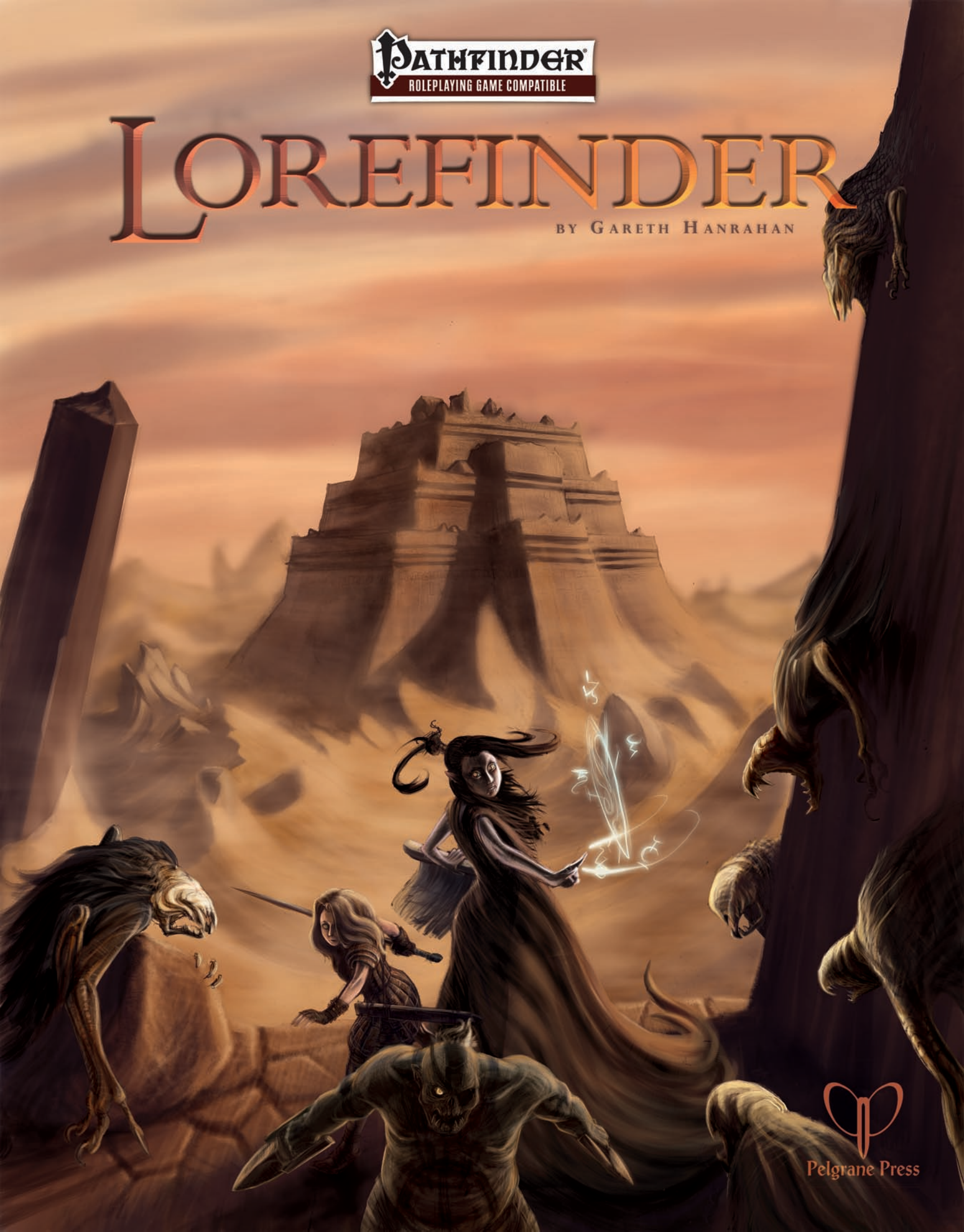


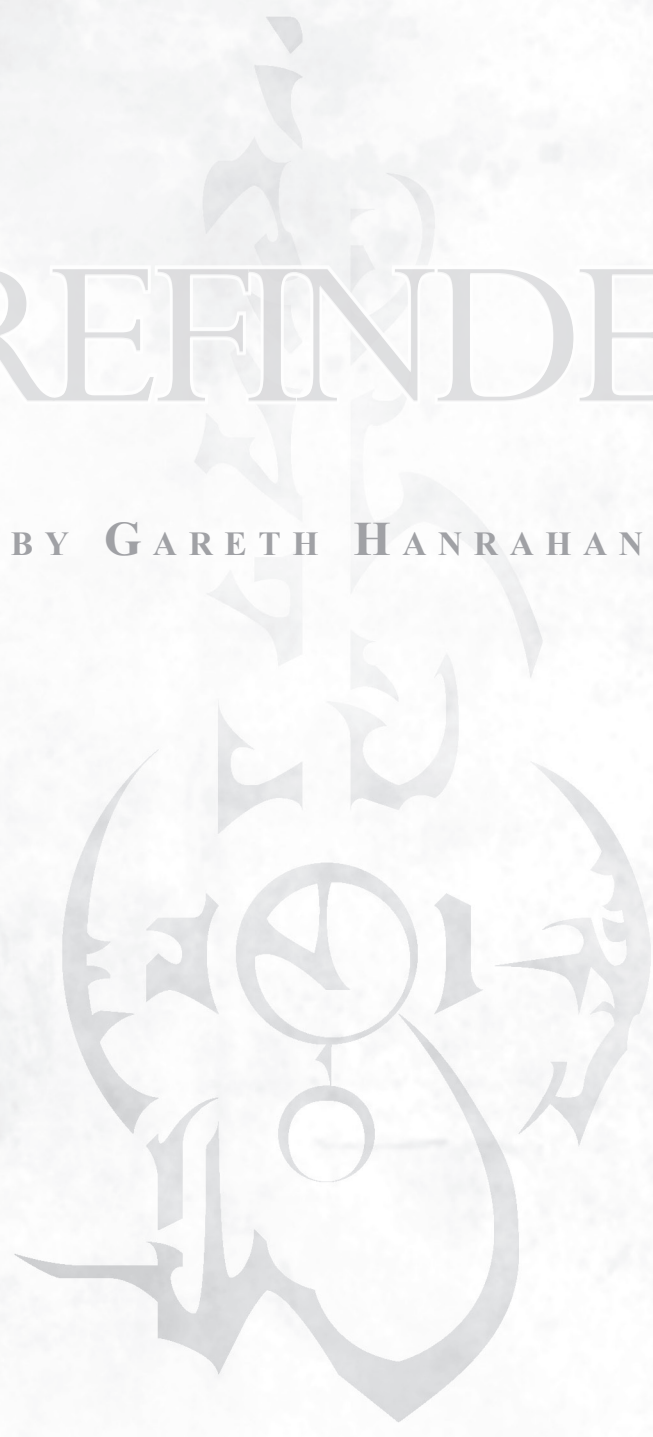
**PATHFINDER**  
ROLEPLAYING GAME COMPATIBLE

# LOREFINDER

BY GARETH HANRAHAN



Pelgrane Press



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BY GARETH HANRAHAN

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# INTRODUCTION

THE FANTASY TALE IS ONE OF WONDER AND MYSTERY. The hero begins in a safe, familiar environment, but must then go forth on some epic quest into unmapped and perilous lands. The quest is an act of discovery and revelation, where the hero learns to survive in the strange places he travels to, discovers hidden treasures, and ultimately finds a way to triumph over evil, usually by unlocking some riddle or ancient secret.

This supplement for the **Pathfinder** Roleplaying Game opens new ways to approach discovery and adventuring. You are part of a band of brave heroes in a fantasy realm of swords, sorcery and mystery. Not every challenge can be overcome by courage and strength. You must use your wit and lore to unravel arcane secrets, solve cryptic riddles and unearth ancient mysteries!

## WHY GUMSHOE?

Investigations and mysteries have always been problematic for roleplaying games. All too often, finding clues is made into a challenge – the players have to succeed in a skill roll, ask exactly the right question, pick up on some obscure piece of trivia, or jump through some other hoops to get the clue. Clues are treated as rewards, like treasure in a dungeon crawl.

This is exactly the wrong approach – finding the clues should never be the challenge. Sherlock Holmes never failed a **Perception** check. No hardboiled detective ever missed the key clue because he rolled badly. The challenge in a roleplaying game should be the correct interpretation of the clues, not finding them. Imagine a dungeon crawl where the players had to roll to find the next room every time, and were stuck until they got lucky.

The GUMSHOE system is especially designed for investigative games. While other GUMSHOE products (like *Trail of Cthulhu*, *Mutant City Blues* or *Ashen Stars*) have their own self-contained rulesets, the GUMSHOE design philosophy can be added to any game – like the **Pathfinder** Roleplaying Game! This booklet adds GUMSHOE-style investigative mechanics to the stalwart fantasy rules you're already familiar with.

## INVESTIGATIVE SKILLS

The big change is the use of Investigative Skills. In GUMSHOE, player characters have a set of specialised Investigative Skills which are used to find clues. They work in a very simple and direct fashion, and it's worth putting this core rule front and centre.

If there's a clue to be found with a skill, and you have that Investigative Skill, you find the clue.

There's no rolling of dice, no uncertainty, no chance of failure. You'll never be stuck rerolling until you find the secret door, and the GM will never have to find a workaround to keep the game going if everyone rolls badly. If you use the right investigative skill in the right place, you'll find the clue you need to bring you to the next encounter.

*For example, the wizard Herrik is investigating the murder of a fellow apprentice. According to the GM's notes for the scenario, the dead apprentice was poisoned. He was conducting a ritual involving the burning of meditative incense, and the incense sticks contained crystallised poison that created a lethal gas cloud when ignited.*

*The Arcana Investigative Skill is needed to work out what ritual the apprentice was performing, and that the lingering smell of the incense is oddly acrid as if tainted. Herrik has the Arcana skill, so the player gets the clue.*

*Herrik now needs to find out where the apprentice obtained the incense, and who had access to it before the ritual.*

Investigative skills replace some of the skills usually used in the **Pathfinder** Roleplaying Game.

## SKILL POINTS & POOLS

Instead of having ranks in Investigative skills, you have a numerical rating. Even having a single rating point in a skill makes you an expert in that field! Your rating in a skill determines your skill pool. During the game, you'll have the opportunity to spend points from your skill pools. Spending points gets you extra benefits, like added information, background details, allies or contacts, the admiration of others, or even incidental information that isn't necessary to get to the end of the scenario, but might help you in other ways.

*For example, Herrik has an Arcana skill of 3. Having realised the incense is poisoned, Herrik's player decides to spend a point from the character's Arcana pool to learn more about the ritual. The GM responds that it is an obscure religious ceremony, designed to put the practitioner in contact with a spirit of arcane lore. Was the ritual just a convenient opportunity without any innate significance to eliminate the apprentice, or was the apprentice murdered to stop him completing the ritual? Herrik's player decides there's one way to find out for sure, and spends another Arcana point to perform the ritual himself...*

Characters have only a limited number of points in each pool, so the player has to decide whether or not to spend points or save them for later. If a skill pool is empty, the player can still find core clues related to that skill, but won't be able to get extra information by spending points.



*Later in the adventure, Herrik has spent all the points from his Arcana pool. He can still find core clues — the information needed to get to the next scene — but he can't spend points for added benefits.*

*Herrik finds an exhausted wand and can identify the marker's mark with Arcana, even though his Arcana pool is exhausted; the wand belongs to one of the tutors at the university. Following this clue, the characters break into the tutor's tower, where the old wizard is summoning deranged magic spirits. There's a magic circle engraved on the floor that can be activated with an Arcana spend, but Herrik's out of points to spend. The party will have to fight the magic spirits without this added protection.*

## GENERAL SKILLS & OTHER RULES

Outside the addition of Investigative skills, and the rules changes needed to support them, all the rest of the rules of the *Pathfinder* Roleplaying Game apply. Combat, spellcasting, slaying monsters and adventuring all work as normal. The GUMSHOE rules are used only for investigative scenes.

## MYSTERY DESIGN & GUMSHOE

GUMSHOE's skill system feeds into adventure design. In GUMSHOE, each core scene contains one or more core clues. These core clues point the players to the next scene, where they'll find more core clues. There may be other clues to find by spending points or by clever deductions, but the core clues are always available. Using core clues as a framework, and knowing that the players will always be able to find and follow these clues, the GM can design intricate and mysterious investigative plots. The players will never be without a lead to follow, they'll always get to the dramatic end of the investigation — but what they do there is up to them. The GUMSHOE adventure design techniques are discussed on page 26.



# CHARACTER CREATION

IN A GUMSHOE GAME, your heroic adventurer might be...

- ... a canny, battle-hardened fighter with an eye for danger
- ... a scholarly cleric of a god of justice, using deductive reasoning and divine insight to solve crimes
- ... a grizzled veteran of the city watch, who has seen everything on the weird and twisted streets of the ancient metropolis
- ... a barbarian warrior whose savage instincts and brutal directness cleave through civilised sophistry to find the truth
- ... an elven wizard-detective, who applies her vast intellect to solve problems and mysteries of all kinds
- ... a dwarven bounty hunter and thief-taker, driven by a desire for gold, not justice.

GUMSHOE gives new tools for gathering information, exploring and adventuring. Your character can put these tools to work in many different ways. While many GUMSHOE adventures involve investigating crimes and mysteries, the GUMSHOE system applies equally to quests and dungeon crawls. Solving ancient riddles that reveal the key to overthrowing the dark lord on his dark throne, or finding secret passages and cunning traps deep underground are mysteries too.

## CREATING YOUR ADVENTURER

Use the standard character creation rules from the *Pathfinder* Roleplaying Game, except where noted below. The new GUMSHOE rules focus on investigation and problem-solving using Investigative skills. The bulk of the *Pathfinder* Roleplaying Game rules that don't involve mysteries and deduction, such as combat, travel, spellcasting and general adventuring are unchanged.

Skills that haven't been replaced by Investigative Skills (action-oriented skills like **Climb**, **Swim** and so on) are now referred to as General Skills and use the standard *Pathfinder* Roleplaying Game rules for skills. The amount of Skill Points allocated to each class has been reduced.

## INVESTIGATIVE SKILLS

Every character gets a number of Investigative Build Points to buy Investigative Skills. You'll also get a small number of bonus Investigative Skills from your race and certain class abilities. Investigative Skills are described in chapter 2.

## BOOSTS

Each character class description lists Investigative Skills that are eligible for Boosts. Choose one of these skills, which is now Boosted. Boosts represent mastery of a particular investigative skill. You must have at least 1 point in a skill to Boost that skill. For more on Boosts, see page 21.

## DRIVES

Every GUMSHOE character has a Drive that spurs him to investigate mysteries. Select your Drive from the list on page 12, or look at the suggested Drives for your class or race.

## NEW FEATS

A small number of GUMSHOE-specific feats are listed on page 12, along with conversions of some existing feats to the GUMSHOE system.

## INVESTIGATIVE POINTS

In GUMSHOE, the number of investigative build points available depends on the number of players. Count only players that show up regularly to game sessions.

| NUMBER OF<br>PLAYERS | INVESTIGATIVE<br>BUILD POINTS |
|----------------------|-------------------------------|
| 2                    | 21                            |
| 3                    | 17                            |
| 4                    | 15                            |
| 5+                   | 13                            |



### ATTENTION PLAYERS!

Make sure that your group covers all the investigative skills so there is no mystery you're not equipped to tackle. Run through the list of skills before you finish your characters, and check that every Investigative Skill is possessed by at least one player character.

The number you assign to each ability is called a rating. Although you may improve it gradually over time, ratings remain static over the course of the typical game session.

For each ability your character has a pool of points, which fluctuates over the course of each session. You begin each case, or scenario, with pool points equal to your rating. You might then immediately spend some of them during a prelude phase to the investigation itself. You will definitely spend points as you conduct the investigation. At times your pool may increase due to circumstances or special bonuses. You may also get a chance to 'refresh' a pool, restoring it to its maximum rating.

The distinction between ratings and pools is a crucial one; keep it in mind as you read and interpret the GUMSHOE rules.

## RACES

Most of the *Pathfinder* roleplaying game racial traits are unchanged under GUMSHOE, apart from the traits listed below. In addition, most races have a special racial Drive available only to that race. See Drives, page 12.

### DWARVES

Instead of Stonecunning and Greed, Dwarves get one point in **Appraise** and **Engineering**. They also get one point in **Dwarf Culture**. Dwarves may take the special Drive 'Grudges'.

### ELVES

The Elven Magic ability still gives a bonus to caster level checks to overcome spell resistance, but elves also get one rating point in **Arcana**. They also get one point in **Elf Culture**. Elves may take the special Drive 'Intervention'.

### GNOMES

Instead of Keen Senses, gnomes get one point in **Search**. Their Obsessive ability either gives one rating point in the **Profession** skill, or a +2 to **Craft** checks. They also get one point in **Gnome Culture**.

### HALF-ELVES

Half-elves get one rating point in **Search** instead of Keen Senses. They also get one point in either **Human** or **Elf Culture**.

### HALF-ORCS

The Intimidating racial ability gives one point in the **Intimidate** investigative skill. They also get one point in **Orc** or **Human Culture**. Half-orcs may take the special Drive 'Respect'.

### HALFLINGS

Halflings may take one point in **Search** instead of Keen Senses. They also get one point in **Halfling Culture**. Halflings may take the special Drive 'Strange Luck'.

## CLASSES

### BARBARIAN

Savage barbarians rely on their instincts and brutal directness when investigating mysteries. When confused, their best tactic is to hit something until a clue falls out. Barbarians are especially at home in the wilderness, but can quickly adapt to life on the streets.



## SUITABLE DRIVES

Adventure, Compulsion, Curiosity, Glory, Greed

## GENERAL SKILLS

Acrobatics (Dex), Climb (Str), Craft (Int), Handle Animal (Cha), Perception (Wis), Ride (Dex), Survival (Wis) and Swim (Str)

**GENERAL SKILL POINTS/LEVEL:** 3 + Int Modifier

## BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Charm (I), Intimidate (I), Nature (L), Own Culture (L), Battlefield Scout (C), Search (C), Local Knowledge (C)

# BARD

The intensive training of bards gives them a wealth of knowledge and a powerful memory for facts and trivia, their innate charm lets them ask the right questions and bluff past problems, and their talents for minor magic equip them to deal with arcane mysteries.

## SUITABLE DRIVES

Arcana, Chronicler, Curiosity, Glory

## GENERAL SKILLS

Acrobatics (Dex), Climb (Str), Craft (Int), Escape Artist (Dex), Perception (Wis), Sleight of Hand (Dex), Spellcraft (Int), Stealth (Dex), Use Magic Device (Cha)

**General Skill Points/Level:** 3+ Int Modifier

## BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Appraise (C), Arcana (L), Bluff (I), Charm (I), Any Culture (L), Diplomacy (I), Disguise (C), History (L), Intimidate (I), Inspiration (I), Linguistics (L), Local Knowledge (C), Nobility (L), Perform (C), Profession (L), Sense Motive (I)

## BARDIC KNOWLEDGE (EX)

Bards pick up all sorts of trivia and disassociated scraps of knowledge. Once per game session, a bard may add one temporary point to any Lore skill rating, even if they does not normally possess that Lore. He picks up Core Clues using this Lore as normal, and can spend a point from this Lore pool for a benefit as normal.

## LORE MASTER (EX)

At fifth level, the bard may use Bardic Knowledge twice per session. At 11th level, Bardic Knowledge may be used three times per session; at 17th level, it may be used four times per session.

# CLERIC

Where their own deductive skills are lacking, clerics can call upon divine guidance from omniscient beings. The guilty cannot hide from the all-seeing eyes of the gods!

## SUITABLE DRIVES

Ambition, Altruism, Atonement, Chronicler, Faith, Justice

## GENERAL SKILLS

Craft (Int), Heal (Wis), Spellcraft (Int)

**GENERAL SKILL POINTS/LEVEL:** 1 + Int Modifier

## BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Appraise (C), Arcana (L), Own Culture (L), Diplomacy (I), History (L), Inspiration (I), Medicine (L), Nobility (L), Planar Lore (L), Religion (L), Linguistics (L), Profession (C), Sense Motive (I)

# DRUID

Druids draw on their mystic connection with the natural world to uncover hidden mysteries. Those who endanger the woodlands and the balance of the wilderness will be hunted down by the priests of the green world. The druid's power to take on the shape of animals can also aid an investigation – being able to spy on wrong-doers in the form of a bird or rat is a distinct advantage.

## SUITABLE DRIVES

Altruism, Arcana, Chronicler, Faith, Justice

## GENERAL SKILLS

Climb (Str), Craft (Int), Fly (Dex), Handle Animal (Cha), Heal (Wis), Perception (Wis), Ride (Dex), Spellcraft (Int), Survival (Wis), Swim (Str)

**GENERAL SKILL POINTS/LEVEL:** 3 + Int Modifier

## BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Own Culture (L), Geography (L), Nature (L), Profession (C), **Search** (C)

## NATURE SENSE

Druids get a +2 bonus to **Survival** checks and a bonus rating point in the **Nature** lore.



## CLERIC DOMAINS

Domains provide useful Investigative skills or abilities.

**AIR DOMAIN:** 1 rating point in **Planar Lore**

**ANIMAL DOMAIN:** 1 rating point in **Nature**

**ARTIFICE DOMAIN:** 1 rating point in **Engineering**

**CHAOS DOMAIN:** 1 rating point in **Intimidate**

**CHARM DOMAIN:** 1 rating point in **Charm**

**COMMUNITY DOMAIN:** 1 rating point in **Local Knowledge**

**DARKNESS DOMAIN:** 1 rating point in **Disguise**

**DEATH DOMAIN:** 1 rating point in **Religion**

**DESTRUCTION DOMAIN:** 1 rating point in **Battlefield Scout**

**EARTH DOMAIN:** 1 rating point in **Dungeoneering**

**EVIL DOMAIN:** 1 rating point in **Bluff** or **Disguise**

**FIRE DOMAIN:** 1 rating point in **Planar Lore**

**GLORY DOMAIN:** 1 rating point in **Inspiration**

**GOOD DOMAIN:** 1 rating point in **Inspiration**

**HEALING DOMAIN:** 1 rating point in **Medicine**

**KNOWLEDGE DOMAIN:** 1 rating point in any two Lore skills

**LAW DOMAIN:** 1 rating point in **History**

**LIBERATION DOMAIN:** 1 rating point in **Inspiration**

**LUCK DOMAIN:** 1 rating point in **Charm**

**MADNESS DOMAIN:** 1 rating point in **Sense Motive**

**MAGIC DOMAIN:** 1 rating point in **Arcana**

**NOBILITY DOMAIN:** 1 rating point in **Nobility**

**PLANT DOMAIN:** 1 rating point in **Nature**

**PROTECTION DOMAIN:** 1 rating point in **Battlefield Scout**

**REPOSE DOMAIN:** 1 rating point in **Religion**

**RUNE DOMAIN:** 1 rating point in **Linguistics** or **Arcana**

**STRENGTH DOMAIN:** 1 rating point in **Battlefield Scout**

**SUN DOMAIN:** 1 rating point in **Search**

**TRAVEL DOMAIN:** 1 rating point in **Geography**

**TRICKERY DOMAIN:** 1 rating point in **Bluff** or **Disguise**;  
**Stealth** is a class skill

**WAR DOMAIN:** 1 rating point in **Battlefield Scout**

**WATER DOMAIN:** 1 rating point in **Nature**

**WEATHER DOMAIN:** 1 rating point in **Nature**

## FIGHTER

Fighters can apply their battlefield skills to solving mysteries by studying the marks left by weapons, or by forcefully interrogating witnesses and suspects. Deceit and lies may not yield to a sword, but a clever fighter knows that different circumstances demand different weapons.

### SUITABLE DRIVES

Adventure, Ambition, Altruism, Duty, Glory, Greed, Justice

### GENERAL SKILLS

Climb (Str), Craft (Int), Handle Animal (Cha), Ride (Dex), Survival (Wis), Swim (Str)

**GENERAL SKILL POINTS/LEVEL:** 1 + Int Modifier

### BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Own Culture (L), Battlefield Scout (C), Dungeoneering (L), Engineering (L), Intimidate (I), Inspiration (I), Profession (C)

## MONK

Monks combine fighting ability with a keen insight into the soul, and often follow an intuitive, mystical approach to investigation. Enlightenment can be found in the cloistered halls of a monastery, but also in the chaos and upheaval beyond the walls, so a monk must walk the world for a time.

### SUITABLE DRIVES

Altruism, Atonement, Arcana, Chronicler, Faith, Justice

### GENERAL SKILLS

Acrobatics (Dex), Climb (Str), Craft (Int), Escape Artist (Dex), Perception (Wis), Ride (Dex), Stealth (Dex), Swim (Str)

**GENERAL SKILL POINTS/LEVEL:** 3 + Int Modifier

### BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Own Culture (L), History (L), Inspiration (I), Intimidate (I), Medicine (L), Religion (L), Perform (C), Profession (C), Sense Motive (I), Search (C)



## PALADIN

Holy paladins may be church-sponsored inquisitors or knights-errant, dispensing justice as they wander the land. Their power to Detect Evil is not an infallible indicator of guilt, but gives them a distinct advantage when investigating premeditated and vile crimes.

### SUITABLE DRIVES

Ambition, Altruism, Atonement, Compulsion, Duty, Faith, Glory, Justice

### GENERAL SKILLS

Craft (Int), Handle Animal (Cha), Heal (Wis), Ride (Dex), Spellcraft (Int)

**GENERAL SKILL POINTS/LEVEL:** 1 + Int Modifier

### BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Own Culture (L), Diplomacy (I), Inspiration (I), Nobility (L), Religion (L), Profession (C), Sense Motive (I), Charm (I)

## RANGER

In the wilderness, rangers are superlative trackers and hunters, and can turn these skills to hunting criminal quarries. Their knowledge of specific foes can prove vital in an investigation. Rangers always get their man.

### SUITABLE DRIVES

Adventure, Ambition, Compulsion, Curiosity, Duty, Justice

### GENERAL SKILLS

Climb (Str), Craft (Int), Handle Animal (Cha), Heal (Wis), Perception (Wis), Ride (Dex), Spellcraft (Int), Stealth (Dex), Survival (Wis), Swim (Str)

**GENERAL SKILL POINTS/LEVEL:** 4 + Int Modifier

### BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Battlefield Scout (C), Own Culture (L), Dungeoneering (L), Geography (L), Intimidate (I), Nature (L), Profession (C), Search (C)

### FAVOURED ENEMY (EX)

When dealing with a favoured enemy, a ranger gains a pool of 3 points that can be temporarily added to any of the following investigative skills: **Bluff**, **Culture** or **Sense Motive**.

## DETECT EVIL

The detect evil spell detects evil, not guilt. Specifically, it detects the evil alignment and unholy forces. A housewife who murders her abusive husband in self-defence, a thief who steals from the wealthy to feed his family, a drunken lout who assaults a farmgirl are not necessarily evil, even though they have committed crimes. Nor is being evil a crime – a vile moneylender who charges outrageous interest on loans might be lawful evil, but if he breaks none of the laws of the land, he is still innocent in the eyes of the authorities. Even someone who is irredeemably and willfully evil may not be the culprit of a crime.

Detect evil does detect those with 'evil intent' towards the paladin, but trying to mislead the paladin or hiding a misdeed is not 'evil intent'. In such circumstances, detect evil only detects those who are planning to attack or otherwise injure the paladin.

## FAVOURED TERRAIN (EX)

When on a favoured terrain, the ranger gains a pool of three points that can be temporarily added to any of the following investigative skills: **Battlefield Scout**, **Geography**, **Nature** or **Search**.

## ROGUE

Send a thief to catch a thief, as the saying goes. The skills of a rogue can be put to use on either side of the law. Of course, other rogues use their skills to rob tombs and line their own pockets. Either way, they excel at infiltration and at finding out the word on the street.

### SUITABLE DRIVES

Adventure, Ambition, Atonement, Compulsion, Curiosity, Greed, Justice

### GENERAL SKILLS

Acrobatics (Dex), Climb (Str), Craft (I), Disable Device (Dex), Escape Artist (Dex), Perception (Wis), Sleight of Hand (Dex), Stealth (Dex), Swim (Str), Use Magic Device (Cha),

**GENERAL SKILL POINTS/LEVEL:** 6 + Int Modifier

### BOOSTED INVESTIGATIVE SKILLS

**(CHOOSE 1):** Appraise (C), Bluff (I), Charm (I), Own Culture (L), Dungeoneering (L), Disguise (Cha), Intimidate (I), Local Knowledge (L), Linguistics (L), Perform (C), Profession (C), Search (C), Sense Motive (I)



## CONVERTING OTHER CLASSES

Other classes can easily be converted to GUMSHOE. Just follow these steps:

- Split the class's skills into Investigative and General skills.
- Add **Battlefield Scout**, **Charm**, **Inspiration**, **Medicine** or **Search** to the class's Investigative Skills if they suit that class. Any class involving a lot of melee combat deserves **Battlefield Scout**. Classes with good social abilities might pick up **Charm** or **Inspiration** or both. Classes with healing spells or Healing as a class skill should get **Medicine**, while classes with **Perception** as a class skill should get **Search**.
- The class's General Skill Points per level is reduced roughly proportionately to the number of Investigative skills. For example, if the basic *Pathfinder* version of the class has 10 class skills and gets 6 Skill Points per level, and the converted version has 4 Investigative Skills and 6 General Skills, then it should get 4 Skill Points per level in its GUMSHOE incarnation.
- If a class ability gives a +2 bonus to a skill that is an Investigative Skill in GUMSHOE, then it gives 1 rating point in that skill instead.

## SORCERER

The tainted blood of sorcerers drives them to delve into forbidden lore. When their own wit and cunning fails them, magic can reveal insights both subtle and terrifying. Sorcerers are especially adept at investigating mysteries related to their own bloodlines.

### SUITABLE DRIVES

Adventure, Ambition, Arcana, Compulsion, Curiosity, Greed

### GENERAL SKILLS

Craft (Int), Fly (Dex), Spellcraft (Int), Use Magic Device (Cha)

**GENERAL SKILL POINTS/LEVEL:** 1 + Int Modifier

### BOOSTED INVESTIGATIVE SKILLS

(CHOOSE 1): Appraise (C), Arcana (L), Bluff (I), Charm (I), Own Culture (L), Intimidate (I), Profession (C),

#### BLOODLINE ABILITIES

A sorcerer's bloodline gives a bonus point in one Investigative Skill.

**ABERRANT:** 1 rating point in **Dungeoneering**

**ABYSSAL:** 1 rating point in **Planar Lore**

**ARCANE:** 1 rating point in **Arcana**

**CELESTIAL:** 1 rating point in **Inspiration**

**DESTINED:** 1 rating point in **History**

**DRACONIC:** 1 rating point in **Appraise**

**ELEMENTAL:** 1 rating point in **Planar Lore**

**FEY:** 1 rating point in **Nature**

**INFERNAL:** 1 rating point in **Diplomacy**

**UNDEAD:** 1 rating point in **Religion**

## WIZARD

Wizards specialise in academic lore; if a secret can be gleaned from a musty tome or arcane formula, a wizard is sure to find it. Wizards are often brusque or eccentric, as long years spent in towers and libraries leaves them with little time for honing their social skills.

### SUITABLE DRIVES

Ambition, Altruism, Atonement, Arcana, Curiosity, Duty

### GENERAL SKILLS

Craft (Int), Fly (Dex), Spellcraft (Int)

**GENERAL SKILL POINTS/LEVEL:** 1 + Int Modifier

### BOOSTED INVESTIGATIVE SKILLS

(CHOOSE 1): Appraise (C), Arcana (L), Own Culture (L), Dungeoneering (L), Engineering (L), Geography (L), History (L), Linguistics (L), Medicine (L), Nature (L), Nobility (L), Planar Lore (L), Religion (L)

#### ENCHANTMENT SPECIALISTS

The Enchanting Smile ability is changed as follows:

#### ENCHANTING SMILE (Su):

Once per day, you may magically refresh your **Bluff**, **Charm**, **Diplomacy** or **Intimidate** pool. Every 10 levels, you gain an extra refresh, up to a maximum of three refreshes at 20th level. At 20th level, whenever you succeed at a saving throw against a spell of the enchantment school, the spell is reflected back at its caster, as per spell turning.



## CHANGED FEATS

Most feats from the *Pathfinder* Roleplaying Game are unchanged, with the exception of the following.

### ALERTNESS

You often notice things others might miss.

**BENEFIT:** Gain 1 rating point in **Sense Motive** or **Search**. You gain a +2 bonus to **Perception** checks.

### DECEITFUL

You are skilled in deceiving others, both with the spoken word and with physical disguises.

**BENEFIT:** Gain 1 rating point each in **Bluff** and **Disguise**.

### INTIMIDATING PROWESS

Your physical might is intimidating to others.

**BENEFIT:** Add your base Strength modifier to your Intimidation rating.

### PERSUASIVE

You are skilled at swaying attitudes and intimidating others into your way of thinking.

**BENEFIT:** Gain 1 rating point each in **Diplomacy** and **Charm**.

## NEW FEATS

### BONUS BOOST

You are especially talented at a particular Investigative skill.

**BENEFIT:** Boost one of your Investigative skills. You may pick any unboosted Investigative skill for this Boost.

### INSPIRING PRESENCE

You have a bright and winning personality.

**PREREQUISITE:** Cha 13

**BENEFIT:** Gain 1 rating point each in **Charm** and **Inspiration**.

### PHYSICIAN

You are an expert in healing.

**BENEFIT:** Gain 1 rating point each in **Medicine** and a +2 bonus to **Heal** checks.

### VETERAN

You have seen a hundred battlefields.

**BENEFIT:** Gain 1 rating point each in **Battlefield Scout** and **Search**.

## DRIVES

All GUMSHOE characters have a Drive, an overriding goal or personality trait that propels him into adventures and mysteries. Choose one of the Drives listed below for your character.

Drives do not make characters suicidally reckless, and do not wholly define the character's personality, but they ensure that characters enthusiastically pursue investigations and are spurred to action instead of being overly cautious. Drives can also serve as plot hooks for the GM to tailor adventures to the characters.

### ADVENTURE

You bore easily. You only feel alive when you're pushing open a secret door in a cursed tomb with one hand while fending off a dozen orcs with the other, while on fire. You're the sort who taunts dragons and leaps into mysterious swirling portals of potential doom. Adventure is in your blood, and you'll seek it out wherever your wandering feet take you.

### AMBITION

You have designs on high office; you want to be a noble, an important official, or a power behind some throne. To bring these plans to fruition, you need allies, influence, and power. Every case closed is a favour owed to you; you see adventures as stepping stones to your ultimate goal.

### ALTRUISM

You are a defender of the common people, of the little folk. In a world of grave dangers and deadly monsters, you are the shield that protects and the light that drives back the darkness. You seek to bring peace and justice to all good folk, and ask little in return.

### ATONEMENT

Your past is a litany of shameful or even horrific deeds. Perhaps you were a thief, a brigand, or something worse, like a diabolist or blackguard. You walked a very dark road, but now you seek atonement and redemption. You want to erase the sins of your past and clear your name.



## ARCANA

Magic burns in your blood. You hunger for more arcane power – spells, magical items, or occult secrets lost for aeons. The whiff of brimstone or the rumour of sorcery is enough to pique your curiosity. You might be a trained wizard or a sorcerer, or just have an obsession with all things arcane and magical. Any mystery involving magic is irresistible to you.

## CHRONICLER

The ages of the world turn like spokes on some great wheel, and who will remember the events of the past if they are not recorded? You are driven by a desire to chronicle events great and small, to record the truth of such matters for the illumination of future generations. You might follow a specific band of heroes, recording their great deeds in saga or song, or seek to write the comprehensive history of your times. If you are to write the true account of this troubled world, you must learn all its secrets...

## COMPULSION

You are compelled by some external force to seek adventure and mysteries. This could be an oath, a magical geas or curse, or maybe even you were made for this purpose by some god or mad alchemist. In any event, you cannot resist this drive; it is engraved on your very soul.

## CURIOSITY

You have a condition that's often fatal to adventurers. In a dungeon, curiosity can get you killed, but you can't resist the urge to pull mysterious levers, open sealed caskets, and drink unlabelled potions. The idea of leaving a puzzle unfinished is anathema to you – better to risk your life finding the truth than to endure the nagging feeling that comes when you leave an interesting mystery unsolved.

## DUTY

You are honour-bound to bring justice to the world. This could be your actual profession, so you could be a wandering magistrate, a bounty hunter, a champion for hire or a private detective. Alternatively, you may have sworn an oath or feel an overriding sense of duty to the cause of justice. You will not shirk your task, no matter what obstacles you encounter.

## FAITH

You are an adherent of a deity of law, justice, guardians or some other ethos that demands you protect the weak and punish the guilty. The gods have set you on your path of righteousness, and you shall not waver! You may be an ordained cleric or paladin, or simply a lay follower who possesses an abiding belief in their holy purpose.

## GLORY

You adventure not for wealth or power, but for fame. You hunger to hear your name being chanted by adoring crowds, to be deluged in honours and titles, to have your path strewn with roses. You want to be loved and respected. Bards will sing of your greatness and your deeds will become legends.

## GREED

You're in this for the money. There's gold in those dungeons and treasure in those vaults. You'll solve any crime if the reward money is right. As long as the cash keeps flowing, you'll keep on questing. You're not necessarily amoral or obsessed with gold, but you are definitely focussed on base monetary rewards instead of some higher purpose.

## GRUDGE (DWARVES ONLY)

The fathers of your father's father's passed down these ancient grudges to you, and you will pass them onto your children. You hate as only a dwarf can hate, with the patience and weight of a mountain. Your grudge may be against a particular race, like orcs or dragons, or against anyone who trespasses in your territory or insults your honour. If you encounter a situation that reminds you of your grudge, then nothing will stop you extracting vengeance upon the object of your hatred.

## INTERVENTION (ELVES ONLY)

You have lived many, many centuries and will live for many more. You can see the shape of history. You have watched kingdoms rise and fall, you have seen tyrants and monsters felled by heroes, and you have learned to identify fulcrum points and crises. The right intervention at the right time can push events one way or another. Bring down a vile sorcerer before he becomes too powerful, and you spare the world a century of suffering. You intervene to build a shape future for the world.

## JUSTICE

The world is cruel and unjust. The weak are trampled by the strong. The virtuous are brought down; liars and cheats are exalted and praised. Villainy triumphs, evil-doers prosper and the law is mocked and ignored – but no more! You are determined to be a force for justice and righteousness, to punish the guilty and protect the innocent. Perhaps you are devoted to the abstract principle of justice, or maybe some dark incident in your past drives you to uphold the law.



## ADVANCEMENT

Beginning at 2nd level, and every three levels thereafter (2nd, 5th, 8th, 11th, 14th, 17th, 20th) characters gain 1 Investigative Skill point.

At 4th level and every 4th level thereafter (4th, 8th, 12th, 16th and 20th), characters gain an additional Boost.

## RESPECT (HALF-ORCS ONLY)

Your kind are feared and mistrusted across the world. Your orcish blood taints you in the eyes of others. Half-orcs are seen as thugs, brutes, criminals, thieves and murderers. You adventure to win respect for your race. Every time you are seen as a hero, every time you demonstrate your erudition, every time you solve the mystery, your reward is the look of surprise and grudging respect on the faces of those around you. Every victory is one you share with all your kin.

## STRANGE LUCK (HALFLING ONLY)

You never mean to get into trouble. You'd be happy with a quiet life, but events conspire to drag you into the weirdest adventures. Messengers bearing mysterious letters drop dead in front of you, you put your hand on magic rings in the dark, and you can't go to the tavern without running into half-a-dozen grey-bearded prophets or hooded strangers. Adventure finds you, no matter how hard you try to avoid it.

## WANDERLUST

You can't stand to stay in the same place for long. You need to see new vistas and new faces. Adventuring gives you a reason to travel and a never-ending cavalcade of excitement and danger. You work hard to solve mysteries so you can move on to the next novelty. Home is the open road and the unmapped horizon.



# INVESTIGATIVE SKILLS

INVESTIGATIVE SKILLS ARE THE CORE OF GUMSHOE. These are the tools and techniques your characters use to uncover the clues you need to complete the adventure. Investigative Skills are broken into three categories – Cunning, Interpersonal and Lore. The chief purpose of these categories is to help the GM find appropriate skills quickly when creating an adventure or when improvising a scene.

Some Investigative skills, like **Search**, will be used in almost every adventure. Others are called upon less frequently. When creating your character, strike a balance between the skills you rely on regularly and those that are only used occasionally, but are vitally needed when they are called on.

Where a skill from the *Pathfinder* Roleplaying Game (like **Bluff**) has become an Investigative Skill, notes are given on how to use the skill in its new form outside of investigation.

## APPRAISE (CUNNING)

You can determine the monetary value of an object, as well as the prospects of a business, the relative prosperity of two merchants or nobles, and other such assessments of wealth. You can:

- Tell the value of a common object
- Guess at the worth and provenance of a magic item
- Spot forgeries
- Notice suspect displays of ostentatious wealth or poverty
- Interpret financial records such as ledgers or cargo manifests, and notice unusual transactions

## ARCANA (LORE)

You have an encyclopaedic knowledge of the art of magic. Even if you do not practice it yourself, you are steeped in mystical lore and have studied the techniques and writings of famous wizards. You can:

- Identify spells and supernatural creatures conjured by magic
- Recite the history of magic and name various important grimoires and spellbooks
- Analyse alchemical compounds and ritual paraphernalia
- Translate magical runes, glyphs and other arcane scribbles
- Guess what spell was cast based on the physical evidence left behind
- Speculate about the possible interaction of magical effects
- Identify magic items
- Manipulate magical auras and perform rituals.

## INVESTIGATIVE SKILLS

### CUNNING

Appraise  
Battlefield Scout  
Disguise  
Local Knowledge  
Perform  
Profession  
Search

### INTERPERSONAL

Bluff  
Charm  
Diplomacy  
Intimidate  
Inspiration  
Sense Motive

### LORE

Arcana  
Culture  
Dungeoneering  
Engineering  
Geography  
History  
Linguistics  
Medicine  
Nature  
Nobility  
Planar Lore  
Religion

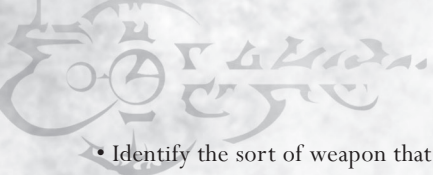
## GENERAL SKILLS

|                |                  |
|----------------|------------------|
| Acrobatics     | Perception       |
| Climb          | Ride             |
| Craft          | Sleight of Hand  |
| Disable Device | Spellcraft       |
| Escape Artist  | Stealth          |
| Fly            | Survival         |
| Handle Animal  | Swim             |
| Heal           | Use Magic Device |

Note that under the GUMSHOE rules, **Arcana** is used instead of **Spellcraft** for identifying magical phenomenon.

## BATTLEFIELD SCOUT (CUNNING)

You've studied the secrets of weapons and armour. You can identify obscure weapons from distant lands, and can describe the tactics and methods of dozens of different armies.... and you've seen, up close, what a weapon does to mortal flesh. You can:



- Identify the sort of weapon that caused a particular wound
- Retrace the events of a fight or brawl based on physical evidence like blood splatters and footprints
- Spot the tell-tale fighting techniques of a particular race, culture or school; you can, for example, distinguish between the archery techniques of different elf nations
- Evaluate the fighting skill and equipment of a warrior

**EVALUATE OPPONENT:** By spending a point of **Battlefield Scout** after observing a foe for at least one round, you may guess at the foe's approximate level or Challenge Rating.

### BLUFF (INTERPERSONAL)

You can lie through your teeth, spinning webs of deception. You are adept at convincing people to believe your untruths and guessing the right thing to say in fraught situations. You can:

- Bluff your way into somewhere you shouldn't be
- Convince someone of your credentials
- Convince someone of the truth of a moderately plausible statement
- Bluster and stall to distract someone

**Feinting in Combat:** You can feint in combat by spending a point of **Bluff**. Against creatures with a Challenge Rating greater than or equal to your level, and a Wisdom score of 15+, you must spend two points of **Bluff** to feint.

### CHARM (INTERPERSONAL)

You are suave and honey-tongued, able to flatter and flirt your way into the confidences of others. You make people want to trust you. You can:

- Get people to let their guard down and reveal information

#### BATTLEFIELD SCOUT VS SEARCH

There are two sorts of clues. Some clues are immediately visible to everyone, but require expertise to interpret. You don't need any skill to spot a plague-ridden corpse in the middle of the road, but it takes **Medicine** to tell that the corpse died of the gnome-pox. Other clues are easy to interpret, but require expertise to find.

**Search** and **Battlefield Scout** are both useful in examining a battlefield or crime scene, but fulfil different roles. **Battlefield Scout** is used to discern the meaning behind obvious clues – what weapon was used, based on these wounds? How many attackers were there, based on their footprints and the blood splatters? What sort of enemy uses this ornate dagger? **Search** is used to find hidden clues, like a dropped coin or a secret door. Often, both skills will be needed to progress the plot.

- Convince people to do minor favours for you
- Seduce those who are receptive to your advances
- Impress those around you or put them at their ease through witty repartee and grace

### CULTURE (LORE)

There are several culture skills, one for each major race such as elves, dwarves, halflings and dragons. Optionally, the GM may create extra culture skills for major cultural groups, factions or kingdoms. **Culture** lets you:

- Be aware of beliefs, traditions, taboos and customs
- Remember key facts about the culture's history, politics, magic or leaders
- Win the trust of members of that culture by honouring their traditions
- Pick up clues and secret messages that can only be discerned by an expert in that culture
- Speak a few words of the language of that culture

### DIPLOMACY (INTERPERSONAL)

You are trained in negotiation and etiquette, at making deals, winning arguments, and building a consensus among all parties. **Diplomacy** is more suited to formal or public situations than **Charm**. With **Diplomacy**, you can:

- Behave in polite society
- Negotiate an exchange of favours
- Haggle for goods and services
- Make rhetorical arguments to convince others
- Persuade others to give you access to information or restricted areas

### DISGUISE (CUNNING)

You have a knack for disguise and deception, using make-up, costuming, body language and even a little magic to change your appearance. This lets you:

- Disguise yourself as a member of an organisation, like a cult
- Blend into a crowd
- Hide your identity
- Penetrate the disguises of others

### DUNGEONEERING (LORE)

You are an expert on the dangers of the underworld, on dungeons and all the things that lurk in them. This lets you:

- Identify common traps and other dungeon features, including their effects on victims



- Recite the history of famous dungeons and adventurers
- Know the ecology of creatures encountered in dungeons, such as aberrations
- Eruditely discuss all manner of molds, slimes and spores
- Identify ores, rocks and other subterranean features

### ENGINEERING (LORE)

You are a trained engineer, stonemason or architect. This experience lets you:

- Judge the strength, quality or age of a structure
- Identify the cultural background of an architect based on his work
- Deduce the function and operation of complex machinery

### GEOGRAPHY (LORE)

You are widely travelled, or at least widely read. Your cosmopolitan knowledge helps you:

- Identify a creature's ethnicity or accent
- Recognise notable terrain features
- Know the location of major cities and important sites
- Trace journeys and arrange transport

### HISTORY (LORE)

You have studied the histories of various important races and cultures. You can:

- Notice allusions to obscure historical events
- Recall capsule biographies of historical features
- Guess the age and origin of an antique object or period costume

### INTIMIDATE (INTERPERSONAL)

You're used to throwing your weight around and forcing people to obey, either through physical intimidation or veiled threats. You can:

- Gain information
- Convince someone to back down or leave the area
- Threaten someone to gain leverage over them
- Interrogate a prisoner

**DEMORALISE:** You can spend Intimidation points in combat to cause your opponents to become shaken for a number of rounds. It costs a minimum of one Intimidation point, +1 per 5 Hit Dice of the opponent above your total Hit Dice (rounding up), +1 per 2 points of Wisdom bonus of the opponent. The opponent is shaken for 1 round, +1 round per extra Intimidation point spent above the minimum.

### INSPIRATION (INTERPERSONAL)

You can ignite hope and convince people to listen to their better angels. You awaken hope and revive crushed spirits by your heroic presence. You can:

- Reassure and calm those in emotional distress
- Rally the spirits of followers
- Convince someone in a moral quandary to do the right thing

**INSPIRING LEADERSHIP:** You can spend **Inspiration** points in battle to aid your allies. Each **Inspiration** point spent gives a +1 morale bonus to one saving throw, or allows a dying ally to automatically stabilise. Spending **Inspiration** is a swift action.

### LINGUISTICS (LORE)

You are skilled in working with languages, both spoken and written. You can:

- Identify an obscure language or script
- Translate a few key phrases in almost every tongue
- Decipher an encoded or hard-to-read script
- Identify forged documents





## LOCAL KNOWLEDGE (CUNNING)

You know local gossip and rumours. While your greatest expertise relates to your home region, you can pick up local knowledge about a new place by spending a few hours talking to people and getting the lie of the land. Armed with **Local Knowledge**, you can:

- Gather information and wild stories on the streets
- Name and identify local criminal fixers and fences
- Remember local legends and folklore
- Know local figures of importance

## MEDICINE (LORE)

You are a scholar of the healing arts, and have studied anatomy and physiology. You have observed the progress of diseases and illnesses, and the marks left by weapons and spells. This Lore does not directly help you treat injuries (for that, use the **Heal** skill), but you can:

- Ascertain the cause and approximate time of death based on physical evidence
- Identify the tell-tale marks of certain diseases and poisons
- Correctly proscribe drugs, poultices, healing potions and curative spells to aid a patient's recovery

## NATURE (LORE)

You have studied the lore of living things; you are an expert in botany and natural history. With this lore, you can:

- Tell if an animal is behaving strangely
- Identify an animal from traces of its fur, its footprints, or its tracks
- Identify rare plants and name their properties
- Guess at the use of poisons and venoms
- Identify unnatural weather

## NOBILITY (LORE)

You are an expert in the heraldry, history and politics of the nobility. You can:

- Identify a noble by his coat-of-arms or appearance
- List noble family histories and lines of descent
- Obtain insider gossip on the current political balance of power
- Gain access to the nobility

## PERFORM (CUNNING)

You are skilled in a particular form of performance or art, such as singing, acting, writing, painting or playing an instrument. Furthermore, your connections in the creative world have given you an inside into other forms of art. You can:

- Practise your chosen art, creating works of beauty or merit
- Identify works of art, and tell real ones from forgeries
- Call to mind the history and relative importance of a given performer or artist
- Obtain art world gossip and gain access to cultural events

## PLANAR LORE (LORE)

You have studied the secrets of the planes beyond the material world, and their denizens. You can:

- Recite the names of the planes, their place in the grand design of the heavens, their alignments and major denizens
- Identify extraplanar entities and gates
- Recognise a plane if you are transported there unexpectedly

## PROFESSION (LORE)

You have practised a particular profession, chosen when you take this skill. Common professions include architect, baker, barrister, brewer, butcher, clerk, cook, courtesan, driver, engineer, farmer, fisherman, gambler, gardener, herbalist, innkeeper, librarian, merchant, midwife, miller, miner, porter, sailor, scribe, shepherd, stable master, soldier, tanner, trapper, and woodcutter. A character with the **Profession** skill has contacts from their working days, and still retains some habit or pieces of specialised equipment from their profession. For example, a former tanner might carry a skinning knife and smell faintly of caustic lime. Having a profession can also help a character gain acceptance in a community – adventurers without useful skills are seen as potential bandits or troublemakers.

You can:

- Earn money by practising your profession
- Identify unusual events, items or behaviours related to your profession
- Obtain information through your contacts in that profession and related professions
- Use your professional skills in an investigation. **Profession** may be substituted for other skills in certain situations. A character could spend points from **Profession (Librarian)** instead of **Search** when combing a library for a lost spellbook, while **Profession (cook)** could replace **Nature** when trying to identify an ingested poison.



## SEARCH VS PERCEPTION

**Perception** is mainly used in GUMSHOE to spot stealthy, hidden or invisible foes, while **Search** implies a thorough examination of a scene. If the game can't proceed unless a particular thing is found, then use **Search**. If it's in the heat of battle, use **Perception**.

**EARNING MONEY:** Once per week, a character may earn money by practising their profession. The character earns 1d10 + 2/point spent gold pieces per week of dedicated work.

## RELIGION (LORE)

You are a student of theology and religion. You know not only the tenets and history of your own faith (if any), but have also studied other religions and cults. You can:

- Recognise the symbols and garb of the priests of an obscure religion
- Recite religious doctrine and parables
- Identify the use of religious tools or symbolism in a crime
- Identify and remember the habits of many forms of undead horrors and unquiet spirits

## SEARCH (CUNNING)

You are adept at rapidly and efficiently searching an area for clues. You can:

- Spot objects of interests at a crime scene
- Notice concealed or hard-to-find items or clues
- Find tracks, scrapes and other physical evidence of violence or wrongdoing
- Note relationships between objects and other physical evidence, allowing you to recreate the events that took place at a scene

## TIPS FOR PLAYERS

If you're unfamiliar with investigative games, here are a few tips to get started:

- If you're stuck, look for clues: If you don't have a clear lead to follow, then you need more clues. Search around, try different skills, and find more information. Keep moving forward, and don't be afraid to take risks. Inaction will never save the day.
- Clues aren't everything: A clue is just a piece of information; it's up to you to interpret it and use it. Try to work out ways to use the information you discover.
- Contain speculation: Once you accumulate a number of clues, it's tempting to engage in speculation and try to fit them into a coherent pattern. Beware of this temptation – it's possible to get bogged down in speculation indefinitely. If a clue doesn't fit, don't stall the game by trying to come up with a theory that stretches to explain everything. Instead, search out more clues. The more information you have, the easier it is to discern the true shape of the mystery. Don't speculate in lieu of investigating.

## SENSE MOTIVE (INTERPERSONAL)

You can read body language and guess at the honesty (or lack of it) of an individual. You have to be interacting with them or at least observing them closely. You may be able to tell what they are lying about, or you may just have a gut feeling that something in the speaker's words is a lie. This ability works best when dealing with nervous or uncomfortable liars, or when spotting rehearsed, preplanned testimonies. Some people, such as trained actors, hardened criminals, unnatural creatures or the insane can hide their deceptions even from your insightful methods.

**Sense Motive** can also detect signs of supernatural compulsions (like charm spells) or possession.

## INVESTIGATIVE SKILLS &amp; NPCs

In general, there is no need to give Investigative skill ratings to NPCs, as the player characters are the ones who will be doing the investigating! For NPCs who clearly deserve a rating in an investigative skill (**Arcana** for an archmage, **Medicine** for a renowned healer and so on), give a rating of 2-3 for an expert in the field, and 4 or more for a world-famous expert.

## USING INVESTIGATIVE SKILLS

Having even a single point in an Investigative skill means your character is fully trained in that field. Multiple points in an Investigative skill indicates exceptional mastery. No roll is ever needed to use an Investigative skill.

### CLUES

The primary use of Investigative skills is to find clues. To find clues, inform the GM what you are doing and which skill you are using. This can be as specific or as general as you wish. You might say 'I use **Battlefield Scout** to work out if the dead guard was killed by the same type of dagger as we saw earlier' or 'Can I learn anything with **Local Knowledge** here?' If there is a core clue to be found, and you use the right skill, you will automatically find that clue.

In other cases, the GM may give clues to characters with the right skill without prompting ('Bob, with your expert knowledge of **Engineering**, you notice the tell-tale outline of a secret door').

#### CORE CLUES:

Every investigative scene includes a core clue — a vitally important piece of information that enables you to further your investigation. A core clue might point the way to the next scene, or suggest a new line of inquiry, or throw new light on information you've already unearthed, but it will always let the investigation move onwards. Therefore, if a core clue is present, you will always find it.

There is no need to spend points to find Core Clues — as long as you have the skill, you get the clue.

*For example, the characters are investigating a break-in at the secret hall of the thieves' guild. The GM has determined that the core clue for the scene is the discovery of an antique dagger in a pile of recently stolen goods, suggesting that someone has been looting the tombs of the long-dead master thieves. Anyone searching the vaults with **Battlefield Scout**, **Appraise** or **Search** notices the out-of-place dagger, and can guess that it must have come from the vaults. Those long-dead thieves knew the secrets of the guild — could some necromancer have called up their spirits to interrogate them?*

#### OTHER CLUES:

Other Clues may be present in a scene. Most of these clues can be found in the same manner as core clues, by using the right Investigative Skill in the right place. Others require spending points (see below). These clues don't point the way to the next scene, but might:

- Provide added information to help the players make deductions
- Hint at the nature and abilities of the opposition
- Shed additional light on other aspects of the case

*To continue the example of the break-in at the thieves' guild, the **History** skill could be used to identify the dagger as belonging to Master Thief Vartok Gleam, who was poisoned 183 years ago. **Search** or **Engineering** could be used to confirm that whoever broke into the thieves' guild did so by bypassing the defences, so it must have been an inside job. Interpersonal skills like **Diplomacy**, **Intimidation** and **Sense Motive** can be used to question the guild officials and determine if they know anything more about the crime.*

## SPENDS & BENEFITS

Player characters may have the opportunity to spend points from their Investigative Skill pools to get added benefits. The GM may have noted chances to spend points in his scenario notes; the players may also come up with their own uses for skills. In general, spends fall into three categories.

**Additional Information:** Some clues can be found easily; other clues require extra effort. By spending points, the character gets extra information — either new information, or more details on clues that have already been found. This information will never be absolutely necessary to solving the mystery, but it may help the players make sense of other clues or save them time later on.

*For example, **History** lets the characters identify the dagger as belonging to long-dead master Gleam. A one-point **History** spend gives the character more information — Master Gleam was poisoned by rivals in the thieves' guild during a feud some 150 years ago, and his tomb is reputed to be somewhere in the necropolis under the city.*

#### BENEFITS:

Spends can also provide benefits other than more information. The characters might be able to make new allies, find items or monetary rewards, make tasks easier or acquire some other edge by spending points.

*For example, spending a point of **Charm** might convince one of the thieves to help the characters by giving them a preferential rate for fencing any treasure they find during their investigation.*

#### SPOTLIGHT TIME:

Some spends provide no concrete benefit, but do enhance the character's reputation and demonstrate his competence.

*A two-point **Religion** spend lets the character know the unspoken name of the God of Thieves, a secret that's supposed to be known only to the high priests of that shadowy deity. If the character idly drops it in conversation, he will astonish and impress the thieves' guild.*

**FAILED SPENDS:** Spend points are never wasted. If a player tries to spend points when neither the GM nor any of the players can think of a suitable benefit in that context, then nothing happens and no points are lost.



## BOOSTS

During character creation, players can nominate a number of Investigative Skills as Boosts. When spending from a Boosted skill, your pool increases by 1 point after getting the information or benefit at hand.

*For example, Grungr the Barbarian has **Nature** as a Boosted skill. While exploring a dungeon, the GM offers the players the opportunity to spend a point of **Nature** to realise that one patch of luminescent fungus spits poisonous spores. Grungr spends a point from his **Nature** pool, receives the information, and gains a point of **Nature** back again.*

## REFRESHING POOLS

If an Investigative skill pool is exhausted, it is refreshed (restored to its original value) between adventures. The GM may include opportunities during an adventure to refresh specific pools at the cost of time or resources.

*For example, spending hours reading in a library may grant a refresh on a particular **Lore** skill, while buying rounds of drinks and carousing with the locals might restore **Local Knowledge**. Not every adventure will include chances to refresh, so players are advised to husband their points carefully.*



# GUMSHOE MAGIC

IN FANTASY GAMES, MIXING MAGIC AND INVESTIGATION CAN be problematic. Magic short-circuits mysteries and allows the players to find the solution not through investigation and deduction, but through the brute-force application of wizardry. In the *Pathfinder* Roleplaying Game, spells like detect evil, zone of truth and especially commune or contact other plane allow the players to ask questions of nigh-infallible omniscient entities and can break the most carefully constructed mystery.

Instead of a short-cut, GUMSHOE treats magic as an information-gathering tool. Spells give more clues to be investigated. Magic is the forensic science of the fantasy world – to a 19th century police inspector, techniques like fingerprinting, polygraphs, ballistics and DNA evidence would be just as magical as any spell. The players still need to interpret the clues they get, instead of having the answer handed to them.

## LAW & MAGIC

Real-world medieval law had little to do with evidence or deduction; it involved ordeals, trials by combat and had one set of laws for the common folk and another, wholly separate body of law for the clergy. Most fantasy settings tend to either include a legal system that is closer to modern conceptions of trial by jury, or else gloss over legal matters entirely. Mystery games do not have to involve the law – a game where the characters are hunting down demon-worshipping cultists, or using their investigative skills to explore an uncharted new continent may never include questions of legality.

If the characters are going to be agents of the king or inquisitors for hire or some other authorised law enforcement, though, then the Gamemaster needs to define the status of magic and the law. Is magical evidence permitted in court? Is every courtroom under the effect of zone of truth, or are magicians banned in case they use charm person on all the jurists? Are there restrictions on magic? Do wizards and sorcerers have to register with the authorities? Are scrolls of fireball considered contraband?

If you're using a published setting, the sourcebook for that world may answer some of these questions, but even comprehensive setting sourcebooks do not always consider the legal and social implications of easy access to magic.

## ARCANE FLUX

Magic is unpredictable. It moves like the wind, sometimes blowing strong and sometimes falling away to almost nothing. This invisible maelstrom beneath the skein of reality is referred to as 'arcane flux'. Arcane flux can sometimes interfere with

spells, especially sensitive spells like divinations, causing them to give false or incomplete results. It can make magical auras harder to read, or limit the effectiveness of spells that call upon spirits or extraplanar entities. While the flux is arcane in nature, it can even interfere with divine spells, disrupting the channel between cleric and deity. Despite the best efforts of a hundred generation of wizards, no reliable method for reducing arcane flux exists.

Arcane flux lets a GM alter the difficulty or effectiveness of a magical trick when needed. If discern lies would completely remove the tension from a scene, then a particularly heavy burst of arcane flux can render the spell unreliable. Similarly, if the plot hinges on the characters being able to detect an arcane aura, then the arcane flux might be unusually intense and cause the aura to glow visibly even without the use of *arcane sight*.

## CONVERTING SPELLS TO GUMSHOE

Most spells in the *Pathfinder* Roleplaying Game work normally under GUMSHOE; the ones listed below either interact with Investigative Skills or replicate their effects, and need to be changed.

If a spell gives temporary points in an Investigative skill, then these points are added to the character's pool in that skill. Unspent points vanish when the spell's duration expires.

### ALTER SELF / DISGUISE SELF / ANIMAL SHAPE / BEAST SHAPE / POLYMORPH / SHAPECHANGING

Spells that allow the caster to disguise or alter their appearance may substitute for **Disguise** spends in certain situations, or provide a boost to **Disguise**. *Alter Self* and *Disguise Self* give 2 points in **Disguise** for the duration of the spell; *Animal Shape*, *Beast Shape* and *Polymorph* give 3 points, but are obviously limited to animal or monster forms and may not work as a disguise. *Shapechange* gives 6 points in **Disguise**.

### ANALYSE DWEOMER / ARCANE SIGHT

Optionally, the GM may require **Arcana** spends to correctly interpret the results from such a spell. *Analyse Dweomer* gives 2 points in **Arcana** for the purposes of determining the effects of magical fields only.

### CHARM SPELLS

This spell gives 3 points of **Charm** that can only be spent on the target of the spell. **Sense Motive** lets the character detect tell-tale signs of supernatural influence like *charm person*.



## COMMUNE

Gamemasters are strongly advised to change *commune* so it gives prophecies and mystic omens as opposed to yes/no answers. Unchanged, it can be used as a brute-force tool to solve mysteries in a very unsatisfying way ('did the elf ambassador commit the crime? Did the dwarf ambassador commit the crime? Did the gnome ambassador...'), getting the right perpetrator without any inkling of context, means or motive. Changing the spell so that it gives divine revelations that provide clues for the players to follow up on and investigate is much more appropriate, and allows for the possibility of deities pushing their own agendas. For example, the deity might reply by saying 'truth may be hidden in the darkness below, and lies walk openly beneath the green sun'. This is a cryptic clue, suggesting that the dwarf ambassador (whose rooms are underground) knows something important, and that the criminal is someone at home in a forest (where the sunlight filtering through the canopy of leaves appears almost green).

## COMMUNE WITH NATURE

*Commune with Nature* gives 3 points divided between **Nature** and **Geography**.

## CONTACT OTHER PLANE

This spell isn't quite as game-breaking as *commune*, but again, the Gamemaster should change the spell so it gives obscure advice and cryptic riddles instead of yes/no answers. The players should be the ones cutting through ambiguity with deduction and investigation, instead of getting magic to do the heavy lifting for them.

## DETECT SPELLS

*Detect* spells are useful forensic tools, but are rarely problematic. The two that need to special consideration are *detect evil* and *detect thoughts*. The former causes problems if the players assume that 'evil=guilty'. Let the players know from the start of the game that being 'evil' is not the same as being the villain. A cruel, brutal baron who mistreats his subjects or a hypocritical, greedy priestess might both be evil while still being innocent of any crime.

*Detect thoughts* only detects surface thoughts, and while it may catch an unwary criminal, it usually works just like a magical version of **Sense Motive**, giving 1 temporary rating point of **Sense Motive**. Any hardened criminal who is used to dealing with magical interrogators can shield their feelings of guilt or paranoia from casual attempts to detect thoughts.

## DISCERN LIES

This spell gives 2 points in **Sense Motive**.

## FALSE VISION

This is one of a suite of spells that are best used to conceal evidence. If the opposition expect the characters to use scrying spells and divinations, then remember to employ such spells. Illusions often contain flaws that can be spotted by spending points from skills like **Local Knowledge**, **Culture**, **History**, **Linguistics** or other Lores.

## FIND TRAPS

This spell gives 1 point in either **Dungeoneering**, **Engineering**, **Nature** or **Search**, as appropriate, for the purposes of detecting traps only.

## GLIBNESS

*Glibness* gives the caster 3 points in **Bluff** for the duration of the spell.

## IDENTIFY

Gives 3 points in **Arcana** for the purposes of identifying magical items only.

## LEGEND LORE

Casting *legend lore* gives the characters the memory of legends and tales relating to the subject of the spell. However, these legends must still be sifted for clues using Investigative Skills. For example, casting *legend lore* on a ruined temple would give the caster detailed memories of the religious rites and sacred beliefs of the inhuman priests who once worshipped strange lizard gods here, but it would take the **Religion** skill to make the connection between the sacrificial rites and the opening of the catacombs beneath the temple.

## MODIFY MEMORY

This spell can be used to erase the memory of witnesses. **Sense Motive** may let a character work out that a witness has been tampered with, but will not restore erased memories or tell false memories from real ones.

## SCRY SPELLS

Spells that allow the caster to scry a target location or individual are a powerful investigative tool; assume that the players will scry any suspects they identify as soon as they have the resources to do so. Counter this by having the opposition use anti-scrying spells (like *screen* or *mind blank*) or have the opposition prepare for scrying by avoiding suspicious activity where possible.

Scry spells are notoriously vulnerable to Arcane Flux; the warp of magic can cut short a scrying session, make it hard to see the target, or even block the spell altogether in rare circumstances.

**SPEAK WITH ANIMALS/PLANTS:**

Neither animals nor plants make good witnesses. Unless they are caged or otherwise bound, animals are unlikely to remain in the vicinity after a crime, so finding the creatures who witnessed an event can be time-consuming or impossible. Plants are (usually) immobile, but have very limited senses and rarely provide useful information.

**SPEAK WITH DEAD:**

The dead should be treated like any other witness – Interpersonal skills can be used to obtain clues. Only one *speak with dead* spell can be cast on a corpse per week, so a murderer can temporarily silence a dead witness by casting his own *speak with dead* spells first. Alternatively, a more gory option is to destroy the corpse's mouth or tongue, muting it until the damage is healed. *Cure* spells only work on living creatures; a kind GM might allow *make whole* or *mending* repair a damaged corpse, but otherwise the only way to repair a mouth is with the **Medicine** skill.

**TELEPORT:**

*Teleporting* and other similar spells (such as *dimension door*) leave a faint magical trace that can be discerned with *arcane sight*. This *teleport* trace does not give any information about where the teleporter came from or went to, how many entities teleported, or what the exact spell used was, but it does tell investigators that someone used teleport magic in the area.

**UNDETECTABLE ALIGNMENT:**

While this spell can avoid detect evil and similar spells, remember that it is better to break the association of evil alignment and guilt, instead of hiding every evil character from detection.

**VEIL:**

This spell gives all its recipients 2 points of **Disguise** for the the duration of the spell.

**VISION:**

This spell works like *legend lore*, the information gleaned must be sifted and interpreted with Investigative skills.

**ZONE OF TRUTH:**

The best way to handle this spell is to increase its casting time to 10 minutes and make it immobile. This means it can still be used as a sort of magical lie detector, but gives suspects more time to prepare for their interrogation (or flee the scene if necessary).

**NEW SPELLS****ANIMAL TRACKER**

**School** Enchantment (compulsion) [mind-affecting];

**Level** druid 3, ranger 2

**Casting Time** 1 minute

**Components** V, S, M (a morsel of food the animal likes)

**Range** Long (400 ft + 40 ft/level)

**Target** One Medium or smaller animal)

**Duration** 1 hour/level (D)

**Saving Throw** None; see text; **Spell Resistance** Yes

You compel a Medium-size predator to hunt for a specific creature you designate. You may designate the target either by pointing at the target if it is visible, by showing the predator an image of the target, or by letting the animal smell or taste some personal item belonging to the target.

The animal will pursue the target to the best of its ability, using its normal hunting techniques. For example, a hawk will soar overhead, searching for its prey with its excellent eyesight. A wolf might track the target by smell. The spell gives the creature a +10 morale bonus to **Perception** and **Survival** rolls made for the purposes of tracking.

Once the animal finds the target, it does not attack, but signals the presence of the target as best it can. A hawk might circle overhead endlessly, or perch on the roof of the house containing the target. A wolf might lurk in the woods nearby and keep howling to attract attention.

When the spell's duration expires, the animal may resume its normal activities. The animal will fight if there is no other way to follow the trail to its target, but will attempt to avoid combat otherwise.

**CATCH THE CONSCIENCE**

**School** Illusion (figment); **Level** Bard 4

**Casting Time** 5 minutes

**Components** V, S

**Range** Short (25 ft + 5 ft/2 levels)

**Targets** All creatures within range

**Effect** Conjures a phantasmal play

**Duration** 30 minutes

**Saving Throw** Yes (Will resists); **Spell Resistance** Yes

This spell draws upon the subconscious thoughts and emotions of all onlookers to weave an illusory drama. The actors in this play are shadowy figures, initially without distinctive features or costumes. The caster must outline the basic structure of the drama, which should mirror the events he wishes to know more about.

As the drama progresses, the spell draws on the minds of the witnesses to fill in details. Shadowy actors might take on some physical feature or mannerism taken from these memories. The events of the play might deviate from the caster's original outline if a witness believes that the actual events unfolded differently.

*Catch the conscience* only draws on those who failed to resist the spell.

The caster does not know which onlookers provided information for the spell, but can spot new information when it arises. For example, if the caster creates the illusory drama of a murder, he can spot when the illusion changes to include a different murder weapon or adds unexpected dialogue drawn from the minds of the audience. The spell only draws from the memories of those who were involved in the original events.

The purpose of the spell is to elicit more clues from the witnesses. *Catch the conscience* is especially suited for picking up on information that the witnesses forgot or never brought up during interrogation, or information that was deliberately concealed from the investigators. The spell's illusion is never detailed enough to specifically identify an individual. For example, if the spell was cast in the presence of a murderer, the illusion would be changed by the murderer's subconscious and the illusory actor would start behaving more like the murderer, but its features would remain shadowy and it would never directly identify its source of information.

Investigative spends are often used in concert with *catch the conscience*. For example, **Battlefield Scout** could pick up extra information from the recreation of a battle scene, **Sense Motive** can be used to notice guilty body language in the audience, while Lore skills might notice obscure details added to the illusion that might shed light on the guilty party.



## CHAIN SOUL

**School** Necromancy; **Level** Cleric 3, Sorcerer/Wizard 4

**Casting Time** 1 minute

**Components** V, S, M (50gp of rare oils and incense), F (a piece of a corpse)

**Range** Touch

**Target** A piece of a corpse

**Duration** 24 hours

**Saving Throw** None; **Spell Resistance** no

The focus for this spell is a piece of a corpse, such as a finger or lock of hair. When cast, this spell blocks any attempts to contact the spirit that once dwelt in that corpse, preventing the use of *Speak with Dead* spells. It also blocks *Raise Dead* spells, but not more powerful magic like *Resurrection* or *Reincarnate*. However, even if the target of the spell is restored to life, his memories of the time immediately prior to his death (approximately one hour before dying) are blocked.

*Chain Soul* must be recast daily to maintain its effects. The caster does not need to cast the spell on the corpse; he needs only access to the stolen piece of the corpse.

This spell is used to prevent easy *Resurrection* or interrogation of murder victims. It was originally known only to the assassin-priests of a particular god of death, and missing fingers are still commonly associated with the victims of that cult.

**INQUISITOR'S VIGILANCE****School** divination; **Level** Paladin 2**Casting Time** 1 standard action**Components** S**Range** Self**Effect** Alters the paladin's senses**Duration** Concentration, up to 1 minute/level**Saving Throw** None; **Spell Resistance** No

While this spell is in effect, the paladin's *detect evil* ability is augmented. He may use *detect chaos*, *detect good*, *detect law*, *detect magic* or *detect thoughts* in addition to detect evil.

He may also magically sharpen his own senses; this functions in a similar manner to other *detect* spells. In the first round of concentration, he gains a +2 divine bonus to **Perception** checks and **Search** 0; in the second round, +4 to **Perception** and **Search** 1; and +6 to **Perception** and **Search** 2 in the third and subsequent rounds. The points in **Search** can be spent as per the normal rules for Investigative spends.

Switching between *detect* spells takes one round.

**LEADEN SHEEN****School** Abjuration; **Level** Sorcerer/Wizard 2**Casting Time** 1 standard action**Components** V, S, M (a fist-sized lump of lead worth 10gp)**Range** Short (25 ft + 5 ft/2 levels)**Area** 30-ft radius burst**Duration** Permanent until removed**Saving Throw** Reflex negates; **Spell Resistance** yes

When cast, the user throws the ball of lead into the air. The spell causes the leaden ball to explode into a fine layer of leaden dust that coats everything within the spell's area of effect. This very thin coating of lead blocks *detect*, *arcane sight* and similar divination spells.

Creatures within the area of effect are coated with lead. This is harmless and washes off easily. The lead adheres better to surfaces and objects; items in the room remain covered in lead until the coating is removed. Destroying this coating takes one hour per 10 ft. x 10ft. area.

The spell is used to hinder arcane means of investigation.

**REVITALISE****School** Transmutation; **Level** Wizard 3**Casting Time** 1 standard action**Components** V, S**Range** Touch**Target** One willing creatures**Duration** Instantaneous**Saving Throw** Will negates (harmless); **Spell Resistance** No

This spell gives a jolt of mental energy, refreshing the target's mind and sharpening the senses. The target of the spell may instantly refresh any one Investigative skill pool, restoring it to its full capacity.

**SIN-EATER****School** Abjuration; **Level** Cleric 6**Casting Time** 10 minutes**Components** V, S**Range** Touch**Target** Two willing creatures**Duration** Permanent**Saving Throw** None; **Spell Resistance** No

This strange ritual allows one creature to take on the spiritual burden of another's misdeeds. When cast, one of the targets confesses a deed that he committed, such as a murder. The second target may then accept that deed as his own. This has the effect of confusing divination spells, such as *commune*, *contact outer plane*, *legend lore* or *vision* that rely on directly discerning the contents of a villain's soul. In effect, the spell makes the universe think that the second target is responsible.

This spell has no effect on *zone of truth*, *discern lies* or similar spells – the first target still knows he committed the deed, even if the spiritual consequences of the deed have been transferred to another.

If the deed shifted the alignment of the first target, it also shifts the alignment of the second target. If the deed carries with it further consequences, such as a curse for oathbreaking or damnation in the afterlife, then the second target suffers these consequences instead of the first. A paladin could use this spell to avoid the consequences of breaking his paladin's code.

The caster may be one of the targets of the spell.

The primary use for sin eater is to fool magical divination, even otherwise infallible spells like *commune* or *discern location*.



## TRADETONGUE

**School** Divination; **Level** Bard 1/Ranger 2

**Casting Time** 10 minutes

**Components** V, S

**Range** Personal

**Target** Self

**Duration** 1 hour/level

To cast this spell, the caster must engage in conversation (either verbal, or by gestures and sign language in the absence of a common language) with representatives of a community of sentient creatures. By means of this spell, the caster gains an intuitive understanding of the community. The spell allows the caster to spend **Charm** point in place of **Linguistics**, **Local Knowledge** or **Culture** while dealing with that community.



# GAMESMASTERING

INVESTIGATIVE GAMES DEMAND THAT THE GAMEMASTER PRESENT a mystery that grabs the attention of the players, challenges their deductive abilities, gives scope for roleplaying, and has multiple options for investigation but still leads to a single definite solution. These scenarios are invariably more complex and intriguing than a straight dungeon crawl, so they require more preparatory work by the Gamemaster. The aim of the GUMSHOE rules is to streamline this process by providing a framework for scenario design.

The players need to know the basic rules of the world so they can make logical deductions based on the clues they find. If anything can happen, then it is impossible to rule anything out. Define the limits of the setting – maybe only the spells found in the *Pathfinder* Roleplaying Game exist, and there are no custom spells. Come up with a list of common unnatural creatures that might be encountered in the campaign world, so the players have a starting point for identifying suspects.

You can still have unexpected and mysterious assailants or spells, but in such cases the novelty is part of the mystery (the characters have to investigate who rediscovered an ancient lost spell, or who summoned an extradimensional horror to commit a murder). Don't undermine the characters' deductions by having the final answer come out of nowhere.

## BUILDING AN ADVENTURE

Some writers start with a solution, and work backwards, laying a trail of clues from the solution back to the starting point. Others start with an initial dramatic premise that will grab the players, then think of the clues that could arise from that premise. Still others start with a few exciting combat scenes or interesting encounters, and then string them together into a narrative.

Any approach is workable with GUMSHOE. Core clues ensure that the player characters have a clear route to follow through the investigation.

While GUMSHOE is especially suited to investigative games, it works for any sort of adventure. Any story can be seen as a series of scenes linked by clues, even if the characters do not have to deduce or uncover these clues. The core concept of GUMSHOE is that the players are never stymied or stuck as to what to do next – there are always clear options open to them.

## ADVENTURE FRAMEWORK

The basic unit of an adventure is a scene, which is usually a self-contained encounter like a fight, or a location to be explored, or a NPC to be conversed with. A scene can mix elements (the PCs are exploring a ruined castle, when they run into a monster). The average night's play includes six or more scenes.

In GUMSHOE, scenes are linked by core clues. Each scene includes one or more core clues that point the player characters to the next scene. Scenes can be arranged in a linear fashion, where each core scene has a single core clue that leads to the next one, or in as more complicated web of investigation, where there are multiple paths through the adventure. Some of these paths may be dead ends or red herrings.

For clarity, GUMSHOE divides scenes into several categories. A scene may fall into multiple categories.

### INTRODUCTION SCENES:

These scenes kick off the mystery and bring the player character into the investigation.

### CORE SCENES:

Core scenes provide information that is vital to solving the mystery. Core scenes are linked by core clues, so the players will always have the opportunity to play through all the core scenes.

### ALTERNATE SCENES:

Alternate scenes give the players another way to acquire key clues, or to delve deeper into some aspect of the mystery, but are not vital to the completion of the game.

### SUBPLOT SCENES:

Subplot scenes advance some other part of the plot that is not vital to solving the mystery. In a game where the characters are investigating the murder of a baron, then romancing the baron's daughter would be a subplot.

### ACTION SCENES:

Action scenes involve combat, traps or some other hazard that must be slain or otherwise overcome. Note that GUMSHOE only guarantees that there's a clear route through the mystery, not that the player characters will succeed. The characters may still perish in combat, or fail to solve the mystery. GUMSHOE simply ensures that they are never bored and frustrated while doing so.



## ANTAGONIST REACTION:

These scenes describe the actions of those opposing the investigators. If the characters get too close to the solution of the mystery, the opposition may act to defend themselves. For example, if the characters find the secret lair of an alchemist, the alchemist might respond by sending a brute squad of vat-grown monsters to assassinate the adventurers. A corrupt politician might react to the characters' investigations by bribing the city watch to arrest them for a crime they did not commit.

### DO CORE CLUES INVALIDATE INVESTIGATION?

One common misunderstanding of GUMSHOE is that core clues devalue investigation. If every core clue is automatically found, and you just need to follow the core clues to get to the solution of the mystery, then what's the point of playing? The misunderstanding here is thinking that core clues lead to a solution. They don't – they lead to the concluding scene, and what happens there is up to the players.

Think in terms of the dungeon metaphor. Scenes are rooms. Core clues are corridors and doorways between rooms. If you follow the corridors, you will eventually find your way to the end of the dungeon – but that doesn't mean you automatically triumph over the monster lurking there. Just blindly following core clues without any added investigation or deduction means the player characters will arrive at the end of the mystery without the tools needed to actually solve it.

The purpose of core clues is to ensure that the players are never frustrated and unable to make progress. They make sure the players are never stuck without an avenue of investigation to pursue. They do not solve the mystery for the players.

### BUT ISN'T THIS RAILROADING?

Others object by saying that GUMSHOE's strict progression of scenes linked by core clues just turns the game into a railroad. Constraints are inevitable in an investigative game – there is one truth behind the mystery, and everything in the adventure somehow relates to the discovery of that truth – but that doesn't mean there is only one pre-determined path through the adventure. There can be multiple routes of investigation that all lead ultimately to the same revelation. Within a scene, there can be many different ways to handle a challenge. Ultimately, any skill can be used to obtain clues, if the players can come up with creative ways to apply their skills. If a character lacks **Charm**, a player could suggest using his character's **Linguistics** skill to speak to an elfen NPC in his own tongue, putting the elf at ease and obtaining the clue that way.

A prewritten adventure is just a suggested script. The actual adventure happens during play.

## CONCLUSION:

The final scene of the mystery. The player characters are led here by the chain of core clues, and must use the information they have gathered to solve the mystery and thwart the opposition. Some adventures have several different possible conclusions, depending on the route that the characters take through the adventure and the choices they make.

## CHOOSING A PREMISE

The first step in building an investigative scenario is coming up with the premise. What's the basic idea of the adventure? A murder mystery? A race against time? Political intrigue? A dungeon crawl through a trap-filled tomb? A hardboiled detective hired to investigate the theft of a blasphemous tome of demon-summoning incantations? *Murder on the Orient Express* on a flying ship? Take inspiration from other detective tales and fantasy stories, then slam them together. (The player characters are hired to find a small golden ring...) Investigation scenarios don't have to revolve around crime and punishment – finding out the secrets of an isolated village, long-buried dungeon or mysterious necromancer are all mysteries to be investigated.

Brainstorm clues and hazards based on the premise. You'll find places for these later on.

## THE HOOK

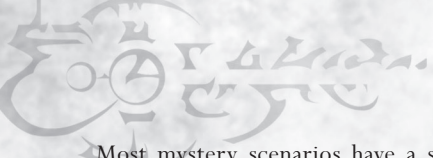
Next, define the opening hook that grabs the players. What draws the characters into the mystery? Look at the player character's Drives and backstories for inspiration. Giving the characters a personal stake in the mystery is very effective. If the investigation involves solving a seemingly insolvable puzzle (the classic locked-room mystery) then use that as a hook ('how did someone murder the god of death?').

## THE TWIST

Every good mystery has a twist. There should always be more going on than the characters realise. The twist opens up the scope of the investigation ('hey! The murdered guy isn't a random messenger – he was a royal assassin'), throws an unexpected problem in the way ('the characters are accused of the very crime they're investigating') or changes the nature of the adventure ('suddenly, the island starts sinking').

## THE TRUTH

What lies behind the mystery? What is the ultimate truth that the characters will eventually discover? What ties everything together in a neat solution?



Most mystery scenarios have a single, defined solution to the mystery for the characters to unearth. Other Gamemasters change the ultimate solution during play, adapting their plot to the interests and experiences of the player characters. If the players turn out to really dislike a minor antagonist, it can make the game more satisfying to make that antagonist into a central villain. Be wary of changing investigative games on the fly unless you are very familiar with the chain of clues – mystery games can fall apart if you accidentally introduce a logical inconsistency or contradictory clue. Also, some players feel cheated if there is no ‘true’ solution to the mystery, and dislike it when the GM alters the mystery during play. (Of course, others dislike it when the GM does not tailor the solution to events in plan – talk to your players and find out which they prefer).

## THE CONCLUSION

Finding out the truth isn’t the end of the game – the characters need to use the secrets they have uncovered. This may involve a climactic fight scene (‘the characters discover the high priest is a vampire’), a moral dilemma, a confrontation with the villain, the opportunity to profit from their discovery, or a dramatic accusation where the characters present their evidence and punish the guilty. Remember, core clues just lead the characters to the conclusion; it’s up to the players to use well-timed spends and deduction to actually work out what the truth is.

## SCENES

Once you have the basic outline of your adventure, apply the GUMSHOE framework to it. Take the initial hook and make that into your introduction scene. Have one or more core clues leading from that scene to the next core scene, and from there to the next, and so on. Mix in hazards and combats to keep all the players engaged.

Include opportunities for the characters to use all their investigative skills, and come up with ways for them to spend points to get benefits. Every character should have at least one opportunity to shine.

Once you have the basic framework in place, you can get more creative by adding red herrings, alternate paths of investigation, character-driven subplots and other scenes that aren’t directly related to the main mystery.

## RUNNING INVESTIGATIVE GAMES

Investigative games are more structured than most adventures. The GUMSHOE system helps by giving a clear structure for adventure design and clue collection, but some player groups still end up flailing in confusion when faced with a mystery. Such groups benefit from the GM providing extra guidance and pointing out overlooked clues. Other groups rebel against any attempt at external influence; take a lighter hand when running games for such groups, and encourage them to find their own ways of using investigative skills to find clues.

### PREPARE!

Know what the most important clues are, and make sure the players find them. Keep track of what the non-player characters know, and more importantly, what they reveal to the players characters. (Letting information slip when roleplaying an NPC is a common error.) Be prepared to stall the player characters with an added hazard or two, or to jump ahead in an investigation if a group are going too fast or too slowly.

### SPECIAL CLUE TYPES

In addition to the all-important core clues, there are other ways of presenting clues that can be useful when structuring an adventure.

**FLOATING CLUES:** A floating clue is a clue that the GM moves so that the playery can always find it, no matter where they look. For example, if the characters are investigating a spate of werewolf attacks, and the truth is that village miller is to blame, then the floating clue might be the miller’s blood-stained scarf. The characters will find the scarf at the mill, or the miller’s house, or at the murder scene of the second victim – the clue ‘floats’ until the GM decides where it is.

**LEVERAGED CLUES:** Leveraged clues are clues that depend on other clues to be found. A classic example of a leveraged clue is a piece of evidence that forces a suspect to confess. For example, the players might find clues pointing to the miller, but until they confront him with the bloody scarf, he resists all attempts to use Interpersonal abilities on him.

**PIPE CLUES:** Pipe clues are clues that don’t immediately help the characters make progress, but pay off much later in the adventure. (The term comes from a screenwriting technique called ‘laying pipe’, where the writer lays the groundwork for a later plot development.) For example, if the characters first meet the miller when he’s being shaved by the town barber, and the barber jovially comments that the miller is a frequent customer, then that seems to be a bit of local colour to add character to the NPCs. It is only later, when the players look back that they realise that the miller’s hirsute appearance was due to his lycanthropy.



One useful technique is to build an Investigator Matrix. This is a table that lists all the Investigative Skills and which player characters have which skills. The Gamemaster can then assign clues to ensure that every player character gets a chance to shine.

When using an existing *Pathfinder* scenario, identify the core clues in each scene – those clues are obtained if the characters have the appropriate skills. For other situations involving investigative skills, decide whether or not the information can be obtained just by having the skill, or if it takes a spend. Anything that involves significant effort from the players, or gives them an advantage later on, then it should take a point spend.

## NEVER HOARD INFORMATION

Give information out liberally. If possible, every use of an Investigative skill should turn up some added piece of information; it is up to the players to sort the wheat from the chaff. The more information, the better. Let the players chase down red herrings and blind alleys. Give backstories and personalities to minor NPCs, and include background details that can be uncovered with investigation. The players should be bewildered and intrigued by a deluge of potential clues, not frustrated by a lack of leads.

## LISTEN TO THE PLAYERS

Keep one ear open when the players are discussing their theories and planning their next moves. Their speculation lets you know what routes of investigation they'll next pursue, and what their theories are about the nature of the mystery. You can use this information to adjust upcoming scenes – if the players were on the right track, but misinterpreted one clue, then you can add another clue that lends weight to their original theory. Often, the collective intelligence of a group of players comes up with fantastically creative theories about the truth; steal the best of these and claim you'd planned it like that all along.

## IMPROVISE

As long as the chain of core clues remains intact, you can improvise around this framework. Scenes can be moved, new story elements introduced, NPCs can be created on the spur of the moment, and the investigative game can be as open as any other adventure.

If the players' actions suggest an alternate way to discover a clue, give it to them. On other occasions, their actions may suggest a new clue, one you had not anticipated. This will happen all the time. No scenario, no matter how tightly written, can provide every answer to the questions players will use their abilities to ask. When this comes up:

— *Using your knowledge of the scenario's backstory, think up the most logical answer to the question.*

— *Pause to make sure that your answer doesn't contradict either the facts needed to supply the solution to the ultimate mystery, or any of the core clues along the way. If it does, modify it to fit the rest of the mystery.*

— *Supply the info. This might lead to new scenes and alternate ways of gathering the core clues. Improvise as needed to keep up with player actions.*

You can extend this improvisational freedom to the players, allowing them to define elements of the game world. One common reward for an Investigative spend is to let the player come up with the specifics of the benefit. For example, if a player spends **Local Knowledge** to make contact with a crime lord, then let the player come up with the crime lord's background and reputation. Minor background details can be farmed out to the players, giving them more investment in the game world without derailing the investigation.

## CALLING ON ABILITIES

Depending on the circumstances in the game, you can either wait for the players to actively use their abilities ('I examine the body with **Medicine** to see if I can tell anything about the wounds'), give clues to the appropriate character ('who's got the highest **Arcana**') or use a mix of the two approaches. In any case, players always have to describe a logical course of action that might lead to their getting information, directly or indirectly suggesting the ability they use to get it.

If a clue is obvious with the right skill, give it immediately. ('You can immediately tell from your expertise in **Dungeoneering** that this fortress was built by the Ironbond Dwarves.')

In the first session or two of a GUMSHOE game, the Gamemaster should prompt the players or remind them of their Investigative Abilities ('You could use your **Charm** to convince the alchemist to help you'). Once the players are familiar and comfortable with how the system works, let them take the initiative more of the time. Even if the Gamesmaster prompts, the way the skill is utilised is up to the player ('instead of using **Charm** to get him to help us, I'm going to **Intimidate** him').

Remember, the purpose of GUMSHOE is to ensure that the players are never stuck because they don't have any clear options on what to do next. Make sure there is always at least one clear path forward for the group available through the use of Investigative skills.

## ADVENTURE IDEAS

This section provides five semi-generic outlines that be expanded into full adventures for your group.

### THE ANCIENT CITY

While travelling at sea, the characters encounter a mysterious island that is not marked on any charts. Going ashore, they find the ruins of a fabulous ancient city, home to a long-dead civilisation. Some force has dragged the island up from the seabed and returned it to the surface. The characters must navigate the traps, guardian monsters and beached sea-creatures as they explore the island, using their investigative skills to find a way into the ancient city and to learn the history of the civilisation that once thrived here. The characters learn that the city was destroyed by a civil war between two schools of powerful wizards, and that the most powerful of one of these factions was not killed, but was instead entombed in a magical prison beneath the city. The seals on this prison are cracking. The trapped lich used his power to bring the city back to the surface, and now wants the characters to break the last of the seals and free him once more.

### THE PROPHECY

A grave peril threatens the land – an ancient evil has returned. This dark lord will bring doom to all the free peoples unless stopped. Fortunately, a prophecy exists that foretells how the dark lord will be defeated!

Unfortunately, no-one has ever been able to figure out what it all means. The prophecy is a bizarre mix of poetry, insane ravings and arcane mutterings. Sages and scholars have tried for years to decode it, but to no avail. Now, as time grows short and a shadow falls across the world, it is up to the characters to take a more active role in unravelling the secrets of the prophecy...

### A SIGIL WRIT IN BLOOD

The characters are asked to investigate a series of seemingly random murders in a large city. The victims all had nothing in common, but each murder is virtually identical and involves ritual elements. Mapping the murders, the characters discover that they form part of a magical sigil drawn in blood across the city. The characters work out when and where the next attack will take place, but discover that the attacks are being carried out by summoned monsters that vanish after completing their task.

The twist is that sigil is the holy symbol of a good-aligned god of justice and law – who would profane such a symbol by associating it with bloody murder? Could the culprit be a cleric of justice, intent on completing some magical rite to bring law and order to the city? Or are the ritual murders part of an attack on the church?

### MURDER IN THE INN

The characters are staying in an inn when one of the other guests, a merchant well known in the area, is murdered. The characters are accused of the crime by the bailiff, and must solve the murder to clear their own names. However, when they start investigating, they find troubling signs that one of the party is actually responsible for the crime.

The truth is that the characters are being followed by an agent of one of their enemies. The agent secretly drugged one of the characters to weaken his resistance to magic, then used the magic jar spell to possess the character's body and commit the murder. The investigation leads the characters to one of the inn's servants, who brought the gem needed for the magic jar into the character's room at night.

To clear their names, the characters must interrogate the servant, identify the agent of their enemy, and then capture him and force him to confess. An ambitious GM could use flashbacks to tell parts of this story, as the characters investigate the events of the night before and flash back to remember what they did before the murder.

### THE HUNT OF THE MOON

The characters are invited to be part of a hunt for a sacred boar, said to be the avatar of a goddess of fertility and nature. If the boar is caught, it presages good harvests and clement weather for many years, but the creature makes its home in a tangled and trackless forest, home to all manner of monsters and ruins. The characters, together with dozens of other ambitious adventurers and knights, must scour the woods for the sacred boar.

In the woods, the characters discover that some of the ruins are ancient temples to the goddess, and that the boar uses such temples as its lair. The investigation is a combination of tracking and archaeology, as the characters search the holy temples for traces of the boar while dealing with dungeon denizens and the other hunters.

The twist is that some of the adventurers are working for a rival kingdom, and are on a mission to steal the boar so their patron's land gets the benefit of the goddess's blessing.

### CURSE OF THE DRAGON'S GOLD

One of the characters is contacted by an old mentor. In his youth, the mentor was a successful adventurer, and was part of a band of heroes who brought down a red dragon in the mountains. They took the best treasure from the dragon's hoard, then buried what they could not carry. They retired from adventuring on the strength of the dragon's hoard. Now, two other members of the old band have been murdered, and the mentor fears that he is next to die. He offers the characters the location of the remainder of the hoard if they stop the killer.



The truth is that the gold is haunted by the ghost of the dragon. Each of the killings was by a different reason and by a different murderer, but they were all aided and inspired by the ghostly wyrm. Worse, the characters find clues suggesting that the best way to lay the dragon to rest is to avenge its death by killing those who slew it – could the ghostly dragon be subtly manipulating the PCs into killing the mentor?

## CAMPAIGN IDEAS

The GUMSHOE rules are excellent at supporting games that are a series of investigations. Possible campaigns built around investigation include:

### CITY WATCH

The characters are members of the night watch in a large city, in this procedural crime drama meets high-fantasy action. They're responsible for keeping the peace and investigating wrongdoing in a weird metropolis inhabited by all manner of strange creatures and cults. The characters have to balance their mission of justice with the demands of living in the city – do they pursue a case that might embarrass a powerful noble? How do they keep the half-orc district from exploding into rioting and violence? What lurks in the sewers below?

### THIEVES' GUILD

The flipside of the city watch idea puts the characters working for the city's guild of thieves. Planning a heist and casing a target can use the investigation rules, and the characters can plot how to steal treasures from well-guarded manors, temples and dungeons. Add in rival thieves, murderous conspiracies, and the threat of retribution and set the players loose.

### RAIDERS OF THE LOST DUNGEON

Once, this land was home to a powerful but mysterious civilisation. That empire is long-gone, but remnants of their great works still exist. These cryptic monuments and buried catacombs contain treasure and magical relics, but are protected by traps and monsters. Only those who can uncover the secrets of the long-dead civilisation can successfully navigate these defences. This campaign combines classic dungeon-crawling with archaeology and puzzle-solving; the characters need to learn the culture and mythology of the dead civilisation in order to survive the dungeons.

### INQUISITORS

The characters are sanctioned and sanctified agents of a church, who travel the land protecting the faithful, uncovering demon-worshippers and cultists, and punishing the guilty. Most of the player characters are paladins or clerics, with a few hired thieves or wizards as specialists. The characters must not only deal with the fruits of evil, but must also discover why some of the faithful have strayed from the true path...

### EXPLORERS

A new land (or plane of existence) has been discovered, and the characters are among the first to explore its strange terrain and encounter its inhabitants. Here, the mystery lies in uncovering the histories, cultures and secrets of this new frontier. The characters lead an expedition that is out of touch with home for months at a time, so they must carefully conserve their resources and make allies among the local population in order to survive and complete their mission.



# AT SLAUGHTER FIELD

THIS IS AN SIMPLE ADVENTURE for 1st-3rd level player characters, designed to demonstrate the GUMSHOE approach to adventure design. It is set on the edge of the wilderness, ideally in the borderland between two established nations.

The adventure makes references to various people and places – if you're playing this adventure in an existing setting, then you should replace those names with ones from your setting.

## GUMSHOE NOTE

Throughout the scenario, we've placed brief notes explaining the application of the GUMSHOE rules and philosophy to fantasy adventuring.

## BACKSTORY

Decades ago, two mighty armies clashed at Slaughter Field. The battle was a disaster for both sides. One of the generals, Duke Theodoric, died in disgrace. His unquiet spirit has haunted the battleground ever since, but he was powerless to affect the mortal world – until now.

A young wizardess named Vani passed too close to Slaughter Field, and was possessed by Theodoric. Using her magic, the ghostly general has begun to reanimate his army so he can fight the war once more. Unless Vani is saved and the ghost laid to rest, the tragedy of Slaughter Field will happen again...

## THE HOOK

The characters hear disturbing tales of the walking dead, and are asked to investigate. Two armies clashed here, decades ago, and the corpses of fallen heroes now claw their way out of the grave.

## THE TWIST

Someone is creating these undead – they are the product of vile necromancy!

## THE TRUTH

The necromancer is herself a pawn – the ghost of one of the generals of the armies is forcing a young wizardess to create the walking dead.

## 1: A TALE OF DEAD MEN

### SCENE TYPE: INTRODUCTION

The characters are in the village of Quarhill, a small settlement on the edge of the wilderness. A character with **History** or **Local Knowledge** knows this was a once thriving trading post where merchants from the kingdoms of Alaton and Crucis met, but a war between the two kingdoms some fifty years ago brought an end to trade. Today, Quarhill is a lonely place, full of rotting buildings and surrounded by abandoned Crucis watchtowers. Quarhill's on the Alaton side of the field; the capital is nearly a month's travel from here.

It is, without any trace of irony, a dark and stormy night. The rain has mostly died down, but the winds are still howling outside. The characters are in the one remaining inn, the White Hart. The innkeeper is an old and mostly deaf human named Ned. Ask the players what their characters are doing – sleeping, drinking, conversing, studying spellbooks, sitting by the fire or something similar.

## THE SURVIVOR

From outside, the characters hear someone running and slipping in the mud, then throwing themselves against the door and hammering on it. The noise is loud enough to alert old Ned, who pulls an axe from under the bar. He looks at the characters to take the lead.

Outside is a rain-drenched man wearing a mud-stained green cloak. He is obviously terrified. Call for **Perception** checks (DC15)\*; those who succeed spot a trio of pale-faced figures on the edge of the village – their dead eyes meet the gaze of the characters for an instant before the three wights turn and vanish into the darkness. The wights dare not attack the inn without greater weight of numbers.

Ned urges the characters to stay indoors until dawn, pointing out that things of evil are strongest at night. If the characters chase after the wights immediately, go to Scene 2, but increase all point spend costs by 1 because of the darkness and weather conditions. The wights have enough of a head start to avoid capture if pursued. The rest of the adventure assumes the PCs wait for daylight; if they set off at night, then day breaks during Scene 5.

The terrified man is a trapper, **Hendrik**. Once he is safe within the inn, the characters can question him.

- He was hunting out in the wilderness near Slaughter Field with his companion **Olor** when they were attacked by undead horrors.



## GUMSHOE NOTE:

Spotting the wights gives the characters a better idea of what they're up against, but isn't vital to get the game onto the next scene. Therefore, it's a **Perception** check. If the wights were a core clue, then the Gamesmaster should call for the use of an investigative skill like **Battlefield Scout** instead.

- A character with **History** knows that Slaughter Field was where the armies of Alaton and Crucis met in battle. Hundreds died on both sides; the carnage was so ghastly that both kingdoms lost their taste for the war.
- Hendrik describes the rusted armour and tattered garb of the dead warriors – a one-point **History** or **Nobility** spend lets the character identify the heraldry as that of the personal guard company of Duke Theodoric, the commander of the Crucis army. Theodoric was a renowned warrior when he lived, but his family name was tarnished after the carnage at Slaughter Field. Today, his name is a byword for throwing lives away in pointless conflicts.
- The undead creatures caught Olor. Hendrik does not know what happened to his friend. He thought he saw someone else, behind the wights, but he cannot be sure.
- Hendrik ran; he outdistanced most of the undead, but three of them chased him all the way back to the village (a distance of more than a dozen miles).
- **Religion:** From the description of the creatures, they were probably wights.

## KILLING THE DEAD

If the players do not realise it themselves, Ned points out that the undead are a threat to Quarhill, and must be destroyed; characters with Drives like Atruism, Heroism, Duty, Faith or Intervention should be swayed by this argument. Ned will also scrape together some coin from the other residents of Quarhill if the characters deal with the threat. Other suitable hooks for driving characters:

## GUMSHOE NOTE

The players may try using other Investigative Skills in this scene, like **Sense Motive** to see if Hendrik is lying. The GM should be flexible and reward imaginative uses of skills. For example, a suitable **Culture** could be substituted for **History**, or **Appraise** could be used to guess at the age and quality of the undeads' armour.

## GUMSHOE NOTE

Drives are what separate adventurers from ordinary people. Encourage the players to play their characters' drive to the hilt – driven characters are more interesting to play.

- **CHRONICLER:** Only a handful of soldiers survived the battle at Slaughter Field, and to this day no-one is quite sure what really happened in the battle. Could the dead tell the true account of the war?
- **GLORY OR RESPECT:** Kill the dead and save the village, and you'll be the hero of the hour.
- **GREED:** There could be valuable magic items or other treasure buried on the battlefield. Why, it's said that the payroll chest of the Crucis army was never recovered...

## ASKING AROUND TOWN

Questioning the villagers with **Local Knowledge** turns up several potentially useful rumours:

- Slaughter Field is where two great armies clashed many years ago. The road to Crucis leads past the edge of the field. It's a dark, ill-omened place and said to be haunted.
- A one-point **Local Knowledge** spend gets the fuller description of the battle noted above.
- Despite the place's reputation, though, there have been no confirmed sightings of undead there in years. Something must have stirred them up... or raised them up!
- A witch lives in one of the old watchtowers near the field. There are all sorts of wild stories about her, but it is clear that no-one in town really knows anything about her.

## TRAIL OF THE WIGHTS

Examining the ground outside the village lets the characters pick up the trail of the wights with **Search (core clue)**. The trail leads into the borderlands.

## GUMSHOE NOTE

Under the normal *Pathfinder* rules, there would be a chance (admittedly, a slim one) that the PCs could all fail to find the trail and the adventure might stall, especially they never made the connections between the undead and Slaughter Field. GUMSHOE ensures that the characters always have at least one way to proceed.

## 2: THE BORDERLANDS

### SCENE TYPE: HAZARD

The border territory between Alator and Crucis has become wild and dangerous since Slaughter Field. Bandits and monsters are said to lurk in the hills and tangled woodlands.

The undead creatures appear to be returning to Slaughter Field. Initially, they head straight towards the battlefield, but then loop around one of the hills. A character who makes a 1-point **Geography** or **History** spend remembers that there was once a series of watchtowers in the hills, and that the wights were taking a route back to the battlefield that deliberately avoids one of these abandoned watchtowers. Leaving the trail of the wights to investigate the watchtower will delay the characters, but if the wights are wary of the tower, there may be something of interest there. If the characters investigate the tower, see Scene 3.

### CROSSING THE FOREST

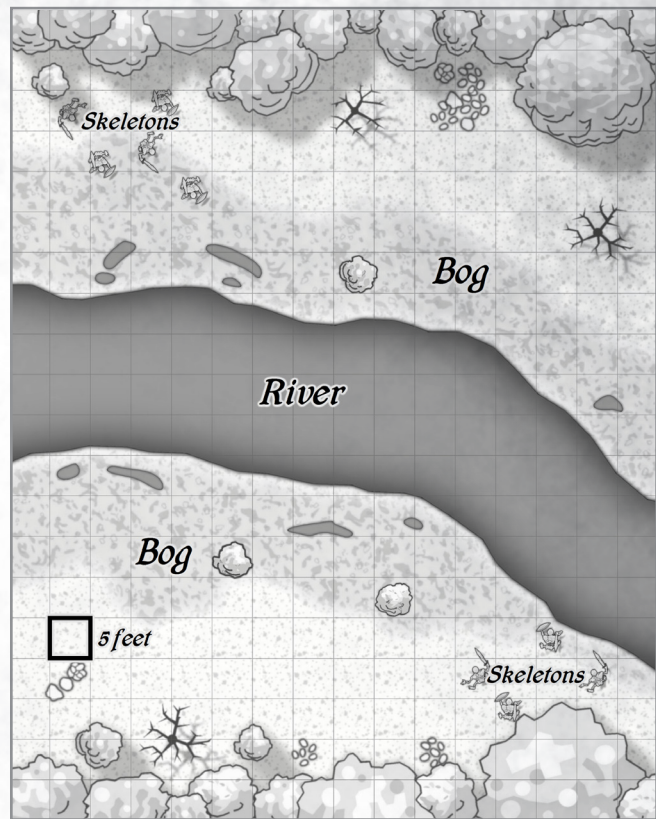
The trail of the wights leads through a thickly wooded area. A 1-point **Search** or **Nature** spend is required to avoid losing the tracks for a time. If these spend is not made, the characters are forced to spend several hours searching for the trail once more; alternatively, they can split up and cover more ground, but this means that they will be separated while they search – a lone PC may run into the zombies at the ford. Making the spend means the characters stay together and keep close on the heels of their quarry.

Another 1-point **Search** spend lets the character find more tracks in the woods. These tracks are similar to those of the wights – they were made by bony, rotten feet or old boots – but where the wights moved with inhuman agility and bounded like wolves over the terrain, these tracks show the walkers dragged their feet and stumbled unevenly.

#### GUMSHOE NOTE

Spending points always gives a benefit – more information, a chance to demonstrate the character's prowess, or some other advantage. These two spends show different types of benefit. If the characters make a **Search** or **Nature** spend, they avoid delay. If they make the **Search** spend to find tracks, they're forewarned about the skeleton ambush.

This sample scenario is short enough that the characters are unlikely to run out of points in any Investigative skill, but longer adventures will challenge the players to ration their points wisely and to look for ways to refresh exhausted skills or substitute other methods of investigation.



### THE FORD OF DEAD MEN (CR3)

A shallow river runs through the forest; the banks of the river are a muddy morass, and it is here that the characters encounter a pack of skeletons. Two trios of skeletons shamle out of the woods on both sides of the river when the characters are in the water.

- The muddy banks of the river count as shallow bog (see Chapter 13 in The *Pathfinder* Roleplaying Game).
- The river is shallow enough to wade across (counting as deep bog for the purposes of movement). Alternatively, characters can swim with DC10 **Swim** checks.
- There are six skeletons, divided into two groups of three, who advance from alternate sides of the river. The characters may be able to engage one group of skeletons before tackling the second group.

### AFTER THE BATTLE

Once the skeletons are slain, the characters can continue to the battlefield.

Examining the skeleton corpses with **Battlefield Scout** or **History** reveals that they are wearing ragged, broken armour in the style of the soldiers of Crucis. **Arcana** lets the character note that these skeletons were created by arcane magic – they were made by a necromancer.

## SKELETON

CR 1/3

XP 135

NE Medium undead

**Init** +6; **Senses** darkvision 60 ft.; Perception +0

## DEFENSE

**AC** 16, touch 12, flat-footed 14 (+2 armor, +2 Dex, +2 natural)  
**hp** 4 (1d8)**Fort** +0, **Ref** +2, **Will** +2**DR** 5/bludgeoning; **Immune** cold, undead traits

## OFFENSE

**Speed** 30 ft.**Melee** broken scimitar +0 (1d6), claw -3 (1d4+1) or 2  
claws +2 (1d4+2)

## STATISTICS

**Str** 15, **Dex** 14, **Con** —, **Int** —, **Wis** 10, **Cha** 10**Base Atk** +0; **CMB** +2; **CMD** 14**Feats** Improved Initiative<sup>B</sup>**Gear** broken chain shirt, broken scimitar

heroism are necessary for good to triumph, but that the hero only succeeds when the confluence of events is right. For every dragon-slaying hero, there are a thousand who died in dragonfire and were forgotten – but they were heroes too.

- As she pointed out when they arrived, she has nothing worth stealing except for books of philosophy and history.

- A 1-point **Appraise** or **History** spend lets the characters spot that one of the books is a biography of Duke Theodoric. If asked, she lets the characters take the book. It describes Theodoric as a brilliant general, but vain and prideful. While he presented himself as a hero and champion of Crucis, many now blame him for fanning the flames of the conflict and the savagery of Slaughter Field. Having this book gives the characters a pool of 3 points split between **Bluff** or **Intimidate** when dealing with Theodoric in Scene 6.

- Adara knows about the nearby battlefield, but has not been troubled by any undead.

**Religion** or **Arcana**: There is no sign of any magical defences around the tower, and Adara has no way of protecting herself against attacks. The undead creatures are deliberately leaving her alone.

- Her apprentice Vani is late; the young woman departed on a journey to another town three weeks ago, and should have returned several days ago. Adara is not especially concerned – Vani is a wizardess and has enough spells to deal with common dangers.

- **Sense Motive**: Adara's lying to herself – she is worried about Vani, but refuses to admit that her apprentice is in danger.

- If asked about Vani, Adara describes her as idealistic and a little soft-hearted, but also highly intelligent and a skilled magic-user. Vani was an orphan; she was a ward of a school of magic where Adara once taught.

- **Geography**: Vani's return route takes her past Slaughter Field. The disappearance of the young magic-user may be related to the rise of the undead.

## 3: THE LONELY TOWER

## SCENE TYPE: ALTERNATE

If the characters investigate the old watchtower that the wights avoided, they discover that it is occupied. Someone has partially rebuilt the tower; a sturdy wooden structure has been erected in the middle of the ruins. As the characters approach, the door opens and an elderly woman sticks her head out. 'Be off with you!' she snaps 'there's nothing here worth stealing'.

## MATRON ADARA

The old woman is Matron Adara, a sage and philosopher. She travelled to this isolated region in search of peace and tranquility where she could meditate on the nature of the cosmos. She is crotchety, eccentric and forgetful. Gaining entry to the shack requires providing their good intentions (with **Diplomacy**).

- She is writing a book of abstruse philosophy; a 1-point **Religion** or appropriate **Culture** spend lets a character intelligently discuss philosophical matters with Adara, impressing her and winning her trust.

- Alternatively, a 1-point **Charm** or **Inspiration** spend lets the characters gain Adara's trust; until they do this, she is guarded and assumes they are potential bandits.

- If Adara trusts the players, she offers them a reward of 100 gold pieces if they look for Vani.

- The heart of Adara's philosophy is that individual acts of

## GUMSHOE NOTE:

The core clue here is slightly obscure. If the players don't pick up on the strange programmed behaviour of the skeletons, the GM should prompt them, either directly ('who's got **Arcana**?') or indirectly ('those skeletons are ignoring you and following their programmed orders. Someone who knows about magic might be able to work out what they're doing.')

## LEAVING THE TOWER

Adara refuses to accompany the player characters; she has her work to attend to, but asks them to keep an eye out for her wayward acolyte. Knowing more about Vani's backstory and personality may give the characters an edge in Scene 6.

## 4: SLAUGHTER FIELD

SCENE TYPE: CORE

### CORE CLUE: THE LOCATION OF THE NECROMANCER'S LAIR

Following the wights' trail, the characters come to Slaughter Field.

For such an ill-omened and storied place, Slaughter Field looks almost pleasant – it is a green meadow, dotted with trees and low mounds.

Searching the field, the characters quickly find the spot where Hendrik was attacked – his companion Olor lies where he fell. From the top of a nearby mound, the characters also spot several figures digging in the dirt at one end of the field.

### OLOR THE WIGHTSPAWN (CR2)

Olor the trapper was killed when one of the wights tore out his throat with a claw – and that same blow drained his life force, turning him into a wight spawn. Olor-the-spawn waits for the characters to get close before attacking.

A character with **Religion** or **Dungeoneering** knows that those killed by wights can return as wights themselves. If the characters lack this knowledge, then they may be surprised when Olor ambushes them, his undead limbs lashing out at the characters as they examine his body.

Once Olor is killed for the second time, the characters can examine the scene.

• **Battlefield Scout:** The wights did their best to prevent Olor and Hendrik from escaping; the trapper was very, very lucky to make it back to Quarhill.

• **Search:** There was someone else present – the characters find a booted footprint that does not match the wights or the trappers. From the size, it was probably a woman or an elf.

• A 1-point **Battlefield Scout** or **Search** spend lets the characters find strange marks on a nearby tree. The tree's bole is burnt and pitted, as if struck by fiery darts.

### WIGHT-SPAWN

CR 2

XP 600

LE Medium undead

**Init** +1; **Senses** darkvision 60 ft.; Perception +11

#### DEFENSE

**AC** 15, touch 11, flat-footed 14 (+1 Dex, +4 natural)

**hp** 18 (4d8)

**Fort** +1, **Ref** +0, **Will** +3

**Defensive Abilities** undead traits

**Weaknesses** resurrection vulnerability

#### OFFENSE

**Speed** 30 ft.

**Melee** slam +2 (1d4+1 plus energy drain)

**Special Attacks** create spawn, energy drain (1 level, DC 14)

#### STATISTICS

**Str** 12, **Dex** 12, **Con** —, **Int** 11, **Wis** 13, **Cha** 15

**Base Atk** +1; **CMB** +2; **CMD** 15

**Feats** Blind-Fight, Skill Focus (Perception)

**Skills** Perception +11, Stealth +16; Racial Modifier +8 Stealth

**Languages** Common

**SQ** create spawn

#### SPECIAL ABILITIES

**Create Spawn (Su)** Any humanoid creature that is slain by a wight becomes a wight itself in only 1d4 rounds. Spawn so created are less powerful than typical wights, and suffer a –2 penalty on all d20 rolls and checks, as well as –2 hp per HD. Spawn are under the command of the wight that created them and remain enslaved until its death, at which point they lose their spawn penalties and become full-fledged and free-willed wights. They do not possess any of the abilities they had in life.

**Resurrection Vulnerability (Su)** A *raise dead* or similar spell cast on a wight destroys it (Will negates). Using the spell in this way does not require a material component.

### GUMSHOE NOTE:

This whole scene is optional, as the characters can just go straight to Slaughter Field, but it fills in the backstory and lets the players get extra rewards and advantages for the final fight. A larger GUMSHOE scenario can have many optional branches. There can even be multiple paths through the scenario linked by core clues.

• **Arcana** identifies the marks as having been caused by magic missile. The bolts conjured by that spell are unerring — whoever cast the spell missed deliberately. From the position of the marks, the spell was probably cast by whoever left the smaller boot print. The bolts were aimed in the direction that Hendrik fled, but missed. It could possibly have been a warning shot.

## THE DIGGERS

Six figures are busy digging into the side of a low hill. They ignore the characters as they approach. The characters can clearly see that the figures are skeletons. There is a small cart waiting next to the dig site.

The skeletons are exhuming the bodies of fallen soldiers. Each corpse they drag out is examined. Bodies that are badly damaged — missing limbs, cloven heads, incinerated by battle spells and so forth — are laid to one side, while corpses that are more-or-less intact are placed in the cart.

• The skeletons ignore the characters, as long as the characters do not interfere with their work. If they do impede the skeletons' search for suitable corpses, the skeletons attack.

• The skeletons have obviously been working here for several days. From the size of the excavation, this is not the first cart-load they have recovered from the grave.

• **History** or **Nobility**: The corpses placed in the cart are all relative intact, but they also all wear the armour of Duke Theodoric's personal guard. Even corpses that are otherwise intact are rejected if they are not wearing Theodoric's symbol.

• **Geography** or **History**: This hill is where Duke Theodoric made his last stand in the battle of Slaughter Field.

• **Arcana (Core Clue)**: The skeletons have obviously been commanded to gather suitable material for making more skeletons. If the characters follow the cart when it is full, the skeletons will lead them right to the necromancer. Waiting until the cart is full brings the characters to Scene 5.

• Alternatively, with a 1-point **Disguise** spend, the characters can put on armour salvaged from discarded bodies and lie down in the mud. The skeletons will assume the characters are especially intact corpses and put them into the cart. The addition of the characters to the cart fills it, and the six skeletons start pushing the cart to Scene 5.

## 5: THE RUIN

SCENE TYPE: CORE

### CORE CLUE: THE SECRET PASSAGEWAY

The skeletons and their cart follow the remains of the old road that once went between Alaton and Crucis. They stay on this road for a time, then turn off down a narrow canyon. Half-way down this canyon, the characters encounter the three wights who attacked the trappers.

If the characters are hiding in the cart, they can conceal themselves among the dead. The wights sniff at the cart like animals; the characters must make **Stealth** checks (DC21) to remain hidden. The weight of dead flesh above the characters in the cart helps conceal them, giving a +8 circumstance bonus to the roll. If the wights sense the characters' presence, they attack.

If the characters are merely following the cart, then the wights attack them on sight.

### FIGHTING THE WIGHTS (CR5)

The wights use the narrow confines of the canyon to their advantage, crowding into the characters and preventing them from escaping.

• If possible, the wights attack the weaker characters first, trying to turn them into wight-spawn and adding to the undead numbers.

• The skeletons take no part in the fight — they are under orders to gather corpses.

• The wights dislike the sunshine, and keep to the shady parts of the canyon. If the characters can draw the wights into the light, the wights suffer a -2 penalty to attack rolls.

• A 1-point **Bluff** spend lets a character lure a wight up to 10 feet towards him.

• A 1-point **Engineering** spend lets a character notice a precarious boulder on the lip of the canyon wall above; hitting this boulder with a spell, or climbing up the rock wall (DC10) and pushing the boulder down causes it to fall. Treat the boulder as a trap with a +10 attack bonus that deals 4d6 damage.

## THE REFUGE

At the end of the canyon, the characters find a host of some fifty skeletons, all standing in ranks. The skeletons are armoured in the ragged remains of soldiers' garb, and bear the heraldic badge of Duke Theodoric. They stand stock-still, their hollow eyesockets staring blindly down the canyon.

**WIGHT****CR 3****XP 800**

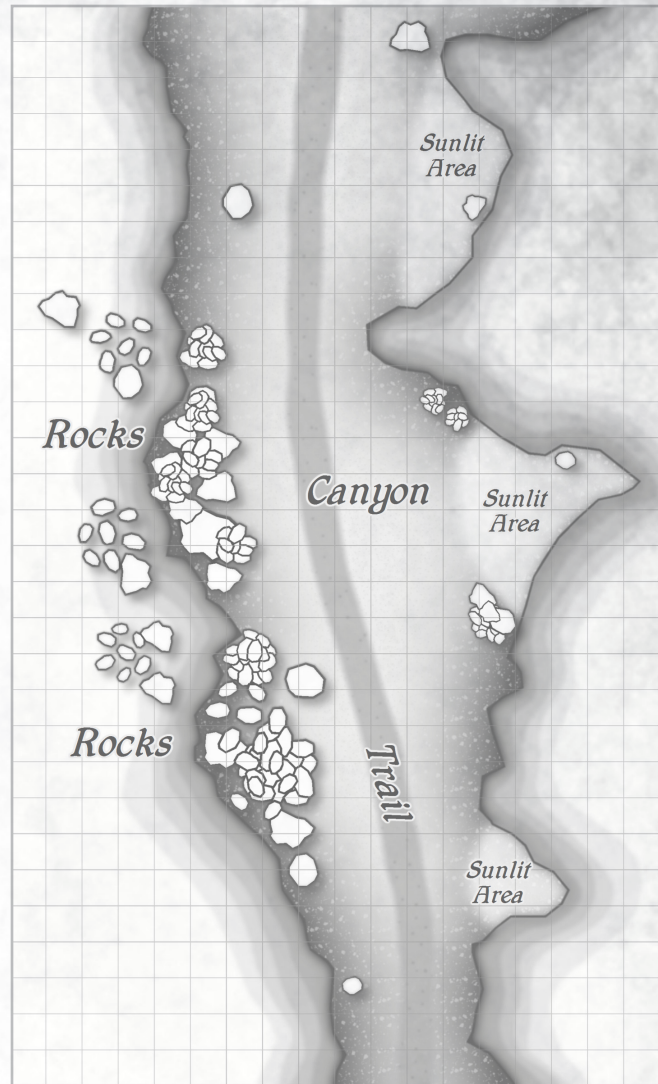
LE Medium undead

Init +1; Senses darkvision 60 ft.; Perception +11

**DEFENSE****AC** 15, touch 11, flat-footed 14 (+1 Dex, +4 natural)**hp** 26 (4d8+8)**Fort** +3, **Ref** +2, **Will** +5**Defensive Abilities** undead traits**Weaknesses** resurrection vulnerability**OFFENSE****Speed** 30 ft.**Melee** slam +4 (1d4+1 plus energy drain)**Special Attacks** create spawn, energy drain (1 level, DC 14)**STATISTICS****Str** 12, **Dex** 12, **Con** —, **Int** 11, **Wis** 13, **Cha** 15**Base Atk** +3; **CMB** +4; **CMD** 15**Feats** Blind-Fight, Skill Focus (Perception)**Skills** Intimidate 2, Knowledge (religion) 2, Perception +11, Stealth +16; Racial Modifier +8 Stealth**Languages** Common**SQ** create spawn**SPECIAL ABILITIES**

**Create Spawn (Su)** Any humanoid creature that is slain by a wight becomes a wight itself in only 1d4 rounds. Spawn so created are less powerful than typical wights, and suffer a –2 penalty on all d20 rolls and checks, as well as –2 hp per HD. Spawn are under the command of the wight that created them and remain enslaved until its death, at which point they lose their spawn penalties and become full-fledged and free-willed wights. They do not possess any of the abilities they had in life.

**Resurrection Vulnerability (Su)** A raise dead or similar spell cast on a wight destroys it (Will negates). Using the spell in this way does not require a material component.



Like the skeletons at Slaughter Field, these skeletons do not react to the characters unless the characters attack them. A character with **Religion** or **Arcana** can tell that these skeletons are waiting for commands from the master who created them. The characters can just walk around the skeletons, if they can muster up the courage to do so.

Beyond the skeletons is a stone archway, carved into the rock of the canyon wall. A character with **Engineering** or **Dwarven Culture** recognises it as dwarf-work – it is an old waystation, built in the days when dwarven merchants passed this way. Dwarven runes are carved across the archway.

• **Linguistics** or **Dwarven Culture (Core Clue)**: The runic inscription reads ‘May he who seeks refuge find good fortune’, but it is oddly phrased. The emphasis is on ‘finding’, and uses the same rune construct one would use to describe a physical treasure.

Travelling through the archway, the characters find themselves in a small chamber hewn out of the rock. There are stone benches and shelves, and evidence of previous habitation. Shards of

**GUMSHOE NOTE:**

Including ways to use Investigative skills in a fight makes combats more interesting. Characters could use **Culture** to remember the counter-moves for a particular fighting style, or **Local Knowledge** to find the right alleyway for an ambush, or **Inspiration** to rally bystanders.

old pottery and the remains of bedding bear testament to the presence of dwarven travellers, long ago; the refuge was also used as a den by some animal in the past, but now it is empty.

- **Search:** The characters find tracks on the floor of the refuge; this place has been used recently. A 1-point **Search** spend lets the characters pin down three different sets of tracks – skeletons, wights, and a booted human. All the tracks stop at the back wall.

- **Dwarven Culture or Religion:** There is a row of small niches on the back wall of the refuge. These niches would once have contained statues of dwarven gods. Each niche has the rune of the appropriate deity engraved beneath it. The dwarven patron of luck's niche is on the right-hand side of the row.

- **Engineering (Core Clue):** A close examination of the back wall shows the tell-tale lines of a carefully concealed secret door. There must be a trigger to open it somewhere, and dwarf stonemasons traditionally leave clues to other dwarves about such secrets.

## OPENING THE DOOR

To open the secret door, the characters need to press down on a hidden switch in the rightmost niche, the one marked with the rune of luck. This causes a section of the back wall to swing open, revealing a secret passageway leading to Scene 6.

## ATTACK OF THE DEAD (CR4)

Once the characters open the door, or if they make too much noise in the refuge, they alert the necromancer to their presence. She commands the skeleton horde outside to attack. The skeletons turn and stumble towards the entrance to the dwarven refuge.

There are too many skeletons for the characters to fight. While the characters can choose to stand in the entrance archway so only four skeletons can attack at once, the other skeletons may push forward and use Aid Another actions to help the front row. If the characters retreat through the secret passage, they must close the door behind them with a Strength check (DC15). If the door is not closed, the skeletons will pursue them into the final scene.

Point out to a character with **Religion** or **Arcana** that defeating the necromancer may destroy the skeleton horde. Even if killing the necromancer does not destroy the skeletons, it will still break the spell controlling them and disperse the skeleton pack.

# 6: THE NECROMANCER (CR5)

## SCENE TYPE: FINALE

The secret passage leads to a second, larger underground chamber. Here, in a room lit by unnatural magical radiance, Vani – possessed by Duke Theodoric – works to create more undead warriors. Another four skeletons lie on stone slabs, awaiting reanimation.

Vani is a pale young woman, dressed in travelling clothes. The only marks of her arcane abilities are the rich purple cloak marked with magical symbols, and the belt of spell components at her waist. Her eyes are white and blank.

She's wearing a heavy gold signet ring (**Nobility** identifies it as the ring of Duke Theodoric).

The ghost of Duke Theodoric hovers around and above her, like a shimmering mirage. From some angles, Theodoric is almost invisible; from others, the characters can see the ghostly shades of a scowling face, of ornate armour splattered with blood, of burning dark eyes filled with hatred.

The necromancer threatens the characters when they enter. Her voice is bizarre, like a reverse echo. Each word is whispered first by the ghostly Theodoric, and then shouted a moment later by the living Vani.

'Meddling fools! Your corpses will add to the reborn army of Crucis! Die!'





## VANI THE NECROMANCER

CR4

XP600

Female Human Wizard (evocation specialist) 4/Ghost Puppet

CG Medium Humanoid (possessed human)

**Init** +1; **Senses** Perception +5

## DEFENCE

**AC** 2 touch 6 flatfooted 4 (+1 Dex, +1 dodge, +4 Armour, +2 deflection)**hp** 32 (4d6+8+10)**Fort** +3 **Ref** +2 **Will** +6

## OFFENCE

**Speed** 30 ft**Melee** +3 (Masterwork Staff, 1d6+1)**Wizard Spells Prepared** (CL 4th, Concentration +7)*0th: Ray of Frost x3, Light, Flare**1st: Burning Hands, Magic Missile, Mage Armour, Shocking Grasp**2nd: Invisibility, Flaming Sphere, Mirror Image*

## TACTICS

**Before Combat** Before the PCs arrive, Vani has cast *mage armour* and *mirror image* on herself.

**During Combat** Cast *flaming sphere*, then *invisibility*. Use the sphere to attack the PCs while invisible. If forced to reveal herself, use *magic missile* and *burning hands* as needed.

**Morale** Vani is compelled to fight by the ghost's power, so she battles to the death or until freed.

**Special** See *Defeating the Necromancer*, below

## STATISTICS

**Str** 10 **Dex** 13 **Con** 15 **Int** 16 **Wis** 14 **Cha** 10**Base Atk** +2; **CMB** +2; **CMD** +5**Feats** Scribe Scroll, Defensive Combat Training, Arcane Strike, Dodge**General Skills** Perception +4, Fly +4, Spellcraft +4**Investigative Skills** Search 1, Diplomacy 2, Sense Motive 1, Arcana 3**Languages**

## SPECIAL ABILITIES

Then she says, without the ghostly echo, 'help me!' For an instant, the characters can clearly see Vani's terrified face, unclouded by Theodoric's spectral presence.

## FIGHTING THE NECROMANCER

The four skeletons on slabs rise up and attack at the start of the fight. If the characters have not sealed the entrance to the secret passage, then another two skeletons join the fight each round.

**Arcane Bond (Sp)** Vani can use her staff to cast any spell she knows once per day.

**Intense Spells (Su)** Vani adds +2 damage to any evocation spells she casts. This bonus only applies once to a spell, not once per missile or ray, and cannot be split between multiple missiles or rays.

**Force Missile (Sp)** As a standard action Vani can unleash a force missile that automatically strikes a foe, as *magic missile*. The force missile deals 1d4+2 points of damage. She can use this ability 6 times per day.

**Possession (Su)** Theodoric gives Vani a +2 deflection bonus to armour class and gives her 10 temporary hit points.

**Spell-Like Abilities (Sp)** Using Vani's arcane talent, Theodoric can cast *animate dead* once per day. This spell requires no material components. There is no limit to the number of undead he can control.

## DEFEATING THE NECROMANCER

If the characters visited Matron Adara, they know Vani's name and backstory, and can appeal to Vani to fight back against the possession. Each point of **Inspiration** spent gives Vani a boost of morale, allowing her to push back against Theodoric. When inspired, she can:

- Deliberately miss with a spell
- Point out the signet ring on her finger

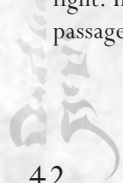
The characters can also play on Theodoric's emotions, by needling him about his shameful defeat at Slaughter Field, or by arguing that it is wrong of him to steal Vani's body in a misguided attempt to redeem his honour. Coupled with a spend of **Bluff** or **Intimidate**, the characters can throw Theodoric off balance. When distracted, he:

- Forgets to cast on the defensive
- Make melee attacks on any characters within range instead of using spells
- Concentrates his attacks on the character who just insulted him

Vani can be defeated by either:

- Reducing her to 0 hit points, knocking her unconscious. However, if the characters do not remove the ring immediately, Theodoric seizes her body and attacks again; the characters will have to remove the ring in battle to stop the ghost. Even killing Vani (by reducing her to -10 hit points) is not enough – Theodoric can use her body as a tool even after her death.

or



- Removing the signet ring, which needs either a Disarm Combat Manoeuvre or a successful **Sleight of Hand** check (DC20). Removing the ring frees her from Theodoric's possession.

Theodoric continues to exist as a spirit as long as the ring is intact, so the undead horde will keep attacking. Smashing the signet ring lays the ghost to rest and dismisses the skeletons, who crumble into piles of bones.

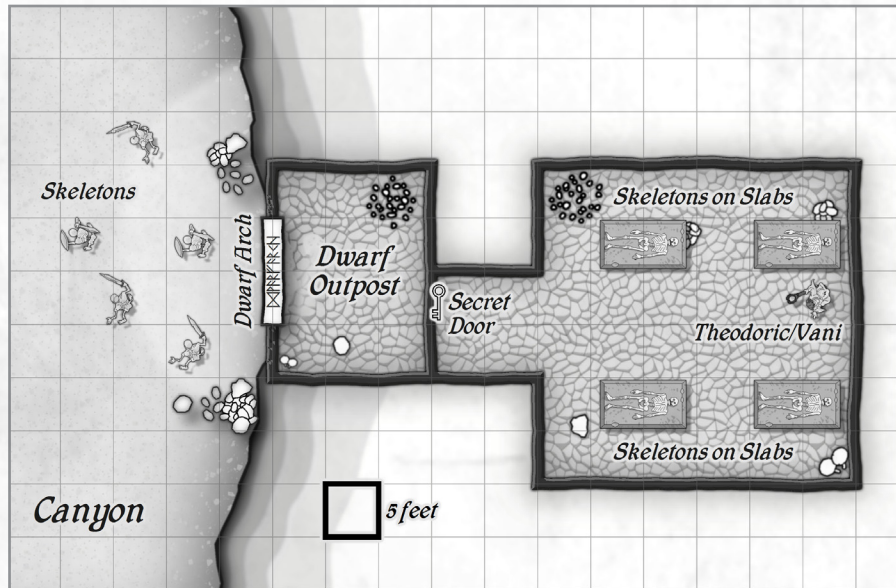
### GUMSHOE NOTE:

GUMSHOE's approach guarantees that the player characters can get to the final scene of the adventure – it doesn't mean they will. The characters might all get killed by Theodoric and his undead minions despite everything. Using Investigative Skills means that an unlucky dice roll won't derail the whole game, but combat is just as unpredictable and dangerous as ever. GUMSHOE ensures that the player characters can get to the next scene, but that they'll survive it...

## AFTERMATH & LOOTING

If the characters free Vani from Theodoric's possession, she thanks them and explains how she came to be trapped by the ghost. She was returning to Adara when a rainstorm forced her to take shelter on the edge of Slaughter Field. She found the ring in the mud and picked it up, and that was enough for Theodoric to possess her. He combined her magic with the oaths sworn by his soldiers to create his undead army. She fought against the ghost's hold on her – she was able to keep the undead away from Matron Adara – but the spirit was too strong to resist. If the characters had not rescued her, then the dead of Slaughter Field would have marched to war once more.

Theodoric's forces retrieved the payroll chest from the battlefield, where it was buried under a mudslide. The chest contains 2,000 gold pieces, which Vani offers to the characters as a reward.



# LOREFINDER

|                 |      |           |     |          |        |      |      |
|-----------------|------|-----------|-----|----------|--------|------|------|
| CHARACTER NAME  |      | ALIGNMENT |     | PLAYER   |        |      |      |
| CHARACTER LEVEL |      | DEITY     |     | HOMELAND |        |      |      |
| RACE            | SIZE | GENDER    | AGE | HEIGHT   | WEIGHT | HAIR | EYES |

| ABILITY NAME | ABILITY SCORE | ABILITY MODIFIER | TEMP ADJUSTMENT | TEMP MODIFIER |
|--------------|---------------|------------------|-----------------|---------------|
| STR          |               |                  |                 |               |
| DEX          |               |                  |                 |               |
| CON          |               |                  |                 |               |
| INT          |               |                  |                 |               |
| WIS          |               |                  |                 |               |
| CHA          |               |                  |                 |               |

**HP**  TOTAL  DR

WOUNDS/CURRENT HP

NONLETHAL DAMAGE

**INITIATIVE**  TOTAL  DEX MODIFIER  MISC MODIFIER

**AC**  = 10 +  TOTAL +  ARMOUR BONUS +  SHIELD BONUS +  DEX MODIFIER +  SIZE MODIFIER +  NATURAL ARMOUR +  DEFLECTION MODIFIER +  MISC MODIFIER

**TOUCH**  **FLAT-FOOTED**  TOTAL

|               | TOTAL                | DEX MODIFIER | MISC MODIFIER        | DEX MODIFIER | MISC MODIFIER        | DEX MODIFIER | TOTAL                |
|---------------|----------------------|--------------|----------------------|--------------|----------------------|--------------|----------------------|
| <b>TOUCH</b>  | <input type="text"/> | =            | <input type="text"/> | +            | <input type="text"/> | +            | <input type="text"/> |
| <b>REFLEX</b> | <input type="text"/> | =            | <input type="text"/> | +            | <input type="text"/> | +            | <input type="text"/> |
| <b>WILL</b>   | <input type="text"/> | =            | <input type="text"/> | +            | <input type="text"/> | +            | <input type="text"/> |

**BASE ATTACK BONUS**  **SPELL RESISTANCE**

**CMB**  =  TOTAL +  ARMOUR BONUS +  SHIELD BONUS +  DEX MODIFIER  TOTAL

**CMD**  =  TOTAL +  ARMOUR BONUS +  SHIELD BONUS +  DEX MODIFIER +  DEX MODIFIER + 10

**WEAPON**  **ATTACK BONUS**  **CRITICAL**

|      |       |            |        |
|------|-------|------------|--------|
| TYPE | RANGE | AMMUNITION | DAMAGE |
|------|-------|------------|--------|

**WEAPON**  **ATTACK BONUS**  **CRITICAL**

|      |       |            |        |
|------|-------|------------|--------|
| TYPE | RANGE | AMMUNITION | DAMAGE |
|------|-------|------------|--------|

**WEAPON**  **ATTACK BONUS**  **CRITICAL**

|      |       |            |        |
|------|-------|------------|--------|
| TYPE | RANGE | AMMUNITION | DAMAGE |
|------|-------|------------|--------|

**WEAPON**  **ATTACK BONUS**  **CRITICAL**

|      |       |            |        |
|------|-------|------------|--------|
| TYPE | RANGE | AMMUNITION | DAMAGE |
|------|-------|------------|--------|

**WEAPON**  **ATTACK BONUS**  **CRITICAL**

|      |       |            |        |
|------|-------|------------|--------|
| TYPE | RANGE | AMMUNITION | DAMAGE |
|------|-------|------------|--------|

## DRIVE

**SPEED**  FT.  SQ.  FT.  SQ.  TEMP MODIFIERS

BASE SPEED WITH ARMOUR

FLY  FT.  MANEUVERABILITY  SWIM  FT.  CLIMB  FT.  BURROW

## INVESTIGATIVE SKILLS

| CUNNING                                    | LORE                                                      |
|--------------------------------------------|-----------------------------------------------------------|
| <input type="checkbox"/> APPRAISE          | <input type="checkbox"/> ARCANA                           |
| <input type="checkbox"/> BATTLEFIELD SCOUT | <input type="checkbox"/> CULTURE [ <input type="text"/> ] |
| <input type="checkbox"/> DISGUISE          | <input type="checkbox"/> CULTURE [ <input type="text"/> ] |
| <input type="checkbox"/> LOCAL KNOWLEDGE   | <input type="checkbox"/> CULTURE [ <input type="text"/> ] |
| <input type="checkbox"/> PERFORM           | <input type="checkbox"/> DUNGEONEERING                    |
| <input type="checkbox"/> PROFESSION        | <input type="checkbox"/> ENGINEERING                      |
| <input type="checkbox"/> SEARCH            | <input type="checkbox"/> GEOGRAPHY                        |
|                                            | <input type="checkbox"/> HISTORY                          |
|                                            | <input type="checkbox"/> LINGUISTICS                      |
|                                            | <input type="checkbox"/> MEDICINE                         |
|                                            | <input type="checkbox"/> NATURE                           |
|                                            | <input type="checkbox"/> NOBILITY                         |
|                                            | <input type="checkbox"/> PLANAR LORE                      |
|                                            | <input type="checkbox"/> RELIGION                         |
|                                            | BOOST RATING • POOL                                       |

## INTERPERSONAL

|                                       |                          |
|---------------------------------------|--------------------------|
| <input type="checkbox"/> BLUFF        | <input type="checkbox"/> |
| <input type="checkbox"/> CHARM        | <input type="checkbox"/> |
| <input type="checkbox"/> DIPLOMACY    | <input type="checkbox"/> |
| <input type="checkbox"/> INTIMIDATE   | <input type="checkbox"/> |
| <input type="checkbox"/> INSPIRATION  | <input type="checkbox"/> |
| <input type="checkbox"/> SENSE MOTIVE | <input type="checkbox"/> |

## GENERAL SKILLS

|                                                         |                      |   |                  |                      |       |                      |               |                      |
|---------------------------------------------------------|----------------------|---|------------------|----------------------|-------|----------------------|---------------|----------------------|
| <input type="checkbox"/> ACROBATICS                     | <input type="text"/> | = | DEX              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> CLIMB                          | <input type="text"/> | = | STR              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> CRAFT [ <input type="text"/> ] | <input type="text"/> | = | INT              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> CRAFT [ <input type="text"/> ] | <input type="text"/> | = | INT              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> CRAFT [ <input type="text"/> ] | <input type="text"/> | = | INT              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> DISABLE DEVICE                 | <input type="text"/> | = | DEX              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> ESCAPE ARTIST                  | <input type="text"/> | = | DEX              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> FLY                            | <input type="text"/> | = | DEX              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> HANDLE ANIMAL                  | <input type="text"/> | = | WIS              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> HEAL                           | <input type="text"/> | = | WIS              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> PERCEPTION                     | <input type="text"/> | = | WIS              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> RIDE                           | <input type="text"/> | = | DEX              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> SLEIGHT OF HAND                | <input type="text"/> | = | DEX              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> SPELLCRAFT                     | <input type="text"/> | = | INT              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> STEALTH                        | <input type="text"/> | = | DEX              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> SURVIVAL                       | <input type="text"/> | = | WIS              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> SWIM                           | <input type="text"/> | = | STR              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
| <input type="checkbox"/> USE MAGIC DEVICE               | <input type="text"/> | = | CHA              | <input type="text"/> | +     | <input type="text"/> | +             | <input type="text"/> |
|                                                         | TOTAL                |   | ABILITY MODIFIER |                      | RANKS |                      | MISC MODIFIER |                      |

## CONDITIONAL MODIFIERS

|  |  |
|--|--|
|  |  |
|  |  |
|  |  |
|  |  |



# INVESTIGATOR MATRIX

|                   |  |  |  |  |  |  |
|-------------------|--|--|--|--|--|--|
| PLAYER            |  |  |  |  |  |  |
| CHARACTER         |  |  |  |  |  |  |
| <i>Race</i>       |  |  |  |  |  |  |
| <i>Class</i>      |  |  |  |  |  |  |
| <i>Level</i>      |  |  |  |  |  |  |
| <i>Drive</i>      |  |  |  |  |  |  |
| Appraise          |  |  |  |  |  |  |
| Arcana            |  |  |  |  |  |  |
| Battlefield Scout |  |  |  |  |  |  |
| Bluff             |  |  |  |  |  |  |
| Charm             |  |  |  |  |  |  |
| Culture           |  |  |  |  |  |  |
| Diplomacy         |  |  |  |  |  |  |
| Disguise          |  |  |  |  |  |  |
| Dungeoneering     |  |  |  |  |  |  |
| Engineering       |  |  |  |  |  |  |
| Geography         |  |  |  |  |  |  |
| History           |  |  |  |  |  |  |
| Inspiration       |  |  |  |  |  |  |
| Intimidate        |  |  |  |  |  |  |
| Linguistics       |  |  |  |  |  |  |
| Local Knowledge   |  |  |  |  |  |  |
| Medicine          |  |  |  |  |  |  |
| Nature            |  |  |  |  |  |  |
| Nobility          |  |  |  |  |  |  |
| Perform           |  |  |  |  |  |  |
| Planar Lore       |  |  |  |  |  |  |
| Profession        |  |  |  |  |  |  |
| Religion          |  |  |  |  |  |  |
| Search            |  |  |  |  |  |  |
| Sense Motive      |  |  |  |  |  |  |

# ADVENTURE WORKSHEET

| INVESTIGATIVE ABILITY | CORE CLUETALLY | TOTAL IN ADVENTURE |
|-----------------------|----------------|--------------------|
| <i>CUNNING</i>        |                |                    |
| Appraise              |                |                    |
| Battlefield Scout     |                |                    |
| Disguise              |                |                    |
| Local Knowledge       |                |                    |
| Perform               |                |                    |
| Profession            |                |                    |
| Search                |                |                    |
| <i>INTERPERSONAL</i>  |                |                    |
| Bluff                 |                |                    |
| Charm                 |                |                    |
| Diplomacy             |                |                    |
| Intimidate            |                |                    |
| Inspiration           |                |                    |
| Sense Motive          |                |                    |
| <i>LORE</i>           |                |                    |
| Arcana                |                |                    |
| Culture               |                |                    |
| Dungeoneering         |                |                    |
| Engineering           |                |                    |
| Geography             |                |                    |
| History               |                |                    |
| Linguistics           |                |                    |
| Medicine              |                |                    |
| Nature                |                |                    |
| Nobility              |                |                    |
| Planar Lore           |                |                    |
| Religion              |                |                    |

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