

Rite Publishing Presents

August 2017 \* Issue 68

# PATHWAYS



BRUNO BALIXA



CANDIDATE  
FOR  
ENDZEITGEIST'S  
TOP 10 OF 2016



40+ WONDROUS & ALCHEMICAL ITEMS AND SPELLS  
IN THE TRADITION OF AURORA'S / SEARS CATALOG  
"ABUSE-PROOF, HILARIOUS, NIGH-PERFECT"

# Household Magic Catalog

Alex Abel                      Alex Coley  
Phoebe Harris              Kelly Pawlik  
Kendra Leigh Speedling





## Table of Contents

<b>Royal Creature Template</b>	<b>6</b>
Regal Creatures <i>by Owen K.C. Stephens</i>	
<b>10 Strange Things Washed Up by the Sea</b>	<b>10</b>
Flotsam and jetsam <i>by Creighton Broadhurst</i>	
<b>1,000 Aberrettins</b>	<b>12</b>
Are two heads better? <i>by Creighton Broadhurst</i>	
<b>Urban Spell Showcase</b>	<b>15</b>
Getting around in the city <i>by David J. Paul</i>	
<b>Royal Roles</b>	<b>18</b>
Royal events <i>by Christina Stiles</i>	
<b>Heavy is the Head</b>	<b>21</b>
How to Roleplay royalty <i>by Jeff Lee</i>	

## Departments

<b>Editorial</b>	<b>3</b>
<b>Interview</b>	<b>25</b>
<b>Reviews</b>	<b>30</b>
<b>OGL</b>	<b>33</b>

PATHWAYS #68

PUBLISHER  
Miranda Russell

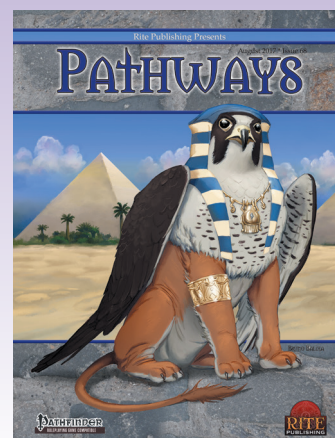
EDITOR  
Dave Paul

ASSISTANT EDITOR  
Lj Stephens

LAYOUT  
Lj Stephens

COVER ARTIST  
*Bruno Balixa*

COVER TEXTURE DERIVED  
FROM PHOTO BY  
Lisa McSherry  
Used with Permission



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

Pathways #68 © 2017 Miranda Russell, Open Gaming License Copyright © 2007 Wizards of the Coast. All rights reserved, Pathfinder is a registered trademark of Paizo Publishing, inc. and the Pathfinder Roleplaying Game and the Pathfinder Roleplaying Game Compatibility Logo are trademarks of Paizo Publishing, inc. and are used under the Pathfinder Roleplaying Game Compatibility License. See <http://paizo.com/pathfinderRPG/compatibility> for more information on the compatibility license.

Additional: Some art work is also used in accordance with the [Creative Commons Attribution-Share Alike 4.0 License](https://creativecommons.org/licenses/by-sa/4.0/) and the [Creative Commons Attribution no Derivative Works 4.0 License](https://creativecommons.org/licenses/by-nd/4.0/).



## Editorial

by Dave Paul

I can't say that I have much experience with royalty. I'm not supposing that you have either. Nevertheless, royalty is part of the cultural history of the game and most of its players. I found reading the articles to be inspirational (as many of them often are), but I currently don't have any game for which the inspiration will be particularly well suited. I'm playing in two different campaigns at present and neither one really has anything to do with kings or queens or any other royals. And in the next homebrew campaign of my own that I've been working on for the last couple of years, the entire setting is intentionally disconnected from most of the themes that are common in fantasy RPGs (no magic, no deities, and no royalty—that's pretty unconventional). Nevertheless, it's engaging to read these great articles and get inspiration for characters and stories and maybe some future setting.

In this month's interview, we've taken advantage of timing and asked Stephen Rowe for an interview. He's recently joined Rite Publishing, and continues to do great things in the industry. If you're unfamiliar with his work, the interview will introduce you to him and hopefully inspire you to go do the research about his prior work. He's worked with many of the finest companies in the 3PP world and Rite Publishing is lucky he's joined

the crew. Before long, you'll see Rite products he's worked on; in the meantime, read the interview and get to know him a little better.

The pieces by Jeff Lee and Christina Stiles are similar projects. It's nice, I think, to have alternatives here. If you're using some of the official Pathfinder material about royalty, these will serve you well. If you're not using that material, these articles are still valuable for their ideas. I think you could tap into these for months' worth of gaming ideas regardless of what you're already doing and whether or not you're using official material.

Like usual, we have plenty of fun elsewhere too. Creighton Broadhurst has brought his usual A game, and if you like ettins you're in for a treat. I find them to be great fun, myself, and have even written some stand-alone adventures for players who want to play ettin characters (two characters per ettin, for some maximum mayhem!). I may have to dig up all that stuff and season it with some greatness from this piece.

We have more great themes lined up for the months to come and will be showing off the writing talents of both old and new authors. If you're looking to get yourself published, please feel free to drop us a line. We're always eager to hear from readers.

Until next month...

Happy gaming.





# the 5<sup>th</sup> edition SRD is here:

From the makers of



<http://www.5esrd.com>

**It's basically [d20pfsrd.com](http://d20pfsrd.com)  
but for that *other* game.**

Join the team- help make it  
the best SRD for 5e it can be.  
Email [jreyst@gmail.com](mailto:jreyst@gmail.com) to join!



# OPEN GAMING STORE

Get a FREE PDF  
for every \$20  
in your order!!!

SUPPORT OPEN GAMING  
SHOP THE OPEN GAMING STORE

Shopping at the Open Gaming Store supports these sites



<http://www.opengamingstore.com>

ENTER DISCOUNT CODE

**PATHWAYS**

TO GET 10% OFF YOUR 1ST ORDER!



## Royal Creature Template

by Owen K.C. Stephens, Illustration by Bruno Balixa

A royal creature is an exemplar of its kind, that has both vast innate leadership and command abilities, and the drive to make use of them. Royal creatures are often in charge of their own realms, which may be a traditional kingdom, or might be an area of control

for just the terrain or activities that concern them. For example a royal storm giant might be the ruler of a specific monsoon season, rather than a specific area, or a royal dragon turtle might lay claim to all carnivorous activities along a specific ocean current.

### Creating a Lore Speaker Creature

Any non-mindless creature can be royal.

**Challenge Rating:** +3 CR

**Alignment:** A royal creature may retain its alignment, but it is also treated as its true alignment or lawful (whichever is more beneficial to it) for purposes of what spells it can cast, items it can use, and cohorts or followers it may have. As a figure of royalty it makes the law, causing it to be supernaturally aligned with law, even if itself a being of random chaos.

Some royal creatures have radically different alignments than their base creature, based on their royal mandate.

**Hit Dice:** The royal creature's hit die do not change, but it does gain bonus hit points equal to its new CR total x2.

**Attacks:** The royal creature gains a +3 bonus on all attack rolls (and CMB), and bonus damage equal to its new CR.

**Saves:** The royal creature gains a +3 bonus to all its saving throws.

**Defensive Abilities:** The royal creature gains a +3 deflection bonus to AC (and double that to CMD). (If it already has a deflection bonus to AC, it instead increases that bonus by +3). It also gains SR equal to its CR +10, and DR equal to half its CR. The DR is bypassed by a material appropriate to its realm, or the GM can determine a material at random (roll 1d6: 1-2: cold iron, 3-4: silver or mithral, 5: adamantite, 6: wood). It also gains a bonus to initiative checks equal to half its new CR.

**Save DCs** The royal creature gains a +3 bonus to the save DC of any spell or ability it has that is not based on Charisma.

**Ability Scores:** +6 Charisma (minimum 18).

**Skills:** The royal creature gains a +4 bonus to all skill checks, and bonus ranks in Bluff, Diplomacy, Intimidate, and Sense Motive equal to its HD (to a maximum of ranks equal to HD). It also gains one bonus language per HD.

**Treasure** A royal creature that has less than standard treasure gains standard =treasure as it's royal possessions. Those with standard treasure have double standard, and those with double standard have triple standard.

**Special Abilities:** A royal creature gains the following abilities:

**Frightful Presence (Ex)** As the universal monster rule. The royal creature's frightful presence is activated anytime it makes a full attack, make an intimidate check to demoralize, or uses a supernatural or spell-like ability that is at least a standard action to activate, and its effect lasts 3d6 rounds.

**Majestic Presence (Su)** A royal creature's aura of dignity and import makes it difficult for any creature to attack it. It has a permanent *sanctuary* (save DC 10+1/2 HD + Charisma bonus). Once a foe saves against the sanctuary, or the royal creature attacks the foe, the foe is immune to the sanctuary for 24 hours. If the sanctuary is dispelled or negated, it automatically comes back as a free action on the royal creature's next turn.

**The Royal We (Ex):** As the center of its own command structure, the royal creature knows its own mind and does not allow others to sway it with anything but facts and logic. It is immune to all enchantment and Diplomacy checks. A GM may allow a Diplomacy check to see if a character avoids offending a royal creature, but it can never be used to change a royal creature's attitude or make requests. The royal creature negotiates only from a position of power, and agrees only to those arrangements it finds beneficial.

**Guards:** A royal creature has two guards that are of a CR equal to its original CR (and these can simply be two standard examples of the base creature—a royal manticores is CR 8, and you can simply use two standard CR 5 manticores as its guards, if you wish). These guards are unquestioningly loyal to the royal creature, and when within 60 feet of it also gain







The Royal We (see above). The CR of the guards is included in the CR of the royal creature (much as a paladin's steed does not increase the CR of a paladin).

All guards gain Bodyguard<sup>APG</sup> and In Harms Way<sup>APG</sup> as bonus feats, and improved evasion (as the advanced rogue talent). Guards of a CR 6 or higher royal creature also gain bonus teamwork feats (one for CR 6 royal creatures, plus one additional bonus feat for every 2 CRs above that). The guards receive the same bonus teamwork feats, they treat the royal creature as having the same teamwork feats as the guards for the purpose of determining whether the guards receives a bonus from their teamwork feats. The royal creature does not receive any bonuses from these feats unless it actually possess the feats itself. The guards' and royal creature's positioning and actions must still meet the prerequisites listed in the teamwork feat for the guards to receive the listed bonus.

The guards do not have to meet any ability score or skill rank prerequisites of their bonus teamwork feat, but do have to meet any other prerequisites.

## Royal Hieracosphinx

Flashing, noble eyes peer magnificently from the pharaoh-like from the falcon's head of this great, winged, leonine creature.

**Hieracosphinx** (Royal Creature) CR 8

**XP** 4,800

**CE** Large magical beast

**Init** +6; **Senses** darkvision 60 ft., low-light vision; Perception +20

**Aura** frightful presence (30 ft, DC 18); *sanctuary* (DC 18)

### DEFENSE

**AC** 20, touch 14, flat-footed 18 (+2 Dex, +3 deflection, +6 natural, -1 size)

**hp** 76 (8d10+32)

**Fort** +11, **Ref** +11, **Will** +7

**DR** 8/cold iron; **Immune** enchantment, Diplomacy; **SR** 18

### OFFENSE

**Speed** 30 ft., fly 60 ft. (poor)

**Melee** bite +14 (1d10+12), 2 claws +14 (1d6+12)

**Space** 10 ft.; **Reach** 5 ft.

**Special Attacks** pounce, shriek

### STATISTICS

**Str** 19, **Dex** 14, **Con** 15, **Int** 6, **Wis** 15, **Cha** 18

**Base Atk** +8; **CMB** +16; **CMD** 31 (35 vs. trip)

**Feats** Cleave, Flyby Attack, Power Attack, Skill Focus (Perception)

**Skills** Bluff +16, Diplomacy +16, Fly +7, Intimidate +16, Perception +20, Sense Motive +10; **Racial Modifiers** +4 Perception

**Languages** Abyssal, Aklo, Auran, Common, Draconic, Goblin, Gnoll, Orc, Sphinx

### SPECIAL ABILITIES

**Shriek (Su)** The demanding shriek of a royal hieracosphinx deafens non-sphinxes within a 60-foot-radius spread for 2d4 rounds (DC 19 Fort negates). Once a creature successfully saves against this effect, it is immune to the hieracosphinx's shriek for 24 hours. Using this ability is a standard action. The save DC is Constitution-based.

### ECOLOGY

**Environment** warm hills

**Organization** solitary with pair of guards and 1-10,000 subjects

**Treasure** normal

### GUARDS

A typical royal hieracosphinx has two ordinary hieracosphinxes as guards, though some instead have subservient monstrous termite guards (use stats for giant queen bee<sup>B2</sup>) or blue dragon wyrmlings. Normally a royal hieracosphinx's guards have Back to Back<sup>UC</sup>, Bodyguard, Escape Route<sup>UC</sup>, and In Harms Way as their bonus feats.







**40+ WONDROUS & ALCHEMICAL ITEMS AND SPELLS  
IN THE TRADITION OF AURORA'S / SEARS CATALOG  
"ABUSE-PROOF, HILARIOUS, NIGH-PERFECT"**

# Household Magic Catalog

Alex Abel  
Phoebe Harris  
Kendra Leigh Speedling

Alex Coley  
Kelly Pawlik





## 10 Strange Things Washed Up by the Sea

By Creighton Broadhurst, Illustration Creative Commons d5t57aw

The sea hides many secrets in its unfathomable depths. Sometimes—after storms or particularly high tides—it gives up some of its secrets.

Some of the entries below describe nothing more than a minor discovery of interest. Others could serve as a hook to a subsequent encounter or even a small adventure. Use the table below to determine what strange thing washes up on the beach.

1. A once ornate, now battered, high-backed chair lies half-buried in the sand. Much of its back is blackened and scorched. Ornate carvings of intertwined serpents cover the chair's arms, legs and back.
2. The decomposing body of a huge serpent lies stretched out along the beach. The corpse—fully 30 feet long—gives off a terrible stench. A huge chunk is missing from just behind the serpent's head. PCs examining the corpse can make out disturbingly large teeth marks around the missing chunk.
3. A ship's figurehead lies on its side, draped in a great curtain of sickly-looking yellow seaweed. The figurehead—once a beautiful mailed warrior woman—has lost its right arm; half its face is smashed and splintered.
4. Washed up on the beach, perhaps 50 feet apart, lie two decomposing tentacles. Each is about ten-feet long and ends in a ragged stump—clearly they were ripped off (perhaps in some titanic struggle).
5. One end of a ship's mast bobs in the surf. The mast's other end floats in deeper water. Investigations reveal a sailor's bloated, decomposing corpse lashed to the submerged part of the mast. His skull is caved in.

6. Tangled in a mass of brown seaweed lurks the horribly disfigured corpse of a tremendously ugly human. He has large, bulgy eyes and unnaturally webbed feet and hands. His throat has been cut.
7. An abandoned rowboat floats low in the water, a short distance from shore. Aboard all is disorder and chaos. Water fills the bottom of the boat. A finely carved strange wooden carving, depicting an octopus with a human's head, is hidden in a compartment in the bow.
8. The tip of a large bronze-coloured scale peaks above the tide at the high tide mark. Knowledgeable PCs identify it as a bronze dragon's scale. Given its size—roughly that of a buckler—it came from an ancient dragon.
9. A carpet of dead crabs covers the beach. None have any obvious injuries, but all seem subtly discoloured; many of their shells having a suggestion of pale grey mottling.
10. Strange, disturbing shapes mar the sand. A great swath is churned up as if many folk have walked there. Off to one side, perched upon a chunk of rock emerging from the sand, stands a precariously balanced cone-shaped pillar of stones piled one atop another.

### GM's Miscellany: Dungeon Dressing

If you enjoy the table above and like dungeon dressing, check out *GM's Miscellany: Dungeon Dressing* from Raging Swan Press—Endzeitgeist's choice as the number one book of 2014! Crammed with over 300 pages of information and charts designed to bring your dungeon alive, *GM's Miscellany: Dungeon Dressing* is an essential part of any GM's arsenal.





# Creature Components

## Volume 1



**For generations wizards have sought ways to augment their already substantial magical abilities.**

Centuries of research has yielded countless new spells, metamagic practices, and even the discovery of cooperative spell casting as a means for making existing spells more powerful. Now you can add even more power to your arsenal with Creature Components!

Harvest the essence of elementals, the scales of dragons, and the blood of genies for use in augmenting your own spells or take it a step further with mods to magic items, weapons, and armor.

*"There is narrative potential for years in the system presented here and I absolutely love it to bits. This book is stellar and deserves a final verdict of 5 stars + seal of approval, is a candidate for my top ten of 2016 and receives the EZG Essentials-tag". - Endzeitgeist*





## 1,000 Abnormalettins

By Creighton Broadhurst, Illustration by Marcus Art Designs

The two-headed ettin is a ferocious, unpredictable hunter. Cunning fighters, but generally unintelligent, they are ambush predators who fight viciously until all their foes are dead. Perhaps related to hill or stone giants, orc blood also runs through an ettin's veins. They are powerful warriors and sometimes are served by orc or goblin minions.

Use the tables below to add depth and flavour to any ettins the PCs encounter.

A standard ettin appears thusly: *This filthy, fat lumbering giant wears tattered leather armour. Bizarrely two heads sprout from its shoulders.*

### LEFT HEAD

To the basic description above, apply one of the entries below:



1. Balding with a few wisps of black hair, this ettin's left face is twisted into a mask of hate, rage and the joy of battle. It screams at its enemies, once battle begins.
2. One of this head's tusks has been snapped in half.
3. This head's ears hold three piercings threaded with bones. It has long, lank, black hair hanging down over its face.
4. Scars crisscross the ettin's face and neck. Several are ugly and red, suggesting they are recent and poorly healed.
5. Wearing a ragged beard, this head is otherwise bald. Deep bags lurk under its tiny red eyes.
6. Pockmarked with acne, several large angry spots, and a reddish-black rash, this ettin's head appears horribly diseased. When it screams battle cries, opponents notice most of its teeth have rotted away.
7. Hopelessly insane, this ettin head cackles and laughs in battle. Foam drips from its mouth and dribbles down its filthy chin. When the ettin is reduced to half its hit points, the head begins to scream uncontrollably.
8. Perched atop a thick, flabby and scarred neck, this head is likewise flabby. This head's right ear is badly chewed; the tip is missing and much of the rest is a mass of scar tissue.
9. This head wears a full beard and has a dirty, soft felt hat of indeterminate gray colour pulled low over its brow.
10. A flat, squashed nose fills the middle of this ettin's face. Its forehead is massive and actually seems to overshadow its nose.

### RIGHT HEAD

To the basic description above, apply one of the entries below:

1. This head is missing its left eye. Nothing remains but a gaping, empty socket surrounded by ridges of scar tissue.
2. Crude tattoos—perhaps of a morningstar (the quality of work is terrible)—“decorate” the head's cheeks.
3. A thick, black unibrow dominates the ettin's right head. Below it, curved yellowing tusks flank its broken-tooth-filled mouth.



4. This head wears the hacked-off, fur-lined yellow hood of a traveller's cloak.
5. This head sports a bandana crudely constructed from a nobleman's once-fine scarlet silk shirt. The shirt is grimy and beyond repair, but the bandana gives the head a rakish air.
6. This head has a long straggly reddish-brown beard (even if the ettin is female). Many lines and wrinkles mar its face.
7. All skin and bones, this ettin's right head appears terribly wasted.
8. An open sore on the ettin's forehead oozes pus.
9. This ettin's ears are oversized — almost comically so. Tufts of black hair grow from each ear.
10. One of this bald ettin's eyes seems slightly lower than other, giving it the appearance of a permanent squint.

## TRINKETS & TREASURES

Sometimes ettins carry small trinkets or treasures. Roll on the table below if you determine the individual has an item of treasure or interest.

1. The ettin has two small pouches at its belt. One holds a half-full flask of brandy while the other has a ladle, a pewter flagon and a dirty cloth.
2. Around one of its necks, the ettin wears a leather necklace from which hang two silver teardrop-shaped pendants. Each is worth 5 gp.
3. Wrapped in several strips of leather, this ettin carries a set of crudely carved bone dice in its pouch. One of the dice is horribly weighted and only ever rolls a three.
4. The ettin wears a necklace of bone around each neck. The necklace comprises a frayed rope and the finger bones of several of its victims entwined among the rope's strands. They clack together, when the ettin moves.
5. Two days' worth of iron rations fills the ettin's pouch. Unfortunately, they share the pouch with three rotting apples, which have been mashed against the rations.
6. The ettin possesses a battered, coverless book detailing the common faiths of humanity. The ettin cannot read the book, but enjoys looking at the colourful pictures.
7. This ettin wears a thick leather girdle around its waist. The girdle conceals no less than three hidden compartments; each contains 5 pp.
8. The ettin has wrapped several leather belts around its wrists to create bracers of sorts.



9. This ettin has recently slain an explorer. It carries the unfortunate's backpack over one shoulder. The pack contains a bedroll, four days of food, two waterskins and flint and steel along with a partial map of the surrounding area showing the nearest friendly settlement.
10. The ettin carries a dented spyglass in its pouch. The spyglass's lens is riven with a spiderweb of cracks, but if magic is used to fix the cracks it works perfectly.

## GM'S MISCELLANY: DUNGEON DRESSING

If you enjoy the table above and like dungeon dressing, check out *GM's Miscellany: Dungeon Dressing* from Raging Swan Press—Endzeitgeist's choice as the number one book of 2014! Crammed with over 300 pages of information and charts designed to bring your dungeon alive, *GM's Miscellany: Dungeon Dressing* is an essential part of any GM's arsenal.



Their Books, Your Mods, One Unified Solution



[www.GetRealmWorks.com](http://www.GetRealmWorks.com)



## Urban Spells Showcase

By Dave Paul

Of all the books in the 101 Spells series I've done so far, the one that most clearly connects to the theme of this month's issue *101 Urban Spells*. There are probably a couple more, hidden in the pages of some of the other books, that would fit well, but this book seems to have several. I've selected three; two are low level and so accessible to just about anyone, and one fits the theme in name only.

~~

A friend of mine pitched me the idea of *shadow tailor* when I announced a call that I was looking for low-level spells that might be fun for characters to use in a city. While the aim of this spell is more cosmopolitan than royalty, it could work within the royal realms, especially in a low-magic campaign. The person using *shadow tailor* (and I enjoy the idea of some local merchant happening to be a bard, wooing customers, and selling clothing and accessories to people who don't really need them and might even not look as good in then as the seller claims) could show off the spell, let the would-be purchaser of an item see what something would look like, and perhaps get a lot of compliments in the area while trying it on (so to speak). Combining this spell with the actual sale of merchandise seems like a clever way to earn a living. Or, if a higher-level caster really wanted to make a buck, she might fill a wand with this spell, using a high-enough caster level so that the illusory garments lasted for a while. A *wand of extended shadow tailor* that had spells at the 3rd caster level would give the user 100 hours of wardrobe changes limited only by the imagination. Weirder things happen in this game, and some royalty are known for their fascination with appearances.

### Shadow Tailor

**School:** Illusion (shadow) [shadow]; **Level:** Bard 1, Sorcerer/Wizard 1

**Casting Time:** 1 standard action

**Components:** V, S, M (a scrap of high-quality black cloth)

**Range:** Touch

**Target:** Creature touched

**Duration:** 10 minutes/level (D)

**Saving Throw:** Will negates (harmless); **Spell Resistance:** Yes (harmless)

When this spell is cast, shadow stuff wraps around the affected creature and clothes her in most flattering and appropriate garments. The clothing is controlled by the affected creature, and may change depending on their desires. Any gear, armor, or clothing worn may spoil the effect (an armored warrior will look strange with a black dinner suit over his plate mail) as the spell may cover, but not change the appearance of any other equipment worn.

While clothed in the shadow attire, the affected creature gains +2 morale bonus on Bluff and Diplomacy checks because of that creature's splendid appearance.

If the affected creature is in its home settlement and that settlement's size modifier is higher than +2, then the affected creature gets the settlement's size modifier as its morale bonus instead.

~~

Sometimes you just need to get around the keep, but the guards keep bothering you about official papers. And, sadly, your party can't just assassinate all the town guards; eventually this will get you noticed in a way that doesn't turn out to your advantage. What to do about those pesky papers, especially when there's no good forger in the party? Once again, a bard might save the day, and *official papers* can be just what your group needs.

### Official Papers

**School:** Transmutation; **Level:** Bard 2, Sorcerer/Wizard 2

**Casting Time:** 1 standard action; see text

**Components:** V, S, M (parchment or other writing medium)

**Range:** Touch

**Target:** Parchment touched

**Duration:** 1 day/level (D)

**Saving Throw:** None; **Spell Resistance:** No

You transform one sheet of parchment, vellum or other surface for writing into one with official-seeming marks, symbols, statements and the like. Treat the document as if it were produced by someone trained in Linguistics trying to create a forgery and obtaining a result of 10 on the skill



check. This result of 10 can be modified in the following ways.

If you are trained in Linguistics, you add 3 + your ranks in Linguistics as a modifier to the result.

If you do not know what the appropriate official document you're trying to replicate looks like, *official papers* simply produces a generic document of the sort you're attempting. No additional modifier is added.

If you do know what the document should look like, *official papers* produces a document that looks more specific and less general if that's what would be expected, furthermore, the quality is sufficiently good that an additional +8 is added to the result of the Linguistics check.

If you are attempting to create a unique document or one that would grant you exceptional privileges, the casting time is 1 minute and a -4 penalty is added.

The examiner adds the highest of the settlement's corruption, crime or law modifiers to its check to attempt to detect the forgery.

~~

Finally, while this one may be more suitable for a GM, we have *royal naga soul* with which a caster gains quite a few nasty powers, but at the high cost of having to acquire and then use both eyes from a royal naga. Imagine the mayhem that could be caused by an evil arcane caster who gains, perhaps for a week, the constant ability to see invisible creatures and unlimited gaze attacks that blind or deafen foes. Worse, the caster becomes magically enchanting having great power to charm, enthrall and suggest. Such a spell could easily become too powerful in the hands of a PC caster and so care should be taken in its use in a campaign. But given that the caster becomes more charismatic and the DCs of the abilities may be greater within the settlement or kingdom where the royal naga's eyes were taken, this spell gives enormous control to a GM. A suggested limitation, should this spell be given to a PC, would be for the caster of the spell to lose access to her highest level spell while it is in effect. This is a powerful limitation and prevents those who just acquire it from having access to other 6th level spells for the five days it's in use.

## Royal Naga Soul

**School:** Necromancy [evil]; **Level:** Sorcerer/Wizard 6, Witch 6

**Casting Time:** 6 hours

**Components:** V, S, M (both eyes from a royal naga)

**Range:** Personal

**Target:** You

**Duration:** 1 day/2 levels

You gain unusual power over the minds of others. The duration of the casting of *royal naga soul* need not be continuous, but all the hours of casting must be completed within 12 hours once you've begun. At the conclusion of every hour of casting, you gain a +1 enhancement bonus to Charisma, to a maximum of +6 when you finish casting. If you do not complete the casting, this bonus to Charisma ends.

When you finish casting the spell, you gain the following spell-like abilities:

Constant – *see invisibility*

3/day each – *charm monster, suggestion, enthrall, charm person, daze*

To determine the save of a spell-like ability, treat the ability as if it were a spell that you cast from your own list; however, you always treat your Charisma score as your spell-casting ability for these spell-like abilities.

You also gain two gaze attacks. One of your gaze attacks causes permanent blindness, the other causes permanent deafness; you can switch from one to the other as a move action. Using a gaze attack is a standard action, the target must succeed on a Fortitude save to negate the effect (DC 10 + 1/2 your level + your Charisma modifier).

Some royal nagas dwell in cities or kingdoms; if the material components of this spell were taken from a naga in such a settlement, then, whenever you use one of the spell-like abilities or a gaze attack granted by this spell within that same settlement, the save DC is increased by +2.



WANT MORE ADVENTURE WITHIN THE *IMPERIUMS* CAMPAIGN SETTING?



### Continue The Journey:

- Part One: Feast Hall of Ash
- Part Two: Vasily's Woe
- Part Three: Dark Sails and Dark Words
- Plight of the Tuatha Campaign Guide
- And More!

AVAILABLE ONLINE AT [IMPERIUMSCS.COM](http://IMPERIUMSCS.COM)!



## Royal Roles

By Christina Stiles (with table assistance from Robert H. Hudson, Jr.)

Having recently played through Paizo Inc.'s *Pathfinder Kingmaker Adventure Path™* and being a current graduate student working toward a master's degree in history, I've been contemplating the essence of being "royalty" in a fantasy game. We've all had gamers whose character goals were to become king or queen of an area—which happens in the *Adventure Path*. Yet, unlike historical royalty, this ascension to monarch does not hinder or interfere with the character's life as much as it would if he or she had been born into a royal line. Why is this the case? The new royalty lack the difficulties of history and bloodline.

Most eras are ripe with examples of these problematical blood ties and historical complications. For instance, consider 16<sup>th</sup>-century England after King Henry VIII's death. Henry VIII, of course, is best known as the English king who had six wives. When he took a shining to Anne Boleyn, he asked Pope Clement VII to annul his marriage to Catherine of Aragon, a Spanish-born royal. Clement VII refused, and Henry VIII then declared himself head of the church to annul his own marriage, thereby creating a schism with the Catholic Church by setting up his own Anglican Church (which is known as the English Reformation).

After Henry's death in 1547, his son Edward VI, Henry's only surviving male heir (son of Jane Seymour, Henry's third wife) and an Anglican, took the throne at age nine, with the aid of a governing Regency Council; but Edward died by age 15, leaving Henry's two daughters, Mary and Elizabeth (both of whom had been returned to the line of succession by the Act of Succession 1543/1544), as possible heirs. Before his death, Edward VI attempted to declare Mary Tudor, Henry's first daughter and offspring with Catherine of Aragon, illegitimate because she was staunchly Catholic, as was the way of England at the time of her childhood. Elizabeth Tudor, Henry's daughter with Anne Boleyn, his second wife, had later been acclimated to the Anglican Church her father had created. But rather than select Elizabeth as queen, Edward ignored the Succession Act and left the monarchy to cousin Lady Jane Grey, temporarily resolving the question of succession. During Jane's very short rule, however, Mary seized the throne by force and had Jane beheaded.

During Mary I's five-year reign (1553-1558), she restored Roman Catholicism as the main religion and had over 250 Protestants burned at the stake, gaining her the name "Bloody Mary." She died in 1558 without an heir, which left the succession to her half-sister Elizabeth.

While England's (and Ireland's) situation was more complicated than the details provided above, the point of this history lesson is the series of conflicts that ensued during this tumultuous time because of historical choices and the lineage issues regarding the royal bloodline. Royals fought one another, and the people clashed in their support of one religion over the other. In short, England experienced a religious break, a question of succession with queens of opposing religions, and a divided people within a very short time. In addition, this was the Age of Exploration, so the country had growing overseas concerns to deal with as well. This is the stuff of grand history and the tangled web of blood relations. Unfortunately, this type of tension is difficult to build for a player character who has just created or won over an existing kingdom.

Still, there are other things about being royal the Game Master can bring to life in the game campaign, regardless of the character's origin story. Being royal alone brings with it a slew of responsibilities, many of them social and cultural. There should still be nobles to appease, no matter how the kingdom was acquired, and there should always be pesky family members who want a piece of the character's affluence and station. Yet, if you look at the rules for kingdom building in *Pathfinder® Roleplaying Game: Ultimate Campaign™*, there is mention of kingdom events, like an economic boom and an assassination attempt, but nothing about playing out the actual roles of the leaders or monarchs in particular. In fact, the leadership rules only suggest that they be required to allot 7 days a month to taking care of their role-related business before going off adventuring. By glossing over these 7 days, the GM misses an opportunity for some royal fun!

What follows is a system to decide what happens during the required ruling days. In this instance, the tables are meant for the royal members of the government. This roll should be added in the Kingdom Building Turn sequence.



**Table 1-1: Royal Role Event Type**

01-05	<b>Blessed Event:</b> An important birth, wedding, or alliance takes place that requires the royal personage to make an appearance and bring a gift. Lose 1d4 BP of personal funds to pay for the costs.	81-95	<b>Awash in Charters and Documents:</b> The courts have peppered you with documents that require your consideration and signature. Add 2d8 days to your allotted role this month.
06-07	<b>A Feast of Remembrance:</b> The people have clamored for the return of an ill-remembered feast to remember a fallen hero, martyr, or saint. This is a costly kingdom-wide feast that requires personal time and funding. Add 1d4 days to role requirement.	96	<b>Religious Schism:</b> A significant religion in the kingdom has suffered a schism. Reduce Stability by 2 points and lose the benefits of any associated Temple, Shrine, or Cathedral until the schism can be healed, or the separation is complete. A schism is complicated, and so the GM should decide how much time the monarch(s) must spend at home to deal with the issue.
08-55	<b>Business as Usual:</b> Nothing interrupts your rule, so you lose no time or personal money.	97	<b>Death of an Important NPC:</b> Someone of great importance to you or the kingdom, potentially even an NPC Kingdom Official, has died of natural causes (or has been murdered, GM's choice). Reduce Stability by 1d6 points. Lose 1d4 days to deal with grief and a funeral.
56-60	<b>Scandal:</b> One of your relatives (01-25), local clerics of import (26-50), government leaders (51-75), or servants (76-00) is involved in a scandal that throws a bad light on your rule. Spend an additional 1d20 days in dealing with the aftermath. You can decrease one day spent by throwing money at the problem, 1 BP/day.	98	<b>Missing or Dead Servant Mystery:</b> An important servant goes missing, or is found dead, and must be located and/or avenged. Reduce Loyalty by -1d4 points. When the situation is resolved, regain those points, and add +1d4 Stability.
61-70	<b>Disputes:</b> Your vassals or nobles are fighting with one another. Their dispute is inhibiting commerce in some manner. Your kingdom loses 1BP (01-55), 2 BP (56-85), 3 BP (86-95), or 4 BP (96-00) per day for 1d20 + 15 days, and you add that many days to your allotted role days to deal with the issue. You cannot buy the offenders off. You may elect to proclaim an edict to handle the situation to one's advantage, but the other party becomes an enemy thereafter. At the end of the allotted time, you must roll a DC 10+days lost Diplomacy check to end the situation. If you succeed by 5 points, you appease both parties.	99	<b>Arranged Marriage:</b> Someone approaches the Kingdom with the intent of arranging a marriage for (01-20) Minor Political purposes (improve the political status of the offered spouse and/or their family); (21-40) Minor Economic purposes (improve the economic status of the offered spouse and/or their family); (41-60) Mystical Purposes (to fulfill a destiny or prophecy involving either the offered spouse and/or their family, or the Kingdom, its officers, or both); (61-80) Major Economic purposes (offers a marriage to a Kingdom Officer in return for a gain of 1d6 BP immediately and 1d3 BP per Kingdom Turn thereafter); (81-100) Major Political purposes (offers a prospective King or Queen to the ruler in return for a kingdom-level alliance).
71-80	<b>Visiting Royalty:</b> A royal member of another country and their entourage has descended upon your kingdom. It is only right that you offer them your hospitality, which costs 1 BP per week. Your guests stay for 1d8 weeks, requiring you to expend those days as host to them, or else offend them.	100	<b>Evil Cult:</b> An evil cult establishes itself in the Kingdom and begins to exert influence over events. Reduce Stability by 1 point per Kingdom Turn until they are located and eliminated.





WELCOME TO THE NEXT GENERATION OF GAMING APPS.

## CITY OF BRASS

The **City of Brass** is a fully-featured app specifically designed to manage the mechanics of pen-and-paper games allowing you to focus on what matters:

{ *playing that game* }



### WORLD BUILDER

From concept to gaming table with ease. It's never been easier to create a complete world for your RPG settings.

- Create your gaming world
- And the inhabitants that live there
- Including their faith
- Plus the deities they worship
- And the places they live



### ENTITY BUILDER

Never forget your character again. At last you can bring all of your characters from every game you play into a single place.

- Build out your character sheet
- For any tabletop RPG you play
- Complete with an interactive dice roller
- And support for House Rules
- Easily shared with your GM



### STORY BUILDER

Bring your adventures together with all of your other content and run games like the pros.

- Write your story
- And fill it up with challenges
- Including monsters, traps, and puzzles
- Linked to your gaming world
- And the campaign where you'll play it



### CAMPAIGN MANAGER

Bringing players and game masters together. Bring all of the elements together into a single place.

- Manage your game
- Including recaps and House Rules
- Bring in all of the players
- And tie it together with World Builder
- Now you are ready for game night!

<https://www.cityofbrass.io>



## Heavy is the Head that Wears the Crown: Thoughts on Role-Playing Rulers, as a GM or a Player

*By Jeff Lee, Illustration by Egon Zoli*

At some point during a game, the GM will need to role-play a person in power. Not just an authority figure, this person will be a ruler. Whether the king of a nation or the chief of a nomadic tribe, this person wields a significant amount of power and bears the responsibility for an entire culture on their shoulders. A GM should understand the responsibility of using such a figure in their game. This isn't a merchant, or an innkeeper, or even the captain of the guard. A ruler's influence and power stretches much further, and interactions with such a personage have greater repercussions within the game. In order to ensure that such a person's influence in the game world is known and respected, there are things a GM should keep in mind when running this type of NPC.

### *The PCs are not the center of their universe*

This is something many players forget, and occasionally so will the GM. While the focus of the game is the party and their exploits, there's also much more going on in the world. Worlds are big, and they are teeming with people. Heroes are well known and their exploits can make significant and far-reaching changes. However, heroes typically exist outside of traditional social and political frameworks. Often the people that hold those frameworks together are the rulers of nations. These are the people that wage war and forge peace. They meet with ambassadors. They settle disputes within their borders. They play the long game, looking ahead to secure the well-being and prosperity of their nation long after they lay cold in the grave (or sit cold and undying on their thrones). So when the PCs, whatever their level, must for whatever reason meet with a ruler, it will not likely be on their terms. If they haven't been summoned, then they will have to go through proper channels. This may take time. The ruler may not see their desires as equal to or more important than other matters that demand attention. The PCs may be frustrated or even angry at the delay. Some might want to swagger, using their reputations to get ahead of other business and secure an audience. If this happens, then the GM should remember this next point.

### *This is not a meeting of equals*

Unless the adventurers are currently in an egalitarian utopia, any face-to-face meeting with a ruler will not be on equal footing. They are meeting a person of privilege and power. While they may have the physical or magical might to blast the Queen of Greater Malarkey from her throne, they likely hold nowhere close to the political power she does. Even if one or more of the PCs is of noble or even royal blood, or even the ruler of their own nation, this ruler holds the high ground. They are in her nation, meeting at her indulgence. Cordial respect and deference, at the very least, are required. Some players don't like to have their characters feel inferior to anyone. They want the last word. They want to make sure people know they aren't afraid or subservient. However, it is not wise for a ruler to look weak, especially when sitting on her own throne. Should PCs decide to change this meeting into a power struggle, they're bound to lose. A PC that is simply being rude or disrespectful may be summarily dismissed. Worse behavior may be punished with arrest, and the PC held until a fine is paid. A courtier looking to curry favor may challenge an impertinent PC to a duel to defend the honor of his liege.

This is the sort of situation that can escalate in a game and get out of hand, especially if PCs (and possibly their players) aren't used to being denied what they want. To keep a game from being derailed by PCs refusing to knuckle under to a ruler, you as a GM may wish to step outside the role play for a moment and gently remind your players of the two points presented here thus far. Also remind them that the characters are (presumably) heroes, but that reputation could change if they offer offense or violence to the sovereign of a country. That said, if one or more players insist that the PCs continue to push, then have them fall sway to whatever punishment would be appropriate for the ruler to mete out against them. Arrest, exile, or worse await those who test the might of the throne. If the next chapter of the campaign has the PCs as wanted criminals on the run from other adventurers hired to bring them to justice, that could be fun. It could also provide an object lesson on deferring to a ruler. However, always keep in mind this third point.



## Don't overplay the power of a ruler

Just as a player may do foolish things in order for their character to not appear weak or subservient, a GM may take the role of the ruler too far. A wise or clever ruler will know something about each and every person that receives an audience. The Queen of Greater Malarkey will not tolerate rude or mocking behavior in her court. However, she will also know that she's dealing with people that have ability and a reputation. These are not people one wants as enemies. They should be allies, or at least available assets. Keeping and making use of available assets is an important part of maintaining one's position of power. A competent ruler will recognize when to make allowances or redirect the conversation so as to avoid a conflict. Make the PCs feel welcome and appreciated, but on the ruler's terms.

One way a GM can work to establish a baseline for interaction between the PCs and a ruler is to ensure they see firsthand how things work out for other people in the same position. Grant them their audience. However, the Queen sees many people in a given day when holding court. Have their audience not be first on the list. Then let them see firsthand how the Queen deals with people, the accommodating, the argumentative, and those in between. This also allows players to develop a strategy on how to approach their meeting and be prepared for her responses. Likewise, keep in mind that a good ruler often has wise advisers, and will likely know at least something about the PCs even if their reputations do not proceed them. Not everyone is allowed an audience with the

Queen, after all. Chances are her chamberlain or some other functionary has looked into their backgrounds to ensure this isn't a waste of her Majesty's time. Her court wizard may have used *detect thoughts* on them while they waited, in order to give her some insight into what the PCs want and how to make the best of this situation for her, if not for all concerned. The latter example may seem intrusive, but a ruler often has unpleasant decisions to make and moral dilemmas become complex when they can affect an entire nation. This is an important factor to consider when the head that wears the crown belongs to a player character. What happens when the mantle of rulership becomes the players' responsibility?

## Kingdom Building: Many rules on how to build a kingdom, but not on how to rule one

With the Kingmaker Adventure Path, and later the expanded rules in *Ultimate Campaign*, the Pathfinder game sets down mechanics to explain how a kingdom functions when in the hands of the player characters. The rules provide substantial information on how to build a kingdom, the mechanical benefits of having a ruler and advisers, the effects of expansion, settlements, and war. What isn't shown is exactly how to role play as a ruler. What does it mean to take up the crown? The rules say that those in power need to spend at least seven days out of every month running the kingdom. That leaves three weeks to run off and adventure. Still, there is ample opportunity to provide a good role playing experience without having to shirk one's

duty to the nation. Many popular books and shows deal with political intrigues—*A Song of Ice and Fire*, the *Dune* series, *The West Wing*, and *House of Cards*, just to name a few. A problem that arises is that dealing in political intrigue often seems underhanded, non-heroic, and often against the alignment of characters. One way to deal with this is to behave as if you are not only the figurative but literal head of the body that is your realm.





## *The alignment of the nation is the alignment of the ruler, when she sits upon the throne*

In Pathfinder rules, a kingdom has an alignment. This alignment affects certain statistics of the realm, and is chosen by the players, often as a calculated way to gain advantages early on. The written rules on the matter state that “the kingdom’s alignment represents the majority outlook and behavior of the people within that kingdom when they’re considered as a group.” It is not a stretch to allow, then, that when a ruler is making decisions for the kingdom, that she reflect the alignment of the kingdom, rather than her own personal alignment.

## *Use alignment as a means to encourage role play, rather than inhibit it*

Chances are that the kingdom’s alignment is not that far off from the ruler’s. (After all, why would a Lawful Good character form a kingdom and have it inhabited with Chaotic Evil people?) There may still be a significant difference. In such instances, it may be advisable to judge the actions of the character, when acting on behalf of the kingdom, based on the kingdom’s alignment rather than the character’s alignment. A competent ruler acts on behalf of the people (and we shall assume, for the sake of this argument, that the PC wishes to be a competent ruler). Therefore, acting in accordance with their alignment to keep the people content should not be cause to penalize a character. Not putting that extra strain on a player can also allow for better role-playing opportunities. Perhaps a Lawful character, running a predominantly Chaotic kingdom, comes to the realization that more order would benefit the kingdom as a whole. Conversely, perhaps she comes to realize that being too rigid in her thinking is holding the country back, and adopting freer attitudes in certain aspects of governance could be useful. These decisions may well be rooted in the mechanics of the kingdom-building system and the need to shift bonuses for some reason. However, these concepts can be fleshed out in role play and offer the opportunity to play out rulership with more than a few turns worth of dice rolls and decisions on mechanics. This idea leads to the next point.

## *Stay in character on the throne, as well as in the dungeon*

The ruler, and by extension other PCs in leadership positions within a kingdom, should keep their heads in the game. Don’t think of the kingdom as just another page attached to your character sheet. Likewise, don’t think of your character’s position within that kingdom as a mechanical footnote. Being a ruler or leader, rather than being purely a mechanical element in the kingdom turns, should add an extra dimension to the character as well. Your character has claimed a crown (or if a leader, become high priest, or sworn to protect the realm as its warden, etc.). This is character development. As an element of the character, the kingdom can provide many role-playing opportunities. Has the PC’s main goal up to this point been to win the crown? If so, that goal has been achieved. So the question now is, what next? What was the driving motivation for this goal? Power? Prestige? A sense of destiny? To gain the means to right wrongs that she did not possess before? How does that motivation evolve once the character gains the throne? Perhaps the character has not even thought this far ahead. Then the question becomes one of finding what the character truly desires.

Or perhaps the PC is a reluctant ruler. Taking the throne is a price to be paid for a greater goal, rather than a prize. How does that change the character’s perceptions and actions? If a character feels that rulership is a burden rather than an asset, that will affect her decision-making. Perhaps adventuring becomes a way to escape that burden, if only for a short time. Could extended forays have negative consequences for the kingdom? Yes. However, that’s all a part of the game. Not every decision made by players and their PCs is going to have a positive outcome. Conflicts arise, but conflict is central to the game. This provides a new form of conflict, outside of simply killing enemies, and successful resolutions to these conflicts should be appropriately awarded by the GM.

## *Think big*

Finally, no matter what position you are in at the gaming table, remember that a ruler’s influence is great. Decisions made by one in a position of power affect many. A PC ruler’s choice between a war and diplomacy to resolve conflict affects everyone within the kingdom on some level. Some may pay with their lives. For NPCs, those lives could number in the thousands. Such responsibility is the true weight of the crown.



Rite Publishing Presents

# IN THE COMPANY OF GENIES



by T.H. Gulliver





## 20 Questions with Stephen Rowe

By Dave Paul

### 1. Could you tell us a little about yourself and your company?

In my day job, I am a civil engineer specializing in collections systems modeling... which is a fancy way of saying I create and run computer simulations of sewers. I'm also a lifelong gamer, though I didn't dive into actual RPGs until I was around fifteen. Prior to that, it was a lot of CCGs between rounds at chess tournaments. I truly fell in love with roleplaying as soon as I realized it existed, both for the escapism and the friendships.

I didn't get really started writing for Pathfinder until a good friend of mine (Steven Helt) won Paizo's RPG Superstar. Prior to then, I didn't even think it was a realistic possibility. While I'd always been the GM who went overboard with world-building and backstory, I'd never considered there might be a way to do it professionally. Knowing someone who won Superstar both gave me my first fledgling connections to the industry, and inspired me to start educating myself.

As of this writing, I have only been the lead developer of Rite Publishing's PFRPG line for about two weeks, so I am still working hard to get a handle on everything. I can say I am *deeply* honored and incredibly excited!

### 2. What is your home game like?

I am running a weekly 5th Edition *Out of the Abyss* campaign. I'm fortunate enough to get to run it for some absolutely awesome players, like Dan Dillon, who is a genius when it comes to 5th Edition design. I've heavily modified the storyline and major villains, but I pretty much can't stop myself when running published adventures. I still am the guy who over-prepares, showing up with lots of notes, individually selected antagonistic pawns, and maps with as much intricate detail as I can manage with my mediocre artistic ability.

### 3. What is your favorite Paizo product?

The *Technology Guide* was my absolute favorite for a long time, but it is getting beat by *Starfinder*, which I am loving so far. I adore fantasy and magic, but I'm a real engineer and science nerd at heart. I mix genres every change I get, so the concept of jumping on a planes-jumping technomagical spaceship to worlds unknown sounds amazing to me as both a player and author.



### 4. You are currently lead developer for Rite Publishing, how did that start and how would you characterize the company today?

Miranda Russell messaged me out of the blue a few weeks ago, asking if I was interested in development work. I'd never worked for Rite Publishing or spoken with her before, so was thinking at first it would be for a few assignments. It took me a bit to realize she was offering me a more permanent position... overseeing and managing all Pathfinder products. When I realized what was happening, I was so thrilled I had to specifically take a step back to sleep on it, but then I ended up working on projects within 24 hours.

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

It is hard selecting only one, but the *Genius Guide to the Talented Bestiary* is high on the list and



recently released. It represents by far the biggest challenge of my career. It was inspired by the Talented Classes line by Rogue Genius Games, and a lot of fans asked for something similar, but with monsters. The team of writers I was working with at the time (the Four Horsemen, including Steven Helt and Dan Dillon) were asked to give it a try. The general goal was to create a new system for monster creation that would be more concrete and straightforward than the core rules. It took about two years to get it to the point we could run a successful Kickstarter campaign, and then another year before it was released.

In summary, the system allows you to determine all of a monster's basic statistics (HD, AC, saves, ability scores, etc.) by deciding its purpose (combat, skilled, spellcaster, or NPC), size, and CR. It is all just easy reference tables, without guess and check math necessary. I also created a point-buy ability system incorporating every universal monster ability, all the unique creature abilities in the *Pathfinder Roleplaying Game: Bestiary*, and the *Mythic Adventures* monster content (though the latter is in an appendix). To playtest the system, we created and included hundreds of variant and iconic *Bestiary* monsters, like the armageddon tarrasque

or blight phoenix. Finally, because of awesome Kickstarter backers we included lots of additional content like player options, monster classes, and template creation.

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

The absolute best was working with the backers who pledged at a higher level to make monsters for the book. The ideas were all amazing, though some of them were pretty oddball (looking at *you*, dire turducken). It was incredibly enjoyable to stress-test the system against the concepts, and seeing if it really could handle anything. It was also the first time individuals without actual monster design experience used the system. Everyone seemed to love it, which made me feel like I'd created something really special. They also had invaluable input, including at least one recommendation that drastically improved the overall presentation of the final book.

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

By far, it was breaking down all the monster abilities into a balanced point-buy system. Figuring out the math on the base statistics was relatively easy, requiring "only" a whole lot of spreadsheet-fu to figure out what Constitution you need to get the right hit points and save DCs with Hit Dice at every CR. The point system was an entirely new level of challenging. First, I had to break down and reverse engineer dozens of existing monsters of every CR to see what abilities they had. Naturally, since they'd not been made with the system in the first place, it was not exactly linear. I remember all of the obvious questions you don't think about until you start working. How the heck do a constrictor snake's abilities equate to an imp's at CR 2? How do I represent the ooze creature type? How do hag covens work?

Essentially, through sheer stubborn persistence, a few eureka moments, and *lots* of playtesting, I found solid numbers. Not only is there a balanced spread of abilities for each given CR, but each individual ability is broken into its constituent elements, with enhancements or flaws providing endless customization.

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

The monsters. So. Many. Monsters. I'd seriously underestimated how much work it'd be to create





and develop hundreds of new creatures. I personally made about half, and developed the other half. I think I figured it'd be easier with the system, but reviewing was paradoxically twice as difficult. Essentially, I had to make sure the point-buy system was used *correctly* in each case. I ended up having to create an entire monster creation spreadsheet system so I wouldn't lose my mind double-checking the skills for more than 200 monsters.

## 9. What did you learn while working on it?

I gained a healthy respect for anyone who acts as lead developer, editor, or designer for a large-scale project, especially monster-heavy books. It taught me a lot about planning, managing, and reviewing.

## 10. Other than your own work and Rite Publishing's products, what is the best Pathfinder Roleplaying Game compatible product out there?

I'm going to say the *Southlands Campaign Setting* by Kobold Press... though I have an **extremely** minor contribution to it (I wrote some magic rugs and carpets). That book is gorgeous and absolutely brilliant. The maps by Anna Meyer alone are works of art worth the price. I am honored to be occasionally confused with one of the incredibly hard-working scholars that pulled that tome together.

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

I love books that manage to perfectly meld story and mechanics into a seamless whole. If it is a book of crunch, it needs to be evocative crunch, inspiring entire character concepts with its coolness. If it is an adventure, it has to have some sort of novel mechanical twist, setting all or most of the encounters apart from any other story.

## 12. Who is your favorite designer of Pathfinder Roleplaying Game compatible products?

It has to be BJ Hensley of Playground Adventures, mostly because she is one of my favorite people in the world, who also happens to design Pathfinder Roleplaying Game compatible products. I love working with her, especially the challenge of creating family friendly products.

## 13. What advice would you give to would-be-freelancers?

I'm going to build on some advice I gained from my favorite author (Neil Gaiman). According to him, there are three pillars of freelancing. The first is being a good person who is enjoyable to work with. The second is being an excellent writer. The third is turning in work on time.



If you are likable and a genius author, but habitually late with turnovers, publishers can be pretty understanding.

If you are super cool and always ahead of schedule, but turn in sub-par work, developers are usually happy to clean it up.

If you are consistently turning in fantastic deliverables with no delays, but are a bit of a jerk, you can probably get away with it.

Naturally, it is by far best to be all three, but not everyone can reach that point. Take an honest self-assessment, identify where you are weak, and take steps to correct. If you are always late, get better with outlines, efficiency, and ask for extra time early on in the process. If your work is lacking, study formatting, read lots of highly rated material, and practice brainstorming. If you think you come off as socially unpleasant, practice maintaining professional business communications, refrain from social media rants, and consider teaming up with a more charismatic friend.

## 14. Who is your favorite tabletop RPG illustrator that you have worked with?

Jacob Blackmon. I am half-convinced he is an android with inkjet printer hands sent here from a utopic future to create an incredible volume of art.



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

Endzeitgeist seemed to have a geek-out moment when he met me in person, and asked me to sign a copy of *Pixies on Parade* for him. I'd basically spent the last year checking his website every day to see if he had any new reviews of books I'd written. I think it was *also* the first time someone had actually asked me to sign something I'd written.

**16. Could you give us an exclusive hint or teaser about an upcoming product you are working on?**

Well, there is at least one really awesome Rite Publishing project I've been made aware of. It is still in the pitch and outline phase, so all I can say right now is we plan to make an adventure path where the PCs play all sorts of non-standard monster races inspired by the *In the Company Of* series.

**17. Do you have any goals for Rite Publishing that you have yet to obtain or overcome?**

At this point, I have nothing **but** ambitious goals! I plan on establishing an incredibly high level of quality in all of our products, and gradually doubling the number of books released. I want to launch new lines, bring in unknown authors, and push everyone to continually improve.

**18. Did you say something about a new Starfinder adventure series from AAW Games featuring time travel?**

I didn't... yet... but I *was* planning on it. Stupid temporal anomalies.

**19. Can you tell us... have told us... more about it?**

I'm working on a new Starfinder mini-adventure series for AAW Games called *Future's Past*. The first adventure is called, *Edge Station*, named for a captured scientific research station floating on the fringes of reality. Extradimensional tears open into strange planes and parallel dimensions, with the PCs sent to stop an alien enemy from discovering a truly apocalyptic weapon — time travel. The PCs must navigate broken spacetime, infiltrate horrifying laboratories, and battle warped monstrosities to discover the dark truths at the heart of Edge Station.

I am really excited about it! The mini-adventures are designed to be a campaign launch-off, getting the PCs to 4-5th level by the end. For years I've wanted to tackle the incredibly challenging concept of time travel as more than just a plot point or deus ex machina. I plan on exploring concepts like temporal anomalies and giving PCs an actual time machine. It is such a staple of science fiction, but extremely difficult to incorporate into a storytelling game. The logistics alone are nightmarish, but I think it'll be something really special if I can pull it off.

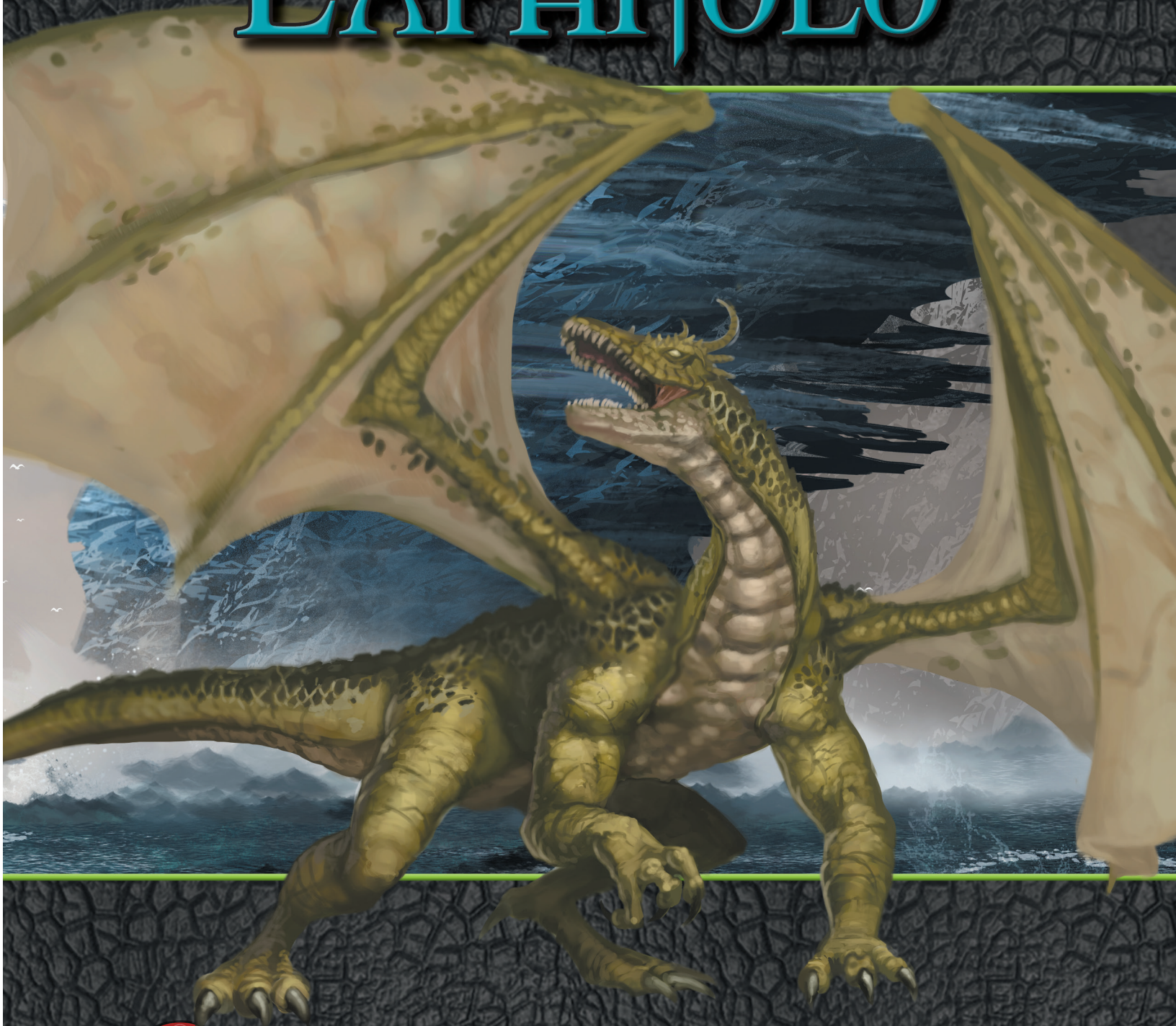
**20. Is there anything else that folks should know about you or your work?**

Absolutely! Rite Publishing is looking for new freelance writers! If you think you've got an idea or product we'd be interested in, then send a writing sample and pitch to [rowe@ritepublishing.com](mailto:rowe@ritepublishing.com)!



Rite Publishing Presents

# IN THE COMPANY OF DRAGONS EXPANDED

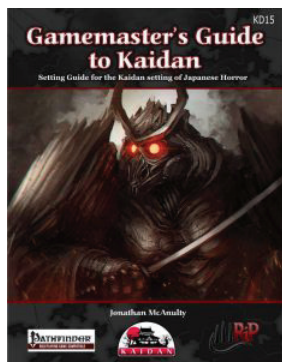


BY WENDALL ROY





## Review



### The Gamemaster's Guide to Kaidan

**Publisher:** Rite Publishing

**Reviewer:** Endzeitgeist

**Stars:** 5 star out of 5

This massive tome clocks in at 221 pages, 1 page front cover, 1 page editorial, 1 page ToC, 1 page SRD, 1 page back cover, leaving us with

216 pages of content, so let's take a look!

This review was moved up in my review-queue as a prioritized review. Furthermore, I was a backer of the Kickstarter that made this book. I was not in any way involved in the production of this book.

However, there is one thing you need to know: I am a Japanophile of sorts and as such, I am predisposed to liking this book.

But what exactly is Kaidan? The short answer, obviously, would be "A Japanese Horror Setting." – This, however, does not really help, so let us take a step back for now and talk about the representation of Asian cultures in most (Western) RPGs. You see, at least if you're like me and really into foreign cultures and their myths and peculiarities, you'll quickly notice that the way in which Asian cultures tend to be blended – influences and concepts from Chinese and (sometimes) Korean myths are blended with Japanese concepts to create a hodgepodge. Now that *per se* is not something I have an issue with. In fact, I do enjoy, to a degree, this melting pot blending.

At the same time, this left me, at least partially dissatisfied. Beyond modern authors like Murakami or classics like Dazai, the classics, from Genji to the folklore faithfully transcribed by Lafcadio Hearn, the Japanese culture has a truly distinct cultural tradition I adore. Moreover, the mythology and tales offer a vast panorama of adventuring potential far beyond those usually quoted by modern roleplaying games.

Kaidan, then, tries to be very much an authentically Japanese setting; at the same time, it does not fall into the trap of just reproducing cultural texts by different names or a varied emphasis, weaving a myth of a land that is similar, yet also very much distinct. This is more of a feat than you'd think at first glance, particularly considering the way in which

mythology and religion has influenced and continues to influence Japanese culture to this date. But let me explain: The history of the islands known as Wa at one point, destined to become the lands of Kaidan, is one of immigration, paradoxically – it is a tale of the human ethnicity of the Anu and their beliefs mingling with that of the yokai, ultimately giving birth to what would develop into the stand-in for Shintoism, the Yokintoism. Kami, shrines, the concept of Mitama – all have been properly represented. Similarly, the second religion that has deeply influenced Kaidan, perhaps more so than Ykintoism, would be Zaoism... but more on that later.

Before we come to the original catastrophe that wrecked Kaidan, we should take a gander at the races featured herein: Anu (human variant, distinct from the Kaidanese), Henge, Kappa, Kitsune, Korobokuru and Tengu are included in the deal: While fans of Kaidan may recall a couple of them featuring in previous Kaidan-supplements, it bears mentioning for the new folks that the balancing of these races is pretty much pitch-perfect – the henge-variants, for example, never are lopsided. In short: the races are suitable for even grittier games and low-powered gaming, also courtesy of their unique abilities and racial traits: Korobokuru, for example, have an intrinsic loathing of violence, whereas the kitsune featured herein may be consummate shapechangers, yes – but at the same time, when in great distress, their concealing magics may partially fail, revealing fox-like characteristics. It is these small tidbits that make the races align more closely with the myths we know – and at the same time, they represent narrative angles and roleplaying potential steeped deeply within the lore of the setting and its culture. It should be noted that this is the GM book and while age, height and weight tables as well as some alternate racial traits have been included, no favored class options or the like can be found – I expect those to show up in the Player's Guide.

The existence of these races beyond the realms of myth is by the way more than window dressing – the races and their unique perspectives on religion, etc. and their interactions with the humans have ultimately shaped the land; they are not only believable cultures, they are deeply entrenched within the setting, with histories of dogmatism and conflict engendering further a form of isolationism and distrust towards strangers that not only extends to gaijin. Kaidan is wondrous, but it should not be thought of as a realm defined by being welcoming to strangers.



Which brings me back, full circle, to Zaoism. Zaoism is one of my favorite re-imaginings of basically any philosophy or religion ever. It fills the role that Buddhism has in Japanese cultural development, but does so in a genius way. Why genius? Because, as an atheist and humanist, Buddhism's philosophical teachings, if not the beliefs, resound with me. Kaidan inverts them thoroughly and constructs a take on the concept of reincarnation that is shattered – and it ties in with the famous feud between the Minamoto and Taira clans that most scholar of Japanese lore should be familiar with.

Let me engage in a brief digression here: Kaidan literally can be transcribed as the kanji for “recited narrative” and “strange, supernatural or uncommon occurrence”; during the Edo period, telling ghost stories became a kind of competitive endeavor, a past time ostensibly reaching back to samurai testing their will, morale and mettle in an age where enlightenment had not yet vanquished the phantasms of superstition. As such, the tales had a performance character and, all too often, a psychological component – they were not focused on being in your face or startling in the traditional sense, instead building on tension and dread, slowly, steadily – often subverting the sense that the “world was right”, if you will. A certain existential anxiety regarding merciless rules of the spirit world or a breaking, unwilling or not, thereof, suffuses these tales and makes them effective, even to this date.

And this is what ties in, once again, with the Minamoto/Taira-feud and Zaoism – you see, the Minamoto, much like in our world, won. However, unlike in our world, magic exists. And forms of malevolence exist as well. And thus, the curse was born: The ritual suicide and curse of the last of the Taira was so potent it severed Kaidan's connections from all but two spiritual realms: Jingoku and Yomi. Mists arose (And here, ladies and gentlemen, would be the OBVIOUS Ravenloft angle – Kaidan works PERFECTLY in conjunction with our favorite demiplane of dread...) and enveloped the lands. Escape seems impossible, with only death seemingly providing release – but not even death can save the populace, for the wheel is broken – the concept of enlightenment through pure living can no longer be attained. Kaidan is an eternal purgatory, represents the horror of perpetual, eternal spiritual stagnation....one represented perfectly by the eternal emperor and his undead daimyo, risen from the waters to reign forevermore over these lands...but then again, at least the

undead overlords keep the oni hordes at bay...

This concept and the logical consequence of an undead ruling caste seeking to establish a power base ties in perfectly with the historical developments of the lands of Kaidan and explains in a succinct and concise manner not only the nature of the caste system in place here, but also how it came to be...and why it has been deeply ingrained in the moral fiber of the people living in these lands – the rationalizations and secrets revealed here make perfect sense and give further credence to the pervading sense of authenticity that suffuses this book.

It should be noted, that, from Miko Shrine maidens to warrior archetypes for NPC Sohei, the book also addresses, in quite a lot of detail, in fact, how class options interact with the world – that, for example, most priests do not have the powers of a cleric and instead are experts; that not all religious warriors are the undead-slaying yamabushi paladins...the general sense evoked by these balanced and flavorful class options is that they represent the exception, tying cultural status and a role within the respective social strata into the concept.

Let us reiterate: The web of culture, history, religion, and classes generates a thoroughly sensible and unique panorama, one that is supported by an interesting cosmology indeed. However, the main meat of this book undoubtedly would be the gazetteer-style overview of the fully-mapped regions of the archipelago, including a vast array of settlement statblocks...and secrets. This is the Gamemaster's Guide, after all, so the identity of lords, adventure hooks and the like can all be found herein – and since these would constitute undue SPOILERS, I will refrain from commenting on them.

What I \*will\* comment on, however, is the wonderful fact that we get whole chapters on life and death of the populace – and yes, if you've been a fan of the Project Zero (aka Fatal Frame) games, you should realize that the amount of truly horrific potential and dark rites depicted in these games make for a perfect fit, theme-wise, for Kaidan is a land where NO ONE is free. The concept of reincarnation, any life after death, has an inherent horror that is used to great effect by pretty much all religions – from the threat of hell to “demotion” to a lesser creature. In Kaidan, it is very much real and the inevitability of the broken wheel of reincarnation just further emphasizes the futility of struggle, the illusion of free will that is, ultimately, the consequence of a life after death – after all, this



eliminates the freedom to choose annihilation. In Kaidan, paradoxically, there is no enlightenment – not even the reward, the consequence – instead, we get a karma system to determine player reincarnation one that ultimately comes full circle for even the most potent of nobles. Via magic diseases, as yurei or via other means – there is no end, no breaking of the cycle, a samsaran's ultimate nightmare of a world gone haywire, of a deck stacked against all of the world's inhabitants: As the book astutely sums up: Evil is ascendant, life is hard, the supernatural is hidden, magic is divine, tenmei is absolute and death is not the end.

The book, being a GM book, also elaborates on the types of fear you may wish to evoke and the strategies. Organizations, extensive mundane equipment, armor and weaponry complement the book, and from honor to wealth (and the relative scarcity of metal), there are a lot of different factors – and they, ultimately, all make SENSE. Speaking of which: The traditions of magic and the feeling of the setting, to a degree, is greatly enhanced by the spell-section of all candidates. Steven. D. Russell (at least if I understand correctly), has written a metric ton of power word-spells for all levels, as that is a dominant casting tradition in Kaidan. The effects are actually subtle: At low levels, maintaining health, already important, can become even more vital. Similarly, with options that can cause characters to attack allies or take one out of the fights for a few rounds, the combat requires more flexibility and strategy by the players – and indeed, the spells change the paradigm of quite a few encounters, potentially adding some very iconic scenes to the fray. And yes, condition-power and hit point limits are correlated in a rather well-crafted manner. While I would not allow all of these spells in a high fantasy game, where min-maxing and option-breadth can provide horrid combos, these work perfectly in the context of Kaidan.

Tsukumogami, haunted objects, if you will, are covered in the book with a variety of evocative and cool examples, and so are ancestral relics, magic items that grow in potency over the levels. From the bones and remnants of the fallen, to enchanting brushes, we also get a couple of nice magic items and some solid feats. Shikigami stats can be found and the book concludes with a great, inspirational appendix as well as a glossary. And while we're speaking of language: Did I mention the dialect rules? Well, now I did.

## Conclusion:

Editing and formatting are excellent on a rules-language level, though, on a formal level, one can

find a couple of minor, typo-level glitches like one of the magic items having a weight of "ZZ" – nothing serious, but notable for perfectionists. Layout adheres to a nice two-column full-color standard with red headers. The gorgeous original b/w-artworks throughout the book are amazing and thematically consistent. The pdf comes fully bookmarked with nested bookmarks and the softcover is most assuredly a nice book I'm glad to own.

Kaidan's concept was envisioned by Michael K. Tumey, penned by Jonathan McAnulty, with additional writing by the late and sorely missed Steven D. Russell – and all of these gentlemen did a fantastic job here. Kaidan is not a splat-book in disguise – it is an honestly amazing campaign setting oozing with detail; it is a campaign setting that is characterized perfectly by its exceedingly strong leitmotifs, by its internal consistency and the strong authorial vision that shaped the book. This does not try to accommodate Western tropes and mindsets where they don't fit, instead electing to concisely weave together elements into a whole that is infinitely more compelling than the sum of its parts. This is not the book to get when you're looking for high-powered options; the crunch, while solid, is not necessarily the draw here. This is a horror setting with a thoroughly disquieting, subtle sense of wrongness pervading the world, a tome that has tragedy and the creepy hardwired into its very fabric.

It is in the nature of the setting that I can't write "OMG; CHECK OUT THAT CR 40 OLD-ONE!!"; this is not about startling, about escalation – this setting is subtle in its horror, building dread and tension slowly without relying on cheap shocks. I tried hard to convey why I adore this setting the way I do, but it is hard to convey without representing the totality, as, much like in the weaving of real world myths, it is not simply a narrative that exists in a vacuum, but rather an organically-grown complex. It should be taken as a testament to the authors' respective prowess. In short: Kaidan is awesome. It is a great, inspiring read and if you even remotely are interested in Japanese horror, then this is a no-brainer. Even if you have never contemplated checking it out, this may well be a true breath of fresh air for you. As you may have gleaned, I adore this book. It is inspired and inspiring in all the right ways. My final verdict will clock in at 5 stars + seal of approval and I nominate this as a candidate for my Top Ten of 2017.

You can get this glorious setting [here on OBS!](#)  
**Endzeitgeist out.**



## 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 representing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

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

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

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

**Product Identity:** The following items are hereby identified as Product Identity, as defined in the Open Game License 1.0a, Section 1(e), and are not Open Content: All trademarks, registered trademarks, proper names (characters, deities, etc. excluding the names of classes, monster names, spells, and other game mechanics), dialogue, plots, storylines, locations, characters, artworks, and trade dress. (Elements that have previously been designated as Open Game Content are not included in this declaration.)

**Open Content:** Except for material designated as Product Identity (see above), the game mechanics of this Rite Publishing game product are Open Game Content, as defined in the Open Game License version 1.0a Section 1(d). No portion of this work other than the material designated as Open Game Content may be reproduced in any form without written permission.

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

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

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

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

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

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

## 15. COPYRIGHT NOTICE

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

**System Reference Document.** Copyright 2000, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, based on material by E. Gary Gygax and Dave Arneson.

**Pathfinder Roleplaying Game Reference Document.** © 2011, Paizo Publishing, LLC; Author: Paizo Publishing, LLC.

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

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

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

**Pathfinder Roleplaying Game Bestiary 3.** © 2011, Paizo Publishing, LLC; Authors: Jesse Benner, Jason Bulmahn, Adam Daigle, James Jacobs, Michael Kenway, Rob McCreary, Patrick Renie, Chris Sims, F. Wesley Schneider, James L. Sutter, and Russ Taylor, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

**Pathfinder Roleplaying Game Bestiary 4.** © 2013, Paizo Publishing, LLC; Authors: Dennis Baker, Jesse Benner, Savannah Broadway, Ross Byers, Adam Daigle, Tim Hitchcock, Tracy Hurley, James Jacobs, Matt James, Rob McCreary, Jason Nelson, Tom Phillips, Stephen Radney-MacFarland, Sean K Reynolds, F. Wesley Schneider, Tork Shaw, and Russ Taylor.

**Pathfinder Roleplaying Game Bestiary 5.** © 2015, Paizo Inc.; Authors: Dennis Baker, Jesse Benner, John Bennett, Logan Bonner, Creighton Broadhurst, Robert Brookes, Benjamin Bruck, Jason Bulmahn, Adam Daigle, Thurston Hillman, Eric Hindley, Joe Homes, James Jacobs, Amanda Hamon Kunz, Ben MacFarland, Jason Nelson, Thom Phillips, Stephen Radney-MacFarland, Alistair Rigg, Alex Riggs, David N. Ross, Wes Schneider, David Schwartz, Mark Seifter, Mike Shel, James L. Sutter, and Linda Zayas-Palmer.

**Pathfinder Roleplaying Game Gamemastery Guide.** © 2010, Paizo Publishing, LLC; Author: Cam Banks, Wolfgang Baur, Jason Bulmahn, Jim Butler, Eric Cagle, Graeme Davis, Adam Daigle, Joshua J. Frost, James Jacobs, Kenneth Hite, Steven Kenson, Robin Laws, Tito Leati, Rob McCreary, Hal MacLean, Colin McComb, Jason Nelson, David Noonan, Richard Pett, Rich Redman, Sean K Reynolds, F. Wesley Schneider, Amber Scott, Doug Seacat, Mike Selinker, Lisa Stevens, James L. Sutter, Russ Taylor, Penny Williams, Skip Williams, Teeuwynn Woodruff.

**Pathfinder Roleplaying Game Advanced Class Guide** © 2014, Paizo Inc.; Authors: Dennis Baker, Ross Byers, Jesse Benner, Savannah Broadway, Jason Bulmahn, Jim Groves, Tim Hitchcock, Tracy Hurley, Jonathan H. Keith, Will McCardell, Dale C. McCoy, Jr., Tom Phillips, Stephen Radney-MacFarland, Thomas M. Reid, Sean K Reynolds, Tork Shaw, Owen K.C. Stephens, and Russ Taylor.

**Pathfinder Roleplaying Game Advanced Player's Guide.** © 2010, Paizo Publishing, LLC; Author: Jason Bulmahn

**Pathfinder Roleplaying Game Advanced Race Guide.** © 2012, Paizo Publishing, LLC; Authors: Dennis Baker, Jesse Benner, Benjamin Bruck, Jason Bulmahn, Adam Daigle, Jim Groves, Tim Hitchcock, Hal MacLean, Jason Nelson, Stephen Radney-MacFarland, Owen K.C. Stephens, Todd Stewart, and Russ Taylor.

**Pathfinder Roleplaying Game Monster Codex.** © 2014, Paizo Inc.; Authors: Dennis Baker, Jesse Benner, Logan Bonner, Jason Bulmahn, Ross Byers, John Compton, Robert N. Emerson, Jonathan H. Keith, Dale C. McCoy, Jr., Mark Moreland, Tom Phillips, Stephen Radney-MacFarland, Sean K Reynolds, Thomas M. Reid, Patrick Renie, Mark Seifter, Tork Shaw, Neil Spicer, Owen K.C. Stephens, and Russ Taylor.

**Pathfinder Roleplaying Game Mythic Adventures** © 2013, Paizo Publishing, LLC; Authors: Jason Bulmahn, Stephen Radney-MacFarland, Sean K Reynolds, Dennis Baker, Jesse Benner, Ben Bruck, Jim Groves, Tim Hitchcock, Tracy Hurley, Jonathan Keith, Jason Nelson, Tom Phillips, Ryan Macklin, F. Wesley Schneider, Amber Scott, Tork Shaw, Russ Taylor, and Ray Vallese.

**Pathfinder Roleplaying Game NPC Codex.** © 2012, Paizo Publishing, LLC; Authors: Jesse Benner, Jason Bulmahn, Adam Daigle, Alex Greenshields, Rob McCreary, Mark Moreland, Jason Nelson, Stephen Radney-MacFarland, Patrick Renie, Sean K Reynolds, and Russ Taylor.

**Pathfinder Roleplaying Game Ultimate Magic.** © 2011, Paizo Publishing, LLC; Authors: Jason Bulmahn, Tim Hitchcock, Colin McComb, Rob McCreary, Jason Nelson,

Stephen Radney-MacFarland, Sean K Reynolds, Owen K.C. Stephens, and Russ Taylor.

**Pathfinder Roleplaying Game Ultimate Campaign.** © 2013, Paizo Publishing, LLC; Authors: Jesse Benner, Benjamin Bruck, Jason Bulmahn, Ryan Costello, Adam Daigle, Matt Goetz, Tim Hitchcock, James Jacobs, Ryan Macklin, Colin McComb, Jason Nelson, Richard Pett, Stephen Radney-MacFarland, Patrick Renie, Sean K Reynolds, F. Wesley Schneider, James L. Sutter, Russ Taylor, and Stephen Townshend.

**Pathfinder Roleplaying Game Ultimate Combat.** © 2011, Paizo Publishing, LLC; Authors: Dennis Baker, Jesse Benner, Benjamin Bruck, Jason Bulmahn, Brian J. Cortijo, Jim Groves, Tim Hitchcock, Richard A. Hunt, Colin McComb, Jason Nelson, Tom Phillips, Patrick Renie, Sean K Reynolds, and Russ Taylor.

**Pathfinder Roleplaying Game Ultimate Equipment.** © 2012 Paizo Publishing, LLC; Authors: Dennis Baker, Jesse Benner, Benjamin Bruck, Ross Byers, Brian J. Cortijo, Ryan Costello, Mike Ferguson, Matt Goetz, Jim Groves, Tracy Hurley, Matt James, Jonathan H. Keith, Michael Kenway, Hal MacLean, Jason Nelson, Tork Shaw, Owen K.C. Stephens, and Russ Taylor.

**Pathfinder Campaign Setting: Technology Guide.** © 2014, Paizo Inc.; Authors: James Jacobs and Russ Taylor.

**Anger of Angels.** © 2003, Sean K Reynolds.

**Advanced Bestiary.** © 2004, Green Ronin Publishing, LLC; Author: Matt Sernett.

**Book of Fiends.** © 2003, Green Ronin Publishing; Authors: Aaron Loeb, Erik Mona, Chris Pramas, Robert J. Schwalb.

**The Book of Hallowed Might.** © 2002, Monte J. Cook.

**Monte Cook's Arcana Unearthed.** © 2003, Monte J. Cook.

**Path of the Magi.** © 2002 Citizen Games/Troll Lord Games; Authors: Mike McArtor, W. Jason Peck, Jeff Quick, and Sean K Reynolds.

**Skreyn's Register: The Bonds of Magic.** © 2002, Sean K Reynolds.

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

**Tome of Horrors.** © 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.

**Kobold Quarterly Issue 7.** © 2008, Open Design LLC, www.koboldquarterly.com; Authors: John Baichtal, Wolfgang Baur, Ross Byers, Matthew Cici, John Flemming, Jeremy Jones, Derek Kagemann, Phillip Larwood, Richard Pett, and Stan!

**The Tome of Horrors III.** © 2005, Necromancer Games, Inc.; Author Scott Greene.

**Bat, Mobat from the Tome of Horrors, Revised.** © 2002, Necromancer Games, Inc.; Authors Scott Peterson and Clark Peterson, based on original material by Gary Gyax.

**Crypt Thing from the Tome of Horrors, Revised.** © 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Roger Musson.

**Dark Stalker from the Tome of Horrors.** © 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Simon Muth.

**Demon, Nabasu from the Tome of Horrors, Revised.** © 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Gary Gyax.

**Demon, Shadow from the Tome of Horrors Complete.** © 2011, Necromancer Games, Inc., published and distributed by Frog God Games; Author: Scott Greene, based on original material by Neville White.

**Hangman Tree from the Tome of Horrors, Revised.** © 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Gary Gyax.

**Mongrelman from the Tome of Horrors, Revised.** © 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Gary Gyax.

**Polltergeist from the Tome of Horrors, Revised.** © 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Lewis Pulsipher.

**Rot Grub from the Tome of Horrors.** © 2002, Necromancer Games, Inc.; Author Scott Greene and Clark Peterson, based on original material by Gary Gyax.

**Scarecrow from the Tome of Horrors, Revised.** © 2002, Necromancer Games, Inc.; Author: Scott Greene, based on original material by Roger Musson.

**Vegepygmy from the Tome of Horrors.** © 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Gary Gyax.

**Zombie, Juju from the Tome of Horrors, Revised.** © 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Gary Gyax.

**Pathfinder Roleplaying Game Horror Adventures.** © 2016, Paizo Inc.; Authors: John Bennett, Clinton J. Boomer, Logan Bonner, Robert Brookes, Jason Bulmahn, Ross Byers, Jim Groves, Steven Helt, Thurston Hillman, Eric Hindley, Brandon Hodge, Mikko Kallio, Jason Nelson, Tom Phillips, Stephen Radney-MacFarland, Alistair Rigg, Alex Riggs, David N. Ross, F. Wesley Schneider, David Schwartz, Mark Seifter, and Linda Zayas-Palmer.

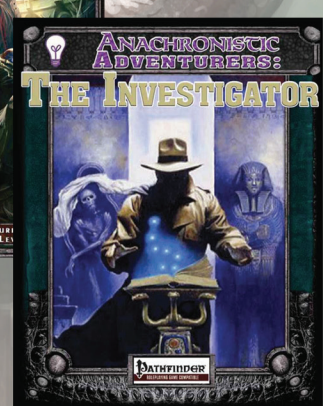
**Pathfinder Module: City of Golden Death.** Copyright 2010, Paizo Publishing, LLC. Author: Joshua J. Frost.

Pathways #68 © copyright 2017, Rite Publishing LLC



# Go Rogue!

CHECK OUT THESE PATHFINDER-COMPATIBLE PRODUCTS FROM  
ROGUE GENIUS GAMES



[www.RogueGeniusGames.com](http://www.RogueGeniusGames.com)