Rite Publishing Presents

PAPERTURATION DE LA CONTRACTION DE LA CONTRACTIÓN DE LA CONTRACTICACIÓN DE





Alea) TOOLS

Elevate your game with our stackable magnetic markers

Plastic or Lead Miniature

> Conversion Material

Stick.

Use our easy peel and stick conversion material on the base of your plastic or pewter miniatures. Pre-cut circles to fit standard bases, or trim with scissors for a custom fit.





Dry/Wet erase safe for flexibility.

- Write numbers on markers to distinguish multiple creatures
- Write words for unusual conditions

CASE AVER

۲

CECCER Strong neodymium magnets (Neos), stick to each other vertically and adhere to the converted base

other vertically and adhere to the converted base of your mini. The Neos use smaller but stronger magnets than our original design to completely eliminate side-to-side polarity issues.

Play.

Now you can move the mini and all of its status markers around the table as a unit – like a chess piece. No more hassle of moving a pile of loose tokens.

Use a variety of colors to visually distinguish common conditions.

- Bloodied
- Marked
 Stunned
 Unconscious
 Dazed

۲

- Helpless
 Unconscious
- Wounded
 Grappled
 Flying
- Keep track of buff spells and ongoing conditions

Step Up! Your table will love you for it!

- Stop making do with clumsy tokens and markers.
- Upgrade to the patented RPG status marker system that finally makes this easy!

ALEATOOLS.COM

The Demolished Ones

He awoke on a cold floor, the taste of cotton in the back of his mouth. His tongue felt heavy, thick; his arms refused to push him up. He floundered for a few minutes there, trying to get his bearings, trying to gain stability, control. He took a breath and was hit with something metallic mixed with the scent of sweat and fear. He opened his eyes, cautiously, and pushed himself up.

The room was small, bare concrete walls and hard stone floor. That was the first thing he saw; the second was the body. It lay in the center of the room, face-down, sprawled, a crimson pool congealed around it. The man was dressed in formal attire, though the clothes were shabby and worn. His hair was dark, mussed, matted with blood.

He pushed himself back, away from the corpse, and looked around the room wildly, alert for danger. That was when he saw the others. Four of them, two men and two women, all around the room. Three were unconscious, prone, as he had been, unceremoniously left on the floor to wake. The Fourth, one of the women, was huddled in the corner, her eyes shut tight, rocking gently and muttering to herself.

Who were these people? Was one of them the killer? Were they all potential victims? What was this place, and why was he here?

He searched his memory for the answers, but found nothing. *Nothing at all.* That struck him as slightly odd at first, but the more he searched the more terrified he became. He did not even know his name. The more he searched, though, the more he became aware that nothing was there. He could remember nothing of his life, nothing of the events that had led him here.



Something was very wrong.

The Demolished Ones Kickstarter project by Brian Engard (Bulldogs!)



Find out More HERE

Jable of Contents

Cover Image Sinmara the Lost Daughter of Fire

"Dread Revenant" Illustration and Layout by James "*Devin Night*" Hazlet

Page 4 Table of Contents

Page 6 Editorial by David Paul

Articles

Page 8 Dread Revenant Creature Template and Sinmara the Lost Daughter of Fire by Steven D. Russell Illustration by James "Devin Night" Hazelett

Page 13 The Holy Hearth: Priests of Home and **Family** by Jonathan McAnulty Illustrations by Arthur Rackham.

Page 17 The Shattered Bridge by Creighton Broadhurst of Raging Swan Press; Illustrations public domain

Page 20 Death from Above By Creighton Broadhurst of Raging Swan Press Illustration by public domain and Frank Wall

Fiction

Page 23 The Dreaming Gods By David Bain Illustration by Mark Hyzer

Interviews Page 28 Twenty Questions with Creighton Broadhurst By Steven D. Russell

Reviews

Page 33 Monsters Unleashed Volume 2 By Purple Duck Games Review by Thilo "Endzeitgeist" Graf

Page 35 #30 Haunts for Objects By Rite Publishing Review of Thilo "Endzeitgeist" Graf

Page 37 The Kobold Guide to Board Game Design By Open Design Review by Dawn Fischer

Page 39 In The Company of Henge By Rite Publishing Review by Dawn Fischer

Page 41 Phantasia Zoologica Volume I: Cats, Dogs & Horses By 4 Winds Fantasy Gaming Review by Dark Mistress

Page 44 #30 Ioun Stones and Faces of the Tarnished Souk #12 By Rite Publishing Review by Dark Mistress

Page 46 Divine Favor: The Oracle By Open Design Review by Megan Robertson http://www.rpg-resource.org.uk/

Page 48 The Secrets of the Gunslinger By Rite Publishing Review by Golden-Esque

Page 49 Open Game License

Editor in Chief: Dave Paul Publisher Steven D. Russell

Dedicated to **James "Devin Night" Hazelett** For making our covers look so pretty.

Compatibility with the Pathfinder Roleplaying Game requires the Pathfinder Roleplaying Game from Paizo Publishing, LLC. See http://paizo.com/pathfinderRPG for more information on the Pathfinder Roleplaying Game. Paizo Publishing, LLC does not guarantee compatibility, and does not endorse this product.

Pathways #8 © 2011 Steven D. Russell, Open Gaming License Copyright © 2007 Wizards of the Coast. All rights reserved, Pathfinder is a registered trademark of Paizo Publishing, LLC, and the Pathfinder Roleplaying Game and the Pathfinder Roleplaying Game Compatibility Logo are trademarks of Paizo Publishing, LLC, and are used under the Pathfinder Roleplaying Game Compatibility License. See http://paizo.com/pathfinderRPG/compatibility for more information on the compatibility license. All product covers are the trademarks of their respective companies and are used with permission.

4



Owo themes came to mind as I set with what to put into the editorial. After writing about them for a little while, it occurred to me that in many ways these two themes are sides of a single coin. The first topic I wanted to write about was the kind of building that gamers do. We build characters and dungeons, we build monsters and worlds. Some really skilled gamers build entire campaigns. The second topic I wished to touch upon was writing. In particular, I was interested in what it takes to write material in the game, from stat blocks to monster descriptions to fiction. These two themes, of course, are tightly bound. Given the way I've used the terms here, writing is a form of building.

I'm curious how you the player or you the GM do your creating. When I began gaming in the late 70s and early 80s, creating characters was every bit as much fun as playing the game. Friends of mine and I would spend countless hours rolling up stats, buying equipment, creating backgrounds, drawing pictures and writing stories for characters. Too often, these characters would go unplayed; we created far more characters than we played. There were relatively few of us, and we tended to play and replay every module or adventure we could find. The surprises were best the first time through an adventure, of course, and so it didn't take long for us to write our own adventures. Some were better at this than others, of course, and some of us were better at one part of the process than at other parts.

One of my friends excelled at creating monsters. Mind you, this was long before silly things like game balance were an issue for us. His monsters were often more than our parties could handle, but, our deaths at their hands were usually both gory and glorious, and he quite frequently dreamed up some ability or appendage that none of us had ever considered.

As our gaming group grew and changed, and as we grew and changed, we began to seek more from our games, for our characters, and from one another. I remember, sometime in college, I began to really become interested in the intricacies of certain parts of my game that I hadn't considered until that time. I began asking myself questions: Who raises the horses that our characters ride? Are there wild herds? Does some kingdom have particularly good pastures for horses? Do they raise and sell horses at a profit? Do they sell them to potential enemies? I had never considered, for example, where the steel came from that ended up being forged into the sword that my character purchased at some market somewhere. What about all the other goods at that market? What about the people, the transients, the vagabonds, the tag-alongs who move from town to town with those sellers at those markets. Suddenly, I wanted to know everything about everyone in the campaigns I played in.

My GMs were not so accommodating. So, I began my own most ambitious endeavor – the creation of an entire game world, all of its kingdoms and churches, every wizards guild, every behind-the-scenes master of thieves, and all of the world's market intricacies (if you've never understood the complexities of currency exchanges, or how nations set monetary policy, try creating an entire system of exchange for your own world and try to account for every possible contingency).

This also meant that every last book in every last library, every dusty tome in every church basement, and every spidery scrawled wizard's scroll had to be created. Of course I wasn't about to actually write all these things, but, I wanted to know. I wanted to know what in some book spoke to the abandoned urchin so that he would eventually become the port town's healer. I wanted to know which of the prophecies spoken of a thousand years ago and recorded by some temple's monk came to pass. And all of this pushed me to write more than just description and detail. I decided that I had to try my hand at these things, fill out a few chapters here, and a few poems there. Besides, if players ever wanted a hand-out, ever wanted more detail, I wanted to have it.

Eventually all of these time-consuming tasks took a backseat to multiple part-time jobs, to graduate school, to kids and chores. But, lucky me, some of my gaming buddies went on to become industrial designers (they have some very cool toys these days with which to design dungeons and castles) and others refused to give up writing books. One of these writers agreed to put together a macabre tale for you.

I spent a few hours discussing the Coliseum Morpheuon with one of my old gaming buddies. His own path of deviation away from regular gaming was, like mine, one of kids and jobs and grad school, but it was also one of writing, writing and more writing. He's a prolific fiction writer who hadn't had a good excuse to get back into high fantasy in a while. I threw him a pitch. "Dave," I said (he's a Dave too), "I want to start getting some fiction for *Pathways*, and in particular, I want to get fiction for some of Rite Publishing's products." I told him about the Plane of Dreams in the Coliseum Morpheuon product and how I thought it would be very cool to get something on the order of a twisted fairy tale planted into that. I said that I didn't want it set within the setting of the product, but wanted it as a tangent. Maybe some plane-traveling adventurer hears a tale while nursing himself back to health in the back of a tavern somewhere. Maybe that tale is the adult retelling of a story told to children by adults who no longer paid any attention to the content of the stories they told to their children. The Dreaming Gods was his response, and I hope you enjoy it as much as I did.

And, if you read it and say to yourself or your friends "I could do better," then consider this a challenge. Send it to me

David Paul Editor-in-chief

Gem Cards

TG-0011



Available where role-playing

Gem Cards

An innovative role-playing accessory tor any game system!

50 unique gems! Never roll dice for treasure again! Full color gem images! Lets players hold the gemstones they find in their hands without breaking your wallet!

games and accessories are TG-0011 MSRP: \$9.95 ~ 50 card deck www.tangent-games.com





Large Fancy-cut

Green Diamond

Base Value: 17100

Dread Revenant Creature Template

Dread revenants are driven by the deities of wrath and vengeance. A dread revenant rises from the grave to hunt and kill its murderer, or who in life it perceived to be its murder, for a revenant is driven by a roaring rampage of revenge, not a quest for justice. They are single-minded in their purpose and sometimes become monsters in their quest to destroy one. They cannot rest until they have found vengeance against the person they perceive to have wronged them.

Dread revenants appear much as they did in life. Some appear as horrific undead, while others appear exactly as they did in life, though they tend to wrap themselves in the morbid symbolism of tragedy and death.

Creating a Dread Revenant Creature

"Dread Revenant" is an acquired template that can be added to any living corporeal creature. A dread revenant creature uses all the base creature's statistics and special abilities except as noted here.

Alignment: Always lawful evil.

Type: The creature's type changes to undead with the augmented subtype. Do not recalculate BAB, saves, or skill points.

Senses: A dread revenant gains blindsense with a 60-ft. radius.

Armor Class: Natural armor improves by +4.

Hit Dice: Change all racial Hit Dice to d8s. Class Hit Dice are unaffected. As undead, dread revenants use their Charisma modifier to determine bonus hit points (instead of Constitution).

Defensive Abilities: A dread revenant has channel resistance+4, fast healing (equal to the dread revenant's Charisma score); **DR** 5/slashing (increase to 10/ magic and slashing if the base creature's CR is 10 or higher, increase to 15/magic, good and slashing if its CR is 15 or higher); **Immune** cold, undead traits; **SR** 11 + the dread revenant's CR.

Weakness: Self-loathing (see below).

Melee: A dread revenant gains a slam attack based on its size (Medium 1d6) if it does not already have one.

Special Attacks: Grab (slam), constrict (as slam)

Special Abilities: A dread revenant gains the following.

Baleful Shriek (Su) Once every 1d4 rounds, a dread revenant can shriek as a free action. All creatures within a 60-foot spread must make a Will save (DC 10 + 1/2 the dread revenant's HD +its Charisma modifier) or suffer the cowering condition for 1d4 rounds. This is a mind-affecting fear effect.

Reason to Hate (Su) A revenant's existence is fueled by its hatred for its murderer. As long as the murderer exists, the revenant exists. If the murderer dies, the revenant is immediately destroyed. If the murderer is raised, resurrected, reincarnated, becomes undead or has its soul transferred into a construct, the revenant returns to existence. When a revenant encounters its murderer, it gains the benefits of a *haste* spell (CL 20th) that lasts as long as its murderer remains in sight. Against its murderer, the revenant also gains a +4 profane bonus on attack rolls, weapon damage rolls, combat maneuver checks, and saving throws.

Rejuvenation (Su) When a dread revenant is destroyed, but its reason for hate still exists, it only remains destroyed until the next sunset. After this time, the dread revenant reforms where it was destroyed or at the sight of its original death (GM's choice), fully healed. The only way to permanently destroy a dread revenant is to remove its reason for hate. This could be executing its murderer or to set right whatever is driving its need for vengeance. The exact means varies with each dread revenant and may require a good deal of information gathering or knowledge, and should be created specifically for each different dread revenant or group of dread revenants, by the GM.

Self-Loathing (Ex) When confronted with its reflection or any object that was important to it in life, a dread revenant must make a Will save (DC 10 +1/2 the dread revenant's HD + its Charisma modifier) to avoid becoming overwhelmed with self-pity. This effect inflicts the revenant with the helpless condition, and it lasts until the revenant is attacked or sees its murderer. If a dread revenant resists becoming overwhelmed, the dread revenant becomes obsessed with the source that triggered the saving throw and does everything it can to destroy it, reacting to the trigger as if the trigger were its murderer and gaining bonuses from its reason to hate ability.

Sense Murderer (Su) A revenant knows the direction but not the distance to its murderer—this sense can be blocked by any effect that blocks scrying. When it encounters its murderer, a revenant gains the continuous benefits of *true seeing* and *discern lies* in effect at all times (CL 20th); these abilities cannot be dispelled.

Unnatural Aura (Su) Animals, whether wild or domesticated, can sense the unnatural presence of the dread revenant at a distance of 30 feet. They do not willingly approach nearer than that and panic if forced to do so unless a master succeeds at a DC 25 Handle Animal, Ride, or wild empathy check. A panicked animal remains so as long as it is within 30 feet of the dread revenant.

Abilities Str +6, Cha +6. As an undead creature, a dread revenant has no Constitution score.

Sinmara the Lost Daughter of Fire

CR 12 XP 19,200

LE Large (augmented, fire, giant) **Init** –1; **Senses** low-light vision sense murderer; Perception +14 **aura** unnatural aura 30-ft.

Defense

AC 26, touch 8, flat-footed 26 (+8 armor, -1 Dex, +8 natural, +2 shield -1 size) hp 112 (15d8+45) fast healing 16 Fort +9, Ref +4, Will +9 Defensive Abilities channel resistance+4, rock catching; DR 10/magic and slashing; Immune cold, fire, undead traits; SR 23 Weakness self-loathing DC (19)

Offense

Speed 40 ft. (30 ft. in armor) **Melee** longsword +24/+19/+14 (1d10+13) or 2 slams +23 (1d8+13 plus grab)

Ranged rock +10 (1d8+16 plus 1d6 fire)

Space 10 ft.; Reach 10 ft.

Special Attacks baleful shriek (DC 19), constrict (1d8+13), heated rock, reason to hate, rock throwing (120 ft.)

Jactics

Before Combat: Sinmara often attempts to cow potential foes with her baleful shriek so that she can interrogate them about the illusionist who banished her tribe.

Combat: If dealing with multiple foes she attacks with sword and shield often sundering her opponents' weapons; if dealing with a single opponent she discards her weapons so she can strangle her opponent.

Morale: Fearless as The Lost Daughter of Fire depends on her rejuvenation ability to return her to existence after a defeat.

Statistics

Str 37, Dex 9, Con -, Int 10, Wis 14, Cha 16

Base Atk +11; CMB +25 (+27 sunder, +29 grab); CMD 34 Feats Inescapable Grip*, Improved Sunder, Iron Will, Martial Weapon Proficiency (longsword), Power Attack, Quick Fling*, Rending Grab*, Weapon Focus (longsword) Skills Climb +17, Craft (anyone) +8, Intimidate +14, Perception +14 SQ rejuvenation

Languages Common, Giant

Ecology

Environment warm mountains

Organization solitary, gang (2–5), band (6–12 plus 35% noncombatants and 1 adept or cleric of 1st–2nd level), raiding party (6–12 plus 1 adept or sorcerer of 3rd–5th level, 2–5 hell hounds, and 2–3 trolls or ettins), or tribe (20–30 plus 1 adept, cleric, or sorcerer of 6th–7th level; 1 fighter or ranger of 8th–9th level as king; and 17–38 hell

hounds, 12–22 trolls, 7–12 ettins, and 1–2 young red dragons)

Treasure standard (half-plate, longsword, large steel shield other treasure)

Special Abilities

Heated Rock (Su) Fire giants transfer the heat of their bodies to rocks as part of an attack action when they throw rocks. A heated rock deals 1d6 points of additional fire damage on a hit.

Description:

"The shapeshifting bastard, who had taken the form of my husband, slew me in my wedding bed. He then disguised as my chieftain and led my tribe through a trap that left them trapped between the seconds in the depths of the Obsidian Sea which lies in the lightless lands beneath Questhaven. They remain trapped there till this day. But for me there was no simple deathless sleep, trapped in time. No, my hate and grief touched Our Vicious Brother of Destruction and he sent me back for my revenge upon this nameless trickster."

Excerpt from *The Tragic Tale of Sinmara Surtdottier* by Qwilion of Questhaven.

My body is gone, all that remains is darkness and death, and I have nothing left from my former life, save my size and long dark hair that would remind you that I was a giant born to fire.

Tell me what you know of Panfith the Trickster and Betrayer! If you simply stop running and answer my questions, I will be on my way. I don't have time to answer your questions, just answer mine! Then I will be on my way. If you do not I will have to make sure you are not working with him and aiding him in his escape from me. I act only to find him, and against those who would aid him; beware, for his allies are everywhere, hiding behind a guise of ignorance.

One day I will wrap my fingers around the neck of my immortal husband and squeeze the life out of him. I will look into his eyes as he looked into mine on our wedding night and send him to the depths of hell, just as he did to me seven hundred and ninety three years ago.

I have had many a living, breathing mortal tell me that I should give up my hatred and seek to free my people from the Obsidian Sea. They do not understand that my tribe would return as I have and seek the death of all those who have not helped seek vengeance upon the one who cursed them to a fate of unending torment. They do not understand the nature of my quest for Panfith, for I cannot find him as his magic nearly constantly cloaks him from my senses. Once, some ten years ago, he injured himself through accident and was not able to cloak his nature and I came upon those who harbored him in the village of Sithbul on the slopes of Mt. Jotunheim. Every one of the folk there knew him and yet swore they did not right up until I crushed the life out of them, and left their village to burn in the cold winter night.



Jore

Knowledge (local)

Common (DC 23): This undead giantess is Sinmara, the Lost Daughter Fire, a relentless unliving soul that seeks bloody vengeance upon an immortal fey creature known as Panfith the Trickster and Betrayer.

Uncommon (DC 28): This is a fire giant, other creatures similar to this are known as "dread revenant creatures;" read excerpt from <u>The Tragic Tale of Sinmara</u> <u>Sutrdottir</u>.

Rare (DC 33): Sinmara is a ruthless and militaristic giantess with ties the elemental plane of fire. She is able to impress her heat into the stones she can throw and she is an expert rock thrower. When people don't answer her questions she will often destroy their belongings as part of her threat, or simply strangle them. Dread revenants like her have a horrifying screech, heal at an alarming rate, and are resistant to the damage dealt by most weapons and by the magic of lesser spellcasters. Her reason for existence is buried in her driving need for revenge against her murderer.

Obscure (DC 43): Like most fire giants, Sinmara is immune to fire, yet unlike most fire giants, due to her undead nature, she is not harmed by the cold, being immune to its ravages. However, such is the nature of her despair at what was done to her by her murderer that she can be rendered helpless by her own reflection. Her nature as an undead creature is often sensed by animals even before she is seen.

Epic (DC 53): Panfirth is an immortal, trickster, betrayer, lurker taskshaper who dwells in the City of Questhaven; he dealt with Sinmara's tribe as it was preparing to take a local sheep herder's village as slaves the next morning to celebrate Sinmara's wedding.

New Feats

INESCAPABLE GRIP [Monster]

"She ran, relying on her slippery nature to elude others' grasps. She did not elude my steely grip."

Prerequisites: Grab, any other supernatural or spell-like ability

Benefit: When you attempt to use your grab ability to grapple an opponent, your magical nature attempts to dispel (as described in greater dispel magic, CL equal to your Hit Dice) any *freedom of movement* spell or magic item that grants immunity or bonuses to Combat Maneuver Defense or Escape Artist checks (this includes enhancement bonuses to Strength and Dexterity scores).

If the dispel check succeeds, the spell is dispelled before you make your grapple check (magic items are suppressed for $1d_{4+1}$ rounds). You can use this ability a number of times per day equal to your Charisma bonus (minimum 1/day).

QUICK FLING [Monster]

You grab an opponent just to toss him away.

Prerequisites: Slam, Grab, Rock Throwing

Benefit: If you successfully grab an opponent (see grab) that is two size categories smaller than you or smaller, you can immediately attempt a new combat maneuver check. If it succeeds, you can hurl your opponent as an improvised thrown weapon (-4 to the attack roll.) A creature that is

flung off a mountain takes this amount of damage, or the appropriate falling damage, whichever is greater. You also can throw the flung creature as though it were a boulder. In this case, the flung creature takes normal slam damage plus your Strength modifier, and any opponent the flung creature strikes takes your normal slam damage plus your Strength modifier.

RENDING GRAB [Monster]

"Each tentacle grabs a limb; I then set about pulling him apart."

Prerequisites: Two separate natural attacks with the grab ability

Benefit: Whenever you perform two successful grapple attacks with two separate natural attacks (such as two tentacles) against the same target in 1 round, your natural attack latches onto the flesh and deals extra damage by attempting to pull the victim apart. This damage is equal to the damage dealt by your best natural attack plus 1-1/2 times your Strength modifier.

New Spell

Animate Dread Revenant

School: Necromancy [Evil]; Level: Clr 9, Sor/Wiz 9 Casting Time: 1 standard action

Components: V, S, M (an onyx gem worth at least 25 gp per Hit Die of the dread revenant)

Range: Touch

Target: One corpse

Duration: Instantaneous

Saving Throw: None(see text); Spell Resistance: no

You can only cast this spell on the corpse of one creature that has been slain by another living creature; it animates gaining the dread revenant creature template. If the subject's soul is not willing to return (it has no desire for vengeance), the spell does not work; therefore, a subject that wants to return receives no saving throw. The living creature that killed the dread revenant is the subject of its reason to hate special ability. Until that creature has been slain you cannot cast this spell again.

Ecology Encounter

The Order of The Obsidian Hawks in Questhaven learned about the impending wedding of the two heirs of two of the most powerful fire giant tribes on Mt. Jotunheim, and knew that they would begin a war of conquest and slavery that would devastate the region's population of local farmers and herders. So they sent their foremost agent Panfirth to deal with it. Panfirth may have held the blade but the leaders of the Clandestine order that protects the city are the ones that ordered the operation that lead to even their children and pregnant women being trapped in an unspeakable darkness of a lightless ocean, imprisoned between the seconds, aware, unending and unchanging. Now the entire tribe has been released by some massive, deep tremor that shook the city of Questhaven, and up from the depths comes an entire tribe of dread revenant fire giants.

EVIL HAS MANY FACES. THIS IS ONE OF THEM







The Holy Hearth: Priests of Home and Family

by Jonathan Mcanulty

Priests who devote themselves to the divine domain of Community, or one of its subdomains, Family or Home, labor to strengthen the relationships between individuals and create a more stable and prosperous social environment. The focus of such a cleric can be very personal in nature, with priests involved in every aspect of their followers' lives. They attend births, perform marriages, visit the sick, counsel those having marital or familial problems, and, when the time comes, they perform the funerals for the departed. Whether working in a city, or laboring in a country village, such clerics try to promote the welfare of the community at large, encouraging each person in the community to feel a connection to every other member of the community.

Most religions possessing access to the Community domain are both lawful and good in nature, though Lawful Evil faiths with access to the domain are not unheard of. Regardless of alignment, these faiths tend to promote cooperation between individuals and respect (or fear, in the case of evil churches) for those in authority, including authorities in the home, in the government, and in the faith. These religions also tend to encourage marriage and procreation, viewing strong, healthy families as being the backbone of a strong, healthy community. This last is especially true among those clerics who follow the subdomain of Family. Those priests, who are devoted to the subdomain of Home, have a slightly different focus than their fellows. While they care for the relationships of those within the home, they are equally mindful of the actual value of a residence, finding comfort in a certain stability of location.

Sacred Tomes of Hearth and Home

GMs can use the following texts as religious books in their campaigns. Each of the following sacred writings is associated with the domain of community, or one of its associated subdomains.

Sacred Sacrifices

This book begins with a discussion of house altars, and the sacrifices appropriate to the same, but proceeds from there to espouse upon the more sacred sacrifices of love, submission and service. It calls for each member of the household to act in a proper manner: husbands with affection and understanding for their wives; wives with respect and love for their husbands, and children with deference and obedience towards those who are their seniors. The book concludes with a discussion of the heavenly family: a family comprised of those souls who have learned how to behave here on earth and have thus transcended and accepted into a more divine existence. Characters using this book in connection with a Knowledge (religion) check gain a +2 bonus to their skill check.



The Golden Home

A collection of inspired proverbs, poetry and brief essays on life within a family, this book contains a wealth of useful advice: including admonitions concerning child-rearing, finances, ethical business practices (and the effect of the same on one's offspring), politeness, and the proper expression of familial love. The book easily blends simple practicality and poetical magnificence into a single glorious whole, so that its contents remain with the reader after the book has been put down. Those who spend two hours studying this sacred book gain a +1 bonus to Diplomacy and Knowledge (religion) checks. These bonuses last for a week.

The Tale of Hope

This brief manuscript tells the story of a woman named Hope, orphaned at a young age, who, through a series of selfless deeds, wins the heart of an industrious man. The two wed and the tale concludes by describing the accomplishments of their children. Scholars debate as to whether the book is meant to be understood as an allegory or as an actual historical event, but the Tale of Hope is very popular and well read. The lessons of industry, selflessness and love contained within its pages have formed the basis for many sermons and some priests require young couples to study it before marriage. Those who study the book for at least an hour receive a +2 bonus on any Perform (oratory) check made, so long as the subject of the talk being given is marriage.

The Loving Whip

This evil tome, much beloved by slaving cultures, contains thirteen sermons espousing the value of submission and slavery within a community. These sermons are each built off of a simple syllogism: Society benefits from the labor of its citizens; Providing benefits and service for others is an aspect of love; Therefore, when you force men to labor for the good of others, you are forcing them to be loving. Building upon this "logic," the sermons go on to encourage all cultures to take slaves and work them well for the good of all. Characters using this book in connection with a Knowledge (religion) check gain a +2 bonus to their skill check, so long as the matter they are researching is evil in nature.

New Feats

The following feats are appropriate for divine casters possessing the Community domain, or one of its associated subdomains. Consult your GM before taking these feats.

Beacon of Hope

You are immune to fear and your mere presence soothes others around you.

Prerequisites: Character level 7th, Cha 13, Iron Will, Stalwart Heart

Benefits: You are immune to fear. Furthermore, any ally within 20 feet of you gains a +4 bonus to Will saves made to resist fear effects.

Family Man

Your experience with children has allowed you to better understand and interact with them.

Prerequisites: Access to children on a regular basis **Benefits**: You gain a +2 bonus to all Charisma-based skill checks made when interacting with children younger than 13.

Priestly Counselor

You have experience in listening to and talking to people, using your faith to comfort and persuade. **Prerequisites:** 4 ranks in Knowledge (religion),

Community Domain **Benefits:** You gain a +2 bonus to Sense Motive checks and may add 1/4 of your Knowledge (religion) ranks as a bonus to Diplomacy checks.

Stalwart Heart

You are largely immune to fear, having steeled your mind against it.

Prerequisites: Iron Will, Wis 13

Benefits: You gain a +4 bonus to Will saves made to resist fear effects.



Channeling Effects for the Subdomains of Home and Family

The following effects use and supplement rules from *The Secrets of Divine Channeling*. If you do not have that book, sensorial imagery describes noticeable effects which accompany the use of channel energy. Minor channeling effects are available to characters through either GM fiat, or the possession of the appropriate trait or class. Combat Channeling effects and Major Channeling effects are made available to a character through the acquisition of the appropriate feats. The DC of any saving throw is 10 + 1/2 character level + Charisma modifier. Effects granting bonuses are either sacred or profane bonuses. None of the effects stack with themselves, though they may stack with other, similar effects. For more information, consult *The Secrets of Divine Channeling*.

Family

Sensorial Imagery: Light green energy, tinged with gold and infused with a subtle warmth

Minor Channeling Effect: A Child's Kiss: You can, as a swift action, employ one of your uses of channel energy to create a familial bond between you and one creature, thus improving your ability to interact with that creature. The creature cannot be outside of the range of your channeling ability, nor can it be hostile. When you use your channeling ability in this way, you may add a bonus to a single

Diplomacy or Handle Animal check equal to the number of dice you would normally roll when channeling energy (1d6 would equal a +1 bonus, 3d6 would equal a +3 bonus, etc.). The use of the effect must be declared before any dice are rolled.

Combat Channeling Effect: A Father's Cloak: You can, as a standard action, employ one of your uses of channel energy to bolster the life force of the living with divine energies. When you use your channeling in this way, all living creatures within the range of your channeling gain a bonus to their Constitution and Wisdom scores. The amount of the bonus is equal to 1/2 of the total number of dice you would normally roll when channeling, rounded up (2d6 equals +1 bonus, 3d6 equals +2, 5d6 equals +3 etc.). This effect last a number of rounds equal to the number of dice you normally roll when channeling (2d6 equals 2 rounds, 3d6 equals 3 rounds, etc.).

Major Channeling Effect: A Mother's Love: You can, as a standard action, employ one of your uses of channel energy to heal the bodies and strengthen the minds of those within range of your channeled energy. When you use this effect, roll the number of d6 you would normally roll, but the amount you heal is half of the amount rolled, rounded down. Additionally, each creature affected gains a bonus to Will saves equal to the amount healed. This bonus lasts for only a single round.

Major Channeling Effect: Blessed Seed: You can, as a standard action, use one of your uses of channel energy to cause one creature to be fertile for a number of hours equal to four times the number of dice you would normally roll when channeling energy (3d6 would equal 12 hours, 4d6 equals 16 hours, etc.). By using this effect on a woman, you guarantee that, should she engage in intercourse with a man, she will become pregnant. By using this effect on a man, you guarantee that he will impregnate the first women he sleeps with during the allotted time. Should both man and woman be affected by this effect, the woman will conceive either twins (75% chance) or triplets (25% chance).

Home

Sensorial Imagery: A warm light green energy, tinged with scarlet and possessed of a faint smell of spice

Minor Channeling Effect: A Comforting Light: You can, as a standard action, employ one of your uses of channel energy to bless a single source of light (such as a torch, lamp, or the light produced by a light spell) within the range of your channeling. For the duration of the effect, all within the area normally lit by the light (20 ft. for a torch, 30 ft. for a sunrod, etc.) benefit from a +1 bonus to all Will saves. This effect last for 1 minute per dice you would normally roll when channeling energy (1d6 equals 1 minute, 2d6 equals 2 minutes) or until the light goes out, whichever comes first.

Combat Channeling Effect: Walls of Safety: You can, as a standard action, utilize one of your uses of channel energy to bless those within range of your



channeling so that they receive greater benefit from cover. All affected by this effect receive an additional +1 bonus to AC per die you would normally roll when channeling, so long as they are behind cover (2d6 equals an additional +2 to AC from cover, 3d6 equals an additional +3 bonus to AC from cover, etc.). This effect lasts for a number of rounds equal to the number of dice you would normally roll when channeling (2d6 equals 2 rounds, 3d6 equals 3 rounds, etc.).

Major Channeling Effect: Home Fires: You can, as a standard action, use one of your uses of channel energy to make the area within the range of your channeling both more comfortable and more conducive to feelings of serenity and peace. For the duration of the effect, the air within the area of effect feels comfortable, temporarily negating the effects of environmental heat or cold. Additionally, all within the area of effect gain a +2 bonus to Will saves made versus fear effects. The duration of the effect varies depending on whether the area affected is indoors (defined as an area with a roof and walls, all of which must be within the range of the channeled energy) or outdoors. Outdoors, the effect lasts for 1 round per two dice you would normally roll when channeling energy (3d6 equals 1 rounds, 4d6 equals 2 rounds, etc.). Indoors, the effect last for 5 minutes per dice you would normally roll when channeling energy (3d6 equals 15 minutes, 4d6 equals 20 minutes, etc.). This effect is not subject to Select Channeling.

Major Channeling Effect: A Sense of Security: You can, as a standard action, utilize one of your uses of channel energy to bless the area within range of your channeling so that it is more secure. Within the area of effect, the DC for all Stealth checks, and the DC for any Disable Device check made to pick a lock, increases by +1 for every die you would normally roll when channeling energy (1d6 equals +1, 2d6 equals +2, etc). This blessing lasts for 24 hours.

TRIBES ANTHOLOGY I

A Pathfinder Roleplaying Game Compatible TRIBES supplement by Creighton Broadhurst and Eric Menge







Raging Swan produces affordable, highquality gaming products that a GM can easily insert into a personal campaign.

Learn more about these exciting products (and others!) at ragingswan.com and benefit from our Free PDF and Dual Format PDF initiatives.

VILLAINS II

A Pathfinder Roleplaying Game Compatible GM's RESOURCE by Creighton Broadhurst and Martin Tideswell

Rods of Wonder

A Pathfinder Roleplaying Game Compatible PLAYER'S RESOURCE by Creighton Broadhurst





The Shattered Bridge

by By Creighton Broadhurst of Raging Swan Press;

(EL6; XP 2,400)

Travelling through a forest, the PCs discover a ruined bridge. To continue their journey, they must somehow cross it or make a lengthy detour.

The rising road curves around a small stand of trees before reaching a ruined bridge of stone construction. Much of the bridge's arch has collapsed and now lies in the river below.

Sadly for the PCs, the spirit of a dead mage, killed when the bridge collapsed during a storm, haunts the waters beneath the shattered arch. The dead wizard attacks all those trying to use the bridge or who linger in its immediate vicinity.

Tactics

Driven mad by the trauma of his death, Valentin attacks the PCs, using his fly ability to stay away from their attacks. He first uses *web* (against those on the bridge) and *fireball* before switching to summoning monsters. He enjoys using corrupting touch on those trapped in his *web* and fighting within a *stinking cloud* (to which he is immune). He uses *telekinesis* to hurl opponents into the river.

Diplomacy

Although hostile, Valentin is not completely lost to madness and can be reasoned with, if the PCs do so in the first two rounds of combat. Initially, he is hostile. The DC required to improve Valentin's attitude by one step is noted in parentheses.

Hostile (DC 27): Valentin threatens the PCs with a horrible death. If they fail twice to improve his attitude, or if they render him hostile, he attacks.

Unfriendly (DC 22): Valentin demands a bribe – cast into the river – to let them pass.

Indifferent (DC 17): Valentin appears confused, suddenly realising that he is in fact dead.

Friendly (DC 12): Valentin lets his new friends pass peacefully.

Helpful: Valentin offers his treasure, if the PCs bury his remains.

Valentin Pennanen CR 6 (XP 2,400)

Translucent water drips from the drenched clothes of this ghostly, corpulent man. The entire left-hand side of his body is horribly crushed and broken.

Male human wizard (conjurer) 5

N Medium undead (augmented humanoid, incorporeal)



Init +5; **Senses** darkvision 60 ft.; Perception +10, Sense Motive +2

Speed fly 30 ft. (perfect)

ACP 0; Fly +9, Stealth +9 (incorporeal) AC 13, touch 13, flat-footed 12; CMD 15

(+1 Dex, +2 deflection)

hp 30 (5 HD); half-damage from spells and magic weapons

Fort +3, Ref +2, Will +6

Immune mind-affecting effects, death effects, disease, paralysis, poison, sleep effects, stunning, nonlethal damage, ability drain, energy drain, damage to physical abilities, exhaustion, fatigue, massive damage, any effect requiring a Fortitude save (unless it affects objects or is harmless); critical hits and precision-based damage (except from *ghost touch* weapons); nonmagical attacks; **Resist** channel resistance +4

Melee Touch corrupting touch +2 (6d6, Fortitude DC 14 halves)

Ranged Touch (7/day) *acid dart* (range 30 ft.) +3 (1d6+2 acid)

Special Actions summoner's charm, telekinesis

Summoner's Charm (Su) Whenever Valentin casts a conjuration (summoning) spell the duration increases by two rounds.

Telekinesis (Su) Every 1d4 rounds Valentin can use *telekinesis* (CL 12).

Wizard Spells Prepared (CL 5th; concentration +9; barred schools: evocation, necromancy; Augment Summoning, bonded object [amulet])

3rd—fireball (DC 18), stinking cloud (DC 19), summon monster III

2nd—*resist energy* (2), *summon monster II*, *web* (DC 18)

1st-grease (2; DC 17), mage armour, summon monster I(2)

o—acid splash, detect magic, mage hand, prestidigitation, read magic

Combat Gear wand of summon monster II (10 charges)

Abilities Str –, Dex 12, Con –, Int 18, Wis 14, Cha 14 **Base Atk** +2; **CMB** +2 **CMD** 13

SQ rejuvenation

Feats Augment Summoning^B, Brew Potion^B, Greater Spell Focus (conjuration), Improved Initiative, Scribe Scroll^B, Spell Focus (conjuration)

Skills as above plus Knowledge (arcana) +12, Knowledge (dungeoneering) +12, Knowledge (engineering) +9, Knowledge (geography) +8, Knowledge (history) +12, Knowledge (local) +9, Knowledge (nature) +8, Knowledge (nobility) +8, Knowledge (planes) +12, Knowledge (religion) +8, Linguistics +11, Spellcraft +12

Languages Aquan, Auran, Celestial, Common, Draconic, Goblin, Ignan, Infernal, Terran

Gear as above plus *ring of protection* +1, spell component pouch

Treasure

Valentin's treasure and skeletal remains lie at the bottom of the river, partially buried in silt. A DC 25 Perception check made by a submerged character locates the remains: the sodden remnant of a spellbook, a masterwork dagger, a *ring of protection* +1 and an iron *wand of summon monster II* (10 charges).

Area Features

The area has several features of note:

Background Noise: The noise of the river increases the DC of hearing-based Perception checks made within 20 ft. by 2.

River: The cold water of the river slides sedately (DC 10 Swim check) beneath the river's tumbled arch. The river is 15 ft. deep and 20 ft. wide.

Fallen Stones: Shards of the bridge's arch lie in the river. Characters can leap from stone to stone with a DC 12 Acrobatics check. A character requires three such checks to cross the river.

Mud Banks: Steep, muddy banks line the river and provide cover (+4 to AC, +2 on Reflex



saves). Characters can scale the banks with a DC 15 Acrobatics check. Failure by 5 or more indicates the character falls prone and slides into the river.

Trees: A creature standing in the same square as a tree (AC 4, hardness 5, hp 150, DC 15 Climb check) gains partial cover (+2 to AC, +1 on Reflex saves).

Light Undergrowth: A square filled with light undergrowth costs 2 squares of movement to enter, but provides concealment (20% miss chance). Light undergrowth also increases the DC of Acrobatics and Stealth checks by 2.

The Bridge

The bridge is of stone construction (hardness 8, hp 270, DC 35 Break), stands 10 ft. above the river and has the following features of note:

Broken Span: The remains of the bridge's arch lie in the river leaving a gap of 10 ft. Characters can jump the gap with a DC 10 Acrobatics check.

Bridge Parapet: The bridge parapet is 3 ft. high and provides cover (+4 to AC, +2 on Reflex saves). Characters can balance atop it without making an Acrobatics check, but those moving along it at full speed must make a DC 12 Acrobatics check. Characters failing by 5 or more fall into the river (but take no damage). A character making a DC 20 Reflex save falls prone on the bridge.

Scaling the Encounter

To modify this encounter, apply the following changes:

EL 5 (XP 1,600): Apply the young creature template to Valentin (+2 on all Dex-based rolls, -2 on all other rolls, hp 20).

EL 7 **(XP 3,200)**: Apply the advanced creature template to Valentin (+2 on all rolls [including damage rolls] and special ability DCs; AC 17 touch 17 flat-footed 16, CMD 19, hp 40).



Death from Above

By Creighton Broadhurst of Raging Swan Press

(ELG; XP 2,400)

As the PCs journey through a network of natural caves, they wander into the lair of a small clutch of darkmantles. Read:

This cavern appears of natural origin like the others you have explored. The stalactite-covered ceiling towers roughly 40 feet overhead and several stands of stalagmites stud the cavern's floor.

Characters entering the cavern that can see the ceiling can make a Perception check (with a -4 modifier for distance) opposed by the darkmantles' Stealth check to notice the lurking danger.

Jactics

The darkmantles lurk among the stalactites on the ceiling awaiting prey to pass below. Once prey does so, the darkmantles use *darkness* to nullify the party's lights before hurtling downwards.

The darkmantles prefer to attack isolated targets or those that do not seem physically impressive. If a darkmantle hits a target, it attempts a grab (subsequently constricting a grappled target). Darkmantles gang up on one or two opponents ignoring others until their initial targets are dead. If reduced below half hit points, a darkmantle flees upwards to hide among the stalactites.

Area Features

The area has several features of note: Illumination: Unless the PCs bring light with

them, darkness shrouds the cavern.

Ceiling: The ceiling is 40 ft. high. **Stalactites**: Stalactites festoon the ceiling,

providing partial cover (+2 to AC, +1 on Reflex saves) to creatures among them.

Bloodstains: Several dried bloodstains mar the ground. A character notices these with a DC 10 Perception check.

Stalagmites: Several stands of stalagmites dot the chamber, providing partial cover (+2 to AC, +1 on Reflex saves) to creatures among them.

Corpses: The darkmantles have hidden the partially eaten corpses of several troglodytes on a ledge 10 ft. above the floor (DC 15 Climb check). Characters searching the chamber spot the ledge with a DC 15 Perception check. Among the gore, the PCs uncover four transparent deep blue stones (spinels, each worth 500 gp; DC 20 Appraise check identifies) in a blood splattered pouch.



Scaling the Encounter

To modify this encounter, apply the following changes:

EL 5 (XP 1,600): Remove two darkmantles. Remove one spinel.

EL 7 (XP 3,200): Add two darkmantles. Add one spinel.

Darkmantle (3) CR 2 (XP $_{400}$)

This small creature opens likes a hideous octopus, its thin, hook-lined tentacles connected by a fleshy web, as it hurtles toward you.

N Small magical beast **Init** +6; **Senses** blindsight 90 ft., darkvision 60 ft., low-light vision; Perception +4, Sense Motive +0

Speed 20 ft., fly 30 ft. (poor) **Melee** slam +3 (1d4 plus grab) **Atk Options** constrict, grab **ACP** 0; Acrobatics +2 (-2 jumping), Fly +5, Stealth +10

AC 15, touch 13, flat-footed 13; (+1 size, +2 Dex, +2 natural) hp 15 (2 HD) Fort +5, Ref +5, Will +2

Spell-Like Abilities (CL 5th; concentration +5) 1/day—*darkness* **Abilities** Str 11, Dex 15, Con 14, Int 2, Wis 11, Cha 10 **Base Atk** +2; **CMB** +1 (+5 grapple) **CMD** 13 Feats Improved Initiative Skills as above Constrict (Ex) With a successful grapple check, the darkmantle deals 1d4 damage. Grab (Ex) The darkmantle can try to grapple as a free action without provoking attacks of opportunity. It can use its grab attack against a foe of any size.

Advanced Darkmantle (2) CR 3 (XP 600)

This small, but muscular creature opens likes a hideous octopus, its thin, hook-lined tentacles connected by a fleshy web, as it hurtles toward you. N Small magical beast

Init +8; Senses blindsight 90 ft., darkvision 60 ft., low-light vision; Perception +6, Sense Motive +2 Speed 20 ft., fly 30 ft. (poor) ACP 0; Acrobatics +4 (+0 jumping), Fly +7, Stealth +12

AC 17, touch 15, flat-footed 15; **CMD** 17

(+1 size, +2 Dex, +4 natural) Fort +7, Ref +7, Will +2 hp 19 (2 HD)

Space 5 ft.; **Base Atk** +2; **CMB** +3 (+7 grapple) **Melee** slam +5 (1d4+3 plus grab)

Atk Options constrict, grab Constrict (Ex) With a successful grapple check, the advanced darkmantle deals 1d4+3 damage). Grab (Ex) The advanced darkmantle can try to grapple as a free action without provoking attacks of opportunity. It can use its grab attack against a foe of any size.

Spell-Like Abilities (CL 5th; concentration +7) 1/day–*darkness*

Abilities Str 15, Dex 19, Con 18, Int 6, Wis 15, Cha 14 Feats Improved Initiative Skills as above



Rite Publishing Presents

In The Company of Monsters **1st-20th Level Playable Racial Classes** By Jonathan McAnulty, T. H. Gulliver and Steven D. Russell

The Dreaming Gods

By David Bain Illustration by Mark Hyzer

If you sail beyond the distant rim of the world and journey down through the ethers and eons, you will come, eventually, after eternal ages, to the Realms of the Ever-Changing King. Traveling across ragged seas and ravaged deserts, through merciless snowfields and squalid jungles, over forbidden mountains and along endlessly raging rivers, questing through crumbling kingdoms and sovereign states beset by war - wading through plagues, pestilence and despair - you will come, at last, to His City of Dreams.

And yet your journey is not over. You spend a day passing through the many Gates of Welcome, a week in the Gardens of Ever, a month in the Park of the Peaceable. You linger amongst the Mansions of Treasuro. You dally a year at the Ever-Growing Circus of Days and another each at the Hall of the Earth, the Lake of the Worlds, the Coliseum of The Skies. Teeming crowds are everywhere - all races, all creatures, all castes - in this endless city, but always you are anxious, for there, just past The Market of Virtues, at long last, sits His Eternal Keep, its coalblack spires of spearing the clouds.

It is indeed as they say: the surface of The Black Castle scintillates with sparks and flashes and runners of jade light deep within the stone of its otherwise opaque obsidian walls. Even by daylight, it is like a constant display of powderworks on festival nights.

You join the swarms of pilgrims lined up to see The Dreaming Gods. The throng is crowded by The King's Civil Squad in the immense courtyard of The Keep.

The sun is setting. The Keep is aglitter with the mysterious green lights, like lightning, like emerald stars winking into and out of existence within the depths of stone carved from solid night. The King, a towering betentacled bearbeast on his high, gigantic balcony, is finishing his latest address:

"So have The Dreaming Gods decreed! So shall it be!"

The crowd cheers. His shape shifts and for a moment before he fades, cloudlike and burning black and green and ghastly, into the recesses of his infinite castle. As he recedes, his face is a scintillating mass of snakes, his hackles are bursting into brilliant, leathery wings, his haunches are the nails of demon dogs grinding into the gem-studded floor of his vast fortress.

It is only then you realize you bask in the moonshadow of The Dreaming Gods: two children embedded up to their necks atop a pyramid of stone in the center of the square, facing the King's boundless GreenKeep. The boy is named Cyt. The girl is named Cyn.

·**

Jarria's feet have been bleeding the last few hundred miles - he walked after his horse starved



beneath him. He shambles into the square, his clothes only rags. The Civil Squad - the most skilled soldiers in all the land, Legends every one, gathered to constantly secure The Square - is used to this. They offer him sustenance before he queues up to visit the Dreaming Gods.

"See?" the soldiers say. "You saw the City, eh, pilgrim? Is it not wondrous! You know now The King is *not* cruel. The world is *not* all nightmares. Tell this to your countrymen upon your return. But for now, tell your stories, your wishes, to the Dreaming Gods. With each entreaty, The King's wondrous truth radiates farther and farther out from The City."

As he waits, Jarria hears rumors that among the hordes of faithful come to see the Dreaming Gods today were three Elves, a Frost Giant, a Legendary Warrior seeking to serve the Squad - he was quickly rejected, as most are - and even a Dragon from The Far Reaches.

Jarria is the last pilgrim allowed to palaver with The Dreaming Gods that day - for even Gods must sleep. Jarria tells them of his sons, his wife, even a daughter slain in the wars of his region. He tells them of the council that sent him here, how their primary wish is for the skies to no longer be filled with shadows. The Gods listen silently. They never speak to supplicants; they are passive, only receiving the will of the people. "Please decree peace for my country in your dreams," Jarria begs, calling over his shoulder as Squad members gently lead him down the steps of the pyramid. At the base, in full view of the camped supplicants, Jarria drops to his knees, then, beginning to weep, fervently recites one-hundred-twenty-five times: "As The Gods dream, so The King weaves."

Long before Jarria is finished with his prayers, The Dreaming Gods are being fed their evening bowl of gruel. Tonight they are tended by Tear, the High Captain of the Squad - he answers to either pronunciation - and by Vorxet, The Champion Mage of All the Lands. Vorxet is, in fact, the mage who, upon order of The King, transformed Cyt and Cyn into Gods.

"Tomorrow night, before you sleep," Vorxet whispers to Cyt, spooning a dollop of green gruel into Cyt's mouth. "Tonight shall be the last night of nightmares."

"Tomorrow night," Tear says in Cyn's ear, stroking her hair once she's licking her lips, having finished - she knows better than to ask for more. "At almost this time tomorrow, you shall be released."

The moon disappears behind a storm that's sweeping in. It begins to rain, soaking the court of seekers. Wind lashes at the pilgrims' tents, whips at the Dreaming Gods' hair. It is difficult to imagine they sleep well, if at all.

And yet Cyt and Cyn *do* sleep.

Early in their dream cycle their subconscious minds animate the terrors from across the continents as expressed to them by today's supplicants. Their dreams intertwine with one another's and together, hand in hand in the dreamlands, they bear witness to Jarria's family being bloodily slaughtered. They view the Lich Lord ravaging the Legend's land. They see the sylvan forests of the Elves grown thick with the drowpsy weed, which bestows waking dreams so dense one wishes to never return to the woes of this world. They see the nation beneath the Dragon's massive mountain tumbling into poverty despite his charity, his once fathomless fortunes all but depleted. They see the race of the weeping Frost Giant decimated by the disease brought by the comet which crashed into their gigantic capital city - the comet had been foretold by the King, who allegedly received warning of the fallen star from reading the dreams of Cyt and Cyn. (This last dream also flashes back to whispered tales, tales of the long-ago age when the Frost Giants refused The King his tributes.)

In the final dream they will share while their bodies are still encased in stone, Cyt and Cyn dream back to the day they became Gods. They are running down an alley of His City, just off The Market of Virtues, laughing, two hands joined and swinging, their free hands each holding a fresh goldfruit. The sun streams into the alley at such an angle that they are momentarily blinded. They are running to their secret alcove, the one created by the corners of three towering, mashed-together tenement slums. The alcove is accessible only by perhaps a cat or the smallest, most malnourished of children. A shadow breaks the blinding sunlight.

They scream in unison as a large wrist clamps down around each child's wrist. Cyn drops her goldfruit. Cyt clamps it to his chest.

Then they recognize that the man who has clasped them is the legendary Tear, Chosen Bearer of The Sword of Ivich, Just Usurper of The Three Nations, Slayer of The Terrible Bloodbladder Beast, High Captain of the Civil Squad, High Guardian of The Dreaming Gods.

"Not steal it," Cyn says. "Not steal. Man give it." Tear grins. "And you, little man? Do you

Tear grins. "And you, little man? Do you corroborate?"

"He no talk. Not steal it. Not steal."

Squad members have no surrounded the orphans, looming tall as guard towers. Vorxet is among them, smiling down in his glorious emerald mage's robes at the two urchins.

Tear releases their wrists. "Eat your goldfruit he says. Eat and listen. Do you know that The Dreaming Gods have passed? That their bodies are now in state in the Coliseum, along with all Past Gods?"

Cyn nods. Cyt stares blankly, then bites greedily into his fruit, slathering juice and pulp over his face.

"Do you know that The King himself came to me in the form of a terrible wolf and whispered to me that you would be exactly here, at exactly this hour? You will never be hungry again - you will eat what the people, the masses eat, but you will never be hungry or desperate or lonely again. All the world shall revere you from this moment hence."

Cyn slowly chews her fruit. She blinks at the sun, then reaches up with her free hand and allows Tear to take it. She nods at Cyt, who then allows Vorxet to take his hand.

During The Ceremony of Sinking into Stone - which only Vorxet was powerful enough to perform - The King stretched forth across the skies from the depths of his castle, weaving himself into mesmerizing patterns and vortices as the drums beat and the children settled into the pyramid to gaze forever at the castle and, symbolically, all the lands beyond.

At dawn, Tear and Vorxet feed The Dreaming Gods their morning bowl of gruel. The same is passed to all the supplicants who ask.

At five minutes past dawn, Tear orders the massive gates to the courtyard closed. All the pilgrims are to be ushered out.

"You may wait outside the gates!" he proclaims from atop the pyramid. "You have The Civil Squad's apologies for the inconvenience, but, alas, The Dreaming Gods have taken ill during the night, most likely from the storm."

There is much grumbling and several groups of patrons need more forceful quieting, but the court is cleared by mid-morning.

Many have noticed the muttering, weeping ragman staggering through the market that morning. Last night's storm long gone, the unforgiving sun beats down on his weathered pate as his thoughts eat away at his brain. His breath is as ragged as his clothes. His heart pounds in his ears at the sacrilege he is thinking! He knows he is not long for this earth. He stumbles into Spice Alley, the air a swirl with cumin and garlic and ginger, lavender and lemon, paprika and sage, all the scents of the wide worlds. These odors spark his anger anew, sending his heart into mad palpitations. He whirls and grasps a spice seller from the far south by the lapels of his exotic robes.

"The children," he whispers. "They are *not* gods. They do *not* dream for us. They are...." A strained, high pitched keening sound like all the woes of the world escapes him, causing the crowd to turn their heads his way. "The Dreaming Gods... they're just children," he proclaims for all of them to hear. Then, his voice shriveling into a whine, he repeats: "Just children..."

The spice seller is aghast at such blasphemy. A communal gasp rises from the crowd.

"I looked into their eyes," he says. "I looked into their empty eyes."

The crowd begins to murmur. A few jeer. A call goes out for the guard.

Jarria, tears streaming down his face, gleaming in the merciless sun clasps at his chest. He wheezes as he speaks. "My family! My country! We are at the whim of The King!" He turns once more to the spice seller, pleading. "Why, then, does the King let us believe in these ... these *idiot gods!* Why, pray tell, does he *not listen?*"

Two members of the market guard arrive, spears and shackles at the ready. But Jarria, after a final hitching sob, collapses, pitching face-first into a spice cart, sending up a cloud of cinnamon.

The soldiers in the courtyard square are eating their noon gruel.

Vorxet, his long white mage's beard billowing and waving in the wind, has been kneeling before The Gods atop the pyramid, applying sacred oils to their heads, whispering soothing psalms which he knows have no efficacy whatsoever, especially on these two specific children.

"Where people?" Cyn asks. He has been lax. Her hair needs to be cut. It grows in a red pool on the stone beneath her head obscuring her neck.

"No more visitors," he says. "Not after today."

Cyt makes a gurgling sound. He goggles at a point beyond and below the mage. Vorxet pivots on his knees and sees Tear is ascending the pyramid stairs.

"Is it time?" he asks. His voice, which has not known fear in literally decades, is suddenly tremulous.

Tear nods. "Yes," he says. "Time for bloodshed. Time for revolution." Vorxet pats Cyn on the head. He rubs Cyt's cheek. Cyt mewls - he loves to have his cheeks rubbed. Vorxet rises. He and Tear stand before the children.

"Food? Cyn says. "Time for eat?"

Tear looks at them with pity. He frowns and draws his infamous sword.

Jarria's rage steps from his body. Part of Jarria's spirit - the part that truly bore his Name - has moved on, gone elsewhere, is no longer accessible. It has separated from his rage, his ire. But this, his wrath his rage at his family's death, at the circumstances of his own death, at the King's Lie about The Dreaming Gods, at The King himself - this part seethes on, yet has no discernable, coherent shape. It is a flash, a flicker, an unstable emoting.

There are other flutters of energy coursing by from all parts of The King's Realms. He joins them. Together, gradually losing their individuality, they speed toward the magnet which is the sinister ancient shadowstone of The King's Keep. It is there, in the primordial mineral of that eldritch castle, the rage of all The King's past subjects glows green, blazes jade, streaks through in emerald flares.

Not even The King - who was, after all, once, eons ago, just a man - knows the origin of the ancient castle. He only sits, shriveled, on the throne in the depths of its dungeons, the rage of all who ever lived radiating, glaring, flashing all around him, twisting what is left of his essence into shape after shape.

But not today. Today he rises from his throne. He has thrown endless dark shapes, all illusions, into the balconies and skies surrounding the castle. He has cast his nightmares out far and wide into the world to be free of them. As for his physical body, he has done naught but shift its dead-alive form on the throne for ... he can't remember. Perhaps an age.

But Jarria was wrong. He listens. He hears. He understands fully what is now to transpire in the courtyard, what is to happen to His Dreamers. It is toward the courtyard that his ancient bones creak, that his leathery, dust-laden skin sloughs.

Vorxet stands. His mind hurts. He has packed it with more spells than he thought possible. The weight of all this magic would have slain him as a younger man. He has his centuries to thank for the strength they've given him, but he might literally self-combust with the memorization of another single rune. As it turns out, he will not have to cast a single magick.

The children's line of sight settles on Tear's gleaming, upraised sword. The sky is a brilliant blue above it, the sun a crystal orb of white fire.

"Honored members of The Civil Squad" he shouts! "Hear me now! The Dreaming Gods are not ill. Nor are they gods. There is only one god in this keep, and he is blind. Today, those of you who will shall help me storm - "But, as if signaled by the word "storm," The King poured forth from his castle. Tentacles of molten black filled the skies.

The Squad in the courtyard below the pyramid began shouting and pointing. Tear looks at Vorxet.

"Perhaps, my friend," Vorxet says, "our revolution is over before it begins."

"Lo!" A member of the squad calls. He is pointing at the Castle Gate, which no one in memory, oral or written, has ever seen open.

The immense ebony doors creak. The King's amorphous tentacles rush forth from inside the castle walls, pushing them further open. But below them, at the base of the doors, small, decrepit, skeletal, a lone figure crouches. A ragged cloak flutters about him. The tentacles filling the skies, the shifting shapes raging like a storm, emanate from him like raging billows of smoke.

"This is The King?" Vorxet says. *"This* is His true form?"

Tear bounds down the pyramid steps and approaches the figure, his sword before him.

The King's eyes are sallow, red-rimmed. They have within them the sorrows of endless ages. His hands are curled, useless claws.

"Please," it whispers to Tear.

Tear hesitates, then does his King's bidding.

There is no Ceremony of Rising from the Stone. Vorxet had to craft it himself. He spends the night practicing the rite atop the pyramid as all the Legends of The Civil Squad look on.

It works, and by daybreak the children, thanks to other spells restoring strength to their withered limbs, are able to walk again. They are tended to - and told countless yearnings and wishes - by The Squad. The children, though no longer encased in stone, know their place. They eat their gruel. They listen silently.

Vorxet, exhausted, is allowed to rest. It has been decided he and Tear shall enter the castle, still so black and monolithic, still shot through with sparks and streams of jade light, at high noon.

Vorxet and Tear stand before the massive doors. The children stand between them.

Vorxet furrows his bushy eyebrows. "Do you feel it, Tear?" He pronounces it to rhyme with bear.

"Aye."

"I thought perhaps it would be gone with the death of The King."

"It would consume us. We cannot rule from this castle."

"Will the masses accept rule from anywhere else?"

"We cannot send the children in there," Tear says. "They are innocent," Vorxet answers. "Perhaps they will not become such as The King."

"Perhaps not. But what of us? We had thought to have the masses believe in Cyt and Cyn as King and Queen, with the two of us mere advisors. If you and I are unable to stand at their sides, what of us?"

Two days later. At last Hudron and Effa are finally within at the base of the pyramid in the shadow of the castle. Both legendary horsemen from The Plains of Endless Rain, they hope to gain positions on The Squad. But first they will hold audience with The Dreaming Gods.

"There!" Effa says and points. "Against the sky! The Child King and Queen! See how their shapes flicker and shift!"

"Pah!" Hudron retorts. "When last I made this journey, the King shifted from dragon to roc to behemoth in but a single moment. These are not kings! Not yet!"

"Is it not a good harbinger that their forms remain their own?"

"Fah! We need children to dream for us, not warriors and wizards. We need a terrible king, not innocents. Everything is turned around now. Our supposed rulers sit in their castle and say nothing and The Dreaming Gods shall issue decrees in their stead. What nonsense is that!"

But then they are told it is their turn.

A storm is sweeping in. Thick clouds overwhelm even the shadows of the new King and Queen as Effa and Hudron settle in next to the heads sticking out of the stone of the pyramid, the heads of Vorxet and Tear. Thunder threatens to drown out their voices as they begin to share their land's trials and tribulations.

David Bain has had more than 100 publications in books and magazines such as Weird Tales, Strange Horizons and Dead But Dreaming: New Tales of the Cthulhu Mythos. The author of Gray Lake: A Novel of Crime and Supernatural Horror, many of his works are available for your Kindle, Nook or other ereader at <u>http://davidbain.books.officelive.com</u>.





Twenty Questions with Creighton Broadhurst

By Steven D. Russell

1. Could you tell us a little about yourself?

I started designing modules and suchlike in 1999. My first module Shadows Under Scant premiered at Gen Con UK that year which was also the year I joined the UK Living Greyhawk triad. A couple of years later, I moved onto the Circle of Six (where I stayed until the campaign ended). I've written products for AD&D 2nd Edition, 3.0, 3.5, 4e and Pathfinder. I've been lucky enough to get writing gigs with Paizo (articles in Dungeon and Dragon), Expeditious Retreat Press (Plague, Legacy of Darkness) and Wizards of the Coast (Monster Manual V, Exemplars of Evil, Madness at Gardmore, Underdark, numerous articles for the WoTC website, a few 4e modules for Dungeon, dozens of Living Greyhawk adventures and a few LFR modules). Since I started up Raging Swan, I've written lots and lots of Pathfinder stuff!

2. What is your home game like?

I'm really lucky in that I have two weekly games, so I get to play about eight times a month. At one point, I was playing 3.5 on Mondays 4e on Tuesdays and Pathfinder on Thursdays, but that got a bit too much. I've discovered you can actually play too much! Now, on Monday nights I play in a 3.5 Greyhawk campaign while on Wednesday nights I GM a Greyhawk-based Pathfinder game.

On Mondays, our group has reached relatively high levels – we are all around 15th-level – while on Wednesday the PCs have just reached 3rd. It's an interesting mix as while the groups include mostly the same people the games are very different in style and power level. Mondays has a much more epic, highmagic feel while Wednesdays is more gritty and has a low-magic feel. I publish session logs on my blog about the Wednesday night campaign (http://ragingswan.livejournal.com/) while the GM for Mondays does the same thing (http://redhodges.livejournal. com/) on his if anyone wants to read our tales of daring-do.

This Gary Gygax quote (from Role-Playing Mastery) sums up my GMing style: "The dedicated GM is not only an impartial judge of events, but at the same time he is an active force championing the cause of both the preservation of PCs not bent on self-destruction and the continued satisfaction of players who do not seek to see the campaign ruined. Conversely, he has no ethical or moral obligation to keep a PC alive and viable if that character's player insists on leaping into the jaws of adversity." I keep that in mind when designing and running games.



3. What is your favorite Paizo product that you worked on and why?

I haven't produced anything for Paizo for quite some time, but my favorite article is *Into the Bright Desert* (Dungeon 98) which detailed the perfidious Rary, his desert realm and dastardly schemes. I always thought Rary got short-changed (he's nice really!) and along with Paul Looby and Stuart Kerrigan we set up a very long, convoluted series of modules. *Into the Bright Desert* was a great companion to that and I'm very proud of it.

4. How did Raging Swan Press start and how would you characterize where it is today?

I was very active in the Living Greyhawk campaign throughout its life and when it ended I wanted to keep writing and designing. Originally, I planned to release both Pathfinder and 4e products, but the GSL was too restrictive for my tastes and so I decided to solely support Pathfinder. When I started Raging Swan Press, I didn't realize how much fun it would be! For the first time (pretty much) in my design career I could write exactly what I wanted when I wanted. As a designer, that's hugely liberating and lets me explore themes and tell stories that I couldn't in my freelance days.

For the first year, I wrote pretty much everything Raging Swan released, but now in year two, I'm publishing stuff from many talented designers – Eric Menge (of Snow-by-Night fame), Landon Bellavia, John Bennett, David Posener, Andy Glenn, Ben Kent and Christian Alipounarian to name but a few. I'm very open to providing designers with their first step into the industry – I was very lucky when I was working on Living Greyhawk to be given a lot of very good advice by Stephen Radney-MacFarland who was at the time running the RPGA. He really helped me develop as a freelance designer and gave me many insights into the process of adventure design. I feel it only fair that I do others the same favor.

5. What is your favorite Pathfinder Roleplaying Game compatible product you worked on and could you tell us a little about it?

Tricky question, because I'm a bit of a mappie in that I'm easily distracted by the latest, new shiny thing. I think on balance, though, my favorite is Retribution -Raging Swan's first published product. An adventure for 1st-level characters, it's set in a remote monastery at the height of a savage winter storm, the PCs stumble into a story of betrayal and revenge. It's got a good mix of roleplaying, investigation and combat. I think the intro text does a pretty good job of setting "In the frozen depths of winter, the scene murderous winds mercilessly batter the crumbling Priory of Cymer. Within, trapped by their duty and the heaped snowdrifts that render travel near impossible, the few remaining faithful huddle together and tend the sacred places of their forbears. With the weather worsening, nerves fray and tempers snap as the wind howls its mournful dirge for the forgotten dead of a fallen time. But the worst is yet to come. One of those trapped within holds a murderous grudge that only blood can expunge and as the storm reaches its savage height terrible revenge is wrought amid the frigid halls and faded glories of a bygone age."

6. What was your best moment working on that product?

I really enjoyed playtesting the module. I'm lucky in that I have a great group of gamer friends and sitting down with them and running through the adventure that up to then only I had seen was great fun. I guess, at the end of the day, that's what gaming is all about – sitting down with friends and sharing an exciting, compelling story.

7. What do you feel was the most ingenious part of that product?

When I was setting up Raging Swan Press, I worked very hard to develop an easy-to-use layout that was not only crisp, clean and easy on the eye but was also organized enough that a GM could pick up a product and run it with a minimum of preparation. As a GM, I don't have a lot of time available for game prep and I resent being forced to hunt through a book for the information I need. Unorganized or confused layout makes gaming harder and that's a Bad Thing. I think with Retribution (and subsequent products) I've succeeded in making Raging Swan's products easy to use.



8. What was the most challenging aspect of working on it?

Discipline. It was the first thing I wrote for myself and sometimes it was hard to sit down and keep banging away at the keyboard. But at the end of the day, the only person I would let down if I failed to finish it was myself.

9. Did you learn anything while working on it?

When you are writing an adventure, it is absolutely vital to playtest, playtest, playtest. The first playtest of *Retribution* was a bloodbath – we had lots of deaths – but it was a very positive experience because the end result was much more balanced. If I hadn't extensively playtested Retribution and assumed that the first draft was fine, I suspect it wouldn't have got such a good reception. I have my patient playtesters to thank for that!

10. Other than your own work, what is the best Pathfinder Roleplaying Game compatible product out there? (cannot be Kobold Quarterly)

I'm torn between Frog God's Slumbering Tsar series which is just so epic in scope and Jon Brazer's Book of the River Nations - it's a great resource for Kingmaker (and indeed any campaign featuring kingdoms) and it's an idea I wish I'd had first. At the end of the day, I have to come down with Book of River Nations as its something I can see every GM using.

11. What in your opinion makes a good Pathfinder Roleplaying Game compatible product?

The best Pathfinder compatible products are those that push the design boundaries of the game while remaining true to its roots and heritage. A truly great product also has to be useful at the game table – making the experience easier and better for everyone involved should be the number one priority of every product. I think the other crucial aspect of a great product is that it has to be easy for a GM to insert into his campaign. The greatest module in the world is useless if it references things that couldn't possibly fit into a GM's campaign – wars of the gods, apocalyptic wars, bizarre gods, strange races and so on all make it much harder for a GM to use a given product.

12. Who is your favorite designer of Pathfinder Roleplaying Game compatible products (cannot be yourself)?

Can I vote for Creighton O'Broadhurst (no relation)? No? Didn't think so. In that case, I'm very partial to products by Brandon Hodge, Richard Pett and Rob McCreary. I'd find it very hard to actually nominate a favorite, though. I'm a big fan of the Cthulhu mythos and a lot of my favorite modules have elements of Lovecraftian terror in them. Which reminds me, I really need to get around to running Carrion Crown.

13. What advice would you give to would-befreelancers?

I guess the most important thing for a freelancer to do (except know and play the system you are writing for, hit deadlines, be polite and approachable etc.) is to develop a thick skin. Inevitably no matter how great your work is some people are not going to like it. Such is life.

Not taking stuff personally also extends to working with fellow designers and editors. If you believe that every comma and word is sacred and Shall Not Be Expunged from your manuscript, you are going to have a short career. Editors don't make suggestions and corrections to annoy you – they do it to make your work better. Embrace – even search out – feedback and accept it in the spirit in which it is offered. You don't always have to accept or agree with feedback you get, but only an idiot ignores it.

14. Who is your favorite Illustrator?

I'm in awe of people who can draw and paint – even my stick men coming out looking wrong. I'm probably not allowed to vote for my sister (Philippa Broadhurst), but she's a fantastic artist who has done me some great maps and illustrations. Sadly, she's busy working on Game of Thrones at the moment and not available. If push came to shove, I'd plump for Erol Otus and Larry Elmore – Elmore for the awesome internal artwork in so many modules of my youth and Erol Otus for his amazing color covers of some classic 1st Edition stuff.



Illustration by Philippa Broadhurst

15. What has been your most memorable fan response to your work?

Last year I ran a promotion at Christmas whereby if you purchased any of our physical print products you could claim PDFs up to the same value completely free. (They didn't need to be the same product, you could mix and match). I got a photo from a chappie who had asked for Retribution and Road of the Dead for Christmas. In the background was his Christmas tree and it blew me away that someone wanted my stuff so much they asked to get it for their Christmas present (and he took the PDFs as his free gifts as well!) That was really cool and made me very happy!

16. Could you give us an exclusive hint or teaser about an upcoming product your working on? I'm working on a module called Shadowed Keep on the Borderlands as sort of a homage to the Moathouse from the Village of Hommlet. The Temple of Elemental Evil is one of my all time favorite

Elemental Evil is one of my all-time favorite adventures and earlier this year I saw a great illustration of a ruined keep by Marc Radle. That illustration screamed iconic old-school dungeon bash with loads of Gygaxian Naturalism thrown in so loudly I couldn't ignore the urge to design! I'm about two thirds of the way through my first draft (I've got the goblins catacombs still to do) and really enjoying the design process which is turning into a bit of a trip down memory lane. Sadly, other things keep getting in the way but if anyone wants to playtest Shadowed Keep when its eventually finished, I'd be delighted if they'd drop me an email:

gatekeeper@ragingswan.com

17. Do you have any goals as a game designer/publisher that you have yet to obtain or overcome?

I really, really want to design and publish a megadungeon style adventure. Back in the 1990s I ran a shared campaign at a local shop. Called Deep Delve the campaign had two DMs and about 30 players. We had big Ao-sized maps of each dungeon level in the shop, that the adventurers added to every time they emerged from the dungeon. It was really cool to see the dungeon grow and develop over the course of game play and to listen to various groups of adventurers plotting their next delves (and boasting about their exploits). While clearing out our attic I found a couple of the maps and although they were water damaged they brought back loads of memories. What's really nice, though, is that I still play with some of the people who dared the Deep Delve and so it would be nice to revisit the dungeon with Pathfinder. (In case anyone is interested, and to preserve them, I stuck the maps on my blog [http://raging-swan.livejournal.com/#post-

raging_swan-108231]). I'm not sure, however, where I would find the time to write a mega-dungeon adventure as to do it properly I'd need/want hundreds of pages!

18. Can you talk a bit about your interesting take on cover art?

Sure! I guess I'm a bit odd in that I don't believe in cover art. The reason why I don't goes back to one of my key design principles: everything in a Raging Swan product must be useful at the table. If something in a product is not enhancing the game, it shouldn't be in the product.

I've never really understood what cover art brings to the gaming experience. I understand why as a publisher I should have cover art – it's eye-catching and serves to hook the consumer into making a purchase – but I don't see how that enhances the actual gaming experience. In my opinion, cover art for PDFs is even more pointless (for the consumer) because most people never print the cover in full color anyway and I doubt many people sit in front of their computer gazing lovingly at the covers of all their PDFs!

I particularly don't like cover art on adventures because it normally shows a pivotal, vital scene from the adventure which means the GM has to hide it from the players until the PCs have completed the quest! I mean, if the cover art for a module shows adventurers battling a dragon it's a fair assumption that there is a dragon in the adventure, which somewhat lessens the big reveal.

The other part of cover art that publishers probably don't often talk about is the cost involved. Sourcing decent cover art costs money which is an expense we need to recoup through a product's sales. I'd rather save money and either offer the product at a reduced rate or use the money I would have spent on cover art to buy cool interior art a GM can use as player handouts – "and here's what you see…" enhances a game way more than "and here's the cover for the adventure you just played."

I guess I can sum up my position best with a question: "Would you rather buy a module with a pretty cover and no player handouts for \$7.99 or a module with no cover art and loads of cool player handouts for \$6.99?" As I GM, I know which one I'd prefer and which I'd find more useful.



19. How do you decide what Raging Swan should release?

Basically, I only release stuff for Raging Swan that I would use in my own campaign. If it's something that I wouldn't use or don't think is appropriate it doesn't get on the schedule. For example, my own campaign doesn't include gunslingers or alchemists. I'm not saying that there is anything wrong with the two classes – I know a lot of people love them – but neither work for me in my own campaign and so they don't feature in Raging Swan products.

That's not to say that I use every product in my own campaign immediately, but I can see myself using everything Raging Swan releases at some point (I mean who doesn't need stats for a half-elven werewolf druid 19?)

The idea for other products pop into my head during gaming sessions when I think "wouldn't it be cool to have..." For example, the idea for the various encounter articles published in Pathways (most of which I've already used in my campaign) came to me after I realized how boring a lot of random encounter charts are (and how much work they require from the GM to flesh out and prepare). I love random encounters, but I also want them to feel like a scripted part of the adventure and not just a group of random monsters that jump out and attack the party.

20. Is there anything else that folks should know about you and/or your work?

I'm very open to receiving feedback about the stuff Raging Swan puts out. I'd love to know what worked well and what didn't either in terms of mechanics or storyline. I'd also like to hear stories about how our modules and supplements worked at the gaming table. I can be contacted at creighton@ragingswan.com. Rite Publishing Presents

101 New Skill Uses



E

ROLEPLAYING GAME COMPATIBLE

È

Monsters Unleashed

Volume 2

By Purple Duck Games Review by Thilo "Endzeitgeist" Graf 5 out of 5 stars!

This pdf is 16 pages long, 1 page front cover, 1 page editorial, 3 1/3 pages of SRD and 1 page featuring tokens of the critters, leaving 9 2/3 pages of content for the new beasties, so how are these beasties going to plague our PCs?

One classic aberration makes its triumphant and disturbing return in the CR 13 Corpse Orgy, a dread creature that can emit painful shrieks and absorb bodies. Hell yeah! The beast also comes with its own lore section, as all the other critters herein.

Next up are the Clay Warriors, Archers and Cavalrymen (CR 3, 3 and 5, respectively), construct guardians based on the fabled terracotta army of Xi'an. Surprisingly, each type comes with at least one, sometimes more abilities that sets them apart from brethren and other beasts - neat! Even better, they come with construction notes.

Tired of PCs being no longer afraid of wolves? Has the shield-time begun in your campaign? Excellent, then unleash the CR 22 Fenris Wolf upon

your unwitting players and make them tremble (and perish) while you cackle with glee. Oh yeah, you don't have to blast your mythology asunder or usher in Ragnarok for your campaign to feature the Fenris Wolf (though it helps) - a nice sample idea is given that involves a chained clone.

Unfortunately, the entangling, str- leeching burialmound guarding CR 8 knollmen don't live up to the standard set until now, providing no unique signature ability and feeling like just another burial mound undead. Next. Or at least, that's what I thought. Thankfully, the guys from Purple Duck seem to have thought the same and provided 3 alternate signature abilities as well as a truly cool take: Why not take the myth of the fisher king and twist it to an undead ruler seeking to reclaim his kingdom? The result is an additional CR 14 statblock, a fiendish gorilla companion, a antipaladin feat, a new spell to force allies to kill each other (quite powerful, but great for specific NPCs) and a satisfied Endzeitgeist.



I consider plant monsters to be creepy. I don't know why, I just always did. The camouflaged Quick Grass, a slick CR 4 predator makes a nice addition to said roster.

Conclusion:

Editing and formatting are ok - I did notice some letters that were bold when they shouldn't have been, but other errors seem to be absent from the pdf. Layout adheres to the 2-column standard and the b/w-artworks by Michael Scotta are neat and not something I'd expected to see for this low price. The pdf is extensively bookmarked. This installment of Monsters Unleashed is vastly superior to its predecessor, providing cooler critters, signature abilities for all of them, and even variants. Combine that with the very low and fair price and you get a hearty recommendation and a final verdict of 4.5 stars due to the editing glitches, rounded up to 5 for the purpose of this platform.

Endzeitgeist out.

Rite Publishing Presents

The Secrets of the Gunslinger



by Steven D. Russell

* 30 Haunts for Objects

By Rite Publishing Review of Thilo "Endzeitgeist" Graf 5 out of 5 Stars!

This pdf is 15 pages long, 1 page front cover, 1 page editorial, 2 pages of advertisements and 1 page SRD, leaving 10 pages of content, so let's check it out!

Following the format of the haunts-books, we are introduced to the thematically-linked haunts by a well-written introduction of Pers Veilborn. After the well-written prose, we are introduced to different types of haunts: The basic concept is expanded upon by introducing a type of haunt which may be triggered by gazing upon it. Advice on chaining haunts together as associated haunts is also provided.

Dolls or similar items which are possessed have been a staple of fantasy and horror literature and movies for quite some time and the addition of haunts to the objects is something that had to be done sooner or later - I'm just glad T.H. Gulliver did it. The haunts we get span the CRs from 1 to 11 and contain mirrors seeking to trap souls, bloodthirsty beds, wardrobes haunted by a conjurer's wife's deceased lover - you name the creepy stuff, it's there!

If you thought cursed items were bad news, wait till you get a taste of haunted ones! Alternatively, the content of this pdf makes for an excellent addition to mansions, haunted castles or really any location inhabited by civilized humanoids you can conceive, adding further twists to your designs. Even better, the little stories of how the haunts came to existence make for neat little adventure hooks and often inspire narratives of their own. Take the unfaithful conjurer's wife, whose lover was slain by the wizard in her wardrobe via vermin. What if said man's family is haunted by dreams of crawling death, slowly subverting their collective will to live? (Perhaps via another haunt?) To save them, the haunted wardrobe has to be found and purified, but the unfaithfulness of the conjurer's wife and his rage-driven murder first have to confirmed. Worse, what if the two are actually the best defense the town has against marauding threats? Depriving the town of the two by meting out justice might spell doom for the settlement ...

My personal favorite's though, are the extremely deadly 3 haunts that make up the "Worm God's Temple", a dark and desolate place devoted to a primal and rather cruel spirit and essentially provide a rough frame for a great adventure in combination with the introductory narrative. Even better, the CR 10 Worm God makes for a ready-made villain and mastermind for said encounter/adventure.



Conclusion:

Editing and formatting are good - I noticed some asterisks where none should be and a superfluous break along some very minor punctuation errors. Layout adheres to the full-color-2-column standard we know from the free Pathways e-zine and the art, albeit stock, has been expertly compiled to render a coherent and fitting ambience to the pdf. T.H. Gulliver has proven time and again a mastery of haunts and traps and this latest installment is no different, providing excellent content at a very affordable price.

However, I do feel that the items, while cool could use further expansion and maintain that 101 of them would have been better than 30, especially due to the quality of the associated haunts. In "#30 Haunts of Ships & Shore", the hauntings could be easily strung together into a whole adventure by providing a framework and more associated options. I would have loved to see something similar to expand upon the worm god's dread influence. However, I can scarcely hold the quality of the predecessor against this book - it still is an excellent offering that only falls short of my seal of approval due to the minor glitches and said lacking framework. With them, this would be straight 5 + Endzeitgeist-seal of approval. My final verdict will be 4.5 stars and a hearty recommendation, rounded up to 5 for the purpose of this platform. The only question that remains to me is, when we'll see a fullblown horror-adventure or "Super-ECS" by T.H. Gulliver - the talent seems to be there ...

Rite Publishing Presents #30 Haunts for Objects





By J.H. Gulliver


By Open Design Review by Dawn Fischer 5 out of 5 Stars!

Every burgeoning game designer believes he or she can create games better than many that are for sale at many a local toy and game store. But how does a new game designer hopeful create games that will become house-hold names? One answer: Ask those whose games developed a following of their own and set the standard for truly excellent games. Enter the Kobold's Guide to Game Design. Essays within this book include reams of advice by names well known in the world of games, from Richard Garfield a designer of the trading card game, Magic: The Gathering to Steve Jackson, the creator of a few of my favorite games once upon a time, such as Car Wars and Iluminati (the original non-collectible version). The narrator and organizer of this array of talent is Mike Selinker, who recently created Loan Shark Games and previously worked as a creative director for Wizards of the Coast. These essays include every element of board game design, from concept to implementation. And before you ask why you should read their advice, answer yourself by remembering why these games are played world-wide. They draw the game player in and make them want to play again and again, purchasing upgrades, expansions, or additions to these games as well. Why are they successful? They know their audiences.

The essays in this book take a prospective board game concept, designer from through creation, development, and finally to the presentation of the final product. These elements are essential to any game design, from roleplaying games to board and card games. In fact you see a more complex but similar format in the scientific method. I suspect this is a tried and true method for any creative activity, from new technology to new consumer products. I don't want to say which aspect of board game design is the most important, they all are. Without hitting the bullseye dead on in all aspects of design, from concept to publication and marketing, you will not achieve what every board game designer wishes, a game that sells as well as Settlers of Catan.

Yeah, my friends and I played lots of the games mentioned in these essays, as have all of you. I am sure like us you have modified or combined games to suit your play style, most gamers do. You may think the changes you made turn these games into something different and more fun than the original. Perhaps you have it in you to become a game designer. In seeking out pointers on how to break into the game business, you may have gone to conventions in the hopes of meeting the movers and shakers in the business. Now, of course, you can wait in long lines to attend seminars with the very people who wrote the



advice held within these pages, or just purchase this book. This is by far the most comprehensive and cost effective resource for prospective game designers. And truthfully, wouldn't you want a game publisher's first exposure to your work be a game ready for publication? Ideas are cheap. Everyone has ideas. Part of selling your work is selling yourself. The advice in this book will help you do that.

This book is worth the purchase and read for the anecdotal notes by top game designers alone. If you are at all inclined to try to get into the board game or any closely related business, you owe it to yourself to get this book. I can't help but rate this at 5 stars of 5.

-Rite Publishing Presents-

Evocative City Sites

The Jost Jaboratory of Boutin Piddu



By Rob Manning







In The Company of Henge

By Rite Publishing Review by Dawn Fischer 5 out of 5 Stars!

Here again as with the supplement In the Company of Tengu by Rite Publishing, we have a fully-fleshed society of beings for the use of both players and game masters. Rather than being a single identifiable anthropomorphic creature, as with the Raven-like Tengu, the Henge are a collection of beings. They are spirits and legends from ancient Japan outfitted for use in the Pathfinder Roleplaying Game. The Henge exist in clans divided by their association with and resemblance to certain animals. These clans (Batsu), the Dog (Inu), Badger (Mujina), Cat (Neko), Rat (Nezumi), Monkey (Saru), and Raccoon-Dog (Tanuki), all form the greater society of Hengeyokai. This book gives a full, in-character dissertation on the ways and beliefs of the Henge. The descriptive prose felt like the voice of one of the Henge actually speaking to me. It had a believable resonance. It reminded me of the Hopi elder I once heard speak on the Hopi Mesas of Arizona. This is the kind of material any good GM wants to have at his or her disposal, something that adds depth and verisimilitude to the campaign.

In addition to detailing each of the different clans, this supplement also details relationships with other races,

alignment, religion, and languages. Next follows a description of the Hengeyokai who might become adventurers, the types who either become PCs or encounter them. Full notes on how to create Hengeyokai characters along with ability adjustments, racial traits, alternate traits, notes on age, height and weight, and a comprehensive set of notes on the different classes and whether or not they would be appropriate as Henge, and other important details.

It is important to note that Henge are a race of shape shifters. This is a curious aspect and it is absolutely not considered to be a curse, unlike the werecreatures of Western tradition. Henge can take three forms. Their true form is that of a humanoid with the face of an animal. A Henge may also appear as a human or in the natural shape of the animal of his or her clan.

Favored Class options are provided as well as class archetypes for the Barbarian, the Druid and the Ranger. As with the Tengu, the Henge have a Racial Paragon class, which I found most useful in the book on Tengu for creation of the NPC leader or other important individual. There is a full, class write-up for the Mushakemono, the Henge Warrior Racial



Paragon. At the end a list of feats provides interesting possibilities for a Henge character.

Whether you are a GM who wants something unique to use in your campaign or you are a player in a campaign that allows or encourages different and interesting character options, you will want to take a look at the Henge. If you intend to run an orientalbased campaign, you will need this book. Even if you are just interested in different character books or like reading about different societies, there is something in here for you. Like the others of the Kaidan series, typical bamboo borders and neat two-column layout is sprinkled with appropriate art, some of which is obviously taken from ancient Japanese open domain sources, and some in color as well. I find this book to meet the high standards set in the other Kaidan supplements and well worth the price. I rate this at 5 of 5 stars.



#30 Badges of Faith



SATHFINDER BOLEPURYINE GAME COMPATIBLE



By 4 Winds Fantasy Gaming Review by Dark Mistress 5 out of 5 Stars!

This product is 72 pages long. It starts with a cover, credits, and ToC. (4 pages)

Introduction (1 page)

It talks about why you might want a variety of cats, dogs and horses for your game. How to make more yourself or at least a bit of a tip. Also that if you buy 4 Wind Fantasy Gaming Tome of Monsters they have a few more varieties of each three in that book as well. All of the animals have different feats, skills, as well as stats and in some cases special abilities or even in a few cases super natural abilities.

Chapter 1 – Cats (16 pages)

There is 27 breeds of cats in the book. Most or mundane types know in our real world. 3 are undead types and a few are magical ones. Such as the Black Cat which can jinx people, or the Winged Cat, or even Puss-n-Boots, yes based on that Puss-n-Boots. I would have liked a little more on him as he is unique, I think he needed a full page instead of half a page like some of the cats got. They range from CR 1/8 to 7 with most of them being CR $\frac{1}{4}$ to $\frac{1}{2}$.

Bakeneko Black Cat Bobcat **Bobtail Cat** Cait Sidhe Coon Cat Cougar Eastern Cat Grass Cat Longhair Near-Eastern Cat Lynx Maneki Neko Marsupial Lion Northern Forest Cat Pharaoh Mau Ranger Cat Scimitar Cat Six-toed Cat Snow Leopard Southern Wildcat Sphynx Cat Tailless Cat (Manx) Ghoulish Cat Skeletal Cat Zombie Cat Van Cat Winged Cat

Chapter 2 – Dogs (20 pages) There is 40 breeds of dogs in this section. Most of them are mundane dogs but there is a few undead and



magical dog breeds as well in there. They range from CR $\frac{1}{4}$ to 1 with most being a CR $\frac{1}{2}$.

Apollo Badgerhound Bear-Dog Blonde Mastiff **Bull Mastiff** Bulldog Bullenbeiszer Cairn Terrier Cavalier Celestial Dog Cock Spaniel Collie Corgi Elkhound Elven Dog Dwarven Hound Foxhound **Golden Retriever** Halfling Ratter Halfling Riding Dog Infernal Dog Kuvasz Low Hound Mahlemut Moorhound Orcish Wolf-Dog Pinscher Pug Rabbit Hound Ranger's Hound Schaferhund Setter

Shade Hound Sloughi Songshi Quan Steppes Husky Ghoulish Dog Skeletal Dog Zombie Dog Winged Dog

Chapter 3 - Horses (16 pages)

There is 30 breeds of horses in this section. Most of them are mundane every day horses with a few undead and magical ones. They range from CR ¹/₄ to 7, with most of them being a CR 1.

Appaloosa **Bedouin Horse Bog Pony** Brabant Clydesdale Donkey **Dwarven Pony** Elven Horse Halfling Pony **Highland Pony** Khyang Wild Ass Lipizzan Miniature Horse Moorland Pony Mule Mustang Percheron **Ouarter Horse Ranger Horse** Taki Wild Horse Tarpan Thoroughbred Tokara Pony **Ghost Horse** Skeletal (Burning) Horse Zombie Horse Viking Pony Warhorse, Heavy Warhorse, Light War Pony

Chapter 4 – Gear (6 pages)

Anything you might want for your animal friends. From toys, collars, leash, food, saddles, armor and even carts and such to be pulled. There is 17 different kinds of wagons, sleds, and carts alone in this section. There is also 21 magic items as well, though several of them are just better versions of the same item. There is 9 different types of magic items.

Appendix 1 Prices (2 pages) Here is a list of all the animals and their prices.

Appendix 2 Familiars and Animal Companions (4 pages)

Here it list all the animals that would make good familiars or animal companions for druids and rangers. This is really the only part of the book I was disappointed with. They don't have a list for which ones would make good improved familiars, unless they think none would.

It ends with a OGL and back cover. (3 pages)

Closing thoughts. The artwork is black and white and goes from fair to pretty good. There is art for each animal in the book which I found to be a big plus. Editing and layout are good. Now I am a bit biased I really like products like this that add the little details. Even with out the magical and undead versions I found this to be a useful book. If you would like to have a some differences in animals. Like some dogs that hunt better than others, or might be tougher and more suited to combat. Each breed has things they are good at. If that interest you then I highly recommend picking this up. So what's my rating? I am giving it a 4.5 good but not perfect. I would have liked to have seen a bit more on a couple of entries like Puss-n-Boots and a list of those that would make good improved familiar choices, but all and all a solid book.

Trust me, I'm a Succubus.



Find out more at <u>http://www.goblinsandgold.com</u>

Rite Publishing Presents The Secrets of the Oracle



By David Mallon



Review by Dark Mistress 5 out of 5 Stars!

This product is 11 pages long. It starts with a cover and credits. (2 pages)

Ioun Stones (6 pages)

Here is the 30 new ioun stones, there is 29 regular ones and one unique one, which has a lore section and interesting history. They range from 5000 GP to 220500 GP other than the legendary one which is priceless. There is a wide range of powers they grant. From bonuses to things like hex DC's, class ability, feat, powers usable x/day, to things like tremorsense.

It ends with a OGL and ads. (3 pages)

Closing thoughts. The artwork is appears to be color photo's of real gems. Editing and layout are good I didn't notice any errors. Now before I go further I feel I need to point out, I honestly strongly dislike Ioun stones. I think they are at best boring to down right silly personally. These stones are a lot more interesting than the default ones which is a huge plus. But they still use the same mechanic of orbiting around your head, but that's to be understandable. With that said these are well done and almost, almost make me like them. Enough anyways I might figure out my own way to use some of them. I do wish not all of them looked like gems more or less though to give a little more variety. So what's my rating? Well if you are a fan of ioun stones then I think you will really like this book, so I am going to give it a 4.5 star review.

<text>

Review by Dark Mistress

5 out of 5 Stars!

This product is 18 pages long. It starts with a cover, and credits. (2 pages)

Belladonna, the Face of Love Unrequited (13 pages) It starts off with a bit of history about her, followed by some lore checks and advice on how to use her. After a page of this we get to the three stat blocks, with advice on tactics. The stat blocks are.

CR17 - nightmare nymph child half-elf taskshaper 15 CR13 - nightmare nymph child half-elf taskshaper 11 CR8 - nymph child half-elf taskshaper 7

The extra's include 7 feats, 2 magic items and 11 magical drinks. Plus 2 new templates, nightmare and nymph child. Both of which I really liked a lot.

It ends with a OGL and ads. (3 pages)

Closing thoughts. The art work is black and white and pretty good as a whole. Editing and format are very good. She has a pretty interesting history with nice advice on how to use her. She is more or less the classic femme fatale as far as concepts go. The use of the taskshaper class fits this NPC very well and should come as a nice or nasty surprise to your PC's. Her relationship with some of the other NPC's in the series was very nice. The only thing a bit of a nitpick I have is the final piece of art leaves a big blank space at the end of the page. Giving it the impression the art work was clipped off half way threw the image. I don't know if it was or if that was really all there is, but it looked like it got cut in half. Beyond the one nitpick I have I really have nothing negative to say, I really like the two templates. So what's my rating? I am going to give this one a 4.5, very good. But a bit simpler than most of the NPC's in the series.

Trust me, I'm a Succubus.

Rite Publishing Presents

Faces of the Tarnished Souk: Nix Ra Bael, Dreamkiller



By Matt Banach and Justin Sluder

Divine Favor: The Oracle

By Open Design Review by Megan Robertson <u>http://www.rpg-resource.org.uk/</u> 5 out of 5 Stars!

The defining features of an oracle are his curse and his mystery, and each one will have a different combination. To aid in making oracles even more interesting and individual, this work starts out by offering some additional curses and mysteries to consider.

First, new curses. The curse must be chosen at first level and remains with the oracle lifelong ... so will he be a coward or drunkard? Either could make а adventuring interesting, especially for everyone else in the adventuring party. A stranger curse is that of the echo: this poor oracle cannot speak save to repeat what someone else has said... spells are cast silently, but at higher levels he can speak the verbal components of a spell someone else has cast and cast that spell, provided he is of sufficient level to cast it normally. That might prove too severe a handicap, so the aspiring oracle may prefer to be cursed with being grotesque, becoming even uglier as he rises in level. Other curses suggested are that of being illiterate (which does have the bonus of enabling the oracle to develop а prodigious memory), mute, souless or even of having an unstable form - you roll every day to see what you wake up as! The last one is wanderer, the oracle has itchy feet and cannot stay anywhere long. Each has some minor advantage, like the

illiterate oracle's good memory, but in all cases the curse has profound effects on mechanical capabilities, never mind the potential for role-playing a distinctive character.

Next come some new mysteries. Like the curse, each oracle must select his mystery at first level and will continue to deepen his understanding in that mystery for the rest of his life. First is the mystery of clockwork: oracles who delve into this mystery can discern and change how mechanisms work and even create new ones out of thin air! Useful in a world where artificial constructs and mechanisms abound, but abilities are in the main limited to affecting them, so check that they are prevalent wherever you will be adventuring before choosing this mystery. Other oracles may prefer to delve into the mystery of the moon, gaining control of light and shadow and dreams... and insanity and sleep. Another mystery is that of the old gods, oracles who decide on this one gain strange powers and abilities from long-forgotten deities. Those who delve into the mysteries of disease



are themselves plague-carriers and in general quite unpleasant to have around, whilst those who devote themselves to the mystery of snakes gain both the good and more repulsive attributes of serpents. Finally, the mystery of wine is there to be plumbed... perhaps best not by those whose curse is drunkenness!

The collection ends with a selection of new feats, all of which are specific to oracles. Many are based on mysteries, or on the oracle's relationship with their deity, and should enable you to fine-tune your oracle's capabilities in whatever direction you wish.

This book is all about developing coherent yet individual oracles who ply their trade skilfully and distinctively, and is recommended for all who want to stamp a mark on their campaign setting with their oracle. Some of the curses and mysteries are probably, however, best suited to NPC 'enemy' oracles, rather than player-character ones – but even these will prove memorable to those who meet them. Rite Publishing Presents

The Secrets of Tactical Archetypes



By Will McCardell

The Secrets of the Gunslinger

By Rite Publishing Review by Golden-Esque 5 out of 5 Stars!

Archetypes

Four of them. One's a dirty-fighting pirate, one's an eastern-style gun master, one learns hexes and shoots curses, and one trades all the gun stuff for wand stuff. Wandslinger's very cool, if a bit complicated. Other then that, they're all solid.

Content - 5/5

Mechanics - 4/5 (There are several small oversights that ruin the feel, such as the Buccaneer's familiar).

Feats

LOTS of new feats; all of them Grit feats. They range in usefulness, but they're all thematically cool. It's very clear that the Rule of Cool trumps the Rule of Cheese here, which is always nice to see. Some of the feats have funky wording, but for the most part it's harmless. There's nothing in here that your Gunslinger will die without, and I think that's a good thing.

Content - 4/5 (There are a couple of silly feats, in my opinion, like the one where you shoot someone that's trying to grapple or disarm you and you add the damage to your CMD. That's a little too good.)

Mechanics - 3/5 (There are several poorly worded feats, but it's not so bad that it'll frustrate you. Just take your time and read over things several times.)

Monsters

There's a new monster. It's called the Gunslinger Wraith. It's a temple that you apply to a recently killed Gunslinger under certain conditions, and they rise from the dead to get revenge. Very cool weird wild west feel. Makes for a great, triumphant bad guy return. Pretty well balanced, but like with any template, think twice before giving it to players. Also, I don't like that there's no quick template.

Content - 5/5

Mechanics -4/5

Conclusion Totally worth the buy if you're a Gunslinger fan!

Overall Score - 4/5

EDIT: Rite Publishing has just updated the PDF. Scanning through it to most of the archetypes / feats with mechanical errors or awkward language, they've all been corrected. In light of all the changes and fixes, I'm bumping up the score to a 5/5. This is truly a must-buy product now if you consider yourself a Gunslinger.



by Steven D. Russell



OPEN GAME LICENSE Version 1.0a

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

1. Definitions: (a)"Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b)"Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d)"Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that

are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

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

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

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

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

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

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

Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

All proper names, Logos, Company Names, Images, Graphics, editorials, interviews and reviews are product identity all other content including translated common names are open gaming content.

Open Content is the designated as follows: All common names on stat blocks, domain abilities, skills, monsters, templates, classes, magic items, spells, and feats.

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

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

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

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

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

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

15 COPYRIGHT NOTICE

Open Game License v 1.0a Copyright 2000–2005, Wizards of the Coast, Inc. d20 System Reference Document Copyright 2000-2005, Wizards of the Coast, Inc.; authors Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, Andy Collins, David Noonan, Rich Redman, and Bruce R. Cordell, based on original material by E. Gary Gygax and Dave Arneson.

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

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

Tome of Horrors. Copyright 2002, Necromancer Games, Inc.; Authors: Scott Greene, with Clark Peterson, Erica Balsley, Kevin Baase, Casey Christofferson, Lance Hawvermale, Travis Hawvermale, Patrick Lawinger, and Bill Webb; Based on original content from TSR.

Advanced Player's Guide. Copyright 2010, Paizo Publishing, LLC; Author: Jason Bulmahn.

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

Pathways #8 Copyright 2011 Steven D. Russell;

The Golden Spear An adventure recommended for 4 characters at 5th level

81

Jonathan McAnulty

