

Rite Publishing Presents

PATHWAYS

March 2011 Issue 1

20 Questions with the Publishers

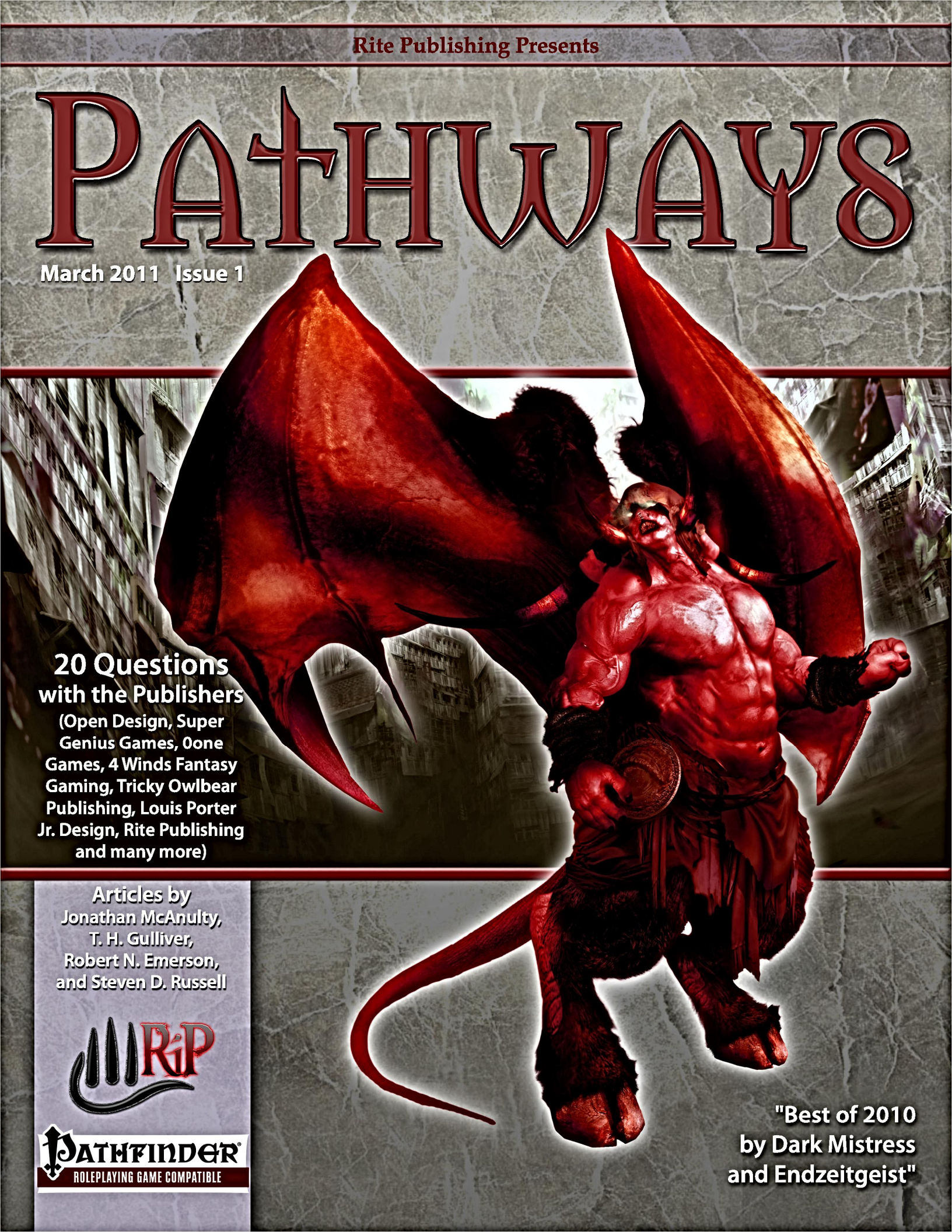
(Open Design, Super
Genius Games, Oone
Games, 4 Winds Fantasy
Gaming, Tricky Owlbear
Publishing, Louis Porter
Jr. Design, Rite Publishing
and many more)

Articles by
Jonathan McAnulty,
T. H. Gulliver,
Robert N. Emerson,
and Steven D. Russell



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"Best of 2010
by Dark Mistress
and Endzeitgeist"



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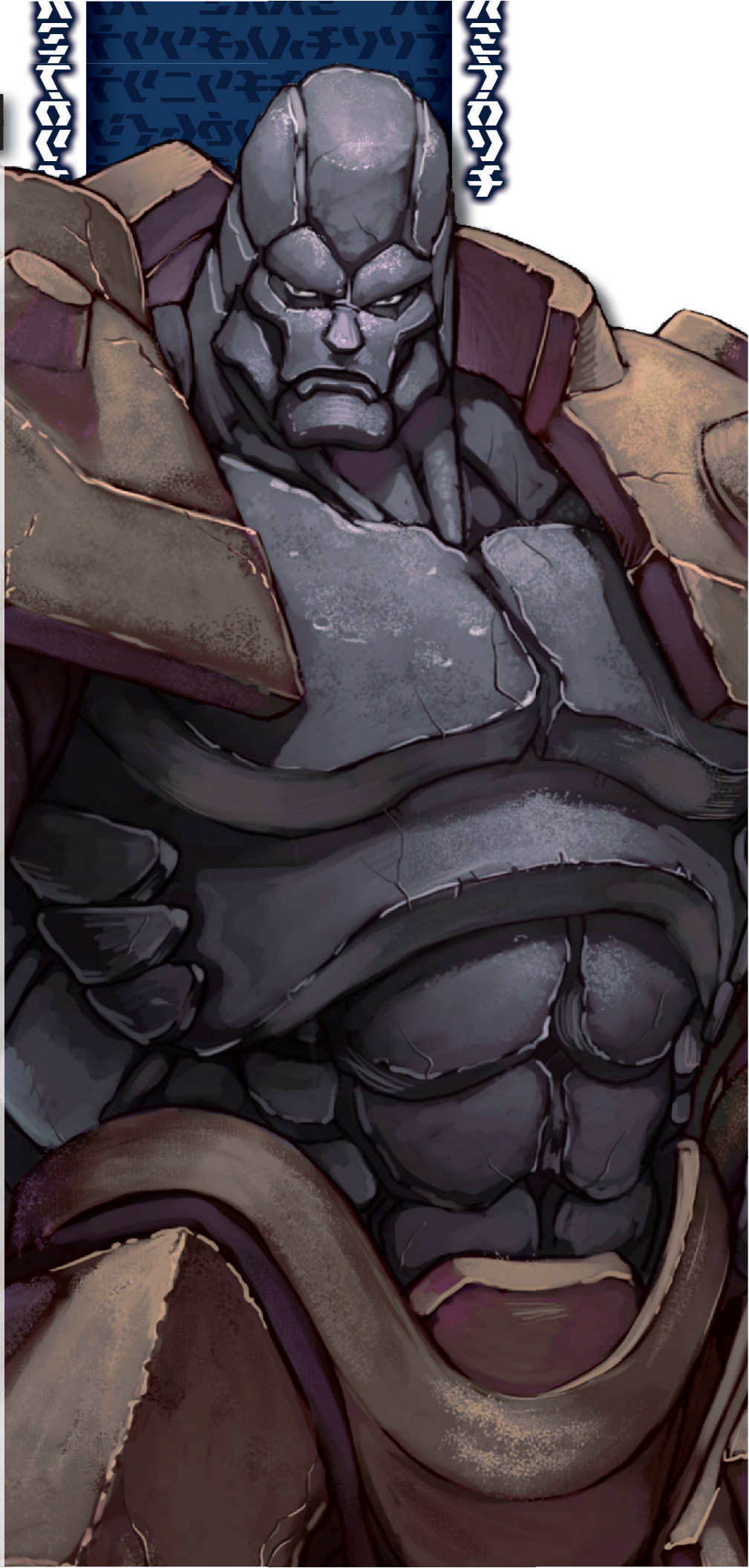


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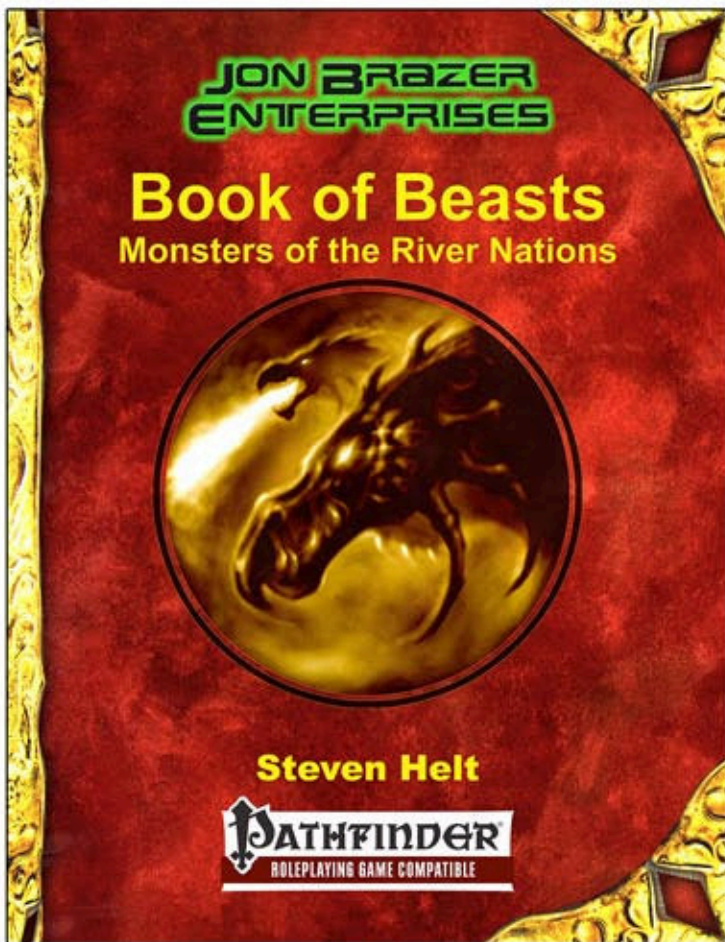
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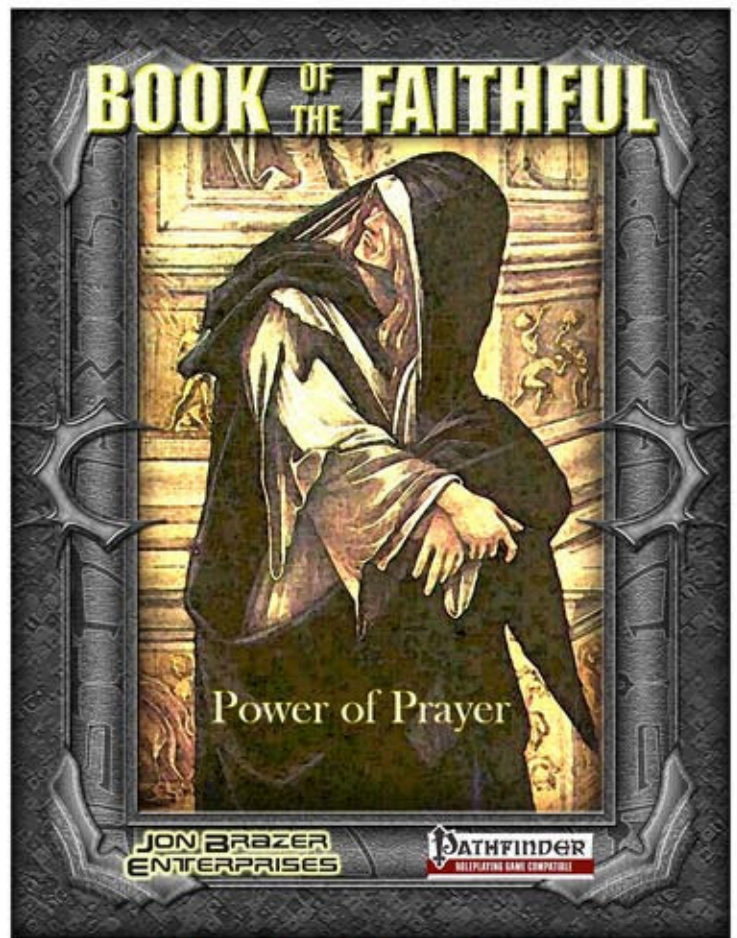
"The Mar" of Questhaven

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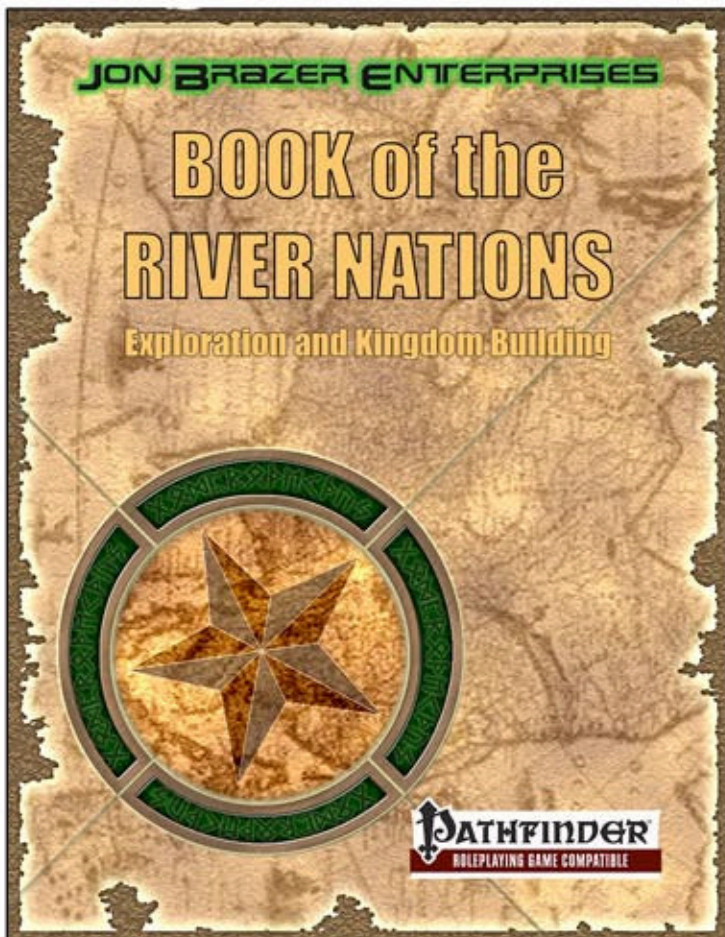
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5 ★★★★★ Reviews



"Very Cool" ★★★★★



"This Product is a Godsend" ★★★★★

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The Rite Pathway

I've been enjoying role playing games for more than 30 years. In this time I've met some amazing players and game masters, had more late-night gaming sessions than I can count, and slipped behind the scenes into the mysterious realm of design and development. Over the past ten years or so, I've had the fantastic opportunity to freelance as an editor, writer and designer for many of the finest folks in the role playing game industry.

Role players are innovative (teams of them can dismantle in five minutes what a devious GM took five hours to concoct), imaginative (I've spent an afternoon with a half-a-dozen friends listening to them spin fantastic tales every bit as compelling as anything that comes out of the laptops of today's fantasy authors), dedicated to their craft (I have a friend who, though legally blind without glasses, can spend weeks using magnifying glasses, paints and brushes and create in miniature form the intrepid explorers of the current campaign) and generous (I have been part of gaming tournaments paid for from the wallets of gamers hoping to inspire love of the game in others and I have participated in the collective efforts of gamers to raise money to help others).

Role players are also iconoclastic and often more than a little willing to grapple with authority: even the authority of the creators of the games they play.

All of these traits are also found in most of the best, most dedicated personalities in the gaming industry. It takes someone as gifted as Monte Cook to not only operate within the system and help create something as enduring as the third edition *Player's Handbook*, but also to be creative enough to go beyond that success and operate independently.

Such creative openings are not stifling to the game, they enhance it. When Wizards of the Coast announced a fourth edition of *Dungeons & Dragons*, a significant population chose to stick with their own variants of the revised third edition and its opportunities through the OGL and SRD. Some of these folks coalesced around a particular set of products, most notably Paizo's *Pathfinder Roleplaying Game*. Others have maintained their independence and freelance for whoever will accept their material.

Here's where *Pathways* comes in. The staff of Rite Publishing has developed strong relationships with many fine folks in the industry, including, importantly, many of our "competitors." One thing we

all have in common is that we've all been (and still are) role players. We're all innovative, imaginative, dedicated, generous and iconoclastic. And, while we're busy competing with one another to produce the very best content we can, every once in a while someone comes up with an idea that's stunningly brilliant (and we all jealously wish we'd thought of it first). *Pathways* sets out to explore all of this. We want to bring you industry interviews, sneak peeks from the writers, designers and developers themselves, previews of material that's just around the corner from its release date, original articles from freelancers and more.

If there's something in *Pathways* that you really like (or really don't), feel free to let us know. We have our own ideas of what appeals to the community of gamers, but we're open to suggestions.

David Paul
Pathways Editor-In-Chief



David Paul has been an assistant editor for Knowledge Arcana, Phoenix Lore, Monsters Evolved and proofread countless Rite Publishing products.

He has also been the Lead Editor on Rite Publishing's *101 Series* of supplements for the Pathfinder Roleplaying Game as well as the editor on the critically acclaimed *Coliseum Morpheum*



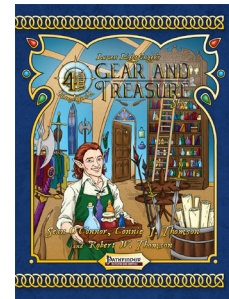
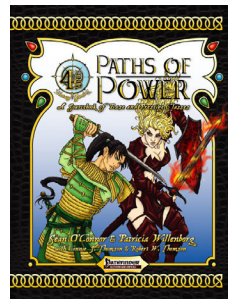
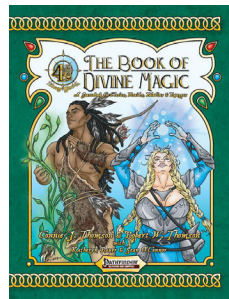
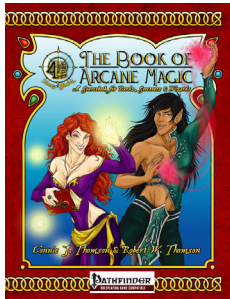
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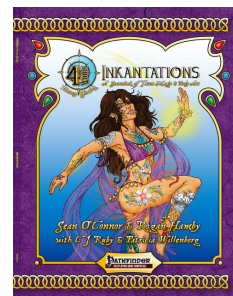
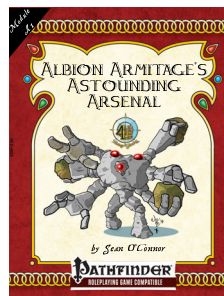
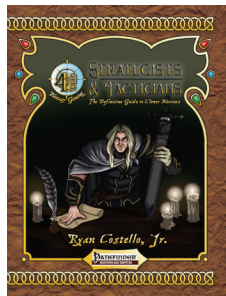
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Malevolent Manifestations

By T. H. Gulliver

Illustrations by Arthur Rackham and Rick Hershey

In #30 *Haunts for Houses* and #30 *Haunts for Ships and Shores*, I introduced two new classes of haunts: associated haunts and minor haunts.

Associated haunts are haunts that act as triggers for each other, with one beginning as another ends or only if one successfully affects a target. While these haunts could manifest alone, they are more dangerous when they manifest together. For example, a haunt that paralyzes a creature could be associated with one that makes a touch attack.

Minor haunts are haunts that do not present any direct threat to PCs but become dangerous when combined with other haunts. For example, a haunt that dazes a PC for one round is only dangerous if another danger is present during this round. Only award XP for minor haunts when they are combined with other dangers or when PCs find a way to destroy them permanently. Game Masters can use minor haunts on their own to build a sense of dread.

Spirit of the Endtimes Associated Haunt

This supple leather antique chair once belonged to the mad old Baron of Kelune. In his bored and reckless youth, the Baron, a dabbler in necromancy, joined a doomsday cult, mostly as a way to meet interesting and liberated young women. The violence and darkness of the cult soon surpassed his expectations and he fled back to the sheltered life of nobility. In his declining years, the memories of the things he saw while a member of the cult returned to haunt him and grew stronger. As he descended into madness, he stared out the window seeing the same ghastly vision night after night until the fright killed him.

The chair sits in the first floor library of the current Baron of Kelune. It faces a large window that looks onto the courtyard. The Baron finds the chair both an interesting object of study and an expedient way to deal with unwanted guests. No member of the Baron's household ever sits in the chair.

Beginning of the Endtimes

XP 800

CE minor haunt (one chair)

Caster Level 3

Notice Perception DC 20 (to notice the fading of all colors in the room), persistent

hp 13; **Trigger** touch; **Reset** 1 week

CR 3



Beginning of the Endtimes

Effect Anyone sitting in this chair for longer than five minutes sees the lights grow dim and colors fade. The trees in the yard appear twisted and grey. A guard dog skulks into view and growls toward the wind. Black-winged humanoids fly through the grey sky. Only the person sitting in the chair perceives these changes.

Those sitting in the chair find themselves unable to move or tear their gaze from this appalling vision of the end of the world—as the spell *hold person* (DC 14 Will save). This haunt is persistent and continues until the target makes a successful saving throw, is pulled from the chair by some other force, or makes a save against an associated haunt. With a successful saving throw, the target of the haunt's perception of reality returns to normal.

Destruction The haunt will not activate if the chair faces away from the window. Wiping the chair in red wine destroys the haunt.

Witness to the Endtimes CR 3

XP 800

CE minor haunt (one chair)

Caster Level 3

Notice Perception DC 18 (to notice the dog beginning to twitch)

hp 6; **Trigger** touch or associated; **Reset** 1 week

Effect The dog in the yard begins to drool great streams of saliva as she hobbles toward the window.

The sky grows darker and flashes with lightning as the winged humanoids swoop down into the town and rise back into the air with screaming or broken victims in hand. The violence and madness of this delusion reduces all but the soundest of minds to madness as the spell *mind fog* (DC 17). With a successful saving throw, the target's perception of the world returns to normal. When used as an associated haunt, this haunt activates after the target of the *beginning of the endtimes* haunt fails two saving throws.

Destruction The haunt is destroyed when one of the mad old Baron of Kelune's descendents dies in the chair.

Mistress of the Endtimes CR4

XP 1200

CE haunt (5-ft.-radius around one chair), persistent

Caster Level 4

Notice Perception DC 16 (to notice the smell of ashes)

hp 18; **Trigger** touch or associated; **Reset** 1 week

Effect The slobbering guard dog begins to transform. The long lines of saliva dripping from its maw become

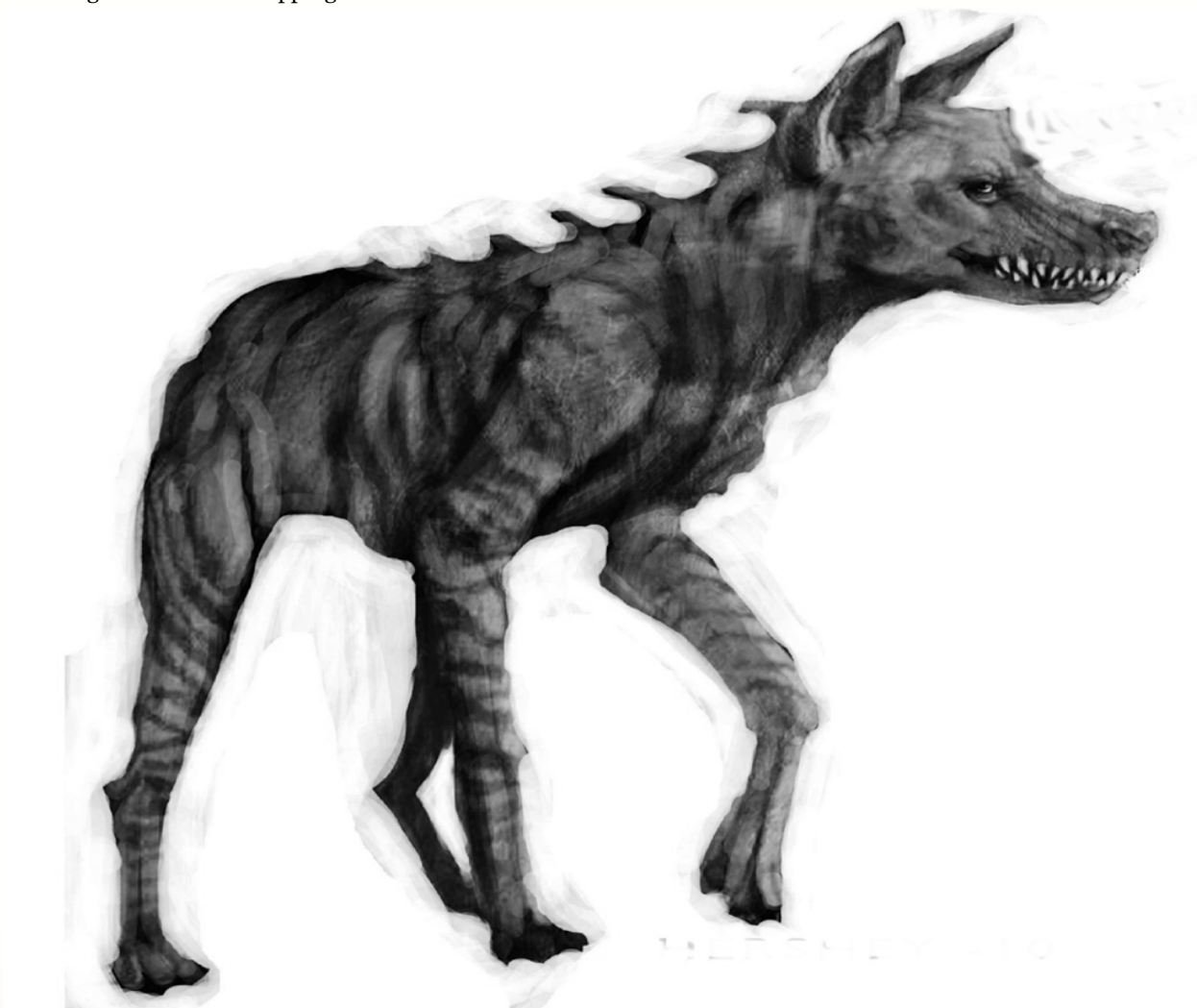
slime-covered tentacles. She begins to grow in size. Patches of dark bloody fur drip off of her as she stands upright on her now massive back legs. Her mouth explodes with fangs and is pulled back in a lascivious grin. This transformation takes three rounds, during which the target can continue to make saving throws against the *beginning of the endtimes* haunt.

This dark mistress's now powerful arms smash the glass from the window as she steps toward the chair and reaches for the target, attacking as the spell *phantasmal killer*. The target is allowed a DC 16 Will save to disbelieve and a DC 16 Fortitude save to resist the dark mistress's deadly claws. With a failed save, the target dies in the chair. Even with a successful save, the target takes 3d6 points of damage.

As the transformation takes three rounds, this haunt is persistent. At any time during these three rounds,* the haunt can be neutralized with positive energy.

When used as an associated haunt, this haunt activates only if the target of the *witness to the endtimes* haunt fails his or her saving throw.

Destruction The haunt is destroyed when one of the mad old Baron of Kelune's descendents dies in the chair.



K Aidan

Curse of the Golden Spear



by Jonathon McAnulty

The Shores of Kaidan Beckon ... Beware

For centuries Kaidan has been isolated from the world. Now, at long last, by Imperial decree, its ports are open to gaijin sailors and merchants. You come to Kaidan, escorting a merchant and the gift he carries, a gift meant for a powerful Kaidanese lord. But Kaidan is cursed and once within its borders you may find that not even death will release you from the Islands' powerful grip. Do you have what it takes to survive the *Curse of the Golden Spear*?

The first of a three part campaign, *The Gift* is an adventure set in the cursed land of Kaidan and is suitable for a group of 5th level characters. Drawing inspiration from Japanese folklore, and fully compatible with the *Pathfinder Roleplaying Game*, Kaidan is a land of horror and mystery. In Kaidan, demons stalk the land in human form, the dead seldom rest easy, and life is cheap. This adventure serves to introduces players and game masters alike to the cursed realm of Kaidan.

An adventure for 4 players of 5th level
Designed for use with the
Pathfinder Roleplaying Game



Corruptor Creature

The princes of darkness in the depths of hell do not savor the souls of those who have known not but evil their entire existence. No, they seek those souls that shine the brightest; they seek those who fall from grace, those who stumble upon the sinister path, those whose own desires betray them; they seek those who are but victims of their own moral choices. To further this agenda, the baleful forces of the lower planes create corruptor creatures to enact Faustian bargains with mortals to facilitate their degeneration under the weight of their own damnable desires.

Creating a Corruptor Creature

“Corruptor creature” is an acquired template that can be added to any intelligent creature (referred to hereafter as the base creature) that can understand and speak at least one language.

A corruptor creature uses all the base creature’s statistics and special abilities except as noted here.

CR: +1

Alignment: Change the creature’s alignment to lawful evil.

Defenses/Qualities: A corruptor creature is immune to all charms and compulsions.

Special Abilities: A corruptor creature gains the following special abilities:

Change Shape (Su) Corruptor creatures can assume any animal or humanoid form three times per day as if using *polymorph*.

Contractual Obligation (Su) Only a corruptor creature with at least 17 HD gains access to this ability. Once per day a corruptor creature gains the ability to enter a binding agreement with a non-evil aligned mortal (cannot be an elemental, fey, outsider, or nonliving creature), at the cost of the subject’s soul.

The subject must enter into the contract willingly as per *atonement*. Upon the subject’s death (by any means), its soul is transferred to a gem (prepared as with the *soul bind* spell when the bargain is forged), even if the gem and the subject are not on the same plane at the time.

The bargain requires 1 hour to complete, and is utterly unbreakable once forged. The only way to escape is to recover the gem after the subject’s death and break it, freeing her soul, and allowing her to be restored to life through the normal means.

Corruptor’s Boon (Su) Once per day, a corruptor can grant a touched creature a +4 profane bonus to one ability score for 24 hours. When the duration ends, the creature suffers a –4 profane penalty to the same ability score for the next 24 hours. Another application not only negates the penalty, but also restores the full bonus.

False Mind (Su) This ability offers the corruptor the benefits of a *mind blank* spell. When an attempt is made to detect his alignment or read his thoughts, the corruptor can cause the magic to reveal any alignment or thoughts the corruptor creature chooses, even if he is not initially aware of the attempt.

Imbue with Ability (Su) Once per day as a standard action the corruptor creature can grant a

creature it touches one of its spells, spell-like abilities, extraordinary abilities or even one of its supernatural abilities in a manner similar to *imbue with spell ability* (no save). It loses access to that ability during this time; it can dismiss this benefit as a free action regaining the use of one or more of its abilities.

Mark of Vice (Su) This ability works like a *mark of justice* (Will save DC 10 + 1/2 the corruptor creature’s HD + its Cha modifier) but it is only triggered if the subject attempts to find a redemption to its corruption (subject to GM adjudication). The mark is also invisible and is always placed over the victim’s heart.

What Do You Covet (Su): Once per day as a standard action a corruptor can grant a *wish* to a non-evil aligned mortal (cannot be an elemental, fey, outsider, or nonliving creature).

Spell-Like Abilities: A corruptor with an Int or Wis score of 8 or higher has a cumulative number of spell-like abilities set by its HD. Unless otherwise noted, an ability is usable once per day. All of the creature’s spell-like abilities’ caster levels equal the creature’s HD (or the CL of the base creature’s spell-like abilities, whichever is higher).

HD	Abilities
1–2	<i>Detect good</i> 3/day
3–4	<i>Make whole</i> 3/day
5–6	<i>Helping hand</i> 3/day
7–8	<i>Lesser geas</i> 3/day, <i>minor creation</i> 3/day
9–10	<i>Atonement</i> (temptation only) at will
11–12	<i>Major creation</i> 3/day
13–14	<i>Geas</i> 3/day
15–16	<i>Sympathy</i>
17–18	<i>Soul bind</i>
19–20	<i>Refuge</i> 3/day

Abilities: Increase from the base creature as follows: Con +4 (+2 hp per HD, +2 to Fortitude saves, and any of the base creature’s Constitution-based DCs), Cha +4 (+2 to Bluff, Diplomacy, Disguise, Handle Animal, Intimidate, Perform, and Use Magic Device; attempts to influence others, and Channel Energy DCs, +2 to any of the base creature’s Charisma-based DCs)

Skills: The base creature gains a +8 racial bonus on Craft (all), Diplomacy, and Sense Motive checks.

Organization: Solitary

Treasure: Triple standard (used to tempt mortals)



The creature in front of you rapidly transforms into a massive, red-skinned, cloven-hoofed devil with a pair of gigantic, flame-seared wings and eyes, glowing with a pure, white light, granting the monstrosity a truly horrific appearance.

Kauriel the Enabler CR 22

XP 614,400

Advanced Corrupter Pit Fiend (Infernal Duke)
LE Large outsider (devil, evil, extraplanar, lawful)
Init +15; **Senses** darkvision 60 ft., see in darkness;
Perception +33
Aura fear (20 ft., DC 27)

Defense

AC 40, touch 20, flat-footed 29
(+11 Dex, +20 natural, -1 size)
hp 430 (20d10+320); regeneration 5 (good weapons, good spells)
Fort +26, **Ref** +25, **Will** +20 (+8 vs. mind-affecting)
Defensive Abilities false mind, **DR** 15/good and silver; **Immune** charms, compulsions, divinations, fire, poison; **Resist** acid 10, cold 10; **SR** 31

Offense

Speed 40 ft., fly 60 ft. (average)
Melee 2 claws +34 (2d8+15), 2 wings +32 (2d6+7), bite +34 (4d6+15 plus poison and disease), tail slap +32 (2d8+7 plus grab)
Space 10 ft., **Reach** 10 ft.
Special Attacks constrict 2d8+22, devil shaping, mark of vice (DC 32)
Spell-Like Abilities (CL 20th)
At will—*atonement* (temptation only), *blasphemy* (DC 29), *create undead*, *fireball* (DC 24), *greater dispel magic*, *greater teleport* (self plus 50 lbs. of objects only), *greater scrying* (DC 29), *invisibility*, *magic circle against good*, *mass hold monster* (DC 31), *persistent image* (DC 27), *power word stun*, *scorching ray*, *trap the soul* (DC 30), *unholy aura* (DC 30), *wall of fire*
3/day—*detect good*, *geas* (DC 28), *helping hand*, *lesser geas* (DC 26), *major creation*, *make whole*, *minor creation*, quickened *fireball* (DC 25), *refuge*
1/day—*meteor swarm*, *soul bind* (DC 31), *summon* (level 9, any 1 CR 19 or lower devil, 100%)
sympathy (DC 30)
1/year—*wish*

Tactics

Before Combat: Kauriel prefers negotiation or fleeing via his *greater teleport*, *invisibility*, change shape ability and/or fly speed rather than engaging in combat; but, if forced, he will summon a horned devil, and activate his circle of *protection from good*.

During Combat: Kauriel prefers to demoralize his foes, focusing on their strongest champion and slaying him first, he will attack this opponent with his quickened *fireball*, *meteor swarm*, and then move to him so that next round he can make a full attack against that opponent.

Morale: Kauriel is not a coward; he flees only because he prefers to corrupt his enemies and their supporters rather than simply slaying them. Killing them simply adds their souls to the forces of heaven.

Statistics

Str 41, **Dex** 33, **Con** 43, **Int** 30, **Wis** 34, **Cha** 34
Base Atk +20; **CMB** +36 (+40 grapple); **CMD** 55
Feats Cleave, Great Cleave, Improved Initiative, Improved Iron Will, Improved Vital Strike, Iron Will, Multiattack, Power Attack, Quicken Spell-Like Ability (*fireball*), Vital Strike
Skills Appraise +19, Bluff +35, Craft (armorsmith) +30, Craft (weaponsmith) +30, Diplomacy +35, Disguise +31, Fly +32, Intimidate +35, Knowledge (arcana) +30, Knowledge(planes) +33, Knowledge (religion) +33, Perception +35, Sense Motive +35, Spellcraft +33, Stealth +30, Survival +24, Use Magic Device +32
SQ change shape (polymorph), contractual obligation, corruptor's boon, devil on your shoulder, imbue with ability, what do you covet
Languages Celestial, Common, Draconic, Giant, Infernal, Undercommon; telepathy 100 ft.

Ecology

Environment any (Hell) or City of Questhaven
Organization solitary
Treasure triple

Special Abilities

Devil On Your Shoulder (Su) Once per day as a standard action Kauriel can touch a living creature and implant a mental duplicate of his thought patterns into the creature's mind. He uses this to tempt, corrupt, and assist those he touches. The ability does this, in the following manner:

- The *devil on your shoulder* can control the subject's memory and nervous system allowing it to create any phantasmal spell effect it wishes, though only the subject perceives the illusion (disbelief DC equal to DC of this spell); this is often used to create a phantasm of Kauriel interacting with the subject in various ways.
- The *devil on your shoulder* can protect its subject as if it is a *mind blank* spell and as a *misdirection* spell if it so wishes.
- The *devil on your shoulder* has a mental link to the caster that allows the caster to track the subject as if the caster were using *discern location*.
- The *devil on your shoulder* contains much of Kauriel's knowledge and intellect, including all of his skill ranks and memories at the time of the ability's use, but it will not have access to any of Kauriel's feats, spell-like abilities, supernatural, extraordinary or other special abilities. It can choose to communicate this knowledge and information to the subject if it believes it will serve its goals. It also has perfect recollection of everything the PC experiences (except when suppressed, see below); if Kauriel ever touches the subject again, the *devil on your shoulder* imparts that information to Kauriel.

A successful Will save against the ability or any of its effects suppresses all the effects of the *devil on your shoulder* for 24 hours. While under the effects of *mind blank*, *protection from evil* or a similar spell, the subject can ignore the compulsion, but such a ward does not prevent establishing *devil on your shoulder*, nor can it be dispelled, though a *miracle* or *wish* can remove the spell. This ability is a mind-affecting, compulsion effect. The DC is Charisma-based.

Devil Shaping (Su) Three times per day, Kauriel can spend a minute to transform nearby lemures into other lesser devils. Kauriel can transform one lemure for every Hit Die the pit fiend possesses. It can then reshape these lemures into a number of Hit Dice worth of lesser devils equal to the number of lemures affected. For example, a typical 20 Hit Dice pit fiend could transform 20 lemures into two bone devils (10 HD each), or three bearded devils (6 HD each, leaving two lemures unchanged), or any other combination of lesser devils. Lemures to be reshaped must be within 50 feet of Kauriel, becoming stationary and unable to move once the shaping begins. After a minute passes, the lemures reform into the shape of a new lesser devil ready to follow Kauriel's. Although Kauriel can, technically, elevate a mass of 20 lemures into a new pit fiend, he is hesitant to do so since he would have no special control over a devil created in this manner.

Disease (Su) *Devil Chills*: Bite—injury; *save* Fort DC 34; *onset* immediate; *frequency* 1/day; *effect* 1d4 Str damage; *cure* 3 consecutive saves. The save DC is Constitution-based.

Poison (Ex) Bite—injury; *save* Fort DC 34; *frequency* 1/round for 10 rounds; *effect* 1d6 Con damage; *cure* 3 consecutive saves. The save DC is Constitution-based.

Description:

“What do you covet? Tell me and it shall be yours. What harm could simply fulfilling your deepest desires do? You have only but to ask.”

-Excerpt from *The Ambassador from Hell* by Qwilion of Questhaven.

I am over twice the height of the marvelous creature known as man, and weigh about half of what your fine folk deem a ton. My wings stretch out to twice my height, though you will rarely see me in this true form as I prefer to spend my time in the shape of a red wolfhound, or that of a smiling man with chestnut-colored skin and dark black hair. In that guise I am known for wearing a beige merchant's outfit, I am often mistaken for a foreign merchant contact. On the other hand, if you encounter me in my favored wolfhound form you are likely to mistake me for the loyal dog of a potential convert to the glorious cause of *Our Dark Lord of Fire*.

I am not some mindless killing machine like the balors of the dark abyss. I am simply here to aid you,

to provide you with what you desire, to stop suppression and the denial of opportunity. Even those who turn down my offer do not anger me, for there will always be another chance to offer my assistance. Only those who seek to silence my voice or stop my work anger me—these fear-mongers act only on their insecurities.

I seek to recruit the greatest of the mortal heroes to my cause, and to deny my foes their assistance in this life and the one beyond. To this end, I have come to Questhaven, the City of Adventure, and walk among their society.

You have been to Dreamhaven the otherworldly reflection of this city; you have sailed over the Slumbering Sea there to the Coliseum Morpheuon. There you will find the Khan of Nightmares and the pit fiend he holds a bound pit fiend who fills his Cup of Desires with wishes. Know this, the Khan was not always such. At one point in the distant past, he was a shining ally of Chidarb the Awakened. I, Kauriel the Enabler, brought him into the fold, and our bargain is what brought the pit fiend into the Khan's service. I fear what would have happened if the Khan had remained but a Lord of Dreams.

Lore

Knowledge (planes)

Common (DC 22): This horrific yet regal devil is Kauriel the Enabler; he is a master of recruiting righteous mortals into the service of evil. This reveals all outsider and devil traits.

Uncommon (DC 27): Other creatures similar to this are known as “Corruptors.” Read excerpt from *The Ambassador from Hell*.

Rare (DC 32): The frightening Kauriel is a creature of primal evil that can resist the savage blow of nearly any weapon. You cannot chain his mind, flames wash over him like water on rocks, and he enjoys the taste of toxins. Only powerful spellcasters, significantly powerful corrosives or extreme cold can affect him, and even when they do he regenerates from nearly every wound. Though he prefers normal speech he can speak to a creature without words. Kauriel's bite inflicts a terrible disease known as devil chills. He is known to summon a favored horned devil as a servant and he has vast array of spell-like abilities. He can also grant powerful boons, curses, contracts, and even the wishes of his recruits.

Obscure (DC 42): Spells of a virtuous nature or a weapon of silver, aligned with the ethos of good, are the only attacks that deal permanent harm to Kauriel.

Epic (DC 52): Legends attributed to the Awakened One say that if Kauriel could be recruited into the service of the Church of the Great Pantheon and perhaps any of the deities of righteousness, every hero he has ever recruited would learn the error of their ways, seeking redemption and penance for their many sins.

Rite Publishing Presents

The Breaking of Forstor Nagar

City of Grinding Ice



Coming Fall 2011!

by Den McFarland

An adventure for
8th level characters.



A Divine Wind: Clerics of Air, Clouds, and Wind

by Jonathan McAnulty
Illustrations by Arthur Rackham

Few things are as vital to life as the air we breathe. It surrounds us, fills us, sustains us and protects us. Air has a dangerous side as well. High speed winds are some of the most destructive forces on the planet. Nature oriented clerics with access to the domain of Air understand and embrace this dichotomy, revering the air and wind in all its aspects. Such deities, and their servants, are generally neutrally aligned. Clerics of good aligned deities whose portfolio includes Air are most likely to focus on the subdomain of Clouds, an aspect of air more reflective of the life-giving properties of the element. Evil-aligned deities concerned with the domain of Air generally focus their attentions on the destructive powers of the wind. Their priests do likewise.

Within the sphere of nature, each of the four elements (Air, Fire, Earth and Water) has a polar opposite, is mildly aligned (or subservient) to one of the other four, and is strongly aligned (and dominates over) the remaining element. Air, in this scheme, is opposed by earth. It is extremely rare to encounter a religion or cleric which embraces the domains of both earth and air. Air is mildly aligned, and subservient to, fire, giving fire strength. It is strongly aligned with, and dominant over, water. The two subdomains of Air, Wind and Clouds, are reflections of this relationship between the elements. Wind is created when warm air meets cold, and thus the Wind domain is that aspect of Air influenced by Fire. The domain of Clouds, on the other hand, stresses the harmony between Air and Water, with Air dominant in the relationship.

Air is also sometimes linked, theologically, with the domains of Travel, Liberation and Luck. In such religions, the aspect of Air most revered is its unhampered movement. It is nearly impossible to contain the wind. It blows where it will. For this reason, clerics embracing the domain of Wind are seldom lawful in alignment, as the nature of the element does not lend itself to structure. However, Air-centered religions are more inclined to goodness as the air, generally speaking, does more good than harm.

Sacred Tomes of the Air

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

A Divine Path

This sacred text is most often found in the form of three scrolls. The contents of the scrolls are concerned



with the twin subjects of flight and freedom. The author makes observations concerning creatures and objects in flight to teach lessons concerning personal liberty and happiness. The first scroll focuses on the subject of birds, the second on clouds, and the third on angelic beings. While seldom dogmatic, the scrolls are considered authoritative (indeed the observations within are both sublime and factual) and are frequently utilized by theologians and naturalists alike. Anyone using the scrolls to study any of the three subjects addressed therein (angels, birds, or clouds) adds +2 to any relevant Knowledge skill checks (nature, religion, or planes).

The Breath of Life

This holy book begins with a simple premise, life began as a breath of the divine, and moves from there to discuss the possibilities of a life well lived, the need for charity and the natural obligation of the created to serve those which created them. The book is a thin tome, scarcely fifty pages long, but its poetical imagery, rich allegories and well-argued philosophies all serve to make it a very popular manuscript, particularly with priests who are called upon to give frequent sermons and homilies. Any character who needs to give a speech to a good-aligned audience can spend an hour beforehand in meditation upon this

book and receive a +4 circumstance bonus to any relevant skill check (Diplomacy or Perform [oratory]).

The Seven Clouds of Heaven

This white leather-bound book is doctrinal in nature, setting forth seven lessons in seven chapters. The overarching premise is that the gods shower gifts upon the world. Men sometimes fear the coming of these gifts, as they fear the coming of dark clouds, but when the clouds open, showering forth their life giving waters, men rejoice. Each chapter begins with a parable concerning a “cloud” (feared event) which ended up bringing “rain” (a blessing). The chapter then discusses the obligations such gifts entail and the associated commandments (Charity in Thought, Kindness, Affection, Freedom, Joy and Worship). The last chapter is the exception and discusses a cloud which did not cease giving rain, eventually destroying all those beneath it. This chapter preaches contentment. Those who use this book to study religious matters gain a +2 circumstance bonus to Knowledge (religion) skill checks.

New Feats

The following feats are available to divine casters possessing the Air domain, or one of its associated subdomains.

Cold Air Caster

You can interchange cold and electrical damage at will when casting a spell or channeling energy.

Prerequisite: Air Domain or Cloud Subdomain

Benefit: When you cast a spell or utilize a channeling effect which causes cold damage you can instead cause electrical damage. Likewise, when you cast a spell or utilize a channeling effect which causes electrical damage, you can instead cause cold damage.

Hot Air Caster

You can interchange fire and electrical damage at will when casting a spell or channeling energy.

Prerequisite: Air Domain or Wind Subdomain

Benefit: When you cast a spell or utilize a channeling effect which causes fire damage you can instead cause electrical damage. Likewise when you cast a spell or utilize a channeling effect which causes electrical damage, you can instead cause fire damage.

Wind Grapppler

The very air aids you when you attempting a combat maneuver.

Prerequisite: Air, Cloud or Wind Domain; Channel energy class feature

Benefit: You can, as a swift action, utilize one of your uses of channel energy to grant yourself a divine bonus to CMB and CMD for one round. The bonus is equal to twice the number of dice you would normally roll when channeling energy (1d6 equals +2 bonus, 2d6 equals +4 bonus, etc.).

Wind Walker

Your affinity with the air allows you to literally step on the air, increasing your jumps and reducing damage taken from falls.

Prerequisite: Air, Cloud or Wind Domain

Benefit: When you leap or jump, you may add 1/2 your class level (minimum of 1) to your Acrobatic skill check. Furthermore, when you fall, reduce the distance fallen by 5 feet per class level when calculating damage. Only class levels from a class granting access to the relevant domain are considered when using this feat.

Special: This ability stacks with the monk's slow fall ability but does not require the character to be next to a wall.

Special: A 20th level character with this feat is considered to have an at-will *feather fall* ability.

Channeling Effects for the Wind and Cloud Subdomains

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

Cloud Domain

Sensorial Imagery: White energy, tinged with light blue, and the feeling of a wet mist

Minor Channeling Effect: Cloud Shield: You can, as a swift action, employ one of your uses of channel energy to momentarily condense the water in the air around you, granting yourself protection against fire damage. By doing this you increase your resistance to fire by 1 for each die you would normally roll when channeling energy (1d6 increases your resist fire by 1, 2d6 by 2, etc.). This protection last for 1 round or until it is employed against an attack dealing fire damage, whichever comes first.

Combat Channeling Effect: Nimbus Wave: You can, as a standard action, use one of your uses of channel energy to unleash an attack affecting all characters, other than yourself, within range of your channeled energy. A wave of billowing energy, filled with electrical sparks, washes over any within range, dealing both cold and electrical damage. The amount of dice rolled for damage is equal to the number of dice rolled for standard channeling; thus a cleric that would normally heal 2d6 points of damage would roll 2d6 for damage. Half of all damage dealt is cold and

the other half is electrical. A successful Reflex save halves the damage done.

Major Channeling Effect: Cloud of Cold: You can, as a standard action, utilize one of your uses of channel energy to pull moisture from the air, creating a cold, heavy fog that fills the area within the range of your channeling. All creatures in the fog, except you, suffer 1d6 points of cold damage (Fortitude halves) each round. Furthermore, visibility within the fog is limited to 5 feet, and beyond 5 feet, the fog grants concealment (20% miss chance). The fog lasts for a number of rounds equal to the number of dice you would normally channel (3d6 equals 3 rounds, 4d6 equals 4 rounds, etc.).

Major Channeling Effect: Storm Cloud: You can, as a standard action, utilize one of your uses of channel energy to pull moisture from the air, creating a heavy, electrically charged fog that fills the area within the range of your channeling. All creatures in the fog, except you, suffer 1d6 points of electrical damage (Fortitude halves) each round. Furthermore, visibility within the fog is limited to 5 feet, and beyond 5 feet, the fog grants concealment (20% miss chance). The fog lasts for a number of rounds equal to the number of dice you would normally channel (3d6 equals 3 rounds, 4d6 equals 4 rounds, etc.).

Wind Domain

Sensorial Imagery: A mixture of light blue and white energy, the sound of a rushing wind and a noticeable movement of the air.

Minor Channeling Effect: Forceful Wind: You can, as a standard action, employ one of your uses of channel energy to create a miniature cyclone. This cyclone is strong enough to extinguish flames and move up to 5 pounds of weight. The cyclone can move 15 feet per round and lasts a number of rounds equal to the number of dice you would normally roll when channeling energy (1d6 equals 1 round, 2d6 equals 2 rounds, etc.).

Combat Channeling

Effect: Wind

Blast: You can use one of your uses of channel energy to create a rolling blast of air, 10 feet wide and extending out to a range twice that of your normal range of channeling (solid objects such as walls block the blast). Any creatures or objects within the area of effect take 1d6 points of damage for every two dice you would normally roll when channeling, and are knocked prone

(Fortitude save halves the damage and negates the prone effect).

Major Channeling Effect: Shield of Air: You can employ one of your uses of channel energy to create an area of thick, swirling winds, providing material protection to all those within range of your channeling. Those moving through the area of effect have their speed reduced by 5 feet and suffer a -2 penalty to any melee attacks they make. Ranged attacks into, within, or out of the area of effect suffer a -4 penalty. This effect is not subject to selective channel and lasts for a number of rounds equal to the number of dice you would normally roll when channeling (3d6 equals 3 rounds, etc.).

Major Channeling Effect: Pillar of Air: You can, as a standard action, utilize one of your uses of channel energy to create a 5-foot wide column of wind sufficient to lift objects, including, possibly, yourself. You may, in this way, for each dice you would normally roll when channeling, levitate 50 lbs. ten feet for one round (3d6 would lift 150 lbs. thirty feet into the air for up to three rounds, etc.). The range of this ability is equal to the range of your channeling ability. When attempting to lift an unwilling character, a Reflex save negates the effect for one round. If an object is forcefully lifted against an obstacle such as a roof, damage is equal to 1d6 for every ten feet the obstruction is below the ultimate height of the air column (Reflex halves damage). (Example: If a cleric could lift an individual forty feet, but there is a roof ten feet above the floor, the individual would take 3d6 points of damage, one die for each of the remaining ten feet; though again, a successful Reflex save would halve this damage.) If a cleric lifts an object or individual with the column of air and then ceases to lift it or fails to bring it gently down, falling damage applies as normal.



Rite Publishing Presents:

Evocative City Sites



Print compilation available Summer 2011



Eyes of Sin

By Michael Welham
Illustration by Joe Calkins



“They say the eyes are the windows to the soul. I have discovered they do more than just provide a voyeuristic look at the innermost depths of their owners. Rather, they take on their owner’s virtues and vices, and one can readily harvest the power associated with those ideals by extracting the eyes. I could not care less about virtuous folk—the power they provide does not suit someone of my stature. Ah, but the eyes of a greedy merchant, lustful noble, or ever-hungry brute, those are a much greater treasure to me.”

--Aniter the Crafter, speaking to himself while carving out the eyes of the ogre Craggus, the self-styled Glutton King.

Eyes of Sin

The eyes floating nearby shine with an inherent malevolence. The left eye seems to wink as the right eye fires a beam of green light.

All eyes of sin have the same base statistics. Individual types of eyes differ in the ability damage they inflict and the curses they bestow on their victims.

Eyes of Sin CR7

XP 3,200

NE Diminutive construct

Init +9; **Senses** darkvision 60 ft., low-light vision; Perception +10

Defense

AC 20, touch 20, flat-footed 14
(+5 Dex, +1 dodge, +4 size)

hp 65 (10d10 + 10)

Fort +3, **Ref** +8, **Will** +3

DR 5/adamantine and bludgeoning; **Immune** construct traits

Offense

Speed fly 60 ft. (perfect)

Space 1 ft.; **Reach** 0 ft.

Special Attacks eye rays (+16 ranged touch), sin bind

Statistics

Str 1, **Dex** 21, **Con** –, **Int** 10, **Wis** 11, **Cha** 14

Base Atk +10; **CMB** +21; **CMD** 35

Feats Ability Focus (eye rays), Dodge, Improved Initiative, Toughness, Weapon Focus (ray)

Skills Bluff +7, Fly +19, Perception +10, Sense Motive +5, Stealth +17

Languages telepathy (100 ft.)

Ecology

Environment any

Organization solitary

Treasure none

Special Abilities

Eye Rays (Su) The eyes of sin can fire one eye ray each round, but must wait one round before using the same eye ray again. The left eye affects the victim with *bestow curse*, with effects dependent on the particular eyes of sin. This effect has a Will save DC of 19 and is Charisma-based. The right eye damages an ability score, as noted in the specific eyes of sin entry.

Sin Bind (Su) By convincing a sentient creature to replace its own eyes with the eyes of sin, the creature controls its victim as if it cast *dominate person* (CL 9th, no saving throw). The dominated creature will not do anything self-destructive, but it will carry out orders which would normally be against its nature. The creature retains all of its former abilities and gains the eye rays ability, using its own ranged attack bonus (benefitting from Weapon Focus if it did not already have that feat) and using 1/2 its HD plus its Charisma bonus to set the save DC.

Countering this effect requires *dispel evil* or a successful *dispel magic* followed by the removal of the eyes of sin within 2 rounds, necessitating a DC 20 Heal check. A *wish* or *miracle* spell counters this effect automatically, forcing the eyes out of its victim.

The eyes of sin, constructs created through a foul process, come from those creatures who have personified one of the seven deadly sins, or who have met their demise due to someone overtly committing one of the sins. The eyes could originate from the greedy merchant who sells shoddy merchandise for massive profit as he moves from town to town to stay ahead of those he has swindled. They could also be from the elderly woman murdered within yards of the indolent guard who could not be bothered to intervene while she was robbed and killed. The taint of that sin settles in the perpetrator's or victim's eyes, and a savvy (and demented) individual can reap the eyes, converting them into a powerful tool.

Typically a creator employs the eyes to convince a victim to replace his own eyes with the eyes of sin, thus providing a thrall to the eyes' creator. They seek out someone easy to persuade—a scoundrel who beds every woman he meets is easy prey for eyes of lust, and eyes of wrath search for a highly vengeful individual. The creature stays out of view while telepathically goading its prey on, working on his insecurities or cravings for power, eventually wearing him down enough so he will make a terrible bargain. Sometimes, though, the creator himself practices the deadly sin and the eyes provide a means to more readily achieve his goals. A jealous creator sends his eyes of envy out to ruin the life of a hated rival whom the creator feels only obtained his popularity or power through luck. The owner of the eyes of pride uses them to bring down a mighty member of society solely to stroke his ego.

A creator clever and insane enough to defeat a daemon and harvest its eyes can construct a more powerful version of the eyes of sin. Its Charisma improves by +6 (increasing the DCs for all saving throws by +3), the ability score damage of its right eye improves by 1 step, and its sin bind ability emulates *dominate monster*. This doubles the construction cost and increases the caster level requirement to 13th.

Construction

The eyes themselves cost nothing; rather, a DC 20 Heal check is required to extract the eyes without damaging them. They must then be treated with magical preservatives and unguents worth at least 1,000 gp.

Eyes of Sin

CL 9th; Price 26,000 gp

Construction

Requirements Craft Construct, *animate objects*, *bestow curse*, *dominate person*, *limited wish*, creator

must be caster level 9th; **Skill** Heal DC 20; **Cost** 13,500 gp

Specific Eyes of Sin

Eyes of Sloth

"Here we have a sad soul who refused to leave his home, even when all his inheritance ran out and he needed to work. Soon the deliveries of food stopped coming, and he just withered away. Thankfully, his eyes remained remarkably fresh."

When the left eye curses someone, he finds himself unable to act with any alacrity. He can only take one move action or standard action per round. A victim of the right eye finds his muscles respond poorly, as the eye deals 1d6 points of Strength damage.

Eyes of Envy

"Poor Beatrice...her 'best friend' proved to be no friend at all. Millicent knew that Beatrice's husband could have done better as her husband, and Beatrice only had all those nice things because she stole the man who was rightfully hers. Millicent launched an unholy campaign against her, culminating in a false accusation of Beatrice's involvement in an affair with her husband's business competitor. As Beatrice struggled to rebuild the shambles of her life, relying on the advice of her dear friend, Millicent gleefully detailed how she arranged all her misfortune. The pitiable woman died of a broken heart, the betrayal brought about by petty jealousy seared into her soul. Her pretty blue eyes have changed into an eerie shade of green."

A creature cursed by the left eye pays more attention to what others do—focusing instead on the unfair benefits they receive. He becomes less aware of his own surroundings and slower to react, taking a -10 penalty to Perception and Sense Motive checks as well as a -2 penalty to Initiative. The right eye paralyzes its target with the fear he is missing out on opportunities others might be enjoying. In so doing, the eye causes 1d6 points of Dexterity damage.

Eyes of Gluttony

"Yes. The Glutton King, fearsome and brutal killer with a voracious appetite which included the foes he slaughtered in combat. Bribing that soldier to 'lose' the beast's head was worth the money I paid."

The left eye of this creature forces the victim to consume 20 times the normal amount of food, requiring him to stop any activity once per hour to spend 10 minutes eating. The right eye weakens the victim with hunger, inflicting 1d4 points of Constitution damage.

Eyes of Wrath

"Gang warfare in this city runs rampant, so wrath is easy to come by. To get a special flavor of this particular sin, one has to arrange for the death of a gang leader's beloved family member and pin the blame on a rival gang. Then, thanks to the luck with which I am abundantly blessed, the leader dies just after personally exterminating the other gang. His eyes still blazed with rage hours after his death."

The curse bestowed by the left eye induces rage in its victim whenever he experiences stress. At the beginning of combat or any other dangerous encounter, he must succeed at a DC 19 Will saving throw or become *confused* for 5 rounds. A victim struck by the right eye ray takes 1d6 points of Intelligence damage as his mind becomes clouded with anger.

Eyes of Lust

"This specimen was too all easy to procure. Still, I wanted to ensure I found someone who suffered the greatest fall from grace due to his inability to keep his desires in check. I exercised patience, and finally reaped the rewards when the outwardly pious leader of the Order of Mercy was caught with one of his young female disciples. Arranging for the girl's father to quietly murder him cost me quite a bit and forced me to employ my eyes of wrath before I was ready. It was worth it, however—his eyes have an exquisite silver shimmer, and I have caught them ogling my maid."

The left eye of lust causes the victim to be affected by a *suggestion* spell whenever a creature he would be attracted to asks him to do something, unless he succeeds at a DC 19 Will saving throw. The right eye clouds the mind of its victim, doing 1d6 points of Wisdom damage.

Eyes of Greed

"I have to admit, I find the eyes from this gullible fool my most satisfying acquisition. As much as I deigned to work with someone beneath me, I partnered with a con man to part a wealthy baroness from her money under the guise of tripling her current worth. It took several months, but the woman finally ended up penniless and on the street, looked down upon by those she sneered at just days prior. As I predicted, she took her own life, and soon thereafter I harvested those eyes whose soul had been tainted and undone by her own avarice."

A victim of the left eye must succeed at a DC 19 Will saving throw whenever he sees an unattended object. Failure means he will try to take the item, using whatever means he has

at his disposal. The right eye reveals the victim's greed, and others view him with disdain as the eye causes 1d8 points of Charisma damage.

Eyes of Pride

"I've saved my greatest creation for last. As befits the greatest of all the deadly sins, I must harvest from the most powerful being I know. Thus, I remove my own eyes, knowing that I will vastly increase my own personal power..."

--The last words spoken by Aniter the Crafter whose maid discovered his body, eyeless and bleeding out of the empty sockets. The whereabouts of his creations is currently unknown.

The most insidious of the eyes of sin, the left eye instills a belief in its victim that he requires no assistance from a lesser person—meaning anyone. The victim must succeed at a DC 19 Will saving throw in order to benefit from any spell or effect from an ally. Additionally, he cannot flank with an ally, nor can he receive bonuses from aid another. The right eye, equally insidious, grants a +2 enhancement bonus to an ability score of the victim's choice, at the cost of 1d2 points of damage to each other ability score (roll separately for each one).

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By: Steven D. Russell



The Care and Maintenance of Your Clockwork Tower

By T. H. Gulliver

Beginning in the voice of adventurer Owain Northway, this *Pathfinder Roleplaying Game* compatible supplement describes Northway's visit to the inside of a clockwork tower—a visit that he does not remember but which he pieces together from strange notes left to him by an alternate future self.

The supplement includes a printable map pack containing twelve pages of gorgeous black and white maps by Richard Biggs Jr. The maps alone make this product worth its purchase price.

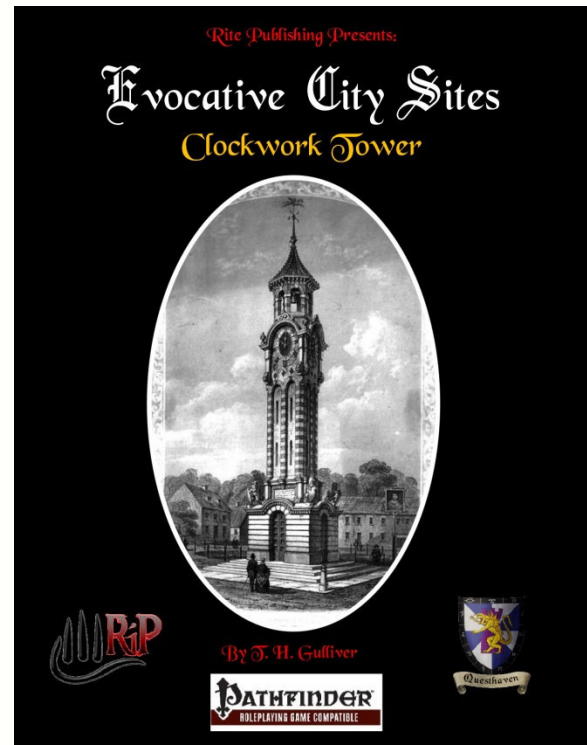
Clockwork Tower Background

The tower was originally built by Tillory, a brilliant artificer who is now trapped inside the tower, and her chronomancer lover. Tillory originally intended for the tower to be a base from which she could work on her clockwork inventions without worrying about the passage of time. When the tower functions properly, a month passes inside the tower for every day that passes outside of it, thus allowing the heroic Tillory to produce customized clockwork devices to combat any particular danger that her future self is facing.

When Tillory's chronomancer lover tried to seize control of the tower and use it to manipulate time, the tower was sabotaged by temporal stalkers—guardians of continuity that reside in the flow of time. One of them remains in the tower ensuring that the tower's inhabitants do not succeed in fixing it. The sabotaged tower is currently slipping backwards in time, slowly gaining momentum, and will eventually collide into the beginning of time and disappear. Within the tower, a quickling homunculus, once the familiar of the vanished chronomancer, tries desperately to steer this machine into an alternate timestream hoping in vain to find the chronomancer and prevent the tower's destruction. A clockwork duelist, Tillory's guardian, patrols the lower level of the tower trying to find the meddling temporal stalker.

Reviews for the *Clockwork Tower* were very positive. The most frequently asked question about the product was not what was included but what was left out—a discussion of what to do with the Clockwork Tower if the PCs gained control over it. I left this question unanswered intentionally; many GMs are cautious regarding time travel.

Time travel is a challenge for roleplaying games and often feels anachronistic in fantasy roleplaying in particular. When broken, the Clockwork Tower's abilities are severely limited; it moves backwards in time, very slowly. Even if the PCs repair the tower so that it functions as designed, it provides a place to



craft, heal, and study without worrying about the passage of time.

Game Masters who want to introduce time travel into their campaigns can expand functionality of the Clockwork Tower. Below are some suggested possibilities, arranged from least likely to annoy the temporal stalkers to most likely to cause the GM to have a massive-irresolvable-paradox headache.

Gaining Control Over the Tower

If the PCs rescue Tillory from the temporal hiccup in which she is trapped, she will repair the tower but will be reluctant to let them use it for time travel without a good reason.

If the PCs locate Tillory's mysteriously missing chronomancer lover, he can steer the tower and act as a high level NPC in the campaign.

Channer, the quickling homunculus familiar of the chronomancer, wears a pair of *augury goggles*—a new wondrous item. PCs can use these goggles to gain limited information about different timestreams, which can help them steer the tower.

The Temporal Stalkers Have a Job for You

The temporal stalkers—the traffic police of time and general busybodies who ensure that everything happens the way it always did—need something done by somebody willing to bend the rules and work outside of temporal law. Luring the PCs to the tower through a fragment from a journal written by one of the PC's future selves, the temporal stalkers set it on a course for a deeply troubled, topsy-turvy timestream and give them a mission to accomplish. As the PCs are moving into a different timestream, there are no consequences for their own timestream.

The temporal stalkers might want the PCs ...

- to track down and eliminate a fugitive chronomancer;
- to steal a disturbingly anachronistic device from a wizard's tower;
- or to temporarily take the place of a person who has temporarily slipped into a temporal rift.

The stalkers would do it themselves but ...

- there are rules against it!
- they aren't nearly powerful enough.
- it is a little embarrassing because they caused it.
- it would involve far too much paperwork.

Travelling Forwards in Time

A trip from a world of swords and sorcery to one of militias and machines can be a short sidequest or the beginning of a strange new campaign. A mixed period campaign requires the Game Master to prepare and communicate house rules as the PCs interact with new technology or use ancient and forgotten magic. If the PCs manage to use the Clockwork Tower to drag a Black Hawk helicopter back to their own time, they soon catch the attention of the temporal stalkers.

Unless you have chronomancers in your campaign, PCs must make a Use Magic Device check to steer the Clockwork Tower backward and forward in time. Every time the PCs try to set the Clockwork Tower in motion, they make a DC 20 Use Magic Device check with the modifiers below.

Time Jumped	DC Modifier
1d10 months	+0
1d10 years	+2
1d10 decades	+4
1d10 centuries	+8
2d10 centuries	+16

The modifier doubles if the PCs are attempting to choose a specific month, year, decade, or century.

Circumstance	DC Modifier
Time period is the PCs' own	-8
Time period is familiar to the PCs	-4
Time period is somewhat familiar.	-2
Wearing the <i>augury goggles</i>	-4

Travelling Backwards in Time

Any trip backwards in time is going to annoy the crusaders of continuity. As the PCs interact with their own past, the temporal stalkers try to foil them in increasingly creative ways such as by replacing the big bad evil guys that the heroes just defeated with a nearly exact counterpart from a less important

timestream, by arming the enemy orcs with modern equipment, or by revealing to the heroic PCs how a certain blow for justice in the past will have severe personal negative consequences for them in the future.

When PCs interact with a timestream in a way that messes with continuity, GMs can roll on the table below to playfully represent that fact.

1d100	Effect
1-30	One PC's holy symbol, hair color, coat of arms, or clothes change slightly in appearance.
31-50	One PC's holy symbol, coat of arms, or other symbol of affiliation change for that of an historic enemy.
51-70	One PC's gender changes.
71-80	Two PC's no longer recognize each other.
81-90	A feat or trait that a PC took at first level to represent their background or training is changed for a distinctly different trait.
91-95	One PC disappears and is replaced by a completely different PC of the same or similar class.
96-100	All players pass their character sheets to the player to their right but their names and aspects of their original PCs backgrounds become those of the new character they are playing.

When the PCs have affected continuity in this way, the temporal stalkers arrive to indicate how to set it right and insist that the PCs do this. Successfully repairing continuity causes the changes above to revert to normal. Failure to repair the timeline makes these changes permanent.

Back to the Future

When the PCs are trying to return to their own time period after changing the past, the Clockwork Tower can get lost among the many branching timestreams the PCs' interference created. Every change in the past makes it more difficult to find your own largely unchanged future. More severe changes cause greater difficulties. Use the following modifiers to Use Magic Device checks to get back to the future.

Circumstance	DC Modifier
Changes on a global scale	-20
Localized changes	-10
Historically insignificant changes	-4
Mild changes to individuals	-4
Barely perceptible changes	-2

Whether you, as a Game Master, want time travel to be a quick sidequest that, if the PCs succeed, never actually happened, or whether you want to make it the basis of a series of adventures for a group that needs something completely different, the Clockwork Tower is an Evocative City Site worth exploring. Pick it up before it crashes into the beginning of time and never existed.

Rite Publishing Presents

Coliseum Morpheuon



PATHFINDER
ROLEPLAYING GAME COMPATIBLE



Clinton J. Boomer

Jonathan McAnulty

What's Evocative?

By Robert N. Emerson

According to many dictionaries, including the one over at Dictionary.com, when something has the tendency to evoke, it is evocative. With respect to Rite Publishing's *Evocative City Site* series, of which I have been the editor and for which am now the Line Developer, it means to take a location and apply a milieu or trope that is, or can be, readily associated with it. Basically, with respect to our series, it means to design a location and attach something to it that tends to evoke a touchstone concept or idea.

Whether it is a den of inequity, an inn with a twist, a common room frequented by the villainous, or a garden where something is just not right, they are often places and ideas that touch upon things that we have read or seen before. Or, if yet to be seen, they could be.

If we look at our favorite stories, whether they are in text or on screen, we can break down what calls to us and notice similarities that often cross genres. One such example is the Hero's Journey. Here, a young person finds himself linked to legendary legacy and is guided by an elder mentor that teaches him of this path, yet the young hero loses the mentor on the way.

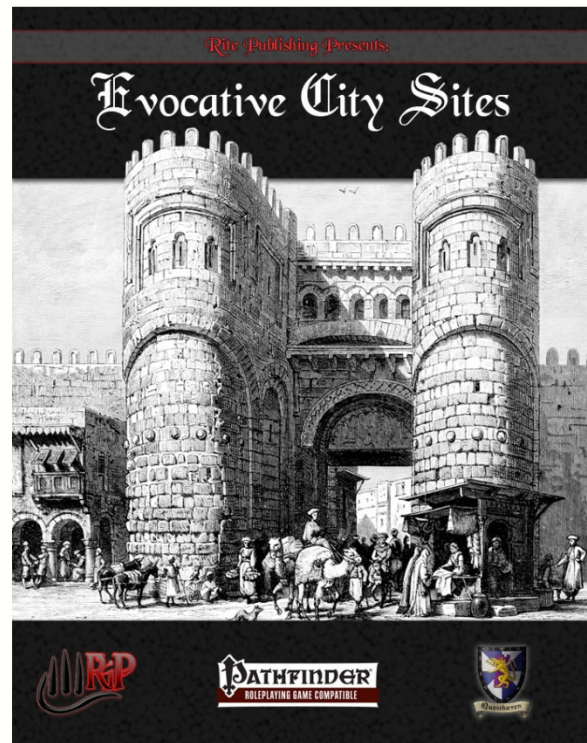
Sound familiar?

How about when a person becomes separated from all that she has known, all that she is familiar with, and finds herself in an unfamiliar place, with an unfamiliar people, with whom she slowly starts to identify and defend? Or a mysterious place of wonder where those honest and pure survive, yet those disingenuous and corruptible fall to temptation time and time again? Or helping a disheveled throwaway only to later find out that he is a personage of note?

It is these touchstones that draw us into a story, that inspire us to find interest in where it leads us. It is this bone upon which the evocative flesh is laid. Upon the skeletal layout of any creation we lay sinew, muscle, and viscera, as this moves them forward. But over it all is evocative flesh: that which inspires our interest, flames our reactions, and kindles long-burning fires committed to exploring further and further.

It is this flesh that separates a hackneyed attempt at being evocative from that which is truly so. If you do not believe me, then look back at books that you have read and cinema that you have watched. When you reflect on them, good or bad, how often was it that you were drawn to something because it reminded you of something you liked, and your dislike was because of how poorly it used that memory?

Now I am not talking about a famous property that misuses or abuses canon, as that is a different story for a different day. Instead I am referring to those



moments where you see a cover, or a trailer, or a commercial that hits upon the touchstones of something you like, be it setting, character, or what not. You become so hyped, so excited to see it, yet when you do it is a weak impersonation of what you hoped for it to be. It was as if it teased you with a tried, true, and familiar feeling and then dumped cold water on you once you were there.

Anyone can write a story that uses a curiosity shop in the opening act, as those are often places of mystery to folks with an imagination. The uncanny shopkeeper is there, as is the looming room that reeks with foreboding. The unexplained items of mystery lay about, one more unusual than the next, and they all lead to something that is enticing, sometimes benign in its looks that stands out from it all. If done rightly you experience an exciting romp about the importance of the littlest things, and if done wrong it is lackluster camp fueled by a rule that made no sense and by which you could not abide.

Yet we are not here to fully explore the whole story of what does and does not evoke, but instead we are here to talk about places like that curio and what makes it evocative. It is easy to describe somewhere as mysterious, since all we need do is make sure to include the word "mysterious," or "foreboding," or wordplays like "cloaked in uncanny shadows" or "draped in the unusual." But making something

evocative requires knowing what to make stand out, what to only hint at, and what to leave mostly ignored.

So, I'll pick a place, populate it with beings and objects, and layer it in ambiance. Let's see how this works, in practice.

How about a building atop a hill? It is a common site in many a hamlet or city, and one that can often have local lore attached to it.

What makes it unusual? It definitely has to stand out from the buildings around it, often because of age or architecture. Anachronisms always inspire tall tales, because they are both unfamiliar to the contemporary and beyond our perceived scope of understanding.

So how about a two-story rectangular house with a cylindrical tower in place of one of its corners. An almost symmetrical rectangle with one of its four corners made to stand out with the curve of a tower that raises an additional story above the main building. Not only that, but let us make the house itself sided by dark brown wooden shingles and the tower a dirty yellow adobe.

Now that stands out, does it not?

Not only is the architecture different than that found in common references, but the look and color stands out as well.

Next it needs a name, something for the locals to whisper about and children to dare one and other with. There are the obvious ones, like the 'Wizard House' or 'Hermit's Tower,' but we should use something simple, yet catchy. How about 'The Pale Shade,' as there is an old, rickety sign that calls it that. Sure there would be stories about the name, but the fact is, it was named for the stout, old oak of an unusual fair coloring that shades the house and its retreat. The sign is a hanging shingle that swings back and forth upon rings, filling the arc with mourning metallic whines during a windy evening.

Of course it is a not-so-abandoned residence, where folks rarely see, or perhaps rarely notice, the hermit within the shady house. Is it by will or by force that no one sees those within the house? Movement is often seen at the windows, windows that are often lit at night, so something goes on unseen within the house. Let's go with forced, as it already takes an interesting turn toward the evocative.

What forces hermitage upon the residents? Is it the house itself? I think not, as that could be a bit too cliché and if we are going to do a cliché then why not go for one with gusto?

Why not a force within the house that is forcing those within to stay? But instead of fear, why not use love as the force? Perhaps the resident of the house is stuck because the spirit of a loved one is haunting the

house after a tragic, terrible death? Not only is the spirit trapped, but its personality is fractured depending on where in the house their corporeal spouse happens to be.

Spouse? While I had not originally chosen the relationship between the kept and the spirit, a spousal one does make sense so let's run with that.

Now because the incorporeal spouse's personality is fractured throughout the house, it only makes sense that it is malevolent and dangerous in some places, but benevolent and safe in others. Also, this adds to the reason why the corporeal spouse has stayed; it is not only love for the slain loved one but also consideration for others who might stumble upon the dissociative spirit within. Also, it adds an element of why the living resident is without kith or kin, as the resident has been kept away out of concern for life and limb.

Now it is at a point like this that we should think about rules. Although I will not be wrapping this flavor around a mechanical bone right now, I figured that using the Haunt rules from *Pathfinder® Roleplaying Game: GameMastery Guide™* by Paizo makes the most sense. Why? Well, Pathfinder is the game for which many of the products on which I work is designed, and I like the Haunt rules for it. It is also a good idea to work toward a mechanical concept when you are laying out the flavor text, so that you do not have to create new rules after noticing that you described something that the rules you want to use cannot handle.

Next we have to make a couple decisions, such as where the slain spouse was killed, why, and which areas are dangerous and which are safe within the house.

Let us say that the death was caused by jealousy, yet add the twist that it was someone else who had feelings for the living spouse and it was this other person who killed the spouse. Why? Well not only does it give an extra motivation for the living spouse to be kept at this place, but also it adds extra emotional basis for the fractured spirit idea. Not only was it someone who coveted the spouse that was the killer, but the killer acted within the home where the couple's love should have been safe.

So that covers the why, which brings us to the where.

How about the stairs of the tower portion of the house? We could use more gender-specific aspects, such as the kitchen or the den, but why tread upon well-worn stereotypes when we can delve more deeply into the motivations of the location.

Let us say that the covetous person snuck into the house and headed toward the workshop atop the tower. The now slain spouse found the intruder, and

during a heated argument, the covetous person shoved the victim down the spiral stairs to an untimely death. The killer definitely got away, which not only adds to the spirit's motivations to haunt, but also gives us a plot seed to exploit later. Perhaps bringing the killer to justice might allow the spirit to rest, or become whole.

Now we must look at which places are safe and which are dangerous. The tower workshop is definitely a safe place, as not only is the living spouse there into the night but it is also the last place where the victim was safe. Thus, the stairs leading to it are definitely dangerous as it was the site of so many important events: the death itself, the discovery of the covetous intruder, the struggle that led to the murder and the escape of the murderer. The hearth makes sense as being safe, too, since the spirit has many good memories associated with it and it allows for the living spouse to be able to take nourishment during this hermitage. The bedroom makes sense to be safe for those same reasons. However, transitory entrances, like the front and back foyers, make sense to be places of danger since the killer could have come and gone through them.

So now we have a place known as 'The Pale Shade' where a living spouse is in a self-imposed hermitage due to the guilt over a slain spouse's death, and a fractured spirit haunts the nest of its former life. A righteous rage at an unjust and unpunished murder not only bound the spirit to our world, but also fractured it into benevolent and malevolent pieces. The living spouse now seeks a way to mend or give rest to the spirit of the fallen beloved, yet this cannot be accomplished alone, nor can the suffering spouse leave to find help for fear of someone stumbling into danger.

Now I did not throw any genders on the *dramatis personae*, nor did I emphasize a place, location, names, or the setting. While it is quite thin, as it needs only be a place that allows the metaphysical (as most places that use the *Pathfinder* game would), the concepts are enough to help make the point. Basically this is just an example of a ghost story trope given a twist, scattered with some seed, and left to see what grows. It is more than an outline, but definitely much less than a finished piece, and I hope it helps illuminate what is evocative. It shows the skeletal framework of a ghost story, which is then made more substantial with a few layers of viscera and meat. All that is left now is to throw a few layers of flesh over it all and the story becomes more complex, and more evocative. Perhaps the killer is a fallen cleric, now apostate, who will return to cast the spirit out, or try to claim the unwilling love of the living spouse?

Who knows what will happen, as maybe it will lend itself to a larger piece for an uncommon campaign, or even an adventure of your own? Now why not give it a try?

*It is a land where
the dead do not
rest easy...
and the living
are trapped in an
endless cycle of
life, they cannot
hope to escape.*



Kaidan:
a Japanese Ghost
Story setting

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20 Questions with the Pathfinder Compatible Publishers!

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

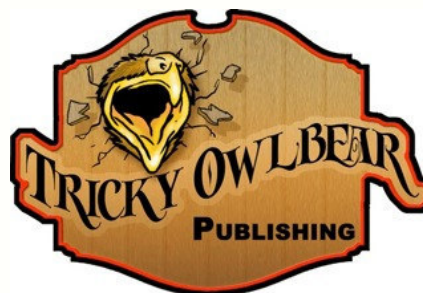


Bill Webb, Frog God Games: Sure, I was one half of Necromancer Games in the 3.0 and 3.5 days. I did creative and Clark did business. One of my Freelancers was Greg Vaughan. We do modules. Short adventures, long adventures, series adventures, all adventures all the time. We have a few other books: *Swords and Wizardry Complete*, *UBAD (Ultimate Book of Adventure Design)* and *Tome of Horrors Complete*, but really our expertise is in less-than-100-page, low price-point modules.

We are really just a DIY company with a lot of industry history and know-how. Like our website says:

We consist of old grognard gamers, including a brilliant layout guy, and a cartographer who was not even a gamer when we recruited him. We have more than a few writing credits to our name, and have decided after dealing with publishers, printers and middlemen to head off on our own and make some books. We have developed friendships with, and worked with the best and most famous writers in the industry. We are the real deal.

We have added a couple people to the mix, most notably Skeeter Greene and Matt Finch. Matt is the guy who authored and invented the Swords and Wizardry game system, and Skeet (with help from our trusty old friend D&D chick Erica) is our main translator between Matt and the Pathfinder audience. I think what really makes us unique is that we support two game systems, not with double-statted modules, but with reworked modules (same storyline, mechanics are all changed) for both. Our goal is to create short adventures for middle-aged GMs like ourselves (well, and maybe some younger folks too). The one thing we are best known for is tough adventures...no walk in the park here.



Bret Boyd, Tricky Owlbear Publishing: Sure! My name is Bret Boyd and I started gaming during my tenure in Boy Scouts back in the mid-80s. Most people don't know that I'm a pharmacy technician by day and run Tricky Owlbear Publishing, Inc. by night (or at least on those nights that I have time!). Tricky Owlbear was started in 2007 at the suggestion of my brother, Scot (who is the technical arm of the company). I started freelancing in 2000 when d20 came onto the scene and, although I now run TOP, I still keep my hand in the writing arena. We produce products for use with the *Pathfinder Roleplaying Game* as well as for retro-clones like *Swords & Wizardry*, and even occasionally crank out something for v3.5 (our *Behind the Spells* and *Behind the Monsters* lines).



Creighton Broadhurst, Raging Swan Press: Raging Swan Press is a small publisher of Pathfinder

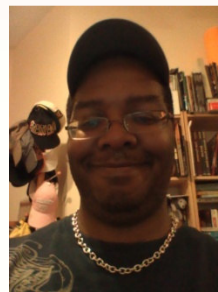
compatible supplements and adventures based in Devon, England. We produce affordable, high-quality gaming products that a GM can easily insert into his personal campaign.

JON BRAZER ENTERPRISES

Dale McCoy, Jon Brazer Enterprises: Hi. My name is Dale McCoy and I run Jon Brazer Enterprises. We started off in the Spring of 2009 publishing Traveller compatible supplements and started working on Pathfinder once the license became available. Our print products are sold in game stores across North America and Europe. While I run the more business side of the company, we hire a number of freelance writers, artists and editors. I also want to give a shout out to the d2opfsrd.com crew for their invaluable help and support. My girlfriend lends her professional marketing skills and is our copyright and chief critic. And her anthropology degree helps a lot too. (She told me to put that last sentence in there.)



Jeremy Smith, Dreamscarred Press: I'm Jeremy Smith, the owner of Dreamscarred Press, a role-playing game publisher focused primarily on the different psionic rulesets. We've been publishing for almost five years and have recently made the jump to supporting the Pathfinder Roleplaying Game by offering the first psionic rules.



Louis Porter Jr., Louis Porter Jr. Design: The official company line: Louis Porter Jr. Design Inc. is an independent entertainment and game publishing company created in 1997, located in Cooper City, Florida. Louis Porter, Jr. Design, Inc. is a dedicated game publishing company specializing in the development of high-energy action and hyper-kinetic adventure settings. Their first successful venture, Haven: City of Violence. Louis Porter Jr. Design has also released the best selling NeoExodus: A House Divided RPG setting and the upcoming Xao: Island of Iron and Silk RPG mini-setting. Louis Porter Jr. Design Inc. also produces Adobe Acrobat PDF material based on the Open Gaming License created by Wizards of the Coast for sale on RPGNow and DriveThruRPG. Louis Porter Jr. Design has recently created Deathmate Records, and independent digital music netlabel. With their movie optioning by Brigade Entertainment only helped solidify the Haven: City of Violence brand and Louis Porter, Jr. Design as innovating and important gaming company on the rise.

My personal mantra: I just like to make cool games.



Mario Barbati, Oone games: I founded oone Games [Zero-One Games] back in 1999 but I've been working for the game industry since 1989, for local gaming magazines, and by designing some games. My first published adventure (in Italy) was in 1990. I'm an architect and the son of an architect (hence my skills in drawing maps) and, before founding oone Games I ran through many jobs: architect, graphic designer, web designer, video editor and more. I felt, however, unsatisfied and then decided to try to become a game publisher. It worked; now oone Games is my life.

oone Games was the first company to ever sell a d20 adventure module and quickly gained popularity as one of the best map-making companies. We joined

PDF technology with classic mapmaking, obtaining, as result, the widely appreciated *Blueprints*.



Mark Gedak, Purple Duck Games: Purple Duck Games was started in August of 2010 as a joint venture of Mark Gedak and Stefen Styrsky. Mark has been a longtime reviewer, hobbylancer and operator of the Grand OGL Wiki. Stefen is a regular freelancer for Kobold Quarterly, Open Design, Gun Metal Games and Adamant.



Owen K.C. Stephens, Super Genius Games: My name is Owen K.C. Stephens (with no space between the K. and C., if I can help it), and I'm a full-time writer and developer with an emphasis on RPGs. I've worked in the industry full-time since 1997, and worked with such companies as WotC, Paizo, Green Ronin, Upper Deck, White Wolf, Steve Jackson Games, and Goodman Games. I worked on all three d20 versions of *Star Wars Roleplaying Game*, *D&D 3.0/3.5/4e*, *Pathfinder Roleplaying Game*, and a lot of licensed properties.

I'm currently the Lead Developer for Super Genius Games, which is a small company that makes print and PDF supplements for other games, notably the *Pathfinder Roleplaying Game*, and *Call of Cthulhu*. We were one of the early companies to support the *Pathfinder Roleplaying Game*, and have produced a support PDF every week since November 2009.



Robert Thomson, 4 Winds Fantasy Gaming:

I've been a gamer for almost 34 years now and always thought it would be cool to get into publishing. In 2009 when Paizo announced the Pathfinder Compatibility License, my wife, Connie, and I decided it was a good time to put up or shut up, as the saying goes. We founded 4 Winds Fantasy Gaming in March 2009 with the intention of producing material under that license.



Steve Russell, Rite Publishing: I started gaming at the age of 15, starting with *Marvel Super Heroes* at Chicago Comicon with Stephen Schend acting as my first GM; I eventually become extremely active in the *Wheel of Time* d20 fan community and *Arcana Evolved*. This eventually led to me starting Rite Publishing. We create weekly PDF releases, evocative patronage projects, and will soon be releasing a print product every month through our partnership with Cubicle Seven.

OPEN DESIGN



Wolfgang Baur, Open Design: Sure, happy to! I'm a former TSR magazine editor and Wizards of the Coast game designer who wrote chunks of *Planescape*, *Al-Qadim*, and a lot of other products you may have heard of, or (hopefully) played. These days I publish *Kobold Quarterly* magazine and run an RPG company called Open Design.

2. Why did you choose to publish products in support of the *Pathfinder Roleplaying Game*?

Bill Webb, Frog God Games: Because I like Lisa and Erik. Well, it's really because that is what Greg and Chuck played. Erik and Lisa have offered a great alternative to that 4.0-something game (but that is but not really D&D in my humble opinion). After 3.5 was over, I looked at 4.0 and just could not do it. I am sure it's a great game, but it's not for me. I am an old school guy who still plays pre-first-edition in Judges Guild setting. Pathfinder I can understand, even if I don't quite get all the rules.

Bret Boyd, Tricky Owlbear Publishing: At first, we just watched to see which way the wind was blowing when Pathfinder and 4e were finding their respective footing. It quickly became obvious that Pathfinder was the way to go for two reasons: 4e just didn't remind me of the classic game I knew and loved; and the OGL, which of course powers Pathfinder, was something not only familiar but also irrevocable (unlike 4e's GSL). That and Paizo has a wonderful community ready to embrace third party publishers since that company was itself a 3PP of sorts when it handled *Dragon* and *Dungeon*.

Creighton Broadhurst, Raging Swan Press: Mainly because I play Pathfinder, and the 3.5 market was saturated. I love the continuity of Pathfinder – in that it builds on the long and distinguished history of D&D – a game that I have loved and played for almost 30 years.

Dale McCoy, Jon Brazer Enterprises: Pathfinder is the game I play most often. It seemed only natural to support this awesome game.

Jeremy Smith, Dreamscarred Press: As a player, Pathfinder was the game that my gaming group and friends migrated to when 3.5 was retired. As a publisher, the demand for 3.5 products post 4E, as well as demand for 4E products, was minimal. There were also no plans for psionic rules for Pathfinder, and it seemed like a logical fit, as Dreamscarred Press has built a reputation for the past four years as the source for psionic material.

Louis Porter Jr., Louis Porter Jr. Design: I had been publishing RPGs for nearly a decade and I had heavily supported 3.0 & 3.5 OGL and after hearing

what Paizo had planned it really looked like something I could really get behind. Bluntly put, Paizo always made me feel like we were “partners” work together instead of victim at their mercy like WOTC did with 4E.

Mario Barbati, One Games: Pathfinder is the natural evolution of d20 system, a system, I believe, that is one of the best things to have happened to RPG games in the last two decades. I think that Pathfinder and d20 have a lot of potential yet to come.

Mark Gedak, Purple Duck Games: My semi-monthly campaign uses the *Pathfinder Roleplaying Game* and for a long time the content that I created for the DM Sketchpad was focused on this rules set. I had been hobbylancing for a few companies and just wanted to control more of the overall process.

Owen K.C. Stephens, Super Genius Games: My experience with the d20 system, and many of the principle movers and shakers at Paizo, dates back over a decade now, and it seemed a natural match. I have a real love for the d20 system, and very much liked what

Robert Thomson, 4 Winds Fantasy Gaming: Of all the games I ever played, D&D was the one I loved most and always came back to. Like many, I didn't think 3.5 needed a drastic overhaul and I was thrilled when Paizo announced the *Pathfinder Roleplaying Game*. As fans of d20 gaming, as supporters of Paizo, and as a brand new company, this seemed the natural course for us.

Steve Russell, Rite Publishing: We had just joined the Paizo store and were offered an opportunity to get an advanced copy of the rules; I loved the way Paizo worked with third party publishers, treating them like partners rather than as competitors.

Wolfgang Baur, Open Design: [Kobold Quarterly](#) is a small-but-fierce magazine loaded with official Golarion-based articles as well as general Pathfinder RPG material – we have some amazing sneak previews coming from Paizo this year. Ed Greenwood once said it's “what a roleplaying magazine should be,” which pretty much made my decade. Open Design is where we do adventures, sourcebooks, and PDF series like the [Advanced Feats](#) series by Sigfried Trent. The company pioneered the patron approach to funding game design (later made famous by larger companies like [Kickstarter](#)), which gives anyone a shot at becoming a game designer.

3. What is your best moment publishing product in support of the *Pathfinder Roleplaying Game*?

Bill Webb, Frog God Games: When we got 150 orders of a \$125 book in the first two days. The book was written, but did not exist yet. Greg and I could not believe it. Our reputation has always been good. But to have people lay that kind of scratch down for vapor was a huge vote of confidence, and really got me (us) going again. Here we are 25 books later (in 1 year!).

Bret Boyd, Tricky Owlbear Publishing: I think my best moment was when we released *Forgotten Foes*, our mammoth book of monsters. The reviews have all been highly positive and everyone involved with the project was at the top of their game as it came together. I hope the book finds a long life among Pathfinder GMs.

Creighton Broadhurst, Raging Swan Press: Raging Swan Press ran a promotion over Christmas which gave away free PDFs with every print version of one of our products sold. Several customers contacted me for the free PDFs telling me they'd asked for my products for Christmas. That blew me away – that someone liked our stuff so much they asked for it for Christmas.

Dale McCoy, Jon Brazer Enterprises: The first time I walked into a game store and saw that a book I published was on their shelf, that was one of my dreams come true.

Jeremy Smith, Dreamscarred Press: Currently, we only have one product compatible with the Pathfinder Roleplaying Game – Psionics Unleashed. But the best moment publishing that product was when it finally released after a year of development and seeing the community as a whole adopt it as the de facto psionic rule set virtually overnight.

Louis Porter Jr., Louis Porter Jr. Design: When I released Obsidian Twilight. Obsidian Twilight was my homage to Dark Sun and Ravenloft and I think we did a great job with it. James poured a lot of great work into that book and it shows.

Mario Barbati, Øne games: Easy: *The Great City Player's Guide*. It won a gold Ennie Award as best electronic book in 2010.

Mark Gedak, Purple Duck Games: I'm not sure I have a moment that I can define as best yet.

Owen K.C. Stephens, Super Genius Games: That's a tough call! I was asked to do an interview for an RPG group in Peru, which was amazing. And I still remember the first time Lisa (Lisa Stevens, Paizo CEO) mentioned our products in a Paizo blog, which was very cool vindication. But I think my *best* moment was when I received an email from a gamer, who said one of our products (*The Genius Guide to Feats of Subterfuge*) turned his wife into a gamer, when she had never liked the game before. That's one of the

greatest things any publisher can do, create new gamers, and it's often by accident.

Robert Thomson, 4 Winds Fantasy Gaming: I actually have a couple that rank the same for me. The first was when we released our first print product – *The Book of Arcane Magic* – in August 2009. Holding that book in my hands, reading posts talking about the book, and seeing it for sale at Paizo.com and other places was really special. The other was when *Strategists & Tacticians* – our 5th print product – debuted at #1 on the RPG Countdown in May 2010. Knowing we'd hit a homerun by taking a chance on Ryan Costello's idea he pitched seemed to confirm we were doing the right thing.

Steve Russell, Rite Publishing: Getting six 5 star reviews for *Coliseum Morpheuon* along with watching it sell out at the Paizo store.

Wolfgang Baur, Open Design: This was mostly personal rather than a matter of system preference. I'm a bit of a system mongrel, and am easily distracted by the next shiny game—*Dragon Age RPG* has me in its clutches for now, but I know Pathfinder will win my heart back with *Ultimate Magic*.

I'd already written for several adventure paths (*Rise of the Runelords*, *Legacy of Fire*), and I wanted to continue supporting Paizo. I come from the same world as the Paizo gang, I have lunch with them occasionally, and I want them to succeed. Heck, I've contributed material to the *Gamemastery Guide* and monsters to *Bestiary* and *Bestiary 2*, and the Paizo gang returns the favor by writing articles for *Kobold Quarterly*.

So, I put my money where my mouth was, and released the *Imperial Gazetteer* as Open Design's first Pathfinder-compatible sourcebook. I haven't looked back since.

4. Could you tell us a little about your best Pathfinder Roleplaying Game compatible product for Game Masters? For Players?

Bill Webb, Frog God Games: We are focused on game masters primarily. Like I said, we make adventures and scenarios, monster books and GM utilities.

Bret Boyd, Tricky Owlbear Publishing: For GMs, our best product has to be the above-mentioned *Forgotten Foes*. You get over 120 monsters of every conceivable type, terrain, and CR and each complete with its own handy lore table. More than a few of these beasts were culled from Necromancer Games's *Tome of Horrors* but there are also updates of some 3.5 *Monster Manual* creatures and even a few new surprises just to keep things lively. The illustrations really fire the imagination and the writing on this was

top-notch. Given such precious raw materials, I made damned sure the book was as well-edited as it possibly could have been!

For players, I'd say the best product we have is our newest *Learning Curve* PDF which gives players a chance to play with apprentice-level PCs. Super Genius produced a PDF along the same lines but Marc Radle (the writer for *Learning Curve* and a freelancer for Super Genius Games, oddly enough), gave me a manuscript that was different enough to make me want to publish it. You also have rules that allow for multiclassing at first level. For whichever reason you pick up *Learning Curve*, the rules inside are clear, concise, and fun!

Creighton Broadhurst, Raging Swan Press: For GMs, I think it would be *Retribution*. I had so much fun writing this adventure – which is set in an isolated, crumbling priory at the height of a vicious winter storm. Something strange is going on and the PCs – trapped by the storm – must find out what before it is too late. For players, I think my favorite product to date is *Figurines of Wondrous Power*, which provides full details of the various figurines (including stat blocks) in a format easy to slip into a character's folder. I enjoyed writing it so much one of my characters now owns a bronze griffon.

Dale McCoy, Jon Brazer Enterprises: For Game Masters, the *Book of Beasts: Monsters of the River Nations* adds monsters to your game that your players would not see coming. Not only does it feature new monsters but also new haunts, diseases, NPCs and other baddies that any GM could use. For players, I'd recommend our upcoming *Book of the River Nations: Complete Player Reference for Kingdom Building*. This supplement provides you all the kingdom building, exploration and mass combat rules in one tome. Additionally it contains new feats, spells, secret organizations and more. This will soon be available in your local game store.

Jeremy Smith, Dreamscarred Press: Psionics Unleashed has everything needed to introduce psionics into a game, both for a player and for a Game Master. New classes, races, feats, items, and skills for the players, and new monsters for the Game Master. It is essentially an update of the 3.5 psionic rules, with some new material thrown in, as well.

Louis Porter Jr., Louis Porter Jr. Design: For me our best Pathfinder Roleplaying Game compatible product for Game Masters would be *Horror Fears*. If you want to play a horror setting, it is a must have product. A review but it best when they said "...want to go for dark fantasy or just a more "realistic" approach, this pdf is awesome". For players I would say our *Ultimate Spell Decks*. This is the kind of product I would find the most useful.

Mario Barbat, Oone games: For game masters I would advise *The Great City: Urban Creatures & Lairs*, a supplement featuring urban monsters, each

one with its own lair, ready to be dropped in any urban campaign. I love these kinds of supplement that really could save a GM's life during a game session.

For players I can point you to *Road to Revolution Campaign Arc*, originally released as 3.5 product and now being converted to Pathfinder (free conversions available on Paizo's website or at www.oonegames.com). It's an urban campaign where adventurers must deal with a bloodthirsty monster: an urban revolution. It's a memorable campaign developed by Tim Hitchcock and the Wercabbages.

Mark Gedak, Purple Duck Games: My favorite product for game masters so far is *Encounter Pages*. It is a compilation of twelve short encounters from 1st level to 17th level. It is great for side treks and filling in experience gaps. My inspiration for this project was the old *Wonders of Lankmar* product that had more adventure ideas in a single book than I have ever seen before.

For players, I think the best product would be our newest *Legendary Races: Cyclops* because I think anyone that can remember the movie *Krull* would love to play a glaive-throwing cyclops as a player character.

Owen K.C. Stephens, Super Genius Games: For both, I suspect our best product would be the *Adventurer's Handbook*, which is a compilation of expanded and updated material from some of our best PDFs. Although, since we make our PDFs so topic-specific, most gamers can tell what they'll get the most out of from our titles. If you want to ride a dragon (or have a villainous force of NPCs that do so), then the *Genius Guide to the Dragonrider* is going to be more useful to you than *Advanced Options: Alchemists' Discoveries*.

We also have a few short adventures, which we call *One Night Stands*. Each one has a complete adventure, along with map tiles and cardstock figures for all the NPCs, so a lot of time-strapped GMs have said they find it very useful.

Robert Thomson, 4 Winds Fantasy Gaming: Oh, that's a tough one. We've got a couple lines of PDFs called *GMs Aid* and *Player's Aid* that are all pretty useful. For the GMs I think I'd say it's the *GM's Aid VIII: Monster Knowledge Cards – PFRPG Edition*. It has pages that can be printed and cut into cards that contain relevant information about all the creatures in the *Bestiary* and *Bonus Bestiary* that characters might know, based on Knowledge skill checks. For players, I'd say *Player's Aid IV: Character Record Portfolio* (which is free for the non-form fillable version!) is the best. It's a beautiful, detailed, 11-page character sheet designed for us by Talon Dunning.

Steve Russell, Rite Publishing: *Book of Monster Templates* is, in my humble opinion, a must have for a Pathfinder GM's table, right after the *Pathfinder Bestiary*. For players I recommend the *101 series* as you will find a massive amount of options that spur the imagination while not breaking your game.

Wolfgang Baur, Open Design: Probably seeing the Open Design logo on the back cover of an official Paizo release, when we shipped [From Shore to Sea](#). It wasn't a requirement of Open Design's agreement with Paizo, but it was very classy of them to acknowledge the quality and work of the patron model on that adventure.

Brandon Hodge and the patrons of that project did amazing stuff, and people noticed. In particular, Paizo noticed. That makes a publisher proud.

5. Other than your own products, what is the best *Pathfinder Roleplaying Game* compatible product out there?

Bill Webb, Frog God Games: I was most impressed by a couple of Super Genius Games releases. Not sure I can pick one.

Bret Boyd, Tricky Owlbear Publishing: Anyone who is familiar with my writing knows I'm a sucker for time travel. With that in mind, I have to pick the *Genius Guide to the Time Thief* as my favorite. I'd love to eventually cherry-pick some things from that PDF to use in an upcoming Tricky Owlbear product.

Creighton Broadhurst, Raging Swan Press: I'm very intrigued by Frog God Games *Slumbering Tsar* series. It looks awesome and I'll probably be running it my home campaign once I've finished *Kingmaker*.

Dale McCoy, Jon Brazer Enterprises: The Imperial Gazetteer by Open Design hands down is my favorite. This book gives me the tools I need to place an entire nation of ghouls right underneath the feet of my players. This can be ported into any campaign setting since it doesn't mess up the map and can "liven up" any game.

Jeremy Smith, Dreamscarred Press: I was actually really impressed with the Cerulean Seas campaign setting from Alluria. A lot of thought went into it and it gave a campaign setting you don't see often, or at least one not done well often – an entirely underwater environment.

Louis Porter Jr., Louis Porter Jr. Design: The Lonely Coast by Raging Swan Press. I don't know what it is, but something about that setting excites me. I can't really explain it.

Mario Barbati, One games: Difficult to say. I would have bought them all to be objective. Since I have not, I will say what seems more attractive to me. I like the idea of *Conflict Skirmishing* from Conflict Games, OtherWorld Creations' *Guides*, Rite Publishing's *Evocative City Sites* series and, because I

love old-style adventures: Sagaworks Studios' adventures.

Mark Gedak, Purple Duck Games: I have a personal great fondness for the work of 4Winds Fantasy Gaming who bring me high-quality material with just a hint of goofiness sprinkled in. I also like the racial supplements of Rite Publishing and the psionic update from Dreamscarred Press.

Owen K.C. Stephens, Super Genius Games: *Kobold Quarterly*, no doubt. While it covers other games too, it is exactly the print game magazine a lot of Paizo fans wanted to see when *Dragon* went electronic, and I think Wolfgang (Wolfgang Baur, Kobold-in-Chief of *Kobold Quarterly*) has done an amazing job with it. I get every issue, and I always find at least one thing that makes me say "Wow."

Robert Thomson, 4 Winds Fantasy Gaming: Another tough one! There are so many good products out there, from everything I've seen from you guys at Rite Publishing, to the Super Genius Games products. I think, though, I would have to go with *Kobold Quarterly* as the best, mostly because I was such a big fan of the old print version of *Dragon*, and KQ speaks to the sentimental in me while it produces quality material.

Steve Russell, Rite Publishing: The *Super Genius Guide to the Time Thief* by Owen K. C. Stephens. This book is everything I want a new class to be; balanced and inspired, it pushes the envelope in naming its abilities by having fun with them, and experimenting by using photography rather than artwork for its images.

Wolfgang Baur, Open Design: [Tales of the Old Margreve](#) is a collection of eight adventures and extensive source material for adventuring in the deep, dark woods. It was written by Tim and Eileen Connors, whose work for Paizo you may remember from *Dungeon Magazine*. I could tell you how great *Tales of the Old Margreve* is, but I'd rather quote one of the reviewers: "a contender for Best RPG product of the year and on par with the first *Forgotten Realms* or *Ravenloft* box set. Yes it's that good." Everything just went right with *Tales of the Old Margreve*. The design, editing, and layout all clicked. The designers all worked smoothly toward a well-defined goal of making the forest scary again. It's the best wilderness adventure series ever written for *Pathfinder RPG*, and it's a mini-campaign with standalone sections that go from level 1 to 10. Paizonian Rob McCreary is using *Tales of the Old Margreve* to enhance and expand his [Kingmaker campaign](#) at the Paizo offices. If you haven't picked it up, you are missing a great book.

6. What *Pathfinder Roleplaying Game* compatible product are

you most looking forward to releasing right now?

Bill Webb, Frog God Games: Everyone expects me to say *Tome of Horrors Complete*. But truly I am most excited about *The Black Monastery*, a huge dungeon adventure (well, a monastery adventure) that is haunted/occupied by evil critters. Great big, huge, old fashioned, dungeon crawl style.

Bret Boyd, Tricky Owlbear Publishing: At the moment, I'm working on an adventure titled *Sins of the Fathers* which is what I'm most looking forward to releasing.

Creighton Broadhurst, Raging Swan Press: Because I'm mischievous, I'm looking forward to releasing *Rod of Wonder* – a detailed write up of the iconic magic item of the same name. I don't think enough groups have rods of wonder anymore (which is a shame because as a GM I look forward to the chaos they cause!).

Dale McCoy, Jon Brazer Enterprises: *The Book of the River Nations* is going to be compiled into a print product in the near future. We'll be adding a few more buildings as well as feats and spells usable in kingdom building and mass combat.

Jeremy Smith, Dreamscarred Press: I'm really excited about *Psionics Expanded*, our advanced psionics guide, where we can add in all the content and options we couldn't fit into *Psionics Unleashed*.

Louis Porter Jr., Louis Porter Jr. Design: We have three campaign settings for LPJ Design. Two are seasonal (*Obsidian Twilight* and the upcoming *Pirates of the Bronze Sky*) and *NeoExodus: A House Divided* is our main stable ongoing campaign setting. *NeoExodus* is my baby and I think Pathfinder fans will really like this setting. Everything about it is different from just about any other setting out there or coming out.

Mario Barbati, One games: We have a lot of Pathfinder products releasing this year and they are mostly adventures. While I like well done supplements and sourcebooks, to me, nothing compares with a good adventure. So, we are starting the *Black & White Adventures* line, to support our *Black & White* game tiles and *The Sinking, a Great City* campaign serial, which is a fresh way to run a campaign. I think the most interesting is the *Sinking* serial.

Mark Gedak, Purple Duck Games: I am mostly looking forward to the release of *Legendary Items*. This book is a companion piece to the *Legendary Weapons* series.

Owen K.C. Stephens, Super Genius Games:

Aaargh! I can't talk about what I'm most looking forward to releasing. We have big plans coming, but a lot of them just aren't far enough along to safely discuss yet, some may not happen, and a few even include NDAs from other companies. Anyone who really wants to keep up with what's new with us, so they'll get the updates when I can talk about these things, can use either the [SGG Facebook page](#) or my [personal one](#). That's the first place news tends to go. Since I can't talk about what I am most looking forward to, I'll instead talk about what I'm second-most looking forward to, which is *The Genius Guide to the Time Warden*, the sequel to *The Genius Guide to Time Thief!*

Robert Thomson, 4 Winds Fantasy Gaming: Right now, *Tome of Monsters*, coming in March.

Steve Russell, Rite Publishing: *Breaking of Fostor Nagar*, our adventure design for use with Virtual Table Tops; it will be a traditional product as well but what really makes this exciting for me is that I will have something that is specifically designed for me to play tabletop Pathfinder with my friends who have moved to places like Michigan and D. C. It has some massive, glorious cartography from Jonathan Roberts, written by ENnie winner Ben McFarland and edited by Mark Moreland before he left us for the hallowed halls of Paizo.

Wolfgang Baur, Open Design: I'd say that nothing comes even close to the *Advanced Feats* series, where we provide 30 feats and 3 character builds and class analysis for all 6 of the new classes from the *Advanced Player's Guide*. The series has been embraced by players, and the comments and reviews say that we're really nailing it; the ones that make me happiest describe how balanced the feats are, and how valuable they find the design notes and insights by the designer. The success of the series isn't surprising given that Sigfried Trent is the designer. Sigfried has spent 10 years as the lorekeeper on the [Netbook of Feats](#). He's got deep knowledge of the subject, and it shows in the *Witch, Oracle, Cavalier, Alchemist, and Summoner* releases. Once we ship the *Inquisitor* in late February, players will have the full set!

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

Bill Webb, Frog God Games: No one does big dungeons anymore. If you read my introduction to *Rappan Athuk*, you will get my philosophy. Free copy to the first non-industry fan who emails me and quotes it (bill@talesofthefroggod.com).

Bret Boyd, Tricky Owlbear Publishing: I don't know if it's ingenious, but *Sins* definitely has a few things going for it. First of all, it's for 1st-level PCs and it gives the characters a great reason to have their first

adventure together. No "you meet in a tavern" stuff here. Second, the site of the adventure can become a base of operations for the new adventuring group. The small town is described in detail and is chock full of plot hooks for further adventure for the harried GM. Third, it's non-linear once the action gets underway but isn't complicated so that even the newest GM can run it easily. I hope *Sins* becomes one of the go-to adventures for starting a campaign.

Creighton Broadhurst, Raging Swan Press: The rod of wonder is a classic magic item of yesteryear, but in today's climate of buying and selling magic items in the same way as any other commodity, players rarely choose to own it. It's too unpredictable and really you can buy way better stuff for 12,000 gp. Making the rod an attractive purchase for adventurers with a spare 12,000 gp has been an intriguing challenge. After all, by the time you are able to spend 12,000 gp on an item there are far more attractive things to buy.

Dale McCoy, Jon Brazer Enterprises: Besides Paizo's kingdom building rules, we feel that the streamlined layout, organization and enhancements deliver an easy-to-use reference guide. Making it effortless to use is this book's greatest asset, as some reviewers of the PDF series have agreed. My personal favorite addition is the *illusionary army* spells. Mwah ha ha ha. Check it out!

Jeremy Smith, Dreamscarred Press: I'm really excited about Psionics Expanded, our advanced psionics guide, where we can add in all the content and options we couldn't fit into Psionics Unleashed.

Louis Porter Jr., Louis Porter Jr. Design: The races for the setting. These races make sense for this setting on a logical sense and evolutionary sense too. No of these races would be considered "traditional" fantasy races and I think that is what helps them out the most.

Mario Barbati, One games: *The Sinking* introduces a new fresh way to make a campaign. It's horizontal campaigning against vertical campaign. In a normal campaign you must follow the adventure path, playing episodes in a row. In *The Sinking* you can choose the adventure you want to play and even discard some adventures you don't like or create your own to play.

Mark Gedak, Purple Duck Games: Legendary items are designed to grow in power with the character. In a way it allows me to remodel some magic items to grant them additional flexibility.

Owen K.C. Stephens, Super Genius Games: It wasn't my idea. Seriously, the best part of this product is that it's what fans voted for us to make, out of a long list of potential sequel products. We've found asking gamers what they want, and then giving it to them, is a pretty good product development plan.

Robert Thomson, 4 Winds Fantasy Gaming:

One of the things I wanted to do with *Tome of Monsters* was include a significant number of creatures from real world mythology and legendry that have been underrepresented or missing entirely from previous D&D/PFRPG monster collections.

Steve Russell, Rite Publishing: I love the idea that you cannot defeat the invading army; you're there to rescue the ambassador and get the hell out. The mix of cold, dark overtones, combined with the fiery battles with cannibalistic, pillaging demon worshipers really strikes a high-energy chord in me.

Wolfgang Baur, Open Design: Depends on what you're after, but I'd say that currently the Dreamscarred Press *Psionics Unleashed* book is near the top of the heap. There's always been a small-but-vocal group of psionics fans, and Dreamscarred has that subsystem down pat.

8. What specific design choice are you most happy with, and why?

Bill Webb, Frog God Games: Doing series books instead of huge books. *Slumbering Tsar* would never have happened as a huge book without doing it as a series. It would have just been too risky and expensive. Paizo does huge books better and more spiffy than we ever could. The real choice in design was to grab Chuck. He may be the best layout guy in the business. Our shtick is high quality at a low price, but you won't see color interiors etc. in our stuff. I am a total snob about quality product, and I reject more than I keep. The choice here is to only sell the fans the best stuff we can make.

Bret Boyd, Tricky Owlbear Publishing: If something has already been done well, it makes sense to use it for yourself if at all possible. To that end, one of my design choices was to utilize some of the great traps from Necromancer Games' book *The Worst of Grimtooth's Traps*. Adding just the right monsters to one or two of these traps makes all the difference between an average encounter and an amazingly fun encounter.

Creighton Broadhurst, Raging Swan Press: All our products are designed to be as easy to use as possible. Recently I've seen some great products almost killed by impenetrable or confusing layout. My key goals are always to reduce prep time and to make our products as easy to use at the table as possible.

Dale McCoy, Jon Brazer Enterprises: The aviary building in the Kingdom Building rules was definitely my favorite. I always wanted to lead a charge of eagle-riding troops against a horde of giants or an armada of pirates. Now with the mass combat rules and the kingdom development rules we can do exactly that.

Jeremy Smith, Dreamscarred Press: I think tying some of the core classes to psionics is probably the most ingenious part of the book. It allows a further, seamless implementation of psionics into a game without having to stick to only the psionic classes.

Louis Porter Jr., Louis Porter Jr. Design: Making magic as common as technology is in the modern day. High magic setting can add some very unique and very exclusive concepts. It follows the mindset of in a society where everyone were a gun on their side, most people are polite because the repercussions of not being so could be deadly. Now swap the word magic for gun and you see what we are getting at.

Mario Barbati, Oone games: *The Sinking* is an adventure serial formatted as a TV serial. If you like shows such as *Alias*, *Fringe*, *Lost* and *X-Files* then you'll love *The Sinking*. The serial revolves around a mysterious event, involving the whole city and each adventure is more or less tied to that event. Furthermore, each episode is a one-session stand, and can be played in a single session.

Mark Gedak, Purple Duck Games: The way the items grow in power with the character, revealing new abilities and enhancements over time. So many magic items are just junk after a few levels. In fantasy literature this never happens. A magic item stays with a character for a lifetime – becoming almost a partner the character comes to rely on – and he or she never parts with it. (Unless it's cursed, of course.) *Legendary Items*, as well as its predecessors *Legendary Blades* and *Legendary Weapons*, allows this to happen in the game. Hopefully that makes a player emotionally attached to whatever item their character owns, turning it into more than a tool or a bonus battery.

Owen K.C. Stephens, Super Genius Games: I tied the mechanics of the new time warden class to the mechanics of the time thief, without making it exactly the same. While the time thief is very much a rogue/ninja type character, the time warden comes much closer to the ranger or paladin archetype. So they have a lot of different abilities, but I made sure they tied in well with what the time thief does, so a campaign can use both classes as two extremes of time mastery.

Robert Thomson, 4 Winds Fantasy Gaming: Our decision to go ahead with some of the creatures in the book, even after finding out that a few of them were going to be in *Bestiary 2*. While we don't want a ton of repeats, we felt our vision, our version of these creatures was solid. Besides, a GM will now have two options on some creatures, which helps keep players on their toes!

Steve Russell, Rite Publishing: The decision to green light it; we were very close to not doing so, but Ben and Jonathan had such passion for the project they made it truly special for both me and its patrons. If I have learned anything, your creators must have a deep-seated passion for their patronage project, so much so that it becomes infectious.

Wolfgang Baur, Open Design: The [Midgard Campaign Setting](#) is a dark fantasy setting based on Germanic and Slavic myths, and has been my home campaign of the last 5 years. The project's patrons are working with me and my co-designers Brandon Hodge and Jeff Grubb to add elements from their campaigns to the mix, so it's already turning into a bigger, better and more exciting setting than it would be if it were just mine.

I'm *insanely* excited about Midgard. I haven't done a whole standalone setting since Dark*^{Matter}, and they're always wonderful. This one is especially exciting because it has grown organically over the years in response to adventure needs.

9. What was the most challenging aspect of designing it?

Bill Webb, Frog God Games: That I really do not understand Pathfinder rules. Thank God Chuck and Greg do. I have no problem telling what makes a good or great adventure. Play balance is tough for me with more complex systems.

Bret Boyd, Tricky Owlbear Publishing: It's tough when dealing with 1st-level characters to keep things dangerous without getting a PC killed too quickly. Pathfinder has certainly worked to bulk up low-level PCs, but, nevertheless, a poor PC fell halfway through the playtest.

Creighton Broadhurst, Raging Swan Press: Getting into the head of the GM and challenging myself to come up with quicker and easier ways to use products. Quality of play is king, but a very close second is GM hassle – i.e. how much hassle a GM has to go through to use a product. Our products are easy to use at the table and simple to prepare. Constantly keeping that in mind through the design and development process is challenging.

Dale McCoy, Jon Brazer Enterprises: A number of challenges presented themselves during the book's creation. Finding a wide variety of ruler names from different cultures and time periods, and determining their relationship to the kingdom's size was an enjoyable challenge. Coming up with useful and unique structures and working their significance into the mass combat system was fun but bogged down the writing process. But mostly, making spells for the mass combat system that were balanced while not able to be exploited for personal combat and slow game play was particularly difficult to accomplish. In

the end I feel that we succeeded in each of these challenges to make an enjoyable reference book.

Jeremy Smith, Dreamscarred Press: Making sure that what we release isn't done by something else in a different way. There's a lot of great material out there, and making sure that you aren't just rehashing what someone else already did is time consuming.

Louis Porter Jr., Louis Porter Jr. Design: The majority of the mechanics were not as much of an issue because of all the great writers on the project. Owen KC Stephens of SGG fame wrote up 90% for the prestige classes we created for the setting. Lee Hammock and Richard Faresse who both worked on AEG's World's Largest Dungeon worked on NeoExodus. The mechanics that did worry me was the ability to do focus on the arena of resolving conflict without violence but with words. With that we build a three systems can be used to adjudicate debates of various types from legal to political to economical. Simple debates are used for minor confrontations, "super-simple" debates for easily decided sidetracks, and complex debates for situations central to the plot of the campaign. It's up to the GM to decide which is appropriate for the circumstances. It is something I am very proud about.

Mario Barbat, One games: Making a horizontal campaign is hard so we (the product lead designer and coordinator Tim Hitchcock and I) decided to divide the campaign in seasons. Each season has a level range (say 1-4 for first season) with slightly scalable adventures. So no matter which Season I adventure you are playing, it always will work.

Mark Gedak, Purple Duck Games: Making these things more than just a bunch of items that grant extra spell-like abilities, but have an interesting history and unusual abilities tied to that history.

Owen K.C. Stephens, Super Genius Games: Time travel rules. It's pretty clear that one of the things that left people wanting more from the time thief was how careful we were with time travel. While I'm playtesting some stuff to make sure it doesn't give GMs migraines, the plan is for the time warden to have a much wider range of real chronomancy.

Robert Thomson, 4 Winds Fantasy Gaming: Getting all the art! This book has more artwork – and all of it original, no stock art – than anything we've produced so far.

Steve Russell, Rite Publishing: The maps. The massive, glorious, sexy, awesome, beautiful, maps; Jonathan Roberts deserves all the credit for that. If he was not both the developer and the cartographer, this project would not have worked at all.

Wolfgang Baur, Open Design: The idea of collaborative world design is not new, but the idea of

building a world through adventures has been in abeyance for a long time. Bringing that approach back means the designers and patrons have some keystones to work with; and having the map available from the start means we aren't arguing over topology and mountain ranges, but rather creating the best sites, characters, and adventure hooks possible.

The setting is loaded with potential and written in the style of Hyborea more than Middle Earth (that is, we're focused on the present, not the Maiar and Valar and elves of millennia gone).

Mostly, though, the most ingenious part of it seems to be that we're doing it for Pathfinder. Everyone loves Golarion, but it's good to have choices. Heck, I was worried what Paizo would think of my hubris, but Paizo publisher [Erik Mona](#) gave it his blessing. I mentioned to him that Midgard would be a second well-supported setting for the Pathfinder RPG and asked him what he thought of that. Erik said, "Golarion might not be everyone's cup of tea. If the Midgard setting means more people play Pathfinder, of course I'm for it!"

It's hard to argue with his reasoning. The Pathfinder RPG is bigger than Golarion, though Golarion will always be its first and largest setting.

10. What did you learn about publishing while working on it?

Bill Webb, Frog God Games: Hmm...well, I have been doing this for a long, long time (over 12 years). The one thing I learned was that when doing it yourself you are a lot more careful with details. When I had White Wolf or Kenzer to bail me out, I was a little less anal retentive about making sure everything was as perfect as I could get it.

Bret Boyd, Tricky Owlbear Publishing: I learned that when you want to write something you can't agonize over its internal formatting before you even begin. If you do, the piece will take twice as long to get to the consumer. I'm afraid that as the company president there's no one to berate me for being late with an assignment.

Creighton Broadhurst, Raging Swan Press: Since starting to publish Pathfinder compatible products I've learnt a hell of a lot about Word, Adobe Acrobat and so on. I think, though, the most important thing I've learnt is to always keep in mind how a product will be used at the table.

Dale McCoy, Jon Brazer Enterprises: Putting out your first product is easy. Putting out multiple products, on a deadline, while planning for the future, takes commitment. Sticking to the project when you've got a dozen other ideas in your head is where the real test of a publisher comes in.

Jeremy Smith, Dreamscarred Press: There's a lot more to publishing than I realized. The amount of

time that goes into the post-production of a book is astounding, and the quantity of hours spent reviewing material is mind-blowing.

Louis Porter Jr., *Louis Porter Jr. Design*: Make sure you build the campaign world you want to play in and makes you excited to play in. There is nothing worse than playing in a setting or working on a project that you are not excited about.

Mario Barbati, *One games*: That the possibilities are infinite.

Mark Gedak, *Purple Duck Games*: It would be great if I could draw with any measure of skill.

Owen K.C. Stephens, *Super Genius Games*: Excitement breeds complications. I don't mean that as a bad thing, but it is something I need to allow more time for. When I wrote *The Genius Guide to the Time Thief*, it was just one more product I was doing. The cover photo took more work, but no one externally (none of the playtesters, none of our fans) knew what was coming. But now, I get lots of people sending me ideas and concerns about the sequel. That's great, the more ideas and stronger the review, the better the final product, but going through it all takes time. I'm glad I didn't promise people they'd have this by February 15th or something, because getting it right is taking longer than I'd expected.

Robert Thomson, *4 Winds Fantasy Gaming*: You have to stay ahead of the game. We've gone down to the deadline on other products, but with *Tome of Monsters*, between making sure we had the art, and making sure all the creatures are well designed and written, we really had to stay ahead of things.

Steve Russell, *Rite Publishing*: That I can have little-to-nothing to do beyond minor administrative duties when it comes to a project and our freelancers can do some amazing work. Patronage has always taught me that anyone can have an idea that, even if it's not better than your idea, it can be just as valid. Sometimes it's hard not to be a meddling executive; this shows that I don't have to be.

Wolfgang Baur, *Open Design*:
It's too early to say. We're still bringing the last batch of patrons on board and choosing our starting blocks. But if I had to pick from what we've done so far, I suspect it has to do with the way we treat our empires, or the way magic is thought of in Midgard. Or maybe it's the magocracy surrounded by hostile lands, or... Okay, so there are a lot of design decisions still to come. I'm looking forward to making them in collaboration with the crew.

Wolfgang Baur, *Open Design*: The most challenging part of any foundational, world-building design is focus. It may seem like a big campaign setting book has tons of room for the designer to talk

about anything, but in fact it's one of the most demanding forms of design to do well (only intro boxes are harder).

There's not nearly enough room to describe everything in detail, so from the very beginning you have to make tradeoffs. What sections do you give most attention to? What do you hint at for later releases? Where do you provide the GM with secrets and where do you just leave a lot of hints for the GM to sort out on his own?

The outline has made me very aware of just how difficult it is to describe an entire world in a mere 100,000 words.

11. Could you give us an exclusive hint or teaser about an upcoming product?

Bill Webb, *Frog God Games*: *Black Monastery* the first product I ever helped produce back in 1979 (layout was wax paper and razor blades). Some of my earliest gaming memories were playing my PC in this setting. We are even doing big fold out maps, and it's going to be a hardcover.

Bret Boyd, *Tricky Owlbear Publishing*: If you liked Mongoose Publishing's pocket version of the 3.5 rules, you'll love the *Tricky Owlbear v3.75 Player's Chapbook*.

Creighton Broadhurst, *Raging Swan Press*: Implacable enemies, the ferocious Minotaurs of the Black Hills and the nomadic Centaurs of the Bleak Moor wreak bloody slaughter upon each other for dominance over the Yith's last great stronghold.

Dale McCoy, *Jon Brazer Enterprises*: We will be doing another monster book that will knock people's socks off. It covers a topic that I have not seen done this extensively by anyone.

Jeremy Smith, *Dreamscarred Press*: While we try very hard to distance psionics from sci-fi, one of the upcoming prestige classes in *Psionics Expanded* is actually based on a comic book character.

Louis Porter Jr., *Louis Porter Jr. Design*: The upcoming *Pirates of the Bronze Sky* is all about gunpowder pirates and steampulp skyships.

Mario Barbati, *One games*:
Here's the introductory text from the pilot of *The Sinking*, an adventure by Tim Hitchcock:
Over the centuries Azindralea, The Great City, has witnessed and bore numerous changes that come with the passage of time. It has survived miracles and devastation, revolution, and even the threat of apocalypse. Though still struggling to recover from recent uprisings that tore apart the throne, the City has fallen into a quiet peace. Yet there are several who eerily proclaim this peace shall be short lived. Among them stand faceless prophets who wander the

streets hidden beneath shadowed cowls and whose dark whispers insinuate the genesis of a new era soon to befall the City. Dubbed fear-mongers, the Korteziian guard has posted warrants for those who falsely spread terror and incite the public. They arrested a handful of these so-called prophets, only to identify them as the bourgeoisie's idle youth in the midst of performing an elaborate prank. Yet many believe that behind every seemingly innocuous hoax, lies deep-rooted conspiracy.

Mark Gedak, Purple Duck Games: Stefen is currently working on the second *Legendary Races* book that will have information on medusa and half-medusa player characters.

Owen K.C. Stephens, Super Genius Games: Sure! I'm working on *The Genius Guide to Chaos Magic*, which is going to have a chaos mage archetype any spellcaster can take. It gives you some wild options, but comes with the risk your magic may get away from you. Some of it is in playtesting right now, and getting some rave reviews (though also some concerns, so I'm still working on it!).

Robert Thomson, 4 Winds Fantasy Gaming: How about a sneak peek at some art we haven't shown before? The Ziburinis is a type of skeletal undead that rises from those who die in dark forests. They are covered in phosphorescent moss. The creature is based on a Lithuanian mythological creature of the same name. The art was done by Juan Diego Dianderas, and even though the art in the book is going to be black-and-white, JD enjoyed drawing this creature so much, he threw in a bonus colored version for us!

Steve Russell, Rite Publishing: Once *Breaking of Fostor Nagar* finishes we will be working on creating an original RPG game we currently have code named *Amnesia: Quest for Identity*.

Wolfgang Baur, Open Design: Yes! We have a lot coming along, with *Streets of Zobeck*, *Northlands*, and [Kobold Quarterly #17](#) all in production now. But for a real hint: Midgard is going to offer two things for patrons that we haven't really discussed: one is the *Worldbuilder's Handbook*, a collection of practical tips and advice from me, Jeff Grubb, and Brandon Hodge. The second is that we are splitting up the project into small sections to release it to patrons faster. The first of these sections is either the *Dragon Empire* or the *Seven Cities*, and will be released to patrons this summer!

12. One of the problems with OGL content is that the best third party content is not absorbed into the core product lines, how would you address this issue

when it comes to the *Pathfinder Roleplaying Game*?

Bill Webb, Frog God Games: We are portable. You can use our material in any setting. I don't like to do things that "have to be used in World X." It kills usability.

Bret Boyd, Tricky Owlbear Publishing: There's not much to be done, really. As a company, you have to produce material you think is worthy of the fans, and the game, and if it gets noticed by Paizo, and they want to incorporate its ideas into one of their books, great! If not, no harm done.

Creighton Broadhurst, Raging Swan Press: The problem here is the sheer volume of stuff produced. If Paizo were to run its own version of the Ennies – but limited to only Pathfinder compatible products – it would be a nice prize to see portions of the winning products absorbed into their core product lines.

Dale McCoy, Jon Brazer Enterprises: Truthfully, I don't see that as a problem. As a 3rd party publisher, my job is to provide options. And that's what we do. While it might not be "official" or usable in society play, the only ones that determine if something is usable in a home game are the GM and the players. That should be a conversation that players and GMs should be having about all products, even those released by Paizo. If a game master feels that a ninja or a gun wielder is not flavorfully appropriate for their home game, then they should feel free to exclude it. That same conversation should be happening about books available from licensees.

Jeremy Smith, Dreamscarred Press: With as popular and successful as RPG Superstar has become, I would think some similar form of public voting would be a great way to get popular third party content included. Allow players to submit which material they think should be submitted, the Paizo panel selects the finalists, and the fans pick the winner or winners.

Louis Porter Jr., Louis Porter Jr. Design: I think if the quality is there people will use it and Paizo has done that with companies like Green Ronin and Open Design. If you keep doing good work people will notice and use it.

Mario Barbatì, One games: This is a tough question. I ever loved layered games: a game in which you can raise the level of complexity by adding layers of rules. It would be good if the next edition of PFRPG would be transformed in a layered game, or a modular one, if you prefer. This way a third part, "layer" or "module" of rules could be docked to the core rules by the user itself. In our electronic age, it would be simple to design a software tool to put together your own Player Handbook and download it. This way you

could build your Basic Pathfinder game or your Advanced Pathfinder game.

Mark Gedak, Purple Duck Games: We would like to work with other publishers to share ideas and blend content so that we are not constantly reinventing the wheel or treading on well-developed ground. I don't think of material as core or non-core. I tend to use what works for my games.

Owen K.C. Stephens, Super Genius Games: I put forward an idea of a supplement released by Paizo that would collect the best content from the *Pathfinder Roleplaying Game* compatible products out there and then see it approved for Pathfinder Society play.

Robert Thomson, 4 Winds Fantasy Gaming: I think Paizo is already on the right track. They are doing things that WotC never did with the OGL license in the way they promote and encourage the 3PP (third party product). Their store blog posts certainly help raise awareness of our products. That said, it would be nice to see a Paizo product released that references a creature, or spell, or item, or class from one of us 3PP.

Steve Russell, Rite Publishing: This is a huge issue with me. Often designers have too much ego-involved thinking; they always look to make a better mousetrap. Why would I ever want to create a set of rules for psionics beyond what Dreamscarred Press has done? They have been doing it longer than any publisher, they have done the playtesting, they have the experience, and they have done all the hard work. Yet what will frustrate me is that eventually Paizo will decide to do its own psionics book with an original design, which will have all the excellence Paizo is known for, but it will lack the passion for psionics that Dreamscarred Press has, lack their depth of experience with psionics, and will also make the support Dreamscarred Press created obsolete. What I would hope for is that those designers can put their egos aside and play with Dreamscarred Press's rules before they decide to create the Paizo official psionic rules. Open source software developers do this all day long because good design is good design, its originality is not a concern; you should be more concerned with giving your customers the best of all possible designs.

Wolfgang Baur, Open Design: I'm not sure I consider it a large problem. Much of the third party content is focused at particular needs or niches, like adventures or equipment. Most of that doesn't need to be part of the core rules any more than Golarion splatbooks need to be part of the core rules.

13. Owen K. C. Stephens has put forward an idea of a supplement released by Paizo that would collect the best

content from the *Pathfinder Roleplaying Game* compatible products out there and then see it approved for Pathfinder Society play. Would you support something like this, allowing them to reference your product beyond the stand of the OGL?

Bill Webb, Frog God Games: [Paraphrased] If it was like Monte Cook's *The Year's Best d20* I could get behind that.

Bret Boyd, Tricky Owlbear Publishing: Absolutely.

Creighton Broadhurst, Raging Swan Press: Yes, I think it is a great idea!

Dale McCoy, Jon Brazer Enterprises: I think it is a great idea. It provides greater exposure for all 3rd party companies and provides Pathfinder Society players with a greater breadth of available material. It's a win-win for all involved.

Jeremy Smith, Dreamscarred Press: Would you be willing to put financial support behind such a product? Although we have a small budget as a part-time publisher, I think we'd be willing to put in some financial support.

Louis Porter Jr., Louis Porter Jr. Design: I think it is a great idea.

Mario Barbat, One games: I like the idea of the book, but don't like the idea of Paizo choosing which supplement it is worth to add to this book. Bear with me, I like the Paizo folks and I think they would choose very wisely, but I think it would be against the idea of OGL. It would be nice, as I said above, if it could be the end-user himself to pick which ruleset to use in his own game. I would like much a repository of OGL text, organized and well maintained, from which to draw rules, monsters and other OGL material. It would be a very useful tool for both publishers and gamers. The book could still be done, but I see it more like a Guide, or an index for the OGL products of this year.

Mark Gedak, Purple Duck Games: Absolutely!

Owen K.C. Stephens, Super Genius Games: Er...

Okay, fair enough. I'd be happy to jump through whatever hoops, and allow whatever level of reference and accessing, Paizo wanted to support such a product. I know how busy they are and I understand the massive extra effort this would involve, but I still think it would be a great way to bring new ideas into

the organized play, and introduce some fans to the best 3pp.

Robert Thomson, 4 Winds Fantasy Gaming: I think that's a great idea! While the vast majority of our products have been fully Open, I would be more than willing to allow some of our product identity material into such a Paizo product if they were interested in it.

Steve Russell, Rite Publishing: Making great 3rd party products into official Pathfinder material is something I support 100%, no matter if it is mine or if it is my most beloved rival's.

Wolfgang Baur, Open Design: It's pure speculation on my part, but I think you'll be surprised by some of what Paizo might pick up in *Ultimate Magic* or *Bestiary 3*.

I would certainly support this, given that Open Design releases are well-reviewed and loved by fans. I'd put forward material from *Advanced Feats*, *Tales of the Old Margreve*, or *Sunken Empires* for a project like that.

14. Would you be willing to put financial support behind such a product?

Bill Webb, Frog God Games: If it made sense, of course.

Bret Boyd, Tricky Owlbear Publishing: I'm not sure such a thing would be necessary given the hypothesis that Paizo would be doing the work and thus reaping the appropriate financial rewards.

Creighton Broadhurst, Raging Swan Press: I'm not sure why such a product would require financial support. If publishers provide the required material along with any graphics essentially for free, and the product was a PDF release, there wouldn't be much requirement for financial support beyond perhaps commissioning an awesome cover and such like. That said, I'm very keen to support the industry – it has, after all, been very good to me – so if there were a compelling reason to provide financial support, I would do so.

Dale McCoy, Jon Brazer Enterprises: I'd have to discuss it more before giving a firm answer, but I am certainly open to the idea.

Jeremy Smith, Dreamscarred Press: Although we have a small budget as a part-time publisher, I think we'd be willing to put in some financial support.

Louis Porter Jr., Louis Porter Jr. Design: I would do that. Personally I would like it to be a fund raiser for some non- or not for profit organization like the Red Cross.

Mario Barbati, One games: Keeping in mind what I said before, yes, if it is a reasonable expense.

Mark Gedak, Purple Duck Games: We would be willing to support such a venture as much as we are able to.

Owen K.C. Stephens, Super Genius Games: Within limits, sure! But that would only be fair if there was a financial upside if it proved popular.

Robert Thomson, 4 Winds Fantasy Gaming: Quite possibly I would.

Steve Russell, Rite Publishing: I would, because I think you first have to prove to Paizo that this is profitable. Once Paizo has reaped the rewards, then there would not be a need to support it a second time; but I am willing to help with paying for artwork if my piece was accepted, along with paying an editor/developer to put it all together.

Wolfgang Baur, Open Design: Not unless Paizo were sharing the profits, no. The smaller companies like Open Design should probably not be funding Paizo releases... They're the big boys; they can take care of themselves.

15. Is there something additional that Paizo could reasonably do to support third party publishers?

Bill Webb, Frog God Games: They are awesome. The forums work, they plug us. They help sell our books. No one does that, except Paizo. (Well, I do).

Bret Boyd, Tricky Owlbear Publishing: Paizo has done and continues to do an amazing job interacting with everyone on their site, publishers included. They highlight new Pathfinder-compatible products and thereby encourage their fans to buy them. I'm not sure what more a 3PP could want in terms of exposure. Beyond that, I suppose Paizo could officially review one product a month from a 3PP in its store blog.

Dale McCoy, Jon Brazer Enterprises: Truthfully, I don't know. From my perspective, Paizo has been better than any other primary publisher with a free and open license with support to their licensees. They have gone above and beyond my expectations already. I don't know what else they could do.

Creighton Broadhurst, Raging Swan Press: I would love to see a developer's download of the various hardback books in an easy to manipulate format. Having a developers' forum where 3pps can interact with the Paizo chappies would also be useful.

Louis Porter Jr., Louis Porter Jr. Design: My dream would be to open up Pathfinder Society that third party publisher can make products and adventures for that. The RPGA did it with a few companies like Paradigm Concepts and it worked out very well for both of them.

Mario Barbati, One games: I think Paizo does a great job, they put forward quality and doing so they become a paragon point for other companies. They still provide great support for publishers selling on their website. Maybe they could offer a little more visibility for 3rd party Pathfinder products.

Mark Gedak, Purple Duck Games: I would like to exist in the eyes of the Paizo crew. Since Purple Duck Games is not on the Paizo store right now, when they promote 3pp we are never mentioned. It would be nice to be recognized as a 3PP who is supporting the system. Ultimately though, it is Purple Duck Games that owes Paizo a debt for letting us play in their sandbox.

Owen K.C. Stephens, Super Genius Games: I'd like to see some better controls and interface, for both customers and buyers, on the web store.

Robert Thomson, 4 Winds Fantasy Gaming: Honestly, I don't know. Like I mentioned earlier, they do a darn good job of promoting us as it is. I've been pretty happy with how 4 Winds Fantasy Gaming been supported.

Steve Russell, Rite Publishing: The only other thing I could even think of beyond this is for Paizoian staff and freelancers to mention in the Paizo blog (not the store blog) if they are making use of a third party product in their own home game. Sometimes you do not need official recognition, sometimes a wink and a nudge or a pat on the back is worth so much more.

16. What would you say to freelance designers wanting to work for your company?

Bill Webb, Frog God Games: I would say 75% of our work is done by freelancers. I reject about 75% of what arrives too. Be neat, be clean, use good grammar, provide innovative story, and take criticism well. Be patient, sometimes it takes nine months after a manuscript is done to get a book to press.

Dale McCoy, Jon Brazer Enterprises: A professionally written query letter goes a long way to getting your foot in the door. We have taken a chance with new authors who sent us professional query letters and every one of those experiences has been exceptional.

Bret Boyd, Tricky Owlbear Publishing: Pitch me an idea. Tricky Owlbear is here to produce fun and balanced products so if you're excited by your idea,

and have a firm grasp of the rules, we can work together.

Creighton Broadhurst, Raging Swan Press: Email me! (I'd add that it would be cool if you knew the kind of stuff I publish before bombarding me with submissions – Raging Swan produces quite specific types of products – and that I don't care whether you have been published before as long as you are keen and reliable.)

Jeremy Smith, Dreamscarred Press: Know the rules and be creative. Those are two of the biggest factors for us. But above all that, you've got to like psionics.

Louis Porter Jr., Louis Porter Jr. Design: You don't have to be crazy to work here but it helps. The two best things I can tell freelance is be good at game mechanics and consistent turning work in on time. That will guarantee you a job with us.

Mario Barbati, One games: Be reliable, imaginative and respect deadlines.

Mark Gedak, Purple Duck Games: Send us a query. The worst we can do is say no.

Owen K.C. Stephens, Super Genius Games: Take a look at what we've done. Be familiar with our lines of PDFs. Then, send me a proposal! OStephens@aol.com.

Robert Thomson, 4 Winds Fantasy Gaming: Be professional when you first contact us! Even if you know me, or Connie, or one of our existing freelancers, don't assume that's an automatic in. Treat it the same as you would treat a face-to-face job interview. Once you're in, if we like your stuff and offer you work, future pitches can be much more casual.

Steve Russell, Rite Publishing: Fail better. Submit, get rejected, submit again, and get rejected again until someone give s you some feedback. Use that feedback; fail better the next time. Submit to any place that will accept an unsolicited submission, from *Kobold Quarterly* to Pathfinder Society Scenarios. Join a patronage project and be active; if you are writing, and suggestions are good, you will get noticed. Join RPG Superstar, but do not stop when you lose, keep submitting and failing better. Fail better is the best advice I was ever given, so I am passing it on to you. Wolfgang has accepted a pitch from me for *Kobold Quarterly* and then rejected the article when it was done; you have to keep going.

Wolfgang Baur, Open Design: Submit a query to *Kobold Quarterly* ([guidelines are online](#)) or sign up as a [patron](#) for an Open Design project like the [Midgard Campaign Setting](#). Midgard in particular is going to be the foundation for a lot of releases going forward. It

never hurts to be there at the start, and know the lore behind a particular setting or the reasoning behind rules design. Or follow the [project](#) on Facebook. Adam Daigle and Brandon Hodge both got their breaks in the industry from Open Design, and now they are regular Paizo freelancers. It's a great way to break in, or to sharpen up your design skills for your own game.

17. What is the biggest obstacle right now for creating a Pathfinder Roleplaying Game compatible product?

Bill Webb, Frog God Games: Paying the printer. Really coming up with the money to fund projects. Frequently this is the Bank of Bill. The other part is knowing how many to make. Too few, you hurt yourself, too many, you go broke.

Bret Boyd, Tricky Owlbear Publishing: Anyone can abide by the OGL and Pathfinder's guidelines of use and write a product. It's that easy to make a product. In my opinion, the biggest obstacle would be the technical aspect of creating a PDF itself. I'm mostly thumbs when it comes to computers, which is why I'm the creative end of the company.

Creighton Broadhurst, Raging Swan Press: There aren't many. I guess the biggest obstacles to creating Pathfinder compatible content are time and money. It takes a long time to write decent Pathfinder content and the costs in quality artwork and editing can make the whole process expensive (particularly when you have yet to sell anything).

Dale McCoy, Jon Brazer Enterprises: Time. I don't have the time available to do all the ideas on my drawing board. The only way I could do more is to quit the day job.

Jeremy Smith, Dreamscarred Press: Making sure someone else hasn't already done it well and standing out amongst the competition.

Louis Porter Jr., Louis Porter Jr. Design: Finding good reliable, reasonably priced artists to do the highest quality of full color work. Artwork is the expensive part of this business.

Mario Barbati, One games: Can't see one.

Mark Gedak, Purple Duck Games: Paizo has graciously allowed everyone to play with their toys. The only real obstacles are our imaginations and lack of free time.

Owen K.C. Stephens, Super Genius Games: Time. I have lots of ideas, and lots of fans, but writing things just takes time. When a product line does well, fans reasonable want it to be supported. But with a PDF every week, a Dungeon-A-Day room five days a week, products being written for other companies, a line of print products in the works (hopefully), and

keeping up with our fans, SGG is at a production pipeline maximum. It's a great problem to have (our stuff is too popular!), but it does cut down on how many new things we can look at until we digest our current schedule, or grow into something bigger.

Robert Thomson, 4 Winds Fantasy Gaming: Time and money. It's just Connie and me and even though I'm doing this full time now, Connie still has a day job plus her weekly gig with Geek's Dream Girl, so time is a huge factor. Money is the other one. We're almost to the company's second anniversary, and we've always paid our contributors on time, but sometimes it's tight.

Steve Russell, Rite Publishing: For a new publisher it's carving out your own niche; for me it's Super Genius Games. Every time I turn around I see what they are doing and am stunned by how cool that idea is and wonder why I didn't think of that.

Wolfgang Baur, Open Design: The main obstacles to creating product are the usual: talent, time and money. Beyond that, once you've created it, it's easier than ever to put it on the web. Whether anyone pays attention depends on the quality of the work. And, of course, whether or not you advertised it in *Kobold Quarterly*.

Okay, truly shameless plug. But seriously, one of the hardest parts of publishing is standing out from the crowd. There are a lot of me-too books and a lot of pretty shoddy PDFs, as any gamer knows. Making something really sharp is harder than just writing it and playtesting it.

So... Creating something is easy. Creating something great has always been hard, in any creative endeavor.

18. What is one piece of advice would you give to a would-be-publisher?

Bill Webb, Frog God Games: Do not expect to make much (or any) money. You might, but you might not. If you do this because you love doing it, then great. If not, don't.

Bret Boyd, Tricky Owlbear Publishing: Know your OGL. Seriously, one misstep can put all 3PPs in a bad light when word leaks out about a product not abiding by the proper rules. I don't want to sound too negative so I'll also throw in the advice to "have fun!" and release products that you love and not necessarily what you *think* others will like.

Creighton Broadhurst, Raging Swan Press: Write what you like. Don't get into this business for money; get into it for the joy of creating and sharing cool ideas. I'd also advise you not to plan too much – view the first six months as a dry run. When I started Raging Swan Press I started it with certain

perceptions about what would sell, most of which got overturned in the first six months!

Dale McCoy, Jon Brazer Enterprises: Read up. There are several good sources currently available on running a publishing company. They cover everything from whether you should be a publisher, to how to write a contract for a freelancer, to cash flow expectations of being a regular publisher. I would start with 12 to Midnight's *e-Publishing Secrets* (it's free), Adamant's *ePublishing 101*, and Mongoose Publishing's *I Am Mongoose and So Can You*. These are invaluable sources that give you straight answers to many questions you probably do not realize you have yet.

Jeremy Smith, Dreamscarred Press: Be patient, don't rush a product to release, and every little bit of extra polish you put on a book is well worth the extra time. Don't make that mistake – that first impression is something you can't get back.

Louis Porter Jr., Louis Porter Jr. Design: There are two sides to this business, the creative and the business side. Make sure you are as serious at one side as you are with the other. It's a fun job, but it is still a job.

Mario Barbat, One games: Perseverate. Look at the quality of your products and always put forward your ideas. You will have success only in things you believe in.

Mark Gedak, Purple Duck Games: Don't become a publisher if you want to be a writer.

Owen K.C. Stephens, Super Genius Games: Decide what you want. If it's to publish as a hobby, be satisfied when you see it done. If it's to be a business, treat it like a business. If it's a little of each, consider getting a publisher that already exists to pay you for your product, which won't get you rich, but also can't bankrupt you.

Robert Thomson, 4 Winds Fantasy Gaming: Expect to do ten times the amount of work you think you'll have to do. There are days when I spend 12 hours doing nothing but answering and writing e-mails. It's not the glamorous life!

Steve Russell, Rite Publishing: You spend two years building your campaign setting and are now ready to publish it. You should now spend two years planning your business model. That is an exaggeration, but it is the right sentiment. You need to treat publishing like a business, be as professional a publisher as you are a designer.

Wolfgang Baur, Open Design: Be sure that you want to be a publisher. It's a much more business-oriented role than the game-oriented work that

designers, editors, and others do. If you mostly want to publish your own work, you're much better off submitting it to a small press, and convincing them do the work of editing, illustrating, and selling it.

19. Where do you see the Pathfinder Roleplaying Game along with third party support in 2020?

Bill Webb, Frog God Games: Once 4th edition dies its slow death, Pathfinder will rule the RPG world. Third parties will support it because Paizo will support us.

Bret Boyd, Tricky Owlbear Publishing: Alive and well. Paizo isn't releasing rules-heavy books at the same rate as Wizards of the Coast did in the 3.x days which is great for long-term game sustainability. Still, 9 years is a long time, so we'll see what happens. In any case, I think most 3PPs active now will remain so no matter what system they're catering to.

Creighton Broadhurst, Raging Swan Press: I would have thought we'd be into second edition territory by 2020 so it would be difficult to predict how the game will develop. I think, though, with Paizo's ethos of first-class customer support and products, Pathfinder would be going strong and would have a much enhanced market share. Given that Paizo is run by gamers for gamers I foresee a very rosy future for third party publishers.

Dale McCoy, Jon Brazer Enterprises: I hope we'll be celebrating the release of Pathfinder 2nd edition. The game, having long since been established as the market leader, is now becoming a household name and is widely considered the gateway game of choice for new gamers. There is a statue made out of d20s of the Paizo Golem in downtown Seattle and it is considered the top tourist attraction of the city. Third party support is alive and well with Jon Brazer Enterprises releasing an expansion available via the world thought web as well as the Mars Data Stream. And the Pathfinder game is circulated worldwide as a way to bring peoples of different nations together in peace. Hey I can dream, right?

Jeremy Smith, Dreamscarred Press: I think it will have evolved, as so much else in the Open Gaming community has done, finding new innovations and streamlining rules to be more straightforward.

Louis Porter Jr., Louis Porter Jr. Design: Still going strong but that really depends on getting new players to the game table. That is something we all need to focus on.

Mario Barbati, *One games*: “Difficult to see. Always in motion is the future.” One thing is certain: if third party publishers and Paizo do not cooperate to bring unity to the game, the same thing will happen that happened with 3.5. Wizards went on their own way, and 3pp on their own, and the game broke apart. Without cooperation and synergy, the game would die.

Mark Gedak, *Purple Duck Games*: Stefan – 2020? By then I expect to download RPGs directly into my brain, and I’m sure Pathfinder will be one of them. If you mean 2011 to 2012, I can say one thing for certain. At my FLGS (Dream Wizards) Pathfinder books take up as much space as 4e books. That says a lot about how many people play Pathfinder. There’s a large audience for Pathfinder and third-party material. The future looks good for the game and third parties.

Owen K.C. Stephens, *Super Genius Games*: I think the edition wars between fans of *D&D* 6th ed., *Pathfinder Roleplaying Game*, *Pathfinder Roleplaying Game 2.0*, and *Psionic Wombat Fantasy Games* (revised) will fracture the 3pp support market, and only companies who can produce for the iTable environment will really make a profit.

Robert Thomson, *4 Winds Fantasy Gaming*: Nine years from now? I wouldn’t be surprised to see a second edition of the game by that time. That doesn’t mean I think it needs one now, but all games evolve over time and I would be more surprised to not see one by 2020; 3PP support will still be there, too. The boom-and-bust of OGL 3PP in the 1990s was a different era. We’re now in the era of more PDFs, the Kindle, the iPad, etc. That’s going to allow more 3PP to continue and to flourish.

Steve Russell, *Rite Publishing*: Moving more and more to online content, with iPads being used at the table rather than books; already as a GM I never open a book at the table. Everything I do is done by laptop and the monitor makes a better GM screen anyway. It is why I embraced the virtual tabletop with *Breaking of Foster Nagar*.

Wolfgang Baur, *Open Design*: Sorry, my crystal ball is on the fritz! I honestly have no idea. The OGL will still be there so long as people are gaming, and I expect someone will be doing third-party support. Bold predictions, I know.

It wouldn’t surprise me if the Midgard campaign setting were looking at a 2nd edition by then.

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

Bill Webb, *Frog God Games*: We want feedback. Ping us, hit the forums, let us know what you want more of and less of. We listen.

Bret Boyd, *Tricky Owlbear Publishing*: As mentioned above, if you have an idea for a product (or have a comment/critique/question about a past product), feel free to contact Tricky Owlbear. I’ll admit that our website isn’t the poster-child of company websites but I’m always scanning the 3PP forum at Paizo’s messageboards so if you shout there I’ll see you. We’ve also got a Facebook page or you can simply email me: bret.boyd@trickyowlbear.com.

Creighton Broadhurst, *Raging Swan Press*: Raging Swan Press has decided to make its Free PDF promotion a permanent part of its offering. In short, if you buy a physical copy of one of our products you can claim free PDFs up to the value of that book. You don’t have to get a PDF of the product you purchased, you can get a free PDF or PDFs of any of our products. You can learn more at ragingswan.com/freepdfs.

Dale McCoy, *Jon Brazer Enterprises*: This is without a doubt the greatest job I have ever had. I love doing this and I am thrilled that as many people enjoy using our material as much as we enjoy creating it.

Jeremy Smith, *Dreamscarred Press*: We love psionics and think everyone should give it a shot (or another shot). It’s come a long way over the years and don’t think the current version should be judged by the pitfalls of previous versions.

Louis Porter Jr., *Louis Porter Jr. Design*: As much as I love the fun gaming side of this business, I also love the actual “business” side of this business too. Maybe even more than the gaming side.

Mario Barbati, *One games*: We celebrated more than ten years of activity with more than 300 products available, we are driven by a love of games and we will always offer the best quality we can.

Mark Gedak, *Purple Duck Games*: We love to hear criticism, suggestions, complaints, and yes, even compliments about our stuff. We try to respond to our audience as best we can. If anyone has ideas about how we can improve, what we could have done differently or what they think we did right, they should feel free to let us know.

Owen K.C. Stephens, *Super Genius Games*: We also produce a mega-dungeon begun by Monte Cook! It’s *Dungeon-A-Day*, a subscription dungeon website. We produce a new encounter every weekday of every week and have forums where you can interact with the designer. It’s designed for 3.5 right now, but that’s very close to Pathfinder (a lot of our subscribers are Pathfinder GMs), and we’re adding Pathfinder notes as we go along. You can take a look at it (and a preview) at DungeonaDay.com.

Robert Thomson, *4 Winds Fantasy Gaming*:

While we love the *Pathfinder Roleplaying Game*, and it's been our bread-and-butter so far, we're more than a one trick pony. Coming up in April is our first product for the new edition of Green Ronin's *Mutants & Masterminds RPG* and coming in August is our first original game system, *Exploding Aces*.

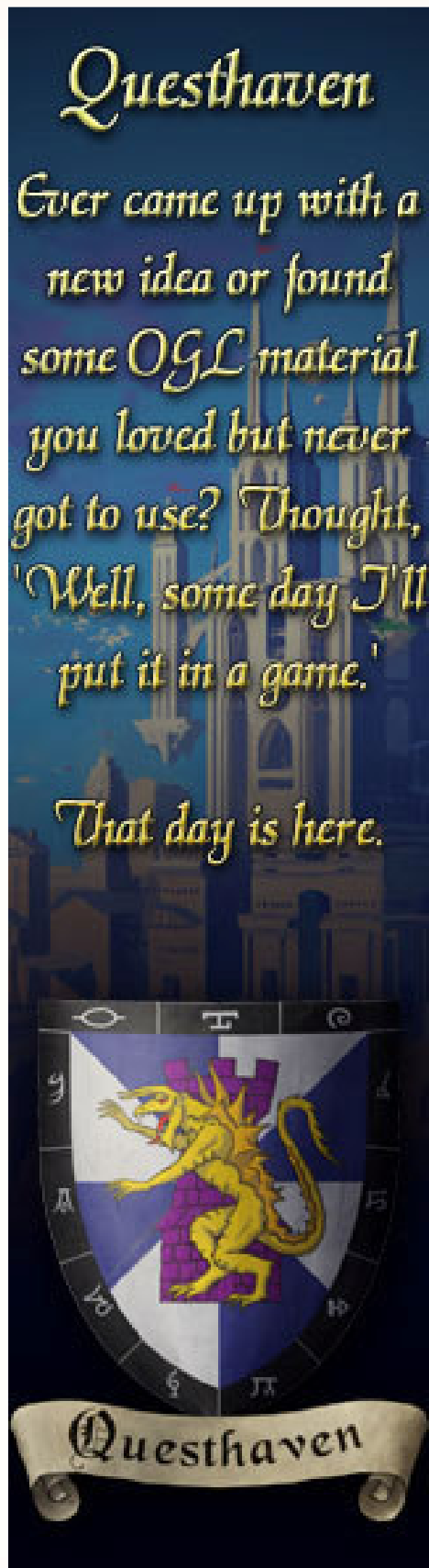
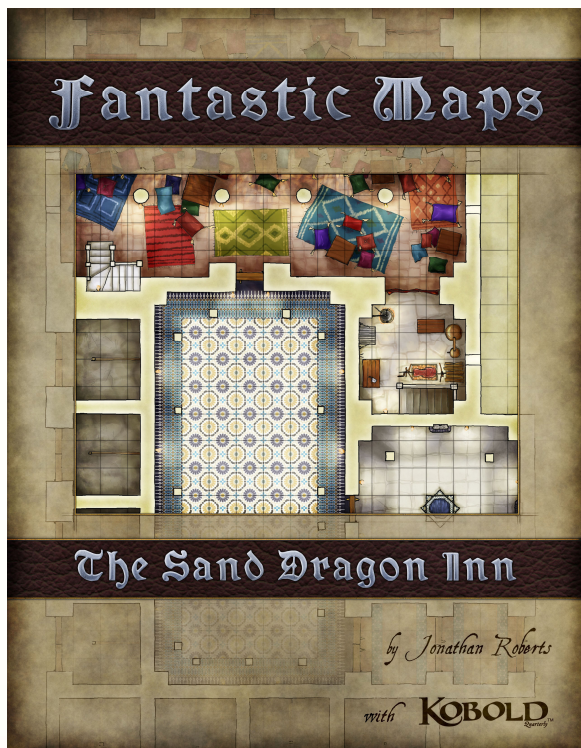
Steve Russell, Rite Publishing: Just how thankful I am that all of the publishers I contacted responded. Proving that regardless of our differences in style, strategy, and attitudes, this community works together to bring you some amazing content.

Wolfgang Baur, Open Design: We do a free monthly newsletter called the *Kobold Courier* that covers upcoming projects and free stuff and new releases. You can get it by signing up at the [KQ blog](#) (box on the left), and I would encourage you to do so. Generally speaking, the door's open, so come on in! We're always looking for a great Pathfinder articles for the KQ blog, or for a [query](#) for the magazine, or a playtester for an adventure. Why not sign up as a [project patron](#), and come rub elbows with me, Richard Pett, Brandon Hodge, Chris Pramas, Jeff Grubb, and other Open Design contributors? We'd love to hear your ideas!

Publisher's Note:

I want to personally thank all the contributors, and apologize to the ones who got left out or that we could not fit in today.

-Steve Russell, Rite Publishing



In the Company of **K A P P A**



Jonathan McAnulty

IN THE COMPANY OF KAPPA

We are a people of laughter and good cheer. True, our humor is not always understood by others, we find the sound of breaking bones to be hilarious, but we amuse ourselves first and others second. We love loud jokes, large meals and a good wrestling match. There are many stories told of us, that we eat children, or delight in drowning swimmers. Certainly, we have had our share of villains, but, taken as a whole, we are no more wicked than any other race. Most of us want nothing more than to humble the proud and make the wise man feel foolish. We like to think we are well suited to these tasks. And let us not forget, not only did we break the first bone, but we afterward showed the man how to set it.

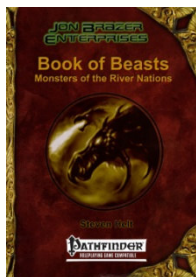
A player character race
designed for use with the
Pathfinder Roleplaying Game



Top 10 of 2010

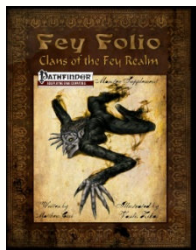
By Thilo "Endzeitgeist" Graf

This is my top ten PFRPG-compatible products I got in 2010. It is my list and takes my individual tastes into account, i.e. there may be some 4-star-files herein that I personally enjoyed more than some 5-star files. That being said, I hope you'll enjoy my little countdown.



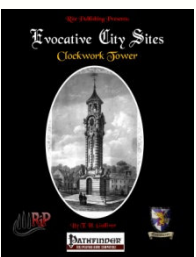
10. Book of Beasts: Monsters of the River Kingdoms by Jon Brazer Enterprises

This is a great little monster book that is both thematically linked. Best of all, almost all the monsters and NPCs are written in a way that actually makes your job as a DM easier - they are almost guaranteed to inspire some nice adventures.



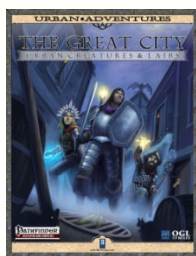
9. Fey Folio: Clans of the Fey Realms by Alluria Publishing

I'm a sucker for fey and this little bestiary, while not cheap, still does them right. My review of this book will follow soon, just let it be said that the artwork is stunning, the writing evocative and that fey just rock. ;)



8. Evocative City Sites: Clockwork Tower by Rite Publishing

It's not a secret that I really like the ECS-series, but this one actually surpassed my expectations; While I love time-travel/chronomancy-stories, most of the time they are simply done wrong. This little product not only gets it rite, it does so within the constraints of a small pdf release for 3 bucks AND provides some beautiful maps. Some of the other ECS-installments are also great, but this one just struck a chord with me.



7. The Great City: Urban Creatures & Lairs by oonegames

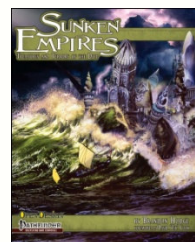
I love the Great City and its unique brand of politics, revolutions and critters. This massive book contains several creatures I really loved and their lairs take the one thing I don't like about DMing from me,

drawing maps. I suck at drawing maps. Hard. These critters are cool and the Werecoabbages did some awesome stuff here. If you don't yet own the Ennie-award winning Player's Guide of 2009, go check it out, too.



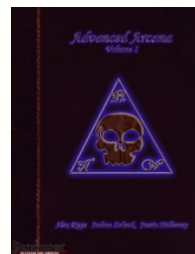
6. Time Thief by Super Genius Games

I freely admit to having a nostalgic stake in this one: The original Prince of Persia game was one of my first games ever and the original Sands of Time trilogy, especially the Howard-esk, gritty second and third installments rank among my favorite games of the last 10 years. This pdf actually makes it possible to play a character class like that without breaking game balance or resorting to awkward mechanics. Genius, indeed!



5. Sunken Empires by Open Design

While in no way perfect (see my review), this book still has some passages that are pure, creative gold and inspired me to implement them immediately. Best of all, it made me come up with a plethora of great campaign ideas. Not adventure, but campaign ideas. 'Nuff said.



4. Advanced Arcana Volume I by Necromancers of the Northwest

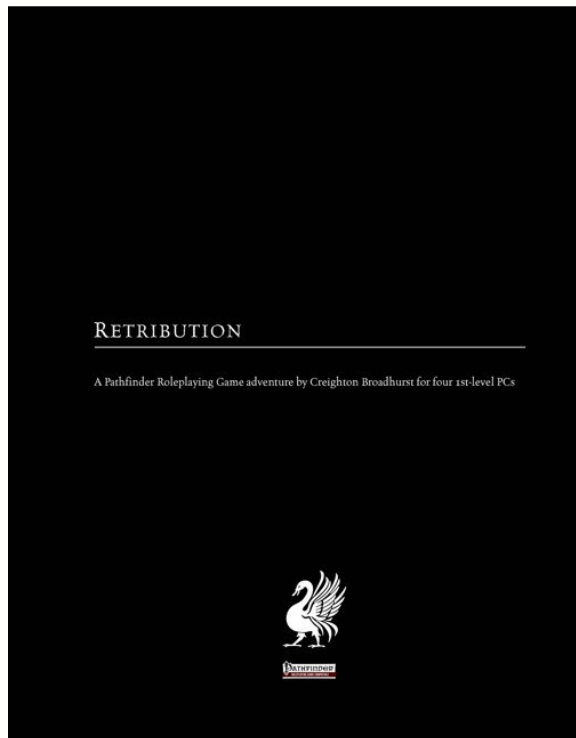
Once in a while, a pdf comes your way that somehow challenges how you think about a kind of book. Usually, I'm not too keen on reviewing books about spells etc. The way in which Vancian casting is expanded upon in this book actually had me yelling with excitement: "Hell yeah, why has that not been done before?" This is creative, mechanically innovative and features a nice frame narrative. If you haven't yet, check this out - it rocks!



3. Incantations in Theory and Practice by Zombie Sky Press

For 2 bucks you get mechanics that bring back the wonder and awe of magic, make magic accessible for non-spellcasters, enable you to use the

mechanics for ritual-magic, to tell grudge stories etc.pp. This little pdf has done so much good for my game, it's hard to imagine a better money-value-ratio. Incantations belong to the coolest concepts out there and take the predictability back out of magic. Highly recommended to just about anyone.



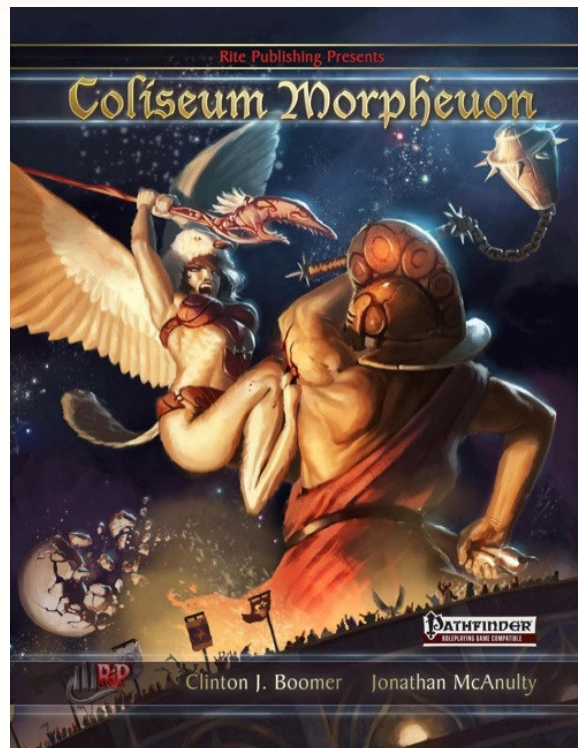
2. Retribution by Raging Swan Press

Quite frankly the best level 1 adventure I've read for PFRPG so far, this adventure has it all: Dungeon, Wilderness, Mystery, a villain that actually has a motivation that can be understood, encounters (including the final showdown!) that can be solved via Diplomacy and a kind of pseudo skill-challenge. It also has psychological depth to both motivations, plot and NPCs and an unobtrusive, yet pervasive symbolism that enhances the awesome atmosphere. Give this a chance, it's old-school and complex and ranks among the most intelligent adventures I've read in quite some time.

Honorable Mention:

-Slumbering Tsar Saga by Frog God Games

Already one of my favorite adventures ever, once this huge book finally comes out, it will rank among the most epic and iconic yarns in gaming. I debated on whether to include the chapters of the subscription in the list and decided against it, as I'd rather wait for the epic hardcover to come out in 2011.



1. Coliseum Morpheuon by Rite Publishing

To everyone who knows me, this should come as no surprise: I love the plain of dreams. I love high-level play (which Paizo unfortunately somehow neglects). I love complex stat-blocks. I love beautiful artwork. I love sand-boxy settings and adventures. I love creative, imaginative, far-out designs. I love epic tests and shades of grey moral issues. I love replay value. This book has it all. Coliseum Morpheuon stands as a prime example of the wonder I associate with RPGs, with the sheer awe that goes far beyond anything known from the staple of fantasy literature while using its canon. It is, quite frankly, what high-level fantasy CAN be if it is done right as opposed to the bland continuation of mid-level tropes so commonly found among other adventures, no matter what edition or game you look at. The sheer wealth of information here is enough to make this not only a viable option for an adventure, but rather a choice for a mini-setting that can easily tie in with your regular campaign. This book is my favorite publication of 2010 and will be very hard to beat in 2011 as it simply has set a new standard of what I'll be expecting from high-level adventures/settings.

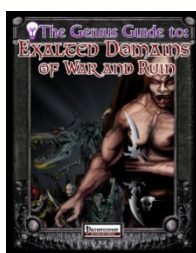
Publisher's Note: Thilo "Endzeitgeist" Graf and Dark Mistress are independent reviewers, who generated this list at our request; we avoided all edits of this list save those made for grammar. Cover Images are the trademark and copyright of the prospective company, and are used here for promotional purposes only.

Top 10 of 2010

By Dark Mistress



10. The Genius Guide to the Time Thief – An inventive new base class based on the movie Prince of Persia. One of the best 3pp classes for Pathfinder and the most inventive new class.



9. The Genius Guide to: Exalted Domains – Technically this is three books, but they all cover the same thing so I am combining them for this rating. Giving clerics the option to lose a domain to focus on just one, taking more powerful options for the single domain they do get. It is well written and

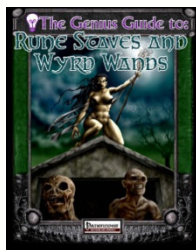
makes it very tempting to choose a single domain. A nice option for clerics.



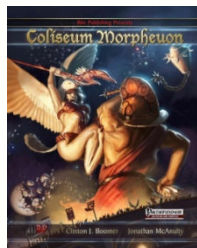
8. #30 Unique Magical Blades – A book of magic weapons that are more than just a bonus to hit and damage, they have a history and some unique ability that sets them apart. I wish all magic items were done like this. It puts a bit of the wonder back into magic items.



7. Krazy Kragnar's Alchemical Surplus Shop – If you ever wanted to add more alchemist items to your Pathfinder game this is the product for you. A nice collection of clever, useful, and interesting alchemy items.



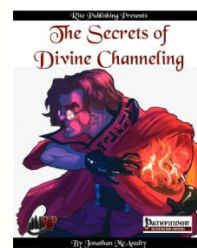
6. The Genius Guide to Rune Staves and Wyrd Wands – Finally wands, staves and rods that actually affect the casters spells. Making them more than just a rechargeable resource battery. What wands, staves, and rods should have been from the beginning.



5. Coliseum Morpheuon – Need something to challenge and surprise your high-level characters with? Well how about a new pocket plane in the dreaming. Complete mini setting and high-level adventure. Hands down the best high-level product of the year.

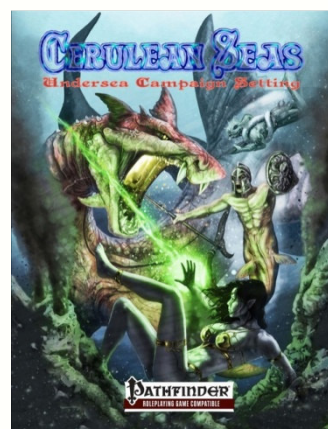


4. Tales of the Old Margreve – A book about a dark and forbidding forest. Perhaps the best setting book of the year. Inspired by Grimm Tales and Slavic folk lore, this product brings the dark and twisted aspects to life in this product.

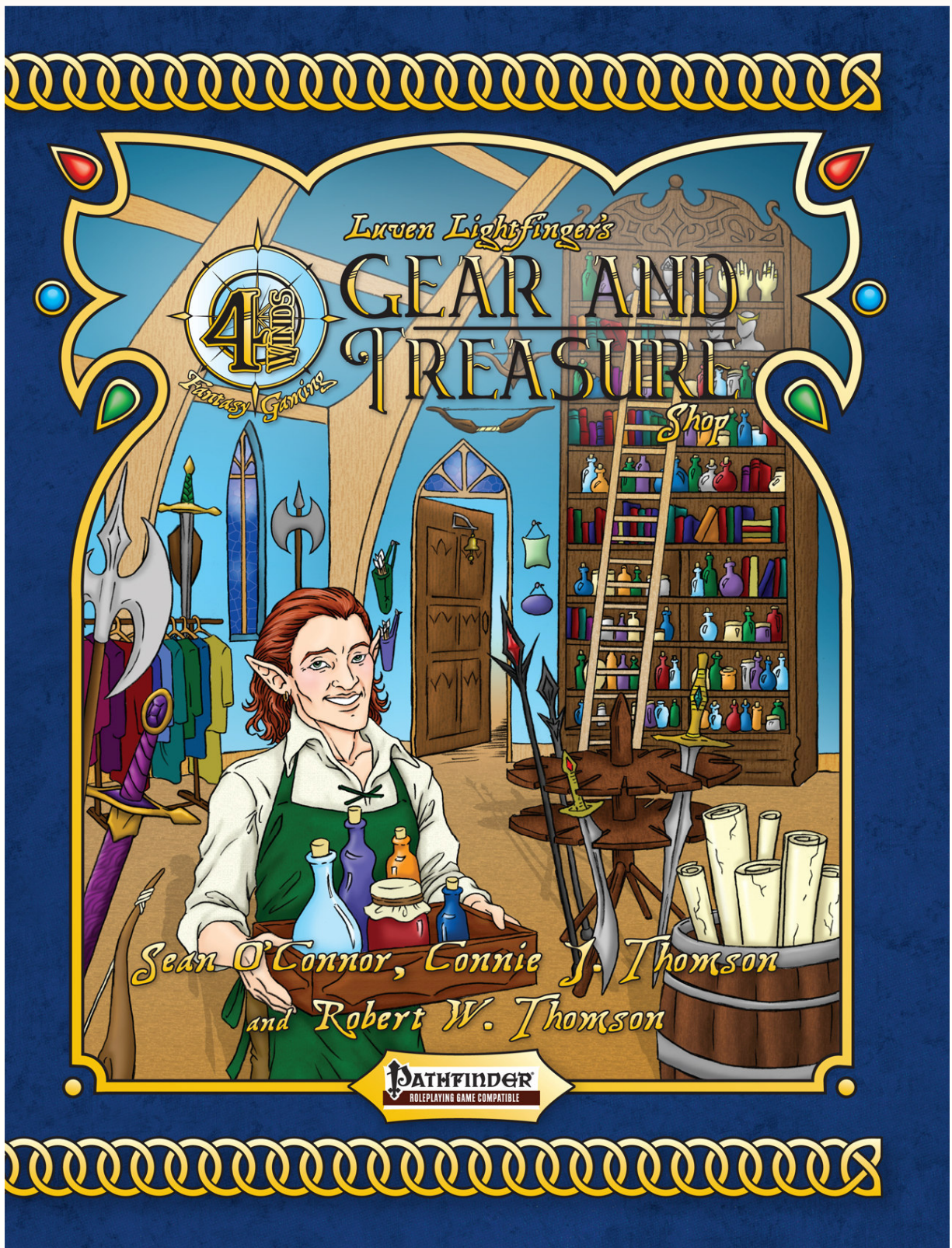


3. Secrets of Divine Channeling – Gives some new feats and such for clerics. But where it really shines is the new effects to domains and channeling. Based on your domains chosen from your good it affects how your channeling looks and some side effects of using it. It truly makes clerics of

different gods stand apart. With this book clerics of different gods are more different than ever, which is a good thing.



2. Cerulean Seas Campaign Setting – A new campaign-setting book for running games underwater. This is honestly the best book I have seen for a RPG book for running games underwater. It covers everything you need to run a game and does it with style.



1. Luven Lightfinger's Gear & Treasure Shop

Fan of ...and a 10ft Pole or Aurora's Whole Realms Catalog? Well then this is the book for you. Easily the best equipment book for Pathfinder to date and one of the all time best equipment books for a RPG.

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