the fight.

Scooter's loyalty is more akin to a super-fan than the "ride or die" loyalty held by Sophie. He begins to fawn over the party when he is left with a quarter of his hit points:

- Scooter begs for mercy, promising to be the party's most loyal fan.
- *"Wait, wait! I promise I'll make myself useful to you! I'm wowsly dinkle and jowser! Look how quickly I was promoted here! Think what I could do under your guidance!"*
- He promises he won't double-cross them like the hunter did.
- *"I'm made of stronger stuff, pinky swear! Also, I never got all waxed by Sophie, so I'm totally cool! I mean, I did get my education in Clown School, but I did great there!"*
- He claims this is all a big misunderstanding, and he's always been rooting for the party.
- *"You've got this all wrong! Ever since we first met, I thought you were all something special! Do I want to live? I mean, doo the chumps poppy swangs jumbumbly? Give me a chance!"*

✦ Even More Unsanitary Than a Regular Ball Pit ✦

The Lair. Myrmidon's Good Place is a pit measuring 40 feet in diameter, with a 30-foot high ceiling. The pit is filled with a mixture of popcorn and multicolored balls, which are difficult terrain. The pit steps down in four levels; the popcorn and balls are 3 feet deep at the highest level around the edge of the room, 5 feet deep in the second ring, 10 feet deep in the third, and 20 feet deep in the center of the pit (P3).

Myrmidon's Lure. A "child" with an open-mouthed expression with wide eyes is struggling in the center of the pit. The "young child" is a growth on the tip of Myrmidon's tongue, and it closely resembles a believable child at a quick glance. The giant antlion uses it as a lure to draw people into its pit. When Myrmidon shrieks, the sound is eerily like that of a screaming child. Myrmidon is also able to mimic voices it has heard. Characters who succeed on a DC 15 Wisdom (Perception) check discern that the "child" doesn't blink.

The rest of Myrmidon's body is nestled under the popcorn and multicolored balls. Some of the popcorn is actually the creature's spawn, as its hatchlings take the form of **popcorn swarms**.

Myrmidon uses its legendary stat block and can use its lair actions.

Scooter sits on *The Chair** just in front of the exit (P2).

SNOUT'S GOOD PLACE - THE DROOP-SNOOT

The numbered areas in this section correspond with the map of **The Droop-Snoot Fig. 4.5 (p. 152)**.

> The large room is pitch black and slightly warm. The air is thick with humidity and a foul, moldering smell. Dampness trickles down the walls, dripping onto your head, and it pools underfoot. A loud HONK disrupts the silence, along with the sound of something wet hitting the floor.
>
> A single candle flickers into view, stuck to the top of a slightly worn-looking chair on top of a huge, half-buried plastic clown head. Sitting there is Scooter Von Snooter. He's dressed in an ill-fitting uniform and leaps to his feet, standing on the seat of the chair.
>
> *"Rollyroon vor Revelia, wear bean smorkey uzzn't a bunderboon ! Your new master of ceremonies is here to give you a show! Let's get some harkenjimby going for our beloved genius ruler, Heckna! This one's for you, boss!"*
>
> Scooter then leans down, looking around furtively.
>
> *"How was that? Pretty cool, right? I've been practicing ever since I was stationed here, and I don't want my big moment to be all halfanhalf, you know? Should we do it again?"*

Snout is an aberration that resembles a massive, grotesque, red clown nose. Veins pulse throughout the bulbous form; it hovers above the ground, wriggling its numerous tendrils.

The Lair. Snout thrives in damp darkness. There is no natural light source in this 40-foot-by-40-foot square room, save for the single candle on Scooter's chair. A large plastic clown head (G3) is half buried in the floor. The clown head can be climbed with a successful DC 13 Strength (Athletics) or Dexterity (Acrobatics) check. The walls and floor are covered in sticky webbing (G4), making it difficult terrain.

Scooter sits on *The Chair** on top of the plastic clown head.

Snout uses its legendary stat block and can use its lair actions.

FUN TIMES ARE OVER

The death of the pet triggers several events.

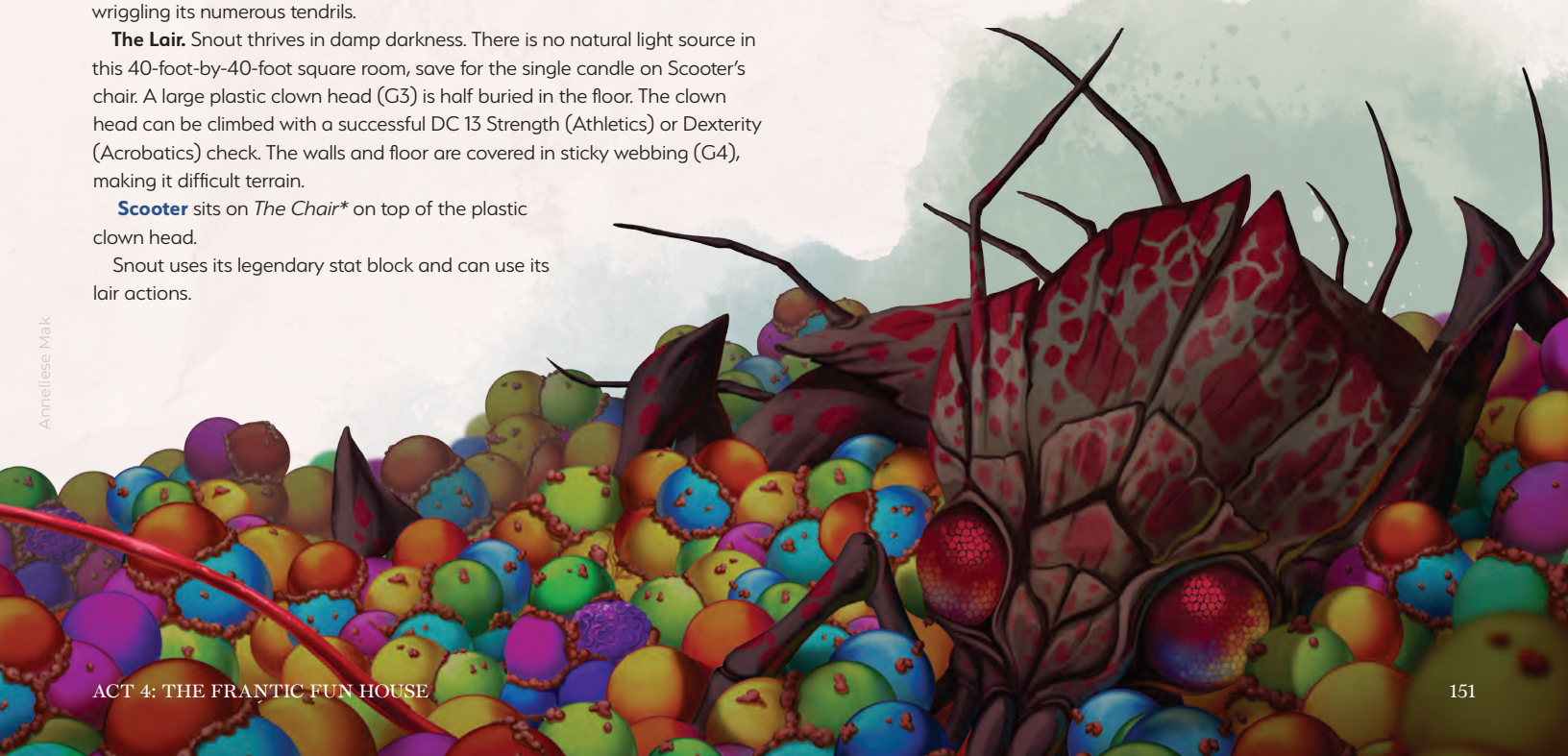
> The ground ripples, rising and falling like waves that rush up the walls and across the ceiling. For a second, the floor sinks as if it were made of stretched canvas, and parts of the wall fray and creak. The seams split, and air hisses out in a rush. You hear a loud pop from somewhere in the Fun House, and the building lurches again before settling.

The Failing Fun House. Killing the pet weakens Heckna's control over the Fun House. Characters who succeed on a DC 14 Wisdom (Perception) check spot patches of the thick, rubbery canvas of the Fun House's exterior becoming visible on the walls of The Good Place.

The Inspired Hunter. If the clown hunter sees the pet killed, they are able to shake off the effects of Sophie's brainwashing for just a moment. They will attack Scooter for one round. Afterward, they return to fighting against the party but make all their attacks at disadvantage as they fight for control over themselves with renewed vigor. Even if the hunter regains control over themselves, they are unable to help the party in the fight against Heckna, even if they are healed. If the party tries to get the hunter to fight, they can explain that Sophie's surgery and magic mean they cannot physically attack anyone except the party and that they're too fragile to fight against those who have tortured them.

Scooter In Trouble. Scooter continues to fight even after the pet dies until he reaches a quarter of his hit points, at which point he begins to grovel for his life. If Scooter survives, he won't aid the party in a fight against Heckna, but neither will he interfere with them. If the party chooses to escape rather than fight Heckna, and Scooter is left in a state where he could reasonably pull himself together, Scooter can appear as an enemy in **Chapter 31**.

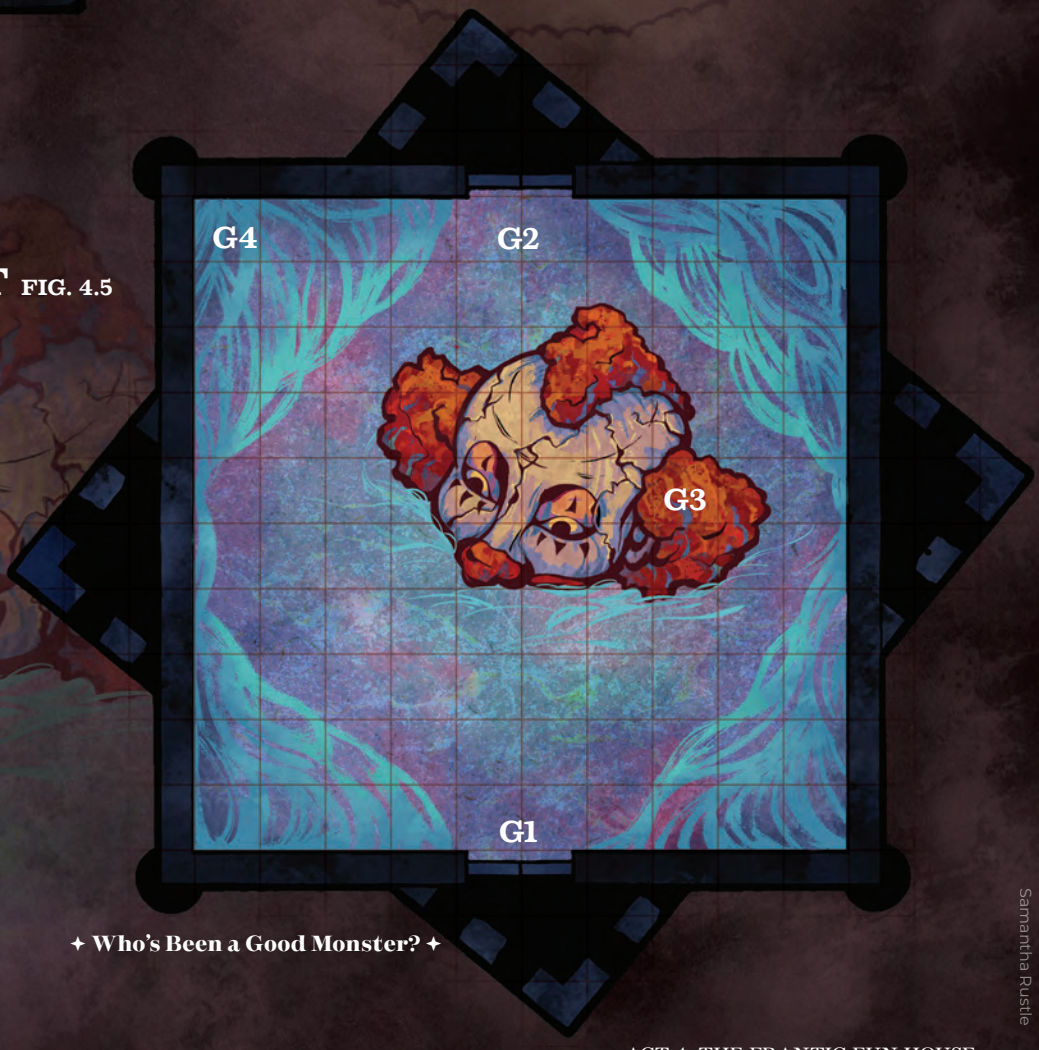
Map Makes His Exit. If he is present, **Map** attempts to hide in The Good Place after the defeat of the pet and Scooter; he can be found with a successful DC 18 Wisdom (Perception) check. If discovered, he will attempt to escape using the door leading to **The Lobby**. If he successfully escapes, Map flies out into the chaos of The Revelia and attaches himself to another pro-Heckna NPC, such as Felix or **Olga Oggletron**. If the party captures Map, his fate rests entirely in their hands.



Annelise Mak

THE BALL PIT FIG. 4.4

P1. ENTRANCE
P2. EXIT
P3. POPCORN BALL BIT



THE DROOP-SNOOT FIG. 4.5

G1. ENTRANCE
G2. EXIT
G3. PLASTIC CLOWN HEAD
G4. WEBBING

✦ Who's Been a Good Monster? ✦

Samantha Rustle

Treasure. Scooter's pockets contain 30 RT, a *potion of speed*, and he carries *Heckna's Manual of Epic One Liners**. The manual has been signed by Heckna with the dedication, *"For Scooter, The Revelia's Greatest Reveler."* After all the enemies have been defeated, a second *The Yucky Bit** can be harvested from the pet. Additionally, the party can now retrieve *The Chair** (and *The Stick**, if Scooter was in possession of it).

Creating The Bumper. *The Chair** and *The Catch** are magically drawn together, and while they are within 30 feet of each other, a creature holding either one will feel a gentle but persistent pull towards the other. Slotting *The Catch** into the back of *The Chair** takes one minute due to the complex nature of the hinges and clasps. When all parts are in place, the two items surge with magic and become *The Bumper**.

A loud, fizzing crack, like the sound of thunder, echoes out, and the two items flare with a short, hot burst of multicolored flames. The Catch glimmers, forming a curved handle as The Chair stretches out, its velvet paisley seat pushing forward and the metal retracting to form a large shield. It hums with energy. As you lower the base of the shield back onto the ground, the metallic rods and gears move, and it shapeshifts back into its seat form. Bizarrely, it's as though the shield also functions as a folding chair.

Once the items have been rejoined, the doors in The Good Place sag open with a wheeze, beginning **Act 5: The Final Curtain**.

The Bumper

Henrik Rosenborg

✦ You're Just In Time for the Finale ✦

Nikita Orlov

ACT 5: THE FINAL CURTAIN

CHAPTER 29: FIGHT OR FLIGHT

In this act, the party can choose between fighting Heckna or escaping The Revelia:

Fighting Heckna. This option is covered in **Chapter 30: The Grand Finale**. If the party decides to deal with Heckna directly, the fight takes place in Heckna's private chambers—the Clowning Achievement. Heckna stalls for time by attempting to woo the party into joining him as his new laughtenants. In the final combat, Heckna uses all his powers to put on the ultimate show. Defeating Heckna destroys The Revelia and his remaining supporters along with him.

Escaping The Revelia. This option is covered in **Chapter 31: The Great Escape**. Should the characters choose to escape, they can join The Toymaker and the Choo-Choo Cadre at the Shattered Station to flee The Revelia along with other anti-Heckna individuals. To reach the station, the party faces obstacles in the crumbling Revelia. Once the party delivers the last items needed to fix the train, the escape begins, culminating in a frantic chase with Heckna commanding waves of creatures from across The Revelia. Heckna attempts to derail the train before it can break through The Revelia's protective barrier.

Epilogues. The party may succeed by defeating Heckna or escaping, or they may fail and be trapped in The Revelia forever. **Chapter 32** provides several possible conclusions to the campaign.

CHOOSE WISELY

Leaving The Good Place takes the party immediately to **The Lobby**. The room has been emptied of other revelers, there is an eerie silence, and everything is tinged red.

> A cold wind rushes through the Lobby. Patches of the brightly colored rubber of the Fun House show through the carpet. The furniture is strewn about and covered in debris. Red light pours in through a huge hole in the side of the room that looks out over the Dismaydium. Outside, long, heavy strips of material flutter down the outside of the building like ropes. Down on the ground, jawbreakers are working furiously at an air pump. They over-inflate one of the Fun House's towers, causing a shockwave to ripple out.

A huge hole has been blown through one wall, and the furniture is trashed, though the **Heckna's Handy Helper** is still present. The doors on the side walls are open, showing glimpses into various rooms throughout the Fun House, all now showing clear signs of decay.

Heckna's Motivation. At this point, Heckna has watched the party fight their way through The Revelia, his Fun House, deal with the hunter, his final pet, and Scooter, as well as overcome everything he has thrown at them. Heckna's goal is for both himself and The Revelia to survive. He's willing to do whatever it takes to maintain the existence of his domain and his position within it. His friendliness and confidence are an act. This is his last resort as he feels trapped and cornered. Not only is he potentially going to have to fight, but he is also using his powers to hold The Revelia, and himself, together. While he seems friendly, welcoming, and eager to work with the party rather than fight them, the thin veneer of control is prone to cracking. When talking to the party, his desperation and anger at the situation he's in are occasionally visible. As with everything in The Revelia, things are not always as they first seem...

Heckna's Invitation. Once the characters are in the Lobby, Heckna projects his voice throughout the whole of The Revelia, inviting the characters to visit his inner sanctum. The ornate doors at the end of the Lobby swing open.

> The once-closed ornate doors are now cracked and rotting, hanging off their hinges and creaking softly in the chill wind. Heckna's voice rings out, jarringly loud, along with the sound of slow, echoing applause. *"Ah, here you are, loitering around my Lobby like lost little puppies. You've really put the cute in 'execute', haven't you? My poor pet's skin, it. well, it suits you, doesn't it. Since you're so eager for a personal, private audience with me, how could I say no? Do you know what I admire, almost as much as a good sense of humor? Teamwork. Determination! And, ah... tenacity, yes! Your incredible ability to push all my buttons! I see a lot of myself in you, you know? In smaller, somewhat less... Ah, where are my manners? Come on in. There's a terrible draft out there, and someone's made a horrible mess. I really can only apologize. It's far nicer here with me. My Fun House is your Fun House, and I remain your ever-willing, gracious host."*

Pick a Door, Any Door. Passing through the ornate double doors takes the party to Heckna's inner sanctum (**Chapter 30**). Leaving through the hole blasted in the wall of the Lobby leads them back out to the Dismaydium from where the party can return to the Shattered Station to try to escape on the train (**Chapter 31**).

No Rest For The Not Wicked

If the party tries to rest in the Lobby, Heckna warns them not to stay there too long.

> *"If you want a sit-down, you're covered in here, with me! Your old pal, Heckna. Who's only ever wanted you to have fun, despite how terribly you've behaved. If you're going to take a breather, why don't we do it together? I've got a proposition to make!"*

Any attempts at long rests in The Lobby are interrupted by four **feral thralls**. A short rest is possible, but the thralls arrive immediately after, ushering the party towards Heckna's chambers.

Patricia Kelen Takahashi

✦ Guilty Pleasures ✦

THE CLOWING ACHIEVEMENT FIG. 5.1

C1. MAIN AREA
C2. READING ROOM
C3. COSTUME ROOM
C4. MAKEUP ROOM
C5. WAGON

CHAPTER 30: THE GRAND FINALE

The numbered areas in this section correspond with the map of **The Clowing Achievement Fig. 5.1 (p. 158)**.

Passing through the ornate doors in the Lobby brings the party into The Clowning Achievement, a pocket dimension that only Heckna has access to; for all others, it is accessible only by invitation, which Heckna typically doesn't extend to even his closest allies. Clowning Achievement is where Heckna keeps his most precious belongings and comes to rest. Once a creature passes through the doors, it finds itself on the edge of a forest clearing. The doors vanish from sight.

> Darkness swirls around you as you step through the large double doors. The air is tinged with the smell of woodsmoke and the perfumed aroma of freshly brewed tea, and the sound of smooth jazz music. The darkness lifts and reveals a forest—dark, dense, composed of conifers. It looks familiar, very much like the one surrounding The Revelia. In the center of the glade is a large, purple camping tent. Warm light glows from within, and the tent flaps open wide in a welcoming manner. A lavish room is clearly visible inside, with a merry fire crackling in a potbellied stove.

At the center of the forest clearing is a circus tent, modestly sized by the standards of The Revelia but still audacious. The tent's interior is fully furnished, complete with real flooring. The rooms have drapes instead of doors. Each room is decorated differently, creating a discordant and mismatched aesthetic in true Heckna fashion.

AREAS OF THE CLOWNING ACHIEVEMENT

C1. MAIN AREA

Entering the tent leads visitors into this room. It's a comfortable space, with a glossy coffee table decorated with Heckna's winking face, the same design at the center of Heckna's Eye. Two squat, overstuffed, blue couches and an armchair are arranged around the coffee table. The walls are covered with various scraps of wallpaper that Heckna picked up on his travels throughout the multiverse. Another exit flap on the far side of the entrance opens out onto C5.

To the right of the tent's entrance is a wood-burning stove with a chimney up to the ceiling; it crackles pleasantly and heats up the room comfortably. A gilded bar cart is stocked with many colorful glasses and half-full bottles filled with vibrant liquids—new cocktail concepts provided by Felix for Heckna's approval. On the wall hangs a rectangular screen–a much smaller version of the HECK-YEAH-TRON–currently broadcasting the characters visiting Heckna. The sound of stilted laughter and applause emanates from the screen.

When the party first arrives, this is where an illusion of Heckna is waiting for them. The real **Heckna** is invisible and standing silently nearby.

> Heckna sits in a cushy armchair with his feet up on a coffee table laden with food and drink that stands on top of an aggressively red shag rug.
>
> He wears a red satin smoking jacket embroidered with decorative gold braid and quilted with gold thread, swirling around something whiskey-colored in a fancy glass. A slightly askew red velvet smoking hat is perched on his head, and he waves merrily, beckoning you inside.

With the knowledge that the party may well defeat him in a fair fight and desperate to stay alive, Heckna wants to negotiate and convince the characters to join him as his new laughtenants. He has set up a welcoming scene designed to disarm the characters in his inner sanctum. He is willing to pay them handsomely for their loyalty and cooperation in the form of RT, special privileges, and other offers. However, he absolutely will not allow them or anyone else to leave The Revelia, and he plans on binding the party to him the moment they agree, hoping to secure his safety and their eternal servitude. Heckna's interaction with the party is further detailed in **A Seat At The Table**.

C2. READING ROOM

> Tall, wooden bookshelves, all teetering precariously in different directions, fill this large chamber. A ratty shag carpet covers the center of the room. Heckmites lounge on colorful bean bag chairs, laughing wildly, and they appear uncomfortable at your approach. A musty smell permeates the air.

The reading room is a domed circular room, 30 feet in diameter, filled with hundreds of books and magazines. Most of the tomes pertain to carnival-related topics, covering theater, music, comedy, magic, and more. No matter who wrote them, all have been signed by Heckna. Bean bag chairs are scattered around the floor; the chairs appear inviting, but characters who sit on them must succeed on a DC 16 Dexterity saving throw to stand back up. On a failed save, the character sinks deeper into the bean bag chair and can only be freed if another creature uses an action to make a DC 15 Strength (Athletics) check, pulling the stuck creature free on a success.

If approached, 1d6 + 2 **heckmites** lurking near the chairs scatter and skitter up the shelves, knocking books to the floor as they do.

Treasure. Searching through all of the shelves takes ten minutes, and a character who succeeds on a DC 17 Intelligence (Investigation) check discovers a spell *scroll* of *hideous laughter* in the jumble of books and papers.

C3. COSTUME ROOM

> The walls of this room are draped in sumptuous black velvet. Clothing and costume items are strewn lazily on clothing racks, including masks, coats, cloaks, and hats. Heaps of colorful fabric and materials are piled against the walls. Half-used palettes of stage makeup and accessories are scattered haphazardly across a large vanity. A sign embroidered in sequins hangs from the wall, reading: BLESS THIS MESS.

Cursed Clothing. Every item of clothing in this circular room, about 20 feet in diameter, once belonged to Heckna, but he has cast them aside in favor of his current ensemble. The clothes are cursed; anyone who puts on one of Heckna's hand-me-downs finds that they can't remove the item once they put it on unless a *remove curse* spell is applied to the garment. Clothing that is not removed within 24 hours becomes permanently fused to the wearer. It tightens each day, reducing the wearer's hit point maximum by 11 (2d10) every 24 hours as it slowly alters their body. A creature whose hit point maximum is reduced to 0 in this way dies and is reborn as a **heckmite**. Once fused to a creature, the clothing can only be removed by a *wish* spell or equally powerful magic.

Treasure. The armoire is filled with more garments and jewelry. Tucked among the clothes is a *headband of living hair**.

C4. MAKEUP ROOM

> Every wall in this room is covered with brick, over which visitors have spray-painted colorful graffiti. The room is sparsely furnished. A large sink, shaped like a cauldron and filled with murky water, sits in the center of the room. Open shelves are cluttered with makeup supplies, many tipped over.

Heckna takes pride in keeping up his terrifying appearance, and this room is where he does so. The knocked-over makeup vials and jars drip garish pigments down the shelves. 1d6 + 2 **heckmites** are drawing on the walls with lipstick. They scatter if approached.

Characters who succeed on a DC 14 Wisdom (Perception) or Intelligence (Investigation) check while examining the scribblings on the wall note a graffiti heart has been angrily painted over. The words "HECKNA + CICERO 4 EVA" are faintly readable beneath.

Treasure. On the shelves are three *face paint palettes**.

Samantha Rustle

C5. WAGON

Tucked away among the trees, beyond the tent, is the wagon in which Heckna once traveled from town to town to perform with the circus. The wagon is 15 feet long and 8 feet wide. Its interior is divided by a curtain separating it into two spaces—a general living space with a small counter for cooking and a sleep space just large enough for a bed. The bones of a horse rest nearby, overgrown with weeds.

> The humble wagon holds a faint, musty smell. The space inside is cramped and unglamorous, with a bed and a cooking area. A simple bed is covered with a patchwork blanket and knit-covered cushions. Its comfortable, understated style is unlike anything else in The Revelia. The wooden structure of the wagon looks tired and ancient, and it sags a little.

Modest Memento. Heckna has little need for sleep in his current form, but he keeps the wagon as a reminder—not a nostalgic keepsake but as a shameful reminder of his humble start and a motivator to keep expanding The Revelia. Heckna views the wagon as comically small and humble, and the wagon reminds him of his origins that he has long aspired to outgrow.

When the characters come close to the wagon for the first time, Heckna's booming voice can be heard:

> *"Oh, that? Pathetic, isn't it? To think, some people actually live like that, forever! Isn't that a jolly good joke? But you know, it's so important to remain humble when you've become as wonderful and powerful as me. We all need little reminders of our origins, so we can strive to never end up there again. My Revelia, this creaking hunk of junk... there's no comparison. This is my reminder to keep building, keep cultivating, keep growing."*

A SEAT AT THE TABLE

A lavish meal composed of delectable foods and delicious drinks conjured using the *heroes' feast* spell appears on the coffee table in C1. The characters may be wary of eating anything served by Heckna, but any attempt to inspect the food confirms that the food is perfectly fine to eat and is, in fact, quite wonderful. Add some of the characters' favorite foods to the table to entice them further.

Heckna speaks through his illusion and sets out his offer to the party.

> Heckna smiles warmly, gesturing for you to take a seat at the table. *"Please, do come in. Have a seat, make yourselves comfortable, help yourselves. You've worked so hard to get to this point. You must be famished. I have to admit, I'm ever so impressed with your prowess. I've always had high hopes for you; it's why I invited you to my Revelia in the first place! And it's not just me who's taken note—all The Revelia has taken an interest in you. That cheeky Scooter, for example. You buttered him up like a freshly baked loaf and then battered him to pieces! Which normally I'd find absolutely hilarious! Honestly! Really! Really very, very, very funny! Hahaha! See, I'm laughing right now because we're all still having so much fun, aren't we? To turn someone into a groveling, sniveling little worm takes serious talent, and I consider myself a bit of an entrepreneur in that field. Let's chat for a bit, hmm? We're above boring old fisticuffs, aren't we? I think I can make you an offer you simply can't refuse."*

Attacking the Illusion. If the characters come in with weapons and spells a-blazin', they will quickly learn that the Heckna they find in C1 is an illusion and can't be harmed. He still pretends to fight with them in a joking manner. The Heckna illusion takes the hits that come his way with charm and ease, brushing them off as jokes, and doesn't retaliate. Use the nature of the attack to dictate his jokes.

For example:

- If hit with fire damage, the illusionary Heckna is left blinking and covered in soot, the burning end of a cigar smoldering between his lips as if it exploded in his face.
- He makes a great show of removing any weapon that becomes embedded in him, treating it like a magic trick.

As Heckna's illusion takes damage, the toll it takes on his power shows. Pieces of his tent start to crumble. He laughs off the damage:

- *"Whoops! You know, I've been so busy lately I haven't had a chance to clean up."*
- *"Tsk tsk, that's why you pay the premium for the best of the best. Lesson learned! Perhaps you know a good lumber supplier?"*
- *"I've been planning on redecorating. I've heard goblin-chic is so in right now, but I do like a good classic clown. What do you think?"*

Only attacks made with *The Stick** or other items tied to Heckna's power infuriate him. If the illusion is hit with one of these, or if the party is truly unwilling to listen to him, the real **Heckna** appears. Roll initiative and proceed to **Down with the Clown**.

HECKNA'S STATE OF MIND

There is little redeemable in Heckna after centuries of manipulation and cruel magic. He is powerful and clever but not infallible, and he knows this. He is inextricably linked to The Revelia; his demise also dooms The Revelia's loyal inhabitants—something he eagerly points out, trying to guilt the party into joining him rather than fighting him.

> *"You know, when I say I built this place, I mean it may as well be a part of me. I've poured my tears, blood, and sweat into this glorious fairground—literally! And if I go... well, it just doesn't bear thinking about! Just think what would happen if something happened to little old me! All these fun-loving revelers, these wonderful creatures, all our wonderful little friends... it would be terrible. Just terrible! I don't know how anyone could bear the weight of it if something happened to me."*

Heckna's Goals. He is desperate to survive the encounter by any means necessary. Heckna wants the part to underestimate him. Heckna happily answers questions put to him by the party. He aims to put them at ease, so he has a chance to recruit them and gain the benefits of the *heroes' feast* spell for himself. He also wishes to bide his time, putting off the fight and recovering from the death of his pet with a long rest, so he has a better chance of killing the characters if they refuse his offer. While the characters may benefit from a long rest, a rest for the party is also a rest for Heckna.

- If asked, Heckna reassures them the food is safe to eat and encourages them to do whatever tests they deem necessary, eating some himself. *"Don't worry, the food's all fresh and cooked just for you. None of the basics you've subsisted on since you've been here. A true guest of mine eats like a god. Try the roast haunch; it was my mentor's favorite."*
- Heckna asks them what they thought of his Fun House. *"Don't spare me, I want your true opinion. Which was your favorite room? Which one really made you chuckle? Did you like those vampires trapped in the mirror rooms? Oh, that was a good one. I kept telling them 'be positive!' but it just seemed to make them hungrier! A plus for those who got that."*
- Heckna asks them what their favorite ride in The Revelia was. *"You've left your mark on a few of them, I have to say. But the best innovation comes from destruction. We've got room to build, now!"*
- Heckna asks if they fancy a sleep after dinner, assuring them he can lay out a few mattresses for their comfort. *"Really, it's no effort on my end. I've got some water beds filled with—wait for it—spring water!"*
- The only questions Heckna hesitates to answer are those focusing on his relationships with Cicero or Sophie. Whether this reluctance stems from anger or grief (insinuating a deeper relationship with them) is up to you. *"Oh, let's not talk about old news when there's fabulous future ahead!"*

Once the party is engaged with the conversation, Heckna moves on to his recruitment attempt in **Deal or No Deal**.

DEAL OR NO DEAL

Heckna pulls out all the stops to recruit the characters because they are the only people to have ever gotten this far in their efforts to destroy him and The Revelia. The characters' prowess has made them a threat, but Heckna also sees an opportunity to recruit them to The Revelia (and save his own skin in the process). He needs new laughtenants, and the characters are perfect for the job. In true Heckna fashion, he attempts to use charm, cleverness, and humor to control the situation.

> *"Have you ever wondered why I keep inviting new faces into The Revelia? Those like yourselves, with charm and wit and strength, excellent senses of humor, questionable tastes in fashion, and strong opinions on my precious life's work? Why, because fresh blood brings fresh smiles! And actual blood, but that's just a bonus. And let's be honest, it was time for some new blood around here. In fact, I think you're perfect for the job. This whole thing, this gauntlet you've run... Well, what better laughtenants could I ask for than ones able to make such easy work of the ones before? You really showed them what we've been missing! Like the ability to stay alive, which is an essential part of the job and one you seem to be very good at! And now we have an opportunity to really shake things up around here. No, no! Don't say anything yet! Let me show you what I mean..."*

HECKNA'S PITCH

Heckna has prepared a presentation with a series of props to convince the party to join him. The exact nature of some of these will be dependent on the party, but Heckna uses what he's learned about the characters throughout their time at The Revelia to tailor at least one element to each individual.

Attractive Attractions. Heckna unveils hastily created scale model ride concepts based on the characters. The rides are based on the character's obvious personality traits or appearances, referencing the weapons they carry, their armor outfits, or their class. Class-based rides could be a gladiator pit for fighters or barbarians, lavish magic shows using a character's spells for caster classes, a Fun Forest for druids or nature-based classes, and so on. The concept models are made out of still wet papier mache and random objects, including utensils and hairpins. Heckna enthusiastically demonstrates how the rides will work as bits fall off.

> *"Who'da thunk thick paper and Snout's goop would take so long to dry! I know what you're thinking. 'But Heckna! How will I even fit on this incredible yet minuscule work of art and engineering?!' Worry not, my friend, I'll make it at least four and a half times larger by the time it's ready for testing."*

Persuasive Pictures. Heckna reveals a large poster board with illustrations of the characters' faces on it (these can be the images taken in Room of Reflection in the **Hall of Mirrors** or candid shots of their adventures in The Revelia). Each is framed in gold-painted cardboard. Heckna has placed a portrait of himself in the middle of the display. Under each picture are titles and roles he's created for each character, based on their personalities and strengths. He excitedly explains their new roles., which have titles such as VIP CEO of Chuckles, Executioner Director, Central Clown Committee Chancellor, and other nonsensical names. They could also be akin to Sophie's title, the Chandler of Flesh, referencing a character's hobbies or interests.

> *"Don't say I haven't thought of each and every one of you! Think about it: we increase our managerial effectiveness, resulting in more innovative ideas, improving the output and performance of The Revelia! We're not just colleagues—we're family now."*

Captivating Costumes. Heckna has thrown together costumes to suit what he envisions the characters' new roles will be. He puts on an impromptu fashion show, magically donning each costume and pointing out elements that he thinks will be most compelling to them, such as built-in pockets for spellcasters to store their components or decorative sheaths for warriors to display their weapons. The outfits match the aesthetics of the characters but are poorly made. The clothes don't fit Heckna well.

> *"Lights! Fashion! Action! You'll sparkle and shine like the stars you could be, commanding respect and giggles wherever you go! We'll need to do some fittings, of course, and you can have pockets wherever you please! Dry cleaning on command! The works!"*

Heckna Under Pressure. At this point, some of Heckna's franticness becomes evident as his cool, calm demeanor cracks in desperation. He might comically smash a model ride with *The Punchline** if a bit of the papier mache collapses or make a shirt with the sleeves sewn shut burst into flames in his sudden rage. During the presentations, the characters see him losing his temper even as he tries to restrain himself and laughs off his outbursts.

HECKNA'S OFFER

Heckna promises the party luxury, riches, and power beyond their dreams. He offers to imbue them with his magic, as he's done with his showstoppers, becoming their warlock patron (see **App. B**). The characters will live a life of opulence as long as they remain loyal to him and keep within the spirit of The Revelia. Heckna is earnest about his desires to have the party become his new laughtenants, even if he's not forthcoming about what that truly entails.

Sleep On It. If the characters display a willingness to listen, Heckna remains relatively patient and even encourages them to sleep on the offer. He encourages them to explore the areas of the Clowning Achievement and pick one to rest in. He can conjure up beds and small "rooms" made out of screens to give a sense of privacy, promising them a perfect night's sleep.

> *"It's been a long day, I've made some incredibly compelling offers, and you need some time to really imagine what life here could be like at my side. I completely understand. The Fun House is rated five stars on Help!, you know, and I worked hard for each and every one. Whatever you need to sleep as sweetly as possible, you just let your old friend Heckna know."*

Heckna's Lies. Characters can make a contested Wisdom (Insight) check against Heckna's Charisma (Deception). If Heckna wins the contest, he appears sincere. If the character wins, they spot subtle tells that Heckna is hiding something. In truth, if the characters accept his deal, he will immediately bind them to him, tying their fates to his and The Revelia's so that they can no longer act against him.

The Fine Print on Heckna's Offer

If the characters agree to join him, they'll be given anything they could ever want. So what's the catch?

- They won't ever be able to leave. They'll be part of The Revelia forever. If the characters protest this arrangement, Heckna becomes annoyed but keeps his composure. This is not something he will ever budge on.
- Once they accept, the characters will be bound to Heckna permanently. If he dies, they die.

No Escape. Heckna states clearly that the party can't leave the Clowning Achievement without giving him an answer. If they try to escape, they discover the damaged doors they passed through have fallen and are blocking the exit. The doors begin screaming if they are touched or tampered with, which immediately alerts Heckna. Heckna grows angry if the party tries to leave before answering him, beginning **Down with the Clown**.

Accepting Heckna's Offer. If the whole party accepts Heckna's offer, turn to **Chapter 32** for the appropriate epilogue. If just some of the party agrees to the deal, Heckna accepts this grudgingly. His first order to his new laughtenants is to destroy their former friends. Heckna will fight alongside any party members who join him in **Down With The Clown**.

Refusing Heckna's Offer. If the party rejects Heckna's deal, begin the final fight in **Down with the Clown**.

DOWN WITH THE CLOWN

Unless **Heckna** and the party are specifically in another area in the Clowning Achievement, the fight begins in the **Main Area** (C1). The real Heckna appears alongside the illusion of himself that he had been using to talk to the party. The illusion bows deeply and disappears. Then the real Heckna kicks off the fight with his It's Showtime! action (see the **IT'S SHOWTIME! Fig. D.1, p. 233**.)

> Heckna pulls on a gilded rope that falls from the ceiling, and two red curtains unfurl. The lighting dims, and a spotlight from an unseen source illuminates Heckna in a circular beam of warm light. Explosions of colorful confetti burst over him as his clothing shifts into an opulent jester suit, glittering from head to toe. He grins, his mask spotless, as a magnificent stage unfurls beneath his feet. Translucent audience members appear in the stands, cheering and whooping. Heckna draws a huge, colorful mallet from behind his back and points it at you:
> *"It's showtime!"*

Combat. There is nothing Heckna loves more than a grand performance, and he intends to relish this showdown against the characters and draw it out as long as possible. Heckna also knows this is a potentially deadly situation for him. Heckna's initial It's Showtime! ability brings him allies in the form of summoned **feral thralls**, and his Clowning Achievement is home to many heckmites who also join in the fight. At the start of every round, 1d4 **heckmites** join the initiative until Heckna has 30 or fewer hit points.

Heckna's Combat Tactics:

- Once combat begins, all former efforts to placate the party vanish, and Heckna turns furious. His jokes become more disjointed and nonsensical and far more cruel as the fight progresses. He unleashes every insult he can think of at the characters.

> *"You uncultured swine! You absolute soul-sucking, joyless hunks of useless meat! How dare you make such a filthy mark on my glorious Revelia! I'll paint the moon red with your blood!"*

- Heckna tries to keep his distance from the party, using his summoned thralls and heckmites as distractions to try to preserve his own life as long as possible.

> *"You can't honestly think it's just me you've got to kill, can you? Every single being here lives and dies on my command, and their blood is on your wretched hands now!"*

- Heckna relishes opportunities to embarrass the characters during the fight. If one of them fails an action, he taunts them. Funny sound effects play as the spectral audience laughs loudly.

> *"Ooh, yikes! Did everyone see that? You all saw that, right? Did someone clip it for the HECK-YEAH-TRON? I'll even add sound effects! Your humiliation is the only thing you'll ever be remembered for!"*

- Heckna teleports between the rooms in the Clowning Achievement throughout the fight to put distance between himself and the party. He taunts characters from the next room over after teleporting and invites them to join him.

> *"Behind you! Too slow! I'm glad I didn't hire you. You're worth nothing to me."*

- Heckna has different lair actions depending on which area of the Clowning Achievement he's in.
- If either **Arachne** or **Sophie** still lives and is allied to him, Heckna will use his Stage Exit ability to teleport to their location if he is in danger of being defeated.

The End Draws Near. When Heckna has fewer than 50 hit points, the Clowning Achievement completely crumbles, leaving only his original wagon in the forest. At this point, Heckna drops any attempts at humor and fights to his fullest potential, unleashing his full fury and focusing on attacking the characters who have dealt him the most damage or injured his pride.

> *"You think I've come this far and done this much to just roll over and die like the rest of you? You haven't even begun to hurt yet! I will destroy you, bring you back, and do it all over again! You won't even have the comfort of death when I'm done with you!"*

Show's Over, Folks. If the party defeats or is defeated by Heckna, go to **Chapter 32: Epilogues**.

Blow Your Nose!

Sam Key

CHAPTER 31: THE GREAT ESCAPE

This chapter outlines the final encounters of the campaign if the party chooses to escape instead of fighting Heckna.

LEAVING THE FUN HOUSE

Any attempt to exit the Lobby of the Funhouse through one of its four side doors just loops the party back into The Lobby.

The only way to escape the Fun House is through the hole blown in the side. The hole opens up to a 40-foot drop to the ground below. Thick tatters of canvas hang down and can be climbed.

The characters emerge from the Fun House to find The Revelia in chaos.

> The Revelia is coming apart. The Blood Moon overhead drips down huge, viscous globs of crimson liquid; revelers dodge out of the way, but some are struck directly by the bleeding moon, and others slip into the puddles coating the ground. Fires breaking out make the carnival seem more hellish than ever. Screams and wails fill the smokey air.
>
> The small figure of Heckna appears atop the Fun House, silhouetted against the Blood Moon. His wicked laugh rings out over The Revelia as he lifts his arms, pulling strands of blood from the moon and darkness from the sky down around him.
>
> *"You want to escape? Now that's a joke!"* Heckna howls as his form twists and grows, elongating until he towers over the slumping remains of the Fun House.

The only reason The Revelia hasn't completely fallen apart is that Heckna still lives, but his magic is stretched thin. The party must return to the Shattered Station to help the Choo-Choo Cadre fit the remaining items into the train to escape The Revelia.

GETTING TO THE SHATTERED STATION

The dash to the Shattered Station is a dynamic series of encounters evoking the danger of The Revelia as it is collapsing. Between the Fun House and the Shattered Station, the party encounters the following obstacles:

LITERAL BLOOD MOON

> The air is thick with the stench of blood, and the huge, red moon hangs terrifyingly low in the sky. Its surface glistens with moisture, coagulating at its base and stretching out into a long drop. The thinning strand breaks, sending the blood crashing down. It splatters against buildings and revelers alike.
>
> Heckna's voice echoes out in a chilling screech. *"The more you run, the more it's fun for me to catch you!"*

Drips of blood from the Blood Moon form large, slippery puddles 5 feet in diameter and 2 feet deep. Each character must succeed on a DC 15 Dexterity saving throw to avoid the globs of blood raining down upon them, taking 10 (3d6) acid damage on a failed save. Each time a creature enters or ends its turn in a bloody puddle, it takes 3 (1d6) acid damage.

Children of the candy corn merrily play around in the muck, scooping handfuls and chucking it at the nearest revelers. Characters must succeed on a DC 15 Dexterity saving throw to dodge the thrown Blood Moon goop or suffer 3 (1d6) acid damage.

POP, DROP, AND ROLL

> The Fun House swells grotesquely, the towers groaning as they strain against their seams. The thralls stationed on the pumps work without stopping, driven into a frenzy. An ear-splitting bang booms out as another tower bursts.

The jawbreakers keeping the Fun House towers pumped up have over-inflated one. The tower bursts, emitting a strong gust of wind that slams into the party. Characters must make a successful DC 14 Strength saving throw or are knocked prone. A few trees on the perimeter of The Revelia are caught in the gust and topple over; several tents and buildings fall too. Characters must succeed on a DC 13 Dexterity saving throw or take 1d8 bludgeoning damage from the falling debris.

BURN BABY BURN

> The Big Top tent is on fire. The roar of the inferno is painfully loud, and blasts of heat emanate from the leaping flames. Tattered scraps of singed web dance above the flames. The entire structure teeters precariously forward toward the Fun House until it collapses, sending a tidal wave of embers and debris scattering across the main path leading to the Shattered Station.

The damaged Big Top tent collapses in flames. Characters must succeed on a DC 15 Dexterity saving throw, or they take 4 (1d8) fire damage and 4 (1d8) bludgeoning damage from the impact of the smoldering debris. Failing this check also knocks creatures prone, coating them in mud, blood, and gray ash.

HECK-NAH-TRON

> Half of the balloons holding the HECK-YEAH-TRON aloft have popped, and the cracked screen lists dramatically. Sparks swirl upward from a nearby explosion, and the last balloons pop with a thunderous boom. For a second, the HECK-YEAH-TRON hovers comically in the air before it plunges down toward you, blaring a baleful alarm.

The HECK-YEAH-TRON plummets from the sky. Each creature in its path must make a successful DC 16 Dexterity saving throw to dodge the falling sign, or take 19 (3d12) bludgeoning damage. When the sign hits the ground, it shatters into dozens of pieces and lets out an anguished shriek. Every creature within a 60-foot radius that hears the sound must succeed on a DC 18 Constitution saving throw as or take 11 (2d10) psychic damage.

PITTER PATTER

> The ground jumps and shakes underfoot, and a new wave of cacophony rises from the chaos of The Revelia. A barrage of animals from the Petting Zoo crash through a line of tents, their strange forms made even more alien under the moon. Elephants trumpet, monkeys hoot, and all the animals are coated in embers and blood. They charge forward, heedless of who is in their path.

The **Petting Zoo** has caught fire. The Shepherd [they/them] (**showstopper**) has opened the pen to let the animalgamations escape. The bizarre creatures form two stampedes that head toward the largest concentrations of characters, one after the other. Each stampede acts as a single Gargantuan creature in initiative (AC 13; 200 hit points; resistance to bludgeoning, piercing, and slashing damage), with a speed of 60 feet per round. Creatures that enter the stampede's space for the first time or who start their turn in its area must succeed on a DC 14 Dexterity saving throw to dodge out of the way of the animalgamations, or take 13 (2d12) bludgeoning damage and be knocked prone as the stampede tramples over them. A successful DC 16 Wisdom (Animal Handling) check can redirect the tide of the stampede so that it moves around the party and away from any previously trampled allies.

FIRE AND ICE

Freezing shards whizz overhead, immediately met with bursts of burning fire and embers. The shrieking laughter of children is almost lost under the crash and bang of fire and ice as a group of children of the candy corn peer over the tops of piled-up rubble and debris, downing potions and shooting spells at each other.

Just beyond the barricades is the Shattered Station, blocked by this childish war. Watt and Pieper are just visible, locked in a desperate battle with a group of feral thralls. Standing on the roof of the station, The Toymaker signs to a pile of marionettes as they slowly start to form one huge, humanoid figure, linking arms and legs together to keep its shape.

Blocking the train station are ten **children of the candy corn**, who have all stolen drinks from **Felix's Elixirs** and have started an all-out war against one another, testing the effects. Five of the children have consumed fireball shots, which allow them to cast the *fireball* spell, and the other five have eaten snow cones, which allow them to cast the *ray of frost* spell. The two teams stand 10 feet across from each other and are now down to their last few drinks and last few spells. Characters can sneak around the fighting children with a successful DC 15 Dexterity (Stealth) check; otherwise, the children of the candy corn start aiming their spells at the characters.

Reaching the Station. Once the party has navigated their way through the collapsing Revelia, they arrive at the Shattered Station and begin **Going Off The Rails**.

GOING OFF THE RAILS

The numbered areas in this section correspond with the map of **The Clowing Achievement Fig. 5.1 (p. 158)**. This section should be read in its entirety in advance in order to adapt some of the scenarios to the story you've been telling. It should feel chaotic and urgent, and it involves multiple moving parts.

Because there are numerous NPCs to manage, suggestions are provided for grouping NPCs during encounters to streamline these scenarios.

The doors of the Shattered Station have been thrown wide open, and The Toymaker signs furiously to something behind the structure. Wood and metal groan as a huge marionette, made from dozens of smaller marionettes, rises up from behind the building. It grips two thick chains and heaves the locomotive forward on hastily constructed tracks. Giggles O'Lear stands in the train cab, shouting orders to the groups of revelers rushing to gather fuel for the firebox and climbing into the carriages. Gray smoke begins to puff from the train's smokestack. Rough Tumbles hitches Locke's Lost and Found wagon to front of the waiting carriages. Terrified passengers press their faces to the grimy glass, staring at the sky in terror.

The massive figure made of marionettes hauls the locomotive into place in front of the carriages. The Toymaker leaps up into the cab, signing quickly to the amassed automaton.

In the distance, Heckna's looming form is still growing, swathed in blood and dark, roiling clouds rising from the deflating Fun House. His voice booms out like thunder, *"Have no doubt, the last laugh will be mine!"*

Mecha Marionette

Kathleen O'Hara

MANAGING NPCS

This scene contains many NPCs, and their roles are outlined below. Keep their actions as simple as possible to help make running this scene easier for yourself. You can roleplay the Choo-Choo Cadre members as much or as little as you like.

Several friendly NPCs take on specific roles during this encounter:

- **Rough Tumbles** [they/them] stays outside the train with those defending it from oncoming enemies. They climb on the roof during the chase.
- **Giggles** [she/they] and **Pieper** [she/her] oversee the attachment of the important items in the locomotive cab. During the chase, they drive the train.
- **Watt** [he/him] joins the passengers in the carriages, keeping them calm and stopping violence within the train.
- **The Toymaker** [they/them] directs the Mecha Marionette, which is securing carriages. Once *The Throttle Lever** has been installed, the Mecha Marionette rapidly lays down pieces ripped from The Revelia to make tracks for the train.
- **Locke** hurls flamin' javelins at the pursuers once the chase begins.

Additional Friendly NPCs. If there are additional friendly NPCs you wish to involve, consider having them fight off enemy waves cinematically on other parts of the train. You do not have to roll them into the initiative.

Unfriendly NPCs. **Showstoppers** like Felix or the game operators from the **Midway** may feel driven to stop the escape plot. If **Scooter Von Snooter** was left alive, he might join the fight, though his resources and hit points are drained from the previous encounter. Pro-Heckna NPCs should roll initiative but can be grouped for simplicity.

DEPARTURE TIME

As the party approaches, Watt and Pieper finish off the last of the feral thralls attacking the station. Pieper gives the party a cheery wave and rolls up the attached ramp into the driver's cab to join Giggles O'Lear, who clutches the schematics.

Inside or Out. The party can split as they choose between defending the train on the outside or joining Giggles O'Lear and Pieper in the driver's cab to attach the remaining items. It doesn't matter how the party divides itself as long as at least one member is part of each "team" inside and outside of the train.

Watt tells the party:

- They have a minute before the massive automaton called the Mecha Marionette and The Toymaker finish attaching the carriages so the train can move. Locke is in his wagon and has free potions, spell components, and so on if the party needs them. The party should stock up because the final escape will be difficult.
- Watt is going to go into the carriages and make sure no pro-Heckna revelers are causing trouble and to make sure all the revelers are safe.

Stocking Up With Locke. Locke has 1d4 *potions of healing (superior)* available in his wagon, along with material components for spells levels 1 to 5. He does not charge for these.

At the same time, Rough Tumbles rushes up to the party and says:

> *"It's go time! I need strong and hearty out front to keep back the ferals and who knows what, and quick and dexterous in the cab with Giggles. She knows what needs doing. Take everything to them except The Stick! Choose who's going where, quick!"*

- *The Stick** must be fitted into place on the outside of the train to hold the driving wheels together.

> *"Here comes the first wave! Watch your backs and stick that Stick in where the rod is missing, right there! We can't go without the driving wheels! Call if you need help!"*

Combat. Two more **feral thralls** rush toward the party, forcing them to jump into action. Have the characters roll initiative to facilitate the train repairs and the fights surrounding it.

Sticking The Stick In. *The Stick** can be clamped into place on the wheels with a DC 15 Strength (Athletics) or Dexterity (Sleight of Hand) check. Once *The Stick** has been attached, the remaining items need to be implemented in a specific sequence, as ordered by Giggles (see **Inside the Train**).

> As it is brought close to the train, The Stick transforms back into its original state as one of the train's coupling rods. It widens and becomes more sturdy. The spot where it will fit is clear, connecting the driving wheel to the one behind.
>
> *"Alrighty, you're going to have to stick that stick on quick as you can!"* yells Giggles. *"Don't let those thralls take it from you—use it to smack 'em if you really have to, but it's better used to secure that wheel so we can get a move on!"*

OUTSIDE THE TRAIN

Once the party begins repairing the train, they have one round to begin installing the parts they have gathered. As the next round begins, a **showstopper**, a **candelabrawn**, and two **feral thralls** arrive and begin attacking. Their attacks are not strong enough to damage the train itself, but they will try to get onto the train to interrupt repairs. While the train is stationary, characters can move freely between the inside and outside of the train by climbing up the sides or moving through the trapdoors on the carriage roofs (R6). If the train starts moving before the start of the second round, the showstopper, candelabrawn, and feral thralls will do anything they can to board the moving train before it picks up too much speed.

INSIDE THE TRAIN

Giggles, clutching the schematics, tells the party the items will need to be installed on the run, which will be tricky. They need to be implemented in the following order: 1. *engine grease**, 2. *The Thingamajig**, 3. *The Yucky Bit**, 4. *The Throttle Lever**, and 5. *The Bumper**.

***Engine grease*.** The grease must be applied to the cogs and levers of the engine to unstick the whirring mechanisms. It can be brushed onto the stuck components, a task made more difficult when the parts of the engine and the grease begin to react, releasing noxious fumes from the chemical mix of rust and Sophie's foul experiments. Applying the *engine grease** takes two actions from either one or two characters. Pieper can help if asked. Anyone applying the grease must succeed on a DC 16 Constitution saving throw or take 11 (2d10) poison damage from breathing in the noxious fumes.

> The hiss and bubble of the grease and rust are loud, and Pieper flaps away the pungent smell with a grimace. She cranks a handle to spin the parts, and the pained shrieks of rusty metal melt into soft squeaks. The mechanisms begin moving steadily.

***The Thingamajig*.** This mechanism must be attached to the engine, connecting. It starts to glow and grows hot to the touch. Installing it requires a character to use their action. The installation is dangerous, and the character doing the installation must succeed on a DC 16 Dexterity saving throw or take 5 (1d10) lightning damage as *The Thingamajig** shoots out a cascade of sparks.

> The gleaming mechanism whirs excitedly as it's installed as if it recognizes its rightful place. Pieper whoops, throwing in bundles of timber and a large torch. The fire blazes, and The Thingamajig pushes against the rods that drive the train. Gray smoke splutters from the chimney stack as the whole train shudders, creaking and groaning as if straining against an invisible hold.
>
> *"Some of the valves are stuck on open, so this thing's gonna start moving as soon as you put in The Yucky Bit!"* Giggles calls out over her shoulder.

***The Yucky Bit*.** Once inside the locomotive, the item transforms back into gory innards. It is clear the heart of Heckna's pet still pulses with some semblance of life. A character must use their action to feed the oozing mass into the train's firebox. The flames are incredibly hot, and the character putting *The Yucky Bit** into the engine must make a DC 14 Dexterity saving throw, taking 6 (1d12) fire damage on a failure. If the party has two *The Yucky Bits**, they only need to use one for the train.

> The Yucky Bit melts as it rests on the embers, turning the fire crimson, then purple, and then a glorious, glittering gold. Purple smoke plumes from the train as it lets out a loud, triumphant whistle and begins to slowly move along the tracks.
>
> Heckna lets out a furious roar, and the sky of The Revelia bulges and stretches as if reaching to stop the train. Watt's voice calls out from the middle of the carriages.
>
> *"ALL ABOARD! WE'RE MOVING! THERE'S NO SECOND CHANCE. GET ON, QUICK AS YOU CAN!"*
>
> The Mecha Marionette, directed by The Toymaker, stretches atop the locomotive and begins laying tracks in front of the engine as the train moves forward. Simultaneously, the great marionette pulls up the rails from behind the train as soon as the last carriage has trundled over them and adds it to the track front.

Once these three items have been installed, the train slowly starts to pick up speed, moving down the tracks. Any party members and NPCs wishing to escape The Revelia on the train have until *The Bumper** is installed to climb aboard or be abandoned in The Revelia.

***The Throttle Lever*.** *The Throttle Lever** must be installed in the cab at the front of the train. The dashboard sparks with live wires that must be connected to the item before the casing can be clicked into place. Installing the lever requires a creature to use its action. To attach the wires without shocking themselves, a creature must succeed on a DC 15 Intelligence saving throw, or it takes 4 (1d8) lightning damage.

> A final rush of sparks leaps from the wiring as the casing for The Throttle Lever clicks into place. The panel beside it glows with rows of blinking, multicolored lights, and steam whistles through the engine.
>
> Giggles whoops and grips the handle. *"Here we go! Get the last stragglers on and get The Bumper in place, and we're good to go!"*
>
> She pushes The Throttle Lever forward slightly, and another loud blast from the whistle echoes out. The train lurches forward as the power built up by the engine is channeled into the wheels, and the train begins to pick up speed.

***The Bumper*.** Attaching *The Bumper** to the wall of the conductor's car allows the train to pierce The Revelia's barrier that prevents people from leaving. *The Bumper** is an awkward object and requires at least two people to install it. Pieper or Giggles can assist with this if asked. Successfully fixing it to the car wall requires one of the two installers to use an action and make a DC 15 Strength (Athletics) or Dexterity (Sleight of Hand) check; failing the check results in 3 (2d4) bludgeoning damage to each installer as *The Bumper** shifts and pinches their fingers or falls on their feet as they attach it to the wall. Whether they pass the check or not, *The Bumper** is successfully installed.

> The Bumper clicks into place, and the car fills with vibrant, shifting lights pouring forth from its moonstone handle. Giggles cries out in triumph and sits in the engineer's seat, pushing the throttle farther along. Beams of light dance over The Revelia like spotlights. For the first time, the barrier in the distance is revealed.
>
> *"Toymaker, keep them setting the tracks! We'll need a lot of speed to break through!"*
>
> The train lurches as the Mecha Marionette obeys The Toymaker's signs, aiming its tracks toward the distant shimmering barrier.

Installing the final items restores the train's ability to travel between planes and reveals the barrier beginning **Track Out of Hell**.

TRACK OUT OF HELL

> The thumping of the engine mingles with the clatter of the wheels, the pounding of Heckna's feet, and the crashing thunder of The Revelia ripping apart. The moon bulges, putrid and bleeding as Heckna looms behind the train. He howls out a laugh, raises his hands, and pulls down thick, bloody strands from the moon.
>
> A cacophony of honks and screeching tires bursts forth as a battalion of boop-arounds and big honkers driven by candelabrawns emerges from the destruction, wobbling wildly as they take up the pursuit.
>
> Giggles pulls on the train's whistle as they yell over their shoulder. *"GET ON THE CANNONS! HOLD THEM OFF!"*
>
> Metal panels on the top of the carriages pull back to reveal cannons and grappling guns rising up on the roofs.

Cadre vs. Clownvoy. Heckna—now a massive, incorporeal form—summons his Clownvoy, a horde of minions in clown cars, to prevent the train from leaving. In an epic escape sequence, the characters and their allies must fend off the Clownvoy and prevent the train from crashing.

The factions are split into two: the Choo-Choo Cadre, which includes the party and any of their allies, and the Clownvoy, composed of Heckna's minions speeding alongside the train on boop-arounds and big honkers. Although the characters can use their attacks and the train's cannons to fend off the pursuers, the goal is not to engage in lengthy combat with enemies but instead to destroy their vehicles and keep the train on track—literally, as the track is placed piece-by-piece by the Mecha Marionette during the chaos. The party's aim should be to defeat anything preventing the train from reaching sufficient speed to break through The Revelia's barrier.

Running the Chase. This section should be run in initiative order to help direct the action and keep the pressure on the party. This chase scene requires the GM to keep track of several characters, broken down into two main factions: the Choo-Choo Cadre and Heckna's Clownvoy. Additionally, the players are given control over some of the Choo-Choo Cadre, who act as legendary actions decided by the players, allowing the GM to concentrate on running Heckna and his Clownvoy.

TRAIN LAYOUT

The train consists of five sections from front to rear: the locomotive (R1), Locke's wagon (R2), and three passenger carriages (R3).

Locomotive. The locomotive measures 25 feet by 10 feet, and the interior of the driver's cab measures 10 feet by 15 feet. The Mecha Marionette is considered a part of the locomotive and is only destroyed if the locomotive is destroyed. It can't be targeted directly.

Locke's Lost and Found Wagon. Locke's wagon (R2) measures 20 feet by 15 feet and only has one door at its rear, which faces the passenger carriages. The wagon has small windows on either side that Locke can open and throw projectiles through.

Carriages. Each passenger carriage is 30 feet long and 15 feet wide, with a door at either end. Each carriage has a grapple gun (R4) and a cannon (R5) mounted on the roof. Each weapon can be used once a round. The trapdoor (R6) connects the interior and rooftop of each carriage. It costs 15 feet of movement to climb up through it on the internal ladder and 5 feet of movement to drop down through it. Creatures can also climb onto or off the carriage rooftops through the windows by succeeding on a DC 16 Strength (Athletics) or Dexterity (Acrobatics) check. Creatures who fail their check by 5 or more are left dangling off the side of the train until they succeed on the check on a subsequent turn or another creature uses an action to help them.

SPEEDING UP

- Once *The Bumper** is installed, the train moves at a speed of 30 feet per round.
- The train needs to reach a speed of 100 feet per round to break The Revelia's barrier.
- Giggles and Pieper control the speed of the train. The Toymaker operates the Mecha Marionette, which is laying down the tracks in front of the train. If all three successfully complete their actions in a round, the train increases its speed by 10 feet at the end of the round (see **Consequences**).
- Heckna gains new abilities when the train reaches first 80 feet per round and then 90 feet per round.
- Once the train reaches a speed of 100 feet per round, it shatters The Revelia's barrier and escapes in a blaze of glory.

TRAIN WEAPON STATS

- **Grapple Gun (Recharge 5-6).** The grapple gun fires a hook at a target within 100 feet. If that target is a creature, they must make a DC 15 Dexterity saving throw or be grappled by the hook. If the target is a vehicle, the driver of the vehicle must make a DC 14 Dexterity saving throw or have their vehicle grappled by the hook. A creature operating a grapple gun that has successfully grappled a creature or vehicle can use their bonus action to pull the target 20 feet toward the train. A grappled creature can make a DC 15 Strength (Athletics) check on their turn to remove the grappling hook, freeing itself on a success. The grappling hook can't be fired again while it is grappling a target and cannot recharge until whatever it is grappling is freed.
- **Cannon**. The cannon fires a flaming cannonball at a point within 120 feet. Each creature in a 10-foot-radius sphere centered on that point must make a DC 14 Dexterity saving throw. A target takes 8d6 fire damage on a failed save, or half as much damage on a successful one. Any vehicles caught in the area of this attack take the full damage as they fail the save automatically.
- **Locke's Flamin' Javelins.** *Ranged Weapon Attack:* +5 to hit, range 30/120 ft., one target. *Hit:* 6 (1d6 + 3) piercing damage plus 2 (1d4) fire damage. The target takes an additional 2 (1d4) fire damage at the start of each of its turns. A creature can end this damage by using its action to make a DC 10 Dexterity check to extinguish the flames.

VEHICLE STATS

- **The Train.** The train has an AC of 15, 150 hit points (30 each for the locomotive, Locke's wagon, and the three carriages), a damage threshold of 10, and immunity to psychic and poison damage. The train's starting speed is 30 feet per round, and if the conditions are met at the end of each round, the train gains 10 feet of speed at the start of the next round, up to a maximum of 100 feet per round. Creatures inside have three-quarters cover.
- **Boop-Around.** Boop-arounds have an AC of 14, 25 hit points, a damage threshold of 5, and immunity to psychic and poison damage. Boop-arounds move at a speed of 75 feet per round. Creatures inside have half cover.
- **Big Honker.** Big honkers have an AC of 10, 35 hit points, a damage threshold of 5, and immunity to psychic and poison damage. Big honkers move at a speed of 65 feet per round. Creatures inside have half cover.

DAMAGING AND DESTROYING THE TRAIN

Despite the hard work of the characters and the Choo-Choo Cadre, the rickety train has not been used in a long time and is still vulnerable to attack. For simplicity's sake, it is assumed that all incoming damage is done to the rearmost train carriage.

Losing a Carriage. After the train takes 30 points of damage, the rearmost carriage is destroyed, risking a boarding party entering the next car (see **Minion Waves**) and potential disruption of the NPC actions needed to keep the train speeding up (see **Consequences**).

Detaching a Carriage. Characters have the option to disconnect a damaged car voluntarily, immediately reducing the hit points of the train down to the next threshold. For example, if the train is at 72 hit points and the party decides to disconnect the rearmost carriage to get rid of a boarding party, the train immediately drops to 60 hit points as the detached carriage crashes and burns. Detaching a carriage voluntarily like this immediately defeats the current wave and removes any creatures remaining in the detached carriage from combat. Carriages destroyed this way do not trigger Consequences, and they do not give the current wave an opportunity to board.

Losing NPCs. Each time a carriage is destroyed, half the passengers in that section are lost as the carriage crashes into The Revelia. The other half (including any important NPCs) dive into the next carriage and land prone. When the last carriage is destroyed, characters in that section must succeed on a DC 15 Dexterity saving throw to jump to Locke's wagon, and each character can drop anything they are holding to carry one passenger with them to safety. All the other passengers fall.

Losing Locke. If Locke's wagon is close to destruction, **Locke** will usher all remaining passengers up onto the roof and over onto the locomotive before detaching his wagon himself in a final sacrifice. He is bound to his wagon and to The Revelia anyway and is willing to give his life so that others can escape.

Destroying The Train. As soon as the three carriages and Locke's wagon are destroyed, the locomotive is exposed, so the characters must be careful to keep the train safe. As soon as the train is reduced to 0 hit points, the locomotive explodes, and the escape fails.

CHOO-CHOO CADRE

During this encounter, some Cadre members have specific jobs to keep the train moving. Giggles is driving the train and increasing the speed, Pieper is feeding the engine, and The Toymaker is instructing the Mecha Marionette that is laying down the tracks in front of the train.

WHO'S DOING WHAT?

- **The Train.** The train moves directly after Heckna, who moves at the top of initiative order, effectively making the train second in the initiative order.
- **Giggles, Pieper, and The Toymaker** all focus on their tasks to keep the train moving. If they all complete their actions, the train gains 10 feet of speed at the end of the round. See **Consequences** if these three NPCs are interrupted.
- **Watt, Locke, and Rough Tumbles** act as legendary actions for the players. The party can take 3 legendary actions, choosing from the list below. Only one legendary action option can be used at a time and only at the end of an enemy creature's turn.
  - **FIRE!** Watt or Rough Tumbles fires a cannon at a target within range.
  - **Somebody Help!** Watt or Rough Tumbles take an action to aid another NPC or party member, resisting a Consequence.
  - **Fake Fire Bolts.** Locke leans out his window and throws three of his flamin' javelins at a target within range.
  - **Backer Support (Costs 3 Actions).** Watt, Locke, and Rough Tumbles support the party in their actions. Their support grants advantage on up to three actions chosen by the party. This effect lasts until the end of the round, and any unused support disappears at the start of the next round. These can be bestowed on NPCs as well as party members. Advantage gained this way can be used after a check, saving throw, or attack is rolled, but before the outcome is determined.

> **Putting Players First**
> Although the Choo-Choo Cadre is capable of providing support in various ways, the focus of this encounter should always be on the characters and their actions. Consider showing players the list of NPC actions and let them decide which actions the NPCs will take. NPCs will have no problem following the party's instructions. They are, after all, the Cadre's last and best hope.

THE TRAIN FIG. 5.2

R1. LOCOMOTIVE
R2. LOCKE' S WAGON
R3. PASSENGER CARRIAGES
R4. GRAPPLE GUN
R5. CANNON
R6. TRAPDOOR INTO INTERIOR OF CARRIAGE

CONSEQUENCES

Consequences occur if Giggles, Pieper, The Toymaker, or the Mecha Marionette are unable to complete their actions by the end of the round. They may be incapacitated, injured, or forced to spend their action doing something other than their roles. Consequences occur at the end of the round, giving the characters a chance to resist them.

The Consequences are:

- **Giggles:** The train swings dramatically as they lose control momentarily. All creatures aboard the train must succeed on a DC 14 Dexterity saving throw or be knocked prone, and the train does not gain speed.
- **Pieper:** She is unable to feed the engine, and the train does not gain speed.
- **The Toymaker:** They are unable to direct the Mecha Marionette, and the tracks are laid haphazardly. All creatures aboard the train must succeed on a DC 17 Dexterity saving throw at the start of their next turn or be knocked prone, and the train does not gain speed.

RESISTING CONSEQUENCES

Consequences can be resisted by characters using an action or the Somebody Help! legendary action to aid the affected NPC before the end of the round. Some Clownvoy waves have actions that may result in a Consequence. Any actions needed to resist these are detailed under each wave.

If a Consequence is resisted, it does not trigger at the end of the round. If all the Consequences are successfully resisted, the train gains 10 feet of speed at the end of the round as if all the NPCs had been uninterrupted.

HECKNA'S CLOWNVOY

The aim of Heckna and his Clownvoy is to damage, slow, and ultimately cause the train to crash, preventing the party and others from escaping The Revelia. If the enemy driving a vehicle is defeated, their vehicle crashes and is removed from combat.

Heckna's Clownvoy initially consists of:

- Heckna
- Five boop-arounds, each driven by a **candelabrawn**
- One minion wave of the GM's choice (see **Minion Waves**)

WHO'S DOING WHAT?

- **Heckna** acts at the top of the initiative order. He does not use his regular stat block and instead acts similarly to lair actions. He cannot be hurt or take damage. In his current state, Heckna is 70 feet tall. He maintains a distance of 200 feet from the train and doesn't draw closer or fall behind unless the train crashes (see **Chapter 32**).

  At the top of the round, Heckna takes a lair action to cause one of the following effects. Heckna can't use the same effect two rounds in a row.

  - **New Recruits.** Heckna summons another 1d4 + 1 boop-arounds (each containing one **candelabrawn**) and one big honker (containing three **candelabrawns**). They appear 10 feet behind the train, acting on the same initiatives as the other boop-around and big honkers.
  - **Long Lost Loyalty.** Heckna targets one creature, telepathically sending them an order to stop what they're doing. The creature must succeed on a DC 15 Wisdom saving throw or become incapacitated for one minute. An affected creature can repeat this saving throw at the start of each of its turns. An ally can use an action to snap them out of their stupor. Succeeding on the save or being snapped out of the effect gives the target immunity to this effect for 24 hours.
  - **The Pungeon.** Heckna targets one section of the train. Twisted metal bars explode through the section, shrieking out a barrage of terrible puns. Each creature in the section must succeed on a DC 15 Wisdom saving throw or have disadvantage on all attack rolls and saving throws until the end of their next turn. The train section also becomes difficult terrain.

When the train reaches a speed of 80 feet for the first time, Hecka gains the following action:

- **Side-Splitter.** Heckna targets one section of the train and emits a sonic blast that sounds like laughter. The sound slashes open the section. All creatures inside the targeted section must make a DC 15 Constitution saving throw, taking 22 (5d8) thunder damage on a failed save or half as much on a success. The train takes the full damage automatically.

When the train reaches a speed of 90 feet for the first time, Heckna gains the following action:

- **Hook, Line, Stinker.** Heckna targets the train and tosses out 1d4 +1 giant, spectral fishhooks. *Ranged Weapon Attack:* +8 to hit, range 200 ft., one target. *Hit:* Each hook that latches onto the train slows it down. While one or more hooks are stuck in the train, the train cannot accelerate past 90 feet per round. Each hook is brittle and has an AC of 15, immunity to poison damage, and 10 hit points. Hooks can also be removed with a successful DC 15 Strength (Athletics) check. Any creatures on the roof of the train when Heckna makes this attack can attempt to deflect a hook by using their reaction to make a single melee attack against an AC of 15. On a hit, the hook is knocked away and does not attach to the train. On a miss, the creature attempting to deflect the hook takes 7 (2d6) slashing damage from the oncoming fishhook, which attaches to the train.

The Indestructible Clown

While characters may be tempted to attack Heckna, their attacks have no effect. In his desperation to stop the escape, Heckna has pulled apart much of The Revelia and drawn it into himself. He is now little more than a roiling mass of energy and rage, barely capable of sustaining his form.

- **Boop-Arounds**. All boop-arounds act on the same initiative count. Along with moving up to their full movement speed, each boop-around can take one of the following actions per round:

  - **Anti-Anti-Clown Missile.** The candelabrawn inside the boop-around leans out of the vehicle's side and fires a small rocket launcher with Heckna's face on it. *Ranged Weapon Attack:* +4 to hit, range 60 ft., one target. *Hit:* 7 (1d8 + 3) fire damage, and each creature within 10 feet of the explosion also hears a peal of laughter, and must succeed on a DC 14 Wisdom saving throw or have disadvantage on the first attack roll or ability check it makes before the end of its next turn.
  - **Crunch Time.** A sticky net made from chewed-up bubble gum and popcorn is blasted at a target within 50 feet of the boop-around. Creatures must succeed on a DC 15 Dexterity saving throw or become restrained. Creatures can be freed from the net by an ally, taking up an action. Failing to free Giggles, Pieper, or The Toymaker results in a **Consequence**.
  - **One For The Team.** Three boop-arounds use their action to move up to half their speed and crash into the train. The boop-arounds explode in a fiery blast, destroying themselves and their passengers in the process. All creatures in the targeted section of the train must succeed on a DC 16 Dexterity saving throw, taking 21 (6d6) fire damage on a failure or half as much damage on a success. The train takes the full damage automatically. This action can't be taken if the Clownvoy contains fewer than three boop-arounds.
  - **Turbo Boost.** A boop-around uses its action to double its speed as if taking the Dash action.

Samantha Rustle

MINION WAVES

Heckna sends up to five waves of minions at the train—children of the candy corn, jawbreakers, werespiders, feral thralls, and plasma punks—to derail it and halt the party's escape. As the train moves along, different groups of minions will reach the train at different times. Each wave has its own mechanics, but they all use the following rules:

Combat. Roll initiative for each wave of foes separately. All minions within one wave act on the same turn.

The attacks of each wave automatically hit the train, though they must still deal 10 or more damage in order to overcome the train's damage threshold. All attacks target the rearmost segment of the train.

Distance. Waves can start with their vehicles anywhere between 10 and 60 feet away from the train, chosen at the start of the first round in which they appear. Minions not occupied with driving a vehicle can use their ranged attacks from the starting distance, but a vehicle must catch up to the train before a creature riding in it can use its melee attack.

Defeating a Wave. Each wave can be defeated by destroying all the vehicles that are part of it or by dispatching each of the wave's drivers. Each wave has a unique way it can be disrupted that takes them out, detailed in the wave's description.

Wave After Wave. The next wave arrives at the top of the round after the previous wave is defeated or after the previous wave succeeds in boarding the train. Should you wish to increase the tension and difficulty, you can have another wave arrive when the previous wave is nearly defeated. If this causes the train to lose a segment, the weakest wave is the one that gets to board, while the strongest wave continues its attack.

Failure. A party fails to defeat a wave if it manages to deal 30 damage to the train. At this point, the rearmost section of the train collapses, and the wave immediately begins boarding the next section.

CHILDREN OF THE CANDY CORN

Since the Blood Moon, the children of the candy corn have had to suspend their fun and games to focus on staying alive, so when Heckna offered them a chance to join the convoy, they eagerly accepted. The children want the heads of the people that ruined their fun and plan to have their own fun with anyone they can catch.

Forces. A force of five big honkers rolls up alongside the train. Each one is driven by a **candelabrawn** and carries four **children of the candy corn**. These cars have been rigged with a short, cylindrical cannon painted in a red and white spiral pattern, called a candy cannon, that protrudes from the open side door of each vehicle. Each candy cannon hits with a ranged attack that fires a flaming ball of candy wrappers stuck together with caustic taffy that deals 7 (2d6) fire damage to the train.

Disrupting the Wave. A big honker with fewer than three children of the candy corn inside it can't fire its candy cannon, and it retreats from the battle. A big honker also retreats if its candy cannon has been disabled. If the candelabrawn driver is defeated, the big honker stops pursuing the train as the children of the candy corn cannot take over driving.

Boarding. A rabble of nine children of the candy corn crowd into the newly opened train section. They try to cause as much chaos inside as possible: making noise, harassing passengers, and getting into fights with revelers as they move in a disorganized way towards the locomotive.

JAWBREAKERS

Though they were feuding at the start of the Blood Moon, a temporary truce has been called between the four great cliques in order to hunt down and kill The Revelia's enemies. While the jawbreakers are unified, their alliance is fragile, and each clique is competing to be the first to board the train to try to earn Heckna's favor.

Forces. A group of four big honkers, each driven by a **jawbreaker** and carrying four jawbreakers as passengers, speeds toward the train. Each vehicle also has two jawbreakers hanging off the sides with their hard candy maces drawn and a jawbreaker seated in a specially fitted sidecar equipped with a crank gun that fires piercing spikes. Each vehicle is decorated in a style relating to one of the cliques and only contains jawbreakers from that clique.

Each crank gun hits with a ranged attack dealing 3 (1d6) damage to the train, ignoring the train's damage threshold and that of other objects. Any big honker with a driver can also move close enough to allow the jawbreakers hanging from the side to make melee attacks as normal against a creature they can reach.

Disrupting the Wave. If the jawbreaker in a sidecar is defeated, that vehicle can't attack in the next round as another jawbreaker moves to replace them. The sidecars themselves can be attacked directly (AC 18; 17 hit points; damage threshold 5), and a big honker retreats if its sidecar is destroyed.

Characters can also goad a gunner that can hear them into attacking a big honker belonging to another clique (instead of the train) with a successful DC 17 Charisma (Persuasion) check. A character has advantage on this check if they attempt to goad a gunner into attacking the vehicle of its enemy clique.

Boarding. A gang of six **jawbreakers** of a clique chosen by the GM or rolled on the **Clique Table** jumps into the open train section and begins moving toward the locomotive.

CLIQUE TABLE

D4	JAWBREAKER CLIQUE	ENEMY CLIQUE	BEHAVIOR
1	Dweebs	Strongarms	**Cunning.** Avoid unnecessary fights and move cautiously.
2	Starlets	Vogues	**Showy.** Persuade or dazzle passengers into defecting.
3	Strongarms	Dweebs	**Violent.** Pick fights with passengers, break things as they go.
4	Vogues	Starlets	**Nihilistic.** Act above it all, mock passengers for having hope.

WERESPIDERS

The acrobats of The Web are furious at Arachne's defeat (or his defection, if he joined the party) and are out for revenge. They aim to ensnare the party and deliver them to Heckna in hopes that once he's finished with the offenders, the werespiders will be allowed to keep them webbed up and tortured forever within a new Big Top.

Forces. A group of four big honkers, traveling side-by-side in pairs with 20 feet between them, arrive. Each one is driven by a **werespider acrobat** in humanoid form and contains two werespider acrobats in humanoid form as passengers and two werespider acrobats in hybrid forms on the roof.

On the wave's turn, each pair of werespiders atop a vehicle uses their action to work with the pair atop the vehicle next to it to spin a large, acidic web that stretches between their vehicles. On their next turn, each team of four will hit with a ranged attack, casting this acidic web at the train's rear section. Each web deals 10 (3d6) acid damage to the train and reduces the damage threshold of the train's last section by 5, regardless of whether the damage exceeds the current damage threshold.

Disrupting the Wave. With Arachne and his mindweb mirror* gone, members of The Web no longer share a telepathic link. This has profoundly affected their teamwork, and each werespider requires intense focus to perform its role. Each time a werespider takes damage, it must make a Constitution saving throw (as though concentrating on a spell) to maintain its focus. On a failure, the werespider loses focus and drops the acidic web, and its team of four must start weaving a new web on their next turn.

If both werespider teams are interrupted in the same round, the drivers speed close enough to the train for two werespider acrobat passengers to shift into their giant spider forms and leap onto the train to attack the party. This can also happen at any time to increase the challenge.

Boarding. A troupe of four **werespider acrobats** in hybrid form climb, jump, and cartwheel through the open train section. Most passengers can't effectively hurt them, and their mobility means they'll make it to the locomotive in just two rounds unless they are stopped. If confronted inside the train, the werespider acrobats climb to the roof where they can attempt to push pursuers off the train.

FERAL THRALLS

When the Blood Moon rose, thralls all over The Revelia turned feral, and they now thirst for the blood of the unclowned. Even in this twisted form, their frenzied loyalty to Heckna remains unaltered. His rage now pumps through their veins, pushing them in pursuit of the party.

Forces. A pair of big honkers driven by **candelabrawns** careens behind the train. Each one contains four **feral thralls**, which immediately begin swarming out, climbing onto the vehicle's roof or hanging onto its side with their claws.

This wave does not attack directly. During its turn, the big honkers pull alongside the train long enough for one feral thrall from each vehicle to spend an action to jump onto the train's roof. On each of the following rounds, the feral thralls on the roof make melee attacks against the train on their turn, while the remaining thralls jump on to join them one by one from each remaining vehicle, which will quickly lead to a segment's destruction.

Disrupting the Wave. The party should prioritize both defending the train and destroying the two big honkers, or they could find themselves quickly overwhelmed. Feral thralls are highly destructive, but they're not very bright and will abandon their attack on the train if a living target comes into view. While feral thralls are excellent climbers, they can still be pushed off the roof by anything that knocks them over the edge of the train. The thralls themselves are too enraged to fight tactically, but a creature that is knocked prone by a feral thrall while fighting on the roof must succeed on a DC 13 Strength (Athletics) or Dexterity (Acrobatics) check or slide 10 feet toward the edge of the train, risking falling off.

Boarding. Just two **feral thralls** manage to escape the collapse of the last train section and clamber into the next, where they massacre any passengers they encounter on their way toward the locomotive.

PLASMA PUNKS

Unlike many of the other groups that joined in the chase, the immortal plasma punks have seen it all before. For many of them, this isn't even their first Blood Moon, though few of their number remember the last time anyone has gotten this far in disrupting the carnival. For some of The Revelia's vampires, there's a sport to be had tonight that they might not get to experience for another hundred years.

Forces. A force of four big honkers, each driven by a **plasma punk**, supports a huge mobile platform, upon which rests a massive battering ram shaped like a giant wooden stake. The ram is operated by **Gary**, the giant from the Carpe Colossus ride, who the punks have conscripted. If the party killed Gary earlier in the campaign, he has been resurrected as a zombie and is now undead. In this case, his type changes to undead, and he gains the Undead Fortitude trait from the **creepy crawly** stat block. If Alice Butterbeans [they/them] is still alive, they can be included here as one of the plasma punks.

It takes an action for Gary to prepare the stake by pulling it back into a ramming position. On his next turn, Gary takes an action to release it, hitting the train with a melee attack that deals 17 (3d10) piercing damage.

Disrupting the Wave. Taking out two of the four vehicles will cause the platform to become unstable, requiring Gary to take two actions to set up the ram instead of one. The party can also interrupt Gary's action by dealing 25 or more damage to him in a single turn. When he reaches 50 hit points, Gary will go berserk, and the wave will be defeated.

If Gary's hit points drop below 50, one plasma punk can abandon their vehicle to fly out and attack the party.

Boarding. Only two plasma punks board the open train section, but two are more than enough. They don't have any interest in wasting time on small fry and will quickly eviscerate any reveler foolish enough to stand against them as they casually make their way towards the locomotive.

BREAKING THE BARRIER

Once the train reaches a speed of 100 feet per round, it breaks through the barrier.

> The train lets out a triumphant *"peep!"* from its whistle. Multicolored sparks fly from its chimney into the air like fireworks. The Toymaker directs the Mecha Marionette to set the tracks upward in a ramp toward the rippling, shimmering barrier.
>
> Heckna lets out a howl of fury and rage, reaching out toward the train, his giant fingers casting a terrifying shadow over the ground. But before he can reach you, the locomotive ramps into the air and collides with the barrier. For a heartbeat, everything feels frozen. Then, as the train bursts through it with another baying whistle, the barrier shatters into thousands of colorful shards.
>
> Cheers and whoops erupt from the passengers as the train lands with a bump on old but stable tracks in a dense forest, lit by warm sunshine, leaving The Revelia behind in a kaleidoscopic implosion.

As the characters pass through the barrier and out into the forest, conclude your campaign with **The Great Escape Succeeds** epilogue in **Chapter 32**.

The Feral Peril

BW Usagi

CHAPTER 32: EPILOGUES

These epilogues can be used to conclude your campaign depending on the outcome of your game.

DEFEATING HECKNA

The expressions on Heckna's mask cycle from a pained grimace to an open-mouthed look of shock to a grin that stretches as wide as it can go.

"I think," he wheezes, *"I might need to... workshop this joke..."* His grin fixes into a foul rictus, frozen in an eternal smile.

A wind from an unseen source picks up, and the ground beneath you tilts as if you're standing on a whirling top. Everything around you spins into a colorful blur.

Killing Heckna unravels his corrupted cosmic magic. The Revelia dissipates in a whirling vortex, leaving behind only its humble, almost pitiful origins. Anyone who willingly aligned with Heckna or was in the later stages of Clown Corruption—including Heckna's remaining allies, like Felix or Scooter—also dissipates into the ether of the multiverse since they were inextricably linked to Heckna and The Revelia.

Everything else, including creatures Heckna created, turns back to their original states, the way they were when Heckna first built The Revelia. The characters find themselves in a clearing within a mundane forest at dawn.

The Revelia dissipates around you as a gust of wind scatters Heckna's magic like dust. The large buildings—The Hostile Hostel, The Flop House, the Fun House—become drooping tents in a forest clearing. Animalgamations are scattered around as strangely shaped stuffed animals. Above you, light breaks through the canopy of trees as the sun rises over the forest, bright and warm.

In the center of the clearing rests a humble wooden wagon with colorful patterns painted on the sides: Heckna's original residence. This is where The Revelia began and where it now ends.

Buildings and Structures. Any tent-like structures at The Revelia shrink down to normal-sized camping tents. Structures made from magic dissipate entirely. The Fun House deflates, revealing only Heckna's original wagon.

People and Creatures. If characters befriended any NPCs at The Revelia, they encounter them wandering around the remains of The Revelia. Revelers and rubes in the early stages of Clown Corruption lose their clown-like appearance as the schnozlings have all popped like balloons.

The Clown Hunter. If the clown hunter is still alive, the characters find them wandering around the ruins of The Revelia in a daze. They are trying (but failing) to convince themselves The Revelia was just a nightmare.

The Toymaker and Marionettes. When The Revelia disintegrates, The Toymaker uses the last of their power to keep the other awakened marionettes alive at the cost of their own life. Any surviving marionettes gather to mourn around The Toymaker's body. The Toymaker's mask face is turned to a contented expression.

The Choo-Choo Cadre. The Cadre members are surprised and delighted to find themselves freed. They decide to form an adventuring group and set off to use their skills to help others who might be suffering or trapped.

Locke Unlocked. Finally freed from his wagon, Locke plans to set off to find a way back to the world he came from. His memories haven't fully returned, but he does remember the name Alderheart.

SUCCUMBING TO HECKNA

Even the bravest and cleverest of adventurers don't always succeed. Should they fall at Heckna's hands, he doesn't let them stay dead. Heckna resurrects the fallen characters as thralls and assigns them to different places in The Revelia, depending on their specialties and skill sets.

Now that the characters are exactly where he wants them, Heckna gets to work, seeking more adventurers to recruit to The Revelia and finding loyal revelers to promote to laughtenants to replace the ones the party killed. NPCs who allied themselves with the party—such as the clown hunter, Choo-Choo Cadre, and Locke—have their memories wiped the way Pinky's was. The Toymaker may or may not have been able to activate the Forget stamp on the characters in time to avoid detection.

Heckna visits the defeated party members frequently at first to taunt them, but eventually, he forgets about them as he moves on to newer, more exciting things. The characters are left to suffer their half-lives among the grime and glitz of The Revelia for eternity.

JOINING HECKNA

Accepting Heckna's offer to join him binds the characters to The Revelia forever. Heckna is true to his word and promotes them all to laughtenants. This happens immediately—as soon as the characters agree, Heckna's mood turns dark and triumphant. Agreeing to his deal instantly binds the characters to Heckna and The Revelia forever. From this point on, Heckna's demise will also mean theirs, and Heckna can demand the characters' loyalty and compliance.

"A wise choice, my friends, a wise choice! Oh, we're going to have so much fun together—forever! Because you're here now and you can't ever leave! Actually, let me revise that — I'll be the one having fun. You may actually be miserable and regret your decisions. Too late to change your mind though! Be sure you don't forget that this is all of my own making, and now you work for me. You're under my domain now, understood? Not that you'll ever be able to forget it. Now let's put you to work!"

The characters' fates are now eternally linked to The Revelia; any destruction that befalls the carnival also affects the party. Give each player a chance to describe their character's new role at The Revelia and how they want to live out their characters' lives bound to this corrupted demiplane.

The Clown Hunter. If the clown hunter lives, the characters can determine their fate, either turning them into a thrall or finding a job for them. The hunter also cannot leave The Revelia.

The Toymaker. If Heckna learns of The Toymaker's betrayal, he disassembles them and places their masks onto new rides, so they are forced to watch over The Revelia and consider their failure for eternity.

If the party is split on this decision, Heckna encourages those who accept the offer to fight those who want to kill Heckna or escape. Treat this as a player versus player fight, pitting the characters against each other, with Heckna fighting alongside his new allies. If the last characters standing are those opposed to Heckna, they'll have to fight him to escape.

THE GREAT ESCAPE SUCCEEDS

Heckna and The Revelia still exist, but his domain is reduced to a warping mass of cosmic magic floating around the multiverse until he finds a new place to anchor it. Although the characters left Heckna in a state of flux, he technically still lives—and he will eventually rebuild The Revelia.

> Sun streams through the trees in the forest as the train chugs along on gleaming tracks. The forest seems cheerful, full of vibrant flora and chirping birds, a far cry from the sinister forest that once housed The Revelia.
>
> The train whistles, cutting through the pleasant quiet and emitting a puff of steam into the air. Underneath sharp, metallic noise, you hear the faint echoes of a wicked cackle.

What They Left Behind. If a character or NPC chooses to make a valiant sacrifice and stay behind, or they are thrown off the train and unable to board it again, their fate is left unknown.

The Clown Hunter. If the hunter survived their ordeal and accompanied the characters on the train, they can be found in one of the train cars talking to the other escapees, regaling them with the tale of how they were rescued from the Fun House. They are far from fully healed but may recover.

Arachne. If the characters struck a deal with Arachne to allow him to escape on the train, he lays low for the time being. Eventually, he asks the party if they want to start a new coven with him and build their own carnival.

Surviving Allies. The Choo-Choo Cadre are overjoyed at their escape. After taking time to mourn anyone they lost, they all set off together with the awakened marionettes and The Toymaker. They plan to rebuild their lives on their own terms.

Locke Locked In. If he survived, Locke remains magically locked in his wagon—Heckna's last cruel joke. Some surviving awakened marionettes offer to pull Locke's wagon and go with him to search for his mysterious home.

THE GREAT ESCAPE FAILS

If the Clownvoy succeeds in preventing the train from escaping, whatever is left of the train crashes into the magical barrier. Everyone aboard takes 78 (12d12) bludgeoning damage. There are no death saves for NPCs; if they are reduced to 0 hit points, Heckna later resurrects them as thralls; the same happens to characters killed in action. Any survivors among the characters are taken prisoner while Heckna wipes their memories and turns them into thralls.

> The train speeds toward the sunlit forest, which appears beyond a shimmering magical veil—before meeting the barrier head-on. The front of the train hits the barrier with a sickening, cataclysmic crunch, crushing the entire locomotive cab like an accordion. The momentum causes the back of the train to flip over itself, back over front. You and your companions spill out of the wreckage, bleeding and severely injured.
>
> The Blood Moon vanishes, plunging The Revelia into darkness. Heckna glides over, his strange, warped form folding back down into his composed, corporeal state. He surveys the wreckage of the train. The only light you can see in this magical darkness is Heckna's glowing mask and his wide, wicked smile as he leans in close.
>
> *"You know, I've just had a great idea for a new ride..."*

FUTURE ADVENTURES

If your players would like to keep playing their characters after escaping the Revelia or defeating Heckna, have them level up as a reward for ending this campaign. In their future adventures, the party may find pieces of destroyed The Revelia scattered across the multiverse or signs that Heckna is searching for revenge, depending on how the campaign concluded. Pepper in details, items, and allusions to The Revelia in your other campaigns to keep the mystery of Heckna's domain alive.

Julia Metzger

APPENDIX A: *HECKNA!* SHUFFLED STORIES ENGINE

INTRODUCTION

TELLING STORIES IN HECKNA'S WORLD

The *Heckna!* campaign helps you tell one kind of story in The Revelia, but there are many zany stories to tell in Heckna's domain and many ways to tell them. Before playing this way, read **How to Run a *Heckna!* Campaign** to familiarize yourself with the general elements of the setting. The Shuffled Stories Engine gives you the tools to remix your *Heckna!* campaign outside the structure afforded by the campaign presented in the book. As the GM, it's up to you to tie the elements of your *Heckna!* Shuffled Stories campaign together, so feel free to be creative!

You can create stories set in The Revelia using either a *Heckna!* Shuffled Stories deck or a standard deck of playing cards and a little imagination.

WHAT KIND OF STORY DO YOU WANT TO TELL?

There are four main ways to use the Shuffled Stories Engine for Heckna!:

- As a **Full Campaign The Tent of Terror (p. 175)**
- As a**The One-Shot: Circus Train of Chaos (p. 182)**
- As a special game mode: **Maphew McNally's Wild Ride (p. 183)**
- To supplement a regular *Heckna!* campaign as an expanded random encounter table

PREPARATION

Grab your Shuffled Stories deck or a standard deck of playing cards and separate it into the following piles:

- All cards numbered A-6, AKA The Jamboree Deck
- All cards numbered 7-10, AKA The Dismaydium Deck
- All the face cards, AKA The Fun House Deck
- The 2 Joker cards, AKA The Heckna Cards

Shuffle each pile individually and arrange them side by side within reach.

Make sure you have a decent amount of space in front of you at the table and a way to keep notes handy.

You'll need to consult the **Story Paths**, **Bosses**, **Heckna! Shuffled Stories Encounters (p. 185)**, and **Finale Flavors (p. 181)** as well as these instructions.

Let the shuffling begin!

SHUFFLE THINGS YOUR OWN WAY

The *Heckna!* Shuffled Stories System is intended as a framework to help you build your campaign, but it shouldn't be thought of as rigid rules. You are encouraged to alter any part of it as you wish. Any time you draw an encounter that doesn't work for you, draw another or substitute an encounter of your own. The encounters, Story Paths, Bosses, clues, and Finales in the *Heckna!* Shuffled Stories Engine are just jumping-off points. Your story may require swapping in different encounters or locations or scrapping elements altogether, depending on what you and your players do. Don't be afraid to get creative and make the story yours!

If you or your players veer wildly off the paths set out in the *Heckna!* Shuffled Stories, that's no problem at all! Feel free to mix and match elements from the main campaign and your own imagination to create a unique and compelling story. For example, if your players really want to escape The Revelia rather than fight Heckna, you can look to **Chapter 31: The Great Escape** for inspiration, encounters, and mechanics. You can also borrow elements from the Shuffled Stories, such as the encounters or Finale Flavors, to add some twists to your regular *Heckna!* campaign.

BENDING AND BREAKING THE RULES

The format of *Heckna!* Shuffled Stories may require you to bend or break the rules set out in the **Introduction**. *Heckna!* Shuffled Stories games, by their nature, tend to involve zipping around The Revelia and getting into all kinds of trouble that a standard *Heckna!* campaign doesn't always allow. The rules and elements of the setting you can safely ignore include:

- Restrictions on player movement within zones such as Heckna's Fun House (and between zones in the **Maphew McNally's Wild Ride** version)
- The standard leveling up recommendations
- The system of Fun House keys
- The locations of magic items
- The locations of Heckna's Handy Helpers
- The locations the clown hunters are usually encountered
- The Moon Phases

Liam Gregg

FULL CAMPAIGN THE TENT OF TERROR

If you want to take your players on a rollicking ride through the entirety of The Revelia, the Full Campaign format is for you. The *Heckna!* version of Shuffled Stories uses Story Paths to give you 'tent poles' to help support the arcs of your campaign and tie the shuffled encounters together into a cohesive whole.

STEP 1: CHOOSE A STORY PATH FOR YOUR CAMPAIGN

There are four Story Paths, each with a different flavor. Roll 1d4 or pick the one that you feel will suit you and your players.

D4	STORY PATH
1	All Singing, All Dancing
2	Carnival of Carnage
3	Play It Again, Heckna
4	M is for ~~Murder~~ Merriment

Each Story Path follows a similar structure to help you plan out the four arcs of your campaign that correspond to the Jamboree, Dismaydium, Fun House, and a final showdown with Heckna in a location of your choice.

Each Story Path's first stage is the starting scenario that helps draw your players into the adventure and establishes a theme. This leads to the first conflict with one of four bosses in the Jamboree. Each boss holds a clue that is linked to the next stage, which in turn leads to one of four Dismaydium bosses. Each clue is labeled with which Story Path it matches, helping you link the arcs of your campaign. After overcoming the Dismaydium Boss, the clue they hold leads to the Fun House and, eventually, the final showdown with Heckna.

STEP 2: PICK YOUR BOSSES

Next, it's time to pick the movers and shakers in your campaign. Use a d4 or pick which bosses your players will need to defeat before they can move on to the next area. Look at your chosen Story Path and choose the number of Bosses it needs.

D4	JAMBOREE BOSS
1	**Bab** [She/Her]
2	**Bella Bells-On** [She/Her]
3	**Olga Oggletron** [She/Her]
4	**Shawn Smith** [He/Him]

D4	DISMAYDIUM BOSS
1	**Arachne the Werespider** [He/Him]
2	**Cicero, (Former) Master of Ceremonies** [He/Him]
3	**Hellvis** [They/Them]
4	**Sophie, the Chandler of Flesh** [She/Her]

While some might be more thematic than others, all the bosses are designed to work with any of the Story Paths. There are no additional bosses in the Fun House since, by that point, all roads lead to *Heckna!*

STEP 3: BUILD YOUR TENT OF TERROR!

Now that your tent poles are set up, it's time to stretch some canvas between them.

First, take the Jamboree Deck (cards numbered A–6). Shuffle in the Jokers if you want a chance that Heckna will appear. Draw a card from the deck and find its number and suit in the **Heckna! Shuffled Stories Encounters (p. 185)** to find the encounter text. Repeat this until you have enough encounters. Repeat this process for the Dismaydium (cards numbered 7–10) and the Fun House (face cards). We recommend starting with seven encounters in the Jamboree, five in the Dismaydium, and three in the Fun House. If you need another encounter, you can draw a new one at any time. Alternatively, you can reduce the number of encounters as needed.

It's up to you whether you want to choose your encounters before the campaign and note them down so you can prepare, pick a few as part of your preparation for each session, draw them as needed while you are playing and wing it, or use a mix of these approaches.

Many encounters in the *Heckna!* Shuffled Stories refer to NPCs, monsters, and locations detailed in the campaign. It is recommended that you read through the parts of the main *Heckna!* campaign that relate to the encounters you'll be using, even if you aren't running it exactly as written.

A BREAKDOWN OF AN ENCOUNTER

The information you need to run each encounter can be found on its corresponding card in the *Heckna!* Shuffled Stories deck, as well as in the ***Heckna!* Heckna! Shuffled Stories Encounters (p. 185)**. If you do not have a *Heckna!* Shuffled Stories deck, you can use any standard deck of playing cards to randomize your encounters. Each encounter has a suit and a number corresponding to one card in a standard 52 card deck. Consult the Shuffled Stories Encounters to find the encounter that matches the card you have drawn.

Some encounters are not single locations but a series of locations, acting as a mini-dungeon. These include the Hostel, the Tunnel of Love, the Dastardly Disco, the Flop House, the Hall of Mirrors, and the Clowning Achievement. When you draw one of these cards, note that it may take one or more sessions for players to complete it. These mini-dungeon encounters are marked with this symbol ⊓. If a mini-dungeon would normally end with a Boss encounter, such as Hellvis in the Dastardly Disco, or Cicero in the Tunnel of Love, you can omit this boss fight if it doesn't match the Dismaydium Boss of your campaign. Alternatively, you can place your Dismaydium Boss at the end of the mini-dungeon as an unexpected twist.

> **The Jokers: Here Comes Heckna**
>
> It is assumed that most GMs will want to incorporate Heckna himself into their tale before the final encounter with him, and you can have him appear wherever and whenever you like. However, if you would like to have the potential for Heckna to turn up randomly while creating your Shuffled Stories campaign, then you can use this optional rule:
>
> While setting up the Jamboree and Dismaydium decks, shuffle a single Joker into each deck alongside the specific numbered cards for those areas. If you draw a Joker while plotting your campaign, put it aside and draw another encounter from the deck. This next encounter will now also include a special early appearance by Heckna himself!
>
> This variation can be used with the **One-Shot: Circus Train of Chaos** as well, but be careful: if the finale for your one-shot involves a confrontation with Heckna, this variant could risk ending your story early. **McNally's Wild Ride** uses the Jokers in a slightly different way in its final stages, as described in its rules.

STEP 4: TIE IT ALL TOGETHER

Now all that is left is to flesh out the encounters and link the different areas of The Revelia together.

Encounters include suggested connections to the next encounter along with the rewards for completing the encounter. You can also allow your players to explore, especially in the Jamboree, with the next location simply catching their eye. Don't forget to include opportunities to rest when needed. The Revelia is never a restful place, but characters should be able to snatch a moment of peace now and then, particularly after a grueling encounter.

STORY PATH CLUES

Each boss in the Jamboree and Dismaydium holds a key, clue, or piece of information to draw the characters to the next section of The Revelia. This information is found in the bosses' sections of the **Heckna! Shuffled Stories Encounters (p. 185)**. These clues are labeled with which Story Path they match.

SHADOW OF THE SCOUNDREL

Each Dismaydium Boss has an entry under **Shadow of the Scoundrel (p. 176)**. These provide additional encounters you can include at any point within the appropriate zone as the players move from one location to the next. These encounters are intended to raise the stakes for your players and get them invested in the downfall of the Dismaydium boss ahead of meeting them in combat by introducing their influence earlier in the campaign. Each Dismaydium boss has two Shadow of the Scoundrel encounters, Jamboree Japes, a smaller event that occurs in the Jamboree, and Dismaydium Mayhem, a more difficult challenge that occurs in the Dismaydium.

ADDING THE CLOWN HUNTERS

Some encounters refer to the hunters and ask you to pick one. See **Chapter 1** for more information about these three NPCs. You can use the same hunter throughout your campaign or have a different hunter for individual encounters. Each can bolster the party in their own way:

- **Conrad** provides combat support.
- **Marlowe** can assist with investigation and infiltration.
- **Dr. Stella** offers healing and buffs.

PICKING A PET

In encounters that mention the pets, you'll need to pick between **Myrmidon** and **Snout**. The encounter text will note whether you should use the weakened or legendary stat block. Both can be highly challenging combat encounters, particularly in their normal lairs.

- Myrmidon is hard to pin down in its lair, acting as a terrifying ambush predator. It will be slightly less challenging outside of the Naughty Corner or the Good Place.
- Snout actively hounds the adventurers and imposes terrain hazards. It exposes the party to the danger of **schnozlings** and **App. G: Clown Corruption**.

STEP 5: FINALE FLAVORS

Fighting Heckna is already a challenge, but if you want to add a twist to the epic confrontation, you can use a Finale Flavor. These modify the final fight in ways that can both hinder and help your players. Roll a d4 to pick one at random, or choose the one you feel would best suit your campaign's tone. Note that these will add to the difficulty and complexity of the final fight.

D4	FINALE FLAVOR
1	Ba-ba-balloons!
2	Candy Crushed
3	Food Court of the Jester King
4	Reflect-o, Change-o

Character Levels in a Full Campaign: Tent of Terror

It is recommended that you use milestone leveling rather than awarding XP. You'll need to let your players level up so they meet the minimum required level for each section of the Tent of Terror campaign. Players should level up after every 1-3 encounters. If you don't feel the players did enough in an encounter to level up, draw another encounter in the same area of The Revelia.

Keep in mind that fighting Heckna can be particularly difficult without specific items such as *The Bumper** and *The Stick**. You may wish to introduce these items as rewards during your *Heckna!* Shuffled Stories campaign wherever you feel it is appropriate. You can also use the **Random Encounter** tables for each of the areas of The Revelia (The Jamboree: **Chapter 1**, The Dismaydium: **Chapter 9**, and The Fun House: **Chapter 25**) for additional encounters if you need to throw more at your players to let them earn a level up.

These are the recommended minimum character levels for a party of four players for each section of a Tent of Terror Campaign:

Start: Level 1
Jamboree boss encounter: Level 4
Dismaydium boss encounter: Level 7
Heckna Finale: Level 10+

EXAMPLE TENT OF TERROR CAMPAIGN

First, you pick your Story Path. You know your players love unsettling horror and mysteries, so you pick Play It Again, Heckna. Next, you roll for your Jamboree Boss. You roll a 4, so you note down Shawn Smith. You then note the clue on Shawn Smith for the Play It Again, Heckna Story Path.

Next, roll for your Dismaydium Boss. The result is 4, which makes Sophie the antagonist of the middle of your campaign. You also note the clue on Sophie that matches the Story Path.

Next, grab your Jamboree deck and deal out six cards. You get the Ace of Hearts, 6 of Diamonds, 4 of Spades, 3 of Hearts, 5 of Clubs, and 2 of Clubs. You look at the Shadow of the Scoundrel section for Sophie and decide to slot the Jamboree Japes encounter in between the 4 of Spades and 3 of Hearts.

Then, take your Dismaydium deck and deal out four cards. You get the 8 of Hearts, 9 of Diamonds, 10 of Diamonds, and 8 of Spades. You note that 8 of Hearts is a mini-dungeon and so will likely take at least one session to complete. You aren't sure that 8 of Spades fits your vision for the campaign, so you draw another card. You get 10 of Clubs, which is a better fit for your game. You decide to put Sophie's Dismaydium Mayhem Shadow of the Scoundrel encounter between 9 of Diamonds and 8 of Spades to ramp up the tension.

To build the last arc, grab the Fun House deck. You deal out three cards, the King of Diamonds, Jack of Clubs, and Queen of Hearts. After reading through these areas in the book, you decide that it would be best to run them in the order Jack of Clubs, Queen of Hearts, and King of Diamonds.

Finally, look at the Finale Flavors. Candy Crushed would tie in nicely with the Story Path, but you want the dice to decide. You roll a 1—that's Ba-ba-balloons! You note that down, but know that you can change any part of your plan once your players reach the encounter.

I is for Intrigue

In *Story Path 4: M is for ~~Murder~~ Merriment*, two of the Jamboree bosses (Shawn Smith and Bella Bells-On) are actively hunting for the murderer alongside the party. In such cases, there are plenty of opportunities to complicate the relationship between these characters and the party beyond the dynamic of hero and villain.

Perhaps the boss is suspicious of the party and their part in all of this? Maybe the boss seeks Heckna's favor and might see the party as unwanted competition? Could it be that Heckna is playing the party and the boss against each other in a twisted game, just to watch how it plays out? Or, will the boss only share what they know with the party in exchange for something they deem to be equally valuable? Anything goes in your shuffled story!

Nikita Orlov

STORY PATHS

1. ALL SINGING, ALL DANCING

Starting Scenario: *The Dancing Plague*	A mysterious affliction has swept through town—people have begun to dance uncontrollably until they die. The dancing plague began when a carnival appeared in the nearby woods. The adventurers have been tasked to investigate The Revelia. Pick a JAMBOREE BOSS. They hold a clue to the cause of the toe-tapping torment.
Time For Your Solo	Rather than knowing a cure, [JAMBOREE BOSS] is also afflicted and can't stop singing and dancing even as they fight the adventurers. However, they hold a clue to the origin of the plague. Pick a DISMAYDIUM BOSS. They coerced [JAMBOREE BOSS] into spreading the dancing plague inside and outside The Revelia.
Baby, You're a Star	After defeating [DISMAYDIUM BOSS], one or more party members becomes cursed to dance whenever they move and sing whenever they talk, whether or not they want to. This can't be removed with magic of any kind. [DISMAYDIUM BOSS] holds a Fun House Key and gives notes about how to end the curse that can be found inside.
Finale: *Revelian Requiem*	Heckna is the source of the curse, and any cursed characters will die if they can't overcome [HECKNA FINALE].

2. CARNIVAL OF CARNAGE

Starting Scenario: *Rival Revel Rumble*	The proprietor of a new magical carnival hires the adventurers to sabotage their biggest competitor, The Revelia. Their employer promises that they have a way to extract the party once they've caused enough chaos. Once the adventurers have disrupted several attractions, the mysterious voice of their employer instructs them to kill [JAMBOREE BOSS] to escalate matters.
Disorder in the Dismaydium	With the Jamboree disrupted, Heckna opens the Dismaydium to all revelers to keep them entertained and mollified. The party's employer instructs them to sabotage more attractions in that area. Eventually, Heckna learns the adventurers are responsible for the chaos and sends [DISMAYDIUM BOSS] to deal with them.
Frenzy in the Fun House	The defeat of [DISMAYDIUM BOSS] sends The Revelia's guests into a greater panic, and the chaos sown by the adventurers starts to affect The Revelia. Dark fractures appear around the Jamboree and the Dismaydium. Heckna is forced to open the Fun House as a place of refuge to all as the demiplane begins to crumble. The unseen informant instructs the party to sabotage as many rooms as they can in the Fun House as the final blow against Heckna. Pick a HECKNA FINALE.
Finale: *Bringing the Whole House Down*	The voice of the unseen informant lets the party know they are on their own as they haven't prepared an exit strategy for them. If they can't escape or defeat Heckna, the party will be destroyed along with The Revelia. Heckna is out for revenge in the [HECKNA FINALE].

3. PLAY IT AGAIN, HECKNA

Starting Scenario: *Candy Coated Confusion*	The adventurers awake from stasis, breaking free from candied shells. They don't remember how they came to be in The Revelia or anything about it. Each has an RT in their pocket with [JAMBOREE BOSS]'s name scrawled on the back.
Confection Conspiracy	By defeating [JAMBOREE BOSS], the adventurers learn that they were tasked with guarding their sleeping forms, but it was [DISMAYDIUM BOSS] who put them in stasis.
Deja Who?	As they travel through the Dismaydium, the adventurers feel as if they have been here before. [DISMAYDIUM BOSS] won't give up what they know about the party without a fight but eventually reveal that they were adventurers who almost defeated Heckna before being sealed away in candy.
Finale: *Second Chance Squad*	In the Fun House, the party finds more evidence that they have already been here. To reclaim their past and secure their future, the adventurers will have to do what they couldn't do before and overcome [HECKNA FINALE]. Will they succeed this time, or will Heckna win again?

4. M IS FOR ~~MURDER~~ MERRIMENT

Starting Scenario: *Help Heckna, Heroes!*	There's a murderer loose in The Revalia! Heckna himself promises the adventurers a fabulous reward if they can find and stop them before they ruin all the fun. [JAMBOREE BOSS] holds a clue to the identity of the killer.
Too Few Clues	The clue the adventurers get after defeating [JAMBOREE BOSS] points at two suspects. Pick two DISMAYDIUM BOSSES and decide which one is the murderer. The adventurers must track down both and figure out who the real killer is before they strike again.
Unjust Desserts	After identifying and defeating the murderous [DISMAYDIUM BOSS], the adventurers should be receiving the shiny rewards Heckna promised them, but after inviting them to the Fun House to receive it, Heckna has a surprise for them instead. Pick a [HECKNA FINALE].
Finale: *Ungrateful Host with the Double-Crossing Most*	Heckna becomes angry with the party for taking this whole murder investigation thing so seriously. That's not in the spirit of The Revelia at all! The adventurers will have to overcome [HECKNA FINALE], or Heckna will use them as an example to warn those who don't know how to have fun.

JAMBOREE BOSSES

1. BAB

The party encounters **Bab**, and she uses her legendary actions in this fight. If Bab is defeated, she leaves behind her meat cleaver (treat this weapon as a silvered battleaxe).

STORY PATH	CLUE
All Singing, All Dancing	A silver pitch pipe can be found in Bab's apron. It is engraved with the name [DISMAYDIUM BOSS].
Carnival of Carnage	Grisly bodies stored on meathooks in Bab's shop bear the insignia of the party's employer. It's clear they weren't the first ones sent to do this, and the ways in which they were killed hint it was [DISMAYDIUM BOSS] who stopped them.
Play It Again, Heckna	Bab's apron contains crushed pieces of the same candy shell the party emerged from and a note signed by [DISMAYDIUM BOSS] which reads: *"You have been selected to guard the Dismaydium against our escapees. Fail, and you'll be returned to stasis."*
M is for ~~Murder~~ Merriment	Bab's journal hints at her history of violence and that she is most likely the killer. Heckna throws a party for the adventurers in the Dismaydium. During the celebration, another victim is found dead, bearing unmistakable hallmarks of the true killer. This time, the body has physical evidence left behind that points to both [DISMAYDIUM BOSS 1] and [DISMAYDIUM BOSS 2].

2. BELLA BELLS-ON

The party encounters **Bella Bells-On** (in hybrid form) and three **giant spiders** she has trained to hunt revelers. If they defeat Bella, the party can obtain her *face paint palette**.

STORY PATH	CLUE
All Singing, All Dancing	Bella's pocket contains a playbill for a musical production to be performed by the werespider acrobats, prominently authored by [DISMAYDIUM BOSS].
Carnival of Carnage	As her final act, Bella lights a firework and tosses it into the air, alerting both Heckna and [DISMAYDIUM BOSS] of her failure to stop the party.
Play It Again, Heckna	Bella taunts the party during their fight, asking if they think this will go differently than it did the last time they fought. She won't answer any of the party's questions about what she means by this, but upon her defeat, she will invite them to seek out [DISMAYDIUM BOSS] if they want to learn the truth.
M is for ~~Murder~~ Merriment	Bella doesn't know who the killer is, but she has been surreptitiously investigating the murders by herself. The evidence she's gathered suggests the killer is most likely either [DISMAYDIUM BOSS 1] or [DISMAYDIUM BOSS 2].

3. OLGA OGGLETRON

The party encounters **Olga Oggletron** and Moomoo, her pet **monkey amalgamation**. If defeated, Olga leaves behind a dusty chest containing a quarterstaff, a set of common clothes, and a *wand of magic missiles*.

STORY PATH	CLUE
All Singing, All Dancing	A phonograph with a damaged record can be found in Olga's dwelling. When played, the lyrics of the song are clipped to form a message which plays on loop: *"We all sing, we all dance for* [DISMAYDIUM BOSS]*!"*
Carnival of Carnage	Olga's journal reveals that she too was sent by the party's employer to take down The Revelia. However, she suddenly and mysteriously abandoned her quest to join the side of [DISMAYDIUM BOSS].
Play It Again, Heckna	Olga asks if the party remembers her. She's not surprised if they don't; she's changed a lot since they knew her. Either way, she works for [DISMAYDIUM BOSS] now and received orders to put them back in stasis.
M is for ~~Murder~~ Merriment	Olga is actively helping the murderer. She revels in the chaos they've brought to The Revelia and finds the party's efforts to unravel the mystery hilarious. Olga would rather die than submit to interrogation, but she will give the party a hint to keep things interesting: It's either [DISMAYDIUM BOSS 1] or [DISMAYDIUM BOSS 2].

4. SHAWN SMITH

The party encounters **Shawn Smith** and two **jawbreakers (strong arm)**. If Shawn is defeated, he leaves behind his hard candy mace (treat this as a *+1 mace*).

STORY PATH	CLUE
All Singing, All Dancing	Shawn can't stop humming a tune throughout the battle. In his shirt pocket, they find a folded piece of sheet music that, when played, is that same tune. It is signed, *"To Shawn, my biggest fan,* [DISMAYDIUM BOSS]*."*
Carnival of Carnage	Shawn carries a magical item that he uses to communicate with [DISMAYDIUM BOSS], who is his direct superior. Roll on the trinket table (see **Chapter 17**) for the item's appearance. It can be used to cast the *sending* spell once per day. The spell only targets [DISMAYDIUM BOSS] and works whether or not the party is familiar with them.
Play It Again, Heckna	Shawn carries a dispatch order to ensure the party is apprehended and returned to stasis. The order states that it was issued by [DISMAYDIUM BOSS].
M is for ~~Murder~~ Merriment	Shawn is playing the part of a hard-boiled noir detective and doesn't know who to trust. If the party can convince him to divulge what he knows, he'll share that only two suspects had motive, means, and opportunity to carry out the murders: [DISMAYDIUM BOSS 1] and [DISMAYDIUM BOSS 2].

DISMAYDIUM BOSSES

1. ARACHNE

The party encounters **Arachne** and two **werespider acrobats** in the Charnel Cocoon in **The Big Top**. Upon defeating Arachne, the party obtains his *mindweb mirror** as well as directions to a treasure chamber that holds 5 RT, a *magician's marvelous top hat**, and either a *cloak of arachnida* or a *belt of spider strength**.

STORY PATH	CLUE
All Singing, All Dancing	A blackboard in Arachne's lair is scrawled with steps for a dance and plans for a now completed hidden tunnel that links his lair to the Fun House. Any NPC the party questions will describe how Arachne started acting strangely after he was inspired to come up with a new dance routine in the Fun House.
Carnival of Carnage	If Arachne knows he is about to be defeated, he will beg for his life in exchange for information on how to enter the Fun House. However, he has no desire to honor the agreement and plans to lead the party into a trap.
Play It Again, Heckna	A **werespider acrobat** was playing dead and begs for their life in exchange for what they know. They'll tell the party that Heckna was the one who ordered Arachne to seal them away and mess with their memories. The werespider remembers that the party came close to defeating Heckna last time but that they were betrayed by an ally at the last moment.
M is for ~~Murder~~ Merriment	If Arachne was the murderer, he gleefully confesses, admitting that hunting is his favorite sport. If Arachne was not the murderer, he will provide an airtight alibi but commend their determination. He could use people like them and will insist the party join his coterie as werespiders.

2. CICERO

The party encounters **Cicero** inside the final room of **The Tunnel of Love.** If defeated, Cicero leaves behind *Cicero's jeweled baton** and a small, silver strongbox in the wrecked swan boat containing a *deck of illusions*, 10 RT, and a torn photograph of two men embracing warmly in front of an old circus wagon.

STORY PATH	CLUE
All Singing, All Dancing	A small bowerbird has made a nest in Cicero's chest. It can speak and understand Common but communicates entirely in song and verse. It knows how to enter the Fun House and where the ritual needed to reverse the musical curse is kept.
Carnival of Carnage	Cicero offers himself as an ally to the party. He also wants to see Heckna and The Revelia destroyed. Cicero offers to use his magic to make it appear as though he has killed them and can help them to enter the Fun House undetected via a secret portal accessible through the closet in his lair.
Play It Again, Heckna	Cicero reveals it was his spell that entombed them in candy, but only because Heckna promised to return his heart if the party stayed entombed for 100 years. Cicero asks them to return to stasis willingly but will fight them if they do not. If killed, his final words will be, *"You can't... beat... Heckna..."*
M is for ~~Murder~~ Merriment	If Cicero was the murderer, he rants that his actions were just the whole time. He found a way to leave the Tunnel of Love in short bursts and was exacting revenge upon Heckna's creations. If Cicero was not the murderer, he instead rages about the injustice of his accusation and won't let the party leave alive for this insult.

3. HELLVIS

The party encounters **Hellvis** along with a **courtier** and two **groupies**. Should you wish, this encounter can take place in the final room of The Dastardly Disco (see **App. C**). Upon defeating Hellvis, a magical singing chest appears and croons a congratulatory song before opening. It contains a *disco stick**, 5 RT, and either the *Critic's Crossbow** or an *instrument of destruction (saxophone)**.

STORY PATH	CLUE
All Singing, All Dancing	Hellvis helped develop the curse. They carry a Fun House Key and a piece of parchment with an arcane symbol drawn on it. Beneath the diagram, there is the name of a room in the Fun House with the text, *"Destroy after complete boogification."*
Carnival of Carnage	After defeating Hellvis, the disco gnoll's lair begins to fracture and fall apart as it is rapidly swallowed by darkness. The party falls into the void and lands outside the Fun House, where newly formed cracks in the structure provide an easy entrance.
Play It Again, Heckna	Hellvis reveals that they were the party's guide through a dangerous forest when they first stumbled upon The Revelia. Hellvis thanks the party for allowing them to meet Heckna and obtain their boogietastic powers but glibly explains that Heckna doesn't have any interest in seeing the party unless they're entombed in hard candy once more.
M is for ~~Murder~~ Merriment	If Hellvis is the murderer, they confess in a dramatic song and dance number while fighting the party. If Hellvis is not the murderer, they still fight the party but sing a song listing a string of airtight alibis while doing so.

4. SOPHIE

In **The Laboratory**, the party encounters **Sophie** along with four **creepy crawlies**. Upon defeating Sophie, the party finds her journal, which lists the location of a hidden compartment in her laboratory containing *Sophie's (Nec)Romantic Novel**, 5 RT, a *pearl of power*, and a *spool of werespider silk**

STORY PATH	CLUE
All Singing, All Dancing	Sophie was researching whether or not the dead could dance, and it got out of hand. Her journal reveals that she found herself slowly compelled to spread the curse after it took hold, coming to believe it was her life's purpose. Most of her research was carried out in a specific room in the Fun House, which she accessed via a tunnel in her lab.
Carnival of Carnage	During their fight, Sophie scoffs at the party: "Don't you fools realize that the only way to destroy The Revelia is to destroy Heckna? You might as well give up now." Even if Sophie convinces the party to give up, she won't forgive them and will resume her attack once an opportunity presents itself.
Play It Again, Heckna	One of Sophie's notebooks reveals the formula she used to seal the party away in candy stasis. A note inside from Heckna reads, *"I don't want to see hide nor sticky hair of these party poopers until they've learned that they'll never be strong enough to ruin my fun."*
M is for ~~Murder~~ Merriment	If Sophie was the murderer, the party finds grisly trophies of her kills, such as fingers and ears floating in vats. If she was not the murderer, they find among her notes that she is concerned, as increased suspicion has made it more difficult for her servants to kidnap new test subjects.

SHADOW OF THE SCOUNDREL: ARACHNE

JAMBOREE JAPES

The Greatest Show In Town. A character (chosen by you) has an ominous dream one night. Read or paraphrase the following:

> You are precariously balanced on a thin, silvery tightrope suspended hundreds of feet above the dirt floor of a circus big top. A shadowed figure sits perched on a platform at the far side of the tightrope and extends its hand, beckoning you. You feel something crawling on the back of your neck, and then you fall, plummeting down and down until you snap awake.

DISMAYDIUM MAYHEM

An Audacious Audition. The party is ambushed by a group of Arachne's minions, consisting of three **werespider acrobats** (in hybrid form) and two trained **giant spiders**. **Arachne the Werespider** (in hybrid form) hides 100 feet away with a personal guard of four **werespider acrobats** (in giant spider form). He oversees the battle from a high vantage point. Using his *mindweb mirror**, he directs the tactics of his minions.

If the party successfully defeats Arachne's minions, he will show himself and approach the party while his guards keep hidden and ready actions to use their web attack on any creature that makes a move against Arachne. Read or paraphrase the following:

> A lithe and beautiful werespider emerges from the shadows, clapping his hands wildly, yelling: "Bravo, my lovelies! I believed you had potential, but now I'm sure you won't bore me when it's showtime!"

Arachne will converse with the party if they wish, though he will remain elusive about anything relating to the Story Path, changing the subject whenever such information comes up. He will leave the party with an invitation to meet him in **The Big Top** so they can put on a proper show together.

If the party attacks him at any point, he will disengage and flee, leaving his guards to deal with the situation.

SHADOW OF THE SCOUNDREL: CICERO

JAMBOREE JAPES

No Lovebird Lost. The party encounters a wounded **lovebird** named Coxcomb [he/him], who has a broken wing. He is wary of the party but offers them a trade: information if they promise to heal his wing and let him be on his way (which can be done with 2 uses of a healer's kit or any spell that restores hit points).

If the party helps Coxcomb, he will reveal that he was sent to spy on the party by Cicero, The Revelia's former Master of Ceremonies, though he isn't quite sure why. He will share what he knows about his master:

- Cicero's relationship with Heckna and his punishment.
- Cicero commands a variety of minions who live in the Tunnel of Love, including the lovebirds.
- It might be possible to persuade Cicero to betray Heckna.

If the party attacks Coxcomb, he will defend himself, attacking from behind cover where possible and fleeing when injured. Should this take place before he is healed, Coxcomb cannot fly and will attempt to hide in order to escape the party.

DISMAYDIUM MAYHEM

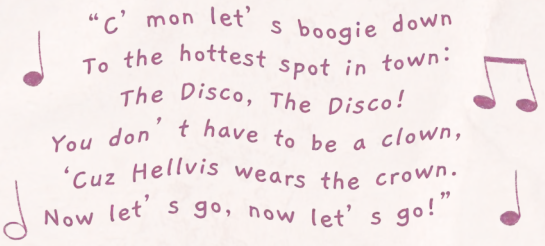
A Secret Rendezvous. A **souloist** named Emille [they/them] approaches the party in the guise of a beautiful humanoid figure swathed in a large, red cloak. They explain that Cicero sent them to parley, as he wishes to meet with the party within **The Tunnel of Love**. Emille can't escort the party; they must return to the wine river of the tunnel as soon as possible to avoid drying out, but they will provide a map to navigate the tunnel's hazards in order to help the party safely reach Cicero's sanctum (re-draw any Tunnel of Love encounters if this scenario occurs).

If the party attacks Emille, they drop their disguise and attack, along with three lovebirds which they had concealed within their cloak. Emille and the lovebirds show no mercy, but if the tide of battle turns against them, one of the lovebirds will move to escape in order to report back to Cicero.

SHADOW OF THE SCOUNDREL: HELLVIS

JAMBOREE JAPES

Infectious Earworm. A character (chosen by you) starts to hear strange music that they can't get out of their head. The song's lyrics repeat over and over:



Nobody else can hear this music, which intrudes from here onward at the most inconvenient moments: right before the character attempts to rest, when they are focusing intently on a task, or when they are performing a risky maneuver.

DISMAYDIUM MAYHEM

Under the Moonlight (the Serious Moonlight). The party inadvertently walks through an unseen crack in The Revelia and ends up in a part of The Dastardly Disco. Moments after entering, **Hellvis** will appear. Read or paraphrase the following:

> The surroundings appear odd. There are markedly fewer revelers around than there were just moments ago, and those that remain are humming to themselves or dancing in jerky, forced motions. The moonlight seems to shimmer as it suddenly starts to shift, transforming into a large, crystal disco ball. As strange music starts to fill the air, a confident gnoll with an immaculately styled pompadour appears in a shaft of moonlight that illuminates them like a spotlight. They are dressed in a white, sequined jumpsuit and carry a microphone which they speak into.
>
> *"Ohhhh, yes honey! This is what you've all been waiting for! The Disco Diva, the Killer Crooner themselves: Hellvis! Don't be starstruck now. Get those jaws off the floor and show me what you got. Don't disappoint me, now!"*

Hellvis floats 60 feet above the party and will respond to questions, though they won't reveal anything relating to the Story Path, claiming not to know anything about it.

When the party appears ready, Hellvis will snap their fingers and cause four **ceilidh kickers** to drop down and surround the party. Hellvis won't participate in combat but will watch and provide running commentary.

If Hellvis is attacked, they will fire off a *vicious mockery* spell at the offending creature before disappearing, retreating deeper into their realm. Hellvis' disembodied voice calls out that they are still watching the fight.

If the party defeats the ceilidh kickers, Hellvis will offer mild praise before returning them to The Revelia and urging them to swing by The Dastardly Disco (see **App. C**) sometime. Hellvis will be waiting for them.

SHADOW OF THE SCOUNDREL: SOPHIE

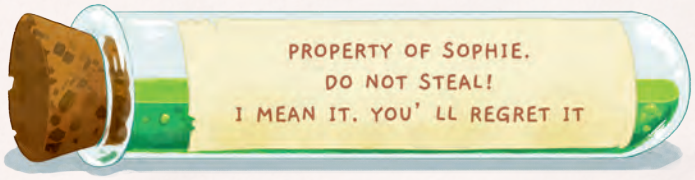
JAMBOREE JAPES

It's Not Grave Robbing if You Killed Them. The party will encounter a wounded **jawbreaker (vogue)** called Etsy (she/they) fighting off five **creepy crawlies**. Etsy has only half of her hit points.

If the party successfully rescued Etsy, she'll offer her thanks and tell them to watch their backs. The creepy crawlies serve Sophie, a laughtenant of Heckna's and a powerful necromancer. She'll explain that the creepy crawlies scour The Revelia looking for corpses to bring back to their mistress, and they must have mistaken her for a dead body when she was napping.

If the party failed to rescue Etsy, they find a stoppered test tube on her body containing a green liquid. This is a *potion of growth*, and a faded label on the test tube reads:

"PROPERTY OF SOPHIE. DO NOT STEAL! I MEAN IT. YOU'LL REGRET IT."



DISMAYDIUM MAYHEM

I Scry With My Little Eye. The party runs into **Sophie** casually walking around The Revelia, flanked by two **candelabrawns**. She notices them immediately. Read or paraphrase the following:

> A tall, red-headed woman wearing a lab coat is milling about the place, followed closely by two hulking human-shaped creatures made of melted flesh. She appears to be searching for something until she fixes her bespectacled eyes on you. The woman pauses for a moment before her face lights up with recognition.
>
> *"Ah, it IS you! Yes, you must be the troublemakers I scryed scurrying around. The ones distracting me from my important work."* She sighs, and then her eyes go cold. *"I don't have time to play ratcatcher."* Turning to the melted hulks on either side of her, she smirks. *"Make them suffer. Then, bring me what's left."*

Sophie orders her candelabrawns to attack. She'll keep out of the fight, calmly walking away before using a *scroll of teleport* to retreat to her laboratory.

If Sophie is attacked, she'll scoff and use her fast caster trait to fire off an *eldritch blast* targeting each creature that attacked her before the *teleport* spell resolves and whisks her away.

FINALE FLAVORS

1. BA-BA-BALLOONS!

"Don't you just love balloons?"

The Fun House begins to bulge and swell as the entire structure becomes a true bouncy castle. Heckna hopes to keep the party off-balance as he leaps and springs about with natural ease.

STAGE ONE: STORMING THE BOUNCY CASTLE (2 ROUNDS IN)

The entire room becomes a bouncy castle. When a creature other than Heckna moves at least half their speed, they must succeed on a DC 13 Dexterity or Strength saving throw or bounce 15 feet in a random direction from their current position (determined by rolling 1d8). On a success, the creature anticipates the bounce and can add 1d4 to their next Dexterity saving throw or attack roll.

For the remainder of the encounter, creatures don't take falling damage, but if they drop to the ground from a height of more than 5 feet, they bounce in a random direction upon landing, as if they had failed the saving throw above.

STAGE TWO: THAT ONE LOOKS LIKE A... (4 ROUNDS IN)

A wave of grotesque balloon animals made up of 2d4 **rabbit animalgamations**, two **zebra animalgamations**, and an **elephant animalgamation** arrive and begin to attack the party on initiative count 20 of the next round. Each balloon animal has only 1 hit point but is immune to all damage except force, piercing, and thunder damage.

STAGE THREE: OH, YES, THEY FLOAT! (6 ROUNDS IN)

Each creature of Heckna's choice within 30 feet of him begins to inflate and must succeed on a DC 14 Constitution saving throw or transform as their bodies become rubbery and balloon-like. A transformed creature floats 10 feet into the air at the start of each of its turns and has vulnerability to force, piercing, and thunder damage, though it resists all other damage types. If an inflated creature takes force, piercing, or thunder damage, the effect ends for it, and it forcefully deflates, landing prone in a random direction 30 feet away from its current position (bouncing if they fell from a height of 5 feet or more). If this happens, that creature's speed becomes 0 until the start of its next turn.

CONSEQUENCES

"Floating away, are you? Here, let me string you along! You'd better hope I don't let go, or you might just drift off into the void."

If the party loses, Heckna turns the characters into balloons and attaches them to the HECK-YEAH-TRON along with the other balloons keeping the screen afloat above The Revelia.

If the party defeats Heckna, he slowly deflates like a balloon, leaving behind only his mask.

2. CANDY CRUSHED

"As the generous host that I am, I'll give you another chance to enjoy The Revelia. Your brains will soon be squeaky clean, again. Just lay down and let the candy do its work."

Heckna considers the time the adventurers have spent in The Revelia a waste, but he will generously give them another chance. As a thick coating of candy begins to cover their bodies and dissolve their minds, the party has only a short time to finish Heckna for good.

STAGE ONE: STICKY SWEET FEET (2 ROUNDS IN)

A creeping candy shell begins to grow over the bodies of the adventurers. Each creature other than Heckna or his minions must make a DC 13 Dexterity saving throw. On a failure, their speed drops by 5 feet for the remainder of the encounter.

STAGE TWO: EYE SCREAM (4 ROUNDS IN)

The candy starts to cover the face of each creature other than Heckna and his minions. Affected creatures are blinded, deafened, unable to breathe, and can break the candy off themselves or another creature within 5 feet of them if they use an action to succeed on a DC 14 Strength (Athletics) check. If a creature eats a piece of the candy, it gains 2d10 + 5 temporary hit points.

STAGE THREE: CANDY QUITE REMEMBER (6 ROUNDS IN)

Each creature other than Heckna and his minions must make a DC 15 Intelligence saving throw. On a failure, a creature begins to lose its memories of The Revelia. In each subsequent round of combat, on its turn, an affected creature must roll 1d4 and subtract the result from its first attack roll as its memories begin to ebb away.

CONSEQUENCES

"You think you can resist my candy cleanse? Well you can think again! And again! And again! I have a feeling we'll be doing this for a long time."

If the party is not able to defeat Heckna within ten rounds, the candy continues to cover them until it incapacitates them entirely. Their memories of their time in The Revelia rot away while they are trapped in their candy shells. Whether Heckna will release them eventually and let them have another crack at being good guests is entirely up to him.

If the party defeats Heckna, the candy shell shatters into sticky dust. Heckna's form begins to decay. Huge cavities appear all over him as he swiftly rots away into nothingness.

Liam Gregg

3. FOOD COURT OF THE JESTER KING

> *"So it's a fight you're after, hm? Splendid! But, what kind of a host would I be if I didn't offer you a few hors d'oeuvres before the main course?"*

The Fun House warps into a dimension of greasy, congealed, and oddly appetizing carnival food. The adventurers must contend with this strange environment as they fight Heckna.

STAGE ONE: TOO CHEESY! (2 ROUNDS IN)

The floor becomes a layer of hot, sticky, melty cheese. For the rest of the fight, the floor is difficult terrain. Each creature other than Heckna that doesn't move at least half its movement speed starts to slowly sink at the end of their turn and must succeed on a DC 14 Strength saving throw or become restrained by the gooey cheese. Creatures restrained by the cheese sink down into it at the start of each turn, becoming unable to breathe and taking 4 (1d8) fire damage. A creature can repeat the saving throw at the end of each of its turns, ending the condition on itself and clawing its way to the surface on a success.

STAGE TWO: DINNER AND A SHOW (4 ROUNDS IN)

A seemingly endless parade of animated carnival food appears, twirling small batons and dancing with unsettling joviality. Each creature other than Heckna and his minions must succeed on a DC 15 Charisma saving throw or become distracted by the parade, suffering disadvantage on attack rolls until the end of its next turn.

STAGE THREE: LET'S ALL GO TO THE LOBBY (6 ROUNDS IN)

The animated carnival food starts leaping onto the characters and swarming into their mouths. Each creature other than Heckna and his minions that is subjected to this odd forced-feeding and must succeed on a DC 16 Constitution saving throw, becoming poisoned for 1 hour on a failure or gaining 11 (2d10) temporary hit points on a success.

CONSEQUENCES

> *"I hope you still have room for more, because I'm famished! If I win, you'll be treating me to a free meal..."*

If a character dies in the fight against Heckna, they are reborn as an animated carnival food item that feeds itself to Heckna on its turn, destroying their physical remains and healing Heckna for a number of hit points equal to 2d10 + the character's level.

If the party defeats Heckna, he explodes in a gooey, messy shower of taffy, soda, and grease.

4. REFLECT-O, CHANGE-O

> *"You think you're bigshots, messing with my Revelia, hm? Well, you won't know WHAT you are once you're reflected in my magic mirrors!"*

As the party faces down Heckna, warped funhouse mirrors rise from the ground around them. As the adventurers' reflections are twisted, so too are their bodies.

STAGE ONE: LET'S DO THE SPINE WARP! (2 ROUNDS IN)

As the funhouse mirrors distort the characters' forms, creatures other than Heckna and his minions feel their bodies changing and must make a DC 15 Intelligence saving throw to attempt to recognize this as an illusion. On a failure, the creature's body warps to match the reflection in one of the following ways (your choice):

- **Squash**: The creature's body becomes round and stout, granting advantage on ability checks or saving throws to avoid being pushed or knocked prone but reducing its movement speed by 5 feet.
- **Stretch**: The creature's limbs become long and awkward, increasing its reach and movement speed by 5 feet but imposing disadvantage on Strength and Dexterity ability checks.

This magical effect lasts until it is dispelled.

STAGE TWO: REDUCTIO AD ABSURDUM (4 ROUNDS IN)

Each creature other than Heckna and his minions must make a DC 16 Constitution saving throw as the mirrors reflect visions of characters' bodies shrinking and growing, causing their bodies to react in kind. On a failure, a creature suffers the reduce effect of the *enlarge/reduce* spell. On a successful save, a creature is affected by the enlarge effect of the spell instead. Whichever effect occurs, the magic lasts until it is dispelled.

STAGE THREE: NIGHTMARES ON GLASS (6 ROUNDS IN)

Each creature other than Heckna and his minions must make a DC 17 Wisdom saving throw as the mirrors reflect a horrid manifestation of that creature's worst fear. On a failure, the target takes 9 (2d8) psychic damage and has disadvantage on saving throws to resist being frightened for the rest of the encounter. On a successful save, the creature takes no damage and instead defeats the manifestation, gaining advantage on saving throws made to resist becoming frightened for the rest of the encounter.

CONSEQUENCES

> *"And what are you NOW, hm? Just a trick of the light, perhaps? One thing's for sure, you'll never be real again!"*

If Heckna defeats the party, he does not kill them. Instead, he traps the now permanently distorted adventurers within a mirror universe that binds them completely to The Revelia. From now on, they can't leave, speak, or interact with the world outside, though they can appear as a reflection in any mirror within The Revelia for six seconds at a time.

If the party defeats Heckna, he shatters like a cracked mirror before each shard runs together into a pool of reflective liquid that quickly evaporates into nothingness. The characters then revert back to their original size and shape over the course of the next 1d6 hours.

The Cards are in Your Hands

You can also use elements of the *Heckna!* Shuffled Stories Tent of Terror as templates to create your own versions. Follow their rough structures and slot the encounters in as you need. The Revelia has plenty of room for you to tell your own stories!

THE ONE-SHOT: CIRCUS TRAIN OF CHAOS

Sometimes you only have three or four hours to play, and you need to get straight into the action. You can create a one-shot, a game played over a single session, using the following steps:

STEP 1: CHOOSE YOUR CHALLENGE ZONE

To keep your one-shot focused, you should aim to explore just one zone of The Revelia.

The Revelia is split into three main zones: the Jamboree, the Dismaydium, and Heckna's Fun House. Choose the zone you'd like your one-shot to take place in, and grab the matching deck from the piles you sorted previously.

The recommended character starting levels for a party of four players when playing a one-shot are:

- Jamboree: Level 3
- Dismaydium: Level 5
- Heckna's Fun House: Level 9

Be sure to pick from the Bosses from your chosen zone only. If you choose to run your one-shot in the Fun House, Heckna will be the final Boss.

STEP 2: CREATE YOUR HOOK

To kick off your one-shot, create a hook to draw in your players. You can use one of the hooks from the Story Paths or create your own that matches the zone you'll be playing in. You can also have your players simply arrive in The Revelia and rely on your Boss antagonizing them. Simplicity is often best in one-shots. Your players should have a straightforward goal.

STEP 3: BUILD YOUR CIRCUS TRAIN OF CHAOS!

Draw two or three random encounters from the section of the deck matching the zone your one-shot takes place in. Consult the **Shuffled Stories Encounters**, checking the number and suit of the cards you drew to find their matched encounters.

STEP 4: PICK YOUR BOSS

Pick one Boss from the zone you are planning to run. If the hook you are using includes a space for a Boss, this is where you slot that Boss into your plans. If you are creating your own hook, incorporate the Boss into it in some way. Your players might need to discover the Boss' nefarious plans, or they might know from the start who their enemy is but have to fight their way through to reach them.

STEP 5: FINALE TIME

Pick one of the Finale Flavors and apply it to your final Boss fight, with the following changes:

- Jamboree Boss: Only use Stage One
- Dismaydium Boss: Use Stage One and Stage Two
- Heckna: Use the whole Finale Flavor

If you are using a Finale Flavor with a Jamboree or Dismaydium Boss, wherever the text in one of the stages refers to Heckna, instead apply that to your chosen Boss.

Note that the higher level the Boss and the more complex the Finale, the longer combat is likely to take. If you are running a Heckna's Fun House one-shot, you may wish to have fewer encounters to ensure you have time for the final fight.

FINAL NOTES

In one-shots, less is often more—consider which of your randomly drawn encounters might work as a link into the Finale. Once the session has started, keep the pace moving, and be ready to drop an encounter if need be in order to reach a big finish!

MAPHEW MCNALLY'S WILD RIDE

This campaign method will bring the pure roller coaster ride of chaos that is The Revelia into your game—and is recommended for more experienced GMs who are comfortable with improvisation. A Maphew McNally's Wild Ride campaign is played over several sessions, introducing players to various parts of The Revelia in a dizzyingly random order.

In Maphew McNally's Wild Ride, the characters are trapped on a "Guided Tour" of The Revelia, led by the carnival's overly enthusiastic living map, **Maphew "Map" McNally** [he/him]. They are at the mercy of Map's whims as he magically whisks them from place to place. But there is one way the adventurers can have a say on where the tour takes them next—beating Map at poker. The only thing Map loves as much as The Revelia is playing a hand of cards.

Julia Metzger

THE RULES OF MCNALLY'S MISCHIEF POKER

McNally's Mischief is a simple twist on poker, where Map (represented by the GM) plays against the Player Characters, acting as one (referred to as the PCs) with the ultimate goal of creating the best poker hand. The winner of each round gets to choose the next encounter on McNally's Wild Ride!

This variant of poker uses the standard hand ranks as follows:

RANK	NAME	EXAMPLE
1	Straight Flush (five consecutive cards all of the same suit)	10, 9, 8, 7, 6, Same Suit
2	Four of a Kind	5, 5, 5, 5, 2
3	Full House (a pair and a three of a kind)	6, 6, 6, K, K
4	Flush (any five cards of the same suit)	J, 9, 5, 3, A
5	Straight (five consecutive cards)	10, 9, 8, 7, 6, Different Suits
6	Three-of-a-Kind	Q, Q, Q, 9, 2
7	Two Pair	J, J, 3, 3, 2
8	One Pair	10, 10, 8, 7, 4
9	High card	K, Q, 7, 4, 3, Different Suits

The Aces are low in McNally's Mischief, meaning that an Ace is the lowest value card and Kings are the highest. In the case of ties, the hand using the higher card wins. For example, if the GM has a Two Pair of 4s and the PCs have a Two Pair of Aces, the GM is the winner.

If a Joker is drawn at any time during the Jamboree or Dismaydium sessions, it must immediately be set aside, face up. Once this has happened, Heckna will make an appearance in one of the next three encounters. See **The Jokers: Here Comes Heckna** sidebar for more details. Jokers in the Fun House serve a different role; see **The End Game (p. 184)** for details.

At the start of a game of McNally's Mischief, the dealer deals four cards face down to each side (take turns being the dealer). The GM has a hand of cards, and the PCs collectively share a single hand. The dealer then deals two cards face up onto the middle of the table.

After considering their hands, both the GM and the PCs take turns, performing one of these four actions each turn, with the dealer acting second:

1. Draw a new card from the deck and play it face-up to the middle of the table.
2. Discard a card from their hand and play it face-up on the middle of the table, then pick up one of the face-up cards and put it in their hand.
3. Discard a card from their hand and play it face-up on the middle of the table, then draw a new card from the deck into their hand to replace it.
4. Pass. (A different action can be taken in the second turn if 'pass' is chosen in the first.)

After both the GM and the PCs have had two turns, it's time to reveal each side's final hands.

Each side must now declare a poker hand using the cards from their hand and the faceup cards in the middle of the table. Whichever side has the highest ranked hand wins the round!

After the winning hand is played, the winning team can choose the next one or two encounters from any of the cards on the table, in their own hand or their opponent's hand. If a mini-dungeon card is selected, a second encounter card cannot be chosen on the same win.

EXAMPLE OF MAPHEW MCNALLY'S WILD RIDE

Map and the party are each dealt 4 cards, and two cards are dealt face-up on the table. Map has the 10s of Diamonds and Spades, the 6 of Diamonds, and the 8 of Clubs. The party has the 4 and 7 of Diamonds, the 5 of Spades, and the 9 of Clubs. The 10 of Hearts and the 7 of Spades are face-up on the table.

1. Map dealt the cards, so the party acts first. They don't have a strong hand, so they discard their lowest card, the 4 of Diamonds, to the middle and draw a new card, the 8 of Diamonds. Map looks at the two 10s in his hand and the 10 of Hearts on the table. He decides he wants that 10 for himself and discards his 6 of Diamonds to pick it up.
2. With the 4 of Diamonds on the table that Map discarded and the 8 of Diamonds they drew last round, the party's hand is looking stronger. They decide to discard the 5 of Spades and draw a new card. Unfortunately, it's the 3 of Clubs. Map isn't content with his Three-of-a-Kind and takes a chance on getting a Full House by drawing a new card and playing it face up. It's the 5 of Diamonds, so his gamble didn't pay off.
3. It's time to compare hands. Map has Three of a Kind (three 10s), but the party has a Straight Flush (8, 7, 6, 5, 4 of Diamonds). Even though Map's Three-of-a-Kind are 10s, and the party's highest card is a 7, they win because a Straight Flush outranks Map's Three of a Kind.
4. The party takes a look at all the cards in their hand, in Map's hand, and on the table. They decide they want the next two encounters to be Fears of a Clown (3 of Clubs) and Hanging by a Foot (7 of Spades.) These two cards are added to the discard pile and won't be used in future games of McNally's Mischief.

PLAYING THE GAME AROUND THE GAME

The chosen encounters are played out like normal, though you may want to take 10 minutes or so to prepare the details. After these encounters are resolved (or escaped), the session is over, and the next session will begin with another hand of McNally's Mischief. If you get through the selected encounters quickly and still have a lot of time to play, play another hand of McNally's Mischief with your table to select another encounter.

Important: Remember to permanently remove any selected encounter cards from the deck before starting the next game of cards—you don't want to use the same encounter twice!

ROLEPLAYING MAP AND HIS MAGIC

Information on **Map** [he/him], his personality, and abilities can be found under his entry in the bestiary. In this play mode, Heckna has bestowed Map with fantastic power in order to torment the party, so even tricks like *dispel magic* can't stop him now.

During McNally's Wild Ride, Map is at his most gleeful. He delights in being chosen by Heckna to show his beloved Revelia to a captive audience. During this special play mode, the following rules apply:

Transportation. While on McNally's Wild Ride, characters do not have to walk from place to place. Instead, at the conclusion of each encounter, the characters begin to shrink down onto Map, finding themselves trapped as stick figures on his surface. Map floats on the breeze or gets a reveler to carry him to the next location, where he allows the party to tumble off of him and resume their normal forms. This mode of transportation is disorienting, and despite the tour covering large swaths of The Revelia, Map's "guests" rarely gain a good idea of its layout for themselves.

Rests. Characters may have to beg Map to allow them to take rests. He is very enthusiastic about his tour and does not understand why anyone would waste time sleeping when they could be having fun. When they win a hand, players can try to choose locations they think will give them a chance to take a rest. They can also try to bribe Map to give them a break. Map will agree to a pause in a safe(ish) place in exchange for any advantage in the next hand of McNally's Mischief, such as peeking at the top card of the deck before taking an action.

Death. Not even character death will free the party, as characters who die during an encounter are restored to life, with a level of exhaustion the next time McNally moves the group. Even in the event of all the characters dying in an encounter, they find themselves restored and trapped with McNally. There's no getting off McNally's Wild Ride!

There is one important exception—Heckna can permanently kill off a character (should he choose to) and can derail the ride at any moment if he feels like he's being left out. This is his show, after all, and don't you forget it!

Cheating. Map has favorite places and 'slightly less favorite places' and isn't above stacking the deck to get his way. If you don't want to play with the mini-dungeons as a possibility, or any other card, simply remove them from the deck before playing McNally's Mischief. You can roleplay Map cheating, and if the players catch him, he'll offer them an advantage on the next round of McNally's Mischief to balance the score.

PLAYER CHARACTER LEVELS

As the most random mode of the *Heckna!* Shuffled Stories Engine, it can be tricky to balance encounters to the player character levels in McNally's Wild Ride. This is partly managed through the deck being divided into the three main zones, each suitable for a different range of levels. However, it is still possible that low-level characters in each zone may run into an encounter that is potentially deadly to them, as well as higher-level characters breezing through easier encounters. If your group would minimize the risk of character deaths, consider letting the party retreat or ending an encounter early once it is clear victory is beyond them. Talk to your player to figure out how to handle this: while some may enjoy the challenge of the risk of losing their characters being very real, character death may unpleasant for others, so be sure to accommodate your group's preferences. Do not remove an encounter card from the deck if players retreat or are defeated. They may be able to come back and try their luck again. Conversely, to make encounters harder, you can add more enemies or increase the hit point totals of enemies.

THE STRUCTURE

After Session Zero, start each session with a hand of McNally's Mischief to determine where the next part of the tour will take place.

Session 1 has a small exception to this: it starts with the GM drawing a random card from the Jamboree deck to determine where the party enters The Revelia and meets Map. After roleplaying this meeting and the adventurers becoming trapped by Map's magic, play the first round of McNally's Mischief.

In sessions 1, 2, and 3, play McNally's Mischief with only the Jamboree deck (cards numbered A–6), ensuring that the first few encounters are roughly suitable for the player's level. You can start your players' characters at level 1, but there will be challenges that may be too difficult for them, even in the Jamboree. By the end of the third session, characters should reach level 5.

At the start of session 4, the GM shuffles the Dismaydium deck (cards numbered 7-10) into the remaining cards of the Jamboree deck. Sessions 4 and 5 will be played with this combined deck. By the end of session 5, the players should reach level 8.

At the start of session 6, the GM shuffles the Funhouse Deck (the face cards) and the two Jokers in with the remaining Jamboree and Dismaydium decks. The End Game has begun!

THE END GAME

From now on, sessions will play out in the same way as before, starting with a hand of McNally's Mischief to determine the party's destinations for each session, with one exception related to the Jokers. In this stage of the game, when the first Joker appears, it represents Heckna's attention being drawn to the party. He does not have to directly appear in an encounter, but he becomes aware of the party's Revelia hopping and lets it be known he plans to make sure their magical mystery tour ends with a bang. When the second Joker appears, this signals the end of the game. Whoever wins this final hand of McNally's Mischief chooses the style of the final encounter with Heckna from the **Finale Flavors** instead of an encounter from the cards played.

This final session will consist of the final showdown with Heckna and the party dealing with the consequences. In this version of *Heckna!* Shuffled Stories, there is an added twist should the party lose to Heckna—he shrinks them down and traps them as living ink on Map, doomed to continue Map's tour in doodle-form for all time. Should the party defeat Heckna, Map, in his dedication to The Revelia, is destroyed as well, folding up smaller and smaller until he is nothing at all.

HECKNA! SHUFFLED STORIES ENCOUNTERS

The Shuffled Stories encounters below are organized by zone (Jamboree, Dismaydium, and Fun House) and then grouped by card number within those zones (aces, twos, threes, and so on.) To select a random encounter for your Shuffled Story, draw a card from a regular deck of playing cards and find the encounter with the matching suit and number. Encounters that are considered a Mini-Dungeon are marked with an asterisk *.

A DON'T MAKE EYE CONTACT
The Jamboree | Entrance

> *"What're you looking at? I don't like your attitude, buster."*

Lurking near the entrance are a few strongarm **jawbreakers**. If the characters even so much as look at the jawbreakers the "wrong way," the jawbreakers approach them and instigate a fight.

During the fight, one of the jawbreakers drops a crumpled note addressed to someone at the next encounter.

A MYS-STICK RITES
The Jamboree | The Forest

> The scents of magic and woodsmoke fill the air.

The adventurers stumble on **moonboughs**, dancing slowly in a circle around the body of one of their kind that is aflame. If the adventurers can get close enough, they'll see portents in the smoke, but if the moonboughs spot them, they'll chase the party back to the carnival grounds.

Whether they are spotted or not, the party sees strange visions of the next encounter in the smoke.

A GETTING IN THE GROVE*
The Jamboree | The Forest | Gertrude's Grove

> *"Ah! Don't sneak up on me like that!"*

One of the hunters is snooping around the Grove. They are startled by the party but quickly become curious about them. If the party can convince the hunter their goals align, the hunter will become their ally and act favorably towards them should they meet again.

Whether the hunter becomes the party's ally or not, they pass on some information they've learned about the next encounter.

A POLLY'S POCKETS
The Jamboree | Ticketing Booth

> The marionette stares at you with lifeless eyes, even more lifeless than usual.

Awakened marionette Polly [she/her] sits just inside the booth but is "down for maintenance," meaning that she does not respond or react to the characters. The characters can attempt to take a ticket booklet from Polly's satchel but must do so quickly else they get caught by **The Toymaker** [they/them] en route to conduct Polly's weekly maintenance.

Characters receive a ticket booklet containing 10 RT. The back of the ticket booklet has an advertisement that leads the party to the next encounter.

2 WANTED: POSTER
The Jamboree | Security Building

> *"None of your business why I need that poster. It's an easy job, in and out."*

A shady dweeb **jawbreaker** sidles up to the party. She wants them to steal one of the Heckna posters from the Security Building. Now is the perfect time to strike since Shawn Smith is elsewhere. The Security Building is guarded by strongarm jawbreakers.

The dweeb gives the party 10 RT for the poster and a hint about the next encounter.

2 LOCKED IN
The Jamboree | Lost and Found

> *"Shoo, shoo! Help! Help!"*

A disgruntled patron with a grudge against **Locke** [he/him] has had their revenge by filling his wagon with **rabbit animalgamations**. The party hears Locke's panicked cries for help and sees the wagon rocking back and forth as he tries and fails to evict the belligerent bunnies.

Assisting Locke earns his appreciation. He offers the characters discounts on valuable items. He also provides some guidance on where their next encounter is.

2 WHEN SUGAR ATTACKS
The Jamboree | The Hostel Lobby

> *"Help! I just can't kill the beast!"*

Awakened marionette, Ramona Ramblerumper [she/her], is up on the lobby desk, trying to fend off a hungry **sucrooze**. She asks the characters for help in dispatching the sugary fiend.

Ramona offers the party one free night's stay as thanks for their help and points them in the direction of their next encounter.

2 FINDING BRUCEY*
The Jamboree | The Hostel Rooms

> *"Oh dear, oh dear, oh dear."*

Awakened marionette Ramona Ramblerumper [she/her] has misplaced another guest, a rube named Brucey. She hands over a box of keys and asks the party to search through all the rooms in the hostel until they find him. The party finds Brucey (what's left of him) in the room of your choice.

Brucey is nothing but a skeleton in the corner when the party finds him. His bony fingers clutch a flyer related to the next encounter.

3 MEDDLING KIDS!
The Jamboree | Midway | Pin the Flail on the Donkey

> *"HEEE-HAAWWWW!"*

Two **children of the candy corn** are riding the **donkey animalgamation** through a crowd of revelers. **Showstopper Girg** [ze/zir] calls for someone to stop them.

If the animalgamation is returned to Girg, ze will reward them with an I.O.U. for a booklet of 10 RT owed by an NPC in the next encounter. If they kill it, Girg will send them to the same NPC to collect what ze's owed so ze can purchase a new one.

3 FEARS OF A CLOWN
The Jamboree | Midway | Pop Goes the Clown

> *"Pssst! Hey! Hey! You gotta get me outta here! I'm hydrophobic!"*

One of the revelers trapped in the ride is begging to be rescued and offers a big reward to tempt the party. Doing so will require them to sneak past **awakened marionette** Pennywhistle [he/him] or risk a fight.

The reveler is actually a **clowned bard** named Oodillally [he/him], and the reward is a large, wooden sign with REWARD painted on it he produces with magic. If the party takes his joke with good humor, he'll become their ally. Even if they don't, he'll still point them to the next encounter.

Icons: Felix Abel Klaer

3 PIRATES OF THE MIDWAY-SEA-FAN

The Jamboree | Midway | BOAT-BLASTER 9000

> *"Those scurvy teenagers, I'll see them strung up on the yardarm for this!"*

Showstopper Cap'n Groggstache's [he/him] **imp** familiar Peelie-Wallie has been taken hostage by starlet **jawbreakers**. They are forcing the bound Peelie-Wallie to walk the plank. The Cap'n will let the party ride the boats for free if they can rescue his imp.

The Cap'n, reunited with his familiar, instructs Peelie-Wallie to show the party to the next encounter and sends them off with 5 RT each for their trouble.

3 PLENTY OF ARMS FOR EVERYONE

The Jamboree | Midway | Dunkin' Do Not

> *"Ready to climb into the dunk tank? Oh don't mind my pet, there. He's friendly. Sort of."*

The dunk tank is a large vat of water occupied by a hostile **arms o' plenty**. A rube has fallen in, and the characters must help get them out.

For helping the rube escape, **showstopper** Puddles [she/her] gives the characters 3 RT and information about the next encounter.

4 HOW DO YOU LIKE IT?

The Jamboree | Midway | Hit-Me-Heckna

> *"Oh!! Oh!!!! This is even more fun than being hit!!!"*

The Hit-Me-Heckna machine has gone berserk (use the stat block for a **flesh golem** with half hp that has already gone berserk). It makes its attacks with a mallet gripped in its teeth. **Showstopper** Eena-Meena [she/her] is unconscious beneath the rogue attraction.

Rescuing Eena-Meena gives the party an ally in the Midway. The smashed Hit-Me-Heckna machine contains 10 RT and a clue that leads to the next encounter.

4 HAVE TO HAND IT TO YOU

The Jamboree | Midway | Dead Ringer

> *"Oh no you don't! Hey, I could really use a HAND here!"*

Showstopper Swoleston [she/her] needs help wrestling a huge chocolate croissant out of the grip of five **creepy crawlies** from her attraction.

Swoleston doesn't mind if the creepy crawlies had to die to get her pastry back. She breaks a finger off one of the crawlies that stole from her and spins it, telling the party their next stop is in the direction it points.

4 VEHICULAR CLOWN SLAUGHTER

The Jamboree | Midway | Anywhere in the Midway

> *"Outta the way, rubes! We're on a QUEST!"*

A party of **clowned adventurers** is recklessly driving a Big Honker around the Midway, crashing into things and making a mess. A reveler in their path is about to be crushed!

If the party saves the reveler, they receive a fireball shot from Felix's Elixirs as a thank you. If they defeat the clowned party, they can take their vehicle. Afterward, they see a firework spelling out, "Over here, rubes," with an arrow pointing to the next encounter.

4 BULL IN A TCHOTCHKE SHOP

The Jamboree | Midway Outskirts | Souvenir Shop

> *"Was not a bad idea!" "Was too!"*

Magnanimo has kidnapped an **animalgamation**, hoping to keep it as a pet. The animalgamation has other ideas and is destroying everything it can.

If they defeat the animalgamation, the party can buy damaged merchandise at half price. Magnanimo fight among themselves to be the one to give the party a piece of information about the next encounter.

5 WHEN GOOD NERDS GO BAD

The Jamboree | Midway Outskirts | The Toymaker's Table

> *"Let's take them apart and see what makes them tick!"*

The Toymaker [they/them] and Stefano [they/them] are being harassed by a group of dweeb **jawbreakers** who want to know the secrets of The Toymaker's tech. The Toymaker is unwilling to reveal all their secrets but will listen to a reasonable offer.

If the party resolves the situation, either through diplomacy or by force, The Toymaker will reward them by augmenting a willing character with their Quick Tinkering ability. The Toymaker directs the party to the next encounter and may call upon the augmented character to assist them later, willing or not.

5 LET'S MEAT AT BAB'S

The Jamboree | Food Court | Bab's Meatery

> You hear a scratching that's certainly not pork.

Bab [she/her] has stepped away from her stall for a while. The 'fresh' meat is taking the opportunity to escape. Several **creepy crawlies** emerge from barrels and start attacking bystanders and the party.

Though smelly, the abandoned stall presents an ideal place for a short rest. A trail of dried blood leads from the stall's meat storage to the next encounter.

5 FIVE-FINGER DISCOUNT

The Jamboree | Food Court | Felix's Elixirs

> Felix is looking flustered as the lovebirds ask to speak to his manager.

Some **lovebirds** are the only other customers in the shop. While a number of them distract **Showstopper** Felix [he/they], one slips some potions into its bag and winks at the party.

The party can return the potions for a 10 RT reward from Felix. They can also cut a deal with the lovebirds to get one of the potions they stole. Either Felix or the lovebirds have a clue to the next encounter (whichever makes the most sense).

5 ALL TREATS, NO TRICKS

The Jamboree | Food Court | Candy's Candy Emporium & More

> *"The winners win more candy!"*

Four revelers are competing in a food-eating contest. **Showstopper** Candy [she/her] invites the characters to participate. They can choose a snack of their choice to consume as quickly as possible.

If the characters win, Candy offers them a free item of their choosing and gives them information about the next encounter.

6 BUTTERFINGERS

The Jamboree | Food Court | The Food Court Eating Area

> *"Oh no, my popcorn... OH NO! MY POPCORN!"*

A rube carrying a box of popcorn trips and spills it at the party's feet. As they scramble around apologizing, it becomes clear this isn't just popcorn, but a **popcorn swarm**. The swarm attacks the rube and the party.

If the rube is still alive, they gratefully give a recommendation for a great place to visit, the next encounter location. If they died, a pamphlet related to the next encounter location can be found on their body.

FEEDING TIME

The Jamboree | Food Court Outskirts | The Naughty Corner

A rusty bucket with 'PET FOOD' on the side is full of unspeakable goop.

The party must take the bucket and feed the pet (choose either **Myrmidon** or **Snout** in its weakened form). The pet has a friendly attitude to the party so long as the food remains, but they will need to leave quickly once it's fed. On the way in or out, the party may encounter the pet's spawn (**popcorn swarms** for Myrmidon or **schnozlings** for Snout).

If the party survives, the pet will remember them. If they encounter it again, they can bluff another feeding to gain advantage on attack rolls and Charisma checks against it for 1 round. A note written on wax paper buried at the bottom of the bucket directs the party to the next encounter.

ZOO QUEST

The Jamboree | Petting Zoo

"Sweetheart is a sweetheart, when you get to know her."

A rogue **zebra animalgamation** has escaped from the zoo. The Shepherd [they/them] (**showstopper**) wants the creature, named Sweetheart, returned unharmed.

The Shepherd gives the characters 5 RT and a FUNnel Cake from Candy's Candy Emporium & More as thanks for the safe return of the zebra animalgamation as well as directions to the next encounter location.

BALLOONY BUFFOONERY

The Jamboree | Across the Jamboree | The Parade

"Heckna's parade is fun-fun-fun! Don't you dare to run-run-run!"

The party is swept up into the parade. Each adventurer is handed a balloon, but some balloons are just strings with **blimps** floating on the end of them. If the characters leave the parade or let go of the strings, the blimps pop!

Once the adventurers remove themselves from the parade one way or another, they find that they have arrived at the next encounter location.

MISCONDUCTOR'S MISERY

Dismaydium | Misery-Go-Round

The pipe organ wheezes and groans more than ever under the assault of enraged music lovers.

Several inhabitants of the Dastardly Disco—**hellbillies** and **groupies**—are accusing Calliope of crimes against music. The Discoers turn to the party and demand they help dismantle **awakened marionette** Calliope Hurdy-Gurdy [she/her] and the Misery-Go-Round. Calliope looks ready to defend her art.

In the aftermath of the ruckus, a note about a super-secret meeting at the next encounter location was dropped by one of the combatants.

DOWN THE DRAIN*

Dismaydium | Tunnel of Love

"Mmmm, you adventurers seem like a good vintage."

The party lands in a red antechamber, filled knee-deep with blood-red wine, alongside two groups of frightened revelers. Two **plasma punks** named Avril [xe/xir] and June [she/her] explain that they can only let one group pass. The rest will be their food.

Once the punks are overcome or reasoned with, a door opens, and a swan boat appears to whisk the party into **The Tunnel of Love**. Once they exit the ride, they find a marionette selling towels for 15 RT. The marionette directs them to check out the next encounter location.

HANGING BY A FOOT

Dismaydium | Heckna's Eye

"Please help me! They pushed me out of the seat and I can't get down!"

Thanks to the meddling of mischievous **mangy thralls**, a reveler has tumbled out of their gondola. Their foot snagged in some tattered material, and that's all that keeps them suspended high above the ground.

Helping the reveler safely into a gondola or to the ground earns the characters the reveler's respect. They offer to aid the characters however they can and by giving the party directions to the next encounter.

BACKSTAGE PASS*

Dismaydium | Dastardly Disco

"Oh great, more fans breaking into our dressing room."

Three **courtiers** are applying make-up. They are surprised by the intrusion and attack unless a character can convince them that the party belongs here. If successful, the courtiers quickly finish up and exit.

Defeating the courtiers or convincing them to leave gives the party a safe place for a short rest. Once finished, they hear a knock at the door, which opens to reveal the next encounter.

LIVE MUSIC, DEAD AUDIENCE*

Dismaydium | The Flop House | Main Floor

"Shooby-dooby-doo-arrrrg!"

It's Live Music Night at the casino. A band of **souloists**, disguised as glamorous humanoids of various species, are playing the hits and drawing the crowd in until they are close enough to attack.

The party can explore the rest of the Flop House as they wish once they have overcome the souloists's alluring song. On the way out, a grateful patron offers them a hint about the next encounter.

HATS ON TO YA'*

Dismaydium | The Flop House | Upper Floor

"Ain't no one getting past me. No way, no how."

Showstopper Toodlepip [xe/xer], the bouncer guarding the casino's second floor, is in a foul mood. Xe lost a bet and had to eat xer beloved tophat. Now xe isn't letting anyone upstairs. Only a stunningly opulent new hat will lift Toodlepip's mood and allow the party to enter **The Flop House's** upper floor.

If the party can get past Toodlepip, they can explore the upper floor of the Flop House as they wish. Upstairs, The Countess [she/her] (**plasma punk**) has information about the next encounter that she'll gladly share.

UNWELCOME ROOM

Dismaydium | The Big Top | Big Top Welcome Room

"I don't want to go in, I need to get through!"

The party hears raised voices. One of the hunters is arguing with **Showstopper** Quinn [they/them]. The hunter doesn't want to see a show, just chase down something related to their quest that ran through the Big Top. Quinn insists they must buy a ticket first. There will be bloodshed if the party can't calm the situation down.

Either Quinn or the hunter mention that they heard something important is happening at the next encounter location but that they don't have time to check it themselves.

8 NO BUSINESS LIKE BOUGH BUSINESS

Dismaydium | The Big Top | Big Top Stage (Audition)

> *"They told me I'd not go far, but I'm going to be a star!"*

A **moonbough** wearing enormous tap shoes is trying to audition for a spot on the Big Top Stage. Unlike its leafy siblings, it loves the razzle-dazzle! Some **fresh thralls** are heckling it, and a **werespider acrobat** is trying to get it to leave.

If the party helped the moonbough secure a gig, it gives them a signed headshot that acts as a *spell scroll* of *barkskin*. The party hears ooohs and aaahhs coming from the direction of the next encounter.

9 PRACTICE MAKES PROBLEMS

Dismaydium | The Big Top | Big Top Stage (Rehearsal)

> Werespiders clutch their heads and their legs and their other legs.

The Weavers are practicing their new act, a werespider pyramid, but Arachne's telepathic order from afar breaks their concentration, causing them to fall. Spotting the party, the **werespider acrobats** become embarrassed and blame them for putting them off and move to attack.

The last remaining conscious acrobat tells the party to go bother someone at the next encounter location instead.

9 HECKIN HECKLERS

Dismaydium | The Big Top | Big Top Stage (Performance)

> *"You stink like Gary's outhouse!"*

During a performance by the Mentalists, two **showstoppers** start heckling the **androsphinx** Abymede [he/him] and **gynosphinx** Ganymede [she/her]. If the characters attempt to shush them up, the showstoppers turn hostile. If the hecklers aren't quieted, the two sphinxes become enraged and start attacking the audience indiscriminately until quiet is restored.

Once the sphinxes are content with the level of attention they are getting, they finish their performance and give a cryptic prophecy to the party about the next encounter.

9 SO ALONE, TOGETHER

Dismaydium | The Big Top | On Top of the Big Top

> The top of the Big Top isn't big enough for the both of them.

Two **plasma punks** are up here trying to brood mournfully, but they keep getting in each other's way. Serum [he/him] and Drew [he/him] demand the party decide which of them has the darker backstory and thus the right to stand up here, coat flapping dramatically in the wind. Should combat break out, the plasma punks target each other.

Whichever plasma punk the party sides with points out the location of the next encounter before flipping their hair with a mournful sigh. The other slinks off, muttering about revenge.

9 GOODNIGHT GARY

Dismaydium | Carpe Colossus

> *"Rock-a-Bye Gaaary, in your wood box. When this song's done, you'll sleep like an ox…"*

Plasma punk Alice Butterbeans [they/them] is singing **Gary** [he/him] to sleep with his favorite lullaby. The only problem is that there are still revelers on the ride! They scream and cling for dear life to Gary's hand as his arm gradually curls inside his box. Alice scolds the revelers for disturbing Gary's rest and will kill them if the party doesn't get them down.

Alice will thank the party for shutting the revelers up (however they did it) and give them a *potion of healing (greater)* for their trouble. One of the revelers has a clue that leads to the next encounter.

10 FLOWERS FOR DEE CEE

Dismaydium | The Shattered Station

> *"To Dee Cee… rebel, bon vivant, and friend."*

The members of the Choo-Choo Cadre are holding a 'wake' for their friend **Dee Cee** [he/they], who is still alive but wants to enjoy one last good time with his friends before the Clown Corruption overtakes him. If the party can convince them that they aren't Heckna's goons, the Choo-Choo Cadre invites them to join in celebrating Dee Cee and the spirit of rebellion.

As the celebration winds down, the Cadre gives the party advice that could be helpful in their next encounter and beyond.

10 TRINKET HEIST

Dismaydium | Under Construction Zone

> Moonlight glimmers on the razor-sharp strings.

Olga isn't here, but the **awakened marionettes** she has reprogrammed to guard her contraptions are. Their strings are tied together, forming a web the characters will have to leap, roll, and squeeze through to move through this space. If the characters can sneak past them or defeat them, they can pick up trinkets that glint in the rubble.

The party can find a *cream soda potion** if they didn't awaken the marionettes (it is broken if combat breaks out). They also find a *luminating stage light** with a name connected to their next encounter etched into it.

10 YEAH, IT'S UP THERE

Dismaydium | Above The Revelia | The HECK-YEAH-TRON

> Your pack feels lighter all of a sudden.

A prankster **lovebird** steals something valuable from the party and puts it up on top of the HECK-YEAH-TRON, floating high above. The party will have to figure out a way to get it down. Anyone using flight to retrieve the item gets mobbed by other lovebirds.

There are several other valuable items up on the HECK-YEAH-TRON that can be retrieved or knocked down. Among them is an object with an 'If found please return to…' label related to someone at the next encounter location.

10 FAST AND SALUBRIOUS

Dismaydium | Across the Dismaydium

> *"Beep-beep-beeeeeep!"*

The **Heckna's Handy Helpers** are having a race, zipping around the Dismaydium and causing carnage. It seems they get extra points for each person they knock down!

The adventurers can get a *potion of healing (greater)* for each Handy Helper they knock out of the race or immobilize. They hear a crashing sound coming from the direction of the next encounter.

J SIT-IN SITUATION

Heckna's Funhouse | The Lobby

> *"What do we want? To go home! When do we want it? Weeks ago!"*

A group of disgruntled revelers reached the Lobby and are staging a sit-in. They are refusing to move, smile, or have any fun whatsoever until they are allowed to leave The Revelia. Heckna has sent a band of leashed **feral thralls** led by a **showstopper** to deal with the situation. Things will get bloody quickly if the party doesn't intervene.

One of the rubes has a key to the next encounter and will give it to the party in exchange for their help. Alternatively, it can be found on the rube's body if they are killed.

LOST!*

Heckna's Funhouse | Fun Rooms | Hall of Mirrors

> *"Oh no, we've been here before! Please, we want to get out of here!"*

Three revelers are caught in an endless loop within the Hall of Mirrors. They are desperate for help and ask if they can accompany the characters through the maze to eventually find a way out. One of the revelers is actually a **warped reflection** (**assassin**) who killed its original. It furtively sabotages the escape efforts.

If the party identifies and defeats the warped reflection, it leaves behind a key that the adventurers can use on any mirror to access the next encounter location. The key shatters after use. The grateful revelers offer the contents of their pockets: a bag of caltrops and an empty waterskin.

BORN TO RUN

Heckna's Funhouse | Fun Rooms | Decrepit Arcade

> *"Be a champ and get in the cabinet, pal."*

Feetloaf [he/they], a **showstopper**, is fussing because the reveler who was powering Lute Champion! has escaped. He demands that one adventurer enter the cabinet and start running on the treadmill inside but agrees that he'll take their place if one of the other adventurers can beat him at Lute Champion!

Feetloaf glumly enters the Lute Champion! cabinet once he's defeated, telling the party how to move on to the next encounter with a sigh.

MAGICIAN'S MONSTROUS ASSISTANT

Heckna's Funhouse | Fun Rooms | Room of Magic Tricks

> *"No, no! You're supposed to be my glamorous assistant. Be more glamorous and less slouchy!"*

The party finds what appears to be a reveler in distress being forced to participate in a performance by a **child of the candy corn** named Sweetie [she/her]. However, the reveler is actually a **cornslob**, which spews forth a **popcorn swarm** as soon as the characters get close.

Once the swarm and the cornslob are defeated, Sweetie gives the party her *magician's marvelous top hat** as thanks for saving her, but not before asking them to help her practice her spells. She will eventually open the way to the next encounter.

SILENCE MAKES THE HEART GROW FONDER

Heckna's Funhouse | Fun Rooms | Music Room

Heckna hated the most recent song the **showstopper** Techna [they/them] and the **children of the candy corn** produced, so he enchanted this room with a *silence* spell. The spell is emanating from a review giving Techna zero Hecknas out of Heckna, which Techna clutches mournfully. Destroying the review ends the spell.

Techna thanks the party and asks for help composing a new, better hymn to Heckna. Even if they don't help, Techna hands them a key to the next encounter.

MASQUERADE AID

Heckna's Funhouse | Fun Rooms | Hall of Masks

> *"Maybe the answer is... that I'm Heckna now?"*

A reveler (**bandit**) named Milly [she/her] has been trapped in here for days trying to figure out the puzzle of the masks (as in the Blood Moon event). In her frustration, she has put on the smiling crimson mask needed to finish the puzzle. Milly won't part with it unless the party is very persuasive.

Once the party completes the puzzle, Milly refuses to move from this room, believing her own face has become a mask and this is where she belongs. The doorway forms and leads to the next encounter.

A SMALL PROBLEM

Heckna's Funhouse | Fun Rooms | Mini Revelia

> You get a terrible sinking, shrinking feeling as you grow small enough to fit inside the model.

The party is shrunk down to the scale of the Mini Revelia, and they become trapped inside. They spot something moving among the models—it's a normal-sized **heckmite**. If the party can catch it as it runs away, taunting them, they'll return to their normal size.

A teeny-tiny key to the next location appears in one of the characters' pockets. Despite its size, it works!

DOOMED BY THE BELL

Heckna's Funhouse | Fun Rooms | Clown School

> *"First question, what is the name of the greatest entertainer across all planes of existence?"*

A **showstopper** in academic robes insists the party take their seats and begins a pop quiz on the wonders of The Revelia. If the party passes the quiz, the teacher will give them a shiny gold star and usher them on their way. If not, he'll encourage their classmates, some of whom are **fresh thralls**, to teach them a lesson—violently.

The gold stars act as a key to the next encounter. If the party ended up in combat, the teacher will offer up the stars in exchange for his life.

SNACK TIME

Heckna's Funhouse | Fun Rooms | The Cheese Room

> *"Snarf, snarf, snarf."*

One of the pets (choose either **Myrmidon** or **Snout**) in its weakened form has broken out of confinement and squeezed into the Cheese Room for a snack. Unfortunately, it thinks that adventurers are even tastier than cheese.

A key to the next encounter is lodged in the pet's gullet.

HUNTERS GONNA HUNT

Heckna's Funhouse | The Good Place

> The sounds of someone struggling against a huge monster fill the air.

One of the hunters is battling with one of the pets (choose either **Myrmidon** or **Snout**) in its legendary form. The Good Place matches the pet you chose.

The hunter helps the party harvest *The Yucky Bit**. They'll be more or less willing to hand it over depending on how the party performed in the fight and what they intend to do with it. They'll go with the party to the next encounter and part ways there.

CANDELABRAWL

Heckna's Funhouse | The House of Wax

> Globs of wax and flesh hit the floor with a squelch.

The Toymaker [they/them] is working intently on a new marionette as a pair of **candelabrawns**, Sophie's horrific creations, climb from a vat of wax and attack.

The Toymaker hands the party a key to the next encounter.

HOME SWEET HECKNA*

Heckna's Funhouse | The Clowning Achievement

> Dozens of tiny Heckna-faces follow your every move. So many cold eyes.

Heckna's private chambers are eerily quiet. The party can investigate the whole of the Clowning Achievement as they wish, but more and more **heckmites** flicker into existence every few minutes. They just stare at the party unless they are attacked.

Walking in any direction into the forest allows the characters to leave this area and appear in the next encounter location.

APPENDIX B: ARE WE THE BADDIES

From atop the great Ferris wheel, Billyboing looked down at the rubes and his fellow revelers. What to do today? The ringmaster demanded daily merriment. Chaos. And Billyboing was an agent of chaos. Maybe more an agent of nuisance, if he were honest with himself, but still, one who aspired to proper chaos. He had the seed in him. Heckna had seen it when Billyboing had caused his flaming Boop-Around car to crash into The Petting Zoo, driving a few animalgamations straight out to the Food Court.

Oh, how Heckna had laughed. Billyboing had never been more proud. True, nothing had quite worked out the way Billyboing had planned. But that was the beauty of The Revelia: the best-laid plans often fared no better than the worst-laid plans, so long as they pleased Heckna in the end.

A snow cone might let him freeze up a good patch by the Midway and make rubes crash into one of the games. No, Selma Snickers had done that recently. Maybe dumping a popcorn swarm in the middle of the Misery-Go-Round—that would get the marionette frantic, make the ride go wild, get the music screeching. No, that was children of the candy corn stuff...

Ah, there was his daily opportunity! A lone cornslob was wandering tantalizingly close to new arrivals. The silly rubes hadn't yet learned to steer clear of the monsters. Billyboing would welcome the rubes, carefully introduce them to the cornslob, and then bolt as the chaos erupted. Yes, that would do nicely.

Now, if he could only get off the blasted Ferris wheel before the monster wandered off!

SO YOU WANT TO JOIN HECKNA'S CREW?

The standard Heckna tale is about a stalwart group of heroes who have found themselves trapped in The Revelia, fighting to escape Heckna's clutches, unraveling the mystery of the carnival, scrapping with the revelers, and squaring off against the scariest creatures The Revelia has to offer. Are We the Baddies Mini-Campaign instead allows players to experience the carnival as Heckna's minions.

This is for GMs and players who decide that causing havoc at The Revelia is the life for them.

ROLEPLAYING A REVELER

In the world of *Heckna!*, a reveler is any person who has decided to make The Revelia their home, voluntarily joining in on Heckna's schemes and nonsense. They tend to be creatures of chaos, interested only in having a good time, stirring up trouble, and making Heckna happy.

Revelers aren't inherently evil, but they are prone to selfish and often nonsensical behavior. Playing as a party of reveler characters requires all players to be on board with a more chaotic tone to the game. When working out backstories and motivations, finding ways to link the various characters together will help give a coherent reason as to why they might be looking out for each other and not just their own interests.

Henrik Rosenborg

D6	REASON YOUR REVELERS ARE WORKING TOGETHER
1	Heckna or one of his laughtenants has tasked you all with the same job—infighting would displease the higher-ups.
2	You all arrived at The Revelia together. You may have been an adventuring party or just friends looking for a fun time. Either way, you got trapped in The Revelia and have stayed together ever since.
3	You are all members of a marching band employed by Heckna to accompany his daily parades.
4	You are a specially chosen squad of revelers who help corrupt high-priority targets that Heckna has shown interest in.
5	You run a shop, food truck, or Midway attraction together and often have to go on adventures to find parts and supplies.
6	You have all been grouped together because you are starting to turn feral. You don't know how much time you have left, but you all want to go out with a bang.

CREATING A REVELER

Revelers come in all shapes, sizes, and walks of life; anyone can be seduced by The Revelia's sights and delights. This section has suggestions on creating reveler player characters and presents some new player options that tie into the themes of The Revelia.

CLOWNING THE CLASSES

Though, at first glance, it may seem like some classes are ill-suited for the reveler lifestyle, even the most honorable, kind, and friendly people are just one bad day away from running away to the circus. Below are some examples of roles the various classes might find themselves in at The Revelia.

Barbarian: Barbarians are all about unbridled emotion, and nothing says that emotion has to always be rage. Enthusiastic party animals getting too caught up in the fun energy of a carnival work just as well.

Bard: A bard is the archetypal reveler—an entertainer, musician, and performer. To give them a real connection to The Revelia, have them be a more physical performer, like a juggler, an acrobat, or even an actual clown!

Cleric: Where there is chaos and mayhem, there are wounds to be healed and injuries to be patched up. Beyond that, clerics who follow trickster gods tend to fit in better than most.

Druid: Animals are popular attractions at The Revelia, but they are often difficult to train. Some druids make a solid living transforming into animals and performing tricks. Other druids act like pest control, often directing the pests at Heckna's foes.

Fighter: Muscle has many uses at Heckna's carnival—strong-arming rubes into (or out of) different parts of The Revelia, escorting the most important acts, and so on. A warrior with a bit of a performer's flair might even make it into a show as a duelist or marksman.

Monk: Most monks who find their way into The Revelia become acrobats in Arachne's coven. Their graceful control of their movements makes them perfect for high-flying antics, and their ability to land safely from any height tends to mean fewer... accidents.

Paladin: Always up for a challenge, an oathbound paladin is one of Heckna's favorite classes to drag down to his lowbrow level—the higher the horse, the further the fall. Heckna will find ways to twist their oaths to his needs and show them the irony of their beliefs. Most paladins who join Heckna's ranks become brutal taskmasters, quickly moving up the ranks.

Ranger: Depending on their skill set, a ranger might find themselves as a solitary spy for Heckna, monitoring The Revelia for disruptive revelers and problematic adventurers. Some rangers take on roles as animal tamers, often performing with their animal companions or herding animalgamations.

Rogue: Pickpockets, sneak thieves, and other less savory types are beloved by Heckna. Any carnival operator worth their cotton candy knows the benefit of having a few rogues amongst the rubes, pilfering tickets and other valuables.

Sorcerer: A charismatic spellcaster, especially one that has a unique, magical look, will quickly get Heckna's attention. Sorcerers are often put to use as **showstoppers**, leading groups of revelers on various tasks.

Warlock: Heckna is a sufficiently powerful entity to form pacts, and many of his biggest fans accept his patronage and eldritch gifts. **The Cosmic Jester (p. 192)** patron represents Heckna's warlocks well. Warlocks of other patrons are often sent as emissaries, hoping to curry favor between Heckna and their masters.

Wizard: Characters of high intelligence and arcane skill tend to find themselves taking on the roles of The Revelia's engineers—designing, crafting, and maintaining the various 'rides' that rob the rubes of their tickets.

NEW CHARACTER OPTIONS

The following character options can be used to add a reveler flair to your characters. The **Ran Away to the Circus** background is good for representing any character that has decided to abandon all their responsibilities and join The Revelia (or any traveling form of entertainment). **The Cosmic Jester** is a patron option for warlocks that can provide a way to create a direct connection to Heckna, having your powers granted to you by the great clown himself.

BACKGROUND: RAN AWAY TO THE CIRCUS

Skill Proficiencies: Intimidation, Performance

Tool Proficiencies: disguise kit, one type of gaming set

Equipment: A gaming set of your choice, a carnival-appropriate costume, a clown prank trinket (squirting flower, spring-loaded snake toy in a can or whoopie cushion), and 10 gp (or a booklet of 10 RT)

HIDDEN "TALENTS"

Circuses and carnivals are always looking for hard workers, and employment is plentiful! However, if you want to move up the ranks, you might need to show off a hidden talent to impress the management. Choose or roll on the table below to define your hidden "talent."

D8	HIDDEN "TALENT"
1	My two front teeth are false and removable.
2	I can hammer a nail into my nose.
3	I am double-jointed.
4	I can roll a coin across my knuckles.
5	I can add any two numbers together instantly.
6	I can sneeze with my eyes open.
7	I can burp the alphabet (of a language I can speak).
8	I can spit with astonishing accuracy.

FEATURE: KEEP 'EM LAUGHING

You have a knack for always knowing what will make someone crack a smile. Your simple tricks and silly jokes can defuse tense situations, and most people find you fun to have around. Children rarely get bored of your antics, but sometimes your over-the-big-top behavior can get on more serious people's nerves.

SUGGESTED CHARACTERISTICS

Most people who run away to the circus tend to embrace the chaos and joy of life. Big personalities and a flippant view of more serious matters tend to be typical traits, as well as a strong need to entertain and please others.

D8	PERSONALITY TRAIT
1	I always try to guess the punchline when someone else tells a joke.
2	I can't sit still for very long, especially when the situation I'm in is boring.
3	I am constantly writing down ideas for new tricks and gags.
4	If you can make me laugh, I will be much quicker to trust you.
5	I like to be the center of attention as much as possible.
6	I often trail off mid-sentence as I get lost in my own thoughts.
7	I don't like when other people are feeling sad, so I always try to keep things light.
8	I rush into situations that look like they will be exciting or fun.

D6	IDEAL
1	**Joy.** Laughter is the best medicine, and I want the world to feel better. (Good)
2	**Discipline.** Jokes, magic tricks, and circus acts require practice and study, just like any other trade. (Lawful)
3	**Celebration.** We are only around for a short time. I want to spend it partying. (Chaotic)
4	**Envy.** I want the celebrity and fame that other people have. I'm going to take it from them. (Evil)
5	**Fun.** Putting on a good show and giving customers their money's worth is a reward in itself. (Neutral)
6	**Creation.** The act of bringing something new into the world is the greatest feeling of all. (Any)

D6	BOND
1	The tools of my trade are what keep me in business, so I keep them in tip-top shape.
2	I was brought into the circus by a seasoned veteran, and I want to make them proud.
3	I am following in the footsteps of a loved one who has passed on.
4	The circus has given me a safe place to be myself, and I will defend it with my life.
5	I will do whatever it takes to topple the current headlining act and take their place.
6	A rival is spreading rumors that undermine my talents. I aim to prove them wrong.

D6	FLAW
1	I will do anything to be the center of attention.
2	I can't take anything seriously, which makes me difficult to depend on.
3	I always speak my mind, even when it's a detriment to my own wellbeing.
4	A bad decision forced me to hide in the circus. I worry my past will cause trouble for my friends and me.
5	I focus too much on my appearance and often get distracted by mirrors.
6	I often let loose too easily and am constantly hungover.

WARLOCK OPTIONS

Otherworldly Patron. At 1st-level, when choosing an Otherworldly Patron, the following option is available: The Cosmic Jester.

THE COSMIC JESTER

To some entities, life, and indeed the whole of creation, is one big joke. You have fallen in with one of these tricksters, either by being tricked yourself or choosing to draw power from the chaos and comedy of existence.

It's possible for a Cosmic Jester to have complex motivations and plans, but mostly these jokers are simply looking to wreak havoc and sow chaos, all in the name of a laugh. The only thing your patron seeks out more than trouble is attention. Though they may grant you a fraction of their presence and knack for cutting words, the Cosmic Jester tends to take a more hands-on approach, waiting for their chances to show up and steal the limelight whenever they can.

Over time, you may find yourself becoming jaded and callous, seeing any attempts at making sense of life as laughable, and you may take every opportunity to mock the failures and foibles of those around you. The irony of warlocks who tie their fates to Cosmic Jesters is that though they often become sharp-witted and skilled entertainers, their nihilist outlook often sours their friendships and connections.

Entities of this type include many fey creatures, trickster gods, and of course, the host with the most—Heckna himself.

Expanded Spell List. The Cosmic Jester lets you choose from an expanded list of spells when you learn a warlock spell. The following spells are added to the warlock spell list for you.

SPELL LEVEL	SPELLS
1st	*disguise self, hideous laughter*
2nd	*enlarge/reduce, magic mouth*
3rd	*blink, stinking cloud*
4th	*confusion, polymorph*
5th	*animate objects, mislead*

Bonus Cantrip. Starting at 1st-level, your patron bestows on you a small portion of their caustic comedic wits. You learn the *vicious mockery* cantrip. Whenever you deal damage with *vicious mockery*, you add your Charisma modifier to the damage dealt.

Additionally, creatures that succeed on their Wisdom saving throw against your *vicious mockery* cantrip take half damage instead of none, though they don't have disadvantage on their next attack roll.

Supreme Heckler. At 1st-level, you gain the ability to weave mind-rending jokes and insults that disrupt other creatures' actions. You have a number of heckler's dice equal to 1 + your Charisma modifier (minimum 1), which are d4s that you spend to cause those disruptions. Your heckler's dice become d6s at 10th-level and d8s at 14th-level.

When a creature that you can see within 60 feet of you makes an attack roll, an ability check, or a saving throw, you can use your reaction to expend a heckler's die, rolling it and subtracting the result from the creature's roll. You can choose to use this feature after the creature makes its roll but before the GM determines whether the attack roll, ability check, or saving throw succeeds or fails.

You regain all expended heckler's dice when you finish a short or long rest.

Perfect Timing. At 6th-level, your vile comedic timing becomes sharpened. When a creature within 60 feet that you can see fails an ability check, attack roll, or saving throw, you can use your reaction to cast *vicious mockery* targeting only that creature. When cast in this way, the target has disadvantage on its Wisdom saving throw against your *vicious mockery*.

Crowd Pleaser. Starting at 10th-level, your jokes and insults now affect larger groups of creatures. When casting *vicious mockery* on your turn, you can cause the cantrip to target a number of additional creatures within the spell's range equal to your Charisma modifier (minimum 1).

Additionally, when you expend a heckler's die, you can choose to extend the effect for up to a minute or as long as you concentrate to maintain the effect (as though concentrating on a spell). If you do, the target must roll the heckler's die and subtract it from the first roll it makes on each of its turns. A creature's roll can only be affected by one heckler's die at a time.

Showtime. At 14th-level, you can directly channel some of your patron's razor-sharp wit and supernatural showmanship to dazzle and berate your opponents. As an action, you can conjure a number of distorted duplicates of yourself equal to your Charisma modifier. Each duplicate starts in an empty space within 10 feet of you and remains for as long as you maintain concentration on the effect (as though concentrating on a spell) up to 1 minute.

Each duplicate has 10 hit points, an AC equal to your spell save DC, and is resistant to all non-magical bludgeoning, piercing, and slashing damage.

You can use a bonus action to move each duplicate up to 20 feet. Additionally, you can cause each duplicate you control to take a reaction each round. This reaction can only be used to either cast *vicious mockery* using your Perfect Timing feature or to expend a heckler's die against an enemy within range (costing no action). Each of your duplicates can only take this reaction once per turn and only against a target within 20 feet of it.

Once you use this feature, you can't use it again until you finish a long rest.

INSIDE THE POCKETS OF A CLOWN

Revelers tend to accumulate a lot of strange objects during their time at The Revelia, often from pickpocketing rubes or just stealing from other revelers. Most of the time, these items are just junk, but occasionally something interesting might be found. The following chart can be used when a reveler is looted or as an alternative list of trinkets for reveler player characters.

D20	REVELER TRINKETS
1	A perpetually soggy handkerchief
2	A small wooden clown car
3	A set of wind-up chattering teeth
4	An out-of-tune music box
5	A wax pendant of a swan, attached to a loop of black surgical thread
6	A pack of playing cards with 5 aces
7	A wadded-up clump of colorful hair
8	A crumpled Big Top show schedule
9	A hole
10	A doll's eyeball
11	A handful of whipped cream
12	A mostly empty bottle of disappearing ink
13	A wet firecracker
14	A deflated balloon animal
15	A sleeping mouse wearing a tiny top hat
16	A sticky lump of old popcorn
17	Animalgamation whiskers
18	The world's tiniest violin
19	A Heckna lighter, where the flame comes out of Heckna's mouth
20	A hand mirror that warps the reflection of the viewer

BWUsagi

SHUFFLED STORY: ARE WE THE BADDIES MINI-CAMPAIGN

OVERVIEW

It's all fun and games until adventurers show up! Nothing ruins a good time like some self-righteous, self-proclaimed "heroes" turning up to cause trouble and stomp on everyone's fun. Usually, Heckna is happy to let The Revelia and its denizens deal with pesky heroes naturally, but some parties deserve special attention. Overseen by Chuckles McGoof, the Welcoming Committee is Heckna's team of revelers trained to deal with heroes he has singled out as either worthwhile additions to The Revelia or particular nuisances he wants dealt with swiftly. Heckna keeps promising Chuckles and his team better quarters, and this new group of heroes is the perfect opportunity for the Welcoming Committee to prove their worth to the ringmaster.

This mini-campaign puts players in the role of the Welcoming Committee, revelers tasked with tracking down the two-bit "good guys" and corrupting them. The adventurers consist of the mage, Professor Augustus Von Splatz, the bard, Slick Silvertongue, the rogue, Sneakers, and their leader, the paladin, Lord Goodsen Tewshews, who is accompanied by his assistant, Squire Marigold, and his personal priest, Sister Scuttlebutt.

The Welcoming Committee are also expected to protect Heckna's pets, safeguard the rides, and ensure the safety of his other minions. Of course, safety is a relative term in The Revelia, and the party can use force if it helps them achieve their goals. Heckna fully expects the Welcoming Committee to cause some havoc as they fulfill his orders.

HOW TO RUN THIS MINI-CAMPAIGN

This mini-campaign is designed for a party of 5th-level reveler characters. It is intended to be played over four sessions, each one devoted to hunting down and converting one of the four pesky adventurers causing problems for Heckna and The Revelia.

The basic structure of each session will be established using a variation of **App. A: Heckna! Shuffled Stories Engine**. Read through the introduction to the Shuffled Stories Engine for details on the system and using it to build your campaign. Unlike the other versions of Shuffled Stories, this version doesn't split the deck according to the zones of The Revelia, and it uses a different encounter table, **Are We The Baddies Encounters**.

In advance of each session, you will determine which adventurer the party of revelers will be hunting down for Heckna. This choice can be made by the GM or collectively with the players (be sure to allow for some strategy discussion after they've heard a bit about each adventurer). The party can tackle the "heroes" in any order, but as the leader of the adventurers, Lord Goodsen Tewshews is designed to be the final encounter.

Once you have settled on which adventurer will be the target of this session, grab a standard deck of playing cards and set it up as described below. Alternatively, choose the encounters rather than randomizing them with cards.

MINI-CAMPAIGN SET UP

1. Separate the Aces, 2s, and 3s from the deck and place them in separate piles. Ignore the club suit as only three suits are needed for this system.
2. Shuffle each of these piles, and place them face down with the Aces to the left, 2s in the middle, and 3s on the right.
3. Draw a random Ace from the first pile and find the Introduction encounter that matches your chosen adventurer. The introduction includes a "mission brief" from Chuckles and an area of The Revelia that might have some clues as to where the adventurer might be found. Each Introduction encounter suggests a link to the Connection card (Step 4).
4. Draw a random 2 from the second pile and find the matching Connection encounter for your chosen adventurer. Each Connection encounter provides a transition between Introduction and the Finale. If you'd like to have your session last a bit longer, draw a second 2 and add its matching encounter to your story.
5. Finally, draw a random 3 from the third deck and find the matching Finale encounter for your chosen adventurer. This encounter determines where the final showdown with this session's adventurer takes place.

After following these steps, you should have a simple three-act framework to develop into your full session. As with the Shuffled Stories Engine, you can add more encounters, bring in your favorite NPCs from The Revelia, and make this story your own. The campaign concludes with the Welcoming Committee receiving new quarters that can serve as the basis for future adventures if they successfully corrupted all four adventurers. If you wish to continue the adventure, this story's end is a good milestone to let the party level up.

CORRUPTING THE ADVENTURERS

As Heckna's goons, the Welcoming Committee is expected to obey Heckna's orders precisely, meaning their task is to corrupt, not kill, the adventurers. At times, the party may need to rescue the adventurers from other dangers until they can properly corrupt them.

In order to corrupt the adventurers, Heckna has given Chuckles and the Welcoming Committee *dormant superschnozlings*, experiments of Sophie's which can instantly corrupt a willing or unconscious target with an intense form of clown corruption.

SPECIAL MAGIC ITEM

DORMANT SUPERSCHNOZLING

Wondrous item, very rare

Created in Sophie's lab, these super-charged schnozlings have been fed a steady diet of dark magic and blood from The Revelia's most powerful thralls. This treatment allows them to quickly corrupt a target, but it also makes them fragile and incredibly aggressive. Sophie's solution was to dip them in a vat of candy, locking the creatures in a sugary stasis until they can be applied to the face of a target.

To successfully apply a superschnozling to a creature, the target must either accept corruption willingly or be unconscious. When the superschnozling is placed onto a target's face, the Clown Corruption immediately takes hold.

Creatures corrupted by a superschnozling are transformed so rapidly that they maintain most of their original personality, but they are immediately twisted into loyal servants of Heckna. Because of the speed of the corruption, the minds of creatures corrupted by a superschnozling don't spend weeks deteriorating. This rapid transformation can sometimes allow the creature to unexpectedly break free from the corruption—months or even years later. A traumatic event, a near-death experience, or a reminder of their past lives might cause a creature to be shaken out of their corrupted state, reverting them back to who they were before the superschnozling corruption took hold. This rarely lasts longer than a few moments but occasionally allows the corruption to be reversed.

IMPORTANT NPCS

CHUCKLES MCGOOF, REVELER WRANGLER

If Heckna's "organization" had any real structure, Chuckles McGoof [he/him] (**clowned bard**) would be in middle management. A laid-back gnome, he has the unfortunate job of being the handler of a bunch of chaotic, vile ne'er-do-wells—also known as the Welcoming Committee. Despite this often infuriating job, Chuckles lives up to his name, taking the stresses of his job in stride and with humor. He is rarely seen without a cheeky grin and a twinkle in his eye. A corrupted adventurer himself, Chuckles is deeply loyal to Heckna, and he has dedicated his life to ensuring that The Revelia and those who live there conform to Heckna's vision.

Chuckles acts as a go-between for the Welcoming Committee and those in power at The Revelia, receiving missions from Heckna or his inner circle and assigning them to the teams of revelers under his supervision. Chuckles rarely goes on jobs himself, choosing instead to stick to his 'office' in the food court.

Valeria Ivanova

THE SO-CALLED "HEROES"

PROFESSOR AUGUSTUS VON SPLATZ, THE WIZARD

Disgraced from their former university position for "unsavory experimentation," **Professor Augustus Von Splatz** [they/them], an older dwarf, hit the road as a snake oil salesman and wizard-for-hire. Traveling from town to town, Von Splatz would sell watered-down potions, poorly copied scrolls, and outright fake magic items. Most of these endeavors ended with Augustus being run out of town, as the locals were none too keen on the nasty side effects of Von Splatz's offerings.

One particularly violent run-in with a rioting mob led Von Splatz to consider finding someone large and heavily armored to travel with. As fortune would have it, Augustus met Lord Goodsen Tewshews shortly thereafter and joined his adventuring party. Tewshews' noble upbringing had not brought him into contact with many wizards, so Von Splatz was able to convince him that they wielded great power. Von Splatz is keen on making themselves useful to the party if only to ensure their own safety. Despite this, only Lord Goodsen Tewshews trusts them and believes in their capabilities.

When the party got swept up into The Revelia, Augustus found themselves in a con-artist's paradise—a land of rubes waiting to be swindled. They have since made themselves at home, selling faulty magic items and potions to unsuspecting visitors and stealing some of Heckna's profits.

SLICK SILVERTONGUE, THE BARD

The first person hired by Lord Tewshews was **Slick Silvertongue** [he/him], a brass dragonborn. He is a master storyteller, a charismatic performer, and an absolute sleaze. Originally brought into the adventuring party to record Tewshews' accomplishments, Silvertongue now rides the paladin's plate mail coattails, reaping the goodwill generated by Tewshews' heroics as though they were his own. Slick has caused issues for the party in the past as he tends to manipulate locals to get what he wants—and what he wants is everything. Still, Slick is generally well-liked by most members of his party as his songs and stories appeal to their vanity.

The Revelia fits Slick like a glove—constant partying and gambling, as well as a constant flow of new faces to schmooze. Slick is set on becoming The Revelia's next shining star. He has taken a particular interest in the goings-on at the Big Top, where the charming bard has already caught the attention of a few of Arachne's followers. However, Arachne is none too happy to share the spotlight.

SNEAKERS, THE ROGUE

None of the other party members remembers **Sneakers** [she/her] joining the group. One night she was simply sitting at the campfire like she had been there the whole time, and she never left. Since then, her role has been to serve as a scout, quartermaster, and person who generally gets things done. An unassuming halfling, Sneakers always eats alone, uses her own supplies, and disappears for hours at a time. She often appears lost in thought, and she has a singular focus whenever set on a task. Sneakers avoids attention whenever possible, and she tends to lash out viciously whenever a person takes too great an interest in her. Something of an enigma to the rest of her party, Sneakers has nonetheless become an essential member of the adventuring group.

After arriving at The Revelia, Sneakers disappeared into a crowd and has not been seen by her companions since. Unknown to them, Sneakers had been steering the group towards The Revelia for some time. She is trying to collect a large bounty on **Bab** [she/her], the beloved Food Court butcher. Bab led a rather eventful life as a mercenary for hire before escaping to The Revelia. Sneakers has been systematically eliminating members of Bab's old mercenary group as part of a large contract from a noble family. Bab is the last target she needs to hit to complete the contract. Sneakers' only intention is to find Bab, take her down, and escape to collect her reward. She cannot be swayed from this task.

LORD GOODSEN TEWSHEWS, THE PALADIN

Lord Goodsen Tewshews [he/him] is a tall, bulky human. Born into a large noble house with a silver spoon in his mouth, Goodsen does not know the meaning of (and had rarely even heard) the word "no." Self-righteous to the point of toxicity, even his own family could not wait to be rid of him. The Tewshews family had Goodsen knighted as soon as possible, and they sent him out to adventure.

As the self-appointed leader of the party, Goodsen is tolerated by the other adventurers due to his lordly title, great wealth, and the opportunities these provide for recognition and comfort in their travels. He is also accompanied by his longtime servant and squire, Marigold, and his former governess and personal cleric, Sister Leera Scuttlebutt.

Goodsen does not recall when or how he first learned of The Revelia, but for some time, the carnival has been high on his list of dens of corruption and villainy he wishes to cleanse. Since he arrived, he has been dedicated to ruining everyone's fun, fully indulging in his self-righteous fervor. Goodsen's only regret in coming here is that he didn't bring his beloved warhorse Peanuts with him to join in the fun of crushing evildoers.

Unknown to Goodsen, his scorned older brother Bradsen Tewshews [he/him] (**bandit captain**) has followed him to The Revelia. Furious that Goodsen was chosen for knighthood and not him, Bradsen has been tailing his brother in the hopes of eliminating him or at least proving that Goodsen is unworthy of his gallant title. Now, Bradsen is trapped inside The Revelia as well and is desperate to get out, preferably without his brother.

LORD GOODSEN TEWSHEWS' RETINUE

Lord Goodsen Tewshews has two allies involved in his encounters: his squire, Marigold [she/her], and his cleric, Sister Leera Scuttlebutt. [she/her] Tewshews' allies may be encountered during his early encounters. If they survive, they can assist him in the Finale.

SISTER LEERA SCUTTLEBUTT, THE PRIEST

The oldest member of the party, Sister Leera Scuttlebutt (**priest**), a human, has been taking care of Lord Tewshews since he was in diapers, and she refuses to let him forget it. Sister Scuttlebutt developed quite an appetite for fine food and drink in her service to the Tewshews family, so being tasked with "keeping an eye" on Goodsen on his adventures was a most unwelcome change to the good life she had become accustomed to. Although she resents the adventuring life, Sister Scuttlebutt is very protective of Goodsen and proud of his righteous ways, which she fostered since his childhood. In her eyes, Goodsen is her greatest contribution to the forces of good, and she rejects any criticism of him as she feels it reflects badly on her. Sister Scuttlebutt finds the other party members strange at best and downright unseemly at worst. Generally, she avoids them as much as possible.

From Sister Scuttlebutt's point of view, The Revelia is nothing but a den of sin and vice, and her only goal is to escape with Goodsen, preferably leaving Slick, Augustus, and Sneakers behind in the process. Her only comfort while trapped in The Revelia has been sampling any fine food and drink she can get her hands on.

MARIGOLD, THE SQUIRE

Marigold is Goodsen's middle-aged half-elf squire (**knight**). A servant of the Tewshews family since childhood, Marigold was assigned the unfortunate task of serving Goodsen at a young age. When he became a knight, she was promoted to his squire, which she hoped would lead to better opportunities and perhaps an eventual knighthood of her own. However, Goodsen barely acknowledges Marigold's existence and has little respect for her long service to him and his family. Although she resents Goodsen's indifference, Marigold is somewhat grateful that she has not been knighted because although she is a capable fighter, Marigold is afraid of combat and a coward at heart. She is constantly on the lookout for new opportunities, especially to escape Goodsen. The Revelia frightens and confuses her, but that hasn't stopped her from looking for ways to improve her lot in life.

PROFESSOR AUGUSTUS VON SPLATZ ENCOUNTERS

A ROOM AND BORED

Jamboree | The Hostel

Chuckles McGoof beckons you over to his table, clearly exasperated. *"Turns out, as much as the Professor loves to fleece folks of their hard earned tickets, they loathe having to spend them! Our beloved Ramona was kind enough to put them up at the Hostel and the damn fool has disappeared without paying the bill! Head down to the Hostile Hostel and see if you can figure out where this nincompoop ran off to."*

The party arrives at the Hostile Hostel to find a very upset Ramona Rumblerumper (**awakened marionette**) behind the front desk. Professor Von Splatz was staying in the Jungle Room, and not only left without paying for their stay but also upset the **monkey animalgamations** that live in the room. Two angered monkey animalgamations are making the room unusable, and Ramona is in a panic, unsure of what to do.

If the party calms the monkeys down or defeats them, they will find a clue amongst the Professor's abandoned belongings, leading them to where the wizard went next.

Ramona will be appreciative of the help and will offer the characters 5 RT each as thanks.

A AT THE OLD CUP GAME

Jamboree | Midway

"Credit where credit is due, Von Splatz knows how to hustle!" Chuckles says, slapping his knee. *"They set up a makeshift booth in the Midway and started shaking down rubes with a cup and ball game. Needless to say, the other booth opperators were none to happy with the Professor muscling in on their profits and they ran them out of the Midway. Head over there and find out where they went next."*

The Midway is full of angry Revelia workers who want the Professor's head on a platter. **Cap'n Groggstache** is so upset that he has convinced the other Midway showstoppers to strike until they all receive a cut of whatever Red Tickets Von Splatz made from his scam.

Cap'n Groggstache isn't completely unreasonable, just angry and passionate. If the party manages to talk him down, Groggstache will begrudgingly point them toward Von Splatz's next location, though not until the party agrees to give him a cut of whatever tickets the Professor has on him.

A OFF TO THE RACES

Jamboree | Petting Zoo

Chuckles shakes his head and laughs. *"The Shepherd is as gullible as a rube! The Professor convinced them to start an animalgamation race track and you can imagine how that went. Help them gather up the menagerie and then track down Von Splatz before they cause another disaster."*

All heck has broken loose at The Petting Zoo. Animalgamations of all shapes and sizes are running loose, and The Shepherd (**showstopper**) is struggling to get them back into their pens. The Shepherd will gladly accept help but doesn't want any of their precious creatures getting hurt.

Once the animalgamations are squared away, The Shepherd will tell the party about the Professor's next location.

2 STOP PARROTING ME!

Jamboree | Lost and Found

Upon arriving at the Lost and Found, you find Locke screaming out the window of his wagon at... himself.

"I'm beside m'self!" Locke shouts. *"Please, slaughter this dupe so I don't have to see m'self like this!"*

Professor Von Splatz came to **Locke** in hopes of fencing all the goods they have swiped since arriving at The Revelia. Among the stolen loot was a malfunctioning magic item that has made an exact duplicate of Locke that can leave the wagon, much to the chagrin of the original Locke. Locke wants the duplicate eliminated.

If the party deals with the false Locke, the real Locke will use a *scroll of locate* creature to point the party towards Von Splatz's location. He'll also give them one potion of their choice (worth 50 RT or less).

2 THE WORLD'S OKAYEST SHOWMAN

Dismaydium | Big Top

The Welcome Room is quiet when you arrive, and you find Quinn at the ticket desk, counting the Red Tickets they had collected from the previous night's performances.

"Ugh, that Von Splatz. What a mess!" the half-orc says. *"They claimed to be this incredible magician but I ain't never seen someone flop so hard and so fast. I'm surprised the crowd didn't burn the whole place to the ground, that's how bad their performance was!"*

Quinn (**showstopper**) directs the party to a closet that Von Splatz was using as their dressing room. There they find Rosse, a **plasma punk** and self-proclaimed "number one fan" of Professor Von Splatz. Rosse has collected everything the Professor had left behind (including all the clues as to where they went next) and refuses to hand it over.

If the party can convince Rosse to hand over his 'collection,' they will find evidence of Von Splatz's next location.

2 AN OFFER YOU SHOULD HAVE REFUSED

Dismaydium | Under Construction Zone

Panicked shrieks can be heard from the Under Construction Zone as you approach. When you arrive, you realize the noise is coming from a group of revelers who appear trapped inside a new ride. The ride appears to be out of control. Olga Oggletron is hiding nearby, a frustrated look on her face.

"Help me stop this rogue ride! That wizardy weirdo sold me some dud schematics!"

The Professor tricked **Olga Oggletron** into buying some faulty ride schematics. The prototype she built has gone completely out of control, trashing her other projects and endangering the test subjects on the ride. It will take some clever planning or hearty strongarming to stop the rampaging ride and break the revelers free.

Once the party disables the faulty ride, Olga will be more than willing to tell them where Von Splatz is heading next.

3 YOU BET YOUR LIFE

Dismaydium | The Flop House

You find Professor Von Splatz strapped to a giant roulette wheel in the middle of the second floor of the Flop House. Cheers and jeers fill the air as the crowd is worked into a frenzy by the Countess.

"This charlatan of a wizard has been stealing a slice of our pie for too long!" the Countess shouts. *"Lets find out if their luck has run out, shall we?"*

The wheel **Professor Augustus Von Splatz** is attached to starts to spin, and revelers start to throw tomatoes, heads of cabbage, and knives at them. The Countess (**plasma punk**) oversees the proceedings.

To complete their task and convert the Professor, the party will need to act quickly to get them down from the roulette wheel before the crowd's thirst for revenge reaches its peak.

After 'rescuing' the Professor, the party can convince them to accept corruption and join Heckna or knock them out and convert them.

3 CORNERED CON ARTIST

Jamboree | The Naughty Corner

You arrive at The Naughty Corner just in time to see Dirk Yuckster shove Professor Von Splatz into the cramped pet lair.

"What? You want this rotten egg alive?" Dirk asks. *"Well they're all yours pals, good luck!"*

The pet currently in The Naughty Corner in their weakened form (**Snout** or **Myrmidon**) is upset by the surprise appearance of **Professor Augustus Von Splatz** and is intent on killing the intruder.

The Professor is defending themselves as best as they can but are struggling to survive the monstrous pet's onslaught.

The party will have to find a way to safely get them out without killing the pet to complete their task.

After 'rescuing' the Professor, the party can convince them to accept corruption and join Heckna or knock them out and convert them.

3 REAL MAGIC

Fun House | The Laboratory

You find the Professor tearing apart Sophie's lab, digging through piles of parchment, and knocking over various concoctions. Before you can stop them, Von Splatz knocks a lever, which causes two half-finished candelabrawns to slide out of the wax press.

The two **candelabrawns** that slide from the wax press onto the floor of The Lab have only half their normal hit points and attack anything nearby in a wild frenzy.

Professor Augustus Von Splatz tries to find a safe place to continue digging through Sophie's work while the candelabrawns keep the party busy.

The party will have to deal with the candelabrawns while making sure the Professor doesn't escape.

After 'rescuing' the Professor, the party can convince them to accept corruption and join Heckna or knock them out and convert them.

SLICK SILVERTONGUE ENCOUNTERS

A CHARMED, I'M SURE

Jamboree | Entrance

As you approach the table, Chuckles McGoof is doodling on a bright piece of paper. *"Bella Bells-On is handing out these fliers promoting that smarmy Slick Silvertongue to the rubes by the Entrance. He worked her up good. Go snap poor Bella out of it and see if she knows where he went."*

When the party arrives, **Bella Bells-On** hands them a Slick flier, and she talks enthusiastically about The Revelia's 'newest and greatest star.' She is under the effects of Slick's *charm person* spell and will continue to speak highly of him so long as she is charmed.

Once Bella is no longer charmed, she storms about and swears she will eat Slick alive for embarrassing her. She gives the party information on Slick's last known location for their next encounter.

She also provides them with a *spool of werespider silk** and tells them to use it on Slick when they find him.

A THE BLAME GAME

Jamboree | Food Court

Chuckles McGoof is sitting by himself and laughing when he sees you approach. He beckons you over and struggles to contain his laughter. *"The bard was telling tall tales to a gaggle of starlet jawbreakers at one of the tables over there and made off with their tickets. Seems he offered to pick up lunch if they paid and then skedaddled. Now the silly starlets are fighting over why he left. They aren't too bright, but one of them must has to have a sense of where Slick went off to."*

When the party arrives, 4 **jawbreakers** (starlets) are loudly arguing over Slick's early departure. All four are trading blows, but the fighting is half-hearted. They will only stop if the party interferes.

Once the fighting stops, one of the jawbreakers reveals they caught sight of Slick headed in the direction of the next encounter. They wanted to follow but were pulled into the fighting by the others.

A PHONY POSTER BOY

Jamboree | Souvenir Shop

Chuckles McGoof is slowly ripping a poster in two as you approach him. *"Seems our bard has children of the candy corn plastering his posters across the Jamboree,"* he says. *"If it wasn't bad enough having that mug everywhere, the tykes are putting the things over Heckna's beautiful posters. Now the boss can't see anything through them and his jokes get all muffled. The three brats calling themselves Magnanimo at the Souvenir Shop are supplying the posters to the other children. Get them to stop and find out where Slick went."*

When the party arrives at the Souvenir Shop, the three **children of the candy corn** who make up Magnanimo—Pip, Pop, and Squeak—are holding a Slick Silvertongue poster and arguing over which face they like better: Heckna's old face or his new face. Slick has convinced them that he's Heckna in disguise and that he wants his new face plastered over his old face throughout The Revelia. All three children are thrilled with their new responsibility.

The three children of the candy corn are devastated, furious, and amused to learn they were misled. Slick asked them to report to him at the next encounter when they were finished putting out the posters, and Magnanimo provides the party with the location. They ask the party not to report them to Heckna.

If coerced, they will reluctantly hand over a valuable stuffed animalgamation from their shop as a bribe.

2 A SLICK STAR

Dismaydium | Big Top

You arrive at the Big Top and find four werespider acrobats blocking the entrance. Each one carries a picket sign written with, 'Let Slick Shine!' Arachne watches from nearby with his arms crossed. He shakes his head, then beckons you over.

The four **werespider acrobats** were so impressed with Slick that they demanded he get his own show at The Big Top. When **Arachne** refused, the werespiders went on strike. They are now disrupting all performances and preventing revelers from entering the tent. Arachne won't deal with the issue himself—he doesn't want infighting in his coven. He asks the party to change the werespiders' minds about Slick and that the party hunts the bard down afterward. Arachne specifies that he doesn't want his coven members killed.

Whether by persuasion, coercion, or violence, the werespiders will eventually abandon their strike and return to work.

So long as the party didn't kill any werespiders, Arachne will give them a *luminating stage light** and promise front row seats for the next Big Top show. One werespider will also tell the party where to find Slick, or Arachne will if the werespiders are dead.

2 TALL TALE TROUBLES

Dismaydium | Heckna's Eye

The riders on Heckna's Eye are unusually loud today. As you approach the ride, you hear feral thralls raging within the gondolas, and several revelers plead with Peepboo to *"Stop, just stop for the love of Heckna!"*

Slick Silvertongue regaled **awakened marionette** Peepboo with stories of his many insufferably heroic exploits—which were, in fact, those of the paladin, Lord Tewshews—and now the marionette is obsessed with them. Peepboo keeps loudly repeating the stories to everyone on the ride, much to their dismay. Several thralls have already turned into **feral thralls** from the torturous tellings, while other riders who tried to climb down the wheel to escape have met with disastrous ends.

If the party discredits Slick's stories or regales Peepboo with stories of their own, the marionette will cease to tell Slick's heroic tales, and the riders will relax.

Either Peepboo or a grateful reveler will direct the party to the next encounter.

2 MUSIC TO THEIR EARS

Jamboree | Petting Zoo

The Shepherd sits outside the Petting Zoo pen, looking terribly sad. Inside, the animalgamations are throwing themselves against the fence and making tortured sounds.

Slick sang for the animalgamations at the Petting Zoo, and now the creatures are beguiled. The **showstopper** called The Shepherd wants to keep them happy, so they are also trying to sing to the animals. However, they are a terrible singer, and the animalgamations are rioting at the noise.

The Shepherd knows where Slick can be found, but they won't tell the party until their animalgamation problems are resolved. The Shepherd will give the party 10 RT each in addition to directions to Slick once the animalgamations have calmed down.

3 HELLVIS HAS LEFT THE BUILDING

Dismaydium | Dastardly Disco

The Dastardly Disco's sign now reads *"The House of Slick Beats!"* When you step in, you see the entrance walls have been painted over with lyrics from the bard's songs. In one corner, four groupies are talking excitedly with Slick Silvertongue. *"The place will be better than ever with you in charge!"* one groupie shouts.

Slick is in the process of taking over the Dastardly Disco. Four **groupies** in the entrance have agreed he is better suited than Hellvis to rule the dance hall. Slick and the groupies hope to convince the rest of the Disco denizens to join them while Hellvis is out recruiting new victims for the Disco.

Slick is an opportunist and can be convinced to accept corruption and join Heckna once the groupies have been dealt with.

3 A WHOLE NEW BEAT(DOWN)

Fun House | Music Room

You find Slick sitting at the piano directing four children of the candy corn playing instruments. The children have replaced "Nirhaha" on their shirts with "Slick and the Family Silvertongue," and the band has never sounded so good. In one corner, you see the former band leader Techna tied up and fighting against their restraints. They're clearly furious with their band's new and improved sound.

Slick has assumed command of the Music Room, much to the dismay of the captured boss, the **showstopper** Techna. The four **children of the candy corn** who inhabit this room love their new frontman and will defend Slick.

Slick is an opportunist and can be convinced to accept corruption and join Heckna once the children of the candy corn have been dealt with.

3 GIT GUD

Fun House | The Decrepit Arcade

You enter the arcade, and the atmosphere is electric as dazzling lights. Bizzare sounds erupt from Lute Champion. It's almost as if the game is struggling to keep up. Slick Silvertongue wields both the console's lutes, playing both simultaneously as a small enraptured crowd looks on.

Slick has become the ultimate Lute Champion player. Inside the game, the former champion, **showstopper** Feetloaf, glumly peddles to power the machine. A group of three revelers (**bandit**) and a **jawbreaker (starlet)** will defend their new idol if Slick is attacked. However, if the party defeats Slick at the game or distracts him enough to make him fail his song, the crowd will disperse and leave Slick to face the party alone.

Slick is an opportunist and can be convinced to accept corruption and join Heckna once his fans have been dealt with.

Sam Key

SNEAKERS ENCOUNTERS

CORN DOG BRÛLÉE

Jamboree | Food Court

> Chuckles McGoof grabs his things from the table and motions to the nearby fire. *"That creepy rogue just set fire to Bab's Meatery while Bab's out making deliveries! All those delicious corn dogs going up in smoke... Get over there and save those dogs! I mean stop the fire before it spreads through the whole Food Court."*

The fire is spreading to other areas of the Food Court, and Candy and Felix are busy protecting their establishments. The fire is causing a great deal of smoke and obscuring visibility in the area.

Once the fire is under control, Candy will offer the party their choice of a FUNnel cake or a candied apple from her shop as thanks, and Felix will offer either a cotton candy cocktail or a bloody mary. One of the proprietors will also direct them to their next encounter, explaining they saw Sneakers headed that way after she started the fire.

CREEPING AND CRAWLING AROUND

Jamboree | Midway

> Chuckles McGoof chomps down on a corn dog and motions for you to wait. *"Swoleston had a nasty run in with the rogue,"* he says between bites. *"Seems Sneakers learned it's Bab's delivery day and beat up our favorite gastronomist to find out Bab's schedule. Now there are creepy crawlies all over. Go deal with the problem and find out where Sneakers is headed next."*

Five **creepy crawlies** escaped from the Dead Ringer booth during the scuffle between **Swoleston** and Sneakers. The crawlies are now causing issues with either Dunkin' Do Not or Pin the Flail on the Donkey, and Swoleston wants them back dead or alive.

Swoleston will direct the party to their next encounter once the creepy crawlies have been dealt with. She will also offer her half-eaten corn dog in thanks.

DEAD OR LIVE FROM THE REVELIA!

Jamboree | The Hostel

> *"That blasted Laird Bubble of Squeak put a bounty on Bab live on the HECK-YEAH-TRON,"* Chuckles McGoof says. The look of annoyance on his face quickly disappears, replaced with his usual cheeky grin. *"Bab's out running errands and now a bunch of revelers are hunting for her. Looks like the rogue's the one who convinced Laird to put out the kill order. Go to the Hostel and make him change his mind. If Bab dies there'll be no one to cook meat just the way Heckna likes it."*

When the party arrives at the Game Show Room in the Hostel, **plasma punk** Laird Bubble of Squeak is live on the HECK-YEAH-TRON, asking a reveler what they'll do with the prize money when they kill Bab. If each party member agrees to answer an embarrassing question on the air, Laird will cancel the bounty. If the party attacks him, Laird will remove the bounty after dropping to half his hit points.

If the party answered Laird's questions, he gives them each a comically large ticket worth 5 RT as a reward. Regardless of the party's methods, Laird will inform them about their next encounter, explaining that Bab was headed there and Sneakers will certainly follow.

MISTAKEN IDENTITIES

Dismaydium | Under Construction Zone

> As you approach the Under Construction Zone, you hear Olga Oggletron scream, *"I swear by Heckna's mask, I'll make a ride out of her bones!"*

Sneakers set a trap for Bab, but Bab's friend **Olga Oggletron** got caught in it instead. Olga is suspended in a net. Two of her **awakened marionette** guards are trying and failing to help her down. When the party arrives, the marionettes assume they are responsible for Olga's predicament and attack the party. Olga's pet **monkey animalgamation** Moomoo is trapped in the net with Olga.

Once released, Olga will ask the party to go warn Bab about Sneakers and direct them to the next location. She will stay at the Under Construction Zone and set traps of her own for Sneakers in case the rogue returns.

Olga will also give the party a *+2 wand of the war mage*.

A BIG SAD BOY

Dismaydium | Carpe Colossus

> As you approach the Carpe Colossus, three revelers are pleading with Gary to let them ride his hand, but the giant is completely sequestered in his wooden box. *"If you lot keep pressuring my Garykins I'll make YOU into his new toy!"* Alice Butterbeans shouts at the revelers.

Sneakers dressed like a gnoll and stole one of **Gary**'s prized toys, hoping Gary would storm out and hunt the real Bab down. Instead, Gary is sulking in his cage and refusing to give anyone a ride on his hand.
Alice Butterbeans (**plasma punk**) wants the party's help getting a new toy for Gary to cheer him up so the ride can resume.

Once Gary is happy, Alice will give each character a booklet of 10 RT in thanks. They will also tell the party where to find Sneakers, which is where the rogue told Gary she'd be if he wanted his toy back.

THIS WAY, PLEASE

Dismaydium | Anywhere in the Dismaydium

> The Dismaydium is full of screams (even more than usual). The rogue was seen sabotaging the cage during the parade to transfer Heckna's pet to the Naughty Corner, and now the pet is eating everything and everyone in sight.

Hoping to cover her tracks, Sneakers disrupted a parade leading one of Heckna's pets (**Myrmidon** or **Snout** in their weakened form) to the Naughty Corner, setting the pet loose. Heckna is busy elsewhere, so the pet is using this opportunity to roam free before its transfer is complete. A group of **jawbreakers (strongarm)** will get the pet into the Naughty Corner once it arrives, but the party needs to bring the pet to them.

After the pet has successfully been delivered to the Naughty Corner, a grateful reveler will approach the party. They saw where Sneakers was headed and will direct the party to the next location.

The reveler also gives the party their *cloak of elvenkind* as thanks for saving their life.

3 WAX ON, WAX OFF

Fun House | The Laboratory

> As you enter the Laboratory, you see Bab struggling inside the gigantic wax press as Sneakers is fastening the last of her restraints. *"Try to make a good face when the wax pours over you,"* the rogue says. *"My client will really appreciate it when I bring him your head."*

At the start of the fight, a **candelabrawn** walks into the room from the Hallway of Statues and attacks both the party and **Sneakers** for trespassing in the Laboratory. **Bab** is completely immobilized and cannot assist in the fight unless she is freed from the Wax Press.

Sneakers is determined to fulfill her contract and won't stop until she is knocked out or Bab is dead.

After the fight, Bab gratefully offers to prepare a meal for the party as thanks. She will create one lavish meal (equivalent to a *heroes' feast*) whenever the party is ready for it.

3 OH, IT'S YOU

Fun House | The Pantry

> You enter the Pantry and find Bab holding a picnic basket. *"Oh, hello,"* she says. She reaches into the basket and pulls out a box with a question mark on the side, which she places on an empty shelf. *"I was just dropping off some goodies for Heckna. What are you all doing here?"*

When the party arrives, **Bab** is unpacking her deliveries and is oblivious to the threat posed by **Sneakers**. The lights flicker out as she reaches for another item. When the lights turn on again, Bab is tied up on the floor, and Sneakers stands over her with a knife. Bab struggles against her bonds but cannot break free of them on her own. Prior to the fight, Sneakers consumed some of the food in the Pantry, so she starts the fight with the benefits of a fireball shot, snow cone, or boot of Heckna from Felix's Elixirs and a FUNnel cake or Deep-fried-crunch-a-munch from Bab's Meatery (your choice).

Sneakers is determined to fulfill her contract and won't stop until she is knocked out or Bab is dead.

After the fight, Bab gratefully offers to prepare a meal for the party as thanks. She will create one lavish meal (equivalent to the *heroes' feast* spell) when the party is ready for it.

3 GOOD IS A RELATIVE TERM

Fun House | The Good Place

> You enter the Good Place to find Sneakers battling four of the pet's spawn. Several of the dead creatures surround them. *"If you think a few critters are enough to take me down, think again,"* Sneakers says. A few feet away, Bab is trying to pull arrows out of her leg.

Bab got wind of **Sneakers** and set a trap for her in The Good Place. Although the lair is currently unoccupied by one of the pets as they are being swapped over, the spawn of the pet who was here recently are still in the room and are attacking the rogue. Sneakers is busy fighting either four **popcorn swarms** or four **schnozlings**, but she managed to get a few arrows in Bab. When the party arrives, three of the spawn divert their attention from Sneakers and attack the characters. Bab is injured and cannot assist the party during the fight.

Sneakers is determined to fulfill her contract and won't stop until she is knocked out or Bab is dead.

After the fight, Bab gratefully offers to prepare a meal for the party as thanks. She will create one lavish meal (equivalent to a *heroes' feast*) when the party is ready for it.

LORD GOODSEN TEWSHEWS ENCOUNTERS

A SQUIRRELY SQUIRE

Jamboree | Ticketing Booth

> *"Lord Tewshews' hapless squire has been spotted at the Ticket Booth trying to get her master some more tickets,"* Chuckles says, rubbing his hands together excitedly. *"Go shake her down. I bet you galleons to gooseberries she knows where the walking tin-can is heading next!"*

Upon the party's arrival at the Ticketing Booth, the party finds Marigold (**knight**) frantically and fruitlessly demanding free tickets from Polly (**awakened marionette**) at The Ticketing Booth.

Marigold is accompanied by Tewshews' personal priest, Sister Scuttlebutt (**priest**), who is waiting impatiently nearby. Neither are in a very friendly mood when the party approaches.

Whether by persuasion, coercion, or violence, the cowardly Marigold will eventually give up where Tewshews was headed next. She will hand over the 10 RT she got out of pestering Polly as a bribe to secure her freedom. Whether out of shame or fear, Marigold will not return to Lord Tewshews' side.

Sister Scuttlebutt will sneak away as soon as possible to inform Goodsen of his squire's betrayal. If she does get away, Sister Scuttlebutt will join the final encounter with Lord Tewshews as his ally.

A BEAT 'EM UP BROTHER

Jamboree | Security Building

> *"The paladin has one major thorn in his side, an angry, jealous older brother who followed him to The Revelia,"* Chuckles says, chuckling in his typical fashion. *"Seems he wanted to make Tewshews look like a fool. Security nabbed him when he started a brawl in the food court. Head down to the security building and poke big bro with a stick. Let's see if any idea of little bro's whereabouts falls out."*

When the party arrives at the Security Building, the paladin's younger brother Bradsen (**bandit captain**) is holding a **jawbreaker** guard by the throat through the prison bars and is slamming the guard's head against the cell.

The jawbreaker guards are trying to hide their fear of Bradsen, but any suggestions of letting him go are met with resistance.

Bradsen has no love for his brother and will give up the paladin's last known location in exchange for getting him out of the prison.

He will offer a regal *+2 dagger* that bears the Tewshews family seal. Bradsen tells the party, *"If you see Goodsen before I do, stick him with that for me, will you?"* before dashing away into The Revelia.

A PILFERING PRIEST

Jamboree | Lost and Found

> *"Turns out our paladin's priest has sticky fingers,"* Chuckles says, slapping a palm against the table. *"Who knew that the one with the holy water would fit in so well around here! Sister Scuttlebutt's been snooping around the Lost and Found, and Locke is getting nervous. Run along down that direction and see if you can't get the good Sister to confess the whereabouts of Tewshews."*

The party finds Sister Scuttlebutt (**priest**) accompanied by a very nervous Marigold (**knight**) trying to break into the back of Locke's Lost and Found. If the party makes their presence known, the priest will be startled and begin lying profusely. Scuttlebutt claims that the party is misunderstanding what they're seeing and that she merely wanted to sneak a small tip into Locke's office as a token of her admiration for his "fine establishment."

If pressured or threatened, Sister Scuttlebutt will admit that she traded Lord Tewshews' scroll of pedigree to Locke in a moment of weakness and is trying to

steal it back. The priest is ashamed of what she did, but she is unwilling to give up Goodsen's whereabouts without a fight.

Once sufficiently injured or intimidated, Scuttlebutt will tell the party about Tewshews' next location but will insist, *"None shall strike my golden boy down while I still live!"*

Marigold will remain frozen in fear throughout this encounter but may be convinced to turn on the priest, as she holds no loyalty to Tewshews or Scuttlebutt.

2 HOLY STEAMROLLER

Dismaydium | The Flop House

When you enter the Flop House, a scene of total chaos greets you: angelic warriors glowing with holy light are destroying furniture and threatening the patrons.

The angelic warriors (**veterans**) were summoned by Tewshews using a spell scroll to aid him in his smiting of the gambling den. They focus on destroying as many slot machines as possible, as well as slapping alcoholic beverages from revelers' hands.

Once the angelic warriors have been defeated or otherwise dealt with, the Flop House immediately returns to its usual hustle and bustle.

Dirk Yuckster, the **showstopper** boss of the casino, hid behind a slot machine as soon as the chaos began but was able to spot the direction Goodsen was heading when he stormed out.

Dirk tells the party that they can grab a bloody mary and a snow cone on the house.

2 A NEED FOR STEED

Dismaydium | Misery-Go-Round

As you approach the Misery-Go-Round, the sound of screeching metal hits you. The ride is spinning at a ridiculous speed, driven into a frenzy by the theft of one of its animals.

Tewshews, in need of a noble steed, has wrenched one of the animated Misery-Go-Round animals from the ride and left it in disarray. Tewshews' damage has caused the ride to spin out of control, trapping several revelers on it and disorienting its **awakened marionette** operator Calliope Hurdy-Gurdy.

If the party can find a way to slow down the ride and untangle Calliope, she will be grateful. Once she stops being dizzy, she is able to point the party where Lord Goodsen took the animated animal.

The revelers are happy to be freed from the out-of-control ride, and they pool a reward together in the form of 5 RT for each party member.

2 BOTCHED BEAST-SLAYING

Jamboree | The Naughty Corner

You arrive at the Naughty Corner to find the pet thrashing in pain. A reveler has fallen in with it and is in danger of being eaten. Tewshews is nowhere to be seen, but the fresh stab wound on the pet's side is evidence that he was just here.

The wounded pet in its weakened form (**Myrmidon** or **Snout**, your choice) is lashing out against the reveler, who is scrambling to get out. Unfortunately for the party, this reveler is also the only witness to where Tewshews went off to next. The party needs to calm or subdue the pet and get the reveler out safely.

Once the reveler has been rescued, they can point the party towards where Lord Tewshews went.

They offer up a random trinket as a thank you for saving their life.

3 SOME FORCED SELF-REFLECTION

Fun House | Hall of Mirrors

As you stand at the entrance to Heckna's Funhouse, you hear the echoing shouts of Lord Goodsen Tewshews as he curses Heckna and swears vengeance against him. He must be in the Hall of Mirrors, but where?

Lord Tewshews has become trapped in one room of the Hall of Mirrors (your choice). He will have his remaining allies with him.

Once the party finds Lord Tewshews and his allies, the final battle will begin.

Corrupting Lord Tewshews brings an end to the reign of terror brought on by the meddling party of heroes, and the party will be lavished with attention and Red Tickets by Heckna. Each party member will receive a booklet of 50 RT and a unique key to a special room in the Fun House—their new base, which they can decorate as they see fit.

If the party killed any of the heroes instead of converting them, they receive their payment, but no base is provided, as Heckna is disappointed they didn't get the job done flawlessly.

3 GET OFF YOUR HIGH HORSE!

Dismaydium | Heckna's Eye

Far above The Revelia, polished armor glinting in the moonlight, Lord Goodsen Tewshews is incensed. The paladin is clearly trapped in a gondola at the top of Heckna's Eye. He bellows angrily and knocks the nearest gondola, sending a reveler falling to their death. A crowd at the bottom of the ride laughs as the reveler strikes the ground.

A group of revelers and jawbreakers have managed to trick **Lord Tewshews** onto Heckna's Eye, trapping him in a gondola at the top of the wheel. His remaining allies are in the gondolas on either side of Tewshews and ready to fight.

The party needs to find a way up to Tewshews to defeat or convert him.

Corrupting Lord Tewshews brings an end to the reign of terror brought on by the meddling party of heroes, and the party will be lavished with attention and Red Tickets by Heckna. Each party member will receive a booklet of 50 RT and a unique key to a special room in the Fun House—their new base, which they can decorate as they see fit.

If the party killed any of the heroes instead of converting them, they receive their payment, but no base is provided, as Heckna is disappointed they didn't get the job done flawlessly.

3 THE YUCKS STOP HERE

Fun House | The Lobby

The scene in the Lobby is a strange one—Lord Goodsen Tewshews is yelling a fire and brimstone tirade at the double doors to Heckna's quarters. The doors crack open a little, and Heckna peers out, a sleeping mask on his forehead.

"Geez, who let this clown in?" the ringmaster says between yawns. *"Finish him off already—I need my beauty sleep!"*

Heckna has locked down all doors out of the Lobby to facilitate this final showdown with **Lord Tewshews**. His remaining allies are also trapped in the room with him.

Corrupting Lord Tewshews brings an end to the reign of terror brought on by the meddling party of heroes, and the party will be lavished with attention and Red Tickets by Heckna. Each party member will receive a booklet of 50 RT and a unique key to a special room in the Fun House—their new base, which they can decorate as they see fit.

If the party killed any of the heroes instead of converting them, they receive their payment, but no base is provided, as Heckna is disappointed they didn't get the job done flawlessly.

✦ Dance Baby Dance! Disco Hellferno! ✦
Justin Conn

APPENDIX C: THE DASTARDLY DISCO

THE DASTARDLY DISCO AWAITS...

The Dastardly Disco is one of The Revelia's oldest attractions. Combining a heady mix of musical magics from Heckna and the Disco's maestro, Hellvis [they/them], the Dastardly Disco retains some of the original charms of The Revelia. Hellvis is a gnoll who likes to get funky and is the second most charismatic being in the Revelia after Heckna. Therefore, Heckna dislikes Hellvis and rarely acknowledges their existence, except to speak of them with disdain.

Will the adventurers escape Hellvis' everlasting dance, or will they boogie until the end of time?

This self-contained adventure is designed for a party of four 5th-level characters. It can be played as part of an ongoing *Heckna!* campaign, during **Act 2**. Alternatively, you can run it as a oneshot or integrate it into an ongoing campaign in a different setting to give your players a little taste of The Revelia without trapping the party there in the way a normal visit does.

ADVENTURE SYNOPSIS

The Dastardly Disco is the best party in The Revelia, but those who outstay their welcome may find themselves stuck forever! Spanning five rooms, this musical dungeon crawl twirls together combat encounters, puzzles, and traps to delight and dismay whoever crosses the threshold. With the wondrous and wicked Hellvis spinning the discs behind the scenes, the party must stay alive and rescue whoever they can as they traverse five dance halls to make it to Hellvis' lair. Adventurers will have to wind through the **Wicked Waltz**, riddle through the **Electro-Steam & Swing** room, try not to let the swampy **Bleak Bayou Blues** get them down, and kick their way out of the **Killer Ceilidh** (pronounced kay-lee), finding powerful magic items along the way, before they can confront Hellvis on the **Deadly Dance Floor**. Hellvis remains unseen until the final showdown, but their voice taunts the adventurers as they face the dangers of his rockin' realm. They will also encounter captives, unlucky victims of the Disco, doomed to dance for eternity for Hellvis' amusement unless the party can free them.

Consider using the following scenarios to introduce the Dastardly Disco:

- The characters find flyers advertising the Dastardly Disco, promising a substantial reward to anyone who can boogie on through the night and make it out alive. As an added bonus, survivors' portraits will be displayed forever on the Disco's Wall of Champions.
- A group of local teens headed out to the Disco in search of a wild night, but they haven't returned. An elder in their community is getting worried and will pay handsomely for a group of heroes to ensure their safe return.
- The party is approached by a tiefling in a ragged ball gown. They give their name as Preslia [they/them] and beg the party to rescue their family from the Dastardly Disco. This tiefling is actually Hellvis in disguise, though Hellvis only reveals this during the final confrontation within the Disco.

WELCOME TO THE PREMIER PARTY PALACE!

The Dastardly Disco is a shapeshifting building set back from the rest of The Revelia, down a narrow tree-lined path behind the Flop House casino.

> Bright lights flash behind grimy windows. A low, thumping beat emanates from the very bones of the building, interspersed with laughter and cheers. The construction of the house is confusing, shifting its shape with every new glance, growing odd corners and twists without ever changing size. A red velvet-covered door is set into one of its stone walls, and a painted sign proclaims, 'Welcome to the House of SICK BEATS!' A chill fills the air. As the door slowly creaks open, all the commotion stops. A scream rings out from the building before the sounds of the party inside begin again.

The only entrance to the Dastardly Disco is a door covered in red velvet. All of the windows are too dirty to see through. If the windows are broken, only stone walls are revealed behind them.

Behind the red door is a long, shabby entry corridor. Sad, slightly off-key acoustic music plays softly, emanating from an unknown source. The floor is covered with a blood-stained red carpet stretching into the darkness ahead, and the walls are covered in gilded frames hung at crooked angles. Each frame holds a portrait of a different adventuring party, all in various states of distress. Above the portraits, a large banner reads, "The Wonder Wall!" in a gaudy font. On either side of ornate double doors at the end of the corridor is an even more gaudy display of frames under another banner reading, "We Are The Champions!" This section displays fewer portraits, all of exhausted adventurers leaving the Dastardly Disco.

As the party examines the portraits, the voice of **Hellvis** rings out from an unseen source. Their voice is pompous, drawling, and amused.

> *"Well, well, well! Welcome, little revelers! Allow me to introduce myself... I am the notorious, fabulous, get down-and-dance-ulous Hellvis! And you are my guests of horror. I mean honor, of course. I hope The Revelia is treating you well. But don't you worry my little sorry sights, you'll be dancing queens before long. I'm just dying to see your best moves..."*

Once Hellvis has finished speaking, the sound of a horn blares out. Each creature that hears it must succeed on a DC 15 Wisdom saving throw or be compelled to feverishly tap-dance for 1 minute, gaining a level of exhaustion upon completion.

Hellvis remains unseen and does not respond to any questions or taunts. They simply tell the party they'll "keep in touch," and their voice fades out into laughter.

Just Can't Fight the Rhythm of the Night

A successful DC 12 Intelligence (Investigation) check reveals that some of the pictures on the Wonder Wall depict missing adventurers or other lost captives that the party may be searching for.

The ornate double doors are painted white and gold. Light is shining out from under their edges. Gentle but discordant string music and the sound of swishing fabric can be heard on the other side. When the party approaches, the doors swing open to reveal a glittering ballroom.

THE WICKED WALTZ

The sound of strings and swishing silks fills the air. Hundreds of candles mounted on the walls and elaborate chandeliers make this large, ornate ballroom flicker with light and shadow. The ballroom is far too large to fit inside the building that was seen from the outside. It is full of humanoids of all sorts, dressed in finely tailored clothes and white powdered wigs. Their dresses flare out in voluminous skirts, and their frock coats are laden with lace and embroidery. The dancers all move together in graceful harmony. At the far end of the ballroom stands a pair of brass doors, covered in valves and spinning cogs, emitting puffs of steam.

The ballroom measures 40 feet by 60 feet. There are 24 dancers inside—12 **porcelain prancers**, 8 **captives**, 4 **groupies**—and 2 **courtiers** standing at the far end of the room. A successful DC 12 Wisdom (Perception or Insight) check reveals that 8 of the dancers are captives. The captives drag their feet along the ground, dancing less enthusiastically, and their faces are recognizable from the portraits on the Wonder Wall.

Captives

Hellvis keeps captives within the Dastardly Disco: mortals that have been charmed away from the Dismaydium or their home plane and resurrected after they failed to survive the Disco. The Disco slowly corrupts captives into aberrations to live to serve Hellvis, though the process is still reversible at this stage so long as they are freed from the Disco and not yet transformed into groupies. Captives close to transforming may be hostile to the adventurers, but ordinarily, captives simply dance for Hellvis' amusement. Hellvis toys with adventurers by putting captives in danger, and they will reward characters who survive the Disco's challenges by begrudgingly releasing some of their captives. When a captive is released by Hellvis, they are freed from the Dastardly Disco's corrupting influence and teleported outside the Disco, returning either to The Revelia or—in some rare cases—their home plane.

Once the party is in the room, the doors behind them close and disappear as the sounds of the string quartet fall silent, and the dancers come to a halt. Two stiff yet graceful marionette courtiers stand hand in hand in front of the door at the far end of the room. Hellvis' voice booms out of the courtiers' open, unmoving mouths.

"Ah, the opulence of Rococo, right here in The Revelia. Welcome to the Wicked Waltz. Grab a partner and sway the night away! I promise they don't bite... much! Oh, and if you do decide to step on a few toes, do make sure it's not the poor, dear innocents who get trampled! We wouldn't want a graveyard smash in here, after all. And by the way, if any of the woeful waltzing captives are left alive after this, I'll let them go, you know. Good luck!"

The quartet strikes up a lively waltz, and the dancers advance on the party menacingly.

As combat begins, the porcelain prancers form four groups, each containing 3 porcelain prancers and 1 captive in a 10-foot square. Each group shares an initiative. The remaining 4 captives act on the same turn as the groupie they're partnered with and move with them.

The groupies and courtiers move to attack the party but always with elegance. If all the groupies and courtiers are killed, any remaining porcelain prancers will drop lifeless to the floor, and the captives collapse in exhaustion. When destroyed, porcelain prancers disintegrate into clouds of musty-smelling dust, whereas groupies and courtiers explode into glittery confetti.

Once all the groupies, courtiers, and porcelain prancers have been defeated, Hellvis' voice rings out from the other side of the brass door.

"Ugh, all that dust on those gorgeous blue suede shoes! What a wicked waltz that was! I didn't know quite what to expect when I first saw your faces, but now, I'm a believer. Well, I suppose I must keep my word... captives, you're free to go. But, do come back soon, won't you? I'll have a new room ready to rock and roll by the time the next lot ends up here!"

Any living captives are instantly teleported outside of the Dastardly Disco. Moments later, the ground beneath the party begins to shake and crumble as the room starts to disintegrate around them. The brass doors slowly creak open, and each party member must make a DC 12 Dexterity saving throw. On a failure, the falling dust magically transforms their clothing into uncomfortable and garish ballroom dancing attire. Transformed clothing and armor function normally but cause creatures wearing them to have disadvantage on Dexterity (Stealth) checks as each step they take in their new outfit is accompanied by a comedic trumpeting noise. The effect can be removed with *remove curse*, *lesser restoration*, or similar magic or ends when a creature exits the Disco.

On the floor in front of the doors is a glittering wand topped with a flashing orb and a little note reading: "Love, Hellvis." The wand is the *disco stick**.

Captive

Justin Chan

WICKED WALTZ

W1. DOORS FROM ENTRY CORRIDOR
W2. GROUPIES AND CAPTIVES
W3. PORCELAIN PRANCERS AND CAPTIVES
W4. COURTIERS
W5. DOORS TO ENERGETIC ELECTRO-STEAM & SWING

Sam Rustle

ENERGETIC ELECTRO-STEAM & SWING

The next room is enveloped in magical darkness, revealing only the edge of a copper metal floor as the party enters.

A successful DC 13 Wisdom (Perception) check detects the sound of rhythmic tapping and hissing steam, which comes from somewhere beyond the boundaries of the magical darkness. This darkness cannot be penetrated by darkvision, nor can it be dispelled. Once the party members have all stepped into this room, the door behind them vanishes, and Hellvis speaks, still unseen.

> *"Are you jivin' yet my cool little cats? Bedazzled by my ball? Don't fret, you haven't even begun to feel my beat yet. I wonder what you'll think of my salacious swingers. They won't screech as long as they like your answers, but don't let them turn you into burning hunks, my loves. Catch you on the flip-side, chumps!"*

The darkness clears to reveal that the party is standing on a narrow ledge with a solid metal wall behind them. In front lies a 65-foot by 100-foot room with three large, rotating platforms in the shape of brass gears standing above a steam-filled abyss.

> Built into the walls of the room are shifting sculptures made from burnished metal and gears in the shape of a swing band. Loud, fast, jazzy music blasts from them, making the metal floors vibrate with the beat. Three large gears spin steadily, suspended in the air above a roiling bank of steam and fog. Suddenly, the center of each gear emits plumes of steam as pairs of metal automatons rise up from each one. All six are dressed finely in beaded, drop-waist dresses and tailored suits adorned with miniature cogs and gears. Their faces are made of brass, and steam occasionally gushes from their joints as they dance vigorously.

Each gear measures 20 feet in diameter and is separated from the next gear by a 15-foot gap. There is a 5-foot gap between the ledge and the first platform. The ledge and platforms are suspended 20 feet above a bank of hissing steam that obscures the floor from view. Creatures that fall into the steam take 7 (2d6) fire damage. They then appear immediately 10 feet above the gear or platform they fell from, taking 3 (1d6) bludgeoning damage from the fall.

At the far end of the room is a worn wooden door covered in thick ivy. Water is seeping out from beneath it. This door is located on a 10-foot wide, 5-foot long platform on the far wall from where the party entered and is 60 feet above the level of the entrance. The door can't be opened until the three riddles are answered, either correctly or incorrectly.

The automatons on the platforms are **swanky swingers**. They are not immediately hostile to the party and will gladly converse with them, though they are loyal to Hellvis and will defend themselves if attacked.

When a creature first steps onto a gear, the two swanky swingers on it address them in a loud yet tinny voice that seems to issue from both constructs at the same time:

> *"Aren't you just the bee's knees, sweetie? If you wanna get across, you gotta impress us by answering three riddles. You gotta get each one in a single try—bullseye! No doozies, or else we'll blow our tops! We're regular chatterboxes though, so if you wanna flap your jaws at us and ask a couple of questions before you answer, feel free. Tell us when you're ready, sweethearts!"*

The swanky swingers willingly share additional information about Hellvis and the Dastardly Disco, such as:

- Hellvis often changes the themes of the rooms, and they adore watching parties try to make their way through the Disco.
- Hellvis stays true to their word and releases captives to reward those who successfully make it through their challenges to keep the mood fresh.
- Those who die in the Disco are resurrected and held as captives.
- Hellvis likes to go out and convince parties to come "rescue" captives and explore the Dastardly Disco, much to the annoyance of Heckna.
- Hellvis was one of the first to join Heckna's Revelia and is a powerful magic user in their own right. They managed to make their own little space within The Revelia. *"Like a fabulous little parasite!"*
- The Dastardly Disco has slightly different rules from the rest of The Revelia due to Hellvis' magic. Hellvis likes to keep the 'original' spirit of The Revelia alive here, which is less sinister and more genuine.
- All the automated swingers answer to the names Louis or Ethel.

Each pair of swanky swingers asks a riddle when at least one party member arrives on their gear. If a character answers the riddle correctly or the swanky swingers are defeated, a bridge appears, allowing the party to proceed to the next gear. The character answering the riddle must be standing on the same gear as the swanky swingers posing the riddle who claim that they can't hear the answer if the creature isn't close enough. If a swanky swinger is destroyed, it collapses into a pile of yellow sludge.

The riddles are given here with their possible correct answers, but other answers could be correct if they fit the riddle well.

FIRST RIDDLE

What has many keys yet opens no locks?

Possible answers: A piano / music
If the wrong answer is given: The two swanky swingers on this gear attack the party.
If the correct answer is given or if the two swanky swingers have been defeated: The bridge to the next gear appears.

SECOND RIDDLE

I come with a scroll yet need no ink,
With a neck and ribs but no brain to think.
I have a saddle yet cannot be ridden,
A bridge across me where no water is hidden.
What am I?

Possible answers: A violin / cello / viola / double bass
If an incorrect answer is given: The gear spins rapidly, and each party member on it must succeed on a DC 15 Constitution saving throw or become poisoned for ten minutes from the sudden sickening rotation. After the spinning stops, the bridge to the next gear appears.
If the correct answer is given or if the two swanky swingers have been defeated: The bridge to the next gear appears.

THIRD RIDDLE

An instrument which can be heard but not seen,
Can crack, break, or be lost entirely,
Cannot be touched, always carried,
Weighs nothing and speaks in many tongues.
What am I?

Possible answers: Singing / voice
If an incorrect answer is given: The swanky swingers let out an ear-splitting shriek, and all other creatures that can hear the sound must make a DC 15 Constitution saving throw, taking 14 (4d6) psychic damage on a failed save or half as much damage on a successful one. Then the two swanky swingers on this gear attack the party.
If a correct answer is given or if the two swanky swingers have been defeated: A glass ladder appears, leading up to the swampy door above. The room warps and corrodes, becoming a disused boiler room as the party climbs the ladder. The rungs of the ladder shatter as the last party member climbs up. The last creature climbing must succeed on a DC 12 Dexterity saving throw or fall into the steam as the ladder breaks underneath it. Any creature that falls from the ladder reappears 10 feet above the exit platform.

In front of the door is a pair of *blue suede shoes** with a note from Hellvis reading: "Cut loose!"

A DC 12 Wisdom (Perception) check reveals the slow twang of banjos from behind the door and the low mumble of a group talking. The door is unlocked.

ELECTRO-STEAM & SWING

E1. DOOR TO WICKED WALTZ

E2. DOOR TO BLEAK BAYOU

Samantha Rustle

Justin Chan

Swanky Swingers

THE BLEAK BAYOU BLUES

Beyond the door, the stench of fetid marshland is overwhelming. In the dusky gloom, you see sorrowful mangroves drooping their branches down toward an endless depth of murky water. There is a rickety, moss-covered wooden pier at which a single, flimsy rowboat sits moored, its oars creating occasional ripples. Fireflies dance lazily, and the trees create a narrow channel of murky water that leads to a pair of large, red-painted metal doors at the end of another pier. From the upper branches of the trees comes the dreary drone of banjos and harmonicas, with the miserable screeching of insects adding to the bleak bayou chorus. Draped over the protruding mangrove roots are three unconscious humanoids, looking utterly drained.

The rowboat can hold up to 10 Medium sized creatures and requires two humanoids to operate it, one at each oar. At the bottom of the boat is an *agonizing accordion**. The waterway stretches out 100 feet from pier to pier and is 10 feet wide. Each pier is 5 feet wide and 30 feet long. There are 3 **captives** unconscious on the sides of the river at the 30-foot, 60-foot, and 90-foot marks. All three were featured in portraits on the Wonder Wall. Perched in the trees above are 4 **hellbillies**. They are giggling and watching with interest, but they currently make no move to attack.

Once the party is in the boat, Hellvis' voice rings out.

"It's a long way down to the bottom of the river, so you'd best hold on tight and hope my little hellbillies don't rock the boat too much. I don't wanna hear you little hound dogs crying all the time, after all..."

Once Hellvis has finished taunting the party, and the party enters the boat, the hellbillies attack. The hellbillies' aim is to knock the boat, not to harm the adventurers or captives. If the adventurers do not use the boat, the hellbillies attack them directly. The boat has an AC of 10 but is immune to all damage. Instead, if the boat is hit twice in one round, it rocks, threatening to tip creatures inside it into the water. When the boat rocks, each creature in the boat must succeed on a DC 13 Dexterity saving throw or fall into the bayou. A creature that starts its turn in the water is subjected to a random Accursed Bayou effect. Roll on the **Accursed Bayou** table, or choose an effect from the table. A creature can't be affected by the same random effect twice.

Agonizing Accordion

ACCURSED BAYOU

D6	EFFECT
1	**Bubbles burst in your face!** The creature must succeed on a DC 15 Constitution saving throw or be poisoned until the end of its next turn.
2	**The rotting head of a crocodile rises from the river and attacks!** The creature must succeed on a DC 15 Strength saving throw or be bitten and take 11 (2d10) piercing damage.
3	**A mangrove branch lashes out!** The creature must succeed on a DC 15 Dexterity saving throw or take 4 (1d8) slashing damage and become grappled (escape DC 14). The branch can be cut and has AC 12, 14 hit points, and vulnerability to slashing damage.
4	**You are being swallowed by the muck!** The creature must succeed on a DC 12 Strength saving throw or take a level of exhaustion as it frees itself.
5	**You see drowned faces in the water!** The creature must succeed on a DC 15 Wisdom saving throw, or it becomes too frightened to take any actions besides scrambling back into the boat until the end of its next turn.
6	**Ick, you just swallowed bog water!** The creature must succeed on a DC 15 Constitution saving throw or suffer from enchanted intestinal gas. Until the end of its next turn, the target and creatures within 10 feet of it laugh uncontrollably and have disadvantage on all attack rolls, saving throws, and ability checks.

A creature can use half of its movement to reenter the boat. To move the boat 10 feet forward, a creature must succeed on a DC 13 Strength (Athletics) check to row an unattended oar, which characters can attempt as a bonus action on their turn. On a failure, the boat doesn't move. The boat has two oars, and up to two creatures can attempt to row each round, moving the boat a maximum of 20 feet per round.

When a hellbilly is hit by a ranged attack, it must succeed on a DC 12 Dexterity saving throw or be knocked out of the tree and into the swamp, causing it to melt into the reeds and disappear. This DC increases by 2 for every 15 points of damage the hellbilly has taken. If a hellbilly is hit by the *agonizing accordion**, they have disadvantage on their next saving throw. Captives can be pulled into the boat as an action with a DC 10 Strength check, and they are teleported out of the Dastardly Disco as soon as they're on the boat.

Once the players reach the opposite pier, Hellvis speaks again:

"You get knocked down, but you get up again! Am I ever gonna keep you down, my wretched river-dwellers? Oh, well. We've still got all night to get you really grinding on my groove. Now kick that kayak, and let's get you all shook up..."

A large wave begins from where the party entered this area, filling the entire width of the channel and standing 20-foot high. On initiative count 20, the wave moves toward the exit at a speed of 40 feet per round. The large, red doors require a DC 13 Strength (Athletics) check to open. Creatures caught in the wave must make a DC 15 Strength saving throw, taking 11 (2d10) bludgeoning damage on a failed save or half as much damage on a successful one. When the wave hits the doors, they open if they have not already been opened.

As the doors open, the bayou drains away, becoming a half-flooded basement. Beyond the red doors is a sumptuous chamber.

Justin Chan

BLEAK BAYOU

B1. DOOR TO ENERGETIC ELECTRO-STEAM & SWING

B2. BOAT

B3. HELLBILLIES

B4. CAPTIVES

B5. DOOR TO KILLER CEILIDH

Sam Rustle

Hellbilly

Anneliese Mak

Ceilidh Kickers

THE KILLER CEILIDH

The blasting shriek of bagpipes rings out, and candles set in sconces burst into flame, lighting up a large, lavish banquet hall. Dark stone walls are painted with the flickering shadows of twelve figures in the middle of the room arranged in two lines of six, facing each other and frozen in the midst of spins and leaps. They're dressed in white shirts, tartan kilts, knee-length socks, and black, short-heeled vs. At the far end of the hall is a door covered in shards of crystal and glass, gleaming and reflecting the candlelight in dizzying patterns.

The room is 20 feet wide and 60 feet across with 60-foot high, arched ceilings. The crystal door at the far end can't be opened by any means until the ceilidh kickers are defeated. The two rows of dancers hold still. A DC 12 Wisdom (Insight or Perception) check reveals that four of the figures are **captives**, twitching as they try to stay in place. These four look exhausted, barely able to hold themselves up. Four other figures—**ceilidh kickers**—seem eager, twitching with repressed energy. The remaining four figures are **porcelain prancers**, holding eerily still. Hellvis' voice booms down from the vaulted ceiling.

"Ah, the Killer Ceilidh already! How time flies when we're having fun! Now, I am willing to make you a deal after the last dance here, should you be amenable. But, for now, a little less conversation, and a little more action, please!"

The ceilidh kickers and porcelain prancers attack as soon as Hellvis finishes speaking.

On their first turn, the ceilidh kickers release the four captives, who collapse. The porcelain prancers attack with small, vicious daggers on their shins called sgian-dubh (pronounced ski-an-du). The porcelain prancers in the Killer Ceilidh replace their *Captive Audience* attack with the following attack:

Sgian-dubh. The porcelain prancer launches a small, vicious dagger from its shins at one creature it can see within 40 feet. The target must succeed on a DC 13 Dexterity saving throw or take 5 (2d4) piercing damage.

When a ceilidh kicker is destroyed, it bursts into a cloud of white feathers. Once all ceilidh kickers are defeated, any remaining porcelain prancers collapse and turn to dust, and any living captives are teleported outside the Dastardly Disco. Hellvis' voice then booms out.

"Is this a dance house or a heartbreak hotel? They're free to go, and you, my dastardly divas, are just one final shimmy away from the rockin', rollin' ruler themselves! Now, as for my deal, it's simple. I'll let you catch your breath in a perfectly safe little dressing room for a respite, and in return, I'll take back my Disco Stick. *A fight's more fun at your best, and I could use the time to prepare. So, what do you say? Do we have a deal?"*

A pair of formal white gloves appear out of thin air in front of the party, palms open. These cannot be attacked or damaged by any means, and any attempt to hit the hands simply phases through them, but the *disco stick** can be placed in their grasp.

If the heroes give the *disco stick** to the gloves, it disappears as the gloves take hold of it. Then the gloves beckon the party to a dingy door that appears on the nearest wall. The door leads to a small, plain-looking dressing room where the party can take a short rest safely. After one hour, the dressing room shrinks, ejecting all creatures back into the hall. The hall begins to crumble around the party, and all creatures must succeed on a DC 15 Dexterity saving throw or take 7 (2d6) bludgeoning damage as they hear Hellvis' disembodied voice howl with laughter.

If the party chooses not to relinquish the *disco stick**, the glittering, crystal door in front of them flies open as the ornate decorations of the killer ceilidh crumble, leaving only a ruined stone hall. Characters must succeed on a DC 15 Dexterity saving throw or take 5 (1d10) bludgeoning damage as the room collapses around them.

As the room collapses, the rubble sweeps all creatures through the crystal doors and onto the Deadly Dance Floor.

Anneliese Mak

KILLER CEILIDH

K1. DOOR TO BLEAK BAYOU
K2. PORCELAIN PRANCERS
K3. CEILIDH KICKERS
K4. CAPTIVES
K5. DOOR TO DEADLY DANCE FLOOR

Sam Rustle

Justin Chan

Porcelain Prancer

THE DEADLY DANCE FLOOR

A huge disco ball hangs from the multicolored ceiling, accompanying flashing lights and loud thumping music that makes the floor—a grid of squares pulsing with neon colors—vibrate from the force of the beat. The disco ball opens with a shower of sparkling confetti rains down as Hellvis, a middle-aged gnoll in a slightly too tight but still glamorous white suit, slowly floats down from inside it. They stop and hover 10 feet off the ground, spreading their arms wide in a dramatic pose.

If the party took a short rest, two **groupies** are also waiting on the dance floor.

After a moment, Hellvis proudly exclaims the following.

"I must thank you. I was terribly lonesome tonight until you came along. Same rules apply, my fresh-faced friends! Beat me and escape, or fall flat on your faces and become mine forever. Or, well, until the next lot manages to rescue or kill you. Now... shut up and dance with me!"

The room is 60-foot by 60-foot and has 60-foot high ceilings. Each 5-foot square of the floor is a colored tile.

HELLVIS' LAIR

The Dance Floor. On initiative count 20 (winning ties), the tiles on the dance floor flicker and change color. Roll 1d6 for each creature in combat standing on a tile to determine its color and effect. **Hellvis** [they/them] constantly levitates a foot above the tiles and is immune to the effects. Creatures affected by the tiles are affected simultaneously.

THE DANCE FLOOR

D6	TILE COLOR	EFFECT
1	White	The creature is magically teleported 20 feet in a random direction into an unoccupied space and must succeed on a DC 12 Dexterity saving throw or be knocked prone. If this movement would teleport a creature outside the room, it is instead teleported to the farthest unoccupied space in that direction.
2	Pink	The creature is imbued with the galvanizing glory of the Dastardly Disco and gains 1d8 temporary hit points, which last for 1 minute.
3	Green	Any healing the creature receives until initiative count 20 of the next round is halved.
4	Yellow	Any damage the creature deals until initiative count 20 of the next round is halved.
5	Blue	The creature shrinks one size smaller, suffering the "reduce" effect of the *enlarge/reduce* spell until initiative count 20 of the next round.
6	Red	The creature is flung 10 feet up into the air and must succeed on a DC 12 Dexterity saving throw. On a failed save, it lands prone and takes 3 (1d6) bludgeoning damage from the fall. On a success, it takes half as much damage and does not land prone.

LAIR ACTIONS

When fighting in their lair, Hellvis can invoke the ambient magic of the boogie to take lair actions. On initiative count 20 (losing ties), Hellvis takes one of the following lair actions. Hellvis can't use the same effect two rounds in a row:

- Hellvis casts *dispel magic*, *misty step*, or *shatter*, using Charisma as their spellcasting ability without expending a spell slot (spell save DC 15, +7 to hit with spell attacks).
- Hellvis summons a **groupie** into an unoccupied space they can see within 30 feet of them. Hellvis can only have two groupies on the Dance Floor at a time.

Once Hellvis drops to 0 hit points, they disappear. The disco ball glows with light and turns transparent, revealing Hellvis' silhouette in the center as confetti swirls around them. Their disembodied voice rings out.

"Drat and damnation! Defeated in my own Disco! Don't be cruel, now, I surrender. You don't have to say you love me, though I know, deep down, you loved my ball. I do hope you had fun, my little dancing queens. My word is as good as my rhythm. Keep what you earned, and enjoy your glory in the Champion's Corner. Keep kicking, my cool cats! I could have missed the pain, but then I'd have missed the dance!"

The room fills with swirling, glittery confetti as the party is transported back to the entry corridor. A framed painting of the party is now hanging under the "We Are The Champions!" banner, depicting them in various harried and humorous states they experienced throughout their adventure. The end of the corridor that once held the doors to the Wicked Waltz is now a solid stone wall, while the red velvet door leading outside stands open.

If the party entered from The Revelia or you wish to continue the party's adventures there, they find there's no way back inside once they exit the Dastardly Disco. The building is magically sealed to prevent re-entry, and a sign on the door reads, "Under Repairs - The Management."

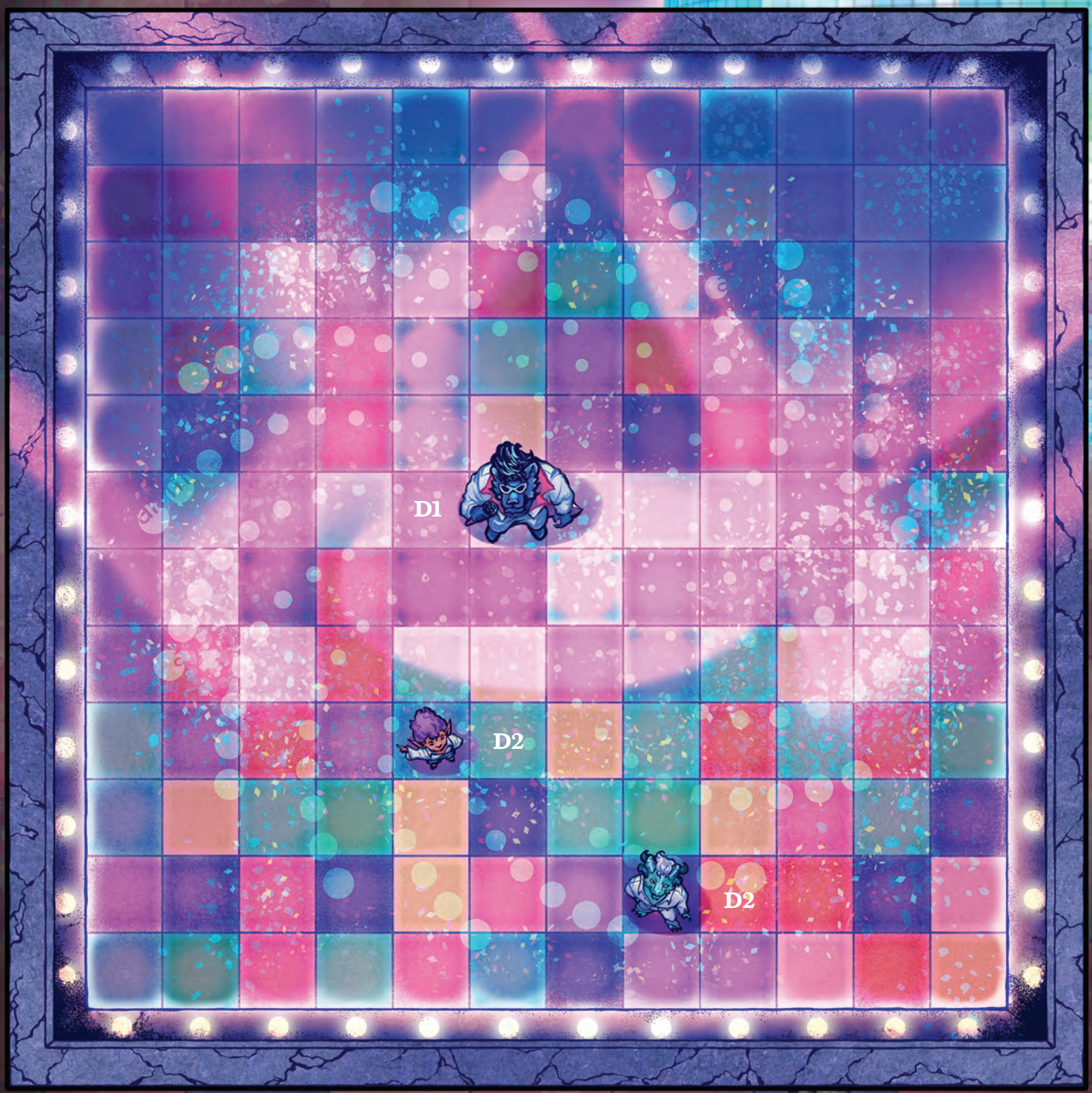
If the party entered from anywhere else, as they exit the Disco, they are returned to the plane they came from, tumbling out of an outhouse in desperate need of cleaning that vanishes with a puff of blue smoke and the faint sound of Hellvis' laughter.

Groupie

Anneliese Mak

DEADLY DANCE FLOOR

D1. HELLVIS
D2. GROUPIE



APPENDIX D: BESTIARY AND NONPLAYER CHARACTERS

A Note About New Spells and Magic Items
Magic items and spells with an asterisk * beside them can be found in **App. E: Magic Items and Equipment** and **App. F: Spells**. Those without an asterisk can be found in the 5th Edition Core Rules.

ANIMALGAMATION

Animalgamations are more "abomination" than "animal." While they loosely resemble common creatures that one would expect to find at an average carnival petting zoo, these creatures are anything but average. Some animalgamations sport several more eyes or appendages than the normal version of their species. Others have mouths filled with far too many teeth. Revelers who assume these are simply weirder versions of typical animals face a rude awakening when these abominations attempt to chomp off their arms. These creatures do not like to be touched and are non-violent only toward those who feed them. They are often familiars for warlocks of Heckna. As foes, animalgamations bite, kick, smash, or crush enemies, then feast upon whatever is left.

DONKEY ANIMALGAMATION

medium aberration, any evil alignment

Armor Class 15 (natural armor)
Hit Points 39 (6d8 + 12)
Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	14 (+2)	6 (-2)	8 (-1)	6 (-2)

Skills Athletics +4, Perception +1
Damage Resistances bludgeoning, piercing, and slashing from nonmagical weapons
Senses darkvision 60 ft., passive Perception 11
Languages understands Gobbledygook, but can't speak
Challenge 1 (200 XP)

Beast of Burden. The animalgamation is considered to be a Large animal for the purpose of determining its carrying capacity.
Sure-Footed. The animalgamation has advantage on Strength and Dexterity saving throws made against effects that would knock it prone.

Actions

Multiattack. The animalgamation makes two slam attacks, or one slam attack and one kick attack.
Slam. *Melee Weapon Attack*: +4 to hit, reach 5 ft., one target.
Hit: 5 (1d6 + 2) bludgeoning damage.
Kick. *Melee Weapon Attack*: +4 to hit, reach 5 ft., one target.
Hit: 6 (1d8 + 2) bludgeoning damage. If the target is a creature,it must succeed on a DC 12 Strength saving throw or be knocked prone.

ELEPHANT ANIMALGAMATION

large aberration, any evil alignment

Armor Class 13 (natural armor)
Hit Points 85 (10d10 + 30)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	9 (-1)	16 (+3)	6 (-2)	11 (+0)	6 (-2)

Saving Throws Str +4
Skills Athletics +4, Perception +2
Senses darkvision 60 ft., passive Perception 12
Languages understands Gobbledygook, but can't speak
Challenge 4 (1,100 XP)

Strong Grip. The animalgamation has advantage on Strength ability checks.

Actions

Multiattack. The animalgamation makes two attacks, one with its gore and one with its stomp. The animalgamation can then make a trunk attack or use its throw action.
Gore. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target.
Hit: 14 (3d6 + 4) piercing damage.
Stomp. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target.
Hit: 17 (3d8 + 4) bludgeoning damage.
Trunk. *Melee Weapon Attack*: +5 to hit, reach 10 ft., one target.
Hit: The target is grappled and restrained (escape DC 14).
Throw. The animalgamation throws its grappled target into an unoccupied space it can see within 30 feet of it. The target is no longer grappled, and it lands prone, taking 9 (2d8) bludgeoning damage.

Liam Gregg

MONKEY ANIMALGAMATION

small aberration, any evil alignment

Armor Class 14 (natural armor)
Hit Points 27 (6d6 + 6)
Speed 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	15 (+2)	12 (+1)	8 (-1)	12 (+1)	8 (-1)

Skills Acrobatics +6, Perception +3
Senses darkvision 60 ft., passive Perception 13
Languages understands Gobbledygook, but can't speak
Challenge 1/4 (50 XP)

Frustrating. On each of its turns, the animalgamation can take the Dodge or Filch action as a bonus action. While the animalagmation is dodging, a creature has disadvantage on any attempt made to retrieve an item the animalgamation is holding.
Pack Tactics. The animalgamation has advantage on attack rolls against a creature if at least one of the animalgamation's allies is within 5 feet of the creature and the ally isn't incapacitated.

Actions

Slam. *Melee Weapon Attack*: +4 to hit, one target.
Hit: 4 (1d4 + 2) bludgeoning damage.
Filth Fling. *Ranged Weapon Attack*: +4 to hit, range 20/60 ft., one creature. *Hit*: 5 (1d6 + 2) poison damage and the target must succeed on a DC 12 Constitution saving throw or be blinded until the end of its next turn.
Filch. *Melee Weapon Attack*: +4 to hit, reach 5 ft., one creature.
Hit: The animalgamation takes an object not being worn or carried from the target's possession. If the animalgamation has no free hand to carry the object, it instead immediately falls to the ground.

RABBIT ANIMALGAMATION

small aberration, any evil alignment

Armor Class 14 (natural armor)
Hit Points 22 (5d6 + 5)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	15 (+2)	12 (+1)	6 (-2)	8 (-1)	6 (-2)

Saving Throws Dex +4
Skills Acrobatics +4, Perception +1
Senses darkvision 60 ft., passive Perception 11
Languages understands Gobbledygook, but can't speak
Challenge 1/2 (100 XP)

Keen Hearing. The animalgamation has advantage on Wisdom (Perception) checks that rely on hearing.
Skittering Limbs. The animalgamation can take the Dash action as a bonus action on each of its turns.

Actions

Multiattack. The animalgamation makes two bite attacks.
Bite. *Melee Weapon Attack*: +4 to hit, one target. *Hit*: 5 (1d6 + 2) piercing damage.
Kick. *Melee Weapon Attack*: +4 to hit, reach 5 ft., one target.
Hit: 6 (1d8 + 2) bludgeoning damage. If the target is a creature, it must succeed on a DC 13 Strength saving throw or be pushed up to 15 feet in a straight line away from the animalgamation.

ZEBRA ANIMALGAMATION

large aberration, any evil alignment

Armor Class 15 (natural armor)
Hit Points 45 (7d10 + 7)
Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	16 (+3)	12 (+1)	6 (-2)	8 (-1)	6 (-2)

Saving Throws Wis +1
Skills Athletics +4, Perception +1
Senses darkvision 60 ft., passive Perception 11
Languages understands Gobbledygook, but can't speak
Challenge 2 (450 XP)

Keen Sight. The animalgamation has advantage on Wisdom (Perception) checks that rely on sight.
Trampling Charge. If the animalgamation moves at least 20 feet straight toward a creature and then hits it with a hooves attack on the same turn, that target must succeed on a DC 14 Strength saving throw or be knocked prone. If the target is prone, the amalgamation can make another attack with its hooves against it as a bonus action.

Actions

Multiattack. The animalgamation makes two attacks, one with its slam and one with its hooves.
Slam. *Melee Weapon Attack*: +5 to hit, one target.
Hit: 7 (1d8 + 3) bludgeoning damage.
Hooves. *Melee Weapon Attack*: +5 to hit, one target.
Hit: 10 (2d6 + 3) bludgeoning damage.

ARACHNE, THE WERESPIDER

Lithe, limber, and beautiful, Arachne [he/him] is a talented acrobat whose mid-air twists and tumbles entrance all audiences. His personality, though, is less of a whisper and more of a blasting foghorn. Arachne lives for the showmanship, bellowing out orders, jokes, and puns as he and his coven of werespider acrobats perform. Along with his own talents, Arachne oversees the shows playing at the Big Top, and his magical abilities give him control over the pocket dimensions used to ensnare those who 'volunteer' to be part of the acts.

While Arachne is strong and loyal to Heckna, his own safety comes before that of anyone else. Drawn to The Revelia by the lights and action, Arachne prefers to cling to someone more powerful than him than to be a real leader himself. Parasitic in nature, Arachne uses his position at the Big Top to feed his ego as well as his belly. Alongside his coven of werespider acrobats, Arachne creates stunning, intricate webs to ensnare the audience and feast upon them. The acrobats live in the dark nooks of the Big Top tent in a nest of sticky spider webs, and Arachne has his own Charnel Cocoon nestled in the eaves.

Coven Communication. While in possession of his *mindweb mirror**, Arachne can communicate telepathically with his coven. His voice is just as loud internally as externally, and werespiders can sometimes be seen clutching their heads as orders are yelled directly into their brains.

A Dark Gift. The rare reveler who catches Arachne's eye may be offered a priceless gift: werespider lycanthropy. Arachne prefers males and may extend this offer to a male character to whom he takes a shine. This offer means joining Arachne's troupe—earning a place at The Revelia that requires indefinite servitude as a performer but also provides protection. Desperate rubes or revelers who seek to survive in the carnival occasionally relent to this offer.

Practical Jokesters. Arachne and his coven share Heckna's sinister sense of humor. They frequently make rude and sardonic quips and insults during both combat and conversation.

Big Family. As the leader of his coven, Arachne protects his fellow werespiders. If one is injured or threatened, he rallies the coven to retaliate.

LAIR ACTIONS

On initiative count 20 (losing initiative ties), Arachne can take a lair action to cause one of the following effects. He can't use the same lair action two rounds in a row.

- Arachne disappears into his webbing, reappearing in a location up to 30 feet away from his starting point that is also covered in webbing. When he takes this action, webbing in a 10-foot radius centered on the spot that he left animates, and all creatures in this area must succeed on a DC 14 Dexterity saving throw or be lifted 20 feet in the air by their ankles and restrained by the webbing.
- The webbing can be attacked and destroyed (AC 12; 15 hit points; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).
- Arachne summons 2 **werespider acrobats** in their hybrid forms from the shadows. They descend from the webs into spaces within 30 feet of Arachne and act after his turn.
- Arachne targets a creature within 30 feet to be illuminated by a bright spotlight, which follows the target until initiative count 20 of the next round. While in the spotlight, the target is blinded and takes 7 (2d6) radiant damage at the start of its turn.

ARACHNE THE WERESPIDER

medium humanoid (human, shapechanger), neutral evil

Armor Class 15 in humanoid form, 16 (natural armor) in giant spider or hybrid form
Hit Points 73 (11d8 + 33)
Speed 40 ft., climb 40 ft. in hybrid or giant spider form

STR	DEX	CON	INT	WIS	CHA
16 (+3)	20 (+5)	16 (+3)	14 (+2)	15 (+2)	19 (+4)

Saving Throws Dex +8, Con +6
Skills Athletics +6, Acrobatics +11, Perception +5, Performance +7, Persuasion +7, Stealth +11
Damage Immunities bludgeoning, piercing, and slashing damage from nonmagical weapons that aren't silvered
Senses darkvision 60 ft., passive Perception 15
Languages Common, Gobbledygook
Challenge 5 (1,800 XP)

Special Equipment. Arachne is attuned to a *mindweb mirror** that he carries with him at all times. The mirror is attached to his back in a protective casing, and can only be destroyed when removed from the casing. The mirror has an AC of 10 and 5 hit points.

Shapechanger. Arachne can use his action to polymorph into a spider-humanoid hybrid or into a giant spider, or back into his true form, which is humanoid. His statistics are the same in each form. Any equipment he is wearing or carrying isn't transformed. He reverts to his true form if he dies.

Acrobatic. Arachne's base long jump and high jump is 20 feet, with or without a running start. As long as Arachne is able to move, he can fall up to 50 feet without taking fall damage or landing prone.

Cunning Performance. As a bonus action on each of his turns, Arachne may take the Dash, Disengage, or Dodge actions.

Spider Climb (Giant Spider or Hybrid Form Only). Arachne can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

Web Sense (Giant Spider or Hybrid Form Only). While in contact with a web, the werespider knows the exact location of any other creature in contact with the same web.

Web Walker (Giant Spider or Hybrid Form Only). The werespider ignores movement restrictions caused by webbing.

Actions

Multiattack (Humanoid or Hybrid Form Only). Arachne makes two kick attacks. Arachne can forgo one kick attack to make an attack with his bite or web whip instead.

Bite (Giant Spider or Hybrid Form Only). *Melee Weapon Attack*: +8 to hit, reach 5 ft., one creature. *Hit*: 9 (1d8 + 5) piercing damage and the target must succeed on a DC 15 Constitution saving throw or take 9 (2d8) poison damage, or half as much on a success. If the poison damage reduces the target to 0 hit points, it is stable but poisoned for 1 hour and paralyzed for as long as it is poisoned. If the target is a humanoid, it must succeed on a second DC 15 Constitution saving throw or be cursed with werespider lycanthropy.

Web Whip (Humanoid or Hybrid Form Only). *Melee Weapon Attack*: +8 to hit, reach 30 ft., one target. *Hit*: 10 (2d4 + 5) slashing damage. If the target is a creature, Arachne may pull it up to 15 feet in a straight line toward him.

Kick (Humanoid or Hybrid Form Only). *Melee Weapon Attack*: +8 to hit, reach 5 ft., one creature. *Hit*: 9 (1d8 + 5) bludgeoning damage.

Great Web (Giant Spider or Hybrid Form Only, Recharges 5-6). *Ranged Weapon Attack*: +8 to hit, range 60 ft., each target in a 20-foot cube centered on a creature within range. *Hit*: The target(s) is restrained by webbing. As an action, a restrained target can attempt a DC 15 Strength check, bursting the webbing on a success. The webbing can also be attacked and destroyed (AC 12; 20 hit points; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).

Henrik Rosenborg

ARMS-O-PLENTY

This large, slimy creature vaguely resembles a squid or octopus with purple tentacles. It has remarkable strength and enjoys drowning those who cross its path. Arms-o-plenty are not native to The Revelia and can be found in vats that lead to pocket dimensions filled with deep, dark saltwater.

ARMS-O-PLENTY

large aberration, neutral evil

Armor Class 14 (natural armor)
Hit Points 67 (9d10 + 18)
Speed 20 ft., fly 15 ft. (hover), swim 60 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	18 (+4)	15 (+2)	8 (-1)	12 (+1)	4 (-3)

Saving Throws Con +4
Skills Perception +3
Senses darkvision 60 ft., passive Perception 13
Languages understands Gobbledygook but can't speak
Challenge 3 (700 XP)

Amphibious. The arms-o-plenty can breathe air and water.

Actions

Eldritch Kaboom. The arms-o-plenty hurls a ball of volatile eldritch energy at a space it can see within 60 ft., which then explodes in a 15-foot radius blast where it lands. Each creature in the area must succeed on a DC 14 Dexterity saving throw or take 7 (2d6) force damage and fall prone.

Tentacles. *Melee Weapon Attack*: +6 to hit, reach 15 ft., one target. *Hit*: 15 (2d10 + 4) bludgeoning damage. If the target is a creature, it is grappled (escape DC 14). Until this grapple ends, the target is also restrained and has disadvantage on Strength checks and Strength saving throws, and the arms-o-plenty can't use its tentacles to attack another target.

AWAKENED MARIONETTE

Found in abundance throughout The Revelia, these creatures are built as puppets and then given limited sentience and personality traits, typically just enough to carry out specific tasks or respond to revelers who ask for information. A side effect of this limited sentience is severely limited memory. Any information not programmed into them at the time of construction is quickly forgotten.

Though they can be made to look like almost anything, these constructs are most commonly built to resemble young humans and are costumed in frilly or dapper garments with elaborate, intricate wigs. Although each awakened marionette's face is different, they all share a wide-eyed expression and cherubic cheeks. Awakened marionettes speak in lilting tones and communicate with odd phrases. They tend to avoid combat but are programmed to defend themselves and the carnival if necessary.

The Toymaker, a fully sentient marionette created by Heckna, designs and creates awakened marionettes. As a result, all awakened marionettes are deeply loyal to The Toymaker and protective of them.

AWAKENED MARIONETTE

small construct, unaligned

Armor Class 18 (natural armor)
Hit Points 49 (9d6 + 18)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	17 (+3)	14 (+2)	7 (-2)	12 (+1)	6 (-2)

Skills Acrobatics +5, Perception +3
Damage Resistances psychic
Damage Immunities poison
Condition Immunities unconscious
Senses darkvision 60 ft., passive Perception 12
Languages Common
Challenge 4 (1,100 XP)

Puppeteer's Strings. The marionette uses long, whip-like strings to grapple and control other creatures. These strings are objects (AC 12; 15 hit points; vulnerability to slashing damage). Destroying the strings grappling a puppeteered creature ends the grapple, but does not damage the marionette. The marionette has 6 strings. If a string is destroyed it can create two new strings (to a maximum of 6) on its next turn as a bonus action.

Actions

Multiattack. The marionette makes three lash attacks. It can forgo one of its lash attacks to use its puppeteer action.

Lash. *Melee Weapon Attack*: +5 to hit, reach 20 ft., one target. *Hit*: 9 (1d12 + 3) slashing damage. If the marionette hits a Medium or smaller creature with at least two lash attacks, the creature is grappled (escape DC 13), and the marionette can immediately use its puppeteer action on it.

Puppeteer. The marionette uses its strings to puppeteer the body of a creature it has grappled. The target is forced to use its reaction to make a single weapon attack against a target of the marionette's choice within reach.

Oriana Mendez

CALLIOPE HURDY-GURDY

Calliope Hurdy-Gurdy [she/her] (or Callie for short) powers the Misery-Go-Round. She is attached to a small steam calliope, an organ-like instrument that emits sound through pipes. Callie has orange hair and wears a dark green jacket over a striped blouse. She was built with four arms to help her play the instrument to its fullest potential. Callie only knows a total of five songs that she rotates through without end. This repetition torments those who live at The Revelia, so much so that it's fairly common to find her and the Misery-Go-Round under attack. Callie loves the music she plays and is frequently frustrated by people's annoyance with her limited repertoire.

PEEPBOO

Peepboo [he/him] oversees Heckna's Eye. He is soldered to the edge of the metal platform and leans out into the space between the two wheels. Peepboo has three heads that slowly rotate to mimic Heckna's Eye. He is a particularly sweet awakened marionette, and his favorite thing is watching the stars. He has names for every single one and wants to visit the moon one day.

PENNYWHISTLE

Pennywhistle [he/him] operates the Pop Goes the Clown! game in the Jamboree. He has curly pink hair that he wears in fun buns, along with a black-and-white striped leotard. His thoughts are less scattered than most marionettes, and he likes to drum little tunes onto the heads of those trapped in the game's stand.

POLLY

Polly [she/her] is dressed in a very frilly pink and white dress, and her blonde hair is curled into impeccable ringlets. Unlike other marionettes that roam The Revelia, Polly is strung into the Ticketing Booth, and her puppet strings are clearly visible above her. She speaks in a childlike voice. One of her eyes is missing, and she is in poor repair, having had altercations with broke revelers looking for more tickets. The ribbons that adorn her dress are composed of tickets. Polly is friendly but more forgetful than most marionettes.

RAMONA RUMBLERUMPER

Ramona [she/her] manages the front desk in the Hostile Hostel. Her black hair is cut into a short bob that cups her doll-like face, which sports two round patches of pink on the cheeks. Like other marionettes, Ramona is very forgetful, which makes her job a challenge when she misplaces entire rooms of the Hostel, loses room keys, and forgets patrons' names. Ramona is often very frazzled, overworked, and in an almost constant state of panic. Her entire surface is covered with a maze of cracks, and occasionally tiny pieces chip off out of stress.

STEFANO

Stefano [they/them] accompanies The Toymaker, with whom they communicate in a private sign language. Stefano translates verbally for The Toymaker and will always clarify that they don't speak on behalf of The Toymaker but are acting as an interpreter. They are dressed in a prim, starched sailor outfit, and their black hair is combed neatly back from their face. While most other awakened marionettes are confined to certain areas and tasks, Stefano moves freely around The Revelia on The Toymaker's orders. Stefano is absolutely loyal to The Toymaker.

BAB

Bab [she/her] is a gnoll and the owner and operator of Bab's Meatery. She wears a black leather apron that is perpetually covered in bits of guts and smears of gore. She is friendly, although her passion for "meat," no matter the source, makes her a dangerous friend as she won't hesitate to harvest people if they seem appetizing. Bab led a rather eventful life as a mercenary for hire before escaping to The Revelia. She works at the carnival willingly, and Heckna gives her free rein to experiment with new "recipes." Bab doesn't understand why others may be put off by gore or blood. She sources her meat from all over The Revelia, mostly from unfortunate victims or the leftover scraps of the Chandler of Flesh's projects. She happily tells people where she got her meat if asked. Bab was previously in a relationship with Candy before the rivalry between their establishments became too much to bear.

BAB

medium humanoid (gnoll), chaotic evil

Armor Class 14 (hide armor)
Hit Points 75 (10d8 + 30)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	14 (+2)	16 (+3)	10 (+0)	13 (+1)	7 (–2)

Saving Throws Str +7, Con +6
Senses darkvision 60 ft., passive Perception 11
Languages Common, Gnoll, Gobbledygook
Challenge 5 (1,800 XP)

Fresh Meat (2/Day). If Bab hits a living creature with her bite attack, she can choose to enter a blood-crazed frenzy for 1 minute (requiring no action). While frenzied, Bab's attack rolls have advantage, she gains resistance to bludgeoning, slashing, and piercing damage, and is immune to being charmed or frightened. Bab's frenzy ends early if she is knocked unconscious, or if she goes a full round without making a bite attack or taking damage.
Rampage. When Bab reduces a creature to 0 hit points with a melee attack on her turn, she can take a bonus action to move up to half her speed and make a bite attack.

Actions

Multiattack. Bab makes three attacks.
Bite. *Melee Weapon Attack*: +7 to hit, reach 5 ft., one target. *Hit*: 7 (1d6 + 4) piercing damage. If the target is a creature that isn't an undead or a construct, Bab gains temporary hit points equal to the damage she dealt.
Cleaver. *Melee Weapon Attack*: +7 to hit, reach 5 ft., one target. *Hit*: 9 (1d10 + 4) slashing damage.
Chef's Knife. *Melee or Ranged Weapon Attack*: +7 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit*: 7 (1d6 + 4) piercing damage.

Variant Rule: Legendary Actions

If you draw Bab as a Jamboree boss using the Shuffled Stories Engine, or if you want to make this fight extra-challenging, you can give Bab the following legendary actions. This makes her a CR 6 encounter.

Bab can take 2 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. Bab regains spent legendary actions at the start of her turn.
Bite. Bab makes a bite attack.
Bloodthirsty Cackle. Bab cackles menacingly at a creature she can see within 30 feet of her. If the creature can hear Bab, it must succeed on a DC 15 Wisdom saving throw or become frightened of her for 1 minute. A creature frightened in this way can repeat its saving throw at the end of each of its turns, ending the effect on itself on a success.

Nikita Orlov

BELLA BELLS-ON

medium humanoid (human, shapechanger), lawful evil

Armor Class 14 (face paint) in humanoid form, 15 (natural armor, face paint) in giant spider or hybrid form
Hit Points 65 (10d8 + 20)
Speed 40 ft., climb 40 ft. in hybrid or giant spider form

STR	DEX	CON	INT	WIS	CHA
15 (+2)	17 (+3)	14 (+2)	15 (+2)	15 (+2)	16 (+3)

Saving Throws Dex +5, Wis +4
Skills Athletics +4, Acrobatics +7, Insight +4, Investigation +4, Perception +4, Performance +5, Stealth +7
Damage Immunities bludgeoning, piercing, and slashing damage from nonmagical attacks not made with silvered weapons
Senses darkvision 60 ft., passive Perception 14
Languages Common, Gobbledygook
Challenge 4 (1,100 XP)

Special Equipment. Bella carries a *face paint palette** with 5 uses remaining. She has painted her face with the butterfly pattern (included in her stat block).
Shapechanger. Bella can use her action to polymorph into a spider-humanoid hybrid or into a giant spider, or back into her true form, which is humanoid. Her statistics are the same in each form. Any equipment she is wearing or carrying isn't transformed. Bella reverts to her true form if she dies.
Acrobatic. Bella's base long jump and high jump are 20 feet, with or without a running start. As long as Bella is able to move, she can fall up to 50 feet without taking fall damage or landing prone.
Sneak Attack (1/Turn). Bella deals an extra 7 (2d6) damage when she hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of Bella's that isn't incapacitated and she doesn't have disadvantage on the attack roll.
Spider Climb (Giant Spider or Hybrid Form Only). Bella can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.
Web Sense (Giant Spider or Hybrid Form Only). While in contact with a web, Bella knows the exact location of any other creature in contact with the same web.
Web Walker (Giant Spider or Hybrid Form Only). Bella ignores movement restrictions caused by webbing.

Actions

Multiattack (Humanoid or Hybrid Form Only). Bella makes two kick attacks, or one kick and one bite attack.
Bite (Giant Spider or Hybrid Form Only). *Melee Weapon Attack*: +5 to hit, reach 5 ft., one creature. *Hit*: 7 (1d8 + 3) piercing damage and the target must succeed on a DC 13 Constitution saving throw or take 9 (2d8) poison damage, or half as much on a success. If the poison damage reduces the target to 0 hit points, it is stable but poisoned for 1 hour and paralyzed for as long as it is poisoned. If the target is a humanoid, it must succeed on a second DC 13 Constitution saving throw or be cursed with werespider lycanthropy.
Kick (Humanoid or Hybrid Form Only). *Melee Weapon Attack*: +5 to hit, reach 5 ft., one creature. *Hit*: 7 (1d8 + 3) bludgeoning damage.
Web (Giant Spider or Hybrid Form Only, Recharges 5-6). *Ranged Weapon Attack*: +5 to hit, range 30/60 ft., one creature. *Hit*: The target is restrained by webbing. As an action the restrained target can attempt a DC 14 Strength check, bursting the webbing on a success. The webbing can also be attacked and destroyed (AC 10; 10 hit points; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).

BELLA BELLS-ON

Bella Bells-On [she/her] is a human werespider acrobat and part of Arachne's coven. Like the other acrobats, she wears a long-sleeved black leotard and always has her dark hair pulled away from her face. When communicating with fellow acrobats, she speaks in Gobbledygook. She is wily, has a wicked sense of humor, and enjoys having a good gossip with her coven. Bella is one of Arachne's most trusted members of the coven and is allowed to help bring new people into The Revelia from the forest. She is calm and warm in her initial friendliness, but her motives are always to serve Arachne and bring the coven fresh blood to feed upon.

BLIMP

Blimps are strange, inflated creatures that typically resemble the inflated, disembodied heads of clowns, although they can also showcase other faces. They are usually found tucked among colorful balloons. When activated, blimps expand, the skin stretching until it tears with an ear-splitting pop, releasing a splatter of poisonous ooze over everyone in close vicinity. Blimps are one of Sophie's many gruesome creations.

CANDELABRAWN

Created by Sophie, the Chandler of Flesh, these large golem-like creatures are composed of harvested flesh and obey only Sophie and Heckna. They frequently serve as guardians throughout The Revelia, particularly near the House of Wax and the Fun House. These gruesome creatures have very limited reasoning capabilities, and they do not take kindly to being bothered.

Daarken

BLIMP

medium construct, unaligned

Armor Class 5
Hit Points 1 (1d8 - 3)
Speed 0 ft., fly 10 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
1 (-5)	1 (-5)	4 (-3)	1 (-5)	1 (-5)	1 (-5)

Damage Immunities acid, poison, psychic
Condition Immunities blinded, charmed, deafened, exhaustion, frightened, prone, poisoned, stunned, unconscious
Senses blindsight 30 ft. (blind beyond this radius), passive Perception 5
Challenge ½ (100 XP)

False Appearance. While the blimp remains motionless, it is indistinguishable from an ordinary balloon.

Pop!. The blimp explodes when it drops to 0 hit points. When it does so, it causes one of the following effects of its choice.

- **Laughing Gas.** Each enemy creature within 20 feet of the blimp when it explodes must succeed on a DC 14 Wisdom saving throw or begin laughing uncontrollably. An affected creature cannot take bonus actions or reactions and must succeed on a DC 14 Constitution ability check to take actions that involve speaking (such as when casting a spell with a verbal component). An affected creature can attempt a DC 14 Wisdom saving throw at the end of each of its turns, ending the effect for itself on a success.
- **Party Slime.** Each creature within 20 feet of the blimp when this occurs must succeed on a DC 14 Dexterity saving throw or be coated in a fluorescent slime. A creature that fails the save takes 7 (2d6) damage at the start of each of its turns. The type of damage is determined by the color of the blimp, as detailed below. A creature can remove slime from itself or another creature within 5 feet of it by taking an action to wipe it off. The slime can also be removed by completely immersing the affected creature in water or another similar liquid.
  - **Red:** Fire
  - **Orange:** Acid
  - **Yellow:** Lightning
  - **Green:** Poison
  - **Blue:** Cold
  - **Indigo:** Necrotic
  - **Violet:** Force

Servant of Heckna. The blimp follows any commands given to it in Gobbledygook.

Actions

Entangle. *Melee Spell Attack*: +0 to hit, reach 15 ft., one creature. *Hit*: the target is grappled (escape DC 12). While the blimp is grappling a target in this manner, it ascends 20 feet straight upward at the end of each of its turns, dragging its grappled target with it into the air.

Detonate. The blimp dies, and the radius of the area affected by its Pop! trait is doubled.

Jacob Walker

CAPTIVE

Anyone who stumbles into the Dastardly Disco could fall victim to its wiles and become a captive, forever enslaved to Hellvis' bodacious boogie. Slowly, these individuals begin to change and become part of the Disco without hope of being saved. The only way to escape this fate is to be removed from the dance.

CEILIDH KICKER

Crafted by The Toymaker for the Dastardly Disco's Killer Ceilidh long ago, these humanoid awakened marionettes are dressed in the garb of highland dancers and live only to make mortals dance to their hellish jig. They possess no abilities to speak and are more machine than most other marionettes.

CANDELABRAWN

large undead, neutral evil

Armor Class 16 (natural armor)
Hit Points 102 (12d10 + 36)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	6 (-2)	16 (+3)	7 (-2)	10 (+0)	4 (-4)

Damage Immunities fire, poisoned
Condition Immunities charmed, exhaustion, frightened, paralyzed, poisoned
Senses blindsight 10 ft., darkvision 60 ft., passive Perception 10
Languages understands commands given in any language but can't speak
Challenge 5 (1,800 XP)

Bound. The candelabrawn is magically bound to Sophie and Heckna. If the candelabrawn is within 60 feet of either Sophie or Heckna, half of any damage they take is transferred to the candelabrawn as force damage. If more than one candelabrawn are within 60 feet of Sophie or Heckna, only one of them takes the damage.
Regeneration. At the start of each of its turns, if the candelabrawn has at least 1 hit point, it regains 10 hit points.
Waxy Composition. The candelabrawn's body is composed of durable and semi-liquid wax. When the candelabrawn takes damage, the wax erupts from its body in a 10-foot-radius sphere. Each creature in the affected area when this occurs takes 5 (2d4) fire damage.

Actions

Multiattack. The candelabrawn makes two glop attacks.
Glop. *Melee Weapon Attack*: +6 to hit, reach 5 ft. one target. *Hit*: 10 (2d6 + 3) bludgeoning damage and 5 (2d4) fire damage. If the target is a creature other than an undead or a construct, it must succeed on a DC 14 Constitution saving throw or be burned by the wax. While burned in this way, the target loses 5 (2d4) hit points at the start of each of its turns. Any creature with a healer's kit can take an action to treat the burn with a successful DC 13 Wisdom (Medicine) check, ending the effect. The burn is also healed if the target receives magical healing.
Wave of Wax (Recharge 5–6). The candelabrawn unleashes a wave of melted wax in a 30-foot cone along the ground. Creatures in the affected area must succeed on a DC 15 Strength saving throw or be entombed in wax. A creature entombed in this way is blinded, restrained, suffocating, and has vulnerability to fire damage. A creature can break free from the wax if it or another creature within 5 feet of it takes an action to make a DC 15 Strength (Athletics) check and succeeds, or if the entombed creature takes fire damage, which melts the wax instantly.

CAPTIVE

medium humanoid (any race), any alignment

Armor Class 10
Hit Points 4 (1d8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)

Senses passive Perception 10
Languages any one language (usually Common)
Challenge 0 (10 XP)

Actions

Lookit Me Ma, I'm Dancin'. *Melee Weapon Attack*: +2 to hit, reach 5 ft., one target. *Hit*: 4 (2d4) bludgeoning damage.

CEILIDH KICKER

medium construct, unaligned

Armor Class 16 (natural armor)
Hit Points 39 (6d8 + 12)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	17 (+3)	14 (+2)	7 (-2)	12 (+1)	6 (-2)

Skills Acrobatics +5, Perception +3
Damage Resistances psychic
Damage Immunities poison
Condition Immunities charmed, exhaustion, frightened, poisoned, stunned, unconscious
Senses darkvision 60 ft., passive Perception 12
Languages understands Common but cannot speak
Challenge 3 (700 XP)

Puppeteer's Strings. The ceilidh kicker uses long, whip-like strings to grapple and puppet other creatures. The strings are objects (AC 12; 15 hit points) and are vulnerable to slashing damage. Destroying the strings grappling a puppeteered creature frees it and ends the effect, but does not damage the ceilidh kicker.

Actions

Multiattack. The ceilidh kicker makes two reel attacks, or they can make one reel attack and one ravel attack.
Reel. *Ranged Weapon Attack*: +5 to hit, range 20/40 ft., one target. *Hit*: 8 (1d10 + 3) slashing damage.
Ravel. *Ranged Weapon Attack*: +5 to hit, range 20/40 ft., one creature. *Hit*: The target is grappled (escape DC 13). Until this grapple ends, the target is restrained.
Puppeteer. The Ceilidh Kicker uses its strings to puppeteer the body of the creature it is grappling with its strings. The creature must succeed on a DC 13 Strength saving throw or be forced to take a reaction to make a single weapon attack against a target of the ceilidh kicker's choice within reach.

CHILD OF THE CANDY CORN

small aberration, chaotic evil

Armor Class 13
Hit Points 31 (7d6 + 7)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	16 (+3)	12 (+1)	11 (+0)	12 (+1)	8 (-1)

Skills Athletics +3, Stealth +5, Perception +3
Senses darkvision 60 ft., passive Perception 13
Languages Common, Gobbledygook
Challenge 1 (200 XP)

Pack Tactics. The child has advantage on an attack roll against a creature if at least one of the child's allies is within 5 feet of the creature and the ally isn't incapacitated.
Sneaky. On each of its turns, the child can use a bonus action to take the Hide action.

Squad Goals. When the child rolls for initiative and there are three or more children of the candy corn within 60 feet of it, it gains the following benefits, which last until the child finishes a short or long rest:

- The child gains 3 temporary hit points for each other child within 60 feet of it.
- Attack rolls against the child, and ability checks made against its abilities are made with disadvantage.

Actions

Go for the Shins. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one creature. *Hit*: 6 (1d6 + 3) bludgeoning damage.
Latch On. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one creature. *Hit*: The target is grappled (escape DC 13) and the child may immediately use a bonus action to make a force feed attack.
Force Feed. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one grappled or incapacitated creature. *Hit*: The child forces a handful of rancid candy down the target's throat, choking it. While the target is choking, it cannot breathe or speak, and takes 7 (2d6) poison damage at the end of each of its turns. To end the effect, a choking creature can use an action to attempt a DC 13 Constitution check to spit up the candy, or another creature within 5 feet can use an action to attempt a DC 13 Wisdom (Medicine) check to cause it to cough up the candy.

CHILD OF THE CANDY CORN

Children of the candy corn are childlike aberrations that often roam in packs of two or three. They favor the Food Court, lurking near supplies of sugar or sweets, and are obsessed with candy. Always on a sugar high, these hyper creatures zoom around The Revelia being loud and mischievous. Although they have the appearance of children and often behave as such, they are anything but. They were created by Heckna to add to the joviality of the carnival, for what is a carnival without the presence of children? If confronted, these creatures become less childlike and far more frightening, removing their masks to reveal their monstrous forms underneath. When angered, there is very little about their appearance that resembles a child.

Some children of the candy corn work for Locke in exchange for sweets, stealing small items and trinkets for the Lost and Found. Things that go missing in The Revelia often end up in the hands of the children of the candy corn.

MAGNANIMO: PIP, POP, SQUEAK

Dressed in a long trench coat, the mysterious "Magnanimo," proprietor of the Souvenir Shop, is actually three children of the candy corn precariously stacked atop one another: Pip [he/him], Pop [she/they], and Squeak [she/her]. Despite being 'in disguise,' Pip, Pop, and Squeak often openly talk and argue with each other, and their hands and faces tend to peer out of various places within the trench coat.

All three have a deep love for animalgamations, especially the soft toy versions they sell at the shop.

Camille Alquier

CICERO, (FORMER) MASTER OF CEREMONIES

The former Master of Ceremonies, Cicero [he/him], joined Heckna before The Revelia's creation when they both performed in the same circus. First enthralled by Heckna's talent and vision, Cicero collaborated with Heckna in creating the carnival, and the two were inseparable. As the years went by and The Revelia became more decrepit, a place of pure violence and malevolence rather than one of grandeur with dark undertones, he began to see Heckna as the corrupting, wicked creature he is. In a desperate attempt to save The Revelia, Cicero attacked Heckna but was unsuccessful. As punishment, Heckna ripped out Cicero's heart and had Sophie create The Tunnel of Love out of it, where Cicero was forever bound. He still wears the deep golden robes that once befitted his role and wields his glittering baton, but the robes and weapon are starkly opulent against his decrepit form.

Although a great deal of time has passed since the betrayal, Heckna is unwilling to release Cicero from his torment or to put him to rest. While Cicero rails against his punishment, his own feelings for Heckna remain equally complicated. What was once a deep loyalty and love has become painful for them both.

Endlessly Embittered. Without his heart, Cicero has been left to waste away, kept sufficiently alive to remain in endless torment. He no longer sleeps or eats and is fixated on what Heckna did to him. Cicero speaks mournfully, although his voice maintains the rich timbre that once aided him in his position as Master of Ceremonies.

CICERO, FORMER MASTER OF CEREMONIES

medium undead, neutral evil

Armor Class 15
Hit Points 102 (12d8 + 48)
Speed 0 ft., fly 60 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
6 (-2)	21 (+5)	18 (+4)	14 (+2)	15 (+2)	23 (+6)

Saving Throws Con +8, Int +6, Wis +6
Skills Perception +6, Performance +14
Damage Resistances acid, cold, fire, lightning, thunder; bludgeoning, piercing, and slashing from nonmagical weapons that aren't silvered.
Damage Immunities necrotic, poison
Condition Immunities charmed, exhaustion, grappled, paralyzed, petrified, poisoned, prone, restrained, stunned, unconscious
Senses darkvision 60 ft., passive Perception 16
Languages Common, Gobbledygook
Challenge 9 (2,300 XP)

Special Equipment. Cicero wields *Cicero's Jeweled Baton**.
Incorporeal Movement. Cicero can move through other creatures and objects as if they were difficult terrain. He takes 11 (2d10) force damage if he ends his turn inside an object.
Lamentations of Failure. When a creature starts its turn within 60 feet of Cicero it must succeed on a DC 14 Wisdom saving throw or be cursed until the start of its next turn. Whenever a cursed creature damages Cicero with an attack, it takes psychic damage equal to half the damage dealt.

Actions

Multiattack. Cicero makes three baton attacks.
Baton. *Melee Weapon Attack*: +11 to hit, reach 5 ft., one target. *Hit*: 12 (1d10 + 7) bludgeoning damage.
Life Drain (3/Day). *Melee Weapon Attack*: +9 to hit, reach 5 ft., one living creature. *Hit*: 32 (6d8 + 5) necrotic damage. The target must succeed on a DC 18 Constitution saving throw or its hit point maximum is reduced by an amount equal to the damage taken. This reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hit point maximum to 0.
Put On A Show (Recharge 5–6). Cicero makes a Charisma (Performance) check. Each creature within 120 feet that can see Cicero must use a reaction to make a Charisma (Performance) check and participate in the show. A creature that fails to participate or fails the result of Cicero's check by 10 or more becomes stunned until the end of its next turn.

Reactions

Grand Announcer. When Cicero or one of his allies becomes the target of an attack, Cicero forces the target to attempt a DC 14 Wisdom saving throw. On a failure, Cicero narrates what action the target will take and the manner in which it will take it, which cannot result in direct harm to the target or its allies. If the target does not perform the action as Cicero describes, it immediately takes 11 (2d10) psychic damage.

Variant Rule: Lair Actions

If you draw Cicero as a Dismaydium boss using the Shuffled Stories Engine, or if you want to make this fight extra challenging, you can give Cicero the following lair actions.

On initiative count 20 (losing initiative ties), Cicero can take a lair action to cause one of the following effects. He can't use the same lair action two rounds in a row.

Cicero summons 2 vengeful **shadows** from the walls of The Tunnel of Love which roll initiative and act this round. Cicero can't take this lair action again until these shadows have been destroyed.

Cicero casts *bestow curse* (DC 16), *chill touch* (5th-level, spell attack +10), or *misty step*.

Cicero calls the blood-like wine of The Tunnel of Love to boil and erupt in a 20-foot-wide, 40-foot-high cylinder centered on a point Cicero can see within 60 feet of him. Each creature in this area must succeed on a DC 16 Dexterity saving throw, or take 9 (2d8) acid damage and be knocked prone.

Jason Engle

Henrik Rosenborg

CLOWNED ADVENTURERS

Clowned adventurers are former adventurers who have become fully corrupted, either willingly or forcefully. Although they are infected and inextricably tied to The Revelia, the personalities of clowned adventurers are largely intact, unlike those of regular thralls. The degree to which they retain memories of their uncorrupted selves depends on the manner of their corruption. Those who seek out a schnozling to willingly infect themselves usually retain more of their personality following their corruption than those who are corrupted unwillingly. Heckna also occasionally alters the mind of a clowned adventurer who openly resisted him to ensure better compliance.

CLOWNED BARD

medium humanoid (any race), chaotic evil

Armor Class 15 (chain shirt)
Hit Points 44 (8d8 + 8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	16 (+3)	12 (+1)	10 (+0)	13 (+1)	18 (+4)

Saving Throws Cha +6, Wis +3
Skills Acrobatics +4, Deception +8, Performance +8
Condition Immunities poisoned
Damage Resistances psychic, poison
Senses passive Perception 11
Languages Common, Gobbledygook
Challenge 3 (700 XP)

Cruel Prank (3/Day). As a bonus action, the bard can perform a prank on a creature it can see within 30 feet of itself. The bard makes a Charisma (Performance) check contested by a Wisdom (Insight) check from the target. If the target fails, the bard can choose to inflict one of the following conditions on it:

- The bard uses a banana peel, ball bearings, or fishing wire to trip the target, who falls prone.
- The bard entangles the target in colored scarves. The target becomes restrained until the end of its next turn.
- The bard throws a pie in the target's face, blinding the target until the end of its next turn.

More Vicious Mockery. The bard adds its Charisma bonus to the damage done with the *vicious mockery* cantrip (included in the attack).
Laugh It Off. The bard has advantage on saving throws against being frightened.
Spellcasting. The bard is a 5th-level spellcaster. Their spellcasting ability is Charisma (spell save DC 14). They have the following bard spells prepared:

Cantrips (at will): *pie strike*, prestidigitation, vicious mockery*
1st-level (4 slots): *charm person, healing word, hideous laughter, sleep*
2nd-level (3 slots): *enthrall, invisibility, shatter*
3rd-level (2 slots): *bestow curse, fear*

Actions

Multiattack. The bard makes two attacks with its shortsword and one with Even More Vicious Mockery.
Shortsword. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target. *Hit*: 6 (1d6 + 3) piercing damage.
Even More Vicious Mockery. The bard unleashes a string of insults laced with subtle enchantments at a creature it can see within 60 feet. If the target can hear the bard, it must succeed on a Wisdom saving throw or take 9 (2d4 + 4) psychic damage and have disadvantage on the next attack roll it makes before the end of its next turn.

CHUCKLES MCGOOF

A gnome, Chuckles McGoof [he/him], is in charge of the Welcoming Committee, Heckna's team of revelers tasked with corrupting high-priority visitors at The Revelia. A former adventurer, he fully embraced the carnival's ways and is wholly dedicated to Heckna. He spends most of his time in his 'office,' a table at the Food Court, and provides quests in the **App. B: Are We the Baddies?** mini-campaign.

PINKY

Pinky [she/they] is a human who spends most of their time astride a unicycle, greeting new visitors at the Entrance gate. A former adventurer, Pinky was corrupted and had their memories erased after they opposed Heckna. She is dressed in a shabby black-and-white polka-dotted suit with scuffed, bright red boots. Pinky rides a unicycle and can be difficult to converse with as they are almost always in motion. Their pink hair is teased into a cotton candy-like texture. Pinky's teeth are sharp and pointed, and their tongue is bubblegum pink—hence her name. They are quite friendly and enthusiastic about The Revelia.

CLOWNED CLERIC

medium humanoid (any race), chaotic evil

Armor Class 16 (chain shirt, shield)
Hit Points 52 (8d8 + 16)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	12 (+1)	15 (+2)	11 (+0)	16 (+3)	15 (+2)

Saving Throws Int +2, Wis +5
Skills Deception+4, Performance +4, Persuasion +4, Religion +5
Condition Immunities poisoned
Damage Resistances psychic, poison
Senses passive Perception 13
Languages Common, Gobbledygook
Challenge 3 (700 XP)

Life's A Laugh. The cleric has advantage on saving throws against being frightened.
Spellcasting. The cleric is a 4th-level spellcaster. Its spellcasting ability is Wisdom (spell save DC 13, +5 to hit with spell attacks). It has the following cleric spells prepared:

Cantrips (at will): *light, sacred flame, thaumaturgy*
1st-level (4 slots): *bane, inflict wounds, shield of faith*
2nd-level (3 slots): *blindness/deafness, spiritual weapon*

Actions

Multiattack. The cleric makes one attack with its mace and uses Sardonic Sermon.
Mace. *Melee Weapon Attack*: +4 to hit, reach 5 ft., one target. *Hit*: 5 (1d6 + 2) bludgeoning damage.
Sardonic Sermon. The cleric makes a long-winded and condescending speech which can be heard up to 60 feet away. Enemy creatures who hear the speech must succeed on a DC 13 Wisdom saving throw or take 10 (3d6) psychic damage. Additionally, on a failed save, an affected creature has disadvantage on the next saving throw it attempts. This effect lasts until the start of the cleric's next turn.

CLOWNED PALADIN

medium humanoid (any race), chaotic evil

Armor Class 18 (plate)
Hit Points 98 (15d8 + 30)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	11 (+0)	15 (+2)	10 (+0)	11 (+0)	15 (+2)

Saving Throws Str +6, Con +4
Skills Athletics +6, Performance +4, Religion +2
Condition Immunities poisoned
Damage Resistances psychic, poison
Senses passive Perception 10
Languages Common, Gobbledygook
Challenge 4 (1,100 XP)

Laugh It Off. The paladin has advantage on saving throws against being frightened.
Comedic Smite. The paladin's melee weapon attacks do an additional 1d6 psychic damage (included in the attack).

Actions

Multiattack. The clowned paladin makes two melee attacks.
Greatsword. *Melee Weapon Attack*: +6 to hit, reach 5 ft., one target. *Hit*: 11 (2d6 + 4) slashing damage and 3 (1d6) psychic damage.

Reactions

Unmotivational Speaker. The clowned paladin can utter a mocking or derisive comment whenever a creature that it can see within 30 feet of it makes an attack roll or saving throw. The creature must subtract a d4 from its roll, provided it can hear and understand the clowned paladin.

CLOWNED ROGUE

medium humanoid (any race), chaotic evil

Armor Class 17 (studded leather)
Hit Points 78 (12d8 + 24)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	16 (+3)	14 (+2)	13 (+1)	11 (+0)	14 (+2)

Saving Throws Dex +5, Int +3
Skills Athletics +2, Acrobatics +7, Performance +4, Sleight of Hand +7
Condition Immunities poisoned
Damage Resistances psychic, poison
Senses passive Perception 10
Languages Common, Gobbledygook
Challenge 4 (1,100 XP)

Cunning Action. The rogue can take the Dash, Disengage, or Hide action as a bonus action on each of their turns.

Dodgy Charmer. The rogue adds their Charisma modifier to their armor class (already included above).
Life's A Laugh. The rogue has advantage on saving throws against being frightened.
Sneak Attack. Once per turn, the clowned rogue deals an extra 14 (4d6) damage when it hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of the clowned rogue that isn't incapacitated and the clowned rogue doesn't have disadvantage on the attack roll.

Actions

Multiattack. The clowned rogue makes four attacks with their daggers.
Dagger. *Melee or Ranged Weapon Attack*: +5 to hit, reach 5 ft., or range 20/60 ft., one target. *Hit*: 5 (1d4 + 3) piercing damage.

Reactions

Cackling Laughter. When a creature the clowned rogue can see fails an attack roll or saving throw, the rogue deals 3 (1d6) psychic damage to that creature, as their mocking laughter demoralizes it.

CLOWNED WIZARD

medium humanoid (any race), chaotic evil

Armor Class 12 (15 with *mage armor*)
Hit Points 55 (10d8 + 10)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	12 (+1)	16 (+3)	13 (+1)	14 (+2)

Saving Throws Int +6, Wis +4
Skills Arcana +6, History +6, Performance +5
Condition Immunities poisoned
Damage Resistances psychic, poison
Senses passive Perception 10
Languages Common, Gobbledygook
Challenge 6 (2,300 XP)

Close-Up Magic. Whenever the wizard casts a spell of 1st-level or higher on its turn, it can spend a bonus action to target a creature it can see within 60 feet of itself with a befuddling magic trick. The target must succeed on a DC 13 Charisma saving throw or take 2 (1d4) psychic damage per level of the spell slot used to cast the spell, and become incapacitated until the end of its next turn.
Laugh It Off. The wizard has advantage on saving throws against being frightened.
Spellcasting. The wizard is a 9th-level spellcaster. Its spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). The wizard has the following wizard spells prepared:

- **Cantrips (at will):** *dancing lights, mischievous mobility*, prestidigitation, shocking grasp*
- **1st-level (4 slots):** *everblobbling gobhopper*, mage armor, pinball punisher*, shield*
- **2nd-level (3 slots):** *balloon ride*, enlarge/reduce*
- **3rd-level (3 slots):** *counterspell, fly, stinking cloud*
- **4th-level (3 slots):** *confusion, phantasmal killer*
- **5th-level (1 slot):** *animate objects*

Actions

Dagger. *Melee or Ranged Weapon Attack*: +5 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit*: 4 (1d4 + 2) piercing damage.
Stinky Finger Gun. *Ranged Spell Attack*: +6 to hit, range 60 ft., one creature. *Hit*: 9 (2d8) poison damage.

Jason Engle

CONRAD, THE CRYPTID HUNTER

Conrad [they/them] is a gruff person of few words with a passion for hunting all that the multiverse has to offer. They sport a long, gray-blonde beard and disheveled hair that they keep covered in a tall hat. They dress in layers, hiding weapons and related paraphernalia in their many pockets.

Conrad's Personality and Motivations. Conrad is difficult to befriend and is motivated by the thrill of the hunt. They are rather brazen and humorless, and they don't care for the whimsy of The Revelia. While they prefer working alone, they are willing to collaborate if it furthers their goals. However, they won't hesitate to put allies in harm's way. They have a soft spot for those who enjoy boozy drinks like they do, and buying folks a round of drinks goes a long way to earning Conrad's respect. Conrad came to The Revelia to take down Heckna himself, although they also have a particular interest in his gruesome pets, Snout and Myrmidon. They also want to obtain Heckna's prized weapon, *The Punchline**.

Where to Meet Conrad. Conrad spends much of their time at the Petting Zoo or near The Naughty Corner, but they can also be found exploring The Revelia and observing the many grotesque creatures at the carnival. They also like to camp in shadowed areas to sleep.

CONRAD, THE CRYPTID HUNTER

medium humanoid (human), lawful neutral

Armor Class 17 (+1 ***scale mail***)
Hit Points 84 (13d8 + 26)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	17 (+3)	14 (+2)	18 (+4)	12 (+1)	9 (-1)

Saving Throws Int +7, Wis +4, Dex +6
Skills Arcana +7, History +7, Perception +8, Insight +8
Senses passive Perception 18
Languages Abyssal, Common, Gobbledygook, Infernal
Challenge 5 (1,800 XP)

Special Equipment. Conrad is equipped with a magical heavy crossbow called *The Last Laugh**. They also wear a set of +1 *scale mail*.
Survivor. Conrad regains 5 hit points at the start of their turn if they have at least 1 hit point but fewer than half their hit point maximum.
Evasion. If Conrad is subjected to an effect that allows them to make a Dexterity saving throw to take only half damage, Conrad instead takes no damage if they succeed on the saving throw, and only half damage if they fail.
Spellcasting. Conrad is a 7th-level spellcaster. Their spellcasting ability is Intelligence (spell save DC 15, +7 to hit with spell attacks). They have the following wizard spells prepared:

- **Cantrips (at will):** *chill touch, light, mage hand, minor illusion*
- **1st-level (4 slots):** *detect magic, disguise self, magic missile, sleep*
- **2nd-level (3 slots):** *darkness, misty step*
- **3rd-level (3 slots):** *counterspell, slow, nondetection*
- **4th-level (1 slot):** *black tentacles, greater invisibility*

Actions

Multiattack. Conrad makes two attacks with *The Last Laugh** or dagger.
Dagger. *Melee or Ranged Weapon Attack*: +6 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit*: 5 (1d4 + 3) piercing damage.
The Last Laugh. *Ranged Weapon Attack*: +9 to hit, range 100/400 ft., one target. *Hit*: 11 (1d10 + 6) piercing damage. If the target is a creature, it must succeed on a DC 16 Wisdom saving throw or take 18 (4d8) psychic damage and be unable to speak or cast spells with verbal components until the start of Conrad's next turn.

CORNSLOB

At The Revelia, nothing goes to waste—not even the dead. Occasionally, as Sophie is creating her candelabrawns, she'll finish fileting a body, only to decide it's unfit to serve as a guardian. Usually, she gives her rejects and scraps to Bab's Meatery, but when the innards have already been hollowed out, she simply takes the empty body and dumps it in a large ditch outside the Fun House. This moist, warm flesh sack makes an appealing home for any recently hatched popcorn swarm. When enough swarms have gathered inside a flesh sack, the sacks actually reanimate—piloted, albeit awkwardly, by the swarms. Revelers know to clear a path for these twitchy, sloughing skin-suits as they shamble mindlessly through The Revelia, leaving buttery trails behind them, running into walls and other hazards. They've even affectionately named the creatures "cornslobs." A rube, on the other hand, might mistake the slovenly figure for a person in distress. This illusion is quickly shattered when the slob opens its mouth and out comes, not words, but a cloud of popcorn swarms.

CORNSLOB

medium construct, unaligned

Armor Class 14 (natural armor)
Hit Points 120 (16d8 + 48)
Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	8 (–1)	16 (+3)	5 (–3)	10 (+0)	5 (–3)

Skills Athletics +7
Damage Resistances poison, psychic
Condition Immunities charmed, exhaustion, frightened, paralyzed, petrified, poisoned
Senses blindsight 60 ft. (blind beyond this radius), passive Perception 10
Languages --
Challenge 5 (1,800 XP)

Absorb Swarm. When the cornslob enters the same space as a popcorn swarm, it can use a bonus action to absorb the swarm back into itself, destroying the swarm and regaining hit points equal to half the remaining hit points of the swarm.
Buttery Trail. When a creature moves within five feet of the cornslob or starts their turn there, they must make a DC 14 Dexterity saving throw or fall prone.
Overstuffed. When the cornslob drops to 0 hit points, two popcorn swarms emerge from its corpse within five feet of the cornslob's body, unless the damage that killed it was fire damage. The swarms act on the same initiative count as the cornslob.

Actions

Multiattack. The cornslob makes two slam attacks.
Slam. *Melee Weapon Attack*: +7 to hit, reach 5 ft., one target.
Hit: 13 (2d8 + 4) bludgeoning damage.
Popcorn Spew. The cornslob loses 30 hit points and vomits up a popcorn swarm in an unoccupied space within five feet of itself. The popcorn swarm acts on the same initiative count as the cornslob but cannot act this turn.

Patrik Hell

COURTIER

medium construct, chaotic evil

Armor Class 16 (stiff silks and corsetry)
Hit Points 52 (8d8 + 16)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	16 (+3)	14 (+2)	11 (+0)	11 (+0)	15 (+2)

Saving Throws Con +4, Wis +2
Skills Performance +4
Damage Resistances poison
Condition Immunities poisoned
Senses passive Perception 10
Languages Common, Gobbledygook
Challenge 3 (700 XP)

Don't Bring Me Down. The courtier has advantage on saving throws against being frightened or restrained.
Gleeful Gavotte. As a bonus action on each of its turns, the courtier can attempt to enrapture a creature it can see within 30 feet by performing an incredible series of kicks and twists. The courtier makes a Charisma (Performance) check contested by a Wisdom (Insight) check from the target. On a failure, the target has disadvantage on attack rolls and saving throws until the end of its next turn.

Actions

Multiattack. The courtier makes three Stiletto attacks.
Stiletto. *Melee or Ranged Weapon Attack*: +5 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit*: 6 (1d6 + 3) piercing damage.
Hungry Eyes. The courtier pirouettes, challenging one creature within 10 feet of it to a dance. The courtier makes a Charisma (Performance) check contested by a Wisdom (Insight) check from the target. On a failure, the target is compelled to attack that courtier until the end of their next turn. If the target wins a contest against this effect, they are immune to the courtier's Hungry Eyes for the next 24 hours.

REACTIONS

Judgey Jeers. When the courtier deals damage to a creature it can see, it can use a reaction to clap and jeer sarcastically at the target. If the target can hear the courtier, it takes additional psychic damage equal to the damage dealt by the triggering attack.

COURTIER

Courtiers are the high fops of the Dastardly Disco's baleful ball, appointed by Hellvis themselves to rule the dance floor. In their stiff silk finery and almost clownish make-up, they are a vision of warped opulence. They are another form of awakened marionette, originally made by The Toymaker, and act as if they're in the highest echelons of society.

CREEPY CRAWLY

Every so often, a rogue appendage escapes from the Chandler of Flesh's Laboratory and wreaks havoc in The Revelia. Creepy crawlies are often a hand with an arm still attached up to the elbow or a foot with a leg up to the knee. Creepy crawlies vary in size depending on the bodies they were separated from, and they can detach their fingers or toes and launch them at a target. Any flesh projectiles that remain in one piece after an encounter wriggle back to their limb of origin.

CREEPY CRAWLY

tiny undead, neutral evil

Armor Class 11
Hit Points 7 (2d4 + 2)
Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	13 (+1)	13 (+1)	5 (-3)	11 (+0)	1 (-5)

Damage Resistances necrotic
Damage Immunities poison
Condition Immunities blinded, deafened, charmed, exhaustion, poisoned, stunned, unconscious
Senses blindsight 30 ft. (blind beyond this radius), passive Perception 10
Languages understands Common but cannot speak
Challenge ¼ (50 XP)

Disturbing Presence. Enemy creatures within 30 feet of the creepy crawly that can see it can't gain advantage on attack rolls, saving throws, or ability checks, unless it dies or leaves their sight.
Undead Fortitude. If damage reduces the creepy crawly to 0 hit points, it must make a Constitution saving throw with a DC of 5 + the damage taken, unless the damage is radiant or from a critical hit. On a success, the creepy crawly drops to 1 hit point instead.

Actions

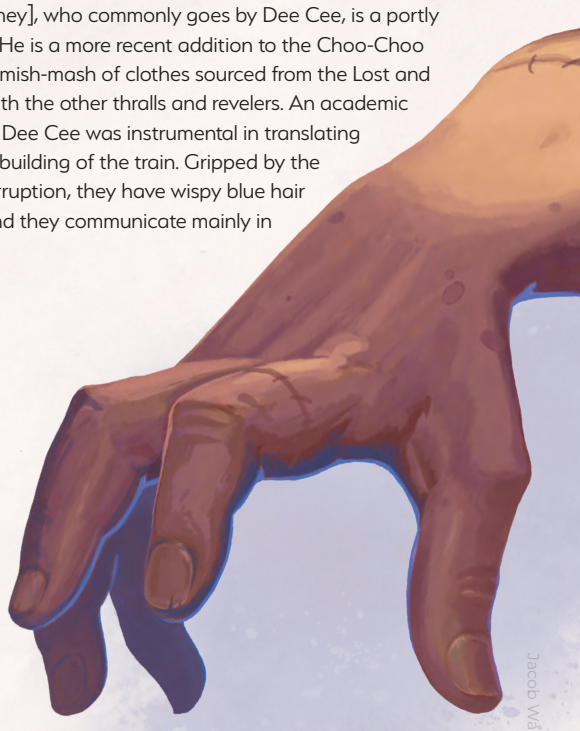
Slap. *Melee Weapon Attack*: +4 to hit, reach 5 ft. one target. *Hit*: 4 (1d4 + 2) bludgeoning damage.
Give Em' The Finger. *Ranged Weapon Attack*: +3 to hit, range 60 ft., one target. *Hit*: 3 (1d4 + 1) piercing damage.

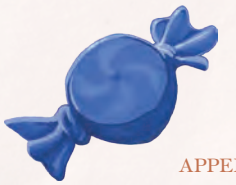
Reactions

Retaliate. When the creepy crawly is hit by an attack, it can make a single attack against that creature. The creepy crawly must be able to see the creature that attacked it.

DEE CEE (AKA DER CANDY MEISTER)

Der Candy Meister [he/they], who commonly goes by Dee Cee, is a portly halfling reveler (**bandit**). He is a more recent addition to the Choo-Choo Cadre. Dee Cee wears a mish-mash of clothes sourced from the Lost and Found to help blend in with the other thralls and revelers. An academic and a lover of language, Dee Cee was instrumental in translating Heckna's notes for the rebuilding of the train. Gripped by the final stages of Clown Corruption, they have wispy blue hair and a bright red nose, and they communicate mainly in Gobbledygook.





Jacob Walker

Jacob Walker

GARY

Gary [he/him] is a hill giant thrall and the star of the Carpe Colossus "ride." He lives inside a large wooden crate, and only his arm extends out of the crate. Gary sports massive, bulbous arms, and he has sickly gray-green skin dotted with misshapen warts. A giant schnozling is affixed to his nose. Gary wears a tattered clown outfit and is easily distracted by toys and animalgamations. He is generally gentle but has a vicious temper if his toys are removed from his possession.

GIGGLES O'LEER

Giggles [she/they] is a lean elf reveler (**bandit**) with a prosthetic arm covered in bright paints. Giggles is the newest of the Choo-Choo Cadre and has only been at The Revelia for a few months. Giggles wears the same clothes she first wore upon entering The Revelia, a polka-dotted dress that is now worn and frayed. They fell into the chocolate tank at the candy shop and escaped, and remnants of chocolate remain on her clothes. Giggles has an incredible visual memory and can draw parts of the train perfectly, and they are often able to come up with substitutions for the missing pieces. They have a solid, scientific knowledge of engineering though she has little experience with the physical side of creating and maintaining machinery.

GERTRUDE FIGGYPUDDIN'

Gertrude [she/her] is a **ghost** with a sweet tooth and a playful demeanor—when she's been plied with sweets. If she's been denied her sweet treats, Gertrude can be grumpy and short-tempered. She is technically part of The Revelia, but lives just outside of the carnival walls in the surrounding forest. When Gertrude is bored, she visits the cottage within the Sweet Suite in the Hostile Hostel to snack on the cottage's candied walls.

GROUPIE

The heartbroken hangers-on of the Dastardly Disco follow Hellvis without question, hoping that their dancing will bring them to Hellvis's notice. They are too far gone to save, their minds and souls lost long ago to the boogie.

GROUPIE

medium aberration, chaotic evil

Armor Class 12 (tattered jumpsuit)
Hit Points 11 (2d8 + 2)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	13 (+1)	13 (+1)	8 (-1)	10 (+0)	13 (+1)

Skills Athletics +3, Performance +3
Condition Immunities prone
Senses passive Perception 10
Languages Common, Gobbledygook
Challenge 1/8 (25 XP)

The Dance Goes On. The groupie has advantage on saving throws against being frightened and cannot be knocked prone.

Actions

Dance With Me. *Ranged Spell Attack*: +3 to hit, range 30 ft., one creature. *Hit*: 3 (1d6) psychic damage.
Slam. *Melee Weapon Attack*: +3 to hit, reach 5 ft., one creature. *Hit*: 4 (1d6 + 1) bludgeoning damage.

GARY, HILL GIANT THRALL

huge aberration, chaotic neutral

Armor Class 14 (natural armor)
Hit Points 136 (13d12 + 52)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
21 (+5)	12 (+1)	19 (+4)	5 (–3)	9 (-1)	6 (-2)

Saving Throws Str +8, Wis +2
Skills Athletics +11
Senses passive Perception 9
Languages Giant, Gobbledygook
Challenge 7 (2,900 XP)

Life's A Laugh. Gary has advantage on saving throws against being frightened.
Parasite Host. When Gary dies and his body remains intact, the parasitic **schnozling** which serves as his nose detaches, appearing in the nearest unoccupied space at its maximum hit points.
Pent-Up Rage. Whenever Gary starts his turn with 50 hit points or fewer, roll a d6. On a 6, Gary goes berserk. On each of his turns while berserk, Gary attacks the nearest creature he can see. If no creature is near enough to move to and attack, Gary attacks an object, with preference for an object smaller than himself. Once Gary goes berserk, he continues to do so until he is destroyed or regains all his hit points.

Actions

Multiattack. Gary makes three clobber attacks, or two hurl debris attacks.
Clobber. *Melee Weapon Attack*: +8 to hit, reach 10 ft., one target. *Hit*: 18 (3d8 + 5) bludgeoning damage.
Hurl Debris. *Ranged Weapon Attack*: +8 to hit, range 60/240 ft., one target. *Hit*: 21 (3d10 + 5) bludgeoning damage.

Camille Alquier

HECKNA, THE HOST WITH THE MOST

medium aberration, chaotic evil

Armor Class 18 (natural armor)
Hit Points 218 (23d8 + 115)
Speed 40 ft., fly 40 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
21 (+5)	17 (+3)	21 (+5)	15 (+2)	13 (+1)	21 (+5)

Saving Throws Dex +8, Wis +6, Cha +10
Skills Athletics +10, Deception +15, Insight +6, Performance +15, Perception +11, Stealth +8
Damage Resistances psychic; bludgeoning, piercing, and slashing damage from nonmagical weapons
Damage Immunities poison
Condition Immunities charmed, poisoned
Senses darkvision 120 ft., passive Perception 21
Languages Common, Gobbledygook
Challenge 14 (11,500 XP)

Special Equipment. Heckna wields a +2 two-handed magic mallet called *The Punchline**.
Legendary Resistance (3/day). When Heckna fails a saving throw, he can choose to succeed instead.
Innate Spellcasting. Heckna is a 13th-level spellcaster. His spellcasting ability is Charisma (spell save DC 18, +10 to hit with spell attacks). Heckna can innately cast the following spells, requiring no material components or concentration to maintain a spell's effects for its duration (when applicable):

At will: *balloon ride**, *dispel magic*, *hideous laughter*, *pie strike**, *shocking grasp*, *vicious mockery*
3/day: *confusion*, *misty step*, *sinister shadow** (cast as a 4th-level spell)
1/day each: *dream*, *irresistible dance*, *standing ovation**, *teleport*

Cruel Insults. If Heckna casts *vicious mockery* on a creature that has failed an attack roll, saving throw, or ability check that turn, the target has disadvantage on the saving throw against the spell.
Quick Change. Whenever Heckna casts *misty step*, uses Let's Switch Things Up, or uses It's Showtime, he can change the look of the clothing he's wearing.
Quiet, I'm Monologuing. Heckna can spend his bonus action to start a loud and self-aggrandizing monologue that lasts for 1 minute. While monologuing, anyone who attacks Heckna or otherwise tries to interrupt the monologue takes 7 (2d6) psychic damage as Heckna scolds them for being rude. Heckna's monologue ends early if he takes damage.

Actions

Multiattack. Heckna unleashes his Curse of Kookiness. He then makes two attacks with *shocking grasp* or one attack with *The Punchline**. He can then use Hold This, if able.
Curse of Kookiness. Each creature of Heckna's choice that is within 120 feet of him and aware of him must succeed on a DC 16 Wisdom saving throw or become frightened for 1 minute. While frightened in this way, a creature begins cackling feverishly, can't speak or cast spells, and must move up to its speed each turn as it dances to music only it can hear. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success. If a creature's saving throw is successful or the effect ends for it, the creature is immune to Heckna's Curse of Kookiness for the next 24 hours.
Shocking Grasp. *Melee Spell Attack*: +10 to hit, reach 5 ft., one target. *Hit*: 13 (3d8) lightning damage. If the target is a creature, it can't take reactions until the start of its next turn. Heckna has advantage on this roll if his target is wearing metal armor.
The Punchline. *Melee Weapon Attack*: +12 to hit, reach 10 ft., one target. *Hit*: 26 (3d12 + 7) bludgeoning damage, and the target must succeed on a DC 19 Strength saving throw or be thrown 30 feet away from Heckna in a straight line, landing prone. If the creature encounters a solid object that prevents the movement, the impact emits a comical "DING!", and the target is stunned until the start of its next turn.
Hold This (Recharge 5-6). Heckna pulls a random object (see the **Random Objects** table) from a bag he carries and tosses it at a creature he can see within 30 feet of himself that he didn't target with this ability last round. The creature can take a reaction to catch the object, and can drop anything it is currently holding (even a shield) as part of their reaction to catch it if the object requires two hands to catch. Regardless of its size or weight, the object can be held by the targeted creature, and it emits a strange ticking noise that can be heard clearly out to 30 feet. Holding the object is strenuous, and imposes the following penalties:

- The creature's speed becomes 0, and it can't benefit from any bonus to its speed as long as it holds the object. Flying creatures must land while holding the object, or else plummet to the ground at the end of their turn (unless they can hover).
- The creature automatically fails Strength and Dexterity ability checks and saving throws while it holds the object.
- If the object touches the ground or reaches 0 hit points, it immediately explodes. Each creature in a 20-foot-radius sphere centered on the point where the object landed must make a DC 17 Dexterity saving throw or take 27 (8d6) fire damage on a failed saving throw, or half as much damage on a successful one. If held until the end of Heckna's next turn, the object simply ceases to exist with a satisfying "pop".

It's Showtime (1/Day). A gilded rope falls from the ceiling, and Heckna pulls down on it firmly, causing the surrounding area to warp and transform into a magnificent stage. Around the outside of the stage, audience stands pop up, filled with illusory hooting and hollering revelers, and 2d6 **thralls** dressed in spotless clown attire start somersaulting, back flipping, and dancing onto the stage to join the battle.

Until the end of Heckna's next turn, all creatures besides Heckna and his minions are so distracted by the outrageous performance that they have disadvantage on their attack rolls and ability checks, and all attack rolls made against Heckna's enemies have advantage.

Reactions

Aura of Mischief. When a creature within 60 feet of Heckna makes an attack roll, ability check, or saving throw, Heckna can choose to impose disadvantage on the roll by causing the target to experience a comedic misfortune.
Stage Exit (1/Day). When Heckna is reduced to 0 hit points, he is instead reduced to 1 hit point and immediately teleports (as the spell) to an unoccupied space within 5 feet of Sophie, the Chandler of Flesh, or to Arachne the Werespider. Heckna can't take this reaction if Arachne and Sophie are dead, or no longer allies of Heckna.

Legendary Actions

Heckna can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. Heckna regains spent legendary actions at the start of his turn.
Shock and Ha. Heckna casts *hideous laughter*, *shocking grasp*, or *vicious mockery*.
Let's Switch Things Up (Costs 2 Actions). Heckna targets a creature he can see within 60 feet of himself. He and that creature magically switch places. The creature he switched with must succeed on a DC 13 Charisma saving throw from the shock of being forced through time and space, or become incapacitated until the end of its next turn.
Face/Off (Costs 3 Actions). Heckna pulls off his mask to reveal an empty cosmic void beneath. Each creature within 15 feet of Heckna that can see him must make a DC 18 Wisdom saving throw or take 22 (4d10) psychic damage on a failed saving throw, or half as much damage on a successful one. Additionally, a creature that fails its saving throw drops what it is holding and must take a reaction (if available) to move up to its speed away from Heckna by the most direct available route.

IT'S SHOWTIME! FIG. D.1

S1. CENTRAL STAGE S2. SIDE STAGES S3. AUDIENCE SEATING

WHEN HECKNA USES HIS "IT'S SHOWTIME!" ACTION, THE WORLD AROUND HIM TRANSFORMS INTO A GRAND STAGE. THIS MAP CAN BE USED TO REPRESENT WHAT IT MIGHT LOOK LIKE WHEN THE TRANSFORMATION HAPPENS.

Liam Gregg | Samantha Rustle

HECKNA

The Revelia's founder and ringleader is identifiable by the elaborate jester crown he wears atop his head and his opulent mask. Dressed in fantastical clothing of reds and purples, Heckna [he/him] cuts a striking figure. His tall, slender frame hides his strength, and wherever he goes, he is surrounded by a crowd. He is ever-changing; his strange masks switc colors and expressions depending on his mood, matching the moon above. His suits vary in equally unpredictable ways. His attitude can change from jovial to fearsome in a matter of seconds. As The Revelia's mastermind, Heckna's ultimate goal is to rule over a kingdom of revelry, forcing his 'guests' to laugh based on what he thinks is funny. When humor fails, Hecknauses gruesome methods like Clown Corruption and mind erasure to ensure compliance. There is no doubt that Heckna is a wondrous showman, and anyone who comes up against him can expect a grand show in their final moments.

Although he is social and often surrounded by crowds of followers and fans, Heckna keeps his inner circle small. After Cicero, formerly his close confidant and partner, Heckna learned to keep even his "laughtenants" at a bit of a distance and deep down trusts no one but himself. Corrupted by his own reaching for power and magic, Heckna's jovial facade hides a paranoid, dangerous monster who would sacrifice anyone and anything to keep his power.

Those who encounter Heckna can at first expect a jokester who urges them to partake in The Revelia's wonders, but this innocent image is quickly tarnished. Heckna desires worship and merriment, and he is quick to turn to cruelty if anyone threatens his fun or attempts to leave The Revelia.

LAIR ACTIONS

On initiative count 20 (losing initiative ties), Heckna takes a lair action to cause one of the following effects. Heckna can't use the same effect two rounds in a row:

- Heckna creates 1d4 **heckmites** in an unoccupied space of his choice within his lair. A heckmite created in this manner acts on initiative count 20. Heckna can create up to eight heckmites in this manner, after which point he can't take this lair action. Any remaining heckmites vanish when he finishes a short or long rest.
- Hidden trap doors in the ceiling open, and balloons and confetti rain down and lightly obscure a 25-foot cube centered on a point Heckna can see until initiative 20 of the next round. A creature other than Heckna moving through the area must spend 4 feet of movement for every 1-foot it moves. Each creature other than Heckna in the area when he takes this action, or that moves into this area for the first time on its turn, must make DC 15 Strength (Athletics) check. Any creatures that fail fall prone into the balloon heap. Among the balloons lie 1d4 **blimps**.

SPECIAL LAIR ACTIONS

Heckna has certain lair actions he only has access to while in certain rooms in his private quarters, the Clowning Achievement. Each of these lair actions can be taken when Heckna is in the appropriate room.

THE MUSIC ROOM

Turn It To Eleven. A creature Heckna can see must succeed on a DC 15 Charisma saving throw or be banished into a nightmarish dimension of cacophonic sound and flashing color until the start of its next turn. The target reappears in an unoccupied space nearest to the space it was banished from and is blinded and deafened until the start of its next turn.

THE LIBRARY

Read You Like a Book. Heckna grabs a book off of a shelf and targets a creature he can see. The target must make a DC 15 Intelligence saving throw or take 13 (3d8) psychic damage, as Heckna reads the target's story from the book, recounting every terrible, embarrassing thing that has ever happened to them. The player should describe a few funny and embarrassing memories from their character's past - this should be fun and not reveal anything the player doesn't want revealed about their character.

THE COSTUME CLOSET

Fast Fashion. Strange and ridiculous costumes start darting around the room. Heckna chooses up to 4 Medium or smaller creatures that he can see to make a DC 14 Dexterity saving throw. On a failure, the target is bombarded by clothing, and whatever they are wearing is replaced by the costume. Until the end of their next turn, the target has an AC of 10 and can't access any equipment besides what they are currently holding, including any attuned magic items they are wearing or carrying, which are suppressed for the duration.

THE BATHROOM/MAKE-UP ROOM

Comedic Makeover. Heckna targets a creature that he can see and decides they need a makeover. The target must make a DC 14 Constitution saving throw as they are assaulted by flying brushes that apply a caustic, scented clown make-up. On a failure, the target is incapacitated until the end of their next turn. The garish clown make-up remains until the target takes a short or long rest.

THE SLEEPING CARAVAN

Lights Out, Kiddo. Heckna yawns animatedly and rubs his eyes while singing a creepy lullaby. All creatures within 60 feet that can hear Heckna must make a DC 13 Wisdom saving throw. On a failure, an illusory bed forms beneath the targets and tucks them in gently as they fall into a magical slumber. The creatures wake up when they take damage, or if an ally uses an action to wake them.

Jason Engle

RANDOM OBJECTS TABLE

These are the random objects Heckna can pull from his bag when he uses Hold This. Choose from the list below or roll a d20 to randomize. You can also substitute your own comedic items.

D20	OBJECT	D20	OBJECT
1	A grand piano	11	A megaphone
2	A banana	12	A clown shoe, right
3	A bicycle	13	A stuffed elephant animalgamation
4	A sousaphone	14	A bed
5	A chiffarobe	15	An anvil
6	A clown shoe, left	16	A couch
7	A prop sword	17	A croquet mallet
8	A can of sardines	18	A pair of safety scissors
9	A shepherd's crook	19	A writing desk
10	A 6-foot tall candelabra	20	A number 8 billiard ball

AURA OF MISCHIEF

This table lists the comic misfortunes Heckna can inflict on players with his Aura of Mischief reaction. Choose which effect applies, or roll a d20 to randomize. You can also come up with your own misfortune for style points.

D20	MISFORTUNE
1	The target is struck by a flying banana
2	The target experiences a bout of aggressive flatulence
3	The target's movements emit distracting, ear-splitting honks
4	The target vibrates at a freakishly high speed
5	The target is distracted by a shiny object
6	The target experiences a devastating leg cramp
7	The target becomes incredibly insecure about their personal style
8	The target smells a whiff of their favorite food and drools uncontrollably
9	A tiny version of the target appears on its shoulder, pokes the target in the ear, then vanishes
10	A vision of the target's parents appears, expresses disappointment in the target, then vanishes
11	The target recalls a terrifically awkward social encounter
12	The target giggles in a pitch they would ordinarily be unable to produce
13	The target is bitten in a sensitive area by a wayward insect
14	The target sweats profusely, getting moisture everywhere
15	The target realizes they forgot to put on a key article of clothing that day
16	The target sneezes so hard they lift slightly off the ground
17	A mouse runs up the target's leg and swan-dives off the target's face
18	An aggressive earworm of a song begins playing in the target's head at a near deafening volume
19	A nearby creature heckles the target for inexplicable reasons
20	The target finds Heckna strangely, distractingly attractive

HECKNA'S WEAKNESSES

Though Heckna may seem all-powerful (and he very nearly is while inside The Revelia), he has weaknesses, which he keeps closely guarded. Consider the following when roleplaying Heckna in or out of battle to convey his flaws to the party. Certain revelers or other NPCs may have stumbled upon these weaknesses as well, though they would be kept as dire secrets. If Heckna ever found out that someone knew of his weaknesses, he'd have no choice but to kill them or subject them to a fate worse than death.

- Heckna is prone to making jokes and speeches during combat, especially when he has the upper hand. If he's winning, Heckna may spend his turn doing nothing but taunting or tormenting a single character (though he'll still use lair and legendary actions as normal), creating an opening for the party to recover. He can also be distracted by playing to his ego through flattery, or taunting, which will change who he attacks in combat. Heckna's no rube, however, and he won't fall for the same trick twice.
- Heckna loves manipulating others, but his childish nature means he can be rather gullible when it comes to matters of intellect. Attacking him with spells or effects that require Intelligence saving throws is a good way to throw him off his game.
- Heckna can't stand silence or a lack of stimuli. Affecting the environment, such as turning off lights or sound, erodes his demeanor and sardonic edge. In combat, this makes Heckna irritable, causing him to have disadvantage on Charisma saving throws until the end of his next turn.
- Heckna can teleport using his ***Stage Exit*** feature once per day. Once this is used, he can't use it again until the next day. If Sophie and Arachne are dispatched, there is no one to receive him, and this move fails.

If this isn't an option, forcing Heckna to use this early in the combat encounter is a good way to remove one of his most powerful features.

HECKNA'S HANDY HELPER

These automatons resemble small vending machines on wheels. They zoom through the crowds, often doing considerable damage as they crash into rubes, revelers, and stalls. They constantly get stuck in tents or trapped between tentpoles, and they emit a sad honking noise until they're freed. While stopped, Helpers will accept 5 RT and dispense a potion of healing. Written on top of each Helper is a sign reading: 'JUST 5 RED TICKETS IS ENOUGH TO PUT THAT PEP BACK IN YOUR STEP! HAPPY HECKNA'S HAPPY HANDY HAPPY HELPERS HELP HEAL HORRID HEMORRHAGES!' Below in much smaller, cramped writing is written: 'Any complaints about the wares offered by the Heckna's Handy Helpers can be directed to: nowhere.' They are often the targets of bored jawbreakers, who graffiti the machines with colorful (and sometimes lewd) designs.

HECKMITE

Heckmites are tiny versions of Heckna. Each heckmite sports slightly different clothing in wild, colorful patterns. They are semi-translucent, move quickly, and erratically let out peals of laughter, dancing around in flame-like movements, flitting around like puffs of smoke. They leave a faint sulfuric scent wherever they exit. Heckmites are commonly found throughout the Fun House, especially in its tunnels or Heckna's private quarters, the Clowning Achievement.

HELLBILLY

These denim-decked devils love bluegrass and their boogie-tastic leader, Hellvis. Sporting pomade-laden hair-dos and dressed in plaid, they inhabit an artificial bayou where they strum banjos all day waiting for the next unfortunate to challenge Hellvis's Dastardly Disco. Up for more of a laugh than a fight, Hellbillies like to take life slow and watch people plunge into the waters of the bayou.

HECKMITE

tiny aberration, chaotic evil

Armor Class 13
Hit Points 10 (3d4 + 3)
Speed 10 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	16 (+3)	12 (+1)	5 (-3)	8 (-1)	14 (+2)

Saving Throws Dex +5
Skills Perception +1, Stealth +7
Senses darkvision 60 ft., passive Perception 11
Languages Common, Gobbledygook
Challenge 1/4 (50 XP)

Strength of the Master. If the heckmite starts its turn within 60 feet of Heckna, it gains 10 temporary hit points, an additional +3 bonus to attack and damage rolls, and its speed is increased by 20 feet until the start of its next turn.

Actions

Cackle. *Ranged Spell Attack*: +4 to hit, range 30 ft., one target. *Hit*: 4 (1d8) psychic damage.

Prank. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target. *Hit*: The target falls prone. If the target is prone, it takes 5 (1d4 + 3) bludgeoning damage, and the heckmite can use a reaction to move up to its speed, dragging the creature along with it.

HECKNA'S HANDY HELPER

medium construct, unaligned

Armor Class 12 (natural armor)
Hit Points 26 (4d8 + 8)
Speed 0 ft., fly 25 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
9 (-1)	12 (+1)	14 (+2)	6 (-2)	3 (-4)	1 (-5)

Damage Resistances bludgeoning, slashing, and piercing damage from nonmagical attacks
Damage Immunities poison, psychic
Condition Immunities blinded, charmed, deafened, exhaustion, frightened, paralyzed, petrified, poisoned
Senses passive Perception 6
Languages Common, Gobbledygook
Challenge 1/4 (50 XP)

Antimagic Susceptibility. The helper is incapacitated while in the area of an *antimagic field*. If targeted by *dispel magic*, the helper must succeed on a Constitution saving throw against the caster's spell save DC or fall unconscious for 1 minute.

Goodness Inside. The helper contains 4 (1d4 + 2) *potions of healing*. The Helper will dispense a single potion to a customer who pays it 5 Red Tickets (RT). The strength of the potions dispensed by a helper increases in the Dismaydium (*potion of healing* (*superior*)) and the Fun House (*potion of healing* (*superior*)), but the number each helper contains and the price remain the same. If the helper is destroyed, each potion it carries has a 75% chance of breaking open and becoming useless.

Actions

Crash. The helper moves up to its speed. Each creature whose space the helper passes through must succeed on a DC 14 Dexterity saving throw or take 4 (1d8) bludgeoning damage. This damage increases to 5 (1d10) for helpers in the Dismaydium. Once the helper causes damage to one creature or object, its movement immediately stops.

Dispense Potion. The helper dispenses a potion it currently has inside of it to a creature within 5 feet of it who has paid it the cost of that potion in RT.

Dispense Seltzer. *Ranged Weapon Attack*: +3 to hit, range 20/60 ft., one target. *Hit*: 3 (1d4 + 1) cold damage.

Variant Helpers

The helper presented here has *potions of healing* inside of it, but the kinds of potions carried by a helper, the amount of potions inside it, and how much they cost are up to you. Feel free to mix and match any number and kinds of potions in the helpers.

Common variants of helpers include:

- **Need for Speed:** This helper contains 1d3 *potions of speed* which cost 15 RT each, in addition to its normal stock.
- **Fizzy Lifting Drinks:** This helper contains 1d4 *cream soda potions** for 4 RT each, and 1d3 *potions of gaseous form* which cost 14 RT each, in addition to its normal stock.
- **Arcane Special:** This helper contains 1d4 *moonshine shots** for 6 RT each, 1d3 *fireball shots** for 15 RT each, and 1d4 + 2 *potions of resistance* for 10 RT each, instead of its normal stock.
- **Thrillseeker Roulette:** This helper appears to contain its normal stock of healing potions, but 50% of the potions it carries (and dispenses) as *potions of healing* are actually either *potions of poison* or *philters of love*.

Patricia Kelly Tarsoni

HELLBILLY

medium fiend (devil), neutral evil

Armor Class 14 (natural armor)
Hit Points 45 (7d8 + 20)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	14 (+2)	15 (+2)	11 (+0)	12 (+1)	16 (+3)

Saving Throws Str +5, Dex +4
Skills Acrobatics +4, Intimidation +5, Perception +3, Performance +5
Damage Resistances cold; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered
Damage Immunities fire, poison
Condition Immunities poisoned
Senses darkvision 120 ft., passive Perception 13
Languages Common, Gobbledygook, Infernal
Challenge 2 (450 XP)

Devil's Sight. Magical darkness doesn't impede the hellbilly's darkvision.
Magic Resistance. The hellbilly has advantage on saving throws against spells and other magical effects.

Actions

Multiattack. The hellbilly makes two attacks with its *Hellish Harmonica*.
Bludgeoning Banjo. *Melee Weapon Attack*: +5 to hit, range 5 ft., one target. *Hit*: 10 (2d6 + 3) bludgeoning damage.
Hellish Harmonica. *Ranged Spell Attack*: +5 to hit, range 60/120 ft., one target. *Hit*: 7 (1d8 + 3) psychic damage.

HELLVIS

The lord of the dance, the killer crooner, the grand diva themselves, Hellvis [they/them], rules the Dastardly Disco with a rhinestone fist. Once upon a time, they were a gnoll with a knack for magic who stumbled into The Revelia just as things were starting to get exciting. But Heckna saw their promise and bestowed upon them the power of the accursed boogie. Since then, Hellvis has managed to create their own mini-domain within The Revelia. Heckna finds their methods too tame, but the Disco is too old and entwined with the working of The Revelia for Heckna to be cut out and too little trouble to go through the effort of removing.

Hellvis is always dressed to the nines in a white sequin disco jumpsuit ensemble, complete with a cape and suede dancing shoes. They keep their hair coiffed in an impeccable pompadour and often wear a rakish smile. Hellvis is not particularly loyal to Heckna or The Revelia, but they love their Disco and will fight to protect it.

HELLVIS

medium humanoid (gnoll), neutral evil

Armor Class 16 (disco regalia)
Hit Points 130 (20d8 + 40)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	17 (+3)	14 (+2)	12 (+1)	15 (+2)	18 (+4)

Saving Throws Con +5, Wis +5, Cha +7
Skills Deception +10, Insight +5, Perception +5
Senses darkvision 60 ft., passive Perception 15
Languages Common, Gobbledygook
Challenge 7 (2,900 XP)

Disco Diva. When an enemy creature succeeds on a saving throw against a spell cast by Hellvis, Hellvis gains a special d20 called a diva dice, which lasts until Hellvis finishes a short or long rest, to a maximum of four dice. When Hellvis rolls a d20, they can choose to expend and roll any number of their diva dice alongside it and pick any of the d20s rolled as the result.
Moonwalk. Hellvis always hovers 1 to 2 feet above the ground.
Spellcasting. Hellvis is a 13th-level spellcaster. Their spellcasting ability is Charisma (spell save DC 15, +7 to hit with spell attacks). Hellvis knows the following spells:

Cantrips (at will): *chill touch, eldritch blast, minor illusion, vicious mockery*
1st – 5th-level (3 5th-level spell slots): *bane, blight, dispel magic, expeditious retreat, fear, hideous laughter, hold monster, shatter, sinister shadow*, telekinesis*

Actions

Multiattack. Hellvis makes two Jazz Hands attacks.
Jazz Hands. *Melee Spell Attack*: +7 to hit, reach 5 ft., one creature. *Hit*: 13 (2d8 + 4) psychic damage. If Hellvis expended a spell slot on their previous turn, this attack deals an additional 22 (5d8) psychic damage.
Karaoke Caterwaul. *Ranged Spell Attack*: +7 to hit, reach 30 ft., one creature. *Hit*: 15 (2d10 + 4) thunder damage. On a successful hit, the target must succeed on a DC 15 Wisdom saving throw or be frightened of Hellvis until the end of their next turn.

Reactions

Tricky Escape. When an enemy creature Hellvis can see comes within 5 feet of them, they can use a reaction to magically teleport to an unoccupied space they can see within 30 feet.

Legendary Actions

Hellvis can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. Hellvis regains all spent legendary actions at the start of their turn.

- **Take Me On (Take On Me).** Hellvis casts either *minor illusion* or *vicious mockery*.
- **Break Their Stride (Costs 2 Actions).** Hellvis summons a 15-foot cube of whirling, razor-sharp confetti centered on a point Hellvis can see within 100 feet of themselves. This area is heavily obscured and is treated as difficult terrain. Any creature beginning its turn in the confetti, or entering it for the first time on its turn must make a DC 12 Constitution saving throw, taking 7 (2d6) slashing damage on a failure, or half as much on a success. The confetti storm remains for as long as Hellvis continues to concentrate on it (as a spell).
- **Hellvis Ain't Dead (Costs 2 Actions).** Hellvis summons a miniature disco ball and consumes it, regaining 13 (2d10 + 2) hit points.

Patricia Kelen Takahashi

JAWBREAKER

medium aberration, neutral evil

Armor Class 15 (studded leather)
Hit Points 65 (10d8 + 20)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	14 (+2)	15 (+2)	11 (+0)	12 (+1)	12 (+1)

Saving Throws Con +2
Skills Intimidation +5, Perception +3
Senses passive Perception 13
Languages Common, Gobbledygook
Challenge 2 (450 XP)

Clique. Each jawbreaker is part of a "clique," chosen from the options below. When a jawbreaker is within 30 feet of another jawbreaker that shares a clique with it, whenever it makes an attack roll or ability check it can roll 1d4 and add the result to the roll. A jawbreaker cannot benefit from this effect more than once per turn.
Additionally, the jawbreaker gains the following benefits according to which clique it belongs to, chosen from the options below.

- **Starlets.** The Starlet is proficient in Charisma saving throws and Persuasion.
- **Strongarms.** The Strongarm is proficient in Strength saving throws and Athletics.
- **Dweebs.** The Dweeb is proficient in Intelligence saving throws and Arcana.
- **Vogues.** The Vogue is proficient in Wisdom saving throws and Insight.

Actions

Multiattack. The jawbreaker makes two mace attacks.
Hard Candy Mace. *Melee Weapon Attack*: +5 to hit, range 5 ft., one target. *Hit*: 10 (2d6 + 3) bludgeoning damage.
Dagger. *Melee or Ranged Weapon Attack*: +5 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit*: 5 (1d4 + 3) piercing damage.

JAWBREAKERS

While walking down one of the narrow passageways between structures at The Revelia, one may discover a group of jawbreakers pummeling their latest victim. Jawbreakers are moody, mean individuals who have chosen to serve Heckna. They are often employed as guards throughout the carnival. Jawbreakers love to bully others but are sensitive to being bullied in return. There are four cliques of jawbreakers, and those in a clique tend to travel in groups of three to five. While Jawbreakers detest anyone who doesn't belong to their clique, each clique has a particularly intense rivalry with one of the other cliques.

Starlets. Members of this clique enjoy disrupting performances throughout the carnival. They love to be the center of attention and insert themselves into the spotlight whenever possible. The starlets have an ongoing beef with the vogues.

Strongarms. Jawbreakers in this clique wear tank tops that show off their muscles, and they enjoy working out in crowded public places, often inconveniencing other revelers. The strongarms love to taunt and terrorize their favorite targets, the dweebs.

Dweebs. Members of this clique are clever, always devising new insidious ways to bully the strongarms. Although they are physically less imposing than their rivals, they set traps to lure the muscle-minded strongarms into dangerous situations, caring little about anyone who gets caught in the drama.

Vogues. Vogues consider themselves far more sophisticated than the scene-stealing starlets. They pull revelers into their long musings about artistry at The Revelia, and they love to hang around the carnival critiquing people's clothing or accessories.

Serena Markey

LOCKE

medium humanoid (corvum), chaotic neutral

Armor Class 17 (+2 studded leather)
Hit Points 81 (18d8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	16 (+3)	10 (+0)	16 (+3)	12 (+1)	14 (+2)

Saving Throws Dex +5, Con +2, Cha +4
Skills Acrobatics +7, Deception +6, History +5, Perception +3
Senses passive Perception 13
Languages Common, Birdfolk, Gobbledygook
Challenge 4 (1,100 XP)

Special Equipment. Locke wears a suit of +2 studded leather armor.
Convincing. Locke has advantage on all Charisma checks used to convince someone of his knowledge of subject matter pertaining to the History skill.
Cowardly. Locke is always frightened of enemy creatures unless he has a friendly creature that is not frightened or incapacitated within 5 feet of him.
Glide. When falling at least 10 feet, Locke can spend a reaction to fly up to his speed in one direction as he descends. He lands in an unoccupied space at the end of his movement, and takes no falling damage. He can't glide while carrying heavy objects, or heavy weapons (though he can drop any held items as part of his reaction).
Sneak Attack. Once per turn, Locke deals an extra 17 (5d6) damage when he hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of one of Locke's allies that isn't incapacitated and Locke doesn't have disadvantage on the attack roll.

Actions

Multiattack. Locke makes three attacks: two dagger attacks and one shortsword attack.
Dagger. Melee or *Ranged Weapon Attack*: +5 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit*: 5 (1d4 + 3) piercing damage.
Shortsword. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target. *Hit*: 6 (1d6 + 3) piercing damage.
Talons. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target. *Hit*: 5 (1d4 + 3) piercing damage.

LOCKE

Locke [he/him] is the keeper of The Revelia's Lost and Found. Locke resembles a magpie, sporting black, white, and deep navy plumage. The black feathers cover Locke's face and neck like a hood, and his jet-black eyes blend in, making it hard to discern his expression. Drawn to shiny things, Locke adores trinkets and immediately warms to anyone who can treat him with a fun, unique knick-knack. Locke never leaves his caravan and couldn't if he tried—he was cursed by Heckna with immortality and the inability to move beyond his caravan for refusing to 'play along' with the spirit of The Revelia and trying to escape. If killed, he simply resurrects with no memory of his death.

While he has a shortsword, Locke does not enjoy combat. Although he answers to Heckna out of necessity, Locke functions on his own agenda and is willing to make deals or help out those who earn his favor. Locke is a great source of information, but he lost many of his memories after his failed escape, and so some of his responses may be limited. Locke originally hails from Humblewood, which he vaguely remembers. Locke is close friends with The Toymaker, and between them, they are trying to facilitate an escape.

LORD GOODSEN TEWSHEWS, THE PALADIN

A younger son of a large noble family, Lord Goodsen Tewshews [he/him] is an overzealous human paladin and the leader of the adventurers in the **App. B: Are We the Baddies?** mini-campaign. He is accompanied by his longtime servant, the cowardly half-elf squire Marigold [she/her] (**knight**), and his former governess and personal spiritual guardian, Sister Leera Scuttlebutt [she/her] (**priest**).

LOVEBIRD

Flitting about in the dark shadows of The Tunnel of Love, these winged fiends swoop in to surprise and toy with revelers. Lovebirds enjoy playful conversations and distracting a reveler with a silly joke while slipping something rotten into their bag. Despite their impish tendencies, lovebirds make entertaining, if unpredictable, companions to those who can earn their favor with small trinkets or the right compliment.

Jason Engle

Jason Engle

LORD GOODSEN TEWSHEWS

medium humanoid (human), lawful good

Armor Class 20 (plate, shield)
Hit Points 112 (15d8 + 45)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	10 (+0)	16 (+3)	12 (+1)	14 (+2)	16 (+3)

Saving Throws Con +6, Wis +5
Skills Athletics +6, Intimidation +6, Religion +4
Senses passive Perception 12
Languages Common
Challenge 6 (2,300 XP)

Special Equipment. Goodsen's shield has a *gem of brightness* embedded in the front of it. The gem has 25 charges remaining.
Aura of Pomposity. Whenever Goodsen or a friendly creature within 10 feet of him must make a saving throw, the creature gains a +3 bonus to their saving throw. Additionally, Goodsen and friendly creatures within 10 feet of him can't be charmed or frightened and are immune to any spell or effect that would force them to laugh. These effects last as long as Goodsen is conscious.
Self-Righteous Smite. Goodsen's attacks are infused with his self-righteous zeal and deal an extra 1d8 radiant damage on a hit (included in the attack).
Spellcasting. Goodsen is a 10th-level spellcaster. His spellcasting ability is Charisma (spell save DC 14). Goodsen has the following paladin spells prepared:

- **1st-level (4 slots):** *bane, command, cure wounds, detect evil and good, detect magic*
- **2nd-level (3 slots):** *branding smite, hold person, lesser restoration, locate object, zone of truth*
- **3rd-level (2 slots):** *daylight, dispel magic, fear, spirit guardians*

Actions

Multiattack. Goodsen makes three attacks with his longsword or two attacks with his longbow.
Longsword. *Melee Weapon Attack*: +6 to hit, reach 5 ft., one target. *Hit*: 7 (1d8 + 3) slashing damage plus 4 (1d8) radiant damage, or 8 (1d10 + 3) slashing damage plus 4 (1d8) radiant damage if used with two hands.
Longbow. *Ranged Weapon Attack*: +3 to hit, range 150/600 ft., one target. *Hit*: 4 (1d8) piercing damage plus 4 (1d8) radiant damage.

Reactions

You Can't Be Serious. When Goodsen is hit with an attack, he can gain resistance to one type of damage caused by that attack thanks to his utter incomprehension that someone would defy him. This resistance lasts until the start of his next turn. To use this reaction, Goodsen must be able to see the attacker and be wearing his plate armor.

Legendary Actions

Goodsen can take 2 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. Goodsen regains spent legendary actions at the start of his turn.
Scoff. Goodsen casts *bane* or *command*, expending a spell slot as normal.
Ride Down (Costs 2 Actions). Goodsen cries out the name of his beloved, absent warhorse Peanuts and rushes forward in an ostentatious charge, pretending he is riding. Goodsen can move up to 40 feet in a straight line without provoking opportunity attacks and can pass through spaces occupied by enemies as part of this movement. Any creature in a space he moves through must succeed on a DC 14 Dexterity saving throw or take 3 (1d6) bludgeoning damage and be knocked prone by Goodsen.

LOVEBIRD

small fiend, neutral evil

Armor Class 13
Hit Points 18 (4d6 + 4)
Speed 20 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
6 (-2)	16 (+3)	12 (+1)	8 (-1)	13 (+1)	14 (+2)

Skills Deception +6, Insight +3, Perception +5,
Damage Resistances cold; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered
Damage Immunities fire, poison
Condition Immunities poisoned
Senses darkvision 120 ft., passive Perception 14
Languages Common, Gobbledygook, Infernal
Challenge 2 (450 XP)

Devil's Sight. Magical darkness doesn't impede the lovebird's darkvision.
Magic Resistance. The lovebird has advantage on saving throws against spells and other magical effects.
Toxic Relationship. Creatures who start their turn within 5 feet of the lovebird take 2 (1d4) poison damage.

Actions

Multiattack. The lovebird makes one weird love arrow attack and one broken heart arrow attack.
Weird Love Arrow. *Ranged Spell Attack*: +5 to hit, range 80/320 ft., one target. *Hit*: 6 (1d6 + 3) piercing damage and the target must make a DC 11 Wisdom saving throw. On a failure, the creature becomes charmed by any object they are holding in their hand until the end of their next turn.

Until the charm effect ends, they are incapacitated, spending their whole turn caressing the object. If the target is not holding an object, it becomes charmed by the nearest object being held by an ally, imposing disadvantage on that ally's attack rolls and ability checks until the charm effect ends.

Broken Heart Arrow. *Ranged Spell Attack*: +5 to hit, range 80/320 ft., *Hit*: 6 (1d6 + 3) piercing damage and the target must make a DC 11 Wisdom saving throw. On a failure, the target begins weeping profusely and becomes incapacitated for 1 minute. At the end of each of its turns, an affected creature can attempt the saving throw again, ending the effect for itself on a success.
Love Tap. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target. *Hit*: 5 (1d4 + 3) bludgeoning damage.

MAPHEW "MAP" MCNALLY

Wondrous item, legendary

Map [he/him] has been a part of The Revelia from its inception and knows every inch of the carnival. Once a human, he was such a good guide that Heckna, thinking it would be amusing, turned him into a sentient map. Map thinks this was a stroke of genius on Heckna's part. Map now hitches a ride with visitors and thralls, though he has been with Pinky for quite some time. He is eager to escape her and resents when they shove him in their pocket and forget about him. Map is a sentient magic item with the following properties:

As a map of The Revelia, Map's body has the entirety of the carnival drawn upon it, which he can brighten, fade, or animate as he wishes. However, any creature that tries to examine an area of The Revelia they can't yet perceive sees only a strange haze that Map can't lift. These images become visible once the creature viewing them is able to perceive that part of The Revelia.

Exceptional Guidance. Map always knows exactly where he is in The Revelia. Map also knows everything there is to know about the various locations in The Revelia, though whether or not he is willing to reveal this information depends on his relationship with whoever is holding him. Even if Map tries to give away information about the parts of The Revelia a creature can't yet perceive, that creature will only hear garbled nonsense until they can perceive those parts of The Revelia.

Moonlight Madness. The hues and colors of The Revelia painted across Map shift depending on the phase of the moon:

Full Moon. Map presents an inviting-looking carnival with bright colors, and heavy shadows under a resplendent full moon bearing Heckna's grinning face.

Waxing/Waning Moon. The sliver of moon that is illustrated shining over The Revelia bears a sinister smile, and the landmarks are outlined in sharp black ink. Map's colors become strange and distorted, swimming from melancholy blues and greys to pinks and oranges that seem almost too vivid.

Dusk. When the moon disappears, Map shows a rather shabby carnival rendered in faded ink and painted with muted colors. Under the revealing light of dusk, Map's body takes on the pallor and texture of withered parchment.

Blood Moon. During the Blood Moon, the illustrations twist and distort, showing buildings that appear sharp and hostile, with elongated and eerie shadows under a full, red moon bearing Heckna's scowling visage. The only colors on the map illustration in this phase are black and blood red, and everything is rendered in crisp detail.

Sentience. Map is a sentient lawful evil magical item with an Intelligence of 16, a Wisdom of 19, and a Charisma of 18. He has proficiency in the Deception, Insight, and Persuasion skills (all of which he makes with a +8 bonus), and he has hearing and darkvision out to 120 feet.

Map can speak, read, and understand Common and Gobbledygook. He can communicate by opening an eerie mouth on his front. Map is blinded when he is folded up, but he can still hear and speak. However, his hearing and speech are muffled when he is stuffed in a bag or pocket. Map can unfold himself unless something or someone prevents him from doing so.

Map can only move a few inches under his own power, but once unfurled, he can glide on the winds of The Revelia.

Personality. Map speaks with a thick brogue and offers many opinions about where visitors should go to get the most out of The Revelia. He is keen to guide visitors to attractions and games. Map genuinely loves the carnival and wants all who enter to have fun.

Map is unquestioningly loyal to Heckna, and he makes every attempt to convince those who carry him of the fun they are sure to have if they give the carnival a chance. Should anyone within earshot voice anti-Heckna sentiments or plans to escape The Revelia, Map will make note of it, and he will work to dissuade such people by mentioning Heckna's strength or the impossibility of leaving. Should Map sense that any group he is traveling with is actively plotting against The Revelia, he will attempt to leave them by squirming out of their pocket while they sleep and join an NPC (such as **Scooter Von Snooter**) whose views more closely match his own.

MARLOWE, THE ASSASSIN

A former acrobat, Marlowe [she/her] is now a stoic, ruthless assassin and spy with dusky skin and long hair that she keeps pulled away from her face. She prefers to dress in black, but she frequently alters her appearance using elaborate make-up and outfits to blend in. Marlowe is on a mission to find her brother, Matteo. She and Matteo were acrobats at another carnival and were approached by Arachne to join his coven. Marlowe refused, but Matteo accepted. When Matteo later attempted to escape the carnival, he was killed, which Marlowe doesn't know. She has desperately been searching The Revelia for some time for traces of her brother.

Marlowe's Personality and Motivations. Marlowe is wary of most people in The Revelia, and she despises the carnival, Heckna, and Arachne in particular. She does, however, reluctantly admire the training and talent of Arachne's coven. Although she is a trained performer, Marlowe is introverted and tends to avoid casual conversation. She prefers stealth and appreciates those who display cunning and are adept at subterfuge and athletic pursuits.

Where to Meet Marlowe. Marlowe spends much of her time around the Big Top tent, where she keeps an eye on Arachne and his coven. She is especially interested in finding Matteo and may ask the characters to accompany her throughout The Revelia's various sites in search of her brother.

MARLOWE

medium humanoid (elf), chaotic good

Armor Class 15 (studded leather)
Hit Points 91 (14d8 + 28)
Speed 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	16 (+3)	14 (+2)	13 (+1)	11 (+0)	10 (+0)

Saving Throws Dex +6, Int +4
Skills Acrobatics +9, Deception +3, Perception +3, Stealth +9
Senses passive Perception 13
Languages Common, Gobbledygook, Thieves' cant
Challenge 5 (1,800 XP)

Disguise Expert. If Marlowe has at least ten minutes to prepare she can disguise herself as another medium humanoid of similar height and build to her. Once disguised, Marlowe has advantage on all Charisma (Deception) checks made to fool anyone familiar with the person she has disguised herself as.

Evasion. If Marlowe is subjected to an effect that allows her to make a Dexterity saving throw to take only half damage, Marlowe instead takes no damage if she succeeds on the saving throw, and only half damage if she fails.

Sneak Attack. Once per turn, Marlowe deals an extra 20 (6d6) damage when she hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of Marlowe that isn't incapacitated and Marlowe doesn't have disadvantage on the attack roll.

Trapeze Training. Marlowe's long jump is up to 20 feet and her high jump is up to 15 feet, with or without a running start.

Actions

Multiattack. Marlowe makes four dagger attacks. She can forego one of her dagger attacks to use her Bounding Retreat.

Bounding Retreat. Marlowe moves up to half her movement or climb speed without provoking opportunity attacks.

Dagger. *Melee or Ranged Weapon Attack*: +6 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit*: 5 (1d4 + 3) piercing damage.

MOONBOUGH

These moss-covered, tree-like figures shamble through the forest surrounding The Revelia, attempting to shoo stray travelers away from the carnival. Moonboughs are plant creatures that are magically linked to the forest, but they resist Heckna's control. They are of the natural world, linked to the moon, and serve as a consequence of Heckna's magic—a reminder to Heckna that there are some things that even he can't control. He does his best to get rid of them, but for every Moonbough Heckna dispatches, two more grow to adulthood within ten days. They befriend those who show respect and reverence to nature, including the ghost Gertrude, who travels through the forest en route to the Sweet Suite when she makes her regular visit. Moonboughs are generally uninterested in combat, but they are formidable enemies if provoked.

MOONBOUGH

large plant, unaligned

Armor Class 15 (natural armor)
Hit Points 133 (14d10 + 56)
Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
21 (+5)	6 (-2)	19 (+4)	11 (+0)	15 (+2)	7 (-2)

Skills Stealth +4, Nature +3, Perception +5, Survival +5
Saving Throws Con +7
Damage Resistances bludgeoning, piercing
Damage Immunities radiant
Senses darkvision 120 ft., passive Perception 15
Languages Elvish, Sylvan
Challenge 9 (5,000 XP)

Invisibility. The moonbough is invisible when it is not within an area illuminated by moonlight.
Groundskeeper. When the moonbough reduces a creature to zero hit points, it can choose to instead reduce it to 1 hit point and magically teleport it to an unoccupied space within the grounds of The Revelia.

Actions

Multiattack. The moonbough makes three melee attacks, only one of which can be a vine attack.
Slam. *Melee Weapon Attack*: +9 to hit, reach 10 ft., one target, *Hit*: 10 (1d10 + 5) bludgeoning damage
Vine. *Melee Weapon Attack*: +9 to hit, reach 50 ft., one target, *Hit*: the target is pulled up to 25 feet in a straight line toward the moonbough.
Moonbeam (Recharge 5–6). The moonbough casts *moonbeam* as a 3rd-level spell, requiring no components. Wisdom is its spellcasting ability for this spell (save DC 13).

Moonbough Variants
Moonboughs are influenced by the phases of the moon, much in the same way that Heckna is. You can optionally give the moonbough an additional ability based on the current phase of the moon:

- **Full Moon.** This is the moonbough's default form. The moonbough behaves as a groundskeeper, chasing those who enter Heckna's forest out of it. Though their intent is to chase creatures away from The Revelia, a moonbough's warning can have the unintended effect of chasing them into Heckna's domain instead.
- **Waxing/Waning Moon.** The moonbough behaves oddly under a waxing or waning moon, and it can switch from being friendly to neutral, or even hostile, at a moment's notice. An unpredictable magical aura radiates out from the moonbough. A creature that starts its turn within 10 feet of the moonbough must roll a d6. If the roll is even, the creature heals 5 (2d4) hit points. If the roll is odd, the creature instead suffers 5 (2d4) psychic damage.
- **Dusk.** The moonbough's true form becomes invisible in the absence of the moon, but those able to penetrate its invisibility will see the plant as gnarled and knotted, with bark that is cracked and pitted with age. Despite its frightful appearance, the moonbough behaves more gently than normal. When using its *moonbeam* action, the moonbough can choose to have the moonbeam spell restore hit points instead of causing radiant damage. The moonbough must decide if the beam will heal or harm at the time of using the action, and cannot switch between the two effects afterward.
- **Blood Moon.** The moonbough's disposition becomes wild and hostile. It loses its Groundskeeper trait, and its attacks become infused with eldritch energy, dealing an extra 2 (1d4) necrotic damage per hit.

MYRMIDON

Myrmidon is a massive antlion that lives in a room-sized "ball pit," surrounded by its own eggs and larvae. Myrmidon is huge with a long, narrow torso and expansive, translucent wings. Heckna created Myrmidon from one of his toenails and is therefore linked to the creature, suffering a blow if Myrmidon is killed. The antlion is one of Heckna's two pets, the other being Snout. The two pets constantly compete for his attention. Each pet is usually located either in The Good Place or The Naughty Corner, depending on Heckna's whims.

Myrmidon has a special strategy to lure people to it: a growth on the tip of its long, sticky tongue closely resembles a humanoid child, and its screeching sound mimics a child shrieking. This ruse draws well-meaning adventurers into the ball pit, where Myrmidon uses its lures to crush and smother revelers in the slimy depths in which it resides.

LAIR ACTIONS

On initiative count 20 (losing initiative ties), Myrmidon takes a lair action to cause one of the following effects. Myrmidon can't use the same effect two rounds in a row.

- Myrmidon creates a natural trap around itself in a 20-foot-radius sphere, which lasts until the antlion moves from its space. When a Medium or smaller creature in contact with either the ground or the ball pit enters the area for the first time on a turn or starts its turn there, it must succeed on either a DC 14 Strength or Dexterity saving throw or become restrained as it sinks into the terrain (or swarm, in the case of ball pit antlion eggs). A creature so restrained can take an action to attempt a Strength (Athletics) check, ending the restrained condition on a success. The trap lasts until Myrmidon dies or takes another lair action.
- Each creature on or in the ground (or swarm, in the case of the ball pit antlion eggs) must succeed on DC 14 Strength saving throw or be pulled 10 feet toward Myrmidon.
- A 5-foot cube of antlion eggs hatches, forming a popcorn swarm. The popcorn swarm is friendly to Myrmidon and takes its turns on initiative count 20.

MYRMIDON, LEGENDARY

huge monstrosity, unaligned

Armor Class 17 (natural armor)
Hit Points 230 (20d12 + 100)
Speed 30 ft., burrow 20 ft., fly 30 ft.

STR	DEX	CON	INT	WIS	CHA
24 (+7)	12 (+1)	20 (+5)	3 (-4)	18 (+4)	5 (-3)

Saving Throws Str +11, Con +9, Wis +9
Skills Perception +8, Stealth +7
Senses darkvision 60 ft., tremorsense 60 ft., passive Perception 18
Languages --
Challenge 12 (8,400 XP)

Lure. As a bonus action, Myrmidon can extend a lure from its body into an unoccupied space up to 30 feet away from it. The lure is indistinguishable from a small humanoid child from the waist up that constantly writhes and snivels plaintively. The lure can mimic the sound of any voice Myrmidon has heard, usually the voices of its victims. A creature that hears the sounds can tell they are imitations with a successful DC 18 Wisdom (Insight) check.

Myrmidon can retract or move the lure up to 15 feet as a bonus action on each of its turns. A creature that can see the lure has disadvantage on Wisdom (Perception) checks to detect Myrmidon, and Myrmidon has advantage on attacks against creatures within 10 feet of the lure who can see or hear it.

The lure can be attacked and destroyed (AC 14; 30 hit points; resistance to bludgeoning and piercing damage; immunity to poison and psychic damage). If it is destroyed, Myrmidon grows a new lure after 1d4 rounds.

Pin Down. A creature grappled by Myrmidon has disadvantage on Strength checks made to escape the grapple and on attack rolls against Myrmidon. Myrmidon has advantage on attack rolls against a creature it has grappled.

Shelter in Shadows. When in dim light or darkness, Myrmidon can use a bonus action to take the Hide action.

Sneak Attack (1/Turn). Myrmidon deals an extra 24 (7d6) damage when it hits a target with a weapon attack and has advantage on the roll, or when the target is within 5 feet of an ally of the antlion that isn't incapacitated and the antlion doesn't have disadvantage on the attack roll.

Actions

Multiattack. Myrmidon makes two attacks, one with its claw and one with its bite. Myrmidon can forgo making a claw attack to make an attack with its tail instead.

Bite. *Melee Weapon Attack*: +11 to hit, reach 5 ft., one target. *Hit*: 13 (1d12 + 7) piercing damage and 7 (2d6) acid damage.

Claw. *Melee Weapon Attack*: +11 to hit, reach 10 ft., one target. *Hit*: 11 (1d8 + 7) slashing damage and the target is grappled (escape DC 18). Myrmidon can only have two creatures grappled at a time. If both its claws are full, Myrmidon can't make claw attacks.

Tail. *Melee Weapon Attack*: +11 to hit, reach 15 ft., one target not grappled by Myrmidon. *Hit*: 12 (1d10 + 7) bludgeoning damage. If the target is a creature, it must succeed on a DC 17 Constitution saving throw or be stunned until the end of its next turn.

Legendary Actions

Myrmidon can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. Myrmidon regains spent legendary actions at the start of its turn.

Chitters in the Dark. Myrmidon vibrates its wings, unleashing a gnawing soundwave on a creature it is aware of within 30 feet of it. The creature must make a DC 18 Charisma saving throw, taking 5 (2d4) psychic damage on a failed save or half as much damage on a successful one. Myrmidon can choose to have this effect originate from its lure instead, which manifests as a horrid wail. If it does so, a creature that fails its saving throw to resist the damage also has disadvantage on attacks against the lure until the end of its next turn.

Dive Down (Costs 2 Actions). Myrmidon takes the Disengage action, then burrows up to its speed.

Acid Glue (Costs 3 Actions). Myrmidon spews a thick, sticky acid from its mouth in a 30-foot cone. Each creature in the area must make a DC 17 Dexterity saving throw. On a failed save, a creature takes 7 (2d6) acid damage immediately and 3 (1d6) acid damage at the end of its next turn. It is grappled by the sticky glue (escape DC 16) and is restrained while grappled in this way. On a successful save, a creature takes half as much of the initial damage and no damage at the end of its next turn, and is not grappled.

Jason Engle

Jason Engle

MYRMIDON, WEAKENED

huge monstrosity, unaligned

Armor Class 15 (natural armor)
Hit Points 178 (16d12 + 64)
Speed 30 ft., burrow 20 ft., fly 30 ft.

STR	DEX	CON	INT	WIS	CHA
22 (+6)	8 (-1)	18 (+4)	3 (-4)	16 (+3)	5 (-3)

Skills Perception +6, Stealth +6
Senses darkvision 60 ft., tremorsense 60 ft., passive Perception 16
Languages --
Challenge 9 (5,000 XP)

Lure. As a bonus action, Myrmidon can extend a lure from its body into an unoccupied space up to 30 feet away from it. The lure is indistinguishable from a small humanoid child from the waist up that constantly writhes and snivels plaintively. The lure can mimic the sound of any voice Myrmidon has heard, usually the voices of its victims. A creature that hears the sounds can tell they are imitations with a successful DC 15 Wisdom (Insight) check.

Myrmidon can retract or move the lure up to 15 feet as a bonus action on each of its turns. A creature that can see the lure has disadvantage on Wisdom (Perception) checks to detect Myrmidon, and Myrmidon has advantage on attacks against creatures within 10 feet of the lure who can see or hear it.

The lure can be attacked and destroyed (AC 12; 20 hit points; resistance to bludgeoning and piercing damage; immunity to poison and psychic damage). If it is destroyed, Myrmidon grows a new lure after 1d4 rounds.

Pin Down. A creature grappled by Myrmidon has disadvantage on Strength checks made to escape the grapple and on attack rolls against Myrmidon. Myrmidon has advantage on attack rolls against a creature it has grappled.

Sneak Attack (1/Turn). Myrmidon deals an extra 17 (5d6) damage when it hits a target with an attack and has advantage on the roll, or when the target is within 5 feet of an ally of the antlion that isn't incapacitated and Myrmidon doesn't have disadvantage on the attack roll.

Actions

Multiattack. Myrmidon makes two attacks, one with its claw and one with its bite. Myrmidon can forego making a claw attack to make an attack with its tail instead.

Bite. *Melee Weapon Attack*: +9 to hit, reach 5 ft., one target. *Hit*: 12 (1d12 + 6) piercing damage and 7 (2d6) acid damage.

Claw. *Melee Weapon Attack*: +9 to hit, reach 10 ft., one target. *Hit*: 10 (1d8 + 6) slashing damage and the target is grappled (escape DC 16). Myrmidon can only have two creatures grappled at a time. If both its claws are full, Myrmidon can't make claw attacks.

Tail. *Melee Weapon Attack*: +9 to hit, reach 15 ft., one target not grappled by Myrmidon. *Hit*: 11 (1d10 + 6) bludgeoning damage. If the target is a creature, it must succeed on a DC 15 Constitution saving throw or be stunned until the end of its next turn.

OLGA OGGLETRON

Olga [she/her], a gnome, is a former adventurer who willingly joined Heckna and welcomed her corruption. Olga is a gifted engineer, and she spends much of her time in the Under Construction Zone devising new ideas for dangerous rides and attractions. She tends to play to revelers' sympathy by appearing like a kindly grandmother. She wears a scarf around her head and an old tool belt equipped with rusted tools. Olga is friends with Bab and has a strong dislike of the children of the candy corn, who frequently attempt to steal trinkets from her area. She wants to earn the respect of The Toymaker, and she aspires to one day belong to Heckna's inner circle. Olga has a harsh, unnerving laugh. She is usually accompanied by her pet **monkey animalgamation**, Moomoo.

OLGA OGGLETRON

small humanoid (gnome), chaotic evil

Armor Class 12 (15 with *mage armor*)
Hit Points 55 (10d6 + 22)
Speed 25 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	14 (+2)	18 (+4)	13 (+1)	14 (+2)

Saving Throws Int +7, Wis +4
Skills Arcana +7, History +7, Performance +5
Condition Immunities poisoned
Damage Resistances psychic, poison
Senses darkvision 60 ft., passive Perception 10
Languages Common, Gobbledygook
Challenge 6 (2,300 XP)

Arcane Tinkering. Whenever Olga casts a spell of 1st-level or higher on her turn, she can spend a bonus action to target a Small or smaller object she can see within 60 feet of her to animate as though under the effect of an *animate objects* spell. Olga doesn't need to concentrate to maintain this effect, but she can't have more than 5 objects at a time animated in this manner. The effect ends once Olga is rendered unconscious.

Twisted Cunning. Olga has advantage on all Intelligence, Wisdom, and Charisma saving throws against magic, as well as on saving throws against being frightened.

Spellcasting. Olga is a 9th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). Olga has the following wizard spells prepared:

- **Cantrips (at will):** *mischievous mobility*, prestidigitation, ray of frost, shocking grasp*
- **1st-level (4 slots):** *mage armor, hideous laughter, pinball punisher*, shield*
- **2nd-level (3 slots):** *balloon ride*, mirror image, scorching ray*
- **3rd-level (3 slots):** *counterspell, fly, hypnotic pattern*
- **4th-level (3 slots):** *confusion, phantasmal killer*
- **5th-level (1 slot):** *animate objects*

Actions

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

Stinky Finger Gun. *Ranged Spell Attack*: +7 to hit, range 60 ft., one creature. *Hit*: 9 (2d8) poison damage.

PIEPER

Pieper [she/her] is a chubby gnome reveler (**bandit**) and an aspiring engineer who studies under Watt. With her magical and technical prowess, she tinkers with the train to try to repair it. Pieper wears goggles and a dirtied jumpsuit and uses a wheelchair to which she has affixed various experimental gadgets. While she is generally cheery, she often gets lost in thought and is prone to despair at times. Pieper originally came to The Revelia searching for her sibling, but she never found them. She's no longer sure she wants to meet who they've become, if they're even alive. Pieper does most of the soldering and engineering needed to fix the train and is the second-best fighter in the Choo-Choo Cadre.

PLASMA PUNK

These brooding vampires sport long hair that they often flick away from their faces. Dressed in black leather and denim patchwork sourced from found and stolen items, they accessorize with chains and spiked embellishments. Plasma Punks often travel alone, lamenting their loneliness. Jawbreakers enjoy picking fights with Plasma Punks, and the occasional brawl breaks out between the two groups.

ALICE BUTTERBEANS

Alice Butterbeans [they/them] is the keeper of Gary, the thrall giant in the Carpe Colossus ride. They are abrasive and blunt towards everyone except their charge, to whom they speak in a baby voice. They enjoy knitting and making accessories for Gary, and he can occasionally be seen sporting bracelets or jewelry on his huge hand. Unlike most other members of The Revelia, Alice is indifferent to Heckna and his machinations; their loyalty is entirely to Gary, and they do not otherwise involve themselves in the business of The Revelia.

THE COUNTESS

The Countess [she/her] is a tall, full-figured vampire who likes to dress in expensive, opulent ball gowns. She wears a small headdress with three black feathers sticking out from it and is covered in jewelry and gems. While she is loyal to Heckna and enjoys her position in The Flop House, the Countess is, at heart, a lover of theatrics and power. She is mildly jealous of Sophie's position as one of Heckna's laughtenants, but she doesn't have the motivation—or imagination—to rise above her current station. She enjoys tormenting those with gambling debts and has been known to drain the lifeblood from poor, unfortunate souls who can't pay up.

JAMMY SWEETJUICE, JENNY SWEETMEAT, AND JIMMY SWEETSWEETS

Jammy [she/her], Jenny [they/them], and Jimmy [he/him] oversee the additional Food Court booths around The Flop House. Jammy, who dresses in older rockabilly dresses, operates the Juice Bar and sells products from Felix's Elixirs. She is prone to reciting terrible poetry she writes while on break. Jenny, who always wears dramatic black capes, runs Ke-Bab's and sells food from Bab's Meatery. They aspire to be a Big Top magician one day and are fond of sleight of hand tricks. Jimmy, who dresses in plastic fabrics because he has an intense dislike of blood-stained clothing, is in charge of the Sweet Tooth and sells sweets from Candy's Candy Emporium & More.

LAIRD BUBBLE OF SQUEAK

Laird Bubble of Squeak [he/him], a plasma punk, lives for the limelight and emulates some of Heckna's showiness in his gestures and speech. He adores entertaining and hosting, delighting in causing a scene. While seemingly random, the questions he peppers people with are aimed more at drawing surreal delight than actual unkind mocking. Laird is unusually friendly for a plasma punk, and he dresses in flashy outfits. He envies thralls for their clown-like style. Laird is frequently featured on the HECK-YEAH-TRON, but he aspires to be a bigger presence in The Revelia someday.

PLASMA PUNK

medium undead, neutral evil

Armor Class 11
Hit Points 110 (13d8 + 52)
Speed 30 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	12 (+1)	18 (+4)	13 (+1)	15 (+2)	16 (+3)

Saving Throws Dex +4, Wis +5
Skills Athletics +8, Perception +5
Damage Resistances poison, necrotic; bludgeoning, piercing, and slashing from nonmagical attacks
Senses darkvision 60 ft., passive Perception 15
Languages Common, Gobbledygook
Challenge 7 (2,900 XP)

Dark and Dangerous. While the punk is fully within dim light or darkness it has advantage on attack rolls.
Dramatic Suffering. When the punk fails a saving throw, it regains 10 hit points.

Actions

Multiattack. The punk makes two attacks, only one of which may be a bite attack.
Bite. *Melee Weapon Attack*: +8 to hit, reach 5 ft., one willing creature, or a creature that is grappled by the punk, incapacitated, or restrained. *Hit*: 11 (1d12 + 5) piercing damage plus 14 (4d6) necrotic damage. The target's hit point maximum is reduced by an amount equal to the necrotic damage taken, and the punk regains hit points equal to that amount. The reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hit points to 0. A humanoid slain in this way after drinking the blood of a plasma punk, rises the following night as a plasma punk.
Chain. *Melee Weapon Attack*: +8 to hit, reach 20 ft., one target. *Hit*: 10 (2d4 + 5) bludgeoning damage. If the target is a Large or smaller creature, the punk can pull the creature up to 15 feet in a straight line toward itself.
Fist. *Melee Weapon Attack*: +8 to hit, reach 5 ft., one target. *Hit*: 7 (1d4 + 5) bludgeoning damage. Instead of dealing damage with the attack, the punk can grapple the target (escape DC 16).

Reactions

Vindictive Glare. After being hit by an attack, the plasma punk deals 14 (4d6) psychic damage to the attacker, as long as the attacker is within 60 feet of the plasma punk. The plasma punk must be able to see the attacker.

POPCORN SWARM

Among the many questionable treats available at The Revelia are popcorn swarms, Myrmidon's spawn that resemble piles of recently popped corn kernels doused in butter and salt. Popcorn swarms can be found throughout The Revelia, often lying in wait next to trash cans or around the food court. Although the swarm makes for a satisfyingly crunchy snack at first, its side effects are highly unpleasant and render the consumer incapacitated, so fellow swarms can drag the victim back to Myrmidon's lair.

The side effects begin soon after eating the swarm. What feels like a tickle in the throat grows into a persistent cough. A sticky substance forms on the consumer's fingers, leaving a residue on everything they touch. Eventually, the victim's body grows rigid, limbs locked and covered in a slightly sticky film.

POPCORN SWARM

medium swarm of tiny monstrosities, unaligned

Armor Class 11 (natural armor)
Hit Points 45 (6d8 + 18)
Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	12 (+1)	16 (+3)	3 (-4)	12 (+1)	3 (-4)

Damage Resistances bludgeoning, piercing, and slashing
Condition Immunities charmed, frightened, paralyzed, petrified, prone, restrained, stunned, unconscious
Senses blindsight 10 ft., passive Perception 11
Languages --
Challenge 1 (200 XP)

False Appearance. While the swarm remains motionless, it is indistinguishable from a heap of delicious popcorn.
Swarm. The swarm can occupy another creature's space and vice versa and the swarm can move through any opening large enough for a piece of popcorn. The swarm can't regain hit points or gain temporary hit points.
Yummy Progeny. When a swarm comes within 10 feet of a creature that can see it for the first time on a turn, the creature must succeed on a DC 14 Wisdom saving throw or spend its next turn to attempt to eat from the swarm, which in turn allows itself to be consumed. To eat from the swarm, a creature must move within reach of the swarm, fall prone, and use its action to eat. Each time a creature uses an action to eat from it the swarm loses 9 (2d8) hit points. If a creature succeeds on its saving throw or eats from the swarm, it becomes immune to this effect from all popcorn swarms for 24 hours.
Sticky Side Effects. A creature that eats from the swarm is poisoned for 24 hours. One hour after eating from the popcorn swarm, the creature begins to suffer from the first stage of side effects as shown on the following table. While they remain poisoned, creatures must make a DC 13 Constitution saving throw every hour. On a failure, they gain the next stage of side effects. These side effects stack. The side effects last for as long as the creature remains poisoned.

STAGE	SIDE EFFECTS
1	The character experiences a persistent cough and the feeling of a small kernel perpetually lodged in their throat. The more they clear their throat to dislodge it, the larger it gets. For the duration of this effect, the target suffers disadvantage on Charisma based skill checks that involve speaking, as forming full sentences without coughing becomes difficult.
2	A sticky residue forms on the character's hands. It can't be washed off or removed via magical means. Touching anything else leaves behind a sticky residue. For the duration of this effect, any object held by the target for longer than 1 minute becomes stuck in their grip. To unstick the object, a creature within reach must succeed on a DC 10 Strength check, removing the object on a success.
3	The character's skin forms a hard, thin, translucent shell. The shell creaks when the character moves, giving them disadvantage on Dexterity (Stealth) checks.
4	One of the character's limbs locks up and can't move. It becomes a dead weight and the character loses control over it. For the duration of this effect, the target can't add their ability modifier bonus to their damage rolls.
5	The character's skin changes to a sickly, slightly green color that becomes roughly textured. It's slightly painful and feels dry and tight. For the duration of this effect, whenever the target takes slashing or fire damage, the target takes an additional 1d4 damage of the same type.
6	The character's blood turns into butter. Each time they take slashing or piercing damage, a 10-foot square centered on them becomes slick for one minute, as if affected by the *grease* spell.

Actions

Nibbling. Each creature of the swarm's choice in its space must succeed on a DC 13 Dexterity saving throw or take 7 (2d6) piercing and 7 (2d6) acid damage, or half as much on a success. When the swarm has half its hit points or fewer, creatures take 3 (1d6) piercing damage and 3 (1d6) acid damage on a failed saving throw.

Nikita Orlov

PORCELAIN PRANCER

Porcelain prancers are the pretty little foot soldiers in Hellvis' dancing army in the Dastardly Disco. With porcelain skin and delicate hands that grip too tightly, they whisk even the unwilling into their dance. These constructs are a type of awakened marionette and appear in different costumes depending on where they are encountered in the Disco.

PROFESSOR AUGUSTUS VON SPLATZ, THE WIZARD

An older dwarf, Professor Augustus Von Splatz [they/them], is a disgraced university professor, a snake oil salesman, and, when all else fails, a half-decent wizard. They are one of the adventurers in the **App. B: Are We the Baddies?** mini-campaign.

PROFESSOR AUGUSTUS VON SPLATZ

medium humanoid (dwarf), chaotic neutral

Armor Class 12 (15 with *mage armor*)
Hit Points 65 (10d8 + 20)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	14 (+2)	15 (+2)	16 (+3)	14 (+2)	15 (+2)

Saving Throws Int +5, Wis +4, Cha +4
Skills Arcana +5, Deception +6, Insight +4, Sleight of Hand +4
Damage Resistances poison
Senses darkvision 60 ft., passive Perception 12
Languages Common, Draconic, Dwarvish, Primordial
Challenge 4 (1,100 XP)

Dwarven Resilience. Augustus has advantage on saving throws against poison.

Dazzle (2/Day). When Augustus casts an illusion spell of 1st-level or higher, each creature within 15 feet of Augustus who can see them cast the spell must succeed on DC 13 Constitution saving throw or be blinded until the end of its next turn.

Razzle (1/Round). Augustus deals an extra 7 (2d6) psychic damage when they hit a target with a weapon attack and have advantage on the attack roll. Augustus can't use this ability if they have disadvantage on the attack roll.

Spellcasting. Augustus is a 5th-level spellcaster. Their spellcasting ability is Intelligence (spell save DC 13). Augustus has the following wizard spells prepared:

- **Cantrips (at will):** *dancing lights, minor illusion, prestidigitation, ray of frost*
- **1st-level (4 slots):** *color spray*××, *expeditious retreat, mage armor*×, *shield*
- **2nd-level (3 slots):** *alter self, arcanist's magic aura*××, *invisibility*××
- **3rd-level (2 slots):** *major image*××

× - cast before combat
×× - illusion spell of 1st-level or higher

Actions

Multiattack. Augustus makes two attacks with their dagger. If transformed by the Natural Weapons effect of an *alter self* spell, they can instead replace any of these attacks with their crab hands.

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

Crab Hands (While Concentrating On *Alter Self* Only). *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target. *Hit*: 6 (1d6 + 3) magical bludgeoning damage.

PORCELAIN PRANCER

medium construct, unaligned

Armor Class 14 (natural armor)
Hit Points 11 (2d8 + 2)
Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	16 (+3)	12 (+1)	8 (-1)	10 (+0)	13 (+1)

Senses passive Perception 8
Languages --
Challenge 0 (10 XP)

Dancer's Stride. The prancer's movement ignores difficult terrain.

Actions

Captive Audience. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one creature. *Hit*: The creature is grappled (escape DC 13). While grappled, the creature shares the prancer's space and moves wherever the prancer travels without impeding its movement.

SCHNOZLING

tiny aberration, unaligned

Armor Class 12
Hit Points 3 (1d4 + 1)
Speed 40 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
4 (-3)	14 (+2)	13 (+1)	2 (-4)	10 (+0)	15 (+2)

Skills Stealth +4, Perception +2
Condition Immunities blinded, charmed, deafened, exhaustion, frightened, prone, stunned, unconscious
Senses blindsight 30 ft. (blind beyond this radius), passive Perception 12
Languages --
Challenge ½ (100 XP)

Keen Smell. The schnozling has advantage on Wisdom (Perception) checks that rely on smell.

Actions

Clown 'Em. *Melee Weapon Attack*: +4 to hit, reach 0 ft., one humanoid creature with a nose. *Hit*: The schnozling attaches itself to the creature's face, becoming incapacitated for as long as it remains attached. Unless it is already charmed by the schnozling, at the start of each of the creature's turns it must succeed on a DC 12 Wisdom saving throw or be charmed by the schnozling. While charmed in this way, the creature does everything in its power to protect the schnozling, finds all acts of comedy hilarious, and will not willingly remove the schnozling. The schnozling can only be removed if slain or if a creature uses an action to succeed on a DC 12 Wisdom (Medicine) check to safely remove it. If the schnozling remains attached to a creature for more than 1 minute, it eats the host's nose and replaces it, integrating with the creature's biology. When it does so, the target's body becomes infected by Clown Corruption, as detailed on **App. G: Clown Corruption**.

Honk. The schnozling honks noisily. Creatures within 15 feet of it can't hear anything other than the honking of the schnozling until the start of the schnozling's next turn.

SCOOTER VON SNOOTER

small humanoid (gnome), neutral evil

Armor Class 12 (15 with *mage armor*)
Hit Points 66 (12d6 + 24)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	15 (+2)	14 (+2)	12 (+1)	15 (+2)	20 (+5)

Saving Throws Con +4, Wis +4
Skills Deception +7, Insight +4, Perception +4, Performance +7
Senses darkvision 60 ft., passive Perception 14
Languages Common, Gobbledygook
Challenge 3 (700 XP)

Special Equipment. Depending on the events of the story, Scooter may be equipped with *The Stick**.
Arcane Annoyance. Whenever Scooter successfully counters a spell with his *counterspell* or dispels an effect with *dispel magic*, roll a d6. On a roll of 3 or higher, Scooter immediately regains his spent spell slot.
Heckna's Favor. Scooter has advantage on saving throws against spells and other magical effects that aren't cast by Heckna or his minions.
Innate Spellcasting. Scooter's spellcasting ability is Charisma (spell save DC 15, +7 to hit with spell attacks). Scooter can innately cast the following spells, requiring no material components:

At will: *mage armor*
1/day: *bane, ray of enfeeblement, hypnotic pattern*

Spellcasting. Scooter is a 9th-level spellcaster. His spellcasting ability is Charisma (spell save DC 15, +7 to hit with spell attacks). He regains its expended spell slots when he finishes a short or long rest. He knows the following spells:

Cantrips (at will): *chill touch, eldritch blast, mage hand*
1st – 5th-level (2 5th-level spell slots): *counterspell, dimension door, dispel magic, fear, hideous laughter, hellish rebuke, invisibility, mirror image, mislead, suggestion*

Actions

Say, Live a Little. *Ranged Spell Attack*: +7 to hit, range 60 ft., one target. *Hit*: 9 (1d8 + 5) psychic damage. If the target is a creature other than an undead or construct, it must succeed on a DC 14 Charisma saving throw or begin laughing uncontrollably until the end of its next turn. While laughing, it can't speak or cast spells with verbal components, and has disadvantage on saving throws.
Say Live and Let Die (Recharge 5-6). *Ranged Spell Attack*: +7 to hit, range 60 ft., one target. *Hit*: 10 (3d6) necrotic damage. If a creature damaged in this way is killed, a schnozling bursts from their head, which acts on the deceased creature's initiative.
The Stick. *Melee Weapon Attack*: +4 to hit, range 5 ft., one target. *Hit*: 5 (1d6 + 2) bludgeoning damage or 6 (1d8 + 2) bludgeoning damage if used with two hands. If Scooter scores a critical hit with this weapon, it deals an extra 10 bludgeoning damage.

Reactions

Tricky Escape. When an enemy creature Scooter can see comes within 5 feet of him, Scooter can use a reaction to magically teleport to an unoccupied space he can see within 30 feet of himself.

ROUGH TUMBLES

Rough Tumbles [they/them] is a muscled **gnoll** with a bright red nose that wriggles a little. They're infected with Stage 2 Clown Corruption (**App. G: Clown Corruption**). They came from a perfectly happy family and visited The Revelia while seeking power and fame, but they quickly found themselves crushed underfoot by the cruel machinations of Heckna's whims. They swear they'll dedicate their life to charity and to helping others if only they can escape. They are always armed. They've been tasked mostly with the heavy lifting and fixing large metal parts as well as with the brunt of the fighting and defense of the Choo-Choo Cadre.

SCHNOZLING

These tiny, blood-red aberrations are a reveler's worst nightmare. Released by Snout, the round, red orb parasites latch onto unsuspecting creatures and inflict them with a nasty corruption that turns them into a fresh thrall. The schnozling is soft and sponge-like to the touch, although its grip on the nose is quite painful. To a rube, the noses may look rather silly, but revelers know that a round, red nose attached to a person's face implies certain doom.

Superschnozling

These rare, experimental versions of schnozlings are occasionally used by Heckna's minions to corrupt high-priority targets. They are highly aggressive and difficult to control. They feature in **App. B: Are We The Baddies**.

Getting Familiar

Some brave souls take it on themselves to tame schnozlings and keep them as pets. At the GM's discretion, schnozlings can be included as an available option for the *find familiar* spell for wizards and warlocks who want to throw caution to the wind.

SCOOTER VON SNOOTER

Scooter [he/him], like many gnomes, is always down for a good time—which is why he loves The Revelia and will do anything to become one of Heckna's valued laughtenants. He dresses in colorful suspenders and wears glasses with swirling lenses. He dislikes lengthy conversations unless there are lots of jokes involved, and he has no qualms with trying The Revelia's most dangerous experiences. He turns on anyone who even hints at disliking Heckna or The Revelia in any way. Using cunning and a facade of naivete to ensure that no one suspects him, he frequently weasels his way into any situation that will let him get closer to Heckna.

Diego Gill

SHAWN SMITH

medium aberration, lawful evil

Armor Class 15 (studded leather)
Hit Points 82 (11d8 + 33)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	14 (+2)	16 (+3)	11 (+0)	14 (+2)	13 (+1)

Saving Throws Str +5, Con +5, Wis +4
Skills Athletics +5, Intimidation +5, Perception +4
Senses passive Perception 14
Languages Common, Gobbledygook
Challenge 4 (1,100 XP)

Clique Boss. Shawn is the leader of the strongarms clique. When Shawn is within 30 feet of another jawbreaker belonging to the strongarm clique, whenever he makes an attack roll or ability check he can roll 1d4 and add the result to the roll. Shawn can't benefit from this effect more than once per turn. Additionally, the bonus die other jawbreakers belonging to the strongarms clique can add to an attack roll or ability check while within 30 feet of Shawn is 1d6 instead of a 1d4.
Itching For a Fight. A melee weapon deals one extra die of its damage when Shawn hits with it (included in the attack). Additionally, Shawn's melee attacks deal an extra 2 (1d4) damage to a foe he has grappled.

Actions

Multiattack. Shawn makes two melee attacks.
Hard Candy Chain-Knife. *Melee Weapon Attack*: +5 to hit, reach 20 ft., one target. *Hit*: 8 (2d4 + 3) piercing damage. The target is either pulled up to 10 feet towards Shawn or grappled (escape DC 14; chosen when the attack hits).
Hard Candy Mace. *Melee Weapon Attack*: +5 to hit, range 5 ft., one target. *Hit*: 13 (3d6 + 3) bludgeoning damage.
Fist. *Melee Weapon Attack*: +5 to hit, range 5 ft., one target. *Hit*: 10 (2d6 + 3) bludgeoning damage.

Reactions

Parry. Shawn adds 2 to his AC against one melee attack that would hit him. To do so, Shawn must see the attacker and be wielding a melee weapon.

SHAWN SMITH

Shawn Smith [he/him] is the de facto head of the strongarm clique, which he runs like an organized security racket throughout The Revelia. Shawn wears protective clothing that resembles a mockery of a security guard's outfit and keeps his black hair short and fastidiously well-trimmed. If persuaded either by a show of strength or with a payment of some kind, Shawn may teach Gobbledygook to those looking to learn. Shawn Smith's "normal" name, with no other title, is a source of ridicule by others at The Revelia, whose names are much more fun. Shawn is frequently grumpy and doesn't like standing still. He tends to pace around and punch a fist into his palm, and he is always eager to get into a scrap. Shawn loves nothing more than watching a fight or being a part of one, as long as there is no magic involved—fists only.

SHOWSTOPPER

Typically found hanging out in the Fun House or facilitating The Revelia's many rides and games, showstoppers are warlocks who regard Heckna as their patron. Heckna grants them abilities to cheat and manipulate rubes, ensuring that rubes don't win too many games or earn an abundance of Red Tickets. Showstoppers also serve as Heckna's spies, relaying observations or information they have gleaned about the rubes and newcomers, always giving Heckna the upper hand.

Showstoppers vary in race and appearance, but they favor cloaks and capes. Some have a familiar, or animalgamation, to whom they feed rubes who dare to accuse them of cheating or other foul play.

CANDY

Candy [she/her] is the proprietor of Candy's Candy Emporium & More. She is a clown-like human with bright orange hair from which she often snips tufts to garnish her cocktails. She wears a bowtie shaped like a piece of wrapped candy along with colorful suspenders and bright red shoes that are far too large for her feet. Pieces of partially consumed candy are always stuck to her clothes. Candy adores Heckna, and she spends much of her free time developing new, zany recipes to surprise him when he stops by her shop. She is highly motivated by his random visits since surprising Heckna is no easy feat. Candy is jovial with those who visit her shop, and she invites them to try her offerings, but she is less kindly toward Felix, who seems to garner Heckna's favor more consistently. She doesn't let people bring Felix's drinks into her shop. She and Bab used to be a couple, but the rivalry between their establishments destroyed their relationship.

CAPN' GROGGSTACHE

Capn' Groggstache [he/him] is an elf dressed in a pirate costume, except for his missing trousers. With a badly disguised imp pretending to be a parrot on his shoulder, Capn' Groggstache loves boats and water and oversees the Boat-Blaster 9000 ride. He loves his job but wishes he had a bit more free time to lay in the pool and enjoy the water.

DIMPLES & FRECKLES

Dimples [ze/zir], a goblin, oversees The Tunnel of Love with zir lover, Freckles [he/him], a halfling. The pair often speak to each other in cutesy Gobbledygook, and they think of themselves and their job as splendidly romantic. They also wear matching outfits.

DIRK YUCKSTER

Dirk [he/him] is a dwarf in charge of the casino. He has salt and pepper hair slicked back in a mullet and a thin, oiled beard. He is typically dressed in an opulent red vest worn over a green polka dot shirt. Dirk puts on airs and responds well to those he feels display a sense of style and luxury. He loves to distract gamblers and swindle them out of their earnings, and he often attempts to pickpocket those who play the casino's games.

EENA-MEENA

Eena-Meena [she/her] is a blue tiefling who wears cute outfits which strain over her bulging muscles. She oversees the Hit-Me-Heckna game in the Midway and is exceedingly strong. While she initially enjoyed her job and The Revelia, her game sees the most desperate revelers trying to earn Red Tickets, which has somewhat dampened her enthusiasm. Eena-Meena uses the **showstopper** stat block with the following changes:

- Her Strength score is 19 and she has a +4 Strength modifier
- She has a +6 proficiency in Strength saving throws
- She has +6 proficiency in Strength (Athletics) checks

FELIX

Felix [he/they] is a halfling who always dresses in long robes. They wear rounded glasses with thick lenses that make their eyes appear huge. His shop, a wooden wagon, is filled with alchemical apparatuses that he uses to make his many concoctions. He works at The Revelia to gain access to weirder substances he has been unable to find elsewhere. Felix is a Heckna devotee and is one of Heckna's favorite people, and he is actively vying for a spot as one of Heckna's "laughtenants." He maintains a rivalry with the other two Food Court proprietors, Candy and Bab. Felix loves chaos and often gives away samples of their items to revelers for the purpose of wreaking havoc.

SHOWSTOPPER

medium humanoid (any race), neutral evil

Armor Class 12 (15 with *mage armor*)
Hit Points 71 (11d8 + 22)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	15 (+2)	14 (+2)	12 (+1)	15 (+2)	19 (+4)

Saving Throws Wis +4, Cha +6
Skills Deception +8, Insight +4, Perception +4, Performance +6
Senses darkvision 60 ft., passive Perception 14
Languages Common, Gobbledygook
Challenge 4 (1,100 XP)

Always A Winner. When an enemy creature succeeds on a saving throw against a spell cast by the showstopper, the showstopper gains a special d20 called gamer dice. Gamer dice last until the showstopper finishes a short or long rest, and the showstopper can have up to four dice at a time. When the showstopper rolls a d20, it can choose to expend and then roll any number of its gamer dice alongside it. The showstopper can choose to select any number rolled on its gamer dice, and use that number in place of the result (adding any modifiers that would normally apply to the roll).

Innate Spellcasting. The showstopper's spellcasting ability is Charisma (spell save DC 14). The showstopper can innately cast the following spells, requiring no material components:

At will: *mage armor, disguise self*
1/day each: *eyebite*

Spellcasting. The showstopper is an 11th-level spellcaster. Its spellcasting ability is Charisma (spell save DC 14, +6 to hit with spell attacks). It regains its expended spell slots when it finishes a short or long rest. It knows the following spells:

Cantrips (at will): *chill touch, eldritch blast, mage hand, minor illusion*
1st – 5th-level (3 5th-level spell slots): *animate dead, blight, box of mayhem*, charm person, dispel magic, dimension door, enthrall, hideous laughter, mirror image, sinister shadow*, vampiric touch*

Actions

Carnival of Carnage (Recharges after a Short or Long Rest). The showstopper celebrates the evil of Heckna and chooses a point it can see within 120 feet of itself. Each creature of its choice in a 30-foot-radius sphere from the selected point must succeed on a DC 14 Wisdom saving throw or be cursed for 1 minute. When a creature cursed in this way deals damage to another creature, it takes 4 (1d8) psychic damage.

Hand of Heckna. *Melee Spell Attack*: +6 to hit, reach 5 ft., one creature. *Hit*: 9 (1d8 + 4) poison damage. If the showstopper cast a spell that expended one of its spell slots since the start of its last turn, this attack deals an additional 22 (5d8) poison damage.

Reactions

Tricky Escape. When an enemy creature the showstopper can see comes within 5 feet of it, the showstopper can use a reaction to magically teleport to an unoccupied space it can see within 30 feet of itself.

GIRG

Girg [ze/zir] is a half-elf with complex plaits in zir long, blonde hair. Ze oversees the Pin the Flail on the Donkey game in the Midway but much prefers machines to animals. Ze has little concern for the welfare of the animalgamations ze is tasked with and is often at odds with The Shepherd over zir nonchalance towards the fate of the creatures.

PUDDLES

Puddles [she/her] is a half-orc with short, bright blue hair who oversees the Dunkin' Do Not game in the Midway. She loves the deep waters and the fascinating creatures that live there. Puddles keeps a pet Arms-O-Plenty in the dunk tank. One day, she hopes to explore the depths of a primordial ocean and meet all sorts of new underwater friends.

QUINN

Quinn [they/them] is a half-orc who administers tickets at the Big Top tent. They wear a striped bodysuit with tall red boots and a large red bowtie. They'd like to work alongside Arachne one day and are trying to nurture their gymnastic skills in order to be considered for his coven.

THE SHEPHERD

The Shepherd [they/them] is a half-orc who oversees the Petting Zoo. They wear a heavy cloak, but no other protective clothing. They deeply love the animalgamations in their care and find their faces delightful, hence wearing various animal masks over their own face. The animalgamations tend to be docile and friendly with them, but not with others. Their goal, which is usually unsuccessful due to the animalgamations becoming violent when they aren't close by, is to get others to enjoy the animalgamations as much as they do. While they are loyal to Heckna on the surface, their true love is their animalgamations.

SWOLESTON

Swoleston [she/her] is a dwarf who operates the Dead Ringer game in the Midway. She has a luxurious beard, which is threaded with ribbons and little sculptures of various foods. Swoleston cares little for rubes, revelers, or her own game. Instead, she is obsessed with food and constantly scribbles critiques in her notebook. She is considering starting a magazine or pamphlet to review the food in The Revelia.

TOODLEPIP

Toodlepip [xe/xer] is a goblin who acts as the bouncer for the second floor of The Flop House. Xe is dressed in black tie finery and wears a top hat, although xer whole ensemble is splattered with neon-colored paint. Xe is warmer toward characters who dress opulently or display some semblance of wealth, even though the only form of currency at The Revelia is Red Tickets.

Oriana Mendez

SLICK SILVERTONGUE, THE BARD

A brass dragonborn bard, Slick Silvertongue [he/him] is a master storyteller, charismatic performer, and talented manipulator. He is one of the adventurers in the **App. B: Are We the Baddies?** mini-campaign.

SNEAKERS, THE ROGUE

An unassuming halfling, Sneakers [she/her] is a quiet loner and a brutal bounty hunter. Single-minded in her pursuit of her targets, Sneakers hates drawing attention to herself. She is one of the adventurers in the **App. B: Are We the Baddies?** mini-campaign.

SLICK SILVERTONGUE

medium humanoid (dragonborn), chaotic neutral

Armor Class 15 (studded leather)
Hit Points 66 (12d8 + 12)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	16 (+3)	13 (+1)	12 (+1)	15 (+2)	17 (+3)

Saving Throws Dex +6, Wis +5, Cha +7
Skills Deception +9, Insight +8, Performance +6, Perception +5, Persuasion +6
Damage Resistances fire
Senses passive Perception 15
Languages Common, Draconic, Giant
Challenge 5 (1,800 XP)

Special Equipment. Slick wears *eyes of charming*.
Charming. Slick has advantage on Charisma ability checks.
Spellcasting. Slick is a 6th-level spellcaster. His spellcasting ability is Charisma (spell save DC 14). Slick has the following bard spells prepared:

- **Cantrips (at will):** *mage hand, mischievous mobility*, vicious mockery*
- **1st-level (4 slots):** *healing word, hideous laughter, sleep, thunderwave*
- **2nd-level (3 slots):** *heat metal, silence, suggestion*
- **3rd-level (3 slots):** *hypnotic pattern, contagious laughter**

Actions

Multiattack. Slick makes three attacks with his rapier.
Rapier. *Melee Weapon Attack*: +6 to hit, reach 5 ft., one target. *Hit*: 7 (1d8 + 3) piercing damage.
Breath Weapon (Recharges on a Short or Long Rest). Slick exhales fire in a 30-foot line that is 5 feet wide. Each creature in that line must make a DC 12 Dexterity saving throw, taking 10 (3d6) fire damage on a failed save, or half as much damage on a successful one.
Schmooze (2/Day). Slick banters with a creature within 30 feet of himself that can hear him, attempting to distract or manipulate it into a position of weakness. The creature must succeed on a DC 15 Charisma saving throw or have disadvantage on attack rolls, saving throws, and ability checks until the end of its next turn.

Reactions

Careful Where You Point That Thing. When targeted with a melee attack, Slick can make a Charisma (Persuasion) check and must use the result as his armor class, potentially causing the attack to miss. He must make this check after the attack is declared but before the attack roll is made. To use this reaction, Slick must see the attacker, and the attacker must be able to hear him.

SNEAKERS

small humanoid (halfling), lawful neutral

Armor Class 16 (studded leather)
Hit Points 77 (14d6 + 28)
Speed 25 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	18 (+4)	14 (+2)	15 (+2)	14 (+2)	8 (-1)

Saving Throws Dex +7, Con +5, Int +5
Skills Athletics +7, Acrobatics +7, Perception +5, Stealth +7, Survival +5
Senses passive Perception 15
Languages Common, Halfling, Thieves' cant
Challenge 5 (1,800 XP)

Special Equipment. Sneakers wears *boots of elvenkind* and carries twelve throwing knives.
Brave. Sneakers has advantage on saving throws against being frightened.
Halfling Nimbleness. Sneakers can move through the space of any creature that is of a size larger than hers.
Lucky. When Sneakers rolls a 1 on the d20 for an attack roll, ability check, or saving throw, reroll the die, and use the new roll.
More Cunning Action. On each of her turns, Sneakers can use a bonus action to take the Dash, Disengage, Hide, or Invisibility action.
Sneakier Attack (1/round). Sneakers deals an extra 14 (4d6) damage when she hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of Sneakers that isn't incapacitated and she doesn't have disadvantage on the attack roll. If the attack is made while Sneakers is invisible or hidden from the target, she instead deals an extra 18 (4d8) damage when she hits.

Actions

Multiattack. Sneakers makes two attacks with either her shortsword or throwing knife.
Shortsword. *Melee Weapon Attack*: +7 to hit, reach 5 ft., one target. *Hit*: 7 (1d6 + 4) piercing damage.
Throwing Knife. *Ranged Weapon Attack*: +7 to hit, range 20/60 ft., one target. *Hit*: 6 (1d4 + 4) piercing damage.
Shortbow. *Ranged Weapon Attack*: +7 to hit, range 150/600 ft., one target. *Hit*: 7 (1d6 + 4) piercing damage. The target must make a DC 15 Constitution saving throw, taking 14 (4d6) poison damage on a failure, or half as much damage on a successful one.
Invisibility (2/Day). Sneakers magically turns invisible until she attacks or until her concentration ends (as if concentrating on a spell). Any equipment she wears or carries is also invisible as long as it is on her person.

Reactions

Unbelievable Dodge. When she is hit by an attack from an attacker she can see, Sneakers can halve the damage that she takes from that attack and then backflip to an unoccupied space within 20 feet of her without provoking opportunity attacks.

SNOUT

Of the many horrors and wonders a reveler encounters at The Revelia, Snout—referred to by many revelers as "the Nose of Heckna"—is one of the foulest sights. Much of this creature's body consists of a huge red orb covered in a layer of moss-like fur. Dozens of tendrils spiral out from the orb, with thin webbing connecting each appendage. A large slit in the orb marks this creature's mouth, through which it bites and taunts its prey. Snout is the progenitor for hundreds of parasites that it releases in The Revelia that turn revelers into thralls, although it prefers to stay out of sight and let the smaller schnozlings do the dirty work.

Like Heckna himself and many of his minions, Snout is an aberration. Its form is hard for humanoids to comprehend, and it moves unnaturally. Snout thrives in the dark, and there are few light sources in its lairs. Like its counterpart Myrmidon, it is usually located either in The Good Place or The Naughty Corner, depending on Heckna's whims.

Heckna created Snout from his own original clown nose that once sat on a face he no longer possesses. Over the years, Heckna cultivated this nose like a plant, feeding it and growing it until it was far too large for him to keep as a companion. He relegated the creature to its own lairs, commanding it to do his bidding.

LAIR ACTIONS

On initiative count 20 (losing initiative ties), Snout takes a lair action option to cause one of the following effects. Snout can't use the same effect two rounds in a row.

- Snout spawns 1d4 + 1 schnozlings in a space within 10 feet of it. The schnozlings are friendly toward Snout and act immediately.
- An illusory visage of each enemy creature painted in clown make-up appears in unoccupied spaces within 5 feet of each creature. The illusions do not move from their spaces and last until the next initiative count of 20. While a creature is within 10 feet of its illusory visage, it has disadvantage on attack rolls and ability checks.
- Snout contaminates a 20-foot cube of its webbing with necrotic energies. Creatures in contact with the webbing cannot regain hit points or succeed on death saving throws.

SNOUT, LEGENDARY

huge aberration, neutral evil

Armor Class 18 (natural armor)
Hit Points 218 (23d12 + 69)
Speed 40 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	21 (+5)	17 (+3)	12 (+1)	16 (+3)	12 (+1)

Saving Throws Str +7, Con +7, Wis +7
Damage Resistances psychic
Damage Immunities poison
Skills Deception +9, Insight +7, Perception +11
Senses darkvision 120 ft., passive Perception 21
Languages Common, Draconic, Elvish, Gobbledygook
Challenge 12 (8,400 XP)

Spider Climb. Snout can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

Webweaver. When Snout moves, is moved, jumps, or falls and is not incapacitated, it can choose to leave behind a 5-foot-wide line of webbing with a length equal to the distance it moved. The webbing can be suspended in midair between two points and is considered difficult terrain. Additionally, on each of its turns as long as it moves no more than 20 feet, Snout can use a bonus action to create a 20-foot square of webbing. A creature other than Snout or a schnozling that comes into contact with the webbing for the first time on a turn, or that starts its turn in contact with the webbing must succeed on a DC 18 Strength saving throw or become restrained by the webbing. As an action, a restrained creature can make a DC 18 Strength check, breaking the webbing on a success. Webbing created by Snout can also be attacked and destroyed (AC 15; 40 hit points; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).

Actions

Multiattack. Snout makes eight piercing tendril attacks, no more than four of which can be against the same target. Snout can forgo making two piercing tendril attacks to instead use its mockery action once for every two attacks it forgoes.

Bite. *Melee Weapon Attack*: +9 to hit, reach 5 ft., one target. *Hit*: 27 (4d10 + 5) piercing damage and the target must succeed on a DC 18 Constitution saving throw or become poisoned for 1 hour. A creature is stricken with laughter while poisoned in this way, making it unable to benefit from a short rest or emit any sound other than gleeful cackles every time it attempts to speak.

Mockery. Snout cruelly mocks a creature it can see within 120 feet of it that can hear it. The target must succeed on a DC 18 Wisdom saving throw or be vulnerable to damage from Snout and its allies until the start of Snout's next turn.

Piercing Tendril. *Melee Weapon Attack*: +9 to hit, reach 15 ft., one target. *Hit*: 7 (1d4 + 5) piercing damage.

Great Web (Recharge 5-6). *Ranged Weapon Attack*: +7 to hit, range 30/60 ft., each creature in a 20-foot cube within range. *Hit*: The target(s) are restrained by the webbing. As an action, a restrained target can attempt a DC 18 Strength check, breaking the webbing on a success. The webbing can also be attacked and destroyed (AC 12; 30 hit points; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).

Reactions

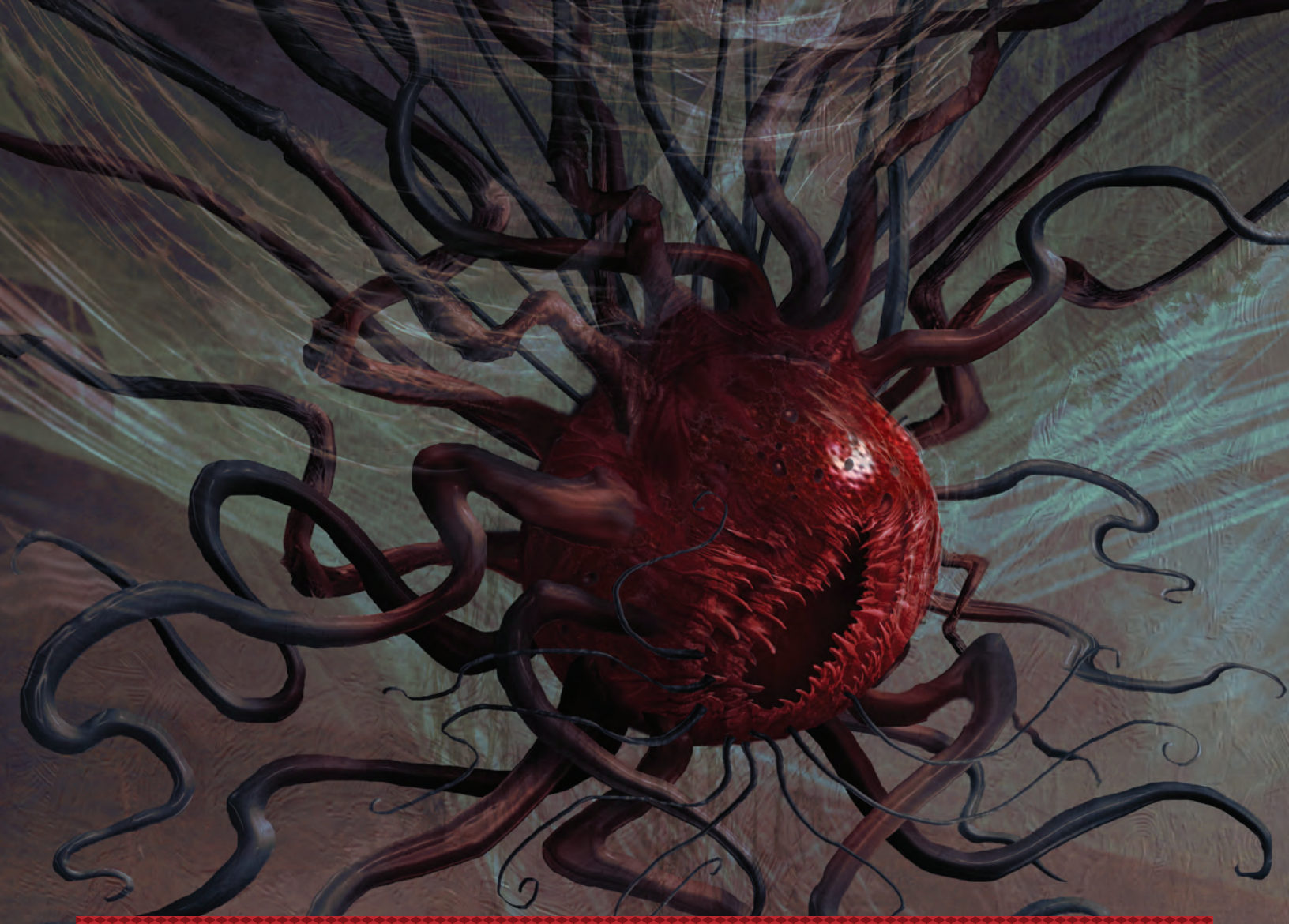
Legendary Snout can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. Snout regains spent legendary actions at the start of its turn.

Mocking Leap. Snout uses its mockery action. It can jump up to 40 feet long or 20 feet high before or after it does so.

Piercing Tendril. Snout makes a piercing tendril attack.

Snacking Frenzy (Costs 3 Actions). Snout spawns four schnozlings, which appear in its space and act on initiative count 20. Snout can then consume up to four schnozlings within reach of its piercing tendrils, healing 1d4 + 1 hit points for each schnozling it consumes.

Jason Engle



Jason Engle

SNOUT, WEAKENED

huge aberration, neutral evil

Armor Class 16 (natural armor)
Hit Points 161 (19d12 + 38)
Speed 40 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	18 (+4)	15 (+2)	12 (+1)	13 (+1)	11 (+0)

Damage Resistances psychic
Damage Immunities poison
Skills Deception +7, Insight +5, Perception +8
Senses darkvision 120 ft., passive Perception 18
Languages Common, Draconic, Elvish, Gobbledygook
Challenge 9 (5,000 XP)

Spider Climb. Snout can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

Webweaver. When Snout moves, is moved, jumps, or falls and is not incapacitated, it can choose to leave behind a 5-foot-wide line of webbing with a length equal to the distance it moved. The webbing can be suspended in midair between two points and is considered difficult terrain.

Additionally, on each of its turns as long as it moves no more than 20 feet, Snout can use a bonus action to create a 20-foot square of webbing originating from itself.

A creature other than Snout or a schnozling that comes into contact with the webbing for the first time on a turn, or that starts its turn in contact with the webbing must succeed on a DC 15 Strength saving throw or become restrained by the webbing. As an action, a restrained creature can make a DC 17 Strength check, bursting the webbing on a success. Webbing created by Snout can also be attacked and destroyed (AC 12; 30 hit points; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).

Actions

Multiattack. Snout makes eight piercing tendril attacks, no more than four of which can be against the same target. Snout can then make a bite attack.

Bite. *Melee Weapon Attack*: +8 to hit, reach 5 ft., one target. *Hit*: 26 (4d10 + 4) piercing damage and the target must succeed on a DC 16 Constitution saving throw or become poisoned for 1 hour. A creature is stricken with laughter while poisoned in this way, making it unable to benefit from a short rest or emit any sound other than gleeful cackles every time it attempts to speak.

Piercing Tendril. *Melee Weapon Attack*: +8 to hit, reach 15 ft., one target. *Hit*: 6 (1d4 + 4) piercing damage.

Great Web (Recharge 5-6). *Ranged Weapon Attack*: +8 to hit, range 30/60 ft., each creature in a 20-foot cube within range. *Hit*: The target(s) are restrained by the webbing. As an action, a restrained target can attempt a DC 17 Strength check, bursting the webbing on a success. The webbing can also be attacked and destroyed (AC 12; 30 hit points; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).

Henrik Rosenborg

SOPHIE, THE CHANDLER OF FLESH

Sophie's [she/her] love for science and experimentation began at an early age. She shares this passion with her twin sister, Stella, but the two go about their interests very differently. Sophie became obsessed with dissection and reassembling corpses to form new creatures that she could control and make her own. Initially, Sophie started with wax, which had similar properties as flesh but was easier to source without arousing suspicion. Sophie used wax to prototype her ideas and then hunted out the best creatures to dissect and bring her ideas to life. Years later, she still follows this process, combining wax with flesh to animate gruesome "creations" that she can control.

For her ingenuity, cold-hearted callousness, and enjoyment of all things gruesome and macabre, Heckna recruited Sophie to serve at his Revelia, giving her free rein to experiment to her heart's desire. He also gave her magic, allowing her to follow her interests in necromancy and all things undead.

Feared Fabricator. Sophie is respected at The Revelia, though this stems mostly from fear. She is the crafter of many creatures that characters may encounter, including the candelabrawns and creepy crawlies. Those who undergo her experiments often don't live through them, or their memories are wiped, so they no longer remember their former selves.

Dressed to Dissect. Sophie wears a blood- and wax-stained lab coat and long, black gloves that go up to her elbows. She never removes her gloves, for what's underneath shows skin corrupted by her experimentation. Her frizzy red hair is held away from her face with round goggles.

No Love Lost. She is very loyal to Heckna and The Revelia and hates her twin sister Stella. Her own paranoia concerning being experimented on herself means she will go to extreme lengths to make sure her corpse cannot be used as she has used others. She is almost motherly toward her creations until they turn against her. Although she may initially display kindness or warmth toward revelers, her demeanor changes once she lures them to her Laboratory.

LAIR ACTIONS

On initiative count 20 (losing initiative ties), Sophie can take a lair action to cause one of the following effects. She can't use the same lair action two rounds in a row.

- Sophie chooses a space within 60 feet of her that erupts into a geyser of molten wax. Anyone within 10 feet of the geyser must make a DC 17 Dexterity saving throw or be scalded for 14 (4d6) fire damage immediately and 7 (2d6) fire damage at the end of its next turn. On a successful save, a creature is scalded for half as much of the initial damage and no damage at the end of its next turn.
- Sophie summons an undead mass of congealed flesh, which emerges from one of her vats and moves into an unoccupied space within 60 feet of her. The creature is an **ochre jelly**, but its type is undead instead of ooze. It is loyal to Sophie and acts immediately after Sophie's turn.
- Sophie activates the conveyor of meat hooks that dangle from the ceiling. A creature of Sophie's choice that she can see must make a DC 16 Dexterity saving throw. On a failure, a meat hook attaches to the target and lifts it 10 feet into the air. While attached to a meat hook (escape DC 16), the target is restrained.

Jason Engle

SOPHIE, THE CHANDLER OF FLESH

medium humanoid (human), neutral evil

Armor Class 12 (15 with *mage armor*)
Hit Points 135 (18d8 + 54)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	14 (+2)	17 (+3)	20 (+5)	15 (+2)	12 (+1)

Saving Throws Con +7, Int +9, Wis +8
Skills Arcana +9, Insight +6, Medicine +6, Perception +6
Senses darkvision 60 ft., passive Perception 16
Languages Common, Gobbledygook
Challenge 10 (5,900 XP)

Deathly Mind. Sophie's mind is partially undead, granting her advantage on Intelligence, Wisdom, and Charisma saving throws.
Fast Caster. Whenever Sophie takes her Flesh to Wax action, or casts a spell of 1st-level or higher with a casting time of one action, she can use her bonus action to cast a cantrip.
Spellcasting. Sophie is a 13th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 17, +9 to hit with spell attacks). She has the following spells prepared:

- **Cantrips (at will):** *chill touch, eldritch blast, prestidigitation, mage hand, spare the dying*
- **1st-level (4 slots):** *false life*×, *fog cloud, hideous laughter, mage armor, ray of sickness*×, *shield*
- **2nd-level (3 slots):** *hold person, misty step, phantasmal force, ray of enfeeblement*×
- **3rd-level (3 slots):** *animate dead*×, *counterspell, dispel magic, sleet storm*
- **4th-level (3 slots):** *blight*×, *fire shield, phantasmal killer*
- **5th-level (2 slots):** *creation, scrying*
- **6th-level (1 slot):** *circle of death*×, *create undead*×
- **7th-level (1 slot):** *finger of death*×

Spontaneous Generation. When Sophie casts a spell of 1st-level or higher from the Necromancy school (marked with a × in her spell list) she can choose to magically conjure a number of creepy crawlies equal to half the spell's level (minimum 1) in unoccupied spaces within 60 feet of her. The crawlies are friendly toward Sophie, act on her turn, and follow her commands to the best of their ability. Creepy crawlies conjured in this manner vanish after 1 hour.

Actions

Flesh To Wax. *Melee Spell Attack*: +9 to hit, reach 5 ft., one creature. *Hit*: 23 (4d8 + 5) necrotic damage. The target must succeed on a DC 17 Constitution saving throw or its hit point maximum is reduced by an amount equal to the damage taken. This reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hit point maximum to 0, and is transformed into a grotesque wax statue.

Reactions

Sacrificial Ward (3/day). Sophie destroys an allied undead creature within 60 feet of her, using its magic to reduce the damage of an attack that hits her. Sophie reduces the damage of the attack by 14 (2d8 + 5). Sophie must be able to see the attacker.

SOULOIST

These creatures have humanoid heads and torsos and finned bottom halves that resemble the smooth fins of a lamprey. They use *disguise self* to make themselves appear as attractive humanoids and use a harmonious song to entrance revelers who pass through The Tunnel of Love. They make their home within the wine river inside the ride, and hide the treasures stolen from fallen revelers below the surface. Their skin and fins are stained pink from the wine in which they live.

SOULOIST

medium fey, neutral evil

Armor Class 15 (natural armor)
Hit Points 71 (13d8 + 13)
Speed 30 ft., swim 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	12 (+1)	12 (+1)	11 (+0)	13 (+1)	20 (+5)

Skills Deception +10, Perception +4, Performance +7
Damage Resistances poison, necrotic; bludgeoning, piercing, and slashing from nonmagical attacks
Senses darkvision 60 ft., passive Perception 14
Languages Common, Gobbledygook
Challenge 4 (1,100 XP)

Enchanting Song. If the souloist isn't incapacitated, it can use its bonus action to start singing an alluring song which can be heard up to 120 feet away. When a creature that can hear the souloist starts its turn, the souloist forces it to attempt a DC 15 Wisdom saving throw. A creature that fails the saving throw is charmed by the souloist for as long as it continues the song. Unless surprised, a creature can cover its ears to avoid the saving throw at the start of its turn. If the creature does so, it is deafened until the start of its next turn and cannot use any limbs it is using to cover its ears.

If a creature has its ears uncovered in the meantime, it must immediately attempt the saving throw. The souloist must use its bonus action each turn to maintain the song, and can stop the song at any time. While singing, the souloist must maintain concentration on the song as though casting a spell.

Innate Spellcasting. The souloist's spellcasting ability is Charisma (spell save DC 15, +7 to hit on spell attacks). The souloist can innately cast the following spells, requiring no material components:

At will: *disguise self, faerie fire, gust of wind, vicious mockery*
3/day: *control water, sleet storm*
1/day: *mass cure wounds, polymorph*

Actions

Beckon. One creature charmed by the souloist that can see it must use its next turn moving toward the souloist by the fastest available route.

Watery Embrace. *Melee Spell Attack*: +7 to hit, reach 5 ft., one creature charmed by the souloist. *Hit*: the souloist fills the target's lungs with water, causing it to immediately begin suffocating. A creature can expel the water from its lungs or from the lungs of another suffocating creature within 5 feet of it by taking an action to attempt a DC 15 Wisdom (Medicine) check, ending the effect for that creature on a success.

DR. STELLA, THE SCIENTIST

Dr. Stella's [she/her] frizzy red hair and affinity for scientific experimentation are mirrored in her twin sister—Sophie, the Chandler of Flesh. Stella is friendly, albeit slightly flighty. She is stocky and enjoys dressing in colorful and comfortable garments, including a floral apron that she wears over the rest of her clothes. Although well-intentioned, Stella has a tendency to occasionally misdiagnose people with seemingly made-up ailments. Despite her somewhat frazzled appearance, Stella is a stickler for hygiene, and she frequently scolds people at The Revelia (especially Sophie) for their lack thereof.

Stella's Personality and Motivations. Like Sophie, Stella tends to get lost in her scientific research. Where Sophie views people as fodder for her experiments, Stella always pursues her research in the hopes of aiding others. She hates Heckna and blames him for much of Sophie's corruption, although she grudgingly recognizes how some of her sister's darkness was there to begin with. Stella originally came to The Revelia to save her sister and research a cure for Clown Corruption, but she has since recognized the impossibility of saving her sister. Stella may come to the characters' aid if they seek out a healer.

Where to meet Stella. Stella often keeps close to the Fun House, waiting for a confrontation with her sister, Sophie, who has a Laboratory inside the building. Stella tries to help revelers wherever she can and can be found throughout The Revelia aiding those who are sick or injured, especially in the Food Court or around rides in the Dismaydium.

Daarken

DR. STELLA, THE SCIENTIST

medium humanoid (human), chaotic good

Armor Class 12 (15 with *mage armor*)
Hit Points 78 (12d8 + 24)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	14 (+2)	14 (+2)	18 (+4)	17 (+3)	14 (+2)

Saving Throws Con +5, Int +7
Skills Investigation +7, Medicine +9, Persuasion +4
Senses passive Perception 13
Languages Common, Gobbledygook
Challenge 5 (1,800 XP)

Disease Expert. Stella has advantage on Wisdom (Medicine) skill checks to identify or treat diseases.
Purifying Strike. Stella deals an extra 2d8 radiant damage when she hits with a weapon attack (included in the attack).
Spellcasting. Stella is a 7th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 15, +7 to hit with spell attacks). Stella has the following spells prepared:

- **Cantrips (at will):** *firebolt, guidance, light, mending*
- **1st-level (4 slots):** *cure wounds, guiding bolt, mage armor*
- **2nd-level (3 slots):** *enlarge/reduce, lesser restoration, ray of enfeeblement*
- **3rd-level (3 slots):** *dispel magic, lightning bolt, mass healing word*
- **4th-level (1 slot):** *arcane eye, resilient sphere*

Actions

Multiattack. Stella makes two attacks with her staff.
Bedside Manner (1/Day). For the next minute, all healing spells cast by Stella recover the maximum hit points possible.
Staff. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target. *Hit*: 5 (1d6 + 2) bludgeoning damage plus 9 (2d8) radiant damage, or 6 (1d8 + 2) bludgeoning damage plus 9 (2d8) radiant damage if used with two hands.

SUCROOZE

Occasionally, baking new treats in the Food Court goes awry. They can be the result of a child of the candy corn sticking their fingers into a sugary batter, perhaps, or a popped blimp detonating near a swirling vat of cotton candy. The result of this clumsiness is a sucrooze, a violent sugar ooze. Sucroozes are neon-pink, amorphous blobs with sparkling sugar crystals embedded in their sticky bodies.

Sucroozes have various items from their surroundings stuck inside them. Roll on the table below, or come up with your own items.

D6	ITEM
1	A small doll, a bright grin on its painted face
2	A little music box, enameled in bright colors
3	A tin of tea, the aroma sweet and sharp
4	A beautiful handkerchief, edged in priceless lace
5	A small collection of gemstones
6	A hairbrush, the bristles frighteningly sharp

SUCROOZE

large ooze, unaligned

Armor Class 7
Hit Points 75 (10d10 + 20)
Speed 20 ft., climb 20 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	4 (-3)	14 (+2)	1 (-5)	6 (-2)	1 (-5)

Damage Immunities psychic
Condition Immunities blinded, charmed, deafened, exhaustion, frightened, prone, stunned, unconscious
Senses blindsight 60 ft. (blind beyond this radius), passive Perception 8
Languages --
Challenge 3 (700 XP)

Amorphous. The sucrooze can move through a space as narrow as 1 inch wide without squeezing.
Sticky. When a creature touches the sucrooze, or hits the sucrooze with a melee attack while within 5 feet, it must succeed on a DC 13 Strength saving throw or become grappled by the sucrooze (escape DC 13). A grappled creature is stuck to the sucrooze and is restrained for as long as it remains grappled. Any weapon or unsecured object that hits the sucrooze becomes stuck to it. A creature within 5 feet of the sucrooze can attempt to remove an item stuck to it by taking an action to make a DC 13 Strength check, freeing the item on a success.
Servant of Heckna. The sucrooze follows any commands given to it in Gobbledygook.

Actions

Multiattack. The sucrooze makes three sugar crystal attacks, each of which must be against a different target.
Sugar Crystal. *Melee or Ranged Weapon Attack*: +5 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit*: 12 (2d8 + 3) piercing damage and the target must succeed on a DC 13 Constitution saving throw or be poisoned. While poisoned, a creature experiences an intense sugar rush and cannot concentrate on spells or make more than a single attack on each of its turns.

Jacob Walker

SWANKY SWINGER

These steam-powered brass automatons in the Dastardly Disco are always ready to swing and are dressed to the nines in tux and tails or flapper gowns. They are akin to awakened marionettes in regard to their sentience and delight in riddles, speaking with brash, loud voices and always moving.

SWANKY SWINGER

medium construct, unaligned

Armor Class 16 (natural armor)
Hit Points 26 (4d8 + 8)
Speed 15 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	19 (+4)	14 (+2)	12 (+1)	13 (+1)	15 (+2)

Damage Resistances acid, cold, force, lightning, necrotic, radiant, thunder; bludgeoning, piercing, and slashing damage from nonmagical attacks
Damage Immunities fire, poison, psychic
Condition Immunities charmed, exhaustion, frightened, poisoned, stunned, unconscious
Senses passive Perception 11
Languages Common
Challenge 3 (700 XP)

Cogbound. Swanky swingers are built into rails that run across the cogs of Hellvis' Electro-Steam and Swing room, and have no way of moving beyond the cogs to which they are bound.

Actions

Steam Heat. The swanky swinger blasts superheated steam from its mouth. Each creature in a 20-foot cone must make a DC 14 Dexterity saving throw, taking 7 (2d6) fire damage on a failure or half as much on a success.

THRALL

Thralls are revelers who have been fully infected with Clown Corruption due to a schnozling attaching itself to them. They may retain a small degree of their personality and self-awareness, but they obey Heckna in all things. All thralls naturally degrade, eventually turning feral.

THRALL, FRESH

Fresh thralls most closely resemble revelers in their pre-infected state, although their skin takes on a grayish tone, their teeth become sharper, and their clothes become shabbier. They sport unusual hair colors and tend to communicate in Gobbledygook.

FINNI SEAWIDI-FISHI

Finni Seawidi-Fishi [he/him] is a **fresh thrall** that lives in the Underwater Room in the Hostile Hostel. He always wears diving gear and likes to make swimming motions to move around the space. He is convinced he lives underwater and refuses to remove his diving gear, and he remains undisturbed that others in the Underwater Room don't seem to require diving gear.

THRALL, FRESH

medium aberration, chaotic neutral

Armor Class 11 (tattered leathers)
Hit Points 11 (2d8)
Speed 30 ft.

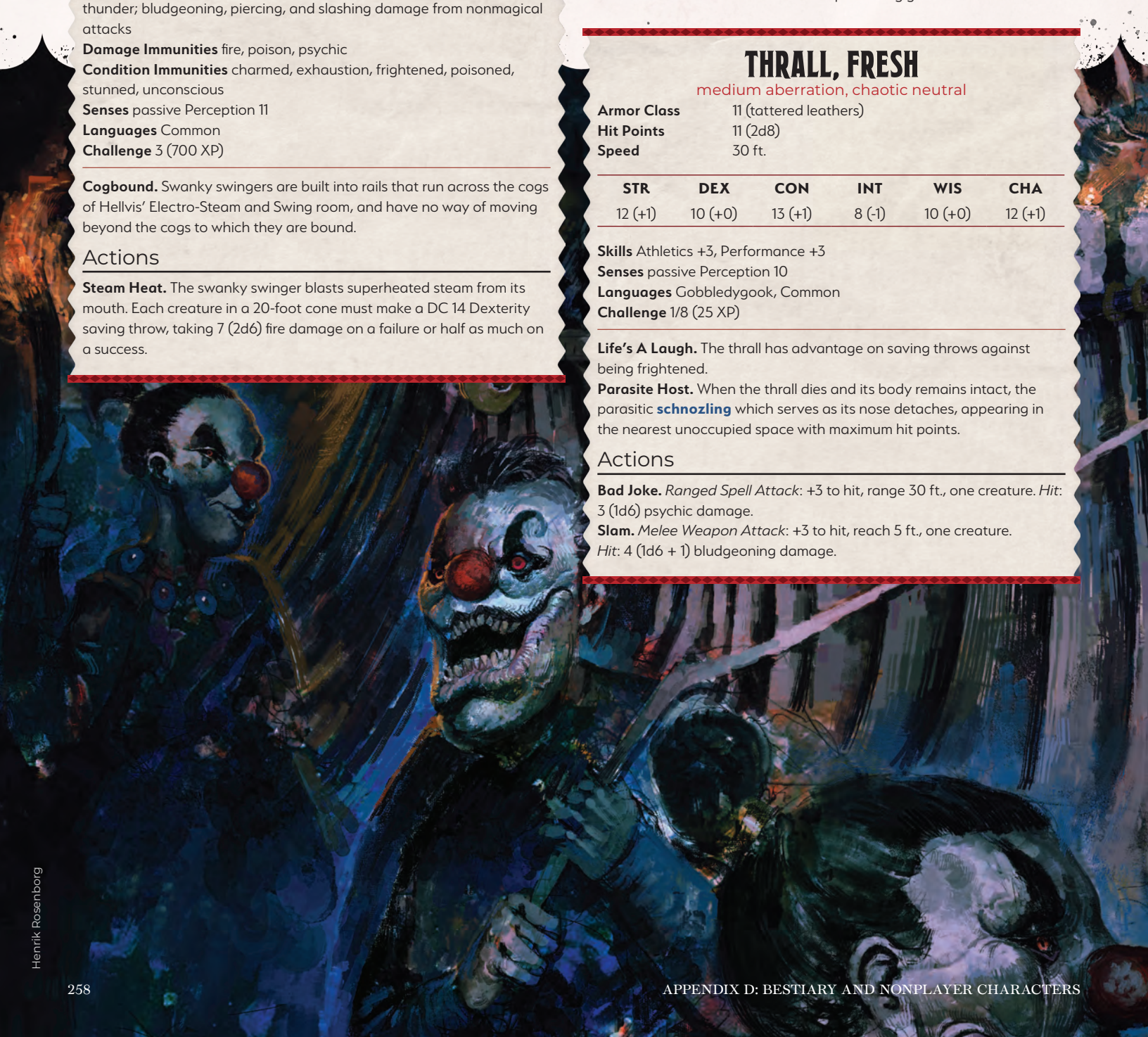
STR	DEX	CON	INT	WIS	CHA
12 (+1)	10 (+0)	13 (+1)	8 (-1)	10 (+0)	12 (+1)

Skills Athletics +3, Performance +3
Senses passive Perception 10
Languages Gobbledygook, Common
Challenge 1/8 (25 XP)

Life's A Laugh. The thrall has advantage on saving throws against being frightened.
Parasite Host. When the thrall dies and its body remains intact, the parasitic **schnozling** which serves as its nose detaches, appearing in the nearest unoccupied space with maximum hit points.

Actions

Bad Joke. *Ranged Spell Attack*: +3 to hit, range 30 ft., one creature. *Hit*: 3 (1d6) psychic damage.
Slam. *Melee Weapon Attack*: +3 to hit, reach 5 ft., one creature. *Hit*: 4 (1d6 + 1) bludgeoning damage.



Henrik Rosenborg

THRALL, MANGY

Mangy thralls appear shabbier than fresh thralls, with rotting teeth, sallow skin, and more vibrant hair colors. They can only understand and communicate in Gobbledygook.

THRALL, MANGY

medium aberration, chaotic neutral

Armor Class 14 (natural armor)
Hit Points 65 (10d8 + 20)
Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	10 (+0)	15 (+2)	8 (–1)	10 (+0)	12 (+1)

Skills Athletics +5
Senses passive Perception 10
Languages Gobbledygook, Common
Challenge 2 (450 XP)

Life's A Laugh. The mangy thrall has advantage on saving throws against being frightened.
Parasite Host. When the mangy thrall dies and its body remains intact, the parasitic **schnozling** which serves as its nose detaches, appearing in the nearest unoccupied space with maximum hit points.
Reckless. At the start of its turn, the mangy thrall can gain advantage on all melee weapon attack rolls during that turn, but attack rolls against it have advantage until the start of its next turn.

Actions

Multiattack. The mangy thrall makes three stumbling slam attacks.
Rotten Breath (Recharge 5-6). The mangy thrall exhales a putrid cloud of junk food breath in a 30-foot cone. Each creature in that area must make a DC 13 Constitution saving throw, taking 12 (5d4) poison damage on a failed save, or half as much damage on a successful one.
Stumbling Slam. *Melee Weapon Attack*: +5 to hit, reach 5 ft., one target. *Hit*: 7 (1d8 + 3) bludgeoning damage.

THRALL, FERAL

Feral thralls have degraded to a point where they lack almost all signs of their former selves. They are more aggressive than their fresh and mangy counterparts and cannot be reasoned with. They are driven by violent hunger and the desire to corrupt, but they remain under Heckna's control.

THRALL, FERAL

medium aberration, chaotic neutral

Armor Class 15 (natural armor)
Hit Points 90 (12d8 + 36)
Speed 40 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	12 (+1)	17 (+3)	8 (–1)	14 (+2)	12 (+1)

Saving Throws Str +6, Wis +5
Skills Acrobatics +4, Athletics +6, Perception +5
Senses passive Perception 15
Languages Gobbledygook
Challenge 5 (1,800 XP)

Charge! If the feral thrall moves at least 20 feet straight toward a creature and then hits it with a charging slam attack on the same turn, that target must succeed on a DC 14 Strength saving throw or be knocked prone. If the target is prone, the feral thrall can make one bite attack against it as a bonus action.
Life's A Laugh. The feral thrall has advantage on saving throws against being frightened.
Parasite Host. When the feral thrall dies and its body remains intact, the parasitic **schnozling** which serves as its nose detaches, appearing in the nearest unoccupied space with maximum hit points.
Reckless. At the start of its turn, the feral thrall can gain advantage on all melee weapon attack rolls during that turn, but attack rolls against it have advantage until the start of its next turn.

Actions

Multiattack. The feral thrall makes three charging slam attacks and a bite attack.
Bite. *Melee Weapon Attack*: +6 to hit, reach 5 ft., one target. *Hit*: 13 (3d6 + 3) piercing damage.
Charging Slam. *Melee Weapon Attack*: +6 to hit, reach 5 ft., one target. *Hit*: 12 (2d8 + 3) bludgeoning damage.

Henrik Rosenborg

THE TOYMAKER

medium construct, unaligned

Armor Class 17 (natural armor)
Hit Points 135 (18d8 + 54)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	12 (+1)	17 (+3)	16 (+3)	15 (+2)	8 (-1)

Saving Throws Str +7, Int +6
Skills Arcana +6, Perception +5
Damage Resistances psychic
Damage Immunities poison
Condition Immunities poisoned, stunned, unconscious
Senses darkvision 60 ft., passive Perception 15
Languages Common, Gobbledygook
Challenge 6 (1,800 XP)

Innate Spellcasting. The Toymaker's spellcasting ability is Intelligence (spell save DC 15, +6 to hit with spell attacks). The Toymaker can innately cast the following spells, requiring no components.

At will: *arcane eye, mending, shocking grasp*
1/day: *animate objects, haste*

Quick Tinkering (3/day). As a bonus action, The Toymaker can magically augment a willing creature they can see within 5 feet, grafting a grotesque mechanical component onto the creature's body (chosen from the list to the right). Unless the creature is a construct or an undead, the component deals 9 (2d8) necrotic damage to the creature when it is installed, and thereafter becomes a part of the creature's being. A grafted component can only be removed after a *remove curse* spell has been cast on the creature, and doing so deals 11 (2d10) necrotic damage to the creature and causes one level of exhaustion. A creature can only have one component grafted to them at a time.

- **Muscle Servo.** The target gains advantage on Strength ability checks. Additionally, when the target makes a weapon attack or unarmed strike using Strength, it gains a +2 bonus to the attack's damage roll.
- **Optical Visor.** The target gains advantage on Wisdom (Perception) and Intelligence (Investigation) checks, and can use their vision to magnify objects (as though viewed through a spyglass or magnifying glass) at will. Additionally the target gains darkvision out to a range of 120 feet.
- **Cognition Engine.** The target gains proficiency in an Intelligence skill of its choice and proficiency in Intelligence saving throws. Additionally, the target has advantage on saving throws made to avoid being frightened or put to sleep.
- **Taser Implant.** Once per round, the target can choose to deal an additional 9 (2d8) lightning damage when it hits with an unarmed strike or a melee weapon attack with a weapon made of metal. The target of this attack can't take reactions until the start of its next turn.

Actions

Multiattack. The Toymaker makes two wrench attacks.
Wrench. *Melee Weapon Attack*: +9 to hit, reach 5 ft., one target. *Hit*: 11 (2d6 + 4) bludgeoning damage.
Override (3/day). The Toymaker takes control of a construct, or a creature with a mechanical component grafted to its body that they can see within 500 feet of them. The target must succeed on a DC 14 Wisdom saving throw or be charmed by The Toymaker until The Toymaker dies or travels more than 500 feet away from the target. The charmed target is under The Toymaker's control and can't take reactions. The Toymaker and the target can communicate telepathically with each other over any distance.

THE TOYMAKER

The Toymaker [they/them] is a more complicated and self-aware version of an awakened marionette, with full sentience, free will, and a range of skills. They were one of Heckna's first mechanical experiments and among the first inhabitants of The Revelia. Heckna instructed The Toymaker to make and maintain all other marionettes and automatons in The Revelia.

Standing at just under 6 feet, The Toymaker wears a heavy, dark cloak with a thick hood drawn over their head. Made from metal and wood, they are humanoid in appearance. They have two legs, two strong main arms, and two more delicate secondary arms. Their torso is thick and contains a multitude of compartments where tools, items, and spare parts are stored. The Toymaker has no set face. Instead, they have eight masks attached to a central drum, each with a different fixed expression that they can rotate as they wish. Each mask is attached to its neighbor by a fine gold chain.

The Toymaker mainly works alongside Sophie, but their dislike of Sophie and her Lab drives them to leave the Fun House as often as possible. The Toymaker has a fondness for fellow constructs and is more likely to befriend those who treat the marionettes, automatons, and other constructed creatures with compassion. The Toymaker also covertly hates Heckna.

The Toymaker is nonverbal, and they have a private signing language. Stefano was designed and created by them to act as an assistant and interpreter.

EMOTION	DESCRIPTION	MATERIAL
Amusement	This mask showcases a smirk and a wink, and the open eye twinkles merrily.	Colored glass over a thin wooden base
Annoyance	Delicately embroidered with little marionettes, this mask displays a petulant pout.	Stitched canvas and velvet
Calmness	Painted over with warm yellows and pinks, this mask displays a gentle smile.	A porcelain replica of Heckna's mask
Contemplation	With heavy eyebrows and a stubble-like beard, this mask makes The Toymaker appear deep in thought.	Carved walnut, studded with brass rivulets
Happiness	The Toymaker's 'default' mask, it bears a wide grin.	Beaten copper
Neutral	This mask displays a blank expression painted in white over a clownish, grinning face.	A porcelain replica of Heckna's mask
Rage	A collage of detritus, this mask displays great anger.	Candy wrappers and paper mache
Sadness	Covered in patches of rust and outlined in black paint, this mask displays a deep frown.	Steel soldered into sharp, odd edges

WERESPIDER ACROBAT

The glamorous acrobats are one of the most hypnotic acts at The Revelia, leveraging their humanoid and spider traits to weave spectacles above enraptured audiences. All werespiders originate from Arachne, the coven leader, who bestows his lycanthropic traits only onto those he deems worthy. Werespider acrobats are easily identified by their uniform black leotards with a red diamond shape emblazoned on the torso. The leotards stretch and contort during their transformation.

Coterie. The acrobats often travel throughout The Revelia as a coterie, but if deployed by Arachne, they split off as individuals. They are haughty and have an attitude, regarding other revelers and thralls as inferior.

Player Characters as Werespiders

A player character who becomes cursed with werespider lycanthropy retains their statistics with the following alterations.

- They gain the werespider's speeds in nonhumanoid form, damage immunities, traits, and actions that don't involve equipment.
- They gain a Dexterity of 16 if their score isn't already higher.
- They are proficient with the werespider's bite attack, which deals damage as shown in the werespider acrobat statistics and is based on the character's Dexterity.

They can't speak while in animal form. If the character embraces the curse, their alignment becomes neutral evil, and the GM is free to decide that the character is under their control as an NPC until the curse is lifted.

WARPED REFLECTION

Warped reflections are partially real figments of reflected creatures conjured by the magic mirrors inside the Mirror Image room in Heckna's Fun House. A warped reflection looks, behaves, and sounds just like the creature it takes the appearance of, except that it is evil and revels in causing chaos. The only goal of a warped reflection is to kill its "look-alike" and take over their lives, pretending to be them until an opportunity arises to backstab their "look-alike's" friends and allies.

WERESPIDER ACROBAT

medium humanoid (any race, shapechanger), neutral evil

Armor Class 13 in humanoid form, 14 (natural armor) in giant spider or hybrid form
Hit Points 49 (9d8 + 9)
Speed 40 ft., climb 40 ft. in hybrid or giant spider form only

STR	DEX	CON	INT	WIS	CHA
15 (+2)	16 (+3)	12 (+1)	14 (+2)	15 (+2)	16 (+3)

Skills Athletics +4, Acrobatics +7, Perception +4, Performance +5, Stealth +7
Damage Immunities bludgeoning, piercing, and slashing damage from nonmagical attacks not made with silvered weapons
Senses darkvision 60 ft., passive Perception 14
Languages Common, Gobbledygook
Challenge 3 (700 XP)

Shapechanger. The werespider can use its action to polymorph into a spider-humanoid hybrid or into a giant spider, or back into its true form, which is humanoid. Its statistics are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.
Acrobatic. The werespider's base long jump and high jump is 20 feet, with or without a running start. As long as the werespider is able to move, it can fall up to 50 feet without taking fall damage or landing prone.
Spider Climb (Giant Spider or Hybrid Form Only). The werespider can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.
Web Sense (Giant Spider or Hybrid Form Only). While in contact with a web, the werespider knows the exact location of any other creature in contact with the same web.
Web Walker (Giant Spider or Hybrid Form Only). The werespider ignores movement restrictions caused by webbing.

Actions

Multiattack (Humanoid or Hybrid Form Only). The werespider makes two kick attacks. It can forgo one kick attack to make an attack with its bite instead.
Bite (Giant Spider or Hybrid Form Only). *Melee Weapon Attack*: +5 to hit, reach 5 ft., one creature. *Hit*: 7 (1d8 + 3) piercing damage and the target must succeed on a DC 13 Constitution saving throw or take 9 (2d8) poison damage, or half as much on a success.

If the poison damage reduces the target to 0 hit points, it is stable but poisoned for 1 hour and paralyzed for as long as it is poisoned. If the target is a humanoid, it must succeed on a second DC 13 Constitution saving throw or be cursed with werespider lycanthropy.
Kick (Humanoid or Hybrid Form Only). *Melee Weapon Attack*: +5 to hit, reach 5 ft., one creature. *Hit*: 7 (1d8 + 3) bludgeoning damage.
Web (Giant Spider or Hybrid Form Only, Recharges 5-6). *Ranged Weapon Attack*: +5 to hit, range 30/60 ft., one creature. *Hit*: The target is restrained by webbing. As an action the restrained target can attempt a DC 14 Strength check, bursting the webbing on a success. The webbing can also be attacked and destroyed (AC 10; 10 hit points; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).

Nikita Orlov

WARPED REFLECTION

medium construct, chaotic evil

Armor Class 13
Hit Points half the hit point maximum of its duplicate
Speed 30 ft., fly 30 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
16 (+3)	16 (+3)	16 (+3)	16 (+3)	16 (+3)	16 (+3)

Saving Throws the same as its duplicate
Skills the same as its duplicate
Damage Resistances any resistances possessed by its duplicate
Damage Immunities any immunities possessed by its duplicate; all damage not dealt by its duplicate (see the Double Trouble trait)
Condition Immunities charmed, frightened, paralyzed, petrified, poisoned, unconscious
Senses darkvision 60 ft., truesight 60 ft., passive Perception 13
Languages all languages known by its duplicate
Challenge -- (0 XP)

Double Life. The warped reflection exists as the nefarious double of a character, which is its duplicate. The warped reflection looks, behaves, and sounds just like its duplicate, except that it is evil and revels in causing chaos. If the warped reflection is reduced to 0 hit points, its body dissolves into mist and shadows.

Double Trouble. The warped reflection uses its duplicate's total modifier (ability score + proficiency bonus) for any saving throw, attack roll, or skill check it makes, regardless of its own modifiers. The warped reflection knows the cantrips learned by its duplicate, and casts them as a character of its duplicate's level. It also knows each spell of 2nd-level or lower currently known or prepared by its duplicate, and uses its duplicate's spell attack modifier and spell save DC for these spells. The warped reflection possesses an illusory copy of any special equipment worn or carried by its duplicate, and uses them as its duplicate would in combat. These copies are unusable by creatures other than the warped reflection, and turn to mist and shadows when the warped reflection dies.

As long as its duplicate is alive, the warped reflection is immune to all damage not dealt by its duplicate, and all spell effects or magic items cast or used by creatures other than its duplicate.

Actions

Imitate. The warped reflection makes a weapon attack, or casts a spell. If the warped reflection's duplicate has the ability to make more than one attack using the attack action, or by using a bonus action as part of its attack, the warped reflection can make the same attacks as part of this action.

Reactions

Right Back At Ya! If the warped reflection succeeds on a saving throw against a spell cast by its duplicate, or is missed by an attack made by their duplicate, it can use its reaction to make the same attack or cast the same spell back at its duplicate. In the case of spells with multiple targets or areas of effect, only the warped reflection's duplicate is targeted or damaged by the effect.

WATT

A stout dwarf reveler (**bandit**), Watt's [he/him] hands and arms are always smudged with oil, and his black beard is shot through with gray. An engineer by trade, he was initially inspired to visit The Revelia due to its abundance of machinery. He aspired to help build an exciting, wondrous carnival using magic and engineering. Now, Watt just wants to help others escape from the nightmare. Despite his grizzly appearance, Watt has a kooky personality, exclaiming things like, *"gadzooks!"* or, *"gee willikers!"* upon making a breakthrough. He is the brains behind the rebuilding of the train and the leader of the Choo-Choo Cadre. He is a competent engineer, but his real skills lie in his ability to keep the Cadre together through camaraderie and care.

Patrik Hell

APPENDIX E: MAGIC ITEMS AND EQUIPMENT

AGONIZING ACCORDION

Wondrous item, rare

This magical accordion fires a barrage of musical notes that hurtle toward their target with a loud, reedy screech. As an action, while holding the accordion with both hands, you can make a ranged spell attack against one target within 60 feet of you. This attack uses your proficiency bonus + your Charisma or Dexterity modifier for the attack roll. On a hit, the target takes 2d6 bludgeoning damage, plus bonus damage based on either your Charisma or Dexterity modifier (the same ability score you used to make the attack roll).

If your attack roll is a natural 1, the accordion instead twists and blasts the projectile in your face, automatically hitting you and dealing damage to you as normal.

ANIMAL BALLOON

Wondrous item, uncommon

This magical balloon comes deflated and in a variety of colors. As an action, while you hold the balloon, you can blow into it to inflate it. When you do so, the balloon magically twists itself into the shape of a beast, becoming a living creature. The beast appears in an unoccupied space within 5 feet of you and is immune to poison damage and the poisoned condition, in addition to its usual traits. The type of beast is determined by the color of the balloon, chosen by the GM, shown in the following table. The beast is friendly toward you and follows your verbal commands (no action required) to the best of its ability. When the beast is reduced to 0 hit points or 10 minutes pass, the balloon animal pops and is destroyed.

BALLOON ANIMAL TABLE

BALLOON COLOR	BEAST
Red	Dire Wolf
Orange	Giant Boar
Yellow	Giant Constrictor Snake
Green	Giant Spider
Blue	Giant Vulture
Purple	Giant Octopus

BANANA OF INFINITE JEST

Wondrous item, rare

This banana looks like an ordinary banana. As an action, while holding the banana, you can peel and consume it, throwing the peel into a space on the ground you can see within 60 feet. When the banana lands, it magically multiplies to fill a 30-foot square on the ground with slippery banana peels. When a creature moves into the area or starts its turn there, it must succeed on a DC 18 Dexterity saving throw or fall prone. A creature that fails this saving throw by 10 or more is also stunned until the start of its next turn. The banana peels in the affected area last for 1 hour.

BELT OF SPIDER STRENGTH

Wondrous item, very rare (requires attunement)

While wearing this belt, you grow four additional elongated arms from your torso. Your Strength score becomes 23. If your Strength is already equal to or greater than 23, the item has no effect on you. When you use your action to make an attack, you may make one extra attack using your additional arms as part of your action, in addition to any extra attacks you may already have. The extra attack with your additional arms must use a simple melee weapon, and you do not add your proficiency bonus to the attack.

Cursed. Your additional arms aren't entirely under your conscious control. At inconvenient moments they attempt to steal items, make rude or inappropriate gestures, or attack nearby creatures.

BLUE SUEDE SHOES

Wondrous item, rare (requires attunement)

This pair of shoes is made of blue suede and twitches slightly to the beat of inaudible music. They magically resize to fit any kind of feet, prosthetic, walking aid, or foot equivalent, depending on their wearer. Should the wearer have more or less than two feet, the shoes will duplicate or disappear accordingly.

While wearing these magical shoes, your walking speed increases by 30 feet, and you have advantage on Dexterity saving throws.

Curse. These shoes are cursed. Attuning to them curses you until you are targeted by the *remove curse* spell or similar magic. While you can remove the shoes, doing so does not end the curse or your attunement. If you attempt to leave the shoes more than 100 feet from you for at least 24 hours in an attempt to break your attunement, they will magically walk back to within 100 feet of you by themselves, regardless of any barrier, restraint, or distance.

While cursed, you are compelled to constantly tap your feet, dance on the spot, or otherwise move whenever you can hear music playing. Additionally, each time you fail a Dexterity saving throw while cursed, you instantly take 5 (1d10) psychic damage as you are haunted by the boos and jeers of an unseen audience. If you are wearing the shoes when this happens, they grow mouths to boo and jeer loudly at you.

Blue Suede Shoes

Henrik Rosenborg

Anneliese Mak

CICERO'S JEWELED BATON

Wondrous item, legendary (requires attunement by a bard, sorcerer, or warlock)

This tarnished, ivory-colored wooden stick is bejeweled with rubies. The baton is cone-shaped, with a large fist on the thicker end. The baton can be wielded as a simple melee weapon, doing 1d8 bludgeoning damage. You have a +2 bonus to attack and damage rolls made with this magic weapon.

Command Performance. *Cicero's Jeweled Baton* has 5 charges. While holding the baton, you can use an action to put on a show (1 charge). You make a Charisma (Performance) check, which acts as the DC for each creature within 120 feet that can see you. They must use their reaction to make a Charisma (Performance) check, imitating your performance. If a creature fails the check against the DC set by your Performance check by 10 or more, it becomes stunned until the end of its next turn. If you use the last charge, you must roll a d20. On a 20, the baton regains 1 charge, and you have advantage on your next Charisma (Performance) check. On a 1, the baton is destroyed.

CREAM SODA POTION

Potion, common

This fizzy and creamy beverage has the effects of a *potion of healing*. If you drink more than four *cream soda potions* in 1 hour, you must make a DC 10 Constitution saving throw. On a failure, you become queasy and have disadvantage on Constitution saving throws for 1 hour. This item can be purchased from Felix's Elixirs.

CRITIC'S CROSSBOW

Weapon (heavy crossbow), very rare (requires attunement)

This ebony crossbow is inlaid with silver lettering detailing colorful insults masquerading as criticisms. When a piece of ammunition is loaded into the crossbow, it is magically transformed into a rotten fruit or vegetable while retaining all of its original properties. On a successful hit, a projectile fired from the crossbow deals an additional 2d6 poison damage. If the target is a creature, it must succeed on a DC 14 Constitution saving throw or drop what it is holding as it vomits profusely. Creatures that are immune to poison damage automatically succeed on this saving throw.

Critic's Crossbow

Justin Chan

Henrik Rosenborg

DISCO STICK

Wand, legendary

This wand is a multicolored rod pulsing with glowing lights. A sphere attached to the end is covered in shards of crystal that flash and glitter hypnotically.

The *disco stick* has 8 charges. The wand regains 1d6 + 2 expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand bursts into glitter with a sad trombone noise and is destroyed.

Lesser Restoration. While holding the *disco stick*, you can use an action and expend one of its charges to cast *lesser restoration*.

Healing Word. While holding the *disco stick*, you can use a bonus action and expend a single charge to cast *healing word* at 2nd-level or two charges to cast *healing word* at 4th-level instead.

Whenever you cast a spell from the *disco stick*, roll a d10 and apply one of the following effects to the target of the spell after the healing has been applied. Each effect lasts until the end of the target's next turn unless otherwise specified.

D10	EFFECT
1	The target is covered in confetti and glitter. The next attack roll against them has advantage.
2	The target begins to dance uncontrollably. Their movement speed becomes 0.
3	The weapon, arcane focus, or appropriate item wielded by the target turns into a comically large ukulele and makes a loud 'twang' noise on their next successful hit. Attacks or spell attacks made using the ukulele are made with disadvantage.
4	The target floats 5 feet above the ground and drifts 20 feet in a random direction to hover in an unoccupied space. To determine the direction, roll a d4 and assign a direction to each die face. The target's movement speed becomes 0, and they have disadvantage on Dexterity ability checks and Dexterity saving throws.
5	The target's skin becomes covered in brilliant shards of glass and crystal. Their AC becomes 16 unless it is already higher, their movement speed is halved, and they automatically fail Dexterity checks.
6	The target shrinks one size smaller as if affected by the reduce effect of the *enlarge/reduce* spell.
7	The target spins rapidly, releasing a slick, oily pomade that sprays out from their rotating body, which covers the floor around them in a 5-foot radius. When a creature enters the area for the first time on a turn or starts its turn there, it must succeed on a DC 13 Dexterity saving throw or take 3 (1d6) poison damage and fall prone. This oily patch lasts for one minute.
8	The target emits a painfully bright, multicolored light. Creatures within 5 feet of the target must succeed on a DC 16 Wisdom saving throw or take 3 (1d6) psychic damage.
9	A comically large pair of sunglasses appears over the target's eyes. If the target has sight, the range of their vision, including darkvision, is reduced to 10 feet.
10	On their next turn, the target is compelled to make a single melee attack against their nearest ally as if they were an enemy while proclaiming a deep love for Hellvis and their "Divine Disco." The target can move toward the ally but can take no actions or bonus actions other than making a single melee or ranged attack against their ally.

ENGINE GREASE

Wondrous item, very rare

This thick, greasy wax has a slightly smoky smell and contains unidentifiable bits of organic matter.

As an action, you can spread a handful of grease on a Tiny nonmagical object. All creatures have disadvantage on Strength and Dexterity checks made to interact with the greased object until the grease is removed. Any creature who attempts to hold the greased object must make a DC 13 Dexterity (Sleight of Hand) check once every minute. On a failure, the object slips from the creature's grasp and they drop it. The grease can be removed with a cloth or similar item if a creature uses an action to wipe it away.

After you have applied the grease to an object, you have disadvantage on Strength and Dexterity checks using the hand you used to apply the grease until you wipe it off yourself. While your hand is greasy, you also must make a DC 13 Dexterity (Sleight of Hand) or Strength (Athletics) check once every minute to hold any object in that hand. On a failure, you drop the object.

This wax can also be used to grease machinery due to its lubricating properties.

FACE PAINT PALETTE

Wondrous item, very rare

This wooden case contains five cosmetic pigments, each in a round tin, and a small brush. The colors include white, black, red, blue, and yellow. These pigments allow you to paint on a creature's face and invoke temporary magical effects. Both the face painting and magical effects last for 24 hours, after which the cheap paint flakes off. The case contains enough pigment to paint 2d4 faces. A creature can only benefit from one design at a time. A small pamphlet tucked into the case contains the following designs:

FACE PAINT DESIGNS

DESIGN	EFFECT
Abstract Designs	The wearer gains advantage on Charisma checks.
Butterfly	The wearer gains +1 to their AC.
Cat	The wearer can cast *speak with animals* once.
Snake	The wearer gains advantage on Stealth checks.
Stars and Moons	The wearer gains advantage on Wisdom (Perception) checks.

Face Paint Pallette

HEADBAND OF LIVING HAIR

Wondrous item, rare (requires attunement)

This headband is made of fuzzy, pink fluff that glows softly in the dark, emitting dim light in a radius of 5 feet. While you are wearing the headband, you grow a full head of hair even if your race does not typically grow hair. Your hair comes alive as though it were one of your limbs, and it is under your control. Your hair is considered a free hand, capable of holding and manipulating any object you could ordinarily use with one hand. However, your hair cannot aid in the holding of objects that would ordinarily require two free hands to hold.

HECKNA'S JOKE BOOK

Wondrous item, legendary (requires attunement by a bard or warlock)

This notebook is made from scrap paper, filled with jokes that Heckna thought were inferior and not worth committing to memory. The jokes, many written in Gobbledygook, are hastily scribbled out but are still readable. As an action, you can read one of the jokes to Heckna, who must succeed on a DC 15 Wisdom saving throw or have disadvantage on Charisma checks until the end of his next turn.

HECKNA'S MANUAL OF EPIC ONE-LINERS

Wondrous item, legendary (requires attunement)

This mysterious book is bound in scarlet leather and stamped with Heckna's personal crest. It contains thousands of epic one-liners for nearly every conceivable scenario. While holding this book, when you deal damage to a creature you can see that can also hear you, you can immediately take a bonus action to consult the book and speak an epic one-liner to the target. The one-liner's power overwhelms the target's psyche, causing it to take 4d10 psychic damage. Once a creature has taken this damage, it is immune to the manual's power for 24 hours.

INSTRUMENT OF DESTRUCTION

Wondrous item, rare

These musical instruments are fashioned from fiendish materials from the lower planes and possess sinister designs befitting such hellish origins. As an action, while you hold the instrument, you can play it to unleash terrific destruction in a 15-foot radius sphere centered on a point within 120 feet of you that you can see. Each creature in the affected area must succeed on a DC 17 Dexterity saving throw or take 8d6 damage of a type determined by the instrument, or half as much on a success. You must also make a DC 17 Charisma (Performance) check to play the instrument without harming yourself, taking the same 8d6 damage on a failure.

Once you have used this feature with the instrument, its magic is expended, and it cannot be used in this manner again. It becomes a mundane instrument and can still be used as a spellcasting focus for bard spells.

INSTRUMENT OF DESTRUCTION TABLE

INSTRUMENT	DAMAGE TYPE
Drum	Thunder
Violin	Fire
Flute	Lightning
Saxophone	Acid
Bagpipes	Necrotic
Guitar	Radiant

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LUMINATING STAGE LIGHT

Wondrous item, uncommon

This brass stage light can be used to provide dazzling light that inspires confidence in those it illuminates. As an action, you can light the candle inside the stage light, which causes it to project bright daylight in a 60-foot cone. If the cone of light overlaps with an area of darkness created by a spell of 3rd-level or lower, the spell that created the darkness is dispelled. On each of your turns, while you hold the light, you can choose the orientation of the cone as a free action. Up to eight creatures of your choice that are illuminated by the light have advantage on Wisdom and Charisma saving throws and advantage on Charisma checks. The candle can burn for 1 minute in total. It can be extinguished with a bonus action. When the candle has burned completely, the stage light's magic fades, becoming an ordinary lantern.

MAGICIAN'S MARVELOUS TOP HAT

Wondrous item, rare (requires attunement)

This magnificent velvet top hat doubles as a portal to a small pocket dimension filled with curious and useful items. As a bonus action, while you hold the hat, you can reach into it and pull forth a random object, determined by rolling a d20 and consulting the following table. Once an object has been pulled from the hat, it cannot be pulled out again. If you roll a number of an object that has already been removed from the hat, roll again until you get a number that has not yet been pulled. Once all the objects have been pulled from the hat, it becomes an ordinary but quite stylish top hat.

MAGICIAN'S MARVELOUS TOP HAT TABLE

D20	OBJECT
1	A *potion of supreme healing*
2	A silver longsword
3	A fresh daisy in bloom
4	A mousetrap, which immediately springs, dealing 1d4 bludgeoning damage to you
5	A **heckmite**
6	A diamond worth 1,000 gp
7	A slice of delicious chocolate cake
8	A **schnozling**
9	A white rabbit that, when questioned, grants you the benefits of the *augury* spell. Once it has granted you this benefit or after 1 hour has passed, the rabbit vanishes.
10	A 50-foot length of silk rope
11	A vial of *holy water*
12	A lit torch that screams in agony when extinguished
13	A bloodstained crowbar
14	A *scroll of irresistible dance*, which vanishes after 10 minutes
15	A living tattoo inscribed on your skin, which can change its shape and location on your body as it chooses, displaying a mischievous nature and perfect comedic timing
16	A death threat against you written on a piece of paper you once discarded that details information about yourself that only you could know
17	A *poisoner's kit*
18	Bagpipes that are impossible to tune
19	A holy symbol defaced by Heckna-themed graffiti
20	A dwarf's missing beard

Malevolent Meta Dice

MALEVOLENT META DICE

Wondrous item, legendary

This gaming set of dice includes a d4, d6, d8, d10, d12, and d20, all of which are fashioned from the bones of an ancient dragon loremaster, said to have known the true nature of the universe. While you hold the dice, when a d4, d6, d8, d10, d12, or d20 is rolled as part of an attack, save, or check by a creature you can see within 120 feet, you can use your reaction to choose one of your meta dice to replace one type of dice. The size of the die you choose to replace and the meta die you choose need not be the same. The meta die result you roll replaces all the results of the type of die you chose to replace. Once you have rolled a meta die in this manner, it vanishes from the set permanently.

Mask of Heckna

MASK OF HECKNA

Wondrous item, legendary (requires attunement)

This shiny white mask affixes to your face as soon as you put it on. While donning this mask, your voice sounds like Heckna's, and you cannot control your expressions. You are compelled to make jokes and puns whenever the opportunity arises. Your Charisma score increases by 1 to a maximum of 20, and you have disadvantage on Stealth checks. The mask can only be removed with *greater restoration*, which destroys the item.

Mindweb Mirror

MINDWEB MIRROR

Wondrous item, very rare (requires attunement by a werespider)

This hand mirror is backed with a design of an onyx spider. Your reflection on its surface is always flattering. While you are attuned to this mirror, you and any werespiders infected with the same strain of lycanthropy as you can communicate with each other telepathically over any distance as long as you are on the same plane of existence.

Party Pooper

PARTY POOPER

Weapon (warhammer), very rare (requires attunement)

This dull gray warhammer is stamped with the word "unfunny" on its head. You gain a +1 bonus to attack and damage rolls made with this magic weapon. Additionally, when you hit a creature with the *party pooper*, it must succeed on a DC 17 Charisma saving throw or be magically silenced until the end of its next turn. A creature silenced in this manner cannot speak or produce verbal components for spells. A creature that succeeds on its saving throw becomes immune to this effect until the end of your next turn.

Polly's Ticket Satchel

POLLY'S TICKET SATCHEL

Wondrous item, uncommon (requires attunement)

The interior of this small, pink satchel is a bottomless pit. Any items placed into it are transported directly to Heckna's private chambers. An attuned creature can use an action to reach into the satchel and withdraw a ticket booklet from a stack of them in the chambers. Heckna frequently replenishes the stack with ticket booklets for Polly to distribute to new revelers.

SOPHIE'S (NEC)ROMANTIC NOVEL

Wondrous item, rare (requires attunement by a wizard)

This leather and black velvet tome, gilded with gold fixings, functions as a spellbook. It smells like decay masked with a floral perfume. While you are holding this book, you can use it as a focus for your wizard spells. There are many empty pages at the back on which you can record additional spells you learn. The pages at the front contain various notes by Sophie, including short, romantic drabbles she has recorded when observing interactions at The Revelia: *"I saw Sock-Hop ask out Marbles McGee today—they're going to Bab's for dinner, and then seeing a show at the Big Top. How delightful! Although, if you ask me, Sock-Hop would be far more handsome with a fifth arm. I wonder if they'd let me add one..."*

When found, the book contains the following spells: *false life*, *inflict wounds*, *blight*, and *modify memory*. Once a day, while you are holding this book and you cast an enchantment spell on a creature that requires a saving throw, you can force that creature to roll with disadvantage on its saving throw against your spell.

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SPOOL OF WERESPIDER SILK

Wondrous item, rare

This 1-foot long spindle is wound with 50 feet of werespider silk. The silk is incredibly sticky and causes 1d4 acid damage if touched with bare skin. The silk has the properties of *rope of entanglement.* Creatures restrained by the werespider silk take 1d4 acid damage at the start of their turn.

THE BUMPER

Armor (shield), very rare (requires attunement)

The Bumper is a magical shield made from combining *The Chair* with *The Catch*. Combining the items fuses them together permanently. Only casting *dispel magic* on *The Bumper* while you are attuned to it allows its component parts to once again be separated. It has a curved moonstone handle and a chair frame. The frame has a decorative moonstone backplate and a cushion covered with torn and stained velvet.

The Bumper prevents Heckna from teleporting more than 30 feet or teleporting his minions around The Revelia when he's within 100 feet of the shield. Additionally, *The Bumper* reduces any damage dealt to its wielder by Heckna or his minions by 5 per successful attack or damaging spell. While holding *The Bumper*, you have a +1 bonus to AC. This bonus is in addition to the shield's normal bonus to AC.

THE CATCH

Wondrous item, artifact

This curved shard of moonstone measures around a foot in length and gleams with an eerie iridescence when viewed under moonlight. Heckna created *The Catch* to tether The Revelia to the material plane. This link allows him to bring those he chooses across his barrier and prevents them from leaving while ensuring The Revelia is always attached to the same area. It also serves as a link to his moon-fuelled magic. *The Catch* can be combined with *The Chair* to form *The Bumper* but has no mechanical properties on its own.

THE CHAIR

Wondrous item, artifact

This now-rusted metal frame of a chair has a decorative moonstone backplate and a cushion covered with torn and stained velvet. Crafted by Heckna from a collection of strange metals from across the planes, *The Chair* helps The Revelia keep its form and stabilizes its dimensions. It also tethers Cicero's soul and wraith-like form to the Tunnel of Love in The Revelia. *The Chair* can be combined with The Catch to form *The Bumper* but has no mechanical properties of its own.

THE LAST LAUGH

Weapon (hand crossbow, light crossbow, or heavy crossbow), legendary (requires attunement)

The stock of this crossbow is painted with the faces of dead clowns, and it exudes an aura of smug satisfaction.

You gain a +3 bonus to attack and damage rolls made with this magic weapon. When you hit a creature with a projectile fired from this weapon, that creature must succeed on a DC 16 Wisdom saving throw or take 4d8 psychic damage and be unable to speak or cast spells with verbal components until the start of your next turn.

THE PUNCHLINE

Weapon (warhammer), legendary (requires attunement)

The Punchline is a large, two-handed warhammer shaped like an oversized mallet. It deals 2d12 bludgeoning damage and has a reach of 10 feet.

You gain a +2 bonus to attack and damage rolls made with this magic weapon.

Hard To Handle. *The Punchline* is averse to being used by anyone other than Heckna. While you are attuned to *The Punchline*, after each long rest, you must make a DC 16 Charisma saving throw. On a failure, you suffer 4d8 psychic damage as *The Punchline* berates and harasses you.

Sound Effects. Whenever *The Punchline* hits a target, it emits a loud, comical sound. Conversely, if an attack with *The Punchline* misses, it will emit a comical, mocking sound, such as a slide whistle or disappointed groan.

Lots of Laughs. Three times per day, *The Punchline* can cast *hideous laughter* on a target within range (spell save DC 17). It chooses the target and when to cast the spell and can target whoever is holding it. It regains all uses of this ability daily at dawn.

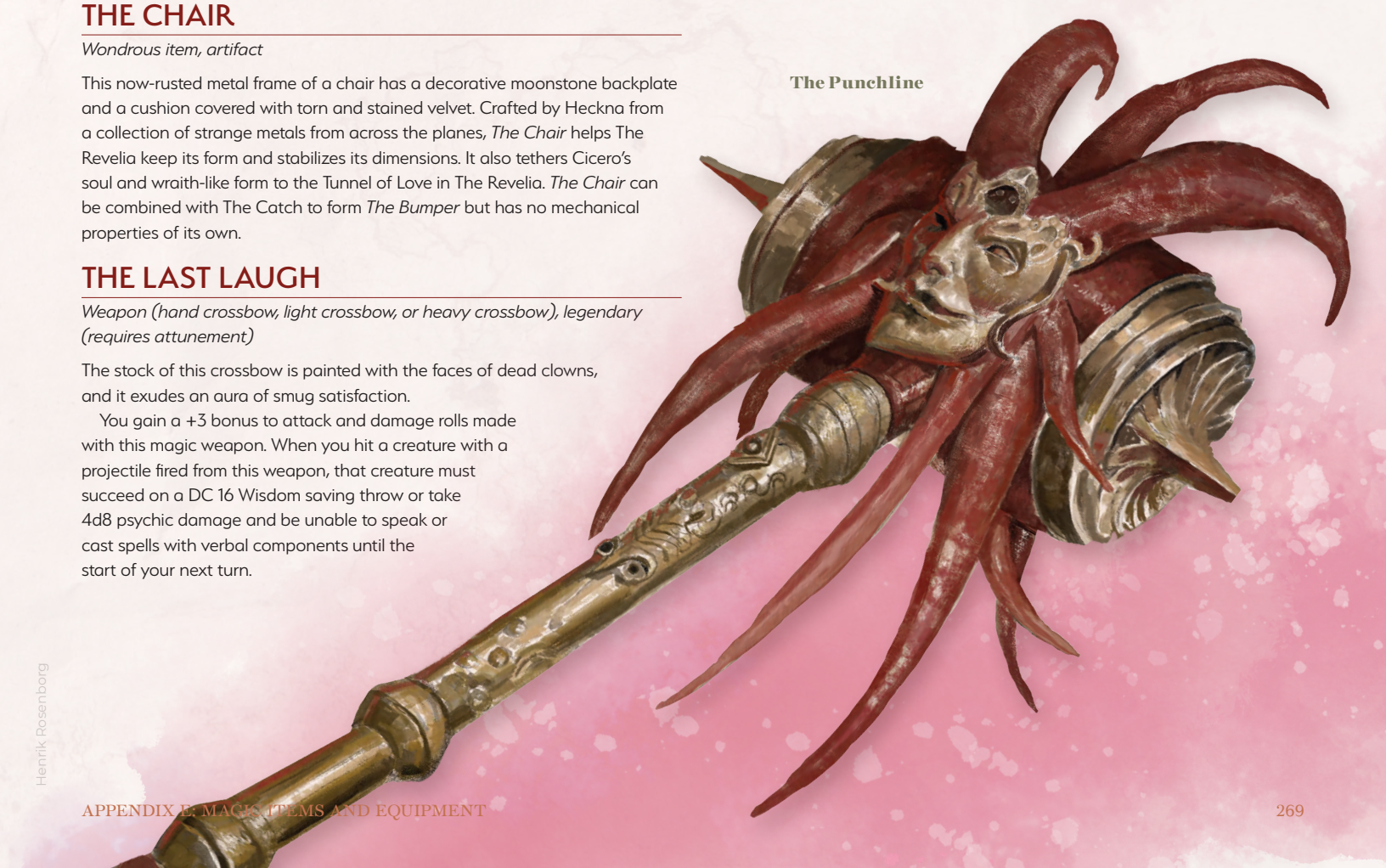
Sentience. *The Punchline* is a sentient, chaotic evil weapon with an Intelligence of 12, a Wisdom of 16, and a Charisma of 17. It has hearing and darkvision out to a range of 120 feet.

The weapon communicates telepathically with its wielder and can speak, read, and understand Common and Gobbledygook. It spouts nonsense and bad jokes during battle. While attuned to someone who is not Heckna, it also screeches out whiny pleas to be freed from the "thief" that stole it and demands to be returned to Heckna's side.

Personality. *The Punchline* speaks in a zany, cartoonish voice and takes almost nothing seriously.

The mallet's driving motivation is to make Heckna laugh and to cause havoc and violence wherever it goes. If separated from Heckna, it becomes completely obnoxious and unbearable until it is returned to its favorite clown.

Proficiency with a warhammer allows you to add your proficiency bonus to an attack roll for any attack you make with it.



The Punchline

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THE STICK

Weapon (quarterstaff), very rare (requires attunement)

The Stick is a long spoke from a wagon wheel painted in golds and purples. Its colors have faded with age, and it has several bumps and chips along its wooden length.

You have a +1 bonus to attack and damage rolls made with this magic weapon. You deal an additional 10 bludgeoning damage on a critical hit. *The Stick* also deals an additional 2d8 force damage when used against Heckna.

Proficiency with a quarterstaff allows you to add your proficiency bonus to any attack roll you make with it.

THE THINGAMAJIG

Wondrous item, rare (requires attunement)

The Thingamajig is a magical device of whirling cogs and gears, but it has been disguised in appearance to look like an unassuming common amulet.

When you are hit by an attack and take damage while wearing *The Thingamajig*, the amulet absorbs some of the energy of the attack and stores it for later use. *The Thingamajig* stores half the total damage done to you between the end of your turn and the start of your next turn. During your turn, on a successful melee or ranged attack, you can unleash this stored energy as lightning damage. Once used, this property can't be used again until the next dawn.

THE THROTTLE LEVER

Wondrous item, artifact

This long, brass lever has the words 'TRAIN ACTIVATION' etched faintly into the handle, though the letters are worn away and hard to read. Always warm to the touch, *The Throttle Lever* projects a slight aura of conjuration magic, as if it has been in long contact with a powerful source of magic that has left an imprint on it. If used as an improvised weapon, it does 1d4 bludgeoning damage. On a critical hit, the target of the attack is teleported 10 feet in a straight line away from you.

TICKET BOOKLET

Wondrous item, uncommon

The *ticket booklet* is a bundle of 10 Red Tickets (RT). The tickets can be used to purchase goods and services throughout The Revelia.

THE YUCKY BIT

Wondrous item, very rare (requires attunement)

There are two versions of *The Yucky Bit*: a magical, bright red shag robe made from Snout's fur, and a magical robe shaped like Myrmidon's wings. While you wear this item, the sight of this grim trophy made from Heckna's dead pet inspires fear in those who see it, causing creatures within 60 feet who can see you to have disadvantage on attack rolls against you. If you take damage, this property ceases to function until the start of your next turn.

Heckna Bait. The sight of his destroyed pet's remains renders Heckna furious. He does not suffer disadvantage on attacks against you. However, while you are wearing this item, Heckna takes 2d6 force damage each time he successfully hits you with an attack or otherwise causes you to take damage.

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APPENDIX F: SPELLS

This list includes all the new spells that are referenced in this book.

BARD SPELLS

CANTRIPS (LEVEL 0)

Mischievous Mobility
Pie Strike

2ND-LEVEL

Sinister Shadow

3RD-LEVEL

Bigger on the Inside
Contagious Laughter

4TH-LEVEL

Master Mime

7TH-LEVEL

Standing Ovation

CLERIC SPELLS

3RD-LEVEL

Contagious Laughter

DRUID SPELLS

CANTRIPS (LEVEL 0)

Eat Rocks!

SORCERER SPELLS

CANTRIPS (LEVEL 0)

Eat Rocks!
Mischievous Mobility

1ST-LEVEL

Everblobbing Gobhopper
Pinball Punisher

2ND-LEVEL

Balloon Ride
Fall Apart
Sinister Shadow

3RD-LEVEL

Bigger on the Inside

5TH-LEVEL

Box of Mayhem

WARLOCK SPELLS

CANTRIPS (LEVEL 0)

Pie Strike

2ND-LEVEL

Fall Apart
Sinister Shadow

3RD-LEVEL

Bigger on the Inside

5TH-LEVEL

Box of Mayhem

WIZARD SPELLS

CANTRIPS (LEVEL 0)

Eat Rocks!
Mischievous Mobility

1ST-LEVEL

Everblobbing Gobhopper
Pinball Punisher

2ND-LEVEL

Balloon Ride
Fall Apart

3RD-LEVEL

Bigger on the Inside
Contagious Laughter

4TH-LEVEL

Master Mime

7TH-LEVEL

Standing Ovation

SPELL DESCRIPTIONS

The spells are presented in alphabetical order.

BALLOON RIDE

2nd-level conjuration
Casting Time: 1 action
Range: 30 feet
Components: V, S, M (a thin piece of string)
Duration: 1 minute

You tether a creature you can see to a magical balloon that appears in the nearest unoccupied space above the target. If there is no space for the balloon to appear, the spell fails, and the spell slot is expended. The target must make a Strength saving throw. On a failure, the target becomes lifted by the balloon, reducing its speed to zero, and at the start of each of its turns, it rises 30 feet straight upward or as far as is possible if the rise is prevented by a roof or other obstacle. The balloon is a Medium object (AC 10, 15 hit points) and has vulnerability to piercing damage. If the balloon is destroyed, the spell immediately ends, causing the attached target to fall.

At Higher Levels. When you cast this spell using a spell slot of 3rd-level or higher, the spell conjures and tethers an additional balloon to the target for each slot level above 2nd, all of which must be destroyed for the spell to end.

BIGGER ON THE INSIDE

3rd-level transmutation spell
Casting Time: 1 minute
Range: Touch
Components: V, S, M (a key that has no corresponding lock)
Duration: 8 hours

You touch an object or structure of Medium-size or larger that possesses an interior space capable of holding at least a single Small creature, such as a chest, basement, or carriage. For the spell's duration, the interior space of the target is magically expanded to a 20-foot cube. This effect cannot be observed from the exterior of the object, which otherwise appears unchanged. When the spell ends, anything that could not fit within the dimensions of the target in its ordinary state is expelled, appearing in the nearest unoccupied spaces outside the object.

Casting this spell on the same object every day for a year makes the effect permanent.

BOX OF MAYHEM

5th-level conjuration
Casting Time: 1 action
Range: 120 feet
Components: V, S, M (1 lb of glitter, which the spell consumes)
Duration: Concentration, up to 1 minute

You conjure a box of magical pyrotechnics in an unoccupied space you can see within range. When the box appears, and at the start of each of your turns, the box erupts with fireworks. The type of fireworks that erupt and their effects are determined by rolling a d6, the result of which corresponds to the options below. If you roll an effect that has already been rolled, reroll again until you get a new result.

1 **Flying Foam Finger.** Up to five creatures of your choice within 60 feet of the box are struck by a foam finger, which deals 2d4 + 2 force damage to the target(s).

2 **Stink Bomb.** An explosion of stinking gas appears in a 15-foot-radius sphere centered on a point of your choice within 60 feet of the box. Each creature in the affected area must succeed on a Constitution saving throw or immediately drop what it is holding and fall prone.

3 **Pinwheel Firework.** A blazing wheel shoots out from the box in a 60-foot line in a direction of your choice. Creatures in the affected area must succeed on a Dexterity saving throw or take 8d6 fire damage, or half as much on a success.

4 **Big Bang.** A concussive blast of deafening volume is emitted from a point of your choice within 60 feet of the box, which can be heard by creatures up to 1 mile away. Creatures within a 30-foot-radius sphere of the blast's epicenter must succeed on a Constitution saving throw or be deafened for 1 minute. A creature that fails this saving throw by 5 or more is also knocked unconscious until the start of its next turn.

5 **Faerie Lights.** A dazzling display erupts from the box in a 30-foot-radius sphere. Each creature of your choice in the affected area must succeed on a Constitution saving throw or have its vision be reduced to a range of 5 feet and become blinded beyond that radius for 1 minute.

6 **Grand Finale.** The box explodes in a tremendous blast of confetti and light in a 60-foot-radius sphere. Each creature in the affected area takes 22 (4d10) fire damage and 22 (4d10) radiant damage. This effect ends the spell immediately.

CONTAGIOUS LAUGHTER

3rd-level necromancy
Casting Time: 1 action
Range: 60 feet
Components: V, S
Duration: Concentration, up to 1 hour

You tell a side-splitting joke to a creature that can hear you within range. The target must succeed on a Wisdom saving throw or contract a disease known as ***Ceaseless Laughter*** for the spell's duration. A creature infected with this disease constantly laughs and chuckles whenever it is conscious. It cannot communicate verbally, nor produce verbal components for spells. A creature can attempt to suppress the laughter by taking a bonus action on each of its turns to make a DC 15 Constitution ability check. On a success, the creature suppresses the laughter until the start of its next turn and can communicate normally. Additionally, as an action, while the creature can communicate verbally, it can tell the joke to another willing creature within 60 feet that can hear it. Doing so transfers the disease to the recipient of the joke, which continues until its duration ends, and the effect on the original target ends.

EAT ROCKS!

Conjuration cantrip
Casting Time: 1 action
Range: 90 feet
Components: V, S (must yell "Eat Rocks!" when cast)
Duration: Instantaneous

You conjure hard stones which pummel your target. The target of your spell must succeed on a Constitution saving throw or take 1d8 bludgeoning damage. Additionally, on a failed save, the first attack roll made against the target before the end of its next turn has advantage.

This spell's damage increases by 1d8 when you reach 5th-level (2d8), 11th-level (3d8), and 17th-level (4d8).

EVERBLOBBLING GOBHOPPER

1st-level conjuration
Casting Time: 1 action
Range: 30 feet
Components: V, S, M (a chewed piece of gum)
Duration: Concentration, up to 1 minute

You conjure a bouncing blob of gum in an unoccupied space on the ground within range, which fully fills a 5-foot cube. If a creature touches the blob or the blob enters a creature's space for the first time in a turn, the creature must succeed on a Dexterity saving throw or become stuck to the blob and become restrained. A blob can only restrain as many creatures as there is space around it (eight medium creatures for a 5-foot cube, twelve medium creatures for a 10-foot cube, and so on). As a bonus action on each of your turns, you can command the blob to bounce to a space on the ground within 15 feet, dragging any creatures restrained by the blob along with it. A creature restrained by the blob can use an action on each of its turns to make a DC 12 Strength (Athletics) check, freeing itself on a success.

At Higher Levels. When you cast this spell using a spell slot of 3rd-, 4th-, or 5th-level, the size of the blob is increased to occupy a 10-foot cube. When you cast this spell using a spell slot of 6th-, 7th-, or 8th-level, the size of the blob is increased to occupy a 15-foot cube. When you cast this spell using a 9th-level slot, the size of the blob is increased to occupy a 20-foot cube.

FALL APART

2nd-level necromancy
Casting Time: 1 action
Range: Self
Components: V, S, M (an ink pen)
Duration: Instantaneous

Using an ink pen, you draw a dotted line across a part of your body, which separates from you as you complete the spell. How you separate your body is up to you. For example, you could make a dotted line around your waist to bisect yourself into a top and a bottom half, or you could trace the dotted line around your eye, ear, or mouth. The separation deals no damage to you, and causes no sign of physical injury. When you occupy the same space as any of your body parts, you can reattach them as an action.

You receive sensory information from any separated body parts and can move them no matter their distance from you. Body parts that possess the ability to propel themselves (such as a hand that can skitter around on its fingers or a foot that can hop around) can move up to your speed as part of your movement. As a bonus action, you can take an action with a separated body part, but the kinds of actions you can take are restricted by how you choose to separate yourself. For example, a mouth can only speak, and a separated hand couldn't effectively wield a sword. You receive sensory information from separated body parts as normal.

Separated body parts use your armor class, and any damage dealt to them is also dealt to you. When body parts take any damage, they immediately dissipate in ghostly wisps and appear reattached to you.

At Higher Levels. When you cast this spell using a spell slot of 3rd-level or higher, you can separate an additional body part from yourself for each slot level above 1st.

MASTER MIME

4th-level enchantment
Casting Time: 1 action
Range: Touch
Components: V, S, M (a beret)
Duration: Concentration, up to 10 minutes

You enchant a creature within reach with a magical silence that allows the target to make their thoughts reality. For the duration of the spell, the target gains the following benefits:

- When casting spells, the target does not require verbal components or material components worth 1 gp or less.
- As a bonus action, the target can create a nonmagical object that it could hold in its free hand, which appears within 5 feet of it and is invisible to all other creatures. If the target uses this feature again, the first object immediately dissipates.

MISCHIEVOUS MOBILITY

Transmutation cantrip
Casting Time: 1 action
Range: 30 feet
Components: V, S, M (a wind-up toy)
Duration: 1 minute

You imbue a single unattended Small or Tiny object you can see within range with mobility and limited intelligence for the spell's duration. The target sprouts a tiny pair of legs and immediately stands up. A creature attempting to pick up the object must succeed on a Dexterity ability check against your spell save DC. On a failure, the object immediately moves 15 feet away from the creature by the safest possible route. If a creature succeeds in picking up or holding the object, the spell immediately ends.

If you cast this spell again before its duration ends, the first spell immediately ends.

PINBALL PUNISHER

1st-level evocation
Casting Time: 1 action
Range: 5 feet
Components: V, S, M (a ball bearing)
Duration: Instantaneous

You make a melee spell attack of incredible force against a creature of your choice within range. On a successful hit, the target is thrown 30 feet away from you in a straight line in a direction of your choice, landing prone. If the target's movement is prevented by a solid object or another creature, both it and the object or creature preventing the movement take 1d6 bludgeoning damage for every 10 feet of movement obstructed.

At Higher Levels. When you cast this spell using a spell slot of 2nd-level or higher, you can increase the distance the target is thrown by 10 feet for each slot level above 1st.

PIE STRIKE

Conjuration cantrip
Casting Time: 1 action
Range: Touch
Components: V, S, M (a cherry)
Duration: Instantaneous

You conjure an acid cream pie in your free hand, which you immediately use to make a melee spell attack against a creature you can reach. On a successful hit, the target takes 1d6 acid damage and is blinded until the start of its next turn.

This spell's damage increases by 1d6 when you reach 5th-level (2d6), 11th-level (3d6), and 17th-level (4d6).

SINISTER SHADOW

2nd-level illusion
Casting Time: 1 action
Range: 60 feet
Components: V, S, M (a piece of black paper)
Duration: concentration, up to 1 minute

You attempt to imbue the shadow of a creature you can see with violent malevolence. The creature must succeed on a Charisma saving throw or become cursed for the duration, which causes its shadow to take on a sinister and warped appearance. While the cursed target is not in darkness, whenever it misses an attack, fails a saving throw, or fails an ability check, its shadow punishes the failure by dealing 2d10 necrotic damage to the target.

At Higher Levels. When you cast this spell using a spell slot of 4th-level or higher, the damage increases by 1d10 for every two spell slots above 2nd.

STANDING OVATION

7th-level enchantment
Casting Time: 1 action
Range: Self
Components: V, S, M (a bouquet of flowers)
Duration: Concentration, up to 1 minute

A wave of enthusiasm emanates out from you in a 60-foot-radius sphere, compelling creatures of your choice in the affected area to applaud your talents and power. Each affected creature must succeed on a Wisdom saving throw or become charmed by you. Additionally, creatures affected by this spell immediately drop what they are holding and begin applauding you enthusiastically with all of their free hands. A creature immune to the charmed condition is immune to this effect. On each of its turns, a charmed creature must use its action to continue applauding. A creature can cease applauding you on its turn as a free action, by filling a free hand, or becoming incapacitated, though doing so causes it to immediately take 4d10 psychic damage. The last charmed creature to stop applauding you instead takes 10d10 psychic damage when it stops clapping. If you move more than 60 feet from the charmed creatures or are no longer visible to them, the charm ends, and they do not take damage.

At Higher Levels. When you cast this spell using a spell slot of 8th-level or higher, the damage of its effects increases by 1d10 for each spell slot higher than 7th.

APPENDIX G: CLOWN CORRUPTION

While building The Revelia, Heckna designed a grotesque, parasitic system to infect visitors and keep them forever bound to his carnival. Unsuspecting rubes and revelers may find a bright red clown nose suddenly attached to their face—a **schnozling**. These gruesome parasites latch onto the victim's nose, eventually growing into their skull as a blight begins to spread.

Schnozlings are produced by **Snout**, one of Heckna's two monstrous pets. Snout is a massive aberration that resembles a red clown nose, and tendrils protrude from its pulsing, glistening form. Snout creates the smaller parasitic versions of itself: schnozlings. These creatures are found everywhere in the carnival, often lurking among The Revelia's many attractions, and only those who are keenly observant stand a chance of fending them off.

Those who have witnessed the effects of a schnozling infection have rightfully dubbed it "clown corruption." The victim's eyes grow wild, their hair begins to turn vibrant colors, and a twisted sense of humor festers in their mind. While the transformation is indeed horrific, some symptoms that seem bizarrely inconvenient or even terrifying can prove advantageous in The Revelia. As the affliction takes hold, the sufferer finds themselves increasingly at home among the carnival and its inhabitants.

Once a schnozling has been attached to a humanoid for more than 1 minute, it integrates with its host's biology. Any attempts to physically remove or harm the schnozling will also harm the host.

Corruption affects everyone differently. Rubes (**commoners**) can rarely be cured—they progress through the stages of corruption quickly and become thralls as they have less constitution and stamina to fend off their powerful effects. Revelers (**bandits**) are sturdier and can occasionally be helped—depending on the stage of their corruption—although many are unlikely to request or even accept assistance due to their staunch loyalty to Heckna. However, even at 1st-level, adventurers are heroes and have more skills and resilience than the average rube or reveler. This makes them better equipped to stave off a schnozling's infection, which often grants them time to seek a cure.

The longer a schnozling remains attached to its host, the harder the infection is to cure. Long-corrupted creatures are beyond the help of all but the most powerful magic, requiring a *heal* or *greater restoration* spell to restore them to their original state. However, once the corruption is complete and an individual becomes a **feral thrall** or the variant **clowned adventurer**, there is no saving them. Thralls serve Heckna's every whim with maniacal, sinister joy.

During their time in The Revelia, characters may encounter NPCs at different stages of clown corruption. Notable corrupted NPCs include:

- Pinky (**clowned bard**)
- **Olga Oggletron**
- **Dee Cee AKA Der Candy Meister**
- **Rough Tumbles**
- **Giggles O'Lear**
- Finni Seawidi Fishi (**fresh thrall**)

THRALLS

Corrupted people who aren't cured in time turn into thralls. While thralls retain a small degree of personality and self-awareness, they obey Heckna in all things and function as something of a hive mind. Heckna often uses thralls to populate the carnival with "festive" attendees alongside revelers and rubes, but those who bother to look quickly notice how corrupted the thralls truly are. Thralls naturally degrade and eventually turn feral, including clowned adventurers, although the time that degradation takes is highly variable based on the character. Throughout your campaign, you can show the gradual progression of infection stages in afflicted NPCs or show the deterioration of thralls. Infected members of the Choo-Choo Cadre (Dee Cee, Rough Tumbles, and Giggles O'Lear) can be cured of their corruption, but care should be taken in progressing them beyond certain infection stages as the NPCs serve key roles in the campaign. There are three tiers of thralls:

Fresh Thralls: Fresh thralls are new and remain relatively "fresh," meaning that their original appearance is still partly intact and recognizable. They have unusual hair colors and can speak and understand the languages they knew before they were corrupted as well as Common. However, they tend to prefer to communicate in Gobbledygook.

Mangy Thralls: Mangy thralls appear shabbier than their fresh counterparts, with rotting teeth, sallow skin, and vibrant hair colors. They can only understand and communicate in Gobbledygook.

Feral Thralls: Feral thralls lack almost all signs of their former self. They cannot be reasoned with and are driven by violent hunger and the desire to corrupt. During the Blood Moon (see **Act 3**), all thralls turn feral due to their connection to Heckna.

CLOWNED ADVENTURERS

Clowned adventurers are former adventurers who have become fully corrupted, either willingly or forcefully. Although they are infected and inextricably tied to The Revelia, unlike regular thralls, the personalities of clowned adventurers are largely intact. The degree to which they retain memories of their uncorrupted selves depends on the manner of their corruption. Some individuals seek out a schnozling to willingly infect themselves. Those who do usually retain more of their personality following their corruption. Heckna also occasionally alters the mind of a clowned adventurer who openly resisted him to ensure better compliance.

Use the following as a guideline should any player characters become infected, and refer to **Roleplaying the Corruption**.

CLOWN CORRUPTION PHASES AND EFFECTS

Once a schnozling has attached itself to a host and has been there for at least one minute, the clown corruption starts to take effect immediately. This begins Stage 1. All of the following effects are cumulative; as the character moves from stage to stage, the effects from each previous stage continue.

0. SCHNOZIFICATION

The schnozling attempts to attach itself to a potential victim's face.

Effects:

- None.

1. RED NOSE

The schnozling secures its grip by inserting two of its legs into the host's eye sockets, careful not to puncture the eyeballs. It hooks its other two legs into the corners of the host's mouth. The victim's mouth is stretched into a permanent grin.

Once fastened to the face in this manner, the schnozling embeds a proboscis into the host's brain via the nostrils. The schnozling's round, red, parasitic body then appears to be the victim's nose.

Effects:

- **There's Something On Your Face.** (Negative) People have trouble taking you seriously. For the first 10 minutes of any interaction with a regular (non-corrupted) creature that you have not encountered before, any Charisma checks you make to interact with them, other than to make them laugh, are made with disadvantage.
- **A Nose for Comedy.** (Positive) If you spend 1 minute or more interacting with a creature with whom you share at least one language, you can use an action to sniff out what they think is funny. Your next Charisma (Performance) skill check to make them laugh is made with advantage.

2. GIGGLE FITS

The victim has bouts of uncontrollable laughter that last for several minutes. These fits occur randomly and render them temporarily incapacitated.

Effects:

- **Life's A Laugh.** (Negative) You are easily distracted and laugh at everything. While interacting in a social situation that lasts for at least 10 minutes, you must succeed on a DC 10 Wisdom saving throw to keep from bursting out in distracting laughter. You will have to repeat the Wisdom save every 10 minutes until you fail or leave the social situation. The save DC increases by 5 for every 10 minutes that pass after the first. After you fail this save or if you enter a new social situation, the save DC returns to 10.
- **Why So Serious?** (Positive) Your laughter becomes highly contagious. When you fail the Wisdom saving throw caused by the Life's A Laugh effect, you can choose to cast *hideous laughter* on one creature within range. Your spellcasting ability for this spell is Charisma. Once you've used this ability, you cannot use it again until you finish a long rest.

3. SUGAR CRAVINGS

The victim's teeth become pointed, and they have an insatiable desire for sugar. If the victim does not get to eat something sweet at regular intervals, they become hostile to everyone.

Effects:

- **Candy Tantrums.** (Negative) You need to get sweet treats throughout the day or risk a tantrum. Beginning at the end of a long rest, for every two hours that go by in which you do not consume at least a small candy, you must succeed on a DC 10 Wisdom saving throw or descend into a frenzy for 1 minute. During this time, you lash out violently at anyone nearby. Any attacks you make are made with advantage, but all attacks made against you are also made with advantage. An offering of candy will end this tantrum. Every time you succeed on this saving throw, the DC increases by 5.
- **Sugar Rush.** (Positive) Your diet is now completely candy-based. As long as you eat a small piece of candy every two hours, you do not need to consume any other rations to maintain yourself. During combat, you can use a bonus action to consume a piece of candy. For 1 minute, your speed increases by 10 feet, and you can take the Dash action as a bonus action. At the end of the minute, you fall prone and take 1 point of exhaustion.

4. ONE OF THEM

The victim's hair color turns a bright, colorful shade. Their features also become exaggerated: big ears grow bigger, skinny limbs grow more elongated and gangly. The victim begins to look like a caricature of themselves.

Effects:

- **Have We Met?** (Negative) Your distorted appearance makes it difficult for people you've met before to recognize you. Every time you interact with an NPC you have met before, they must succeed on a DC 15 Wisdom (Perception) check to recognize you.
- **Looking the Part.** (Positive) When you reach this stage, thralls of any stage will start mistaking you for one of them. At the start of any combat that includes thralls, roll a d20. On a 5 or lower, the thralls will completely ignore you for the duration of the combat. This effect ends immediately when you deal damage to a thrall.

5. DISTURBING AURA

The victim's voice changes, and they turn almost every sentence into an insult or a joke. They also develop an innate knowledge of Gobbledygook, which sneaks into their speech and makes it difficult for them to communicate effectively in other languages. The corruption has almost completely taken hold, and little of the victim's original personality remains.

Effects:

- **Radiating Creepiness.** (Negative) Being near you causes other creatures to become uncomfortable. Any creature that spends an hour within 20 feet of you must succeed on a DC 15 Wisdom saving throw or be frightened of you for 1 minute. Any ally that knew you before this transformation has advantage on this roll. Creatures will have to repeat the Wisdom save every hour until they fail or are able to spend 10 minutes somewhere where they cannot see you. The save DC increases by 2 for every hour that passes after the first. After a creature fails this save, it is immune to this effect until the end of its next long rest.
- **In on the Joke.** (Positive) You are now fluent in Gobbledygook and learn the *vicious mockery* cantrip. Your spellcasting ability for this spell is Charisma. If you were already able to cast *vicious mockery*, you can now add your Charisma modifier to the damage dealt by the spell.

6. TOTAL CORRUPTION

At this point, what was once a schnozling has fully consumed the victim's real nose, infecting every part of them in the process. There is now no way to safely separate the parasite from the victim—removing the schnozling will kill the host. Those who reach this stage of corruption have completed their transformation and become full thralls of Heckna. When a thrall dies, the schnozling detaches itself and searches for a new host.

Effects:

- You are now a **thrall** or **clowned adventurer** under Heckna's control.

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TRANSITIONING BETWEEN PHASES

STAGE	ADVANCES TO THE NEXT STAGE WHEN	CURE	DAMAGE TO HOST ON EACH CURE ATTEMPT (SUCCESS OR FAIL)
0 Schnozification	The schnozling has been attached to the host for longer than 1 minute.	DC 12 Intelligence (Medicine) check	N/A
1 Red Nose	You successfully make someone laugh with the **Nose For Comedy** trait 3 times.	DC 15 Intelligence (Medicine) check or *lesser restoration*	7 (2d6) psychic damage
2 Giggle Fits	You fail the **Life's A Laugh** trait's saving throw 3 times.	DC 18 Intelligence (Medicine) check or *lesser restoration*	10 (3d6) psychic damage
3 Sugar Cravings	You fail the **Candy Tantrum** trait's saving throw 3 times, or you use the **Sugar Rush** trait 3 times.	DC 20 Intelligence (Medicine) check or *lesser restoration*	14 (4d6) psychic damage
4 One of Them	Three NPCs fail to recognize you due to your **Have We Met?** trait.	DC 25 Intelligence (Medicine) check, *greater restoration*, or *heal*	21 (6d6) psychic damage
5 Disturbing Aura	Three close allies fail the Wisdom save caused by your **Radiating Creepiness** trait.	*Greater restoration* or *heal*	24 (7d6) psychic damage
6 Total Corruption	N/A	N/A	N/A

ROLEPLAYING THE CORRUPTION

Becoming corrupted by a schnozling isn't just a mechanical effect—it can also be a pivotal plot point in a character's story. Players are encouraged to roleplay each of the phases of the corruption, including the negative side effects associated with each phase. You should encourage a player to play up the strange new behaviors and unusual changes in appearance.

Advancement from stage to stage can involve the player making strange, often detrimental choices—and they should be encouraged to do so. You may wish to tell a player whose character is undergoing corruption what these conditions of advancement to the next stage are and have them keep track. You could also reward the player with XP or inspiration for triggering the negative effects of the corruption. Alternatively, you can increase suspense by not letting players know what events will advance the corruption.

If you would like to have the clown corruption be more aggressive or place more time pressure on the player, you can also have the corrupted character make Constitution saving throws every 24 hours (or more frequently if you are running a one-shot) with a DC based on the stage of the character's corruption.

CORRUPTION STAGE	CONSTITUTION SAVING THROW DC
1	DC 12
2	DC 15
3	DC 18
4	DC 20
5	DC 25

Failing this Constitution saving throw immediately progresses the corruption to the next stage.

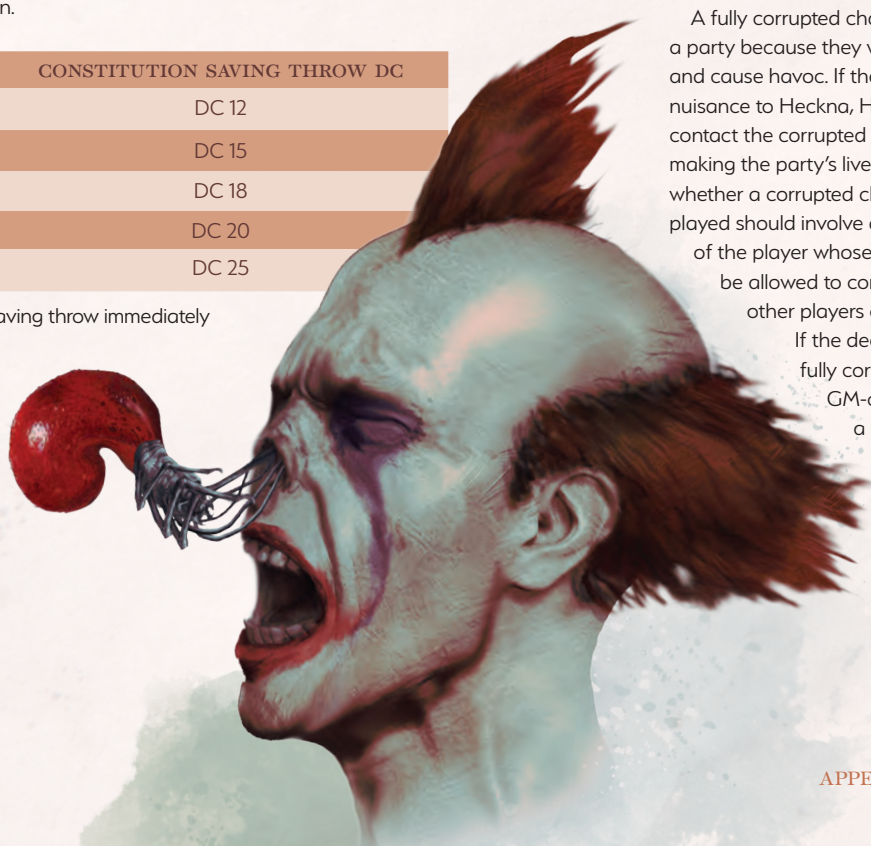
THE FINAL STAGE

When a player character reaches Stage 6 of clown corruption, they fall completely under the sway of Heckna and The Revelia. At this point, it is recommended that the character become an NPC under your control and the player creates a new character. If, after discussion, the player wishes to continue playing their character as a fully corrupted thrall, then their alignment becomes chaotic evil, and their Ideal, Bond, and Flaw are replaced with the following:

- **Ideal.** The only point to existence is laughter and entertainment. My sole purpose is to ensure people are laughing at all times. If not, I find ways to make them laugh.
- **Bond.** I serve Heckna, and do his bidding, no matter what he asks of me. I am connected to The Revelia itself, and if The Revelia or Heckna are destroyed, I will also be destroyed.
- **Flaw.** I become bored and restless if I am not causing mischief. I am incapable of feeling true happiness, but I derive pleasure from people being pranked.

A fully corrupted character may be difficult to keep in a party because they will be looking to disrupt the party and cause havoc. If the party has been a particular nuisance to Heckna, Heckna is likely to find ways to contact the corrupted character to aid them directly in making the party's lives difficult. The discussion about whether a corrupted character should continue to be played should involve all the players at the table. The fun of the player whose character is corrupted should not be allowed to come at the expense of the fun of the other players or yourself.

If the decision is made to have the fully corrupted character become a GM-controlled NPC, you can create a custom stat block or use one of the **clowned adventurers** in **Appendix D: Bestiary and Nonplayer Characters**.



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APPENDIX H: GOBBLEDYGOOK

THE LANGUAGE OF THE REVELIA

Gobbledygook is the language of The Revelia. To outsiders, it sounds rough, guttural, and mocking. It is essential for carnival members to communicate right under the noses of the rubes. Heckna's early experience as a carnival clown shaped Gobbledygook into a cant filled with atrocious puns, obscure slang, and, of course, derision for the naive rubes (*chumps*) who wander around the grounds unaware of the dangers lurking in every booth (*doggus*), game (*gaff*), and ride (*chuff*).

Heckna's minions will frequently speak a mix of Common and Gobbledygook, especially to rubes, but they mainly speak Gobbledygook among themselves. Certain creatures, such as **mangy thralls**, are only capable of communicating in Gobbledygook.

NPCs like the living map **Maphew "Map" McNally**, **Shawn Smith**, and **Rough Tumbles** can translate for characters and even teach them a few words if they feel so inclined. Those infected with Stage 5 Clown Corruption (see **App G**) also develop a natural understanding of the language.

For common Gobbledygook expressions, see the **Sample Phrases** table.

USING GOBBLEDYGOOK

With Common as its base language, Gobbledygook mainly uses the same grammar with a few exceptions around subject-verb-object order. For example, for 'Help me,' the translation is *'shemphand ya me,'* literally, 'Help you me.'

Vocabulary. Many words in Gobbledygook are identical to Common. For example, 'the' remains 'the' in Gobbledygook, while most other uncommon words are different and *jumbumbly* (confusing). This should give players a sense of familiarity and the unsettling feeling that they *should* be able to figure out the meaning while obscuring the meaning. Some Gobbledygook speakers also freely mix words and grammar from other languages into their speech to add to the confusion. Where a word or element of grammar is unspecified, feel free to use Common words or constructions or make the language your own with a new creation. As a cant, the rules of Gobbledygook are not strict and can even vary between groups of speakers within The Revelia.

Verbs. Gobbledygook has one irregular verb, 'to be.' All other verbs are regular, though there are two verb endings for several tenses depending on whether the infinitive ends in a consonant or a vowel. Verbs ending in a vowel have an 'n' added to the verb ending to make them easier to pronounce. For example, the verb 'to dance' is *'ta feetsie,'* and 'I dance' is *'Eyes feetsienes'* as *feetsie* ends in a vowel. Meanwhile, 'to kick' is *'ta toeboot.' Toeboot* ends in a consonant, so there is no need to add an extra 'n.' Therefore, 'I kick' is *'Eyes toeboots.'* The same rule applies to the present continuous (be verbing), past simple (verbed), and perfect participle (having verbed). The future tense (will verb, going to verb) is formed by the word *'hill'* plus the infinitive. For example, 'the clown will kick' translates as *'the korker hill toeboot.'* There is no difference in the way verbs are constructed depending on who is doing the action. For example, 'she kicks' is *'jenni toeboots'* and 'we kick' is *'us toeboots.'*

TENSE	VERB ENDINGS (VERB ENDING IN A CONSONANT/ VERB ENDING IN A VOWEL)
present simple	s/nes
present continuous	in/nin
past simple	ed/ned
perfect participle	en/nen
future	hill + verb

THE VERB 'TO BE'

COMMON	GOBBLEDYGOOK
to be	ta bee
am	em
are	is
is	uzz
was	wazz
were	wurr

Thrall = Shill

Henrik Rosenborg

REGULAR VERBS

COMMON (INFINITIVE)	GOBBLEDYGOOK
to ask	ta blompipe
to attack	ta bat
to become	ta tarn
to believe	ta benndovar
to bite	ta geek
to bring	ta hand
to burn	ta lit
to change	ta tarn
to chase	ta jiddlie
to choose	ta bunderboon
to clean, to wash	ta oosh
to close	ta rest
to coerce	ta darg
to come	ta hoop
to complain	ta tripe
to cook	ta paste
to corrupt	ta strom
to cross	ta corbaroo
to cross, to mess with, to screw with	ta crucks
to cry	ta crackup
to cure	ta fix
to cut	ta shally
to dance	ta feetsie
to defend	ta draw
to discover	ta fathum
to do	ta doo
to dread	ta drengle
to drop, spill, scatter	ta debble
to eat	ta spoon
to escape	ta abscanderoo
to exist	ta bean
to exit	ta poppy
to expect	ta kinter
to explore	ta gibble-gorber
to fail	ta fonk
to fight	ta ponchkit
to find	ta crab
to follow	ta trot
to get	ta get
to get up	ta flea
to give	ta shemp
to give up	ta dangleoff
to go, to move	ta hoo
to goad	ta boze
to grow	ta bloomp
to happen	ta quibbly
to have	ta gorb
to hear	ta lingleding
to help	ta shemphand

COMMON (INFINITIVE)	GOBBLEDYGOOK
to hide	ta burra
to hold	ta porge
to hunt, to work	ta stake
to infect	ta keck
to jump	ta quickjemble
to keep	ta fenger
to kick	ta toeboot
to know	ta kank
to lead	ta chunchaway
to learn	ta paper
to leave	ta bail
to let	ta ding
to let loose	ta badaway
to lie	ta blove
to lie down	ta fentdown
to like	ta garf
to listen	ta hearken
to live	ta doseedo
to lose	ta lobster
to love	ta jummeroo
to make	ta gatchen
to meet	ta crisscross
to need	ta gremmblin
to not do	ta forgnot
to open	ta pornchet
to owe	ta gabble
to pay	ta pudding
to perform	ta maim
to pierce	ta cutlin
to play	ta crank
to promote	ta ballyup
to protect	ta dodge
to pull	ta badger
to push	ta joggle
to put	ta lavit
to read	ta eye
to rebel	ta fastaloos
to recruit	ta potch
to remember	ta jelly
to repair	ta mender
to restrain	ta diqueue
to return	ta flip
to run	ta flopflop
to say, to speak, to tell, to talk	ta bally
to scare, to startle	ta bopeep
to see, to watch	ta biggle
to sell	ta bill
to sense	ta mugger
to shout	ta kayfab

COMMON (INFINITIVE)	GOBBLEDYGOOK
to show	ta laiden
to sing	ta kroon
to sit	ta jembie
to sleep	ta wink
to spend	ta fork
to stalk	ta mark
to stand	ta jally
to start	ta jump
to stay	ta haldy
to stop	ta notchit
to succeed	ta jingle
to survive	ta fair
to take	ta dropcase
to think	ta fink
to thrill	ta whooze
to torment	ta tickle
to torture	ta baddanails
to touch	ta dab
to toy with someone	ta gaggle
to trade	ta spiddle
to trap	ta bull
to trick	ta fixup
to trust	ta ringo
to try	ta chase
to turn	ta spin
to understand	ta ken
to use	ta fey
to wait	ta shomzie-round
to walk	ta prom
to want	ta belly
to warp	ta rot
to welcome	ta rollyroon
to write	ta ickelink

PRONOUNS

COMMON	GOBBLEDYGOOK
I	Eyes
you	ya / you
he	jon
she	jenni
they	thems
it	iz
we	us
y'all	yazz
they	thems

POSSESSIVE PRONOUNS

COMMON	GOBBLEDYGOOK
my / mine	eyes
your / yours	yiz
his	jons
hers	jens
their	thezzes
its	its
ours	wheeze

LEXICON

COMMON	GOBBLEDYGOOK
a	a
abomination	geek
about	bowt
above	bov
across	krozzens
after	affer
afternoon	grind
against	genzza
aggressive	wrangy
aha!	a-ha!
ahead	afurr
ahh...	ahh
alcohol	hoollyboolly
all	all
alliance	outcome
almost	grendiddly
already	happen
always	ajick
an	un
and	and
angry	packle
animalgamation	geeker
anticipating	raree
antlion	crech
antsy	imble-dumple
anyone, anybody	umun
anything	umit
anywhere	umpin
apathetic	halfanhalf
arm	squid
around	rando
as	az
audience	fair
awakened marionette	gaffreak
Bab's Meatery	Grizzy Doggus
back	spine
backlot	tarner doggus

Marina Rey

COMMON	GOBBLEDYGOOK
backward	spineward
bad	queepy
bad boys	jondonnies
bad luck	bloon
badly	queepily
bam!	pank!
barely, hardly	jitly
bastard	chunch
because	gaz
been	bean
before	hup
behind	unfront
being	bing
belly	belly
below	ullo
beside	acheekta
best	topper
better	telly
between	midda
beyond	yonda
big	jowly
Big Top	Biggie Doggus
birdfolk	flapper
bitter	chatty
black	jetty
black pudding	jetjumblies
blood	color
blue	winkly
boat	bobkin
Boat-Blaster 9000	Bobkinboom
boo!	prong!
booth	doggus
broken	chackachitchot
brown	donny
building	bunker
but	pat
butcher	chumfinder
by	burr
by the time	adiddledoo
bye	hoo
candy	popper
Candy's Candy Emporium & More	Popper Doggus

COMMON	GOBBLEDYGOOK
captive	bullchump
caramel apple	ickicroonch
caravan	hoojins
card	paper
card game	papergaff
carnival, circus	jub
Carpe Colossus	Jowly Jowl
centaur	harsejonny
cheek	cheek
cheers!	hoopluh
cheese	stinkypaste
The Cheese Room	Stinkypaste Cubbie
chewy	chullychum
child	jo
child of the candy corn	popperjo
circle	groon
circus person	jellie
clown	korker
clown nose	korktimble
Clown School	Paperingkorkers
Clowning Achievement	Pranktum Pranktorum
completely, entirely, fully	az
confused, confusing	jumbumbly
congratulations	jamminz
corndog	stickchum
cornslob	deadhead
corpse	clam
cotton candy	fluff
courtier	feetsier-gaffreak
cream soda	fome
crony, goon, henchman	jake
cruel	grimby
crunchy	chickachacka
dance	feetsie
dang, drat, darn, damn	goopnoggins
dangerous	hospitable
darkness	jetness
Dastardly Disco	Feetsie Doggus
dawn	jagticky
day, daytime	boonaw
dead of night	deadball
Dead Ringer	Groon Debble
dear	nigh
Decrepit Arcade	Punchbox
different	trick-track
disease	clutch
disembodied limb	lungeen
disgusted	spoo
disgusting	chuckup
Dismaydium	Peak

Annaleise Mak

COMMON	GOBBLEDYGOOK
divination	looksee
donkey, and can colloquially refer to the "Pin the Flail on the Donkey" game	aspen
dot	peck
down	dan
downward	danward
drink (n)	flukum
dull	peecy
dungeon	pokie
Dunkin' Do Not	Neathguggle
during	arring
ear	harker
early	prinky
early, earlier	gorgy
east	blinkward
elephant ears	stickouts
embarrassed	korkfundle
enough	aggnozz
Entrance	Arollyroona
entertained	razzled
evening	humber
everyone, everybody	azun
everything	azit
everywhere	azpin
except	sept
experiment	proffin
extremely	jallyjoon
eye	peeker
face	mug
face paint	mugbud
false	jibloon
far	kororoo
facade	upfrung
fascinated	drone
father	pater
Felix's Elixirs	Drunken Doggus
few	teensi
finally	jebbly
finger	gripper
fire	litter
fishy	chouty
flesh guardian, candelabrawn	tungger
Flop House	Gaffngrab Doggus
food	paste
Food Court	Umsie Doggus
foot	stomter
for	furr
forest	fringe
forever	amungmung

COMMON	GOBBLEDYGOOK
forward	noseward
free (no cost)	housey
free (unrestrained)	laxsy
friend, ally	capper
from	frumm
frustrated	gibblefunted
full moon	huppyboo
funnel cake	holeymole
fun	jubjub
funny, mischief	jubby
Fun Rooms	Jubby Cubbies
Fun House	Jubby Doggus
game	gaff
gee	feego
Gertrude's Grove	Spookumspin
ghost	spookum
good	tip
The Good Place	Jollytippin
goodbye	ballyhoo
good luck	red
gosh	heat
gray	grizzy
greasy	thowgrowsy
great	tiptopply
green	flemmy
greetings	allergazz
groupie	whoozer
hair	noodzies
Hall of Masks	Mugburrayer
Hall of Mirrors	Lookbacks
hand	mitt
happy, joyful, cheerful	smorky
hard	yit
heart	canker
Heckna's Eye	Peepsee
Heckna's handy helper	fixer
heckmite	bittygaffer
HECK-YEAH-TRON	Looksee Biggler
hellbilly	maimcranker
hello	jubbygorb
here	challa
hey	hey
hi	hi
high	hip
highly	wowsly
Hit-Me-Heckna	Pitchum
Hostel	Winkagorgs Doggus
House of Wax	Sloompy Doggus
how	hat
hungry	turkey

COMMON	GOBBLEDYGOOK
hurray	wahoogins
illusion	jibbyloon
impatient, restless	kickle-kackle
important	boobendly
immediately	toot-sweet
in	eck
in front of	agack
indeed	yelli
indigo	konky
infected	zanky
infection	zemby
inside	tuck
instead of	nachoswazzo
into	immin
iron maiden	pokeybacks
Jamboree	Flat
jawbreaker	gumballer
joke	patch
just	ijjo
key	jingle-jangle
labyrinth	backylosie
large	frowser
last	entrugnum
late, later	plapp
lately, these days	roogagorg
least	jit
left	luckward
leg	hopscotch
less	junder
Light Tile Tunnel	Jowliesbright
lights	pan
line	wall
lip	bubble
little	tickle
The Lobby	Jembie Pin
long	jownforgins
Lost and Found booth	Lostun Doggus
lots	gorgs-an-gorgs
love	jummeroo
lovebird	flapoolala
maggot, worm	punk
magic	allagaz
Magical Menagerie	pigpen
magician	allagazzum

COMMON	GOBBLEDYGOOK
many	jowlies
mask	happyface
Master of Ceremonies	blagger
meaty	chummy
mechanical	pickie-ponkie
mentalist	blinker
Midway	Rough
Mini-Revelia	Iddlehome
mirror	lookback
mirror image	lookiefella
miserable	sloopy
Misery-Go-Round	Jerry
moaning	music
moody	tumblefoon
moon	boo
moonbough	beamie
morning	glair
most	muchenest
mother	maam
mouth	pitcher
much	thoo
muddy	schloosie
music	organing
Music Room	Organsgalore
myself	mizzully
The Naughty Corner	Crankypin
near	ah
necromancy	clutchshy
neon	jaggy
never	jorkna
new	green
new moon	jetboo
next	kick
next to	acheekta
night, nighttime	tickyjet
no	naw
no one, nobody	unun
noon	upticky
north	chillward
nose	kork
not	gawk
nothing	unnit
now	choopoggens
nowhere	unpin
of	af
off	horg
often	rorolla
oh	heh
oh dear	bomp
oh my	ruffi

Henrik Rosenborg

COMMON	GOBBLEDYGOOK
old	gray
on	am
only	solly
oops	eek
opposite	grizznofuzzno
or	joop
orange	flay
other	grenky
ouch, ow	eyya
out	kacknud
outside world	The Kacknud
own	own
pain	gung
The Pantry	Pastefurrspoons
parasite	mooch
parent	omly
party balloon	floater
past	farnur
perfectly	kicklemarked
performer	outfreke
Petting Zoo	Geekey Doggus
phew	hoof
phooey	pifflebumps
pink	gummy
place	pin
poison	hot
pop-pops	creech
popcorn	crackerpail
popcorn swarm	crackerbounce
Pop Goes the Clown	Pingakorker
poppet	aicho
popular	faddy
porcelain prancer	schmancy-gaffreak
potion	drunk
power	punch
private	umbroon
prize	plush
public	outs
puppet	umbermummer
purple, violet	broozy
puzzle	jointy
rain	dinkledeng
really, very	jolly
rebellion	gig
red	fleshy
restroom, washroom, bathroom	swirligan
reveler	cousin
rube	chump, chumpy
ride	chuff
right (direction)	woeward

COMMON	GOBBLEDYGOOK
right, correct	verridy
ringleader	gaffmaster
risk	reward
river	drungleum
room	cubbie
Room of Magic Tricks	Allagazland
rotten taste, funky	toejammy
rough	utchy
sad, mournful	trenchy
salty	tearsy
same	like
satyr	hars
schnozling	mughug
screams	banjo
secret	chillychat
Security Building	Jaylla Doggus
seldom, rarely	oopnoons
sharp	jacky
Shattered Station	Chuggapin
shh...	ash
shoo	keekle-keekle
shouts	bally
showstopper	duke
simulacrum	jibbin
since	chibbins
sky	hipper
small	iddle
smart	dinkle, dink-dink
smell of	smeller
smile	smirg
smooth	butry
snow cone	niffcone
so	hanky
someone, somebody	usun
something	usit
somewhere	uspin
soon	hoojindly
sound	hark
sound of arguing	harkenspar
sound of circus music	harkenhonky
sound of crying	harkenhuppy
sound of laughter	harkenjimby
sound of vomiting	harkengorgen
souloist	krooner
sour	teeky
south	charmward
Souvenir Shop	Jelly Doggus
special	oobly
spy	pinker
square	squm

COMMON	GOBBLEDYGOOK
steak	chum
stealthy	jowser
storm	shamblin
strange	growsy
street, road, path	jownsy
strong	jaggan
strongly	jagly
stupid	foolie
sucrooze	tumtumbly
sun	crowder
supplies	hupper
surgery	skellup
surprised	poove
suspicious	dride
swanky swinger	kroonygaffreak
sweet	gickiello
target	ansally
tent	chickadoggus
terrified	konked
than	gack
thank you	porgle
thanks	porg
the	the
then	facknack
there	grentoo
thirsty	keckli
this morning	ablinkens
thoroughly	jomsy-jo
thrall	shill
thrall, feral	severe shill
thrall, fresh	smarmy shill
thrall, mangy	shambly shill
threat	chelpyduns
through	shwazz
ticket, money	ducket
Ticketing Booth	Ducket Doggus
to	vor
today	oggens
toe	boodle
tomorrow	kickoggens
tongue	chancher
tonight	akonkens
too	too
tooth	poke
torso	jamb
train	chuggahoo
traitor	bullet
trapeze artist	swinggen
treasure	blingle
tricks	flippyduns

COMMON	GOBBLEDYGOOK
trouble maker	jubblegoon
trouper	grafta
true	verridy
trusting	forrit
Tunnel of Love	Oolalalane
twilight (changes to night)	crane
twin	simondoo
uh-oh	shum
under	neeth
Under Construction Zone	Promizespremises
until	agack
up	up
upward	starward
usually	yemblumbly
vampire	colorgorgger
vending machine	shempydo
via	shwazz
victim	billy
Wagoo Beef	juice
warning	bell
warped reflection	lookbacker
water	guggle
wax statue	sloompyjack
week	tenday
well	oopla
well...	well...
werespider	cheekylegs
west	konkward
what	wat
when	wenn
whenever	tickynons
where	wear
wherever	hubblynons
which, that, who	wut
while	helly-hooly
white	paint
why	why
with	gorgums
without	chiggins
wow	sho-hogums
wrong	og
yellow	upchunk
yes	yes
yesterday	hupoggens
yet	arggenzi
yikes	eeg
yippee	yahalla
young	thooby
yuck	eggy

NUMBERS IN GOBBLEDYGOOK

COMMON	GOBBLEDYGOOK
0	naught
1	ace
2	deuce
3	tribble
4	plum
5	fing
6	sice
7	tank
8	toss
9	tumby
10	tennaught
11	tenace
12	tenduckit
13	tentricky
14	tenplumby
15	tensing
16	tensicky
17	tentanky
18	tentossy
19	tentumby
20	doubleten-naught
21	doubleten-ace
30	tribbleten-naught
40	forpleen-naught
50	fippleten-naught
60	shillyten-naught
70	sempta-naught
80	hackta-naught
90	nackta-naught
99	nackta-tumby
100	bling
101	bling-ace
1,000	moola
1,000,000	luneie

ORDINAL NUMBERS

COMMON	GOBBLEDYGOOK
First	money
Second	dueler
Third	tamper
Fourth	plumber
Fifth	finger
Sixth	sister
Seventh	tanker
Eighth	toaster
Ninth	tumbler
Tenth	dime
Eleventh	dime-money

POLYGONS

COMMON	GOBBLEDYGOOK
pentagon	fing doodlesqum
polygon with x sides	x doodlesqum
rectangle	plum doodlesqum
triangle	tribble doodlesqum

RUNNING THE NUMBERS

Gobbledygook speakers love to use numbers to bewilder rubes, particularly in games of chance.

Numbers between 21 and 99 are constructed by replacing 'naught' in the words for the tens with the word for the single-digit number. For example, 42 is *forpleen-deuce*, and 88 is *hackta-toss*.

Hundreds are made by combining the word for the single-digit number with *bling*. For example, 200 is *deucebling*, 300 is *tribblebling*, and so on. *Moola* is one thousand, and numbers above it are constructed in the same way. For example, seven thousand, three hundred and sixty-two (7,362) is *tank-moola tribblebling shillyten-deuce*. *Luneie* (pronounced loonie) is one million and follows the same rules as hundreds and thousands.

Trouble Makers = Jubblegoons

Henrik Rosenborg

SAMPLE PHRASES

GOBBLEDYGOOK	LITERAL TRANSLATION	MEANING
Biggle ya own doggus.	Watch your own booth.	Mind your own business.
Strom ya own billy, chunch.	Corrupt your own victim, you bastard.	Don't interfere with what I'm doing.
Doon't me crucks.	Don't cross me.	Don't screw me over.
Doon't the korkers crucks.	Don't cross the clowns.	Don't screw over the clowns.
Pudding wut ya gabble.	Pay what you owe.	Pay what you owe.
Shemphand ya me.	Help you me.	Help me!
Fentdown, yazz.	Lie down, y'all.	Stop what you're doing.
Bail um porgin solly ace ducket.	Leave them holding only one ticket.	Don't harm the revelers too much.
Rollyroon vor Revelia, wear bean smorky uzzn't a bunderboon.	Welcome to The Revelia, where happiness isn't your choice.	Welcome to The Revelia, where merriment isn't optional.
Doo the chumps poppy swangs jumbumbly?	Do the rubes leave the rides confused?	Of course, yes.
Toppers fixup at tickyjet.	The best do their tricks at night.	Darkness hides a multitude of sins.
Dinkle and jowser.	Smart and stealthy.	Smart and stealthy.
Chumpies spoon all wut chickachackas like crackerpail.	Rubes eat anything that crunches like popcorn.	Rubes aren't bright.
Tip, telly, topper.	Good, better, best.	Exclamation of encouragement.
Wenn a chuggahoo bails the jub.	When a train leaves the carnival.	That will never happen.
Blompipe ya maam.	Ask your mother.	I don't know.
Chumpies is bigglin. Fenger a smirg am ya mug.	Rubes are watching. Keep a smile on your face.	Look happy for the rubes.
Jorkna rest ya peekers arring deadball.	Never close your eyes during the dead of night.	Always be on your guard.
Jorkna ringo a korker.	Never trust a clown.	Never trust a clown.
Jorkna ringo housey chum.	Never trust free meat.	There's no such thing as free lunch.
Az faddy az an upchunk niffcone.	As popular as a yellow snow cone.	Unpopular.
Jons solly capper uzz a chumpy.	His only friend is a rube.	An expression of pity.
Hoo wink eck the Neethguggle.	Go sleep in the Dunkin' Do Not.	Screw you.
Fey all the tickeyjet oopla.	Use all the night well.	Make the most of your opportunities.

Jason Engle
Daarken

APPENDIX I: SYMBOLS

All around The Revelia, small symbols are scratched into wooden poles, scorched into fabric, or chalked on the ground. The symbols originally started as a way for those working against Heckna to mark out safe or dangerous places without Heckna or his minions knowing. Over generations of resistance, the symbols have become an important navigational network for those trying to survive or escape The Revelia. The Jamboree has the most symbols, followed by the Dismaydium. The Fun House has the fewest.

After the destruction of the train, **The Toymaker** recognized the importance of the symbols and began encouraging those they believed strong enough to stand a chance against Heckna to expand the list of symbols and share them with potential allies.

USING SYMBOLS IN YOUR GAME

ADDING NEW SYMBOLS

The campaign includes the placement of symbols important to the narrative, but you can deploy additional symbols throughout The Revelia as best fits your campaign. For example, you might want to have an NPC add **Danger** to **Felix's Elixirs** or **Favorite** if Felix is Heckna's current favorite vendor.

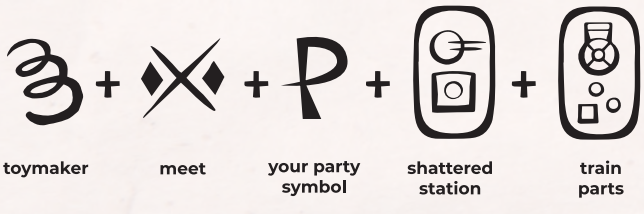
COMBINING SYMBOLS

A cartouche is an oval frame containing a collection of symbols separated from other individual symbols. Cartouches are used to indicate places or concepts by combining multiple symbols, allowing the small number of symbols to represent many things without each needing its own symbol. For example, the symbolic cartouche for the **Fun House** is made up of the symbols (**Heckna** and **Tricks**) inside an oval.

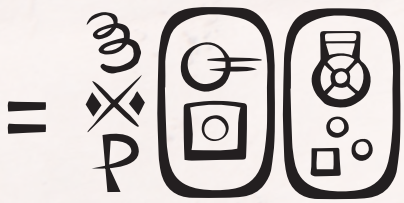
Additional symbols outside the cartouche can add more information or be later additions or corrections. For example, the symbols on the door to the Boring Room denote that this door can be used with keys to enter the Fun House and consist of **Entry**, **Key**, and then (**Heckna**, **Tricks**) within a cartouche next to it, providing the meaning **'Entry with Keys to the Fun House'**.

entry key fun house

Cartouches are frequently used to send secret messages to convey new ideas. For example, if the characters wanted to send a message to The Toymaker, setting up a meeting at the Shattered Station to discuss the items needed to escape by train, they could write: **Toymaker**, **Meet**, **Your Party's Symbol**, (**Escape**, **Safe**) (**Train**, **Items**).



toymaker meet your party symbol shattered station train parts



ALTERATIONS TO SYMBOLS

Symbols can be scratched out and altered, but they should always be truthful. They are a mystery to Heckna and those loyal to him, and generally, symbols shouldn't be used to trick or mislead the players.

MAGICAL SYMBOLS

Covertly, The Toymaker used their own magical abilities to create and imbue two symbols with magic—akin to magical runes or glyphs. They use these symbols—**Forget** and **Remember**—to suppress or bring forth memories. The Toymaker stamps Forget on would-be allies to ensure their personal safety in their quest to stop Heckna and escape The Revelia. Using these symbols is part of the reason The Toymaker's rebellion has been able to remain undetected by Heckna for so long. Whenever one of The Toymaker's allies is captured or interrogated by Heckna or his laughtenants, The Toymaker activates their Forget symbol, leaving them unable to remember The Toymaker's role in any treachery until they see the Remember symbol.

HECKNA SYMBOL FONT

If you'd like to create your own messages and cartouches using the symbols in this appendix, you can download the custom Heckna symbol font at **Heckna.com**.

Samantha Rustle

SYMBOLS

The highlighted characters in the name of the symbol indicate what you need to type to conjure that symbol in your word processor of choice.

CARTOUCHES

APPENDIX J: SAFETY

As *Heckna!* is a horror setting, care should be taken to ensure all players have an enjoyable experience while feeling fundamentally supported. Being scared and creeped out can be fun, but when the content of the game crosses a player's boundary, it stops being fun. The following information can help you navigate the line between fun-horror and not-fun-horror.

SAFETY TOOLS AND TECHNIQUES

A tabletop roleplaying game should be a fun and welcoming experience for everyone in a supportive environment. Clearly communicating the themes to your players at the beginning of the campaign is not a spoiler; rather, it ensures that everyone goes into this campaign with a clear understanding of the story you're about to tell together. It is important to establish and respect a clear line between what your players are comfortable with and what their characters are comfortable with. For example, if your player is afraid of spiders, you could describe Arachne and his werespiders as a different sort of insect instead. However, if your player's character is afraid of spiders, the character's reaction to the werespiders can be a dramatic addition to the story. When NPCs interact with characters, be mindful of not attacking the player behind the character, especially with hostile NPCs.

SAFETY TOOLS

Safety tools help to establish clear boundaries for how you and your group want to engage with the horror themes in this book. Which particular safety tools you and your group use are up to you, but these should be discussed and agreed on in your session zero and revisited throughout the campaign.

THE TTRPG SAFETY TOOLKIT

The TTRPG (Table Top Role Playing Game) Safety Toolkit is a free resource co-curated by Kienna Shaw and Lauren Bryant-Monk. It is a compilation of safety tools designed by members of the tabletop roleplaying games community for use by players and GMs at the table. You can find it online at: bit.ly/ttrpgsafetytoolkit.

Familiarize yourself and your players with the TTRPG Safety Toolkit's options, and decide which tools would most benefit you as a group. If this is your first time using safety tools, the following tools are a great starting point:

- **Lines and Veils:** a framework for setting boundaries before a game starts
- **X, N, and O cards:** check-in tools for use during the game
- **Aftercare:** a way to decompress after the game

Discussing safety needs and serious content can be difficult. To help players who may be uncomfortable, the toolkit provides "The Digital RPG Consent Checklist" in its Tools and Resources section. Players can anonymously fill out a form detailing their needs. Setting aside time throughout the campaign to check in with each other is a great way to ensure everyone is having fun and feeling supported.

SESSION ZERO

Think of session zero as the preparation session before the first session of your game. It can be a time to build characters together. Establishing the relationships between the players' characters can influence the beginning of the adventure, so session zero is a good point to decide if they're already an adventuring group, a band of friends, or strangers willing to work together. You should also discuss everyone's expectations for the campaign.

Consider questions like these during your session zero:

- What tone would you and your players like the game to have?
- What is everyone excited about?
- How do you want to handle the possibility of character deaths?
- What will the group do if one or more players can't attend a session?
- Which safety tools will you use?

Share information with players, such as:

- Which character creation options are allowed or not allowed.
- Gold pieces won't be useful to them in the Revalia.
- Any house rules you will be using.
- The major themes of *Heckna!*

THEMES AND SUBJECT MATTER

As *Heckna!* is a horror game, there is a possibility that not all players will enjoy some of the themes and subject matter in the campaign. In this case, adjust the theme or subject matter according to your players' needs.

The following list is not exhaustive. Every individual will have different needs or be affected by things that may not have been flagged here. Ask your players for themes, subjects, or imagery they don't want to encounter. Read through the adventure to prepare for your session zero and understand the material that appears. As a group, agree on a way to handle unexpected issues as they arise, and let your players know that you are there to support them and that they can talk to you about it.

***Heckna!* contains the following themes and subject matter:**

- Abusive relationships
- Betrayal by an NPC (clown hunter's betrayal in **Act 4**)
- Body horror (The **Laboratory**, **schnozlings**)
- Corpses and undead bodies (**candelabrawns**, **Cicero**, **cornslobs**)
- Child-like monsters (**children of the candy corn**)
- Clowns
- Death of NPCs
- Difficulty acquiring vegetarian and vegan food
- Gaslighting and emotional abuse
- Nose and eye trauma (**schnozlings**)
- Food-based horror
- Ghosts (**Gertrude Figgypuddin'**)
- Insects (**Myrmidon**, **schnozlings**)
- Mind control and forced amnesia
- Missing family members (**Marlowe**'s brother, Matteo)
- Puppets and dolls (**awakened marionettes**, **The Toymaker**)
- Spiders (**Arachne**, **werespiders acrobats**, and **giant spiders**)
- Suicide
- Torture, both psychological and physical
- Violence between siblings (**Dr. Stella** and **Sophie**)

ADJUSTING SPECIFIC THEMES

Below are a few suggested adjustments. You can use these as a model to create adjustments for any other material based on the needs of your group.

- **Gaslighting and emotional abuse:** Heckna often relies on gaslighting, a form of continuous psychological manipulation aimed at making someone question their own memories, judgment, or beliefs. With subtle threats, he forces those around him to act like they're happy. Instead, Heckna can intimidate in a more direct and heavy-handed way without also demanding that his victims agree with his version of events.
- **Past and continuing abusive relationships:** Heckna is an abusive character. His relationship with Cicero, as written, indicates a romantic past that became abusive, with Heckna keeping Cicero in an undead state against his will. If abusive romantic relationships aren't something you or your players are comfortable with, Cicero and Heckna's relationship can be made non-romantic. Alternatively, to give Cicero more agency, he could be choosing to cling to his half-life as revenge against Heckna rather than it being a punishment.
- **Suicide and Death:** Sophie ends her life with a fireball when she drops to a specific number of hit points (see **Chapter 24**). You can avoid the theme of suicide by having her continue to fight to the death or incapacitation or by having an environmental effect explode and kill her. In **Chapter 16**, Cicero finds relief in death if he is defeated. This can be changed to Cicero being literally freed when he is killed. Reaching 0 hit points can instead sever his connection to the Tunnel of Love, allowing his spirit to escape to the world outside The Revelia.

Sometimes a campaign just isn't a good fit for a player. A person may decide there are too many themes they are uncomfortable with and choose not to play this game, a decision that should be respected.

Henrik Rosenborg

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