



HIGHLANDER™

A CINEMATIC ADVENTURE



COMPATIBLE WITH THE **EVERYDAY HEROES™** SYSTEM

CA 1-06



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FOREWORD

*When **Highlander** was released in 1986, I was 14 years old—arguably the perfect age to be swept away by a story about immortals sword fighting through history to claim ultimate power. One of the first true urban fantasies to hit theaters, **Highlander** lit up the imaginations of me and my friends just like the lightning-filled spectacle of the film's final battle.*

Connor MacLeod made for a compelling figure. He had a tragic backstory, an arc of growth that everyone struggles with, radiated magnetic charisma, and eventually rose to become the champion of humanity. Meanwhile, The Kurgan was everything you wanted in an action movie villain: menacing, deeply evil, and wildly free to follow his very worst impulses. The two characters were the light and dark personifications of badass.

In heading up the development of this book, I set out to faithfully capture the themes, concepts, and history of the original film, and then built a game that feels like the film. Because games and movies have some fundamentally different objectives, it can be a tricky balancing act. Script writers can make their characters do anything they like; GMs never know for sure what their players will do next. As with every roleplaying game, the stories are yours to tell. While I kept close to the canon from the first film, I want you to feel free to let your imagination run wild and take the world in any direction that excites you, and to create characters that chart their own immortal destiny.

It's my sincere hope that this sourcebook fills you with some measure of the glory and thrill we felt back in 1986, our minds blown away by new dreams of adventure!

**Sincerely,
Sigfried Trent, son of Goodwin MacLeod Trent**

PART I INTRODUCTION

Battling through the ages against the greatest masters of the blade. Witnessing epic moments of history firsthand. Living, loving, and losing those closest to you because you never age, fall sick, or suffer the ravages of time. Putting your ageless life and soul on the line in an epic duel. Fighting for the fate of all humanity. This is the life of an immortal hero in the world of *Highlander*.

Now is your chance to carve your own path through the annals of history in search of the greatest prize possible. Experience the power, the pathos, and (most of all) the adventure of a centuries-long life filled with conflict.

Within you will find:

- ✦ A detailed look at the world of *Highlander*, based on the legendary film.
- ✦ New options for heroes to better ground them in this vibrant setting.
- ✦ Rules covering everything from immortality to one-on-one duels.
- ✦ Characters from the film brought to life in the game world.
- ✦ A truly epic adventure revolving around a 400-year thirst for revenge.

THE MOVIE

"From the dawn of time we came; moving silently down through the centuries, living many secret lives, struggling to reach the time of The Gathering, when the few who remain will battle to the last. No one has ever known we were among you...until now."

—Ramirez

Highlander came out in 1986, its epic story of immortals battling one another throughout history instantly electrifying moviegoers around the world. It is set in 1985, but depicts flashbacks to events through history, following the story of an immortal born in sixteenth-century Scotland named Connor MacLeod. As an immortal, he lives through the ever-changing tides of history, hiding among mortals, fighting against other immortals, and striving to claim a mysterious power known as "The Prize."

The movie features great performances by Christopher Lambert as Connor MacLeod, Sean Connery as Ramírez,

COMFORT AND SAFETY

For the comfort and safety of you as the Game Master and of your players, we want to outline some potentially uncomfortable themes in *Highlander*. We recommend discussing these with your group before you begin play, and ask if anyone has any concerns about the presentation of these topics:

- ✦ Deadly violence, including decapitation
- ✦ Real-world religious iconography and themes
- ✦ Depictions of occultism and human sacrifice
- ✦ Depictions of real historical and contemporary cultures
- ✦ Dark humor and satire

If any players express concern about these themes or depictions, we recommend you take efforts to minimize focus on the concerning theme.

FADE-TO-BLACK TOOL

As a group, determine a way to signal when a player wishes for an uncomfortable scene to resolve "off-screen" with no further description. The Game Master then narrates a "fade-to-black." The consequences of actions still occur, and the world still moves on as before, but the details of that scene are now left to the imagination.

Ideally, the signal is a gesture easy to observe for everyone in the game. In-person games often point to a special card or figure. The X-card (a card or paper with an X drawn on it) is a common standard. Simply saying "let's fade to black" may be an option as well.

and Clancy Brown as The Kurgan. Russell Mulcahy directed the film with dramatic set pieces reminiscent of a music video of the time, a spectacle of sound and light. Its soundtrack, featuring legendary music from Queen, absolutely nailed the sweep of history, the epic confrontation, and the tragic fates of the immortals.

Highlander was followed by multiple sequels, a TV show, books, comics, animation, and more. It was among the notable works that brought urban fantasy to the mainstream and inspired numerous popular genres. Its legacy remains a powerful influence on the imagination of multiple generations of fans, and every day new fans hear for the first time: "There can be only one!"

THE WORLD OF HIGHLANDER

In a nutshell, the world of *Highlander* is one very much like our own, but with a singular difference: hidden in plain sight, a small number of immortal men and women live among us. They do not age, and can only die from decapitation. They are all involved in a deadly contest called "The Game," in which the last surviving immortal will claim "The Prize," which is rumored to be nothing less than granting the winner the power to control the fate of all humankind.

While many immortals live for centuries, or even millenia, there will, at last, come an end. This is a time called "The Gathering," in which all the living immortals come together in one place and duel each other until The Prize is won.

HIGHLANDER CANON

This Cinematic Adventure is based on the original 1986 film *Highlander*. It doesn't include materials or ideas from subsequent films or other media. Trying to go past the first film creates a lot of contradictory lore. That said, the world is yours and we encourage you to use your imagination and creativity to make it your own.

There are aspects of *Highlander* lore that remain mysteries in the film and in this book. We discuss these, and suggest some possibilities, but we do not answer them definitively. Mystery is a powerful tool for storytelling that increases interest by creating excitement and the desire to discover the truth.

MAGIC AND SPIRITUALISM

One certainty about the world of *Highlander* is that magic of some kind exists in this world. The powers of the immortals are certainly supernatural, and the existence of holy ground is well established and real. The Quickening defies natural explanation. This does not necessarily mean that there are other magical or spiritual phenomena in this world, but it is certainly in the realm of possibility.

IMMORTALS

Immortals are mysterious individuals who do not age, and cannot die unless they are beheaded. Immortals are typically unaware that they are different from other humans until they suffer a violent death. In such an event, they fully heal and regain consciousness within twenty-four hours, usually causing great confusion and turmoil for themselves and their loved ones. From that point on, they cease to age, experiencing the life of an immortal in full. This event is commonly referred to as their "first death," in contrast to their final death, should they fall to another immortal in The Game.

The origin of immortals is a mystery. No one knows the identity of the first immortal. There is usually no way to know who is or is not an immortal until their first death occurs.

Beyond the physical immortality which gives them their name, immortals seem to possess a number of unique sensory abilities. Chief among these is the ability to detect the presence of other immortals close by. They also sense holy ground, the feelings of other living things, and the call of The Gathering when the time comes.

No one knows how many immortals there are, nor exactly how often they come into the world. Both the rarity of their birth and the secrecy of their immortal lives make these numbers very difficult to estimate.

IMMORTAL LIFE

The beginning of a new immortal's life is always traumatic. First, there is the powerful shock of dying and coming back to life. Many struggle to accept what has actually happened to them as real. At the same time, the person's life is thrown into chaos. Many are shunned by their family or tribe (as Connor MacLeod was), suspected of being a changeling, demon, or practitioner of dark magic. Those who are accepted are doomed to watch each one of their loved ones die while they remain unchanged.

Being an immortal also means garnering unwanted attention. Those mortals who learn their secret heritage often become jealous or fearful, or seek to exploit the immortal. Worse yet, if large organizations or governments get wind of them, things get very dangerous. Last but not least, if they cross paths with other immortals, especially those seeking The Prize, they could end up hunted or lose their immortal life.

Immortal existence affects different people in different ways. Some are deeply traumatized by immortality and spiral into self-destruction or madness. Others embrace the incredible opportunities that a life lasting for centuries offers. Immortals pursue the goals and agendas of normal humans, as well as those that no mortal human could hope to accomplish in their lifetime. The oldest living immortals, even those with a true zeal for life, experience periods of melancholy. The weight of time and of the countless lives that they have witnessed passing (or have taken themselves) have an unavoidable impact on an immortal's psyche.

THE GAME

"The Game" is the term immortals use to describe their millennia-long conflict. The objective of The Game is simple: to be the last immortal living, and in so being, claim "The Prize." Immortals seek out and duel one another, each seeking to decapitate their opponent. They then absorb their fallen foe's accumulated spiritual power in a dramatic event called The Quickening.

The Game has a set of rules outlined below, which arise from immortal nature, pragmatism, and cultural tradition. Amongst immortals there are the honorable, who follow the rules consistently, and the dishonorable, who follow them only when convenient for their own personal ends.

THE RULES

1. There can be only one
2. Do not fight on holy ground
3. Duel one-on-one
4. Duel with blades
5. Keep the secret

There Can Be Only One

This is the mantra of The Game and it describes The Game's end, when the last living immortal wins The Prize.

It speaks to the legend of how there will come a time known as "The Gathering," when all living immortals are inexorably called together to fight to the death. It tells the immortals that they must either win or die, and many use the mantra as their primary justification for killing others of their kind.

Do Not Fight On Holy Ground

Unlike many of the other rules, this one is so rarely broken that instances of it happening are little more than rumor and legend. Not only can immortals sense when they are on holy ground, but there also seems to be some kind of power that enforces this rule. Even the most dishonorable immortals abide by the letter of this law, if not its spirit.

Duel One-On-One

This rule exists for a few reasons. Firstly, common among honorable immortals, there exists a sense of chivalry and fair play. Secondly, only the immortal who deals the killing blow gains the benefits of The Quickening. And finally, the immortal who experiences The Quickening becomes vulnerable for a short time.

Beyond the one-on-one rule, there are other traditions stemming from warrior cultures, such as introducing yourself at the start of a duel and never attacking an opponent unawares. The more-dishonorable immortals are less likely to follow these customs, but those who think they are great warriors often do so out of a sense of pride and confidence.



Duel With Blades

This is more of a tradition than a rule. Nonetheless, it is followed by most immortals. For centuries, no other type of weapon was suitable for killing another immortal. Additionally, most older immortals have extensive knowledge of bladed weapons and trust those skills above all else. Dishonorable immortals sometimes break this rule, or bend it by using poisoned blades and other tricks. Modern-born immortals may try to make up for their lack of skill with blades by using firearms and other modern weapons, rejecting this tradition as a relic of the past, though they still need a blade to finish the fight.

Keep The Secret

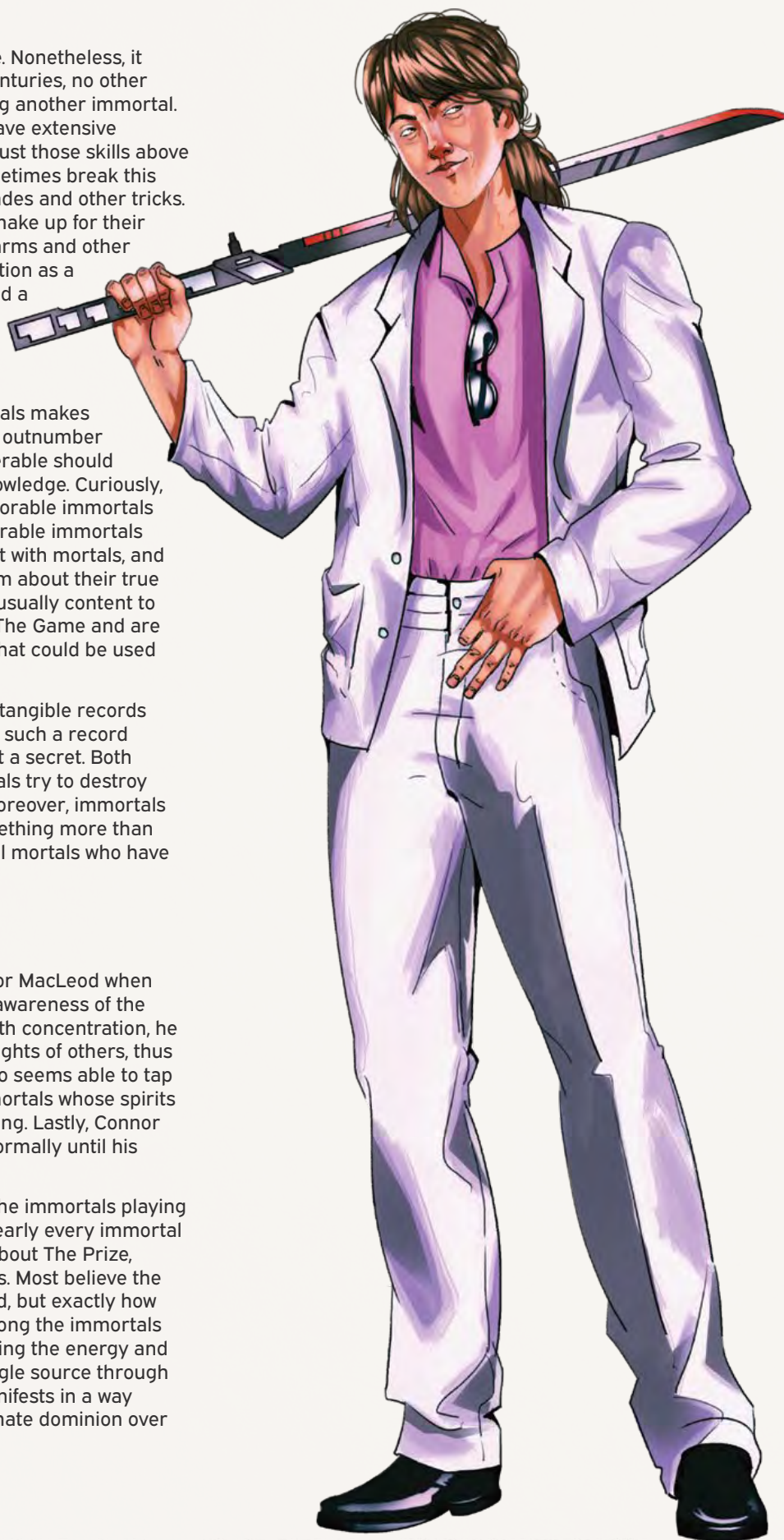
Keeping The Game secret from mortals makes common sense. Since mortals vastly outnumber immortals, immortals would be vulnerable should their existence become common knowledge. Curiously, this rule is most often broken by honorable immortals rather than dishonorable ones. Honorable immortals are more likely to form bonds of trust with mortals, and feel compelled to be honest with them about their true nature. Dishonorable immortals are usually content to use mortals as unknowing pawns in The Game and are loath to give any mortal knowledge that could be used against them.

Most immortals refrain from leaving tangible records of their lives, history, or nature. Once such a record is created, it is very difficult to keep it a secret. Both honorable and dishonorable immortals try to destroy any such records made by others. Moreover, immortals who come to see themselves as something more than human sometimes hunt down and kill mortals who have knowledge of The Game.

THE PRIZE

In the film, The Prize is won by Connor MacLeod when he defeats The Kurgan. He gains an awareness of the thoughts of all human beings and, with concentration, he can reach out and influence the thoughts of others, thus subtly shaping human events. He also seems able to tap into the memories and minds of immortals whose spirits were gathered through The Quickening. Lastly, Connor becomes mortal and begins aging normally until his final death.

It's important to remember that for the immortals playing The Game, The Prize is a mystery. Nearly every immortal who learns about The Game is told about The Prize, but no immortal truly knows what it is. Most believe the winner gains dominion over the world, but exactly how is unknown. The theory common among the immortals is that The Game is somehow gathering the energy and knowledge of all immortals into a single source through The Quickening. This power then manifests in a way that gives the winning immortal ultimate dominion over humankind.



Some immortals covet The Prize, seeking it above all. They tend to be selfish people who, if they were to rule the world, would do so only for their own benefit. Those immortals of strong character may seek The Prize simply to prevent less ethical immortals from gaining it. There are also immortals who seek to keep The Prize from being won at all, or who seek to abstain from The Game entirely.

For storytellers, the exact nature of The Prize is less important than the mystery it represents. It's unlikely that a *Highlander* adventure is going to continue past someone winning The Prize, so exactly what it grants isn't nearly as important as the desire of the immortals to win it. The fact that Connor MacLeod ultimately wins The Prize in the movie is a story point that you probably don't want to use in your game world—otherwise there would be no motivation for the heroes to play The Game for themselves.

THE GATHERING

The Gathering is an event that signals the end of The Game. At the time of The Gathering, all living immortals feel the call, a deep and overwhelming compulsion to go to a common battleground, seek out other immortals, claim their heads, and win The Prize for themselves.

In the film, The Gathering takes place in 1985 in New York City. It's not entirely clear if the immortals were there by choice, compelled to participate, or by some combination of the two. The Gathering makes a great setting for a *Highlander* adventure, but it's far from the only story worth telling. And it doesn't play especially well with a party-based roleplaying adventure, considering that, when The Gathering concludes, there can be only one! That said, if your players wish to fight each other for the prize, we discuss conflict between heroes in Part IV.

HOLY GROUND

Holy ground is one of the greatest mysteries of The Game. Any immortal that lives long past their first death learns the rule, and most take advantage of it at some point. It is the one rule almost never violated, at least not directly. This is because there is some kind of supernatural power or innate impulse within immortals that enforces this rule.

An immortal who steps foot on holy ground senses it. The feeling is described as a tingling sensation, bringing a sense of safety and exhilaration, starting in the feet and running up the spine. Without any words, they intuit that this is not a place for violence. Should an immortal ignore this and try to attack or physically harm another immortal in that place, they immediately experience an overwhelming sense of doom, and the pleasant tingling sensation becomes a raging torrent of debilitating pain.

Holy ground consists of any area consecrated through prayer, miraculous events, or other worship of a

benevolent deity or higher power. It is not limited to any one religion, and immortals are expected to recognize any site of religious dedication, or holy ground, as a sanctuary to be treated with great dignity and respect (at least by most). An immortal does not need personal faith to feel the effect of holy ground, nor has anyone found a way to deceive the power at work there.

Some immortals choose not to harm mortals while on holy ground, but The Game does not protect mortals or inflict punishment if an immortal does commit violence toward mortals there. Without any fear of supernatural repercussions, each individual immortal must make their own decision as to where they stand on this issue. Likewise, mortals face no repercussions for doing harm to an immortal on holy ground, and dishonorable immortals have often used mortals to flush out other immortals seeking refuge there.

It is possible for an immortal to attack from outside holy ground. As taking someone's head and gaining The Quickening doesn't work with this method, it is not often done except out of spite or anger. Simply destroying a holy site does not remove its protection, but it may be enough to flush out an immortal.

Because of this rule, holy ground is where most immortals meet one another, each assured that there will be no violence. That said, there is still potential danger when arriving at or leaving a holy site.

THE BUZZ

"The buzz" describes the feeling that immortals have when another immortal is near. New immortals typically find the sensation painful and disorienting when first experienced. As time goes on, they become more accustomed to it. The buzz doesn't normally convey any information about the other immortal—only that they are in the vicinity. Some immortals have refined this sense in various ways, or seem to possess naturally-heightened supernatural senses.

THE DUEL

Duels between immortals are the height of the action in the *Highlander* universe. When lives last centuries, and the The Prize is hanging in the balance, the stakes are incredibly high, both for the immortals and, potentially, for all of humanity. During these duels, the spiritual power of the immortals manifests. The most common visual manifestation is the sparks that fly from their blades when they contact a hard surface. In some instances, the weather takes a dramatic turn, with intensity increasing the longer the duel lasts. The greater the collective spiritual power of the duelists, the more dramatic the effect.

Not every duel ends in a beheading. When an immortal feels outmatched, they may attempt to flee. While

considered cowardly, this is not against the traditions of The Game. Likewise, not every hostile encounter ends in a duel. If one of the two feels that they are outmatched, they will do their best to avoid engaging in combat, either seeking refuge on holy ground or simply fleeing whenever they sense another immortal's presence.

Immortals also duel each other for sport and practice, though generally only when they either have full trust in one another or when one of them wildly outmatches the other and so feels safe in the encounter. Mentors often practice dueling with their students, as it is the best way to learn the art of dueling.

THE QUICKENING

When one immortal is beheaded by another, their spiritual energy is absorbed by their executioner in a process called The Quickening. The Quickening manifests in many different ways, but is typically a spectacular event accompanied by intense electrical discharges, blinding light, spontaneous combustion, and other extreme and dangerous phenomena. While these effects pose no direct danger to the immortal experiencing them, they can prove hazardous to anyone else in the immediate vicinity.

For the immortal, The Quickening is a profound and overwhelming experience. It is both intensely pleasurable and intensely painful. It is a rush like no other, and a profound spiritual experience, in which the essence of another living being is directly infused into their own. Immortals are somewhat vulnerable in these moments, though anyone seeking to take advantage must contend with the chaotic and dangerous environmental events taking place around them.

Each Quickening is somewhat unique, influenced by the character of the soul of the immortal giving up their spiritual energy. The older and more powerful the immortal, the more dramatic The Quickening becomes. If the spirits of the two immortals are strikingly different, the victor may experience unease during the process as the spirits intermingle.

IMMORTAL SOCIETY

Immortal "society" is actually more of a loose network than a close-knit organization. The nature of The Game is such that immortals must always be wary when near one another. This means opportunities to form close and lasting relationships are infrequent. But when they do happen, these relationships run deep and can span centuries.

Immortals do not have any governing body or central organization. From time to time, they may organize themselves into loose confederations for a given purpose, but part of their effort to keep The Game secret is to leave no lasting records—something that makes formal organization difficult. Instead, messages are conveyed person to person, and coordinated action is a rarity.

Even though meetings among immortals are uncommon, those that live long lives come to know quite a few other immortals over the centuries, either as acquaintances, allies, or enemies.

CRIME AND PUNISHMENT

Since there is no formalized organization or government among immortals, there are no sanctions or punishments for violating the rules of The Game, nor indeed for any other offense. Individual immortals may decide to track and kill an immortal they dislike, or whose behavior they find objectionable, but this is seen as an aspect of The Game, not an act of justice or punishment.

IMMORTAL ROMANCE

Immortals can and do form romantic relationships with both mortals and immortals. But, while all immortals can be sexually active, both sexes are effectively infertile. Exactly why is unknown, seeing that they are otherwise in immaculate health.

Immortals who form a long-term romantic partnership with a mortal are almost inevitably fated to watch their partner grow old. This process is very painful for both partners. On the other hand, short-term liaisons are low-risk since immortals neither bear children nor suffer the debilitating effects of disease.

Long-term romances between immortals do happen, and some last for quite a long time. But a century is more than a while to spend with one person when you are forever young. It's much more likely that couples maintain on-and-off relationships spanning centuries, and remain close for no more than a few decades.

IMMORTALS IN THE MORTAL WORLD

Immortals spend far more time interacting with mortals than with other immortals. They make their way in the world just like everyone else, with the added complication of keeping their nature hidden away. The less attention an immortal draws, the more they avoid uncomfortable questions.

Some immortals adopt the lifestyle of a hermit, minimizing contact with anyone. This protects them from accidental discovery and allows them to remain isolated for very long periods of time, albeit at the cost of tremendous loneliness.

Immortals who do immerse themselves in mortal society utilize various strategies for blending in. Makeup and clothing give the appearance of aging. When push comes to shove, they can reinvent themselves as their own long-lost heir. As long as they have the money and know-how, they can forge legal documents and forge new identities as needed. In any event, mortals die, taking their suspicions to the grave.

Immortals often abandon their current identity when their true nature is compromised by an event that draws intense scrutiny and suspicion. They generally flee to another country and set up a new alias. The modern world makes this increasingly difficult, but many immortals have contacts who specialize in creating new identities, or else develop these skills for themselves.

Immortals who don't mind rubbing shoulders with criminals often find a place in the local underworld, where lives are short and a simple disguise is enough to get by. Becoming a shadowy criminal mastermind offers a lot of advantages to an immortal, and the danger of that lifestyle is minimized as long as they don't reveal the secrets of The Game to their cohorts.

Some immortals grow to see themselves as an entirely separate and superior species to mortals, perhaps even as gods. They tend to treat humans as humans often treat non-human animals. In contrast, others believe themselves fully human, bound by the same moral principles as any other.

IMMORTAL FAITH AND BELIEF

Immortals practice a range of faiths just like mortals, and may keep to religions long since lost to history. Many who hold a religious faith reason out a place for immortals and The Game in their belief system. It's very rare to meet a strict materialist, since their own nature defies scientific understanding in a number of respects. Still, it is not unusual for an immortal to be skeptical of any supernatural event outside of their own worldview.

Immortals who wish to abstain from The Game by leveraging the protection of holy ground become clergy, monks, or the like, affording them an excuse to remain on holy ground indefinitely. Some enterprising immortals take over abandoned holy sites to make their home and refuge without having to devote themselves to the faith, though there is always a concern as to whether the site can somehow lose its spiritual significance over time.

MENTORSHIP

Tradition, specifically oral tradition, plays an important role in immortal culture. Immortals of an altruistic nature seek out those who have experienced their first death in order to help them adjust to immortal life, to teach them the rules of The Game, and to help them learn to defend themselves against the more predatory immortals of the world. Mentors and those they teach often form strong bonds of friendship, though this is not always the case.

Those who ruthlessly play The Game to win seek out inexperienced immortals to get an easy kill or, more rarely, to manipulate them into becoming a servant. Should such a subordinate gain enough power to possibly

be a threat, they are usually betrayed and slain by their former teacher. Even mentors who play The Game for the sake of humanity may turn on their students if the student shows signs of a malignant spirit or low moral character.

ORAL TRADITION

For the sake of keeping their existence secret from the mortal world and of protecting their individual identities, immortals avoid leaving written records of their lives or the secrets of The Game. There are exceptions to this practice, but by and large most immortals maintain it. In contrast, those who seek to keep a record do so through oral tradition, passing their knowledge to other immortals they trust. Immortals who wish to share lore may go on an extended retreat on holy ground and tell tales to one another late into the night.

If found, immortals typically destroy any records written by others that reveal or even hint at their secret existence.





PART II HERO OPTIONS

The default assumption throughout this book is that, if you are playing *Highlander*, you are playing an immortal. This is not a requirement, of course: you can absolutely play a mortal. Immortals are free to choose any class, profession, and background. New immortal feats are restricted to heroes with the immortal origin, but the GM may make exceptions.

ORIGIN

Origin is a new mechanic for creating heroes who are substantially different from modern humans, such that their intrinsic nature requires special rules to simulate. Humans are considered the default origin in *Everyday Heroes*.

ORIGIN MECHANICS

Origin is specified when determining your ability scores. The ability score rules in the *Everyday Heroes Core Rulebook* assume a default human origin. Some origins use the human default, while others specify their own methods for generating your initial ability scores. These modifications help ensure origins are roughly balanced with the human baseline.

Origins may also include any number of other special traits or rules pertaining to that origin. These can be

nearly anything, though they should always represent intrinsic qualities, not talents learned through lived experience. Thus, you don't typically see proficiencies included with an origin.

IMMORTAL

While the immortals of *Highlander* seem human, it is undeniable that their nature sets them far apart from the rest of us.

Immortal Ability Scores

Starting Array: 14,13,13,11,10, 8

Point Buy: 22 points (14 maximum score)

Rolling: 4d6 (drop the lowest) on 3 rolls and 3d6 on 3 rolls.

Ability Score Limits: 20 for all ability scores

Ageless. Immortals, from the moment of their first death, do not age the same way as do other humans. They cannot die of old age, and they do not deteriorate in health. Immortals have a "true age," which is how long they have been alive, and an "apparent age," which is the age at which they experienced their first death.

Deathless. Unless beheaded or completely destroyed, an immortal cannot die. They automatically stabilize and do not make death saving throws or suffer "failures" from

You might be wondering why immortals don't regain hit points at a rapid rate in combat or while resting. Put simply, it would unbalance the game system. An additional reason is that in **Everyday Heroes**, hit points are not only about physical health, but also your fighting spirit, morale, and luck. Immortals don't have more of these qualities than do mortal heroes.

That said, when narrating damage as a GM or player, freely describe hits that would otherwise result in fatal wounds when an immortal takes damage. It makes things a bit more exciting and helps create the feeling of an immortal who can suffer nearly any wound and remain alive. When immortals Revive, they heal their physical wounds but are still somewhat shaken and vulnerable.

taking damage while at 0 hit points. They do not die when dropped by an attack that does more damage than their maximum hit points unless the damage is of the type slashing or explosive, in which case that damage results in an automatic beheading and true death.

Immortals do briefly fall unconscious when reduced to 0 hit points, but they quickly recover (see below). You cannot benefit from any feat, talent, or other mechanic that allows you to act normally or avoid unconsciousness at 0 hit points.

Immaculate Health. In the short term, immortals are affected by intoxicants, radiation, and poisons, but they always recover without need for medical care. Any such hazards with a duration longer than 1 day are automatically cured after a long rest. Immortals are immune to all diseases and infections.

Immortals cannot die from exhaustion. Any exhaustion levels gained after 5 are ignored. Otherwise they suffer exhaustion normally.

Immortals cannot drown or suffocate. Immortals breathe normally most of the time, and may cough, gag, and choke out of reflex, even though they are in no real danger.

Regeneration. Immortals heal from wounds, even mortal ones, very quickly. They suffer the same pain and trauma as mortals, but their bodies restores themselves to an immaculate state quickly. One of their few limitations, pertains, is that they cannot replace completely destroyed or severed body parts, though the resulting wound does heal quickly.

When reduced to 0 hit points, even though unconscious, an immortal can Revive at the end of their turn. The immortal can spend 1 hit die to roll it, adding their Constitution modifier, and recover that many hit points. Alternatively, they can recover the number of hit points equal to their Constitution modifier (minimum 1), without spending hit dice. Because this happens at the end of their turn, they take no other actions that turn.

If playing with injury rules, immortals recover from any injury 1 minute after receiving it (10 rounds in combat). Unlike other wounds, serious but non-fatal wounds to the neck may leave a scar when they heal.

The Buzz. Immortals sense the presence of other immortals up to 300 feet away. The feeling is most intense when first coming within that range. The buzz does not normally convey any information beyond presence, and cannot be used to effectively track or locate another immortal.

While the buzz doesn't literally let one immortal identify another, a successful DC 10 Wisdom (Insight) check picks out another visible immortal within 50 feet due to their bearing and mannerisms.

Holy Sense. Immortals sense when they are standing on holy ground. The sensation is generally comforting, but turns to intense pain should the immortal try to kill another of their kind.

Any time an immortal on holy ground tries to take any action with the intent or effect to harm another immortal, they must first make a DC 20 Wisdom saving throw. If they fail, they are stunned until the beginning of their next turn. If they succeed, they are Distracted by the holy sense until the end of the combat encounter, but may take the action. The GM has full discretion on which actions invoke this effect and what exactly constitutes holy ground.

The Quickening. When an immortal cuts off the head of another, they experience The Quickening. This causes a spectacular display of environmental chaos and destruction while it temporarily Paralyzes the victor as they absorb their foe's spiritual energy, granting the winner one or more spirit points. Keep track of your spirit points: they remain until you spend them.

Immortals can spend their spirit points to permanently gain new feats. Five spirit points buy any Basic Feat or any Immortal Feat. This can be done during any rest.

The ability of immortals to sense holy ground, and the game mechanics that hinder their ability to commit attacks, were written specifically for the game and are not based on **Highlander** movie canon. We felt that it was important for players to have a way to know when they are on holy ground, and that there is a force in the world beyond tradition that motivates the heroes and NPCs to obey this restriction. This makes the game feel more like **Highlander**, even though these rules are explicitly non-canonical. This decision was made with the blessing of the license holders.

Age and Starting Level

Immortal heroes can be as old as recorded history, or fresh from their first death. It is up to the players and the Game Master to discuss any limitations to an immortal's age. Ideally, players are free to choose, so long as it fits in within the proposed campaign or adventure.

Obviously, an immortal who is one thousand years old is more experienced in the ways of the world than someone who has only just discovered their immortality. But there is no rule or game limitation on an immortal's age versus their level. It certainly feels more natural if lower-level immortals are younger and higher-level immortals are older. That said, there are plenty of in-world explanations to explain why an ancient immortal's skills may have degraded, been forgotten, or lie dormant. Likewise, a new immortal could have been a real badass before their first death and thus start at a higher level.

Immortals and Game Balance

We tried to make playing an immortal balanced, but there is no way to truly offset the fact that they can only be permanently killed in a very specific way. An immortal hero is always "more powerful" in this specific respect than a mortal hero is.

Some rules may feel a little "unrealistic" due to the need for game balance. A millenia-old immortal could theoretically become an expert in every skill possible during their lifetime, but that would trivialize game play and make every hero feel the same. *Highlander* portrays immortals as larger than life, but they have weaknesses and limitations similar to those of mortals. These limitations are good for both storytelling and game play.

HISTORICAL PROFICIENCIES

The proficiencies used in the *Everyday Heroes Core Rulebook* reflect the proficiencies employed in a typical adventure story taking place in the modern world.

Highlander opens the doors to historical adventures, requiring some adjustments if playing heroes in a historical period.

EQUIPMENT PROFICIENCIES

Throughout most of this book, we use the Historical Equipment proficiency to represent the knowledge of weapons of antiquity, even when we are using it in the context of heroes living in those historical periods. This is done for simplicity.

If you are using hero options that include Advanced or Military Equipment, and are playing scenarios in a historical time period, substitute Historical Equipment proficiency for both the Advanced and Military Equipment proficiencies.

When playing in an historical time period, barring some kind of time travel, heroes are not proficient in any

combat equipment that hasn't yet been invented. But, as they move forward in time, they may well acquire these proficiencies.

SKILL PROFICIENCIES

Of the skills listed in the *Everyday Heroes Core Rulebook*, only Computers is wholly inappropriate for a premodern setting. That said, it's worth noting that what you can do with a given skill in a different age may be markedly different.

Mechanics. The mechanics skill is very much about the current state of engineering and technology in the time period. It only allows you to work on equipment known at the time, or which is soon to be discovered.

Medicine. Medicine has been practiced throughout history, but modern medicine is very different from ancient medicine. Actions like first aid still have the same practical uses, but cures for some diseases and poisons may be beyond the ability of physicians of prior eras.

Natural and Social Sciences. Like the others, these depend on contemporary knowledge of the time. A little research on the time period in which you are playing is always a good idea.

Vehicles. This skill is intended to cover any kind of transportation method of the time in which the adventure is set. In a preindustrial era, this means equestrian skills, sailing, wagons, and the like.

For heroes created in an historical setting: once they advance into a new era, it's reasonable to assume that they have modernized their understanding of a given field. The German knight of old may well remember how to ride a horse in battle, but now enjoys zipping down the Autobahn in their BMW.

BACKGROUNDS

"The Kurgans were an ancient people from the steppes of Russia."

—Ramirez

Mortal backgrounds generally describe the circumstances of an Immortal's childhood, a formative time distinctly different from their present life. Because immortals live hundreds or even thousands of years, what they consider formative can be a quite broad. Furthermore, they often re-invent themselves again and again over the course of their long lives.

HISTORICAL OCCUPATIONS

For most of history, more so than today, a person's occupation constituted a huge part of their identity. Many people were raised from birth to take on the occupations of their parents, with each generation doing the work of the previous. Of course, most immortals make a break from their old lives not long after their first death, so their

old occupation may be their formative background rather than their current livelihood.

Caravan Trader

The life of a trader is one that suits immortal life well. The traveling life helps avoid unwanted questions, while those playing The Game aggressively have more opportunities to find and defeat other immortals.

Ability Adjustment. Increase your Charisma by one, to a maximum of 20.

Language: Choose one language from the time and place you were raised.

Skill Proficiencies: Persuasion

Equipment Proficiencies: Basic Equipment

Iconic Equipment: A travel trailer or camper, a collection of antique maps

Special Feature: Wayfinding. You have advantage on Wisdom (Survival) and Wisdom (Streetwise) checks made to navigate or identify where you are.

Feudal Peasant

Most people throughout antiquity were farmers, working the land and living a life defined by the seasons or the needs of livestock. Armies of the past consisted largely of conscripts, so a violent death was not uncommon.

Ability Adjustment. Increase your Constitution by one, to a maximum of 20.

Language: Choose one language from the time and place you were raised.

Skill Proficiencies: Survival

Iconic Equipment: A sturdy hatchet, a hand-knit scarf

Special Feature: Hard Living. You don't need food or drink to take a long rest. You regain 1 spent Hit Die each time you take a short rest.

Religious Monastic

Monks live lives dedicated to worship and self improvement, serving their faith and the faithful. Immortals looking to avoid The Game sometimes take sanctuary in monastic orders, although they must take pains to avoid discovery as they age.

Ability Adjustment. Increase your Wisdom by one, to a maximum of 20.

Language: Choose one language from the time and place you were raised.

Skill Proficiencies: Social Sciences

Iconic Equipment: Iconography of your faith, sacred writings

Special Feature: Refuge. You are able to gain entrance to any religious site or institution of your faith, and receive aid and shelter there with no questions asked.

HISTORICAL SOLDIERS

The following backgrounds were created with immortal warriors in mind, mostly representing historical warrior cultures. The majority of the backgrounds in the *Everyday Heroes Core Rulebook* work perfectly fine for immortals, but the following are tailored to providing the Historical Equipment proficiency so that immortals can freely choose professions and classes and still be able to use a sword or other bladed weapon starting at level 1.

Aztec Warrior

Aztec warriors were among the most sophisticated soldiers known to history. They formed the backbone of the Aztec war economy and achieved renown through winning battles and taking prisoners.

Ability Adjustment. Increase your Strength or Dexterity by one, to a maximum of 20.

Language: Nahuatl

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A stone knife, bone jewelry

Special Feature: First Blood. The first time you strike any opponent during a combat encounter, you gain 1d4+2 temporary hit points. You cannot use this feature again until you complete a short rest.

Carthaginian Mercenary

The Carthaginian Empire's army comprised mostly mercenaries gathered from the ancient world's greatest warriors, which allowed it to make clever use of combined-arms tactics on the field.

Ability Adjustment. Increase your Strength or Dexterity by one, to a maximum of 20.

Language: Punic

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A Carthaginian gold coin

Special Feature: Unorthodox Strategy. You gain advantage on Charisma (Deception) checks made in combat or while playing strategy games.

Egyptian Charioteer

The Bronze Age defined Egypt's military tradition. Among their more famous units were their chariot archers, moving quickly into position, loosing their missiles, then moving out of harm's way.

Ability Adjustment. Increase your Dexterity or Wisdom by one, to a maximum of 20.

Language: Ancient Egyptian

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A family cartouche, a khopesh (one-handed sword)

Special Feature: Sure Feet. You have advantage on Dexterity checks made to keep your balance on a moving platform, and don't have disadvantage when making ranged attacks from a moving vehicle.

European Knight

European knights began as elite mounted warriors honored by their king; over time, they became a class of minor nobility in their own right, associated with chivalric virtues. Their steeds and armor marked them as wealthy, or worthy of significant investment by their lord.

Ability Adjustment. Increase your Strength or Charisma by one, to a maximum of 20.

Language: Choose one European medieval language (Old French, Middle English, etc.)

Skill Proficiencies: Vehicles (horse riding)

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: An antique shield with coat of arms, an arming sword (one-handed sword)

Highlands Clansman

The Gaelic-speaking clans of the Scottish Highlands were known for their independence of spirit, often warring with the Lowland clans. They had a reputation as fierce folk who eschewed the more "civilized" practices of the Lowland Scots.

Ability Adjustment. Increase your Strength or Constitution by one, to a maximum of 20.

Language: Scottish Gaelic

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A breacan (belted plaid) of the clan's tartan pattern, a clan crest

Special Feature: Independent Spirit. You gain advantage on Wisdom and Charisma saving throws made to resist commands, compulsions, and other emotional influences.

Japanese Samurai

Japanese samurai were a caste of warrior nobility in feudal Japan. They led military forces and participated in politics and the administration of state under the Shogunate. Their status brought both great power and social responsibility, the latter of which was not always exercised as vigorously as the former.

Ability Adjustment. Increase your Dexterity or Wisdom by one, to a maximum of 20.

Language: Japanese

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A daishō set (katana and wakizashi), kimono, and hakama



Special Feature: Bushido. The samurai warrior code cultivates a reputation of trustworthiness, giving you advantage on Charisma saving throws against slander or other efforts to malign your reputation.

Kurgan Warrior

Native to the steppes of modern-day Ukraine and Russia, very little is known of this Copper Age culture. Their forgotten tongue is thought to be the origin of all Indo-European language groups.

Ability Adjustment. Increase your Strength or Constitution by one, to a maximum of 20.

Skill Proficiencies: Endurance, Intimidation

Equipment Proficiencies: Basic Equipment

Iconic Equipment: An ancient bone fetish, a copper-headed axe

Lakota Warrior

Members of the Sioux peoples, Lakota warriors were highly skilled horsemen using both bow and lance, famed for their skill as hunters and fighters. Led by Sitting Bull, they defeated the 7th Cavalry at Little Bighorn in 1876.

Ability Adjustment. Increase your Dexterity or Constitution by one, to a maximum of 20.

Language: Lakota

Skill Proficiencies: Survival

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: Beaded moccasins, handcrafted short bow

Mali Archer

The Mali Empire was one of the richest in history, dominating Western Africa for four hundred years. Their armies were predominately made up of archers known to employ poisoned arrows, giving them a fearsome reputation among their enemies.

Ability Adjustment. Increase your Dexterity or Constitution by one, to a maximum of 20.

Language: Kassonke

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A short bow and hand-crafted quiver

Special Feature: Poisoner. You have advantage on checks made to safely handle poisons and to create poisoned ammunition.

Mauryan Soldier

Maurya was one of the first empires in India, and the Mauryan military featured elephants, chariots, and horsemen. Its well-organized, command structure enabled it to exert control over vast regions of the sub-continent.

Ability Adjustment. Increase your Strength or Intelligence by one, to a maximum of 20.

Language: Magadhi Prakrit

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: Tulwar sword (one-handed sword), a murti of Shiva

Special Feature: Soothing Words. You have advantage on Charisma or Wisdom checks made to calm animals or to influence animals during combat.

Mongolian Cavalry

Mongolian cavalry formed the backbone of Gengis Khan's 13th-century conquests. Each warrior brought as many as four horses with them on campaign, which allowed them to cover incredible distances. They were skilled in both mounted archery and wielding a lance.

Ability Adjustment. Increase your Dexterity or Constitution by one, to a maximum of 20.

Language: Mongolian

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A beautiful horse and saddle

Special Feature: Mounted Archer. You don't have disadvantage when attacking with a bow when mounted on or riding in a vehicle.

Persian Immortal

Heroes of the first Persian Empire, the Immortals, were elite Bronze Age soldiers famed for conquering Egypt and for their wars against the Greeks, and for maintaining a force of precisely 10,000 warriors at all times. Of course, the name has nothing to do with the immortals of the *Highlander* world.

Ability Adjustment. Increase your Strength or Charisma by one, to a maximum of 20.

Language: Old Persian

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: Antique bronze spear and breast plate (medium armor)

Special Feature: Shield Mastery. You can ignore the awkward property of any shield you wield or carry.

Roman Legionary

The legionaries of Rome were not only professional soldiers, but also served as police, civil administrators, settlers, and construction crew, creating many of Rome's public works. The Roman Empire quite literally ran on their blood and sweat.

Ability Adjustment. Increase your Strength or Intelligence by one, to a maximum of 20.

Language: Latin

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A gladius (short sword) and scutum shield

Special Feature: Camaraderie. You may take a bonus action to grant an adjacent ally advantage on their next melee attack against an opponent to whom you are both adjacent.

Zhao Soldier

The Warring States period at the end of the Zhao dynasty proved a crucible for military innovation in China. The crossbow became a common weapon of war and massive riverboat fortresses laid siege to enemy fortifications. It is believed that Sun Tzu wrote *The Art of War* during this period.

Ability Adjustment. Increase your Dexterity or Intelligence by one, to a maximum of 20.

Language: Old Chinese

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A crossbow and jian sword (one-handed sword)

Special Feature: Art of War. You can treat a roll of 19 on an attack roll as a critical hit. You cannot do this again until you complete a short rest.

PROFESSIONS

"You're an antique dealer, right?"

—Detective Moran

"Yes" —Connor MacLeod

"Okay...what's that?" —Detective Moran

"A sword?" —Connor MacLeod

Immortals have many professions in their lifetimes, but when making your hero, you need to pick one that is either their current profession or the profession that you think best represents their most prominent skills and interests. If you are playing in an historical period and choosing from the professions in the Core Rulebook, you may need to adjust the iconic equipment to something more appropriate for your chosen era.

Antiquarian

You deal in antiques, selling them to select clientele at exorbitant prices. Your firsthand experience and personal collection give you an edge in this competitive field.

Language: Choose one additional language

Ability Adjustments. Increase your Intelligence and one other ability score of your choice by one, to a maximum of 20.

Skill Proficiencies: Arts and Crafts, Persuasion.

Iconic Equipment: An antique masterwork weapon, antique furniture

Wealth Level. 4

Special Feature: Antique Knowledge. You have advantage on Intelligence (Arts and Crafts) and Intelligence (Social Sciences) checks to identify and price antiques, to spot forgeries of antiques, and to know the history of a given antique.

Crime Lord

You manage a network of independent criminal operatives. Your underworld connections are extensive. You're not the one who does the crimes; instead, you put the organization into organized crime.

Ability Adjustments. Increase your Wisdom or Charisma by one, to a maximum of 20.

Skill Proficiencies: Deception, Intimidation, Insight, Streetwise.

Equipment Proficiencies: Basic Equipment

Iconic Equipment: An underworld token denoting your status, an encrypted burner phone

Wealth Level. 4

Special Feature: Criminal Tenure. You gain advantage on Charisma (Intimidation) checks with other criminals. Most criminals, if they know who you are, avoid antagonizing you for fear of reprisal, as long as you are not directly threatening them or their business.

Cult Leader

You persuaded a group of people that you are somehow divine or are a divine messenger. These people look to you for leadership and support, and, in return, are incredibly loyal and supportive.

Ability Adjustments. Increase your Charisma and one other different ability score of your choice by one, to a maximum of 20.

Skill Proficiencies: Deception, Persuasion.

Iconic Equipment: An immaculate white outfit, a pamphlet touting the benefits of your spiritual fellowship (which is definitely not a cult)

Wealth Level. 4

Special Feature: Followers. You are able to call on your followers to do favors and carry out mundane tasks on your behalf. Due to their conditioning, they are not especially good at thinking independently and require detailed instructions. They are not trained in combat and are not willing to die on your behalf.

Forger

You make your living creating falsified documents for others. When someone wants to start a new life, they call you first. This makes you something of an expert on government records and procedures.

Ability Adjustments. Increase your Wisdom and one other different ability score of your choice by one, to a maximum of 20.

Skill Proficiencies: Arts and Crafts, Computers, Deception, Investigation.

Iconic Equipment: An extensive forgery kit, fake ID, burner phone

Wealth Level. 3

Special Feature: Forgery. You have advantage on Wisdom (Arts and Crafts) checks made to forge documents, artifacts, or computer records.

Itinerant

You live the life of a constant traveler; everything you own is on your back, and you make a living doing odd jobs wherever you go. Personally, you don't measure wealth in possessions, but, instead, in experiences.

Language. Choose one additional modern language

Ability Adjustments. Increase your Constitution and three other different ability scores of your choice by one, to a maximum of 20.

Skill Proficiencies: Streetwise, Survival.

Iconic Equipment: A warm coat, sturdy boots, frame backpack, and camping kit

Wealth Level. 1

Special Feature: Affable. You have advantage on Charisma (Deception) and Charisma (Perception) checks made to ask people for small favors or when convincing someone that you pose no danger and can generally be trusted.

Medieval Executioner

What better profession for an immortal seeking to master the art of decapitation than that of a medieval executioner? You certainly couldn't think of any, so you decided this was the profession for you.

Ability Adjustments. Increase your Strength and two other different ability scores of your choice by one, to a maximum of 20.

Skill Proficiencies: Athletics, Performance.

Equipment Proficiencies: Basic and Historical Equipment

Iconic Equipment: A well-used executioner's sword (two-handed sword), an imposing mask that hides your face

Wealth Level. 3

Special Feature: Clean Stroke. You have advantage when making beheading challenges as the attacker.

Salesperson

You sell things. But exactly what doesn't matter, so long as the margins are good and the market is hot. It's a great life for those who want to travel. No matter where you go, there are things that need to be sold and people to sell them to.

Ability Adjustments. Increase your Charisma and one other different ability score of your choice by one, to a maximum of 20.

Skill Proficiencies: Deception, Insight, Persuasion, Vehicles

Iconic Equipment: A slightly goofy suit or dress, sample products, a firm handshake

Wealth Level. 3

Special Feature: Let's Make a Deal. You have advantage on Charisma (Persuasion) checks made to sell something to someone, or to negotiate a better price when buying or selling something.

Senior Advisor

You are a key advisor to a king, president, cardinal, or other figure of great power and influence. While this gives you considerable clout, it also makes you the chief scapegoat when things go wrong.

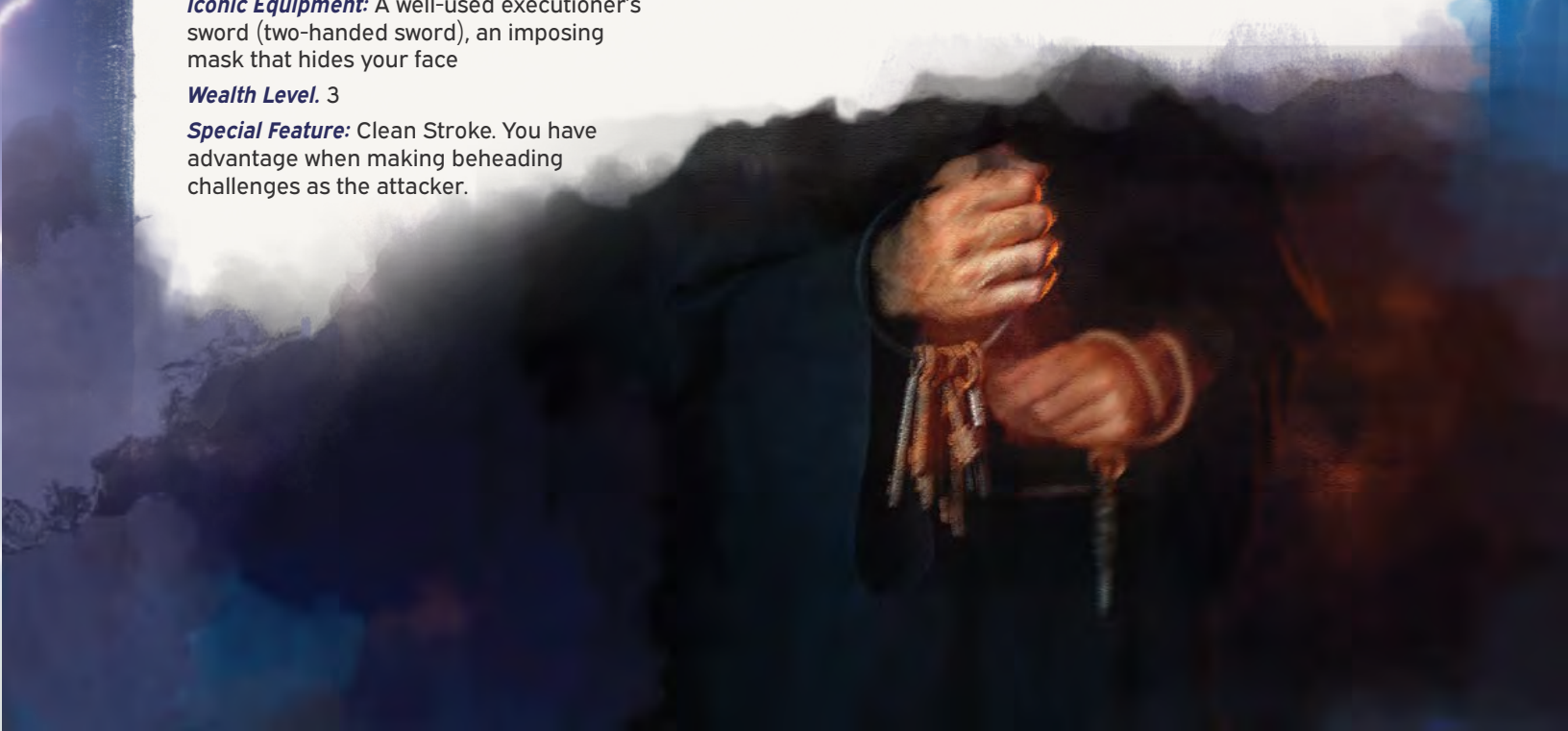
Ability Adjustments. Increase your Wisdom and Charisma by one, to a maximum of 20.

Skill Proficiencies: Deception, Insight, Persuasion, and Social Sciences.

Iconic Equipment: A fashionable outfit appropriate for the halls of power, papers that identify your position of importance

Wealth Level. 3

Special Feature: Do you know who I am?. You have advantage on Charisma (Intimidation) checks with government officials and have tacit permission to enter facilities associated with the person you serve.



CLASSES

Immortals can pick from any class from the *Core Rulebook*, or any found in a sourcebook based on our own modern or ancient world. That said, the nature of The Game and its dueling culture steers most immortals towards classes that fight well with bladed melee weapons. The following classes make excellent choices for immortal warriors:

- ♣ **Strong Heroes:** Brawler
- ♣ **Agile Heroes:** Martial Artist, Scoundrel
- ♣ **Tough Heroes:** Commando, Scrapper
- ♣ **Wise Heroes:** Master, Sleuth
- ♣ **Charming Heroes:** Duelist

If your *Highlander* game is set in a pre-modern time period, some classes (such as the Engineer, Hacker, and Scientist) may be inappropriate choices, as their plans presume modern technology and the classes are heavily dependent on those plans. The Heavy Gunner is another class that, without modern firearms, isn't very functional.

The three classes offered here are made specifically for immortals who regularly engage in duels as part of The Game. Of course, not every immortal chooses to play The Game. It's possible, at least until The Gathering, to survive as an immortal by using your wits to avoid combat, or by secluding yourself on holy ground. Immortals can be anything they want.



BRUTAL WARRIOR [STRONG HERO]

“The Kurgan. He is the strongest of all the immortals. He’s the perfect warrior. If he wins The Prize, mortal man would suffer an eternity of darkness.”

—Ramirez

There was always a place for Brutal Warriors on the battlefields of antiquity. With the pure strength needed to batter through the defenses of weaker combatants, the Brutal Warrior is an unstoppable force of destruction and mayhem, cutting down foes like a farmer cuts down grain.

The Brutal Warrior is a straightforward, effective melee combatant that deals additional damage with two-handed melee weapons whether they hit or miss. Brutal warriors are among the simplest classes to play in *Everyday Heroes*, dealing exceptional damage. They excel at facing multiple, weaker foes. Their weakness is a lack of versatility.

Proficiencies

- ♣ **Saving Throws:** Strength, Constitution
- ♣ **Skills:** Choose Two from Athletics, Endurance, Intimidation, Medicine, and Survival.
- ♣ **Equipment:** Basic and Historical Equipment

Equipment Recommendations

- ♣ **Equipment Pack:** Brutal Warrior Pack
- ♣ **Weapons:** Great Sword, Poleaxe

Level	Talents	Brutality Dice
1	Brutal Style	1d4
3	Drive Them Back, Wear Them Down	1d8
5	Advanced Combat Training	1d8
7	Bloodlust, No More Tricks	1d12
9	Killing Spree	2d8

BRUTAL WARRIOR TALENTS

Brutal Style (Level 1). When making a melee attack with a two-handed weapon or a versatile weapon with two hands, you add your Brutality Dice to your weapon damage if you hit. If you are using Power Attack, double the number of Brutality Dice rolled. If you score a critical hit, you roll all your Brutality Dice twice (including the additional dice from Power Attack).

Drive Them Back (Level 3). After you have hit and done damage to an opponent with a melee attack, you can take a bonus action to automatically force them to move 5 feet away from your position, provided there is space to move.

Wear Them Down (Level 3). When you miss an opponent with a melee attack using a two-handed weapon or a versatile weapon with two hands, you can roll your Brutality Dice and deal that much damage to your opponent. This damage is the same type as your weapon’s damage type. Power Attack does not increase the number of Brutality Dice you roll when you miss.

Example: The Kurgan, a level 10 Brutal Warrior, attacks Connor MacLeod with his bastard sword wielded in two hands. The Kurgan misses on his attack roll. Using Wear Them Down, The Kurgan rolls his 2d8 Brutality Dice for a total of 9. Connor MacLeod takes 9 slashing damage from the strain of defending against the attack.

Advanced Combat Training (Level 5). Once during your turn, when you take the Attack action, you can make two attacks as part of that action.

Bloodlust (Level 7). If you have dropped an opponent to 0 hit points during your turn, you can take a bonus action to roll your Brutality Dice and gain that many temporary hit points.

No More Tricks (Level 7). You have advantage on all ability checks made to defend against special attacks such as Push, Trip, Disarm, and Grapple.

Killing Spree (Level 9). If you have dropped an opponent to 0 hit points during your turn, you can take a bonus action to make a melee attack during the same turn.



GRACEFUL WARRIOR [AGILE HERO]

"Crude and slow clansman, your attack was no better than that of a clumsy child."

—Ramirez

Graceful Warriors focus on intensive training, technique, and timing to gain the upper hand against any opponent, no matter how physically powerful they are. The way of the graceful warrior requires patience and sacrifice, but there are no better warriors in a one-on-one contest.

The Graceful Warrior class is a defensive melee combatant. They are skilled duelists who seek to gain an edge over a single opponent in combat, controlling who has (or seems to have) the upper hand during the fight. Their graceful strike makes critical hits far more likely, especially when combined with advantage from their Feint talent.



Proficiencies

- ✦ **Saving Throws:** Dexterity, Constitution
- ✦ **Skills:** Choose three from Athletics, Acrobatics, Arts and Crafts, Endurance, Insight, Perception, Performance, Sleight of Hand, and Stealth.
- ✦ **Equipment:** Basic and Historical Equipment

Equipment Recommendations

- ✦ **Equipment Pack:** Graceful Warrior Pack
- ✦ **Weapons:** Katana, Rapier

Level	Talents	Graceful Strike
1	Graceful Strike, Graceful Style, Personal Weapon	19
3	Defensive Reflexes, Feint	18
5	Adaptive Reflexes, Advanced Combat Training	17
7	Advanced Feint, Dangerous Reflexes	16
9	Ultimate Reflexes	15

GRACEFUL WARRIOR TALENTS

Graceful Strike (Level 1). When attacking with your personal weapon, you score a critical hit when you roll a number equal to or greater than the Graceful Strike value indicated for your level on the Graceful Warrior table.

Graceful Style (Level 1). You treat all melee weapons that don't have the heavy property as if they had the finesse property. You also gain +2 to your defense against melee attacks.

Personal Weapon (Level 1). Choose a specific melee weapon you own to be your personal weapon. When wielding this weapon, you can ignore one source of disadvantage when making an attack roll. If you take the Signature Weapon feat later, you can treat it as a Minor Feat. If your weapon is destroyed, you can choose a new one.

Defensive Reflexes (Level 3). After you are hit by a ranged attack that deals piercing, slashing, or bludgeoning damage, but before you take damage, you can use your reaction to block the attack and take no damage. You must be aware of the attack to do this.

Feint (Level 3). You can make a feint as a bonus action. Make a melee attack roll against an opponent within reach. If you hit, you deal no damage, but you gain advantage on attack rolls made against that opponent until the end of your turn.

Adaptive Reflexes (Level 5). When an opponent attacks you with advantage, but before they roll their attack, you can use your reaction to cancel their advantage.

Advanced Combat Training (Level 5). Once during your turn, when you take the Attack action, you can make two attacks as part of that action.

Advanced Feint (Level 7). When you hit with your Feint attack, your target has disadvantage on their next attack made against you before the start of your next turn.

Dangerous Reflexes (Level 7). When wielding your personal weapon, opponents within your reach who miss you with a melee attack provoke an opportunity attack from you.

Ultimate Reflexes (Level 9). If you hit your opponent after using Dangerous Reflexes, you gain an additional reaction until the beginning of your next turn.





STRATEGIST (SMART HERO)

"How do you fight such a savage?"

—Connor MacLeod

"With heart, faith, and steel." —Ramirez

You believe that the ultimate weapon is the mind, and that, from it, stems every other strategy, tactic, and device used to overcome an enemy. While you may not be a perfect physical specimen, you are nonetheless a master of war. Those who underestimate your cunning are doomed to defeat.

The Strategist is one of few Smart Heroes with both weapon proficiencies and the Advanced Combat Training feature, which gives them a solid combat foundation. Strategists have flexibility as to which ability scores they wish to focus on, with Strength, Dexterity, and Intelligence all being good choices.

Proficiencies

♣ **Saving Throws:** Constitution, Intelligence

♣ **Skills:** Choose five from Computers, Deception, Insight, Intimidation, Investigation, Perception, Persuasion, Social Sciences, and Stealth.

♣ **Equipment:** Basic, Advanced, Historical, and Military Equipment

♣ **Strategic Expertise:** Choose one from Deception, Insight, Investigation, Perception, or Social Sciences. You gain expertise in the chosen skill. You must be proficient in a skill to take expertise in that skill.

Equipment Recommendations

♣ **Equipment Pack:** Military Officer Pack

♣ **Weapons:** Era-appropriate sword and/or pistol

Level	Talents
1	Analyze Opponent, Flexible Defense
3	Plans Improve
5	Advanced Combat Training, Plans Improve
7	Plans Improve
9	Plans Improve

STRATEGIST TALENTS

Analyze Opponent (Level 1). You can take a bonus action in combat to learn the highest and lowest ability scores of a single visible combatant within 100 feet.

Flexible Defense (Level 1). You can calculate your defense using Strength, Dexterity, or Intelligence, whichever has the highest bonus.

Advanced Combat Training (Level 5). Once during your turn, when you take the Attack action, you can make two attacks as part of that action.

STRATEGIST PLANS

Actionable Intelligence. A well-prepared Strategist collects intelligence on potential enemies and calls upon their scouts and informants to warn them of dangers ahead. This plan can be enacted at any time without an action. Until you complete a long rest, you automatically succeed on the next available Wisdom (Perception) or Intelligence (Investigation) check to spot a trap, ambush, or hazard within your line of sight or hearing (if appropriate to the danger) without needing to roll. If there is such a danger in the area, even if a passive check isn't indicated, the GM should reveal it to you. Once such a check succeeds, the effect ends.

Plan Enhancements:

- ☛ **3rd:** You can spot two dangers before the effect ends.
- ☛ **5th:** You can spot three dangers before the effect ends.
- ☛ **7th:** You can spot four dangers before the effect ends.
- ☛ **9th:** You can spot five dangers before the effect ends.

I Arranged Transportation. Mobility allows the superior Strategist to get into an advantageous position or to remove themselves from a bad one. You can enact this plan in combat as an action, or at any time outside of combat. A means of transportation with a professional driver/pilot, sufficient for the members of your team, arrives at the nearest feasible location based on the instructions that you gave in anticipation of this moment.

You can specify the type of transportation, as long as it is both available in the era and capable of arriving at the location. It arrives as close to you as is reasonable given its type and the situation. (The GM is the ultimate

arbiter of what is reasonable.) The form of transportation is a civilian type of transport—not armed or designed for combat—that is available for rent to the public.

This does not necessarily guarantee you immediate access to said transportation. For example, if you call a taxi from a prison cell, it would arrive at the visitor parking lot and you must figure out how to get to it.

You can use this transportation for up to 1 hour.

Plan Enhancements:

- ☛ **3rd:** You can use the transportation for up to 4 hours.
- ☛ **5th:** You can use the transportation for the rest of the day.
- ☛ **7th:** Your driver or pilot has advantage on their Dexterity (Vehicle) checks.
- ☛ **9th:** You can specify a military transport, though the pilot is only authorized to use their weapons in self-defense. Heroes manning the armaments have no such restrictions.

I Brought a Friend. An experienced Strategist knows that cultivating friends and allies to call upon in times of need means the difference between victory and defeat. You can enact this plan as an action in combat to announce the arrival of an ally, having made prior arrangements in anticipation of this combat. They are under the Game Master's control, acting just after your initiative in the turn order. They remain until the end of the combat, at which time they leave—if they are still alive. You cannot enact this plan during the same combat while the ally remains alive.

The ally is CR 1/4. You should choose this ally at the beginning of the adventure (with GM approval) and have their stats ready to avoid slowing down play.

Plan Enhancements:

- ☛ **3rd:** The ally is CR 1/2.
- ☛ **5th:** The ally is CR 2.
- ☛ **7th:** The ally is CR 3.
- ☛ **9th:** The ally is CR 4.

Perfect Timing. In warfare, timing is everything. The patient Strategist waits for the perfect moment to strike at their opponent for maximum effect. You can enact this plan as a reaction to any action by any combatant to make an attack against any opponent you can target. Even if you have multiple reactions, you can only use this plan once until the start of your next turn.

Plan Enhancements:

- ☛ **3rd:** You can use your Intelligence modifier for attack and damage on this attack instead of the default ability score.
- ☛ **5th:** You gain advantage on the attack roll.
- ☛ **7th:** If you hit, the attack is treated as a critical hit.
- ☛ **9th:** If you hit, you recover your reaction.

That Was a Mistake. The cunning Strategist takes advantage of their opponent's mistakes, and creates situations that turn their opponent's strengths against them. When an opponent misses you with an attack targeting you alone, you can enact this plan as a reaction to punish them in one of the following ways. Plan enhancements offer additional punishments to choose from.

- ✦ Their weapon jams (if they are using a firearm).
- ✦ They have disadvantage on their next attack.
- ✦ They fumble and drop their weapon (if that is possible).
- ✦ The opponent's weapon gets stuck in an object adjacent to you or your opponent, and requires an action or bonus action to make a Strength (Athletics) check against your plan DC to pull it out. This applies to slashing and piercing melee weapons only.

Plan Enhancements:

- ✦ **3rd:** New punishment: the attack automatically hits another enemy or object of your choice within 5 feet of you.
- ✦ **5th:** You can punish your opponent in two ways.
- ✦ **7th:** New punishment: you may make an opportunity attack against your opponent as part of the reaction used to enact this plan.
- ✦ **9th:** You can punish your opponent in three ways.

The Perfect Storm. A wise Strategist always considers the effects of the weather on their plans. Thus, you have perfectly timed your actions to the most favorable conditions. You can enact this plan without an action at the beginning of combat, at the end of any short or long rest, or at any other time the GM deems acceptable.

On enacting this plan, you may specify what the local weather conditions will be for the next 8 hours. Your choice must be within the reasonable bounds of weather for the location and season. You cannot change the weather after you have specified it unless you enact this plan again. Narratively, you are not controlling the weather, only predicting or taking advantage of the natural changes already happening. The intent of this plan is to create weather conditions favorable to your team, or unfavorable to your foes.

- ✦ **Wind:** You can specify the direction of the wind and its speed, up to 20 miles per hour.

- ✦ **Temperature:** You can specify a temperature up to 20 degrees hotter or colder than normal for this location and season.
- ✦ **Precipitation:** You can specify the level of precipitation in rain or snow, as appropriate to the given season. You can also specify clear skies and no precipitation.
- ✦ **Humidity:** You can specify the humidity as high, low, or moderate.
- ✦ **Other:** You can specify that there is a fog bank or mist in the area creating limited visibility.

Plan Enhancements:

- ✦ **3rd:** Up to 30 mph maximum wind speed, up to a 25 degree temperature shift.
- ✦ **5th:** Up to 40 mph maximum wind speed, up to a 30 degree temperature shift, up to 24 hours' duration.
- ✦ **7th:** Up to 60 mph maximum wind speed, up to a 35 degree temperature shift. You can specify lightning or hail storm conditions, up to 3 days' duration.
- ✦ **9th:** Up to 100 mph maximum wind speed, up to a 40 degree temperature shift. You can specify tornado, typhoon, or hurricane conditions.

You've Already Lost. An ethical Strategist always seeks to avoid unnecessary loss of life by offering their opponents a chance to surrender when they are at a disadvantage. You can enact this plan as an action to call for an opponent to surrender, explaining why they are going to lose. The opponent must be able to hear and understand you. If the target's CR or level is lower than your level, they must make a Wisdom saving throw against your plan DC. If they fail, they either flee or surrender, at the discretion of the GM. If attacked, they return to fighting. If the target's CR or level is equal to or higher than your level, they are instead Distracted by you until the beginning of your next turn.

Plan Enhancements:

- ✦ **3rd:** You can activate this plan as a bonus action, but only once during a turn.
- ✦ **9th:** The Distracted condition lasts until the end of the encounter.



IMMORTAL PERSONAS

The nature of The Game and The Prize tends to divide immortals into rough camps based on their philosophy towards their existence. These are not required elements for making immortal heroes, but help build out your hero's personality and guide roleplaying.

HONORABLE VS. DISHONORABLE

With their warrior backgrounds, many immortals follow a code of honor. Those who are honorable tend to venerate the rules of The Game, teach them to others, and abide by them. Those who are dishonorable tend to use the rules to their advantage, whether that means following them or not. Of course, immortals may change their attitudes and become more or less honorable over time.

PLAYERS VS. ABSTAINERS

Immortals who actively seek to win The Prize do so by searching for and challenging other immortals to duels. This doesn't necessarily mean they are ruthless, or that they challenge every immortal they meet, but they never forget that, in the end, there can be only one. Abstainers avoid The Game, either by hiding themselves, taking refuge on holy ground, or simply refusing to pursue other immortals. They are likely to flee their pursuers, or otherwise appeal to their mercy.

DOMINATION, STEWARDSHIP, OR SURVIVAL

There are three prevailing attitudes among immortals who actively seek The Prize. Those seeking domination hope to use The Prize to gain ultimate power for themselves. Some might call them evil, but these immortals would say any other motivation is simply stupid or weak. More altruistic players in The Game see it as their responsibility to become stewards of humankind and to use The Prize to enlighten and protect humanity. They tend to be few in number, but are more apt to cooperate with one another than are the others, to ensure that the best of them wins. Finally, there are those who play The Game only out of a desire to survive. They don't really want to win so much as they don't want to lose.

HUMAN VS. INHUMAN

Immortals who have lived many mortal lifetimes often see themselves as separate from humankind. They may feel that they are divine beings, or at least a superior life form. They come to see humans as humans might see livestock or pets. Others manage to hold onto their sense of being human, and strive to maintain attachments to the mortal world. They see themselves as having a special gift that comes with a responsibility to protect mortal lives. Generally, the longer an immortal lives, the more they drift towards inhumanity, but there are exceptional

individuals who live millenia without losing their sense of what it means to be human.

HOPEFUL VS. DESPONDENT

Witnessing history's greatest tragedies and watching the mortals they love die again and again takes a serious psychological toll on most immortals. Over long centuries of life, they fall into a state of despair and depression, seeing no purpose in the endless suffering. Even those who remain hopeful, and feel that they have an important purpose in life, often feel the tug of the void in moments of sorrow. Hanging onto hope through finding passion and beauty is essential for avoiding hopelessness. This leads many immortals to become patrons of the arts or seek out novel experiences and pursuits. Those who truly give over to despondency tend not to survive for long, their fighting spirit waning along with their passion for life.

EQUIPMENT

One of the identifying traits of an immortal is their chosen blade. While MacLeod initially favored the Scottish claymore of his heritage, he eventually settled on Ramierz's elegant katana. The history of warfare is littered with innumerable variations on the simple blade. In order to facilitate adventures across the broad expanse of time, we present here some of the more notable weapons of the past—especially those capable of ending an immortal's life.

EQUIPMENT PACKS

Brutal Warrior Pack (Price Level 3)

Clothes: Practical period clothing, sturdy boots, leather gloves

Gear: Bag stuff

Weapons: Two-handed sword

Armor: Medium or heavy armor of the period

Military Officer Pack (Price Level 3)

Clothes: A military uniform for the side you serve, a collection of medals

Gear: Pocket stuff, battle maps, a collection of orders

Vehicle: A horse trained for battlefield conditions (if period appropriate)

Weapons: A pistol (if period appropriate), a sword (if period appropriate)

Armor: None

Graceful Warrior Pack (Price Level 3)

Clothes: Fashionable period clothing, light shoes

Gear: Pocket stuff

Weapons: A single-handed or versatile sword

Armor: Light armor of the period

HISTORICAL POCKET STUFF

While pockets have been around for millenia, they were not nearly as ubiquitous in the past as they are today. Bags and purses attached to belts were far more common until the 19th century. The specific items carried changed over the centuries as well, but some remain fairly consistent.

- ✦ Personal grooming tools (a comb or brush, soap, and a handkerchief)
- ✦ A small utility knife
- ✦ A small sewing kit (thread and needle)
- ✦ A flask or small cup
- ✦ Currency for the time and place commensurate to their wealth

TIMELINE OF MILITARY ARMS AND ARMOR

If you want to add a dash of realism to your historical adventures, it's worth noting what kinds of weapons were available in a given time period. Of course, not every nation had the latest technology at any given time. But immortals are often more widely traveled than mortals, and so are more likely to have access to exotic goods of the era. The following dates are rough approximations.

Stone Age

Stone-Age weapons were crafted from plant and animal materials as well as rocks. It's a mistake to think that these weapons are necessarily crude or ineffective; they were enough to make human being the most dangerous animals on Earth.

Spears, bows, and stone clubs were the premier weapons of this age.

400,000 BCE. The use of stone knives, clubs, and stone-tipped spears dates back to well before recorded history. Likewise the use of hides and other protective clothing is likely common very early in human history.

40,000 BCE. The atlatl first appears around this time period and greatly increases the range that spears can be thrown.

20,000 BCE. This is when archeologists first find widespread use of stone-tipped arrows, which implies the use of bows to launch them.

Bronze Age

The ability to smelt and craft metal weapons and armor brought about a significant change in warfare. Metal tools

were both harder and more durable than their stone counterparts, and metal armor was far more effective as a personal defense than were hides and cloth for those who could afford it. The Bronze Age saw the development of swords, metal axes, and armored chest plates.

4,000 BCE. The beginning of the Copper Age. Horses are domesticated and used in warfare, while bronze daggers, swords, spears, and arrowheads first appear in the fourth millennium, ushering in the Bronze Age. More advanced cloth and worked leather armors develop as well.

1,200 BCE. Worked iron starts replacing bronze for blades and armor. This develops at different rates in different parts of the world over the following millennia. Armor technology advances, with solid breast plates and molded pieces for vulnerable areas.

Steel Age

Iron and steel smelting ushered in an age of fine craftsmanship for arms and armor that saw the development of a huge range of steel weapons and armor. This was also the age of mechanical weapons such as the crossbow and catapult. The development of full suits of metal armor led to the development of larger and more powerful weapons of war.

400 BCE. The crossbow, siege engines, and other mechanical weapons first appear in China, then throughout the Old World. This is also the period when chain armor comes into use in North Africa and Europe.

1000. In China, the first gunpowder weapons are used in warfare. These eventually spread to Europe, initially in the form of cannons.

1200. Thanks to advances in metalworking, techniques for forging plate armor first become practicable. This is also an age with many innovations in the production of steel weapons.

1400. The first personal firearms see action in European warfare, though the longbow remains the dominant ranged weapon of this era.

Gunpowder Age

The widespread distribution of handheld firearms in this era had a dramatic effect on warfare. Steel armor no longer offered a reliable defense and slowly fell out of use. Firearms changed the kinds of tactics troops could utilize and became an ever-increasing presence in warfare. Melee weapons were still present, but evolved into lighter forms as personal armor faded from the battlefield.

1750. The wide adoption of firearms makes most personal armor obsolete on the battlefield. The Industrial Revolution leads to the mass manufacture of guns and ammunition.

Machine Age

Cartridge-based firearms allowed for fast reloading and firing, which brought an end to most melee warfare and weapons. At the same time, machines of war appeared

on the battlefield that changed military strategies forever after. While personal arms remained important, the new arms race shifted to planes, tanks, and warships. Infantry spread out on the battlefield, rather than fighting in tight formation, due to the prevalence of explosives and automatic fire.

1870. Modern metal cartridges lead to the adoption of semi-automatic and fully-automatic firearms by the end of the 19th century.

Modern Age

While personal weapons did not change greatly from the Machine Age, the nature of warfare did. Information technology influenced the way that soldiers coordinated and gathered intelligence on the battlefield. Unmanned drones and vehicles appeared on the battlefield, and nuclear weapons could be fired from across the world in the worst-case scenario. Personal armor was once again common, as anti-ballistic materials became lighter and more effective.

1900. The age of modern warfare begins with aircraft, motorized vehicles, and advanced artillery. Body armor begins making a return with bullet-resistant materials.

1950. The Atomic Age ushers in the threat of global annihilation.

NEW ARMOR PROPERTIES

Note that most of these armor properties are not applicable to modern armor. Ballistic vests are not hand-crafted items, and the other traits give armor a bit more texture and detail for historical adventures.

Hardened. This trait is only found with historical armors and represents the pinnacle of the armorer's craft, able to stop nearly any personal weapon prior to the invention of firearms. Hardened armor cannot make armor saves against ballistic damage.

Masterwork. Masterwork armor is made by true masters as one-of-a-kind creations, sparing no expense and showing off the peak of the artisan's skill. Masterwork armor ignores the Awkward property. Add +1 to the price level of any masterwork armor.

Panoply. A panoply is a full suit of armor that includes protection for the torso, arms, hands, legs, feet, and head. Essentially, every part of the body is protected, though there are always small gaps at the seams of each segment to allow movement and vision. Having a panoply of armor gives advantage on armor saves when the armor is undamaged. If a hero chooses not to wear the full suit, and instead wears only the body protection, they decrease the armor's bulk by 1, but it loses the Panoply trait and benefit.

Penetrable. Penetrable armors only protect against slashing and bludgeoning damage types. Such armors are usually made from natural materials such as hides or plant fibers.

NEW WEAPON PROPERTIES

Lancing. A lancing weapon is intended for use from horseback as part of a charging attack. If used by a rider mounted on or riding in a vehicle, a successful hit adds one dice of damage so long as the mount or vehicle moves 10 feet or more during their turn.

Masterwork. Masterwork weapons are made by master weaponsmiths as one-of-a-kind creations, sparing no expense and showing off the peak of the artisan's skill. Melee Masterwork weapons add +1 to damage, while ranged Masterwork weapons do not have disadvantage at long range. Add +1 to the price level of any masterwork weapon.

MULTIPLE ACTION RELOADS

Weapons that are especially slow to reload have a number of actions listed as their reload time. This is most common for hand-fed artillery and pre-cartridge firearms. The actions can be taken over multiple turns. If the hero has a talent that reduces reload times to a bonus action, they can use both normal and bonus actions to satisfy the reload requirement.

UNIQUE ARMAMENTS

The equipment listings in *Everyday Heroes* are for typical weapons and armor of a given type. A unique weapon, usually the work of a master craftsman, or a very innovative piece, can have varied or singular properties. The adventure "A Measure of Revenge" includes such an example, a sword named *Légende*, which has its own special qualities. Such arms are usually (but not always) Masterworks, in addition to any other property. The GM has complete discretion in the creation and use of such weapons.

WEAPONS WITH MULTIPLE DAMAGE TYPES

Some weapons can hurt an opponent in several ways. For example, an arming sword can both cut and stab. If a weapon lists more than one damage type, use whichever type is more favorable to the attacker at the moment.

HISTORICAL WEAPONS TABLE

Weapon	Damage	Range	Rounds	Reload	PV	Properties	Price	Bulk
Arming Sword (one-handed sword)	1d8 piercing or slashing	-	-	-	1	-	3	2
Bastard Sword	1d10 piercing or slashing	-	-	-	1	Heavy, Versatile (1d12)	3	3
Bayonet	1d6 piercing	-	-	-	1	Two-Handed	2	1
Glaive	1d10 piercing or slashing	-	-	-	1	Heavy, Reach (10), Two-Handed	2	1
Katana (longsword)	1d8 piercing or slashing	-	-	-	1	Versatile (1d10)	3	2
Lance	1d8 piercing	-	-	-	1	Lancing	2	3
Muzzleloader Pistol	1d8 ballistic	30/120	1	2 Actions	2	Loud	3	1
Muzzleloader Rifle	1d10 ballistic	120/360	1	2 Actions	2	Loud, Two-Handed	3	2
Poleaxe	1d12 slashing	-	-	-	2	Heavy, Reach (10), Two-Handed	2	3
Rapier	1d8 piercing or slashing	-	-	-	1	Finesse	3	2
Shield Bash	1d4 bludgeoning	-	-	-	1	Special	-	-
Shortbow	1d6 piercing	150/450	-	-	1	Two-Handed	1	1

Weapon	Damage	Range	Rounds	Reload	PV	Properties	Price	Bulk
Wakizashi (shortsword)	1d6 piercing or slashing	-	-	-	1	Finesse, Light	2	1
Warhammer	1d8 bludgeoning	-	-	-	2	Heavy	1	1

Arming Sword. Arming swords are one-handed, double-edged blades that taper to a sharp point. They were the standard sidearms for men-at-arms throughout the Middle Ages. It is typical of all one-handed swords worn as sidearms, such as a cavalry saber.

Bastard Sword. Large swords normally wielded in two hands, bastard swords can also be wielded in one hand with sufficient strength. They are common in war, but not often used as a sidearm due to their larger size.

Bayonet. A bayonet is a stabbing blade attached to the end of a firearm, usually a rifle, used in close-quarters combat. Most allow the gun to fire while attached.

Glaive. A glaive is essentially a blade mounted on a long pole, which gives the wielder an extended reach while inflicting either slashing or piercing wounds. Shapes and styles vary significantly, as it is a weapon found in many cultures over the centuries.

Katana. Katanas are single-edged swords of Japanese design. The distinctive design features a slightly curved blade, a pointed tip, and is wielded with one or two hands. Traditional katana blades have a subtle layered pattern due to the steel-folding technique used to reduce impurities in the metal. They are the equivalent of well-balanced swords that are wielded with one or two hands, such as the English longsword.

Lance. Lances are spears designed for use on horseback. They are sturdier than a footman's spear, designed for use in charging attacks.

Muzzleloader Firearms. Muzzleloader firearms first came into use around the year 1400 in Europe. They grew increasingly ubiquitous, eventually dominating the battlefield, until the development of mass-manufactured cartridges in the late 1860s. They can penetrate any personal armor of their time period, and are easy to aim, but loading and readying them to fire is very time-consuming, so they were typically only fired once during close engagements.

Poleaxe. Poleaxes have a cutting axe-head near the end of a long pole, offering both reach and the power to penetrate most armor. Variations on the design may be called great axes or halberds.

Rapier. Rapiers are long, thin, one-handed swords worn as sidearms for personal defense and dueling. They are well balanced and often feature an ornate hand guard. The statistics presented here represent swords that can also deal slashing damage, so they are more appropriate for immortals in The Game.

Shield Bash. Not a weapon *per se*, this is an attack made by a combatant proficient with a shield that they are wielding. If the attack hits, the attacker can attempt a shove special attack. This special attack is considered part of the shield bash attack and not a separate attack.

Shortbow. Shortbows are typically about three feet in length and most commonly used from horseback, where a longer bow would be awkward to draw and fire. While they are not especially powerful, they are deadly in the right hands.

Wakizashi. This is a shorter version of the katana and was worn alongside it as part of a set called a daishō. It is similar to the Roman gladius or other short swords.

Warhammer. Warhammers are one-handed weapons with a wooden shaft and a heavy stone or metal head. They are heavy and somewhat awkward, both deadly and highly effective against armor.

You may have noticed that the katana (longsword) is almost identical to the sword from the *Everyday Heroes Core Rulebook*. Or you may have spotted that the rapier listed here is slightly different than the rapier in the *Core Rulebook*, as it can deal slashing damage. Because *Highlander* is so focused on the idea of sword duels, we wanted to both offer a wider variety of swords and give them more historical flavor. Feel free to use the statistics from either book, though we recommend these as they offer players more versatility.

HISTORICAL EXPLOSIVES

Explosive	Damage	PV	Radius	Properties	Price	Bulk
Smoke Bomb	-	-	5 feet	Grenade, Special	1	1

Smoke Bomb. A smoke bomb is thrown forcefully at the ground and produces a flash of smoke that quickly dissipates. It is used as a distraction to allow for a fast escape. The smoke covers a 5-foot area, and blocks the

line of sight until the beginning of your next turn. Anyone other than you within 10 feet of the smoke bomb when it goes off must succeed on a DC 13 Wisdom saving throw or become Distracted until the beginning of your next turn.

HISTORICAL ARMOR

Armor	Armor Value	Price	Bulk	Properties
Light Historical Armors	1	2	2	Awkward, Panoply, Penetrable
Medium Historical Armors	1	3	3	Awkward, Panoply
Heavy Historical Armors	2*	4	4	Awkward, Hardened, Panoply

Light Historical Armors. This category covers armor crafted from leather, hides, or padded and treated cloth. This armor provides good protection against cuts and bruising, but is not especially good against arrows and spears.

Medium Historical Armors. This category covers chainmail, scale armors, light armors reinforced with metal plates, and the like. It is bulkier than light armor, but offers a full range of protection against all but the heaviest historical weapons.

Heavy Historical Armors. The heavy plate armors of Europe were the pinnacle of historical armor design, offering protection against nearly any weapon of the age until the widespread use of firearms made armored warriors effectively obsolete.

"What if I wear a metal collar?"

Throat armor is commonly called a **gorget**. You might imagine that if you had only one weakness, you would take steps to guard against it. There are a few reasons we didn't list this as a piece of specific gear, however. The first is that it isn't in keeping with the established reality of **Highlander**, where an immortal's skill and training is all the protection they need. Secondly, it's simply part of a normal suit of armor, so if you are intent on wearing the gorget, you might as well wear the rest. If we did make it uniquely beneficial in the game, then everyone would wisely wear them and look a bit ridiculous. Finally, the decapitation rules apply when an opponent is reduced to 0 hit points, and armor already offers a defense against that.

HISTORICAL COMBAT GEAR

Combat gear is specialized equipment that is not a weapon, shield, armor, or explosive, and requires special training to use effectively. You must have the appropriate equipment proficiency to get the benefit of using combat gear.

Atlatl. An atlatl is a short stick with a notch at one end, used to launch spears with great speed and increased range. It represents a revolutionary advancement in Stone Age weaponry. Using an atlatl doubles the range of spears and javelins, but always requires two hands to use, even if the weapon does not normally have this property.

Buckler. Bucklers are very small shields used in fencing. They are too small to provide effective cover, so they don't use the normal shield mechanics. Bucklers can be held in your hand or strapped to an arm. Either way, to benefit from them, that hand may not be used to make attacks in the same round. When wielding a buckler, you can use your reaction to cancel one source of advantage on a single melee attack roll made against you before the attack is rolled.

Example: Elenor Blanchet, wielding a rapier and buckler, is dueling with Hyeon Park, who is armed with a Korean poleaxe. Hyeon decides to use Reckless Attack against Elenor, giving him advantage on all his melee attacks this round. Elenor spends her reaction and cancels Hyeon's advantage. He rolls his attack normally, and, fortunately for Elenor, misses. If he could make a second attack, it would have advantage because Elenor's reaction only works against a single attack, while Reckless Attack modifies all attacks Hyeon makes.

FEATS

"I've been alive for four and a half centuries, and I cannot die." —**Connor MacLeod:**

"Everyone has got their problems."

—**Brenda Wyatt**

Highlander adds a new classification of feats to **Everyday Heroes: Immortal Feats**. These are feats that require the immortal origin and represent the spiritual power that comes from The Quickening. Introduced here, as well, are a few new advanced feats and multiclass feats based on the new classes.

ADVANCED FEATS

Campaigner (Minor Feat)

You are accustomed to wearing heavier armors and moving in them effectively.

- ✦ You can ignore the awkward property of armor and shields.
- ✦ You treat armors and shields as having one less bulk (minimum 0).

Executioner (Minor Feat)

You are especially talented at separating an opponent's head from their shoulders.

- ✦ You have advantage as the attacker in decapitation challenges.

For more on decapitation challenges, see Part III.

Strategic Duelist (Minor Feat)

You spent endless hours sparring with worthy opponents and learned how to gain an edge over nearly anyone.

- ✦ During a duel, you win ties when comparing ability scores. If both duelists have this feat, neither wins the edge.
- ✦ When a duel is declared and you are one of the participants, the GM reveals one of your opponent's ability scores. You choose which ability score is revealed.

Vanguardian (Minor Feat)

You are practiced in using a hand-held shield as an offensive tool.

- ✦ When wielding a shield, you can make a shield bash attack as a bonus action.



MULTICLASS FEATS

Brutal Warrior Training (Major Feat)

Prerequisite: Not a Brutal Warrior, Strong Hero, or Strong Hero Training, Level 4+

You spent many hard months beating objects into oblivion with large sticks while channeling your primal rage.

- ✦ You gain Historical Equipment Proficiency.
- ✦ When making a melee attack with a two-handed weapon or a versatile weapon with two hands, you add 1d4 to your weapon damage if you hit. If you are using Power Attack, add 2d4 instead. If you score a critical hit, double the number of dice rolled.
- ✦ When you miss a melee attack roll when wielding a two-handed weapon or when using a versatile weapon with two hands, but do not roll a critical miss, you still deal 1d4 damage to your opponent. This damage is the same type as your weapon.

Advanced Brutal Warrior Training (Major Feat)

Prerequisite: Brutal Warrior Training, Level 8+

You have been drenched in the blood of your enemies on the battlefield and found it to your liking. You will stop at nothing to lay low all those who oppose you.

- ✦ Increase the benefits of Brutal Warrior Training by two dice steps, from d4 to d8.
- ✦ You have advantage on all ability checks made to defend against special attacks such as push, trip, disarm, and grapple.

Graceful Warrior Training (Major Feat)

Prerequisite: Not a Graceful Warrior, Agile Hero or Agile Hero Training, Level 4+

You have practiced your combat techniques nonstop until you can perform them flawlessly without thinking.

- ✦ You gain Historical Equipment Proficiency.
- ✦ You treat all melee weapons that don't have the heavy property as if they had the finesse property.
- ✦ You gain +1 defense against melee attacks.
- ✦ When attacking with a weapon with the finesse property, you score a critical hit when you roll a 19 or 20 on your attack roll.
- ✦ You can make a Feint as a bonus action. Make a melee attack roll against an opponent within reach. If you hit, you deal no damage, but you gain advantage on attack rolls made against that opponent until the end of your turn.

Advanced Graceful Warrior Training (Major Feat)

Prerequisite: Graceful Warrior Training, Level 8+

You are fluid in motion: a blur of attacks, feints, and counters that leave your opponents lying in the dust.

- ✦ When attacking with a weapon with the finesse property, you score a critical hit when you roll an 18, 19, or 20 on your attack roll.
- ✦ After you are hit by a ranged attack that deals piercing, slashing, or bludgeoning damage, but before you take damage, you can use your reaction to block the attack and take no damage.
- ✦ When an opponent attacks you with advantage, but before they roll their attack, you can use your reaction to cancel their advantage.
- ✦ When wielding a weapon with the finesse property, opponents within your reach who miss you with a melee attack provoke an opportunity attack from you.

Strategist Training (Major Feat)

Prerequisite: Not a Strategist, Smart Hero, or Smart Hero Training, Level 4+

You have studied the works of Sun Tzu and other luminaries of the strategic arts and put them into practice on the battlefield.

- ✦ You gain Basic Equipment proficiency, and your choice of Advanced, Historical, or Improvised Equipment proficiency.
- ✦ You can take a bonus action in combat to learn the highest and lowest ability scores of a combatant you can see within 100 feet.
- ✦ You gain an additional 1 Genius point.
- ✦ You learn one additional plan from the Strategist plan list.
- ✦ You can only use Strategist plan enhancements up to 3rd level. If you are not a Smart Hero (archetype), you can only use shared plan enhancements up to 3rd level.

Advanced Strategist Training (Major Feat)

Prerequisite: Strategist Training, Level 8+

Your mastery of strategic planning and ruse has risen to the level that you can truly be called a master of the arts of warfare.

- ✦ You gain one equipment proficiency of your choice. You must already have Advanced Equipment to take Military Equipment.
- ✦ You gain an additional 1 Genius point.
- ✦ You learn two additional plans from the Strategist or shared plan list.

- ✦ You can only use Strategist plan enhancements up to 5th level. If you are not a Smart Hero (archetype), you can only use shared plan enhancements up to 5th level.

IMMORTAL FEATS

Immortal feats are a special category for two reasons. Firstly, you must be an immortal to take them. Secondly, although they can be taken by immortals anytime feats are normally acquired, they can also be acquired by spending 5 Spirit Points.

Acute Spirit Sense (Minor Feat)

Prerequisite: *Immortal Origin*

You have learned to identify subtle differences in the buzz that you feel when you encounter other immortals.

- ✦ When you experience the buzz, you learn whether the immortal whom you sense is roughly weaker than, equal to, or more powerful than yourself.
- ✦ You can identify immortals whom you have met in the past by their buzz.

Breathless Endurance (Minor Feat)

Prerequisite: *Immortal Origin*

You have learned to leverage your ability to survive without breathing, to stave off exhaustion, better than most athletes could ever hope to achieve.

- ✦ Whenever you are about to acquire one or more levels of exhaustion, reduce the number of levels by one. This can reduce the exhaustion you suffer to zero.
- ✦ You gain advantage on ability checks and saving throws made to avoid exhaustion.

Enhanced Empathy (Minor Feat)

Prerequisite: *Immortal Origin*

You are able to tap into the spiritual force of immortality that seems to involve a deep connection to other living things that allows you to feel what they are feeling.

- ✦ Gain proficiency in Insight. If you are already proficient, gain expertise in Insight.
- ✦ You have advantage on Wisdom (Insight) checks made to determine the true emotional state of another person or animal.
- ✦ You have advantage on ability checks made to calm, approach, direct, or command animals.
- ✦ You gain advantage on Charisma (Performance) checks as part of a public performance in front of a live audience.

Extended Spirit Sense (Minor Feat)

Prerequisite: *Immortal Origin*

You can sense other immortals at a much greater distance than normal, something useful both as predator and as prey in The Game.

- ✦ You can sense the presence of other immortals up to one mile away.
- ✦ You can also get a sense of roughly how far away an immortal is, though not their direction or location.

Immortal Historian (Minor Feat)

Prerequisite: *Immortal Origin*

You have witnessed more history than most people could study in a lifetime, and you are especially knowledgeable about the lives and activities of other immortals.

- ✦ Gain proficiency in Social Sciences. If you are already proficient, gain expertise in Social Sciences.
- ✦ You have advantage on any check made to recall information about a given immortal you have met or whose name you have learned.

Flashbacks (Minor Feat)

Prerequisite: *Immortal Origin*

Whether it is an event from your own long life or a fragment of memory from a fallen foe, you can call on the experiences of many lifetimes to assist you in your current circumstances.

- ✦ You can apply your proficiency bonus on any one ability check calling for a skill you are not proficient in, or apply double your proficiency bonus for a skill you are proficient in. You gain advantage if the check is to recall historical trivia. You cannot use this feat again until you complete a short rest.

To get the most out of this feat, be sure to briefly describe the flashback where you used or witnessed this skill.

Previous Life (Minor Feat)

Prerequisite: *Immortal Origin*

You draw inspiration from one of the prior eras of your long life.

- ✦ Choose an additional background. You gain all of its benefits except for the ability score increase.

This feat may be taken multiple times, choosing a different background each time it is taken.

Sense Potential (Minor Feat)

Prerequisite: *Immortal Origin*

You are one of a tiny number of your kind who can sense immortals before their first death—an ability that can be used to protect or make victims of these souls.

- ✦ You experience the buzz in the presence of people who have the potential to become immortals but have yet done so.



PART III NEW RULES

As you might expect, the new rules in this book are concerned with the most striking moments in the *Highlander* stories: confrontations between two immortals, fighting to the death.

First, we present an optional mechanic that adds a layer of strategy to one-on-one duels. Next, we cover the moment of the fatal blow, bringing the threat of decapitation into combat. Finally, we account for the effects of the wild and chaotic energies of The Quickening, both on the immortal who experiences it and also on those in the area around them.

DUELING

Dueling is an optional mechanic intended for one-on-one confrontations between two combatants engaged in melee combat. Use this system when there are only two combatants, or when two combatants face off in the midst of a larger fracas. Dueling adds an extra layer of strategy to these fights, lending them the feel of epic confrontations. These rules supplement the existing combat system, rather than replace it. These rules are also not exclusive to immortals, but are suitable for other game settings as well.

You can approach dueling as a strategic game of skill, or roll dice to choose strategies, turning the encounter into a game of chance that enhances the narrative of the duel.

Evil Genius Games offers a free downloadable PDF called "The Dueling Sheet," which is a reference for players engaging in a duel.

STARTING A DUEL

A duel must be declared at the beginning of a combat round. It may be initiated by a GM or a player, but both participants have to agree in order for there to be a formal duel.

From a roleplaying perspective, duels break out when two opponents lock eyes and set out to fight one another to the exclusion of anything else going on around them. If this happens in the middle of a combat round, start using the duel mechanics at the beginning of the next round.

Example 1: Connor MacLeod walks through the garage below Madison Square Garden, sensing the presence of another immortal. Iman Fasil steps out, calling Connor's name. Connor turns and responds, and Iman attacks. At this point, the GM decides that combat has begun, and that this will be a duel. Connor's player agrees. Both combatants then choose their strategy and determine who has the edge (see below).

Example 2: The battle between the MacLeods and the Frasers is well under way as the third round of combat begins. The Kurgan decides it's time to make his move, and the GM announces a duel between Connor and The

Kurgan. Connor MacLeod, foolishly perhaps, is eager to try his skills and faces The Kurgan. Both combatants choose their strategy and determine who has the edge (see below).

ENDING A DUEL

Duels most often end when one of the participants dies. If the duel is a formal affair, it could end due to a pre-arranged trigger. It could also end when one of the participants flees, surrenders, or otherwise stops fighting their opponent. The end of a duel does not necessarily end combat.

Players can stop using the dueling rules during combat at any time by having their hero take an appropriate action. Duels end at the beginning of a round, before determining who has the edge. Once the edge is awarded, dueling rules remain in effect until the start of the next combat round.

EDGE

Edge is the key to dueling. Combatants maneuver to gain edge, and then use their edge to prevail in combat. You gain edge at the beginning of the combat round, and spend it during the round. It is lost if not used by the end of the round.

Getting An Edge

At the beginning of the combat round, both duelists select one of six strategies and reveal them at the same time. Alternatively, the player and/or GM can select a strategy by rolling 1d6 if they don't wish to choose. Each strategy is associated with one of the six ability scores and has a number from 1 to 6 assigned to it. Even if you don't roll, you can use a six-sided die to indicate your strategy number and simply cover it with your hand until both duelists are ready to reveal.

Dueling Strategies Table

Number	Ability	Suggested Descriptions
1	Strength	Powerful blows
2	Dexterity	Quick strikes
3	Constitution	Relentless pressure
4	Intelligence	Deceptive moves
5	Wisdom	Careful observation
6	Charisma	Distracting banter

After choosing their strategy, the duelists consult the Dueling Result Table. Find your strategy column (Top), and your opponent's strategy row (Left). Look at the spot where the row and column meet to find a Comparison Ability Score, one of the six ability scores.

Dueling Result Table

		Your Strategy					
		1 - Str	2 - Dex	3 - Con	4 - Int	5 - Wis	6 - Cha
Opponent	1 - Str	STR	CHA	DEX	INT	WIS	STR
	2 - Dex	CHA	DEX	STR	DEX	CHA	WIS
	3 - Con	DEX	STR	CON	DEX	CON	INT
	4 - Int	INT	DEX	DEX	INT	STR	CON
	5 - Wis	WIS	CHA	CON	STR	WIS	CHA
	6 - Cha	STR	WIS	INT	CON	CHA	CHA

Compare the indicated ability score between the two duelists. The duelist with the highest ability score wins the edge. If there is a tie, neither gain the edge.

Example: The Kurgan and Connor MacLeod are engaged in a duel. At the beginning of the round The Kurgan decides Powerful blows (Str) is his strategy,

while Connor MacLeod decides to use Quick strikes (Dex). That's Column 1 and Row 2, which indicates CHA (Charisma) as the Comparison Ability Score. Since Connor's Charisma of 14 is greater than The Kurgan's Charisma of 8, Connor gets an edge this round.

The colors on the Dueling Result Table show when a duelist succeeded in getting the ability score that matches their strategy. So if you are blue, and choose Strength, the blue boxes quickly show you the matchups where Strength is compared, while the red boxes show where your opponent's Ability score choice is compared. The table is symmetrical, so it doesn't really matter which side you use, the result will be the same. The boxes with both colors are where both duelists chose the same ability score; this always results in that ability score being compared. We have bolded the colored squares in case the colors are difficult to distinguish.

Using Your Edge

You use your edge once during the combat round to gain one of six benefits. The first two benefits must be chosen immediately after winning the edge. The others can be used in the same manner as reactions during the combat round, but do not require a reaction to use.

1. Increase your defense by +2 until the beginning of the next round.
2. Lower your opponent's defense by -2 until the beginning of the next round.
3. Gain advantage on any d20 roll you make.
4. Give your opponent disadvantage on any d20 roll they make.
5. Take half damage from your opponent's attack.
6. Change one of your attacks that hit your opponent into a critical hit.

In these instances, "your opponent" is specifically the opponent you are dueling with.

Example: Connor MacLeod has the edge this round but The Kurgan has the initiative. Connor decides to hold onto the edge and doesn't do anything with it at the beginning of the round. On the Kurgan's turn, he rolls a critical hit and deals some truly scary damage. Connor decides that this would be a good time to use the edge, and takes half damage from the attack.

In the next round of combat, The Kurgan wins the edge and decides to press his advantage at the beginning of the round to lower Connor's defense by -2.

DUELING LIKE A MASTER

Choosing a dueling strategy can seem daunting at first, but with a little thinking you can outsmart your opponent. Your goal is to land on an ability score of yours that you think is higher than your opponent's. It helps if you know your opponent's ability scores, of course, but you should typically start by going with your highest score. As the

duel goes on, you then learn which ability comparisons you can win and which you can't.

Each strategy favors its own ability score, giving two possible winning outcomes. The natural default strategy is to choose one associated with your highest attributes. Of course, your opponent may count on you doing this, and choose a strategy that forces a comparison they think that you will lose. You will almost never have complete certainty when making a choice, so don't overthink it—go with your gut.

Another approach is to think about your opponent's first choice and choose a counter strategy yourself. So, if they are obviously strong and are likely to choose Strength, and you think you are more Dexterous, then choosing the Constitution strategy yields a Dexterity comparison. It's risky to choose a strategy for an ability score you know that you are weak in, but it can prove the ultimate unexpected move with the right timing.

When it comes to using your edge, think about what gives your hero the biggest benefit or what hurts your opponent the most. This comes down to how each of you fight. Manipulating defense scores is always a good choice if you aren't sure what to pick, as this guarantees your use of the edge for that turn.

DECAPITATION IN COMBAT

There are two situations that allow for a quick decapitation in combat: executing a fallen opponent and as a final blow. Decapitation requires a melee weapon that deals slashing damage that doesn't have the light trait. This can include thrown melee weapons!

Execution. Use this against foes who are at 0 hit points and Incapacitated. Execution requires an attack with an appropriate weapon. No attack roll is made, however. Instead, the attacker makes a Decapitation Challenge with advantage.

Final Blow. If an attacker, armed with an appropriate weapon, drops an opponent to 0 hit points, the attacker can make a Decapitation Challenge.

DECAPITATION CHALLENGE

Attacker: 1d20 + attacker's total attack bonus with their weapon vs. **Defender:** Constitution saving throw

If the attacker wins, the defender is decapitated and instantly killed. Otherwise, the defender takes damage from the original attack but keeps their head. For an immortal, there is usually no consequence to taking additional damage at 0 hit points, whereas mortals usually take a failed death saving throw.

Example 1: On his turn, The Kurgan stands above Ramirez, Incapacitated and reduced to 0 hit points. The Kurgan attempts to execute Ramirez with an attack from his sword. The attack automatically hits. The Kurgan then makes his Decapitation Challenge. He

rolls 15 and adds +9 (his attack bonus with his bastard sword), for a total of 24. Ramirez rolls his Constitution saving throw, with a result of 14. The immortal Ramirez is no more.

Example 2: Sunda Kastagir has worn down his opponent, and on his turn hits a telling blow dealing 25 slashing damage, taking his opponent to 0 hit points. Sunda makes a Decapitation Challenge. He rolls 1d20 and adds his attack bonus for a result of 14. His opponent makes a Constitution saving throw and also gets 14. The decapitation attempt fails. Sunda's immortal opponent is still at 0 hit points and falls to the ground, but is not dead.

INCIDENTAL DECAPITATION

If an immortal hero takes damage equal to or greater than their hit point maximum from a single effect that deals slashing or explosive damage and is dropped to 0 hit points by that attack, then they suffer decapitation and die. Incidental decapitations can result in a Quickening if the damage was somehow initiated by another immortal.

What about guillotines or slow beheadings with a rusty knife? If a victim is utterly incapable of defending themselves and has no chance of regaining the ability to do so, and sufficient time is available for the deed, then no rolls are needed. The victim loses their head. So long as an immortal deals the killing blow, they gain the benefits of The Quickening.

THE QUICKENING

The climax of a duel between two immortals is The Quickening, wherein the victor gathers the accumulated spiritual power of their fallen foe. Only those with an immortal origin experience the personal effects of The Quickening, and it only comes from killing another immortal by personally taking their head. The Quickening begins at the start of the victorious immortal's subsequent turn, and continues until the beginning of their next turn after.

PERSONAL EFFECTS

The Quickening has a number of effects on the immortal receiving it.

1. The immortal is stunned until the beginning of their next turn.
2. The immortal receives Spirit Points:
 - a. One point for an opponent of equal or lower level or CR
 - b. Two points for an opponent of higher level or CR

3. The immortal receives the benefits of a short rest.
4. The immortal may experience glimpses of their foe's life and true feelings.

ENVIRONMENTAL EFFECTS

The spiritual energy of The Quickening creates an area of spectacular destruction within 50 feet of the immortal receiving it. This may take a number of forms, but usually involves arcs of electricity dancing through the area, spontaneous combustion, explosions, swirling winds, bright lights, and phantom sounds. Electrical appliances, vehicles, delicate stonework, and other breakable objects in the environment rarely survive The Quickening. The GM and players can collaborate on the specific details of the destruction for maximum mayhem.

None of this endangers the immortal, but all bystanders in the area are threatened. The following are a few possible environmental effects for the GM to choose from. Mix and match these or create your own, but any given bystander should only be threatened by one dangerous effect during a given Quickening event.

Exploding Vehicles. Nearby vehicles are affected by The Quickening. Systems in the vehicles activate randomly, flashing lights and blaring horns, as fuel systems ignite in fiery detonations. Anyone within 10 feet of a vehicle takes 1d6 explosive damage (ignoring armor) per level or CR of the fallen immortal (minimum 1d6). Victims have one round to dive for cover. Those who cannot or fail to do so can make Dexterity Saving Throw with a DC equal to 8 + the level or CR of the fallen immortal to take half damage. The vehicles are totaled.

Exploding Windows. Nearby windows explode outward from wild variations in air pressure, spraying the area with millions of razor sharp fragments traveling at high speed. Anyone within 10 feet of a window takes 3d6 slashing damage (PV 1). Victims have one round to dive for cover, but no saving throw is available.

Falling Debris. The intense spiritual energy from The Quickening damages nearby structures, causing dangerous debris to rain down on bystanders. Anyone within 10 feet of any structure more than 10 feet tall takes 1d6 bludgeoning damage (PV2) per level or CR of the fallen immortal (minimum 1d6). Victims have one round to move away from the side of the building. Those who cannot or fail to do so can make a Dexterity Saving Throw with a DC equal to 8 + the level or CR of the fallen immortal to take half damage.

Lightning Storm. Wild surges of electrical energy arc randomly throughout the area. Anyone in the area must make a DC 15 Reflex saving throw. Success means that they are Distracted until the end of The Quickening, but are otherwise unaffected by the chaos happening around them. On a failure, they take 1d6 electrical damage (ignoring armor) per level or CR of the fallen immortal (minimum 1d6). Being inside an insulated container, such as a car, protects them from this effect, but normal cover does not.



PART IV GAME MASTER ADVICE

“Patience, Highlander. You have done well. But it will take time. There are generations being born and dying. You’re at one with all living things. Each man’s thoughts and dreams are yours to know. You have power beyond imagination. Use it well, my friend. Don’t lose your head.”

—Ramirez

This book gives you the tools to bring the *Highlander* world to life, but ultimately it’s up to you, the GM, to make your game feel like a genuine experience. We offer the following guidelines to help you step into the world of *Highlander*, and to combine your imagination with the game system to create epic adventures.

THEMES

Bringing the setting alive and capturing the feeling of a film is all about following the themes of the source material. If you can evoke at least some of these themes in your adventures, your players will feel like they are in the world of *Highlander*.

COMPETITION

Highlander evokes the excitement of competition in the form of The Game. Finding out who is the best and testing your skills against worthy foes is a big part of the setting’s appeal. Introduce an immortal rival who sees the heroes as competition, and who seeks to challenge them in a variety of contests of physical and mental endurance, culminating in one or more duels. Of course, you can pit the heroes against one another (see later in this chapter), but that is a hazardous road unless everyone is excited by that idea and willing to accept defeat gracefully.

FANTASY

Highlander is first and foremost a fantasy film, not just because it has magical elements and sword fighting, but because it takes a fantastical idea and shows what it would be like if it became real. With its contemporary setting, it’s easy for players to imagine themselves as immortal warriors, battling across history’s greatest moments in a fight to guide the fate of the world. Playing up the liberation and power of immortality, and letting players revel in it at times, is a key to helping them live out this fantasy.

HISTORY

While *Everyday Heroes* is primarily about modern settings, the world of *Highlander* has one foot planted firmly in history. Most immortals were born in ages past, and maintain a romantic attachment to their history in the form of favorite blades and maintaining the values of historical warrior cultures. *Highlander* also presents a unique opportunity to tell heroic stories that span centuries. Take some time to do research on the periods you will play in and you will find tons of inspiration for stories, characters, and adventures.

MYSTERY

The world of *Highlander* is full of mysteries. Where did the immortals come from? How are they chosen? Why must they fight? What is The Prize? Where does their power come from? Only one of these questions is ever answered in the film, and only at the very end. The mystery is part of what maintains the world's excitement even after the film is over. It lets your imagination run wild. Keeping some element of mystery in your game will have a similar effect, driving curious players forward to discover these secrets, eager for the next session.

RELATIONSHIPS AND ROMANCE

A key element of the *Highlander* movie is the web of relationships Connor MacLeod develops with the other characters. He has a familial bond with Ramirez, whose death affects him deeply. He has lifelong rivalry with, and animosity towards, The Kurgan that drives his destiny. Finally, Connor has multiple romantic relationships, which are a source of both tragedy and inspiration for him. It's love that binds him to the light, and yet love is also his greatest source of pain.

These themes can be tricky to capture in a single adventure, but look for opportunities to offer these types of relationships for the heroes to develop in an ongoing campaign.

IMMORTALS AND TEAMWORK

"There can be only one." Contrary to the mantra, immortals do sometimes work together for their mutual benefit and survival. Even those chasing The Prize understand that there is something to be gained from having allies, at least until the time of The Gathering. As with nearly every roleplaying game, there is an implicit assumption in the *Highlander* game that the team of heroes can mostly trust one another with their lives.

It's hard to imagine that Connor and Ramirez would try to take each other's heads until they were the last two immortals remaining. For better or worse, there are usually more ruthless immortals around for them to fight. Perhaps the spirits of those born immortal are such that

there are always sufficient numbers of bloody-minded individuals to ensure there is never a complete truce in The Game.

When running a *Highlander* game, it's a good idea to make your expectations of teamwork clear to the players. Most will prefer to play in a game in which there is a high degree of trust, with everyone playing for the good of the team. That said, there are some players who find the idea of being a traitor appealing and fun. You should give your blessing to this possibility only if all the players in your game are comfortable with it, and if they can accept that the consequences of such a betrayal are, in most cases, that the rest of the group will quickly turn on the traitor.

HEROES AGAINST HEROES

A certain amount of tension and conflict between heroes can both make for an exciting story and provide an opportunity for roleplay. In their most benign form, tension and conflict can arise from nothing more than a clash of personalities and disagreements over the best ways for the team to overcome the challenges that it faces. A step up from this are moral clashes in which the methods of one or two of the heroes are objectionable to all or most of the other heroes. And, at the far end of the scale, there are the heroes who set out to kill one another.

It takes rather mature players to engage in all-out party conflict without anyone's real-life feelings getting hurt. That's why it's important for everyone to be on board with the idea and willing to accept the consequences. One of the consequences for the GM is that mortal rivalries can utterly disrupt any attempt to run a cohesive story. Games with overt intra-party combat tend to go completely off the rails, with the conflict between the heroes taking center stage.

When you do get into a situation in which the hero versus hero conflict turns deadly, your role as an arbiter of the rules is crucial. All players involved are going to want fair and neutral adjudication of the rules. The emotional stakes are often high in these situations, even when everyone has consented to it. When narrating such a fight, be sure to allow all the heroes moments of awesomeness, even in defeat. The dueling mechanics are perfect for such situations.

Keep in mind that, in *Everyday Heroes*, the heroes deal significantly more damage than most NPCs, and that heroes have significantly fewer hit points than equivalent NPCs. This means that conflicts between heroes are often fast and bloody affairs, with some classes proving much deadlier in combat situations than others.

Of course, you can also create an adventure in which such conflict is planned from the beginning. If you want to play a story about The Gathering that ends with one of the heroes winning The Prize, then conflict is nearly inevitable. Again, the key is to get everyone to buy into the idea, and to agree that, in the end, there can be only one! If you can do this, the players are much more likely to have fun and be cool with the story because they knew the intended arc of it all along.

MAKING DUELING FUN

Epic duels are an integral feature of the *Highlander* narrative. The Game revolves around dueling, and every immortal who hopes to compete for The Prize trains in the art of the blade. The dueling rules ensure that a one-on-one duel with another immortal is something special and distinct from a normal fight.

WHEN TO DUEL

Use the dueling rules when one immortal faces another in a final conflict, or as a test of their skills. Do not use them for every conflict or fight! Using these rules too often both slows down combat and takes away from the nature of the duel as a special event. On the other hand, do not make duels so rare that would-be duelist heroes feel cheated out of the experience. Strike a balance that is based on the needs of the story and on your group's interests.

Generally, a duel occurs in one of two environments: in the midst of a larger battle or as a special event of its own.

The main benefit of running a duel in the context of a larger battle is that the other heroes are occupied with other enemies. In the case of one hero dueling while the others stand by, the key is to keep the combat moving quickly. Consider allowing the other players to offer advice in choosing strategies. After all, since you can safely presume that no one at the table is a centuries-old fencing master, there's nothing wrong with a little brainstorming to make up for this limitation!

ONE-ON-ONE

The rules of The Game mandate that duels between immortals be one-on-one with no outside assistance or interference. While not all immortals follow this rule, most do—at least when they are planning to take someone's head. Even The Kurgan, who has no honor in him, abides by this rule because it guarantees that he gets The Quickening when his opponent dies. When a group of immortals encounters a lone immortal foe, it is not uncommon for one of the group to immediately lay claim to the fight.

Of course, if the hero underestimated their opponent and is on the verge of losing their head, the other heroes may choose to intervene despite tradition. This is their choice to make. There may be consequences for this violation, but such consequences are part of the roleplaying experience. After all, the intervention of others may be the only thing that allows a hero to survive an encounter with a stronger immortal. But don't count on the players breaking the rules to save themselves; fans of the movie may well follow the code to their deaths!

DUELING NPCs

Nonplayer character statistics in *Everyday Heroes* are not normally intended for one-on-one fights. Rather,

they assume that, in most cases, there will be a group of heroes and one or more NPCs. This is especially true of solo NPCs with very high ability scores, hit points for days, and special actions designed to threaten multiple opponents. NPCs typically have a higher ratio of hit points to damage output than do heroes. This makes combat a bit less luck-based than is a fight between two heroes.

Chapter 12 of the *Everyday Heroes Core Rulebook* has a table called "Opponent Values by Level and CR". This table is very useful for picking a good match in a duel. Find the hero's level on the left side, and read across the row until you see a "1" in the table. This column then tells you the potential match for a single hero of average capability, expressed as a CR. Keep in mind that heroes who specialize in combat are much stronger than those who specialize in social interactions or skill challenges. These differences even out when the heroes work as a team, but in a duel, each hero type performs very differently from the others. The bottom line is that you may need to move up or down the chart a bit depending on the given hero's capabilities and your desired degree of challenge.

Another option is to build antagonist villains as heroes rather than as NPCs. This is considerably more work, and the balance comes out a bit different (generally more dangerous), but the dueling system works very well for two heroes fighting one another, and it makes for a much more detailed fight, as hero builds have more combat options to choose from. The Kurgan is built as a hero in this book as a demonstration of this kind of antagonist.

Perhaps the most difficult balancing challenge is that an NPC perfect for a one-on-one duel can be a total pushover if the heroes team up to fight them. The best way to handle this is to create a scenario where the antagonist is not entirely alone, either by traveling with a group of fellow immortals, one for each player, or by giving the immortal antagonist mortal allies who can even the odds. Another option is to create two sets of stats for an immortal NPC: one set for dueling and another for a group fight.

DESCRIBING DUELS

There are two key aspects to describing epic duels. The first is the actions of the two participants, and the second is the environment around them. Both the Game Master and the players can contribute to the descriptions. A duel, especially one to the death, should not consist solely of rolling dice and subtracting hit points. Tell a story to go with the numbers!

The dueling mechanics themselves offer some narrative possibilities. The six dueling strategies suggest the kinds of actions that the heroes are taking and their manner of fighting. But they are intended as inspiration, and not as requirements. Feel free to come up with other ways to represent the strategies and encourage your players to do likewise. Consider both what the chosen strategies and the final ability score comparison represent as action in the game world.

The visual spectacle between dueling immortals is a big part of the appeal of the *Highlander* films. It's never

just a simple exchange of blows. There are almost always sparks, property destruction, and clever use of the environment. Try to work these elements into the narration. Some players really get into helping with this, while others appreciate having you provide the descriptions. Remember to let everyone play the way that they enjoy most.

Plan your adventures such that duels take place in interesting environments. An old factory is a classic, a fog-shrouded moor is another; the list is endless. As with any combat, set the stage before the duel begins, so that everyone can form a mental picture of the environment to play with and get creative.

DUELING AS THE GM

As the Game Master, remember that you also play the dueling mini-game. It's worth considering the different approaches to take. In any case, make sure that you thoroughly understand the mini-game, so you don't slow things down with your choices.

NPC Strategy. Decide on a pattern or preference for a given NPC, and give the heroes a chance to learn the pattern, and counter it. This lends the duel a narrative arc that rewards clever players and gives them an advantage after the initial rounds. Making the NPC strategy feel intuitive for that character helps the heroes make educated guesses.

Example: You decide The Kurgan only uses Strength and Constitution strategies when dueling. He always leads with Strength, and switches between them whenever he loses a comparison.

Play to Win or Lose. You can play cutthroat, trying to outwit your players and give them a serious challenge. Some players love this, but if you consistently beat them, they will quickly lose interest in dueling. Our suggestion is to use your skill to create tension and drama, rather than to try and crush your players!

Random. Roll 1d6 to pick a strategy. If you do this openly, smart players typically pick their strongest ability score because that gives them the best odds against a random pick. If you do it secretly, then they could well be wasting their time trying to second-guess you. If you are not sure how you want to play out the duel, it's an efficient way to keep the fight moving along.

The Dueling Result Table can also be used as a free-form resolution mechanic for situations in which two people are competing in a contest with a wide range of possible approaches. For instance, imagine a hero trying to win a promotion over their rival at work. Each chooses a strategy to make a good impression, one going for Charisma and buttering up the boss, while the other uses Intelligence to write a brilliant white paper. The table indicates Constitution as the resolution; in the end, the boss favors the employee who works the longest hours.

DECAPITATION

The decapitation rules are for use when facing immortal foes. In a world of hard-to-kill beings, these rules lend a very real sense of danger when a hero faces a foe who knows their vulnerabilities. This helps to counterbalance the fact that, in combat with mortals, immortals are often in no real danger of losing their lives. It's important that *Highlander* players understand that, when their immortal hero faces another immortal, there is a good chance of instant and final death if their hero fall to 0 hit points.

Ideally, not every combat involves battles with other immortals. It is probably best to avoid having mortal opponents use the decapitation rule unless the story is about mortals who have learned enough about immortals to know that decapitation is the only way to kill them. Character death in most games is best kept to a minimum, or reserved for moments that are dramatic enough for the player to feel satisfied that their hero died a glorious death in an epic moment of play.

You can expand the decapitation rule to be a general "execution" rule for *Everyday Heroes* adventures outside the *Highlander* setting by removing the weapon requirement and expanding the concept beyond just decapitation. Combat becomes much more dangerous when heroes face foes determined to kill them, which ratchets up the tension in a game. Just be sure that all of your players buy-in. This is very much a variant rule, as it changes the nature of a game from heroic storytelling to one of brutal survival.

USING THE QUICKENING

The rules for The Quickenings represent the bare bones of what you can do with it in your adventures. This is one area of *Highlander* lore that remains fairly mysterious, and so leaves a lot of room for interpretation and creative variation. MacLeod's final Quickenings includes demonic spectral figures and other ghostly imagery. So, what it means is open to your imagination, and you can use it to create new mysteries for your players to solve in a longer campaign.

The ending of the film suggests that the spirits of the fallen immortals are somehow accessible to the winner of The Game. You could take this in more explicit directions by having The Quickenings transmit information to heroes who receive it through visions, feelings, voices, or other ways to create an exciting story. You could even throw in elements that just seem cool, like the demon spirits in the film, encourage the players to speculate about them, and then build on their ideas as the story unfolds.

Depending on the mix of heroes in your group, consider giving all the heroes access to the benefits of The

Quickening. If someone is playing a less combat-oriented immortal, while their friends are playing classes like the Brutal or Graceful Warrior, they may not have the opportunity or ability to take heads, and so lose access to spirit points and immortal feats. There are a few ways to handle this:

The first option, following the rules and canon closely, is to arrange rivals for the heroes in such a way that NPC immortals duel with specific heroes when the opportunities arise. Provided that the NPCs don't win, this gives every hero an opportunity to receive The Quickening. If all the heroes get such opportunities, then all the players should be satisfied.

A second option is to deviate from film canon and have The Quickening be an experience that the heroes share. As long as they are present at a duel in which a hero takes the head, they all receive the power. This could either be a rule for your own *Highlander* narrative, or a special bond shared by the heroes in the story. Depending on the pace of your campaign, you could either give each hero present at the duel the full allotment of spirit points or divide them up among the heroes.

Finally, you can hand out extra spirit points in "down time" to heroes who are falling short. The conceit might be that these heroes had some encounters between adventures and won a few duels "off-screen," to get them back on par with their allies.

SPIRIT POINTS

Spirit points may create potential balance concerns as well as opportunities, since they are not just a reward for heroes who defeat other immortals, but also a useful GM tool in a number of situations.

The balance issues come into play when immortal heroes gain a significant number of basic feat picks to enhance their ability scores, gain proficiencies, and become more powerful overall. In these ways, an immortal hero of a given level could potentially become stronger than other heroes of the same level. Fortunately, you are the one creating adventures and handing out spirit points, so you are largely in control of just how strong the heroes can become. You can make fights a bit more challenging to compensate for the increased power level, if you feel the need.

One fun thing you can do with spirit points is offer an advancement system past 10th level. The benefits are not quite as significant as those achieved by gaining a level, but they do add up over time. You can expand the range of feats required to include advanced feats, or even multiclass feats. You may need to offer some explanation for how and why this happens, but players are likely to enjoy the additional options. We recommend that major feats cost 10 spirit points if you choose to make them available.

You can also hand out spirit points during downtime, especially for a campaign or adventure that spans large swaths of time when, presumably, the heroes have occasional encounters with other immortals as part of

The Game. You might introduce some kind of challenge or mechanic to determine how many points they receive. We didn't include a mechanic for this because we want both the pacing of campaigns and the control of spirit points to be firmly in the hands of the GM, and to avoid creating expectations on the part of the players as to how many they "should" receive.

PLOT POINTS

Awarding additional feats to heroes doesn't have to be limited to immortals. Granting specific feats, or feat picks, to players for story reasons, or simply as a reward for great play is unlikely to upset game balance too much as long as you are careful. If a player chooses to play a mortal hero in an immortal game, you may show them some appreciation with a parallel system that they can have fun with that is based on the in-world goals of their hero. You could call them "plot points," or anything that feels right for your game.

MORTAL KNOWLEDGE OF THE GAME

Despite the rule that calls for keeping knowledge of The Game a secret, it's clear that this doesn't always happen. Heather MacLead knows Connor's secret: it was shared with her by both Connor and Ramirez. The Kurgan even allowed her to live after she witnessed him receive The Quickening. It is, in some respects, a difficult secret to keep entirely secret.

Fortunately, mortals find the truth of The Game and of immortals pretty hard to believe. Even if they do come to accept it, they are likely to interpret it through their existing religious or supernatural beliefs. Mortals who report their discovery to some sober authority are likely to be laughed off as jokers, intoxicated, or delusional fanatics. In the modern world, even a video of two immortals dueling will be dismissed as some stunt or work of intentional fiction and trickery. Most people require a mountain of direct evidence, or first-hand experience, before they will believe any of it.

This doesn't mean immortals can be entirely careless, but it does give your stories some latitude to feature breaches of secrecy without immortals getting plastered all over the Internet or making the local news. Of course, if you want to create a story centered around keeping the secret, then doing so can become a driving motive. Conversely, you could explore what happens if a group or government does learn the secret, and creates an existential threat to the immortals.

A fun idea that you could work into your story is that The Game and the immortals themselves are the source of myth and folklore. You could build an adventure around mythological heroes, who are immortal, and so may still be alive today. In fact, the mysterious origins of The Game and of the immortals provide a wide-open field for you to imagine different ways in which they tie into history, mythology, and religion.

IMMORTALS AND ADVENTURE DESIGN

The fact that there are limited ways to kill immortal heroes presents both a challenge and an opportunity for Game Masters and adventure writers alike. Threats that would be terrifying for a mortal hero may be little more than a nuisance to an immortal. Heroes could even use their immortality as a gimmick to get out of difficult situations or overcome enemies. Unless the primary antagonist is also immortal, a hero could grab them and jump out of an airplane. Drowning isn't possible, so any kind of water hazard presents nothing more than an inconvenience.

On the flip side, you can pose challenges for immortals that mortal heroes would be too cautious to attempt. You can push heroes to the limit in combat without worrying about a hero being killed. Be cautious about doing this too often however, as players are going to have a lot less fun if they don't get opportunities to shine in combat at times.

When it comes to NPC immortals, it's important to keep them few and far between. Common encounters should not involve squads of immortal opponents. It's far better to have a single immortal antagonist, or a small cadre of them working together to match the heroes. Immortal antagonists often use humans as pawns in The Game, either directly commanding them or manipulating them to be hostile towards the heroes.

Any immortal the heroes encounter in combat should pose a threat deadly enough to leave them without their heads if they are not careful. Immortal antagonists are somewhat harder for the party to finish off, and capable of surviving a lot of situations that facilitate their escape. One way for immortals to ensure that they don't lose their heads is to keep a good distance between themselves and their enemies, except when they have the upper hand.

THERE IS ONLY ONE

A team of heroes is the default group for most *Everyday Heroes* settings. While this holds still true for *Highlander*, this world also lends itself well to a single player and Game Master. Most adventures are written with a group of four or five heroes in mind, but it is usually not too difficult to adjust combat encounters to account for a single hero. Another option is to play a higher-level hero than the adventure calls for, though that alone is usually not enough to completely balance encounters.

Still another option is to grant the single hero additional feat picks as they level up, or when the player first builds their hero. This makes the hero stronger, and allows them to pick up additional skill proficiencies. One of the usual drawbacks of a single character is that they have a narrow range of skills, whereas a full party almost always has someone skilled at something applicable to a given situation. Single-player *Highlander* adventures, however, allow for storytelling closer to the film experience and for creating situations that can lead to one-on-one duels.

Generally speaking, the fewer players that you have in your game, the faster they move through the plot, and so games with a single player can move very quickly. There are no long discussions about how to best tackle a problem; they just do what needs to be done. And since combats are smaller, with fewer participants on both sides, they tend to resolve very quickly as well.

MOOD MUSIC

It's hard to imagine *Highlander* without the epic music of Queen (particularly their album, *A Kind of Magic*) and the skilled composer Michael Kamen. Of course, any of Queen's albums make for great inspiration when running or planning a game. And if you are looking for custom sound effects and environmental cues specifically for the included adventure, "A Measure of Revenge," be sure to check out the official *Highlander* Syrinscape package.

HISTORICAL PERIODS

In the *Everyday Heroes Core Rulebook*, we talk about what an amazingly rich playground the real world makes for adventure. In *Highlander*, multiply that sentiment by a million, as you have all of human history as your playground. When you are looking to craft a new campaign, don't be shy about diving into historical research on ancient cultures and events. It is an incredibly deep well of inspiration for amazing adventures.

If you are running an adventure that spans centuries, you need to give your players some guidance on making their heroes. If you are planning to spend significant time in the past, players must build characters that are appropriate for that era and then level up as they move forward to a later time period. If they need new languages and proficiencies for the change in time, you can either allow them to make the appropriate adjustments, or else grant them a number of spirit points to acquire modern proficiencies and talents.

Considering the typical age of immortals, it may even make sense to allow players to completely rebuild their heroes, except for their ability scores and origin. It's not unrealistic to imagine that someone who lives for centuries will learn entirely new ways of fighting and forget those that they knew in the past.

Another fun approach is to present adventures in the form of flashbacks. Have the players create both modern and historical versions of their heroes, and move back and forth, playing each as you tell a story in different parts. You can even work it almost like time travel by allowing their actions in the flashbacks to change their present circumstances.

WHATA COINCIDENCE!

Many RPG adventures involve a wild set of circumstances in which an unlikely band of heroes is brought together by extraordinary events. In the world of *Highlander* this is made even more unlikely as immortals are said to be rare beings who hide themselves from the world of mortals to maintain their secrets. Bringing together a group of immortal heroes and pairing them up against immortal foes, adventure after adventure, can strain believability to the point of absurdity.

For the most part, players will accept these circumstances as necessary to the creation of a fun adventure in the spirit of *Highlander*. Nonetheless, there are things you can do to minimize the sense of absurdity for yourself and your players. Foremost among them is to play it straight and avoid remarking on how unlikely the circumstances are. Immortals encountering one another is simply the way that The Game plays out over time. Fate leads to these occurrences, and the stories of the adventures that ensue are extraordinary by definition.

The best proactive solution is to figure out a way for everything to make sense and reveal it over the course of the story. Start with the situation that you want to occur, and then work backwards to create a set of natural motivations and goals that would lead all the immortals involved into the situation. The Tennessee Piledriver adventure idea at the end of this chapter is a good example of this approach. It is, admittedly, a silly story, but if you work it backwards, you can find many reasons why a group of immortals who work together to take heads might pose as professional wrestlers. Traveling constantly helps to avoid detection, they can use their wrestling personas as disguises for their eccentric natures, they have a professional excuse to own “prop” weapons, and they leave town before the bodies of their victims can be discovered.

In *Highlander*, you also have the option to cover wild coincidences with the mysteries of the mythology. We don't really know why immortals exist, what power gives them immortality, or why they must fight for The Prize. In your game, these things are up to you and, depending on what you decide, all manner of unlikely events can become a matter of destiny, or the ways in which the meaning of The Game is disclosed to greater or lesser degrees. In the Toy Soldiers adventure idea, it so happens that the members of a military squad are all immortals who experience their first death together. As a matter of chance, it defies belief, but if it is the work of some higher power or purpose, it becomes more plausible and offers possible clues to the mysterious workings of The Game.

HIGHLANDER CAMPAIGNS

Highlander offers a unique story framework that allows you to create an epic campaign that involves many adventures that take place over the unwinding centuries. Elements of the world itself, and the rules presented in

this book combine to create some unique opportunities for play and storytelling. Such a campaign is perhaps the ultimate *Highlander* RPG experience!

The best frame for a campaign is simply to follow the player characters from their first deaths in ancient history up until the time of The Gathering. Begin with an extended session zero. The players should each create their hero in an historical time frame provided by the Game Master, generally within no more than 100 years of each other. Each player should decide what part of the world their hero lived in prior to their first death, and what the general circumstances of this death were.

The game master can then craft a scenario to play out each hero's first death, and assign supporting parts to the other players, so that they can participate in the drama, as protagonists or even as antagonists. Starting with the oldest immortal, each of these scenarios is played out. Then, the newly born immortal can play a part in the dramas of subsequent heroes' first deaths, slowly tying together each of the heroes as friends and allies.

The latter half of these first death stories is a good place to bring in an immortal antagonist, one that can become a rival to the group for a long time to come. Their machinations and activities will affect the heroes' paths again and again through history. The rival shouldn't be involved in every encounter, but the closer your grand story draws to its conclusion, the more prominent their role should become.

Early adventures should be about learning the ropes of immortal life. It's as important for the heroes to make friends in the world of immortals as it is for them to collect enemies. Connecting the heroes with mortal allies is also important in that it allows them to feel the passage of time acutely, particularly as they watch people they love grow old, while they remain unchanged, again and again through the centuries. Some of the heroes may take on immortal pupils, and acquaint them with the traditions of The Game. These pupils can become important allies or rivals over time, or even serve as replacement heroes should some of the original immortals fall along the way.

You can involve the heroes in real world historical events, and even have them steer the course of history in new directions through their actions. Playing with alternative histories will make the players feel empowered and important. Encourage the players to develop causes that their heroes support in the sweep of history, and center later adventures on the ambitions and desires behind their chosen causes. This can give players a true taste of what it would mean to win The Prize: the opportunity for their heroes to achieve their ultimate aims. This glimpse at possible futures would, in turn, raise the stakes for everyone at the eventual culmination of the campaign.

Thanks to the system of spirit points, you can continue the heroes' development even if they reach level 10. As time moves on, they can truly feel like they have spent centuries gaining skills, languages, and a network of immortal contacts that all come to a head when the time of The Gathering comes. At this point, you should pull all the threads of the centuries-long adventures together. The heroes' old rival should make their final play, giving

the heroes the chance to put an end to them at last. With their rival vanquished, it finally comes down to this: "There can be only one!"

ADVENTURE IDEAS

There are no limits to the kinds of adventures that you can have in this setting. A traditional story features an immortal antagonist, as this brings all the classic *Highlander* trappings to the fore. Your story doesn't have to follow this pattern, though. Immortals have interests beyond The Game, and the long history of human civilization offers untold opportunities for action. You could even take your game into the future or the realms of fantasy...



An Old Friend

Hook. A group of immortals seek out the legendary Honjō Masamune sword.

Heroes. A group of immortals who knew and admired Gorō Masamune.

Action. The most famous and prized sword by the master smith Gorō Masamune has been considered missing since 1946. In honor of their mortal friend of old, the heroes decide to seek out the masterpiece blade with the intent of returning it to the government of Japan. The trail leads them to a dark conspiracy, at the heart of which is an immortal who does not appreciate their investigations. This shadowy immortal mastermind sets out to kill the investigators and keep his vast criminal empire a secret until the time of The Gathering.

Broken Promises

Hook. A former friend lays a deadly trap for their old comrades.

Heroes. A group of immortal friends who made a promise to stick together in The Game.

Action. A group of immortal allies meet every century to renew their bonds of friendship. This time, one of their members goes missing and the others rally to find the ones responsible. It soon becomes clear that they were betrayed, and that their missing friend is the one hunting them—a friend who knows

all their secrets and weaknesses. The heroes must survive the hunt, learn why their old friend turned on them, and mete out their own form of justice.

Eagle and Serpent

Hook. A group of Aztec warriors goes on a quest to defeat a Spanish immortal.

Heroes. A group of Aztec warriors and Aztec luminaries of the 16th century

Action. The Aztec world is under assault by the Spanish. One particular Conquistador is said to be an unkillable warrior, creating an atmosphere of dread in the capital. The heroes decide to undertake a perilous quest to gain the favor of the gods, so that they can become immortal in flesh. If their journey into the underworld succeeds, they can return to the light and then challenge the terrible Conquistador on equal footing. Should they succeed in taking his head, it will give the people the hope and confidence that they need to resist the colonizers and preserve the Aztec kingdom forever more.

Fate Interrupted

Hook. A group of mortals learn about The Gathering, and decide what they want to do about it.

Heroes. A collection of mortal friends living in New York in 1985

Action. The heroes stumble upon an immortal duel and interrupt it before it can be concluded. The surviving immortal, who was losing the duel, decides to betray The Game, and warn the mortals about the danger of an evil immortal winning The Prize. The immortal tries to recruit them as allies, but they soon learn that this immortal's intentions for The Prize are far from benevolent. They have only a few days to decide what to do: support one of the immortals as a champion, or try to stop them all from claiming The Prize.

Immortal Apocalypse

Hook. It's the apocalypse, and dark immortals rule the wastes with an iron hand.

Heroes. A band of immortals and their mortal allies, all committed to stewardship of humankind.

Action. The world as we know it ended in nuclear fire. Some of the immortals who survived are now warlords, worshiped by the mortal survivors. The heroes, seeing the horrors committed by these immortals-turned-gods, are determined to topple their rule and find renewed hope for the survivors amid a shattered world.

Of Blood and Stars

Hook. An immortal serial killer is tracked through the ages.

Heroes. A team of immortals who are determined to find and stop "Halley's Butcher"

Action. A mysterious immortal known to the heroes only as “Halley’s Butcher” commits heinous acts each time that the celestial body now known as Halley’s Comet becomes visible in the sky. The story begins in 1531 in Austria, with the heroes coming together to investigate a series of bizarre and brutal murders, only to have the killer vanish and re-emerge decades later to repeat the same pattern. Now it is 1986 and the killings have resumed. Can the immortal heroes use all the knowledge that they have gained to stop Halley’s Butcher once and for all?

Operation Snowstorm

Hook. It is 1945, and immortals working with the Allied victors of World War II are on the trail of an immortal Nazi seeking to preserve the Third Reich in Antarctica.

Heroes. An elite team of immortal and mortal soldiers committed to stopping the Nazi threat to the world.

Action. The adventure begins after the fall of Germany, with an investigation into a rival group of immortals supporting the Nazi cause. The trail leads to Antarctica, where the rival immortal constructed a secret base in an attempt to preserve the Third Reich until the time of The Gathering, when they can retake the world with the power of The Prize. The heroes must put a stop to their plans once and for all.

Tennessee Piledriver

Hook. Immortals, under the guise of professional wrestlers, are hunting down the heroes.

Heroes. Immortal wrestling fans living in 1980’s Memphis Tennessee.

Action. The Continental Wrestling Association is gearing up for a massive show featuring a group of outside wrestlers, “The Doom Brigade,” which is coming to challenge the local champions. When not in the ring, however, the Doom Brigade—a group of immortals who travel under the guise of wrestlers—targets local immortals before they leave the territory. The heroes, wrestling fans all, with help from wrestling greats of the era, must survive the Doom Brigade and ensure that the Cavalcade of Champions event is a big success without tipping off the public.

The Mortal Coil

Hook. A cabal of mortals has learned of The Game, and it seeks to eradicate all immortals before the time of The Gathering.

Heroes. A rag-tag collection of immortals, hunted by the cabal, forced into cooperation.

Action. Each of the heroes is being hunted, and each one barely escaped from a cunning ambush. After fleeing to holy ground, the hunted heroes encounter one another, only to be attacked en masse by their mortal adversaries. Together, they must discover who these attackers are, and why they are after them, and then put a stop to the hunt by bringing the fight to the cabal.

Three Black Hats

Hook. Immortal outlaws are intent on stealing a large shipment of gold.

Heroes. An immortal Pinkerton, a sheriff, and the sheriff’s deputies.

Action. A band of brigands led by three immortals has been hijacking gold shipments from California, bound for the US Treasury. The Pinkerton agent has tracked the outlaws to an area near a small western town, and they recruit the local sheriff and his deputies to bring the outlaws to justice. The violence escalates quickly as the whole town comes under threat by the vengeful gang.

Time of The Gathering

Hook. The time of The Gathering is nigh.

Heroes. Immortals who know of one another, but are not yet allies.

Action. Strange events have been happening in the world. The heroes each feel the call of The Gathering, which compels them to go to New York City and fight for The Prize. A series of challengers—some old enemies, others new—face the heroes. The heroes can ally to increase their odds, or go it alone. Their opponents are some of the greatest warriors who have ever lived. Whatever happens in the end, there can be only one!

Toy Soldiers

Hook. A group of newly born immortal soldiers attempt to end the Civil War.

Heroes. A group of soon-to-be immortal Union soldiers. Each one has yet to experience their first death.

Action. The heroes experience their first deaths together as victims of Confederate artillery fire. An immortal commander in the Union Army discovers them, and concocts a mad plan to assassinate General Lee in a bid to end the war. The plan ends in failure, but they discover a counter-plot to murder General Grant. They must race against time, the Confederate Army, and the work of an immortal assassin to try and stop the Union from losing its greatest asset in the war.

You Know Too Much

Hook. An immortal is hunting the heroes after having learned about The Game.

Heroes. College students going on a retreat.

Action. A group of mortal college students is heading to a cabin retreat in the mountains, but ends up at the wrong place. Inside, they find written records about The Game and documentation of the immortal who wrote them. When the immortal returns from a hunting trip and discovers the students, they decree the luckless heroes all must die to preserve the secrecy of The Game. The students must find a way to stop or escape from the unkillable recluse before he ends them all.



PART V A MEASURE OF REVENGE

FOREWORD

"In the end, there can be only one." Who hasn't felt an electric thrill at those words, and at the thought of being a living immortal, cursed to fight for your existence for a thousand years in the hopes that you will survive and, in the end, claim The Prize?

***Highlander** stands alone, a pillar in the foundation of the modern imagination. It's a story in which eternal lives entwine in friendship, love, rivalries, and, in the end, elimination, all looking forward with fear and resolution toward The Gathering.*

*I've long been a fan of the various **Highlander** movies and TV shows, dreaming of different immortals that might live in this setting—just like every other fan! I hope that this adventure inspires others to dream of eternal lives, and of facing their enemies century after century as the world spins by.*

*This adventure is intended to bring the heroes into the world of **Highlander** as immortals, each one living their life just outside the tide of history, but seeing those events affect their lives nevertheless. This juxtaposition between past and present is a prominent element of the **Highlander** setting's appeal, distinguishing it from other modern-day RPG settings.*

*As a child, I was introduced to **Highlander** in the theaters (at the time, its special effects were amazing!), and I was enthralled by the story of an eternal being who carried memories and history from centuries before, all culminating in a final, Ragnarok-like ending. The Prize!*

The setting is amazing: it has the potential for heroes to investigate forgotten moments of history, or to engage in modern events with an immortal's sense of guilt at watching the generations pass. All of this make it a fantastic place to tell stories, and I'm excited to be part of it.

—Ree Soesbee

SYNOPSIS

This adventure comprises three Acts, set across different eras of human history. Each Act is a complete mini-scenario, with the various plots culminating at the finale. The GM may run these adventures in direct sequence, or scatter other adventures between Acts I and II, creating an ongoing historical campaign.

ACT I: THE SIEGE OF ORLÉANS

The date is early May, 1429; the location is France. The Dauphin has given an army over to a peasant girl named Jeanne d'Arc, and they march to Orléans to break an English siege. The heroes, in the company of a Spaniard named Yago Artiz Bailén, are there to ensure Jeanne's victory in battle. During the battle, Yago betrays the heroes, and they must destroy him in order to save Jeanne's life and free the city.

ACT II: GHOST OF THE PAST

The date is the present; the location is New York, New York. A major museum is burgled, and several items associated with Jeanne d'Arc, all dating back to the siege at Orléans, are stolen. The heroes believe that they recognize the thief in the security video—he appears to be none other than Yago Artiz Bailén, returned from the dead! Is he a ghost? Regardless, the thief appears to be deliberately framing the heroes for taking part in the robbery, making them accessories to an international crime and drawing a lot of unwanted attention to their activities. If they aren't careful, this attention could lead mortals to uncover their true nature. And when that happens, as they know all too well, people die.

Four important items were stolen from the museum—items that played a critical part in their adventure at the siege of Orléans: Jeanne d'Arc's banner, the Dauphin's crown, her sword *Légende*, and the journal of the English commander, Sir William de la Pole. As the heroes track down each of these items, they discover threads of their past—and the consequences of their actions in Orléans haunt them even now, in the modern world.

ACT III: REVENGE

Through compiling important pieces of information, one from each investigation of a stolen item, the heroes discern the thief is not a ghost at all. In fact, he's a descendant of Yago's family, also an immortal, taking revenge on the heroes for his relative's death. They acquire clues that lead them to Amaldo's secret haven in the city, and as they do they discover an NYPD detective, Gina Vasco, is already headed to that location in order to investigate and possibly arrest the museum thief. Little does she know she's in over her head...

The final showdown with Amaldo Bailén—descended from a family member of Yago Artiz Bailén—occurs in an abandoned subway hideout, where the heroes face not

only the villain but also the might of Jeanne d'Arc's holy sword, *Légende*.

THE VILLAINS

This adventure features two immortal villains: Yago Artiz Bailén and his sister's descendant, Amaldo Bailén, who bears an uncanny resemblance to his "uncle."

In the initial scenario, set in 1429, we meet Yago Artiz Bailén, a Spaniard and immortal in the employ of the French army at Orléans. He is a friend and a confidant, respectful of the opinions of others when it comes to secular matters. He's genial, a little bit brash, and earnest. Keep that in mind as you lead the heroes through the Orléans scenario; Yago is an important NPC, and it is crucial for the heroes to develop a rapport with him during the first scenario, so that his betrayal will sting.

The second scenario revolves around the actions of Yago's relative, Amaldo Bailén, whose features are easily mistaken for those of his forebear, so much so that the heroes should initially believe that he is, in fact, Yago somehow returned from the dead. Amaldo's primary goal is to gather the immortals of Orléans together in New York, and then harass and eventually destroy them in retribution for the death of Yago. He intends to steal their essence in a series of Quickenings, however they may occur.

THE HEROES

The initial date for the first Act of this adventure is 1429, and the location is the city of Orléans, France. The heroes begin at level 3. They face dangers and challenges, battling the odds in order to save the day—and, in the world of *Highlander*, this means that the heroes are probably immortals. If a player wants a character with a mortal origin, this is possible, but it means playing a different mortal during each era. (Alternatively, if the mortal hero "dies" in the course of this act, they may discover they are, in fact, immortal!)

If your players want to leap directly into the fun, there are five pre-generated characters at the rear of this book. Just break them out, let each player choose the one they want, and modify the gender and details of the characters according to each player's wishes.

Equipment carried by each hero is described in further detail in the *Everyday Heroes Core Rulebook*, and is also integrated into the stat blocks in the "Pre-Generated Heroes" section, to make starting the game easy. Like the *Highlander* movies, we want to start the adventure as quickly as possible and get right to the fun!

MILESTONES

The heroes receive a milestone at the end of Act I. This takes them to level 4 for Acts II and III, assuming that no other adventures occur in between.

All the heroes start with one free language, Middle French, at the beginning of the first scenario. At the beginning of the second scenario, all heroes are given another free

language: English. If a hero already has either of these languages as part of their character background, they may learn another language instead.

GAME MASTER NOTES

Note that the events described in the various scenes of Act I are based on historical facts; however, these scenes are extrapolations and works of fiction. As such, events and facts may deviate slightly from history when necessary to provide details, create story beats, or otherwise enhance the adventure. If the GM is a student of history, bring that knowledge into these scenes in order to make them as realistic and impactful as possible for the players.

Text in call-out boxes is intended to be paraphrased or read aloud to the heroes.

Text outside of call-out boxes is for the GM, to help them better understand the plot of the adventure, or to illuminate things that the heroes may discover with a little investigation.

It's best if the GM reads through the adventure thoroughly before running it, so that they are prepared for any curveballs the heroes throw into the mix. Feel free to be inventive when they ask questions or take actions not covered by the material in this booklet. Think large-scale and cinematic, and make sure that the heroes are always at the center of the events.

Stat blocks for prominent NPCs are located in Part VI of the book.

ACT I: THE SIEGE OF ORLÉANS

It is May, 1429, and the Hundred Years' War rages. The city of Orléans is besieged by English forces led by William de la Pole. The Dauphin of France has sent an army, led by the Maid of Orléans, to relieve the city and lift the siege.

Scene 1: The Prophecy of the Maiden

For years, there were prophecies that spoke of an armored Maiden who would rescue France. Now word spreads across the countryside that the Maiden has arrived and that she has been accepted by the reigning monarch, Dauphin Charles VII (soon to be crowned King Charles VII of France). She now marches to free the city of Orléans from an English siege. The heroes are summoned by an immortal named Father Adam Toussaint, who tells them that the prophecy may also hold truths about The Gathering and the nature of The Prize. He wants the heroes to discover more. To motivate them, he offers to share information from Templar libraries with them, or pay them in weapons, glory, or gold—their choice.

Scene 2: The French Camp

The heroes join the troops, using credentials that label them as personal bodyguards sent by the Dauphin, and foil a would-be-assassin sent by William de la Pole. Jeanne takes the heroes into her confidence. They learn about her most recent visions, which concern "angels, immortals, and the thief of legend."

Scene 3: The Battle of Les Tourelles

The French army marches toward the fort of Les Tourelles on May 7th, approaching Orléans from the east. The heroes participate in the siege of Les Tourelles, and are present when Yago betrays Jeanne to the English. They must overcome William de la Pole's best fighters and defeat Yago in order to save her life. If the heroes choose, one may claim Yago's head as part of the victory. If they do not, Jeanne kills Yago by cutting his head from his body. Either way, Yago dies.

Scene 4: Aftermath

After the French retake Orléans, the heroes return to meet with Father Adam, where they are rewarded as promised, and Father Adam speaks of his joy at Jeanne d'Arc's clear anointing from God. Surely goodness shall follow her all of her days, and France shall be covered in glory. People throughout the countryside claim that the prophesied Maiden has come.

SCENE 1: THE PROPHECY OF THE MAIDEN

At the beginning of the adventure, have each hero take a moment to describe where they would be on a "normal" day in the year 1429—whether blending in with society, seeking an education at a medieval university, or working as a mercenary in one of the various battles throughout Europe and North Africa.

The heroes are all aware of the intermittent battles between France and England over succession to the French throne that, by 1337, had led to 116 years of such battles between them—battles that later generations of historians would dub the "Hundred Years' War." In 1422, Charles VII had assumed the title of King of France following the death of his father, King Charles VI, but was the Dauphin (i.e., the heir apparent) until he was crowned in July 1429, despite opposition from King Henry VI of England. By the arrival of the heroes, the French are badly losing the war, and the English are steadily gaining ground. For this reason, after listening to Jeanne d'Arc's story, Charles VII had sent her to lead the French army, in the hopes of raising the morale of the troops and giving them back their lost sense of hope.

After establishing their current whereabouts and activity, each of the heroes is visited by a monk, who bears an important message, along with enough money to make the journey to the town of Saint-Denis-en-Val, France.

A private messenger has come calling for you: a Christian monk willing to die rather than deliver his message to anyone but you. His loyalty and determination catch your attention, and you decide to speak with him. When he is brought to you, he asks to speak with you alone:

"I bear a message from Father Adam Toussaint, who claims to be your friend." You recognize the name as that of a fellow immortal, one who chose long ago to step out of The Game and spend their immortality researching the nature of The Gathering. An odd fellow, to be sure, but not someone to fear. "He asks for your assistance. A prophecy is coming to pass, and he believes that you figure in its verses. If you will only meet with him on holy ground at the chapel of Saint-Denis-en-Val, France, he will tell you all that he knows. He has sent me with money enough to pay your passage. You must come at once. There is no time to waste."

The monk has very little further information. He can tell them he is a monk studying under Father Adam, and no one else knows that he has come here. When each hero agrees to go, the monk escorts them to the village of Saint-Denis-en-Val, paying for horses and traveling expenses out of a small purse of French coins. The monk does not know that the hero is an immortal, and knows nothing of The Game, The Gathering, or The Prize.

Arrival

Gradually, the heroes arrive at the chapel in Saint-Denis-en-Val, France, just outside the city of Orléans. Father Adam waits to meet with them all together, on holy ground, in the nave of a small Christian church at the center of the village.

From the village of Saint-Denis-en-Val, you see smoke from hundreds of campfires surrounding the nearby city of Orléans. English banners fluttering in the afternoon breeze mark a multitude of encampments hosting what you estimate to be around 5,000 soldiers. The siege has gone on for six months, and shows no sign of ending. But you are not going into battle.

The sun is going down, and a bright star hangs on the horizon as you end your journey in the small town of Saint-Denis-en-Val, where a modest chapel sits at the center of a pastoral French village outside the area of conflict. The monk who guided you here does not enter with you, saying only that Father Adam will meet with you inside.

Yet, when you enter the church, you discover that you are not, indeed, alone.



The hairs on your arms and at the back of your neck rise as you step onto holy ground, an instinctive warning that other immortals are nearby. With a few more steps, you see that others are here, just as you are, to meet Father Adam. Their eyes are suspicious and cautious—but this is holy ground. Battle is forbidden by the rules of The Game.

Before you can speak, a man in a simple priest's robe enters the chapel through a door near the altar. Father Adam Toussaint has dark hair, thick eyebrows, a long nose, and a friendly, scholarly air. "Greetings," he says soberly. "Thank you for coming. I know that it can be dangerous, gathering so many of our kind in one place, but rest assured that I would not have asked you here were it not of the utmost importance.

"Eight hundred years ago, St. Bede the Venerable beheld a vision, one that was echoed by a holy prophet in Hungary several hundred years later, and a third time—if English legends are to be believed—by Merlin, the sorcerer. Most recently, the same prophecy was spoken by a French mystic named Marie Robine d'Avignon:

"France will be lost by a woman, and saved by a virgin from the oak forests of Lorraine."

He pauses to let you consider, then goes on. "France was lost to war when Queen Isabella of England claimed the throne for her son. Now, there is a maiden who claims to speak with God: a maiden born in Domrémy, amid the oak forests of Lorraine. Our Dauphin believes in the prophecy, and has given her an army and one command: free Orléans."

Father Adam pushes back the hood of his robe. "What is not well-known is that there was more to the prophecy. As a chronicler and scholar, I have kept the original hidden, lest someone discover our existence as immortals. I will translate it for you now." Father Adam draws a fragment of paper out of his sleeve, written in Latin in a faded, blocky hand.

"She will be attended by guardian angels, 'Servants of the Gathering.' They shall fight phantoms of tomorrow, and they will stand between the Maiden, her legend, and Death itself."

The page from which Father Adam is reading was taken from a book written by the Venerable Bede in 730, near the end of the monk's life. Marie Robine of Avignon spoke the same prophecy, using the exact same words, around 30 years ago. There are too many synchronicities to be ignored and, certainly, Father Adam is a firm believer both in God and in the prophecy of the Maiden

If any of the heroes can read Latin, Father Adam encourages them to translate the page for themselves, and to do whatever they wish to authenticate what he says. If a hero studies the page to determine its veracity, they may make an DC 13 Wisdom (Arts & Crafts) check (to study the paper, ink, and wear) or a DC 13 Intelligence (Social Sciences) check (to study the writing, historical

references, and anthropology). Successful checks determine conclusively that the document is exactly what it seems.

Heroes may make a DC 15 Wisdom (Insight) check to study Father Adam and gain more insight about his motivation; success determines Adam is telling them the truth as he knows it. Further, he is filled with a genuine belief in God and is uplifted by Jeanne's presence on the field of combat for France—but he wants to know if her visions are true.

Father Adam asks the heroes to infiltrate Jeanne d'Arc's troops, posting as bodyguards sent by the Dauphin. They must protect the visionary Maiden, and aid in her attempts to break the siege. While there, they are to discover as much as they can about Jeanne's visions and determine whether she truly talks to God or is simply insane.

He will provide paperwork identifying the heroes as trusted mercenary soldiers enlisted in the army of France, each given the status of esquire. If there are female heroes, Adam notes that it is somewhat exceptional for a woman to hold such a rank. However, Adam has had the forethought to include language that indicates these "battle-maidens" are there to protect Jeanne's honor while she is surrounded by soldiers.

Father Adam then tells them that one more immortal has been called to the task: a Spaniard named Yago Artiz Bailén, whom Father Adam sent ahead a few weeks ago to gain initial intelligence. Yago will meet the heroes when they arrive, and will vouch for their credentials with the Marshalls in charge of the army at Blois: Jean de Brosse and Gilles de Rais.

If the heroes need further motivation, Father Adam leans on their religious beliefs, offers to share information that he has gleaned from Templar libraries, or to pay them in weapons, glory, and gold; whatever it takes to convince the heroes to assist in this matter.

When they agree, the heroes depart for Jeanne's army encampment, a few miles' travel from Saint-Denis-en-Val. Father Adam asks them to return to him after the battle's end to tell him what they have discovered, and whether or not they believe Jeanne is an immortal, a charlatan, or a genuine scion of the divine. He assures them that, when they return, he will give them their promised payments.

Father Adam's Perspective

Father Adam is a scholar, and as part of talking about Jeanne he engages the heroes in a brief discussion about the history of The Game. No one knows where the immortals came from, or why they appeared. No one initially explained the rules of The Game. They have been passed down in oral tradition throughout the centuries. It is certain that both immortality and The Quickening, which comes when one immortal beheads another, are supernatural. And in the year 1429, "supernatural" equates to only one of two things: God or the Devil.

Father Adam is a reverent man and an immortal who does not play The Game. He has chosen the path of the Church, and stays on holy ground as much as possible. Even so,

he believes that The Quickening is part of God's plan: the Gathering is the Apocalypse spoken of in Revelation, The Prize is a mystic reward, and the struggle to survive and claim ultimate victory holds the essence of the battle between Good and Evil. He sees things in these terms, but he's remarkably educated and open-minded for the era, and will entertain alternative theories if the heroes have ideas.

Yago Artiz Bailén

Father Adam tells them that Yago is an old companion of his, someone whom he trusts implicitly, and who is also deeply interested in seeing if this maid is truly a messenger from God. Based on Yago's preliminary investigations, Father Adam decides to bring in the heroes, and asks them to work with Yago to accomplish their mutual goals.



Yago Artiz Bailén

SCENE 2: THE FRENCH CAMP

If needed, Adam provides simple clothing in the French style, swords and poleaxes, and light armor (consisting of mismatched shoulder cops, worn bracers, and other roughed-up elements). As esquires in the army, the heroes are not expected to have mounts of their own. Instead, they will walk the few miles along a path from Father Adam's village chapel to Blois, down the Loire River, to where the French army is encamped.

From the path, the heroes can see that Jeanne's army is small and ill-equipped, camped in squalor beneath fine banners bearing the symbol of Charles VII, the Dauphin (i.e., the heir apparent) of France at the time, and Jeanne's patron.

As you approach the camp, you are quickly challenged. A French guardsman, his armor and tabard worn and stained from travel, grips his poleaxe in nervous hands. "Halt!" he cries out in French. "Who goes there?" Beyond, you see a much smaller encampment than that which surrounds the city, perhaps half the size of the English force. One large tent, erected in the middle of the others, is strikingly dissimilar—it looks like the tent of a noble, not like the rough-and-tumble military tents that surround it. A 12-foot white banner trimmed in silk, with painted saints and fleurs-de-lis upon it, flutters lightly in the breeze atop the central pole.

You give your papers to the guard, who takes some time studying the signet impressions in the wax seals. Finally satisfied, he harrumphs, shoulders his weapon, and nods. He looks you over curiously, and gestures toward the tent in the center of the encampment. "You'll find the masters there, if they'll see ya," he says. "Probably arguin', as usual, about somethin' well above my due."

"Stand down," comes a second voice. This one carries a thick Spanish accent, and as the speaker approaches, you feel the prickling chill along your arms and spine that warns you of the approach of another immortal. "I know these guards. They come at the Dauphin's behest." The speaker is a rough-looking, but not unpleasant, Spaniard who greets you with a cocky grin. "Follow me, travelers. I'll take you to the command tent myself."

This is Yago Artiz Bailén. On their walk to the command tent, he fills the heroes in on current events and the French army's situation. It should be clear that Yago is well-informed, and knows the French troop movements, battalion sizes, and personalities and profiles of the French commanders.

The French "army" numbers about 500 soldiers (a mere fraction of the size of the English force), along with a supply train of wheat, cattle, sheep, and pigs. The nearby river makes the encampment soggy and mud-filled, caking boots and eventually getting on everything. As the heroes move through the encampment, they quickly realize that this army is not a well-trained or disciplined fighting force; rather, it comprises the dregs of garrisons and scraps of militias from all over France—those who have not yet run away or are too frightened to try.

There are no "camp followers" (prostitutes) in the encampment. Jeanne has forbidden them. As a result, there is a great deal of annoyance and low morale among the troops. Jeanne doesn't even like it when the soldiers swear, and she chastises them whenever she hears it.

The English outnumber the French by at least two-to-one, and the soldiers here are not optimistic about their chances to break the siege. This is an army on the verge of dissolution.

Jeanne is a curiosity to the soldiers, and many harbor doubts. Although she claims to "speak with God," most people don't believe her—they think that she is an

instrument of the Dauphin's propaganda, trying to raise the spirits of his countryfolk.

When the heroes reach the central tent, they are challenged again by the soldiers guarding the tent. As the guards look over their papers, the heroes hear a loud argument inside the tent. There are three distinct voices, two male and one female. The words are indistinct.

Suddenly, a woman throws open the flap of the tent and strides outside. She is young, perhaps seventeen, with hair cut above her shoulders and a pretty, if very serious-looking, face. She is clearly angry; her cheeks are red and her brow furrowed.

Behind her are three men standing around a table on which a map of the area is spread out. Two of the men are glaring after her, while the third--younger and not as richly dressed as the others--has a hand over his mouth, struggling not to laugh.

"Tomorrow, we take to the river and sail for Orléans," the girl calls back to them in a stern voice as she marches past you. "And may God have mercy on any who do not have the courage to follow me and save France!"

The woman is Jeanne d'Arc (for further details, refer to "Supporting Cast" in Part VI of this book).

The two men arguing with Jeanne are two of the army's Marshalls: Jean de Brosse and Gilles de Rais. The third and younger man, who is 26 years old, is Commander Jean de Dunois, the illegitimate son of Louis I, Duke of Orléans, and first cousin of Charles VII.

Jeanne is too angry to stop, talk to, or take much notice of the heroes. She retires to her small personal tent, located down a narrow, overgrown path from the main command tent.

Yago enters the command tent first. The commanders, clearly frustrated and unhappy, recognize him by name and ask why he's there. Yago responds by introducing the heroes and turning over their paperwork to Marshall Jean de Brosse. Yago provides a glowing recommendation of the heroes--making up details about their capacities and backgrounds, as if he knows them all well. (Have fun with this!) He confirms that they are exactly who their papers claim them to be.

Upon Yago's word, the Marshalls take the heroes' papers at face value. They are immediately assigned to service as Jeanne's personal guard.

"You will not relish this assignment," grumps Marshall Jean de Brosse. "The woman's mad--claims to see the saints and talk to God himself! I have told her that we cannot retake Orléans with such a small force. The English have built earthworks, palisades, and other reinforcements, and they have twice our number. The only way into the city is to sail up the Loire, which is impossible, since the wind has been blowing the wrong direction for three days and isn't likely to change. Yet,

she still wants us to attack the impregnable fortress at Les Tourelles. It's ridiculous!"

"Nothing is impossible if God is with us," Jean de Dunois says quietly in return.

"Regardless," the more even-tempered Gilles de Rais steps in, ending the bickering, "these good guards have a job to do."

Turning to the heroes, he says, "Protect our Jeanne, so that the Dauphin's will may be fulfilled. Go, then, and guard her. It's good that you do, because more than a few English assassins have tried to end her life. I fear that, if they are successful, it will break the spine of our morale and France will cease fighting entirely. And if that should happen... the country will fall."

"Keep her safe," he says with a tone of finality. "Tomorrow, we go to war."

Jean de Dunois, "The Bastard of Orléans"--as the title by which an illegitimate child was recognized as a royal heir, "Bastard" was a mark of high status--escorts the heroes to Jeanne's tent; he is willing to answer questions along the way, if the heroes ask. He's polite, friendly, and a little downtrodden, facing battle with the grim amusement of an optimist who thinks that he's probably going to die. Yago smiles and bids the heroes farewell for now, saying that he needs to speak with the Marshalls about tomorrow's battle plans. But he promises to stop by their post later to ensure that they have settled in.

Jean is in charge of scouting and skirmishing to gain information on the English forces, and if the heroes speak to him about it, he gives them a frank assessment of the situation that they will face in the third scene of this Act. He is not optimistic about the French chances of victory.

If they ask about the argument, he tells the heroes that the commanders don't trust Jeanne, and most of them don't believe that she speaks to God; but they do as their Dauphin commands. He commanded them to protect her and obey her advice, and so they do. It is evident from how he talks about her that Commander de Dunois nurtures a more nuanced opinion of Jeanne: perhaps she is the lucky charm that will inspire victory, with or without God's hand on her shoulder.

Jean tells the heroes there have been two assassination attempts on Jeanne so far, which is why they are being assigned as her personal guard. He's surprised their request came through so quickly--especially as the Dauphin's finances are tight--but he's grateful to have them here.

When the heroes arrive at her tent, Jeanne refuses to see them. She tells Jean that if they want to stay outside and guard, fine, but she will not be interrupted while she is in prayer. The only exception is if one (or more) of the heroes are female; they are allowed to come inside the tent and stand guard, so long as they don't draw attention to themselves while she is praying.

♣ Male guards must stay near the tent, but are free to talk to passersby, meet the soldiers of the encampment, and find out more about the

troubles that they are likely to face tomorrow when they attack the fort at Les Tourelles.

- Female guards find the interior of Jeanne's tent sparse, with a small rug on the ground where she kneels in prayer, a straw cot, and a low table upon which she has placed a cross made of dark wood. Jeanne kneels in front of the cross, praying for several hours before she goes to her cot and falls asleep. She does not engage in conversation, and is not interested in responding should anyone attempt it.

If the heroes come up with a skillful plan and make successful DC 15 Charisma (Persuasion) checks, they can engage Jeanne in conversation once she is finished praying.

After prayer, Jeanne seems far calmer, her emotions collected and her serenity restored. She's a strange girl, often hesitating in her speech as though listening to input that you cannot hear. She approaches the conversation with resolute solemnity, and does not seem interested in talking about her visions. She's more interested in tomorrow's fight.

Unlike the other commanders, Jeanne has absolutely no reservations or worries about tomorrow's battle, nor about the difficulties in reaching the fort at Les Tourelles. "God will provide," she says confidently. "He has told me that you would come, my guardian angels. You will see to my protection three times: first, to preserve my flesh, then to purify my blood, and in the end to comfort my woe in the darkest times."

"I am glad you that are here."

Danger in the Night

The heroes remain on watch. Allow the players some time for interaction and general investigation of the encampment. This is a good time for them to stretch their roleplaying wings a bit, and to feel as though they are being appropriately watchful and acting intelligently, both in their job as guards and in their greater goal of discovering information about Jeanne and her rumored connection to God and the angels.

Later that night, after the sliver of crescent moon begins to set on the horizon, an assassination attempt is carried out by English soldiers against Jeanne d'Arc. The soldiers snuck through the lines of battle and into the French encampment—a difficult task, but possible if the assassins are particularly skilled (which they are). Later, if the heroes investigate, they find that the English killed three guards within the encampment: two at the perimeter, and one on patrol near the command tent. Those who take a moment to look carefully discover clues that indicate these Englishmen had a good idea where Jeanne's tent was located, and their singular goal was to deliver her death, no matter what occurred to them thereafter.

As the assassination attempt begins, read the following text:

Fog has rolled up from the river, drifting thickly through the French encampment. The sounds of the camp echo here and there as soldiers move about, cooking late-night food, standing watch, or patrolling between the tents. But, for the most part, there is silence all around.

Any hero outside the tent who succeeds on a DC 15 Wisdom (Perception) check notices that something is not right within the encampment. If so, read the following text as well:

You hear a faint "thump" in the darkness: the sound of a heavy sack, or a body, slumping to the earth. The sound comes from the far side of Jeanne's tent, where munitions and food are gathered, and strapped with thick rope beneath sheets of burlap intended to keep them safe from the weather. It's difficult to see around the high stacks of barrels and crates, but you're sure that the sound came from somewhere on the other side of them..

On Watch, Outside the Tent

If one or more of the heroes goes to investigate, they find a dead French soldier whose body was stuffed into an area between the barrels and boxes as though someone were trying to hide the evidence of the crime. Of course, if one or more of Jeanne's guards (the heroes) steps away from her tent, it creates the perfect time for the hiding assassins to strike.

On Watch, Inside the Tent

Heroes within Jeanne d'Arc's personal tent do not have an opportunity to detect the sound of the murdered soldier's body, but they receive a faint warning of another kind. At the same time that the English are approaching the tent (just before their attack), Jeanne awakens with a start and sits up in her bed.

With no warning, Jeanne's eyes fly open, and she abruptly sits up in bed. She looks back and forth from the large wooden cross on her table to your faces, saying nothing, and twists so that her feet rest on the floor. "Do you feel it?" she asks in a soft whisper. "I have felt the touch of St. Catherine's own hand. Satan and his evil servants are nearby. We must be prepared."

Jeanne rises, whispering soft prayers to God as she reaches for her sword. As she unsheathes it, you see that it is a light longsword, created specifically for her hand by one of the finest weaponsmiths in France. Jeanne notices your eyes lingering on the blade and gives you a tight smile. "Fear not," she whispers, "for this is the sword Légende, forged of blessed metals, her hilt surmounted by the Oath of France, a stone given to Mary, Mother of God by the Three Magi. The stone was carried by Charlemagne on his crusades to



Jerusalem, and held by the Kings of France for their greatest time of need. The Dauphin commanded this sword be made for me, and it, like myself, will never fail in the service of what is just and true."

The Assassination

As soon as you, as GM, determine that the time is right for high drama (and to give the English soldiers a moment of advantage), spring the attack.

Suddenly, out of the darkness come several men dressed in black leather armor, the blades of their short swords blackened so that they do not reflect the light. They attack without warning, their silent movements making little sound, and before you know it—they are upon you!

Outside the tent, four assailants charge at you, locking you in combat.

Inside, a blade rips through the rear canvas of Jeanne's tent, tearing it open as five more men in black armor charge through.

In a flickering moment of hesitation, their leader points his sword at Jeanne. "Sir William de la Pole sends his regards," he snarls viciously. Then, a sharp order to his men: "Kill her!"

He and his companions charge to the attack.

At this point, combat begins.

Nine assassins (eight soldiers and their commander) are attempting to enter the tent from two sides: the tent flap on the north face, and a torn opening in the southwest (between the cot and the small table). Their intention is to trap Jeanne (and her guards) between the two groups and kill them all. They are English fanatics, willing to lose their lives in the attempt, believing Jeanne is an emissary of Satan and failure will condemn them to the fires of hell.

If any are captured, they say that they were sent by William de la Pole, who wants Jeanne dead—they have no reason to lie or dissemble. Pole believes that if the French "Maid of Orléans" is killed, the French army's spirit will break and the battle will be won before it even begins.

Unlike the rest of the items in the tent, the central tentpole is made of hardened oak (AV 2), and can't be cut through without several rounds of chopping with an

appropriate tool (a hatchet or an axe). The chair is light and breakable (AV 1). There are a few small items (a rosary, and so forth), as well as a larger cross on a small prayer table.

Having just woken up, Jeanne is not wearing her armor (it's on the armor stand), but she does have Légende. She fights to protect herself and others, but is poorly trained and lacks skill with the blade.

Obviously, it is important that Jeanne d'Arc not die in this assassination attempt. If the heroes appear to be doing badly, or are overwhelmed, have Yago, Jean de Dunois, and a small group of French soldiers appear in order to provide reinforcements. In any case, the heroes are credited with the defeat of the assassins or, at the very least, with holding the line and protecting Jeanne from them until the reinforcements could arrive.

Allied Combatants

- ✦ Jeanne d'Arc (not wearing armor)

Enemy Combatants

- ✦ Eight Assassins
- ✦ Byron Longshanks

Byron and his men were sent by William de la Pole directly, and have no information of use to the heroes.

After the attack, rumors fly throughout the encampment. The French soldiers believe that the English summoned devils and sent them to kill Jeanne, but her piety and God's protection saved her from destruction. It's a miracle as far as they're concerned. You may need to remind the heroes that, as immortals, they don't want to draw too much attention to themselves.

Jeanne has no question in her mind as to why she remains alive. She is convinced that she and the heroes were shielded by God's own hand: this is a clear sign that the heroes were meant to be by her side for the upcoming battle.



Afterwards, Jeanne warms to the heroes. Jeanne praises them for their swift intervention and protection, and tells her Marshalls that they will serve as her personal guard for tomorrow's assault on Les Tourelles. As far as she's concerned, God sent the heroes in her time of need, and she now trusts them implicitly.

Privately, she asks to pray with them to thank God for his blessing and their lives. If a hero doesn't join her in prayer, Jeanne won't be put off or offended. She simply thanks the saints and angels for sending them, and says no more on their behalf.

SCENE 3: THE BATTLE OF LES TOURELLES

The next morning, the army gathers at the banks of the river. The heroes escort Jeanne d'Arc to a meeting with the French Marshalls, Jean de Brosse and Gilles de Rais.

Jean de Dunois and Yago Artiz Bailén are also there, but as lesser officers they are not allowed to address the troops. They simply stand at attention, listening dutifully as the Marshalls speak.

You move through the army, following Jeanne d'Arc to the side of the Loire River, where the troops are loading onto massive ships. Already, the soldiers seem restless, both because they are about to be sent to war and because a strong wind is blowing from upriver—exactly the opposite direction they need to go. Reaching the fort with these heavy ships will be nearly impossible if both the current and the wind are against them.

Undeterred, Jeanne marches past her commanders onto a ship, and seeks a high vantage point where she can be seen by all. She closes her eyes and whispers for a moment, praying quietly, then looks up into the heavens with fire in her eyes.

"Sacred and Holy God, you have sent us here to do your bidding. Give us strength. Give us courage. Give us your blessing, that we may do Your will this day, and set Orléans free!" A number of soldiers cross themselves, but even more look skeptical and concerned, unconvinced by Jeanne's piety as they stand on the edge of war. "Show me Your will, Holy God, and I swear it shall be done!"

Then, as the echo of her words fade, you feel the wind change...

The flag atop her ship moves and flutters, shifting from left to right, blowing no longer away from the city of Orléans, but instead, toward it. Within moments the wind rises, filling the sails and tugging at the ships as they wait by the shore.

A cry of surprise arises from the troops. Whispers of a miracle, of God's own hand upon the French troops. Quickly, cheers rise all around you, nearly deafening you with their fervor.

Jeanne looks down at you from her perch atop the forecastle, beaming a beatific smile.

The soldiers of the French army take this as a sign that God is on their side and quickly file into the boats, due to launch for Orléans within the hour. Morale is high, and the soldiers sing as they approach the fort at Les Tourelles, eager for the battle to begin. (Remember that the following description of the battle, including the number of soldiers in each army is fictitious. So, encourage your players to enjoy the combat without being overly concerned with the odds of victory, or other such things!)

While sailing toward the city, Jeanne takes a moment to speak to the heroes about her visions. Last night, before the armed men attacked her tent, she heard the voice of St. Catherine of Alexandria, warning her about a "fantôme maléfique," an evil spirit moving upon the battlefield.

"I saw it in my dreams last night," Jeanne tells you during a private moment aboard the ship. "A dark shadow is following our troops, moving among them, envious and deceitful. We must be prepared for anything. When we have taken the fort at Les Tourelles, I believe that all will be revealed. We must be patient, and we must be brave."

As the boats move up river toward the city, Marshall Jean de Brosse addresses the troops. "This victory will be earned in three parts," he calls out.

"First, we must cross the outer defenses. There is a ditch, ten feet wide and twenty feet deep, lined with a ten-foot-high wooden palisade and guarded by English spearmen on a raised boulevard. We must cross the ditch, seize the boulevard, and lower the drawbridge over the ditch, so that the main body of our army can advance.

"Second, we must take Les Tourelles' inner defenses: the bastion. Under fire from archers, hot oil, and other vicious assaults, we must scale the bastion wall with ladders in order to get inside and raise the portcullis. Inside is a courtyard filled with English soldiers. We must fight through them to reach the central keep.

"The final outer obstacle is the twenty-five-foot wide, water-filled moat of Les Tourelles. There is a stone bridge connecting the bastion's courtyard with the front gate of Les Tourelles. We will assault that gate, enter the keep, and, God willing, claim the southern bridge into Orléans." The soldiers look uncertain. Several of them shift in place, fear evident on their faces.

Jeanne steps forward and raises her voice, "'Do not fear this day or what it brings, my friends, for no matter what happens we will one day stand in the Kingdom of Heaven. When, at the end of this day, victory comes, I beg you to celebrate it with honor, an honor that brings glory to the King of Heaven.



The English forces at Les Tourelles number 800 well-trained and well-armed soldiers behind massive walls and earthen defenses. Jeanne's force numbers about 500 men, mostly militia with little experience. The English have crossbows, longswords, spears, and poles to push ladders away from the walls.

According to the French soldiers, victory will take a miracle.

Goals & Setting the Scene

The heroes' primary goal is to get Jeanne into Les Tourelles, overcoming various obstacles while wide-scale combat rages around them. Although the heroes should have the feeling of being part of a larger battle, their contribution lies in protecting Jeanne and in advancing with her to the inner courtyard. Once Jeanne plants her banner there, the French will hold the southern bridge into the city, English morale will break, and the battle for the **Orléans** will be won.

Jeanne is dressed in silver armor and carries a white banner; she is easy to spot during all parts of the combat—which also makes her easy for the English to target.

The battle takes place in three parts: the outer palisade, the fight for the bastion, and the attack on the central fortress of Les Tourelles.

Each section of the battle should take perhaps 10 rounds. If your players are being cautious, or feel overwhelmed, find ways to push them forward and encourage them to keep up with Jeanne. Keep the fighting fluid and fast-paced. The battle isn't won by sitting still; each step of the defenses must be overcome in order to take Les Tourelles for the Maid of Orléans.

It's difficult to state a number of opponents that suits every campaign. Each of the outer defenses should provide a different challenge. A good rule of thumb is to ready 1-3 enemies per hero in your party, plus an additional 2 for Jeanne d'Arc. Don't be too mathematical. Remember, some of your heroes are more combat proficient than others, and some might derive enjoyment from providing support or using cleverness to trick their opponents. Remember, also, that the English are relatively stationary in their defense, while the French forces are mobile. The heroes are part of a larger army, and Jeanne is at the heart of that force. If they get in over their heads, have friendly French soldiers step in and help...and potentially provide an ironic moment of personal tragedy, as someone loses their mortal life in erroneously "saving" an immortal.

Each set of obstacles in the defense of Les Tourelles is distinct, and should provide a separate type of challenge for the heroes to overcome. While these defenses are described in depth later, each section begins with a brief synopsis of the challenges, so you can keep them in mind as the heroes move forward.

As Marshall Jean de Brosse stated that the battle for Les Tourelles would take place in three parts. Feel free to go back to his speech and read the relevant paragraph to

the heroes as they reach each section of the defenses to remind them what they're about to face.

These battles are not intended to be played on a map with the exact positions and health of the hundreds of allied and enemy soldiers being tracked. Instead, describe the action, find out what the heroes want to do during a given stage of the fight, and match them up against single soldiers or small groups from the opposing army at appropriate moments.

The enemy soldiers do not always fight to the death. Any serious wound may be enough to cause them to surrender or flee towards the nearest secure location. For simplicity, we recommend you don't roll initiative for this battle. Have the allied forces act, then all the heroes in an order of their choice, then the enemy forces.

Jeanne is a good fighter capable of handling herself, but she is charging into the thick of battle and relying on the heroes to defend her. Have her occasionally threatened by enemy forces, so that the heroes can come to her defense. She should not actually be defeated, and if you need to fudge her hit points, do so. Jeanne has some combat abilities to aid both the heroes and her army. Be sure to have her use Wave the Banner during each stage of the battle.

The Outer Defenses

Outer Defenses: Synopsis

To surpass the outer defenses, the heroes must charge across a deep trench, then climb over a spiked wooden palisade (Athletics, DC16), while surviving a rain of arrows and spears. When they get through the palisade, they will stand upon a raised "road" of earth known as a boulevard; there, they fight hand-to-hand against a small, panicking rearguard as the majority of English forces fall back to the bastion.

The first set of defenses between the French army and the inner buildings of Les Tourelles begins with a ditch, ten feet wide and twenty feet deep, fronted by a ten-foot-high wooden palisade (rows of sharpened logs pointing out at the attackers). Beyond that is a raised earth "boulevard," where the English soldiers stand ready with spears, attacking down at any enemy soldiers in the trenches. A single drawbridge allows safe passage over the spike-guarded ditch, but it is the most heavily defended spot.

The bridge is guarded by a phalanx of twenty spearmen. Without the heroes' assistance, Jeanne's forces kill four spearmen on the bridge and lose one of their own each round. The English fight until there are just four spearmen remaining, at which point the French break through the bridge and rout the spearmen behind them. Spearmen defeated by heroes on the boulevard count towards this goal. Be sure to keep track of the number of spearmen the heroes defeat.

The palisade makes it extremely difficult to jump the narrow ditch, as it prevents a run up to the edge. The hero

must first climb the palisade, which requires 20 feet of movement and a successful DC 15 Strength (Athletics) check. Failure means that the hero falls back down the slope and may try again. There are many allied soldiers willing to help the heroes, giving them advantage on this check if they fail their first attempt, or any time they request it. From the top of the palisade, heroes may Jump to the other side, which requires 10 feet of movement and a successful DC 15 Strength (Athletics) check. There is no assistance with this check. Failure sends the hero falling into the ditch, taking 2d8 bludgeoning damage.

Climbing up the far side of the ditch requires 20 feet of movement and a successful DC 15 Strength (Athletics) check. While they do this, one spearman atop the boulevard attacks them with advantage as an opportunity attack. If the hero is hit, or if they fail their check, they remain in the ditch. Again, the heroes can request aid from other allied soldiers in the ditch. Once on the other side, the heroes face spearmen on even terms upon the boulevard.

Remember to keep track of the total number of spearmen defeated, both on the bridge and on the boulevard, should the heroes take different routes.

Once Jeanne's vanguard clears the bridge, her forces advance to the boulevard. English archers stationed on the opposite side of the moat open fire, while the French rally and organize to cross the moat; French archers return fire. For each of 2 rounds, each hero must face one attack from an archer. (They can fire back if they are armed with a ranged weapon.) After the first 2 rounds, Jeanne's forces charge down the moat, and the archers retreat into the bastion as the entrance is shut behind them.

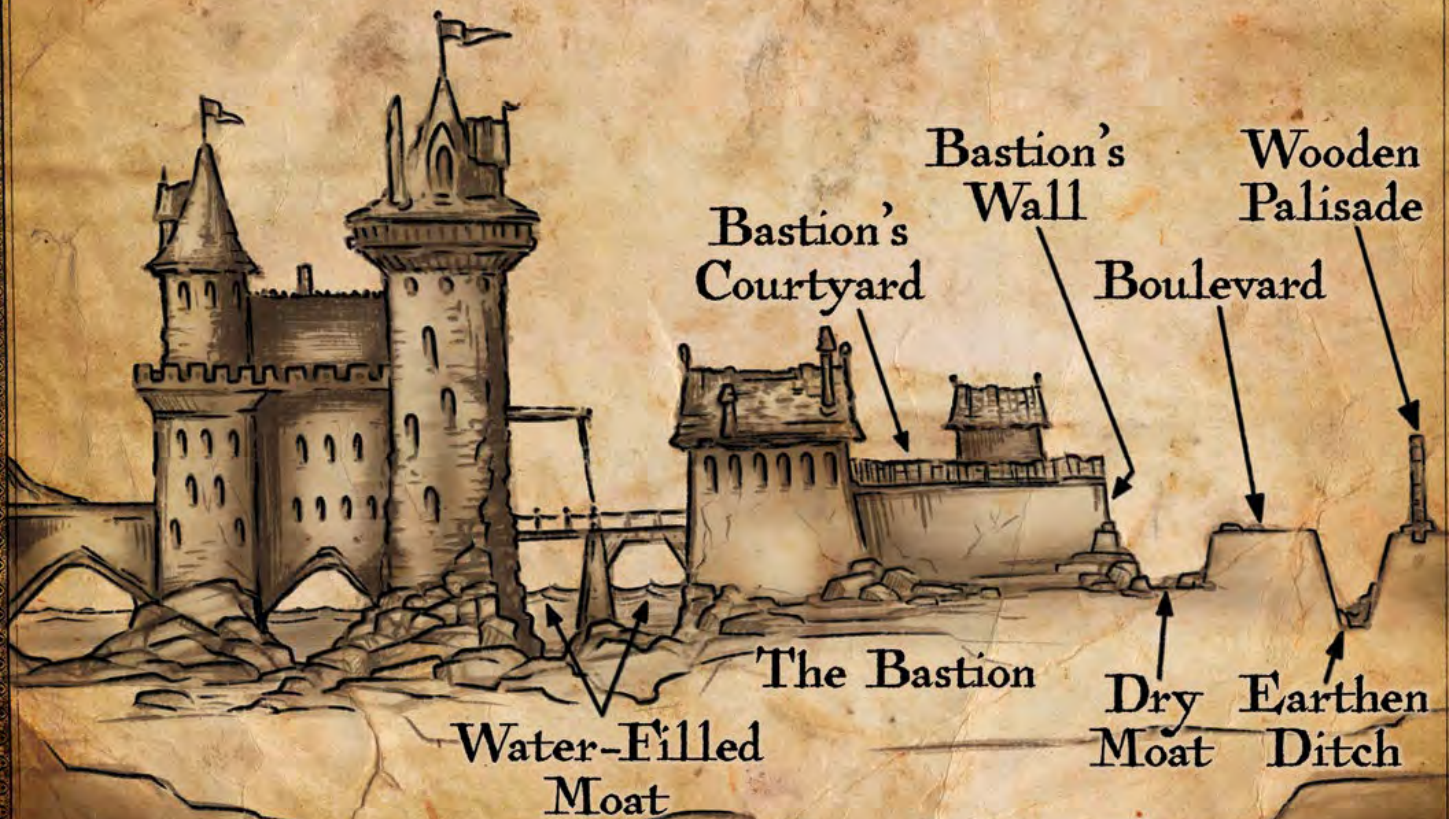
There is a second gap (a dry moat) between the raised boulevard and the wall of the bastion, and between the two trenches. The drawbridge over the moat is pulled up, so the army must drop into the moat to proceed. It's twenty feet deep, with a paved bottom. Dropping down safely requires a successful DC 10 Dexterity (Acrobatics) check. Failure results in 1d8 bludgeoning damage and falling prone. The floor of the moat leads directly to the bastion wall.

The Bastion Wall

Bastion Synopsis

At the bastion, the French forces begin raising long ladders against the outer walls of Les Tourelles. The heroes must defend these ladders against English forces shooting arrows and pouring down oil on the French for 3 rounds while the ladders are secured at the top. If they prefer, the heroes may ride the ladder as it is raised; they have to survive 3 rounds of heavy fighting at the top of the ladder in order to secure it. When the French have 3 ladders secure on the walls, the English retreat.

The Tourelles



The entrance into the bastion is a heavy iron portcullis lowered over large oak doors, and it is impossible to shatter. The bastion wall must be scaled with ladders, and the French forces brought some, specifically for the job. While working to elevate the ladders against the walls, they face strong resistance:

- ♣ English archers fire down at the French forces, injuring random French fighters.
- ♣ The English try to push the ladders away from the wall as the French soldiers try to scale them.
- ♣ Every few rounds, the English pour hot oil on the soldiers below, scalding them badly.

The heroes can participate in a number of ways: they can scale the ladders to storm the battlements; they can make ranged attacks against the defenders on the wall; or they can try to lift and hold ladders in place. Jeanne is busy directing the attack and seeing to any fallen soldiers near her. Since there are no ground forces here, she doesn't need guarding.

Scaling Ladders. No Climb check is needed to scale the ladders, but it is difficult going, and they are 40 feet tall.

Select soldiers “ride” the ladder from halfway up as it is raised by others to give them a head start. The heroes can volunteer for this dangerous job if they like. Any hero on the ladder during the enemies’ turn is attacked by two archers. On each enemy turn, for any ladder with a hero, there is a 1-in-4 chance that the French will dump burning oil on it. The oil deals 2d6 fire damage to anyone on the ladder.

Any hero climbing from the ladder onto the battlements suffers an opportunity attack, with advantage, from a spearman atop the wall. If a ladder is knocked off the wall while a hero is scaling it, they fall 10 feet less than the ladder's current height—so if they are 30 feet up, the fall is 20 feet (1d8 bludgeoning damage per 10 feet).

Lifting and Holding Ladders. Any hero attempting to lift a ladder makes a DC 10 Strength (Athletics) check each round. Success indicates their ladder goes up and stays up for that round, even if the enemies are trying to push it off. This requires all the hero's attention. If the hero fails, the enemy has an opportunity to push down the ladder on their turn. They make a DC 10 check (no bonuses) and if they succeed, the ladder falls; otherwise their attempt fails. Two heroes on the same ladder give advantage

to the hero with the highest Strength (Athletics) bonus. Make the boiling oil check each round for ladders held by heroes, even if no hero is climbing.

Attacking defenders from range. Heroes making ranged attacks can defend a given ladder. If they can kill a spearman near the ladder that they are defending, the ladder cannot be pushed or have oil dropped on it that turn. Keep track of the spearman they are targeting so they can kill them over the course of however many rounds it takes. Once a spearman falls, that ladder remains safe. The spearmen have a 16 Defense due to the cover provided by the battlements.

Tracking ladders. If you wish, track each ladder that the heroes are not involved with. There are 6 ladders in total. In any given round there is a 1-in-4 chance for each ladder that it is pushed back. Any ladder that remains in place for 3 rounds no longer needs the check, as the French soldiers establish control of the part of the wall that it touches. Any ladder that the heroes manage to scale also no longer needs the check. Once 3 ladders are thus defended, the focus of the battle moves to the fight inside the bastion courtyard, below. You can also simply decide by fiat that the French have established 3 ladders, as long as at least one hero has gotten up on the wall.

Have some fun if the PCs get injured. Although being “healed” (or even resurrected) is unremarkable for an immortal, it brings a shock and morale-boost to the French soldiers watching Jeanne give such aid. This could be a truly amazing scene; play it up as far as the drama of your campaign allows.

It is further possible that Jeanne will attempt to render assistance to mortal soldiers under her command, laying her hands on their shoulders and praying for their recovery, and the heroes might be surprised to see that it actually seems to work! She is healing their wounds with her prayer. This is a miraculous act, and the heroes can see that it takes a great deal of energy from Jeanne. Weary and weakened, she nevertheless continues the assault.

The Bastion Courtyard

Once the soldiers have gotten 3 ladders secured on the bastion wall, the remaining English retreat to the inner courtyard, a clear area 100 feet square. There, Jeanne and the heroes engage in combat with the English. French forces encounter heavy resistance from English swordsmen and heavily armed and armored English knights, all of whom fight to the death.

Start the encounter with the heroes each facing one knight or two swordsmen as part of a wider skirmish, with Jeanne fighting alongside them and bolstering them. If the heroes are too easily getting the upper hand, throw in some reinforcements, either spearmen or swordsmen, to keep them busy. The heroes should be victorious but hard-pressed in this fight. If the heroes are losing badly, have allies peel off some of the English. Ideally, this fight should end with a hero killing the last remaining English knight and winning the battle for the bastion!

The End of Day One

Once the bastion is secured, read the following text:

As the French soldiers cheer their victory, an uncomfortable, but calming quiet falls over you. The hairs on the back of your neck rise, and you feel drawn, your attention pulled unwillingly toward Les Tourelles.

Strangely, Jeanne seems to feel it, too. Her dark eyes flicker over the keep's inner fortification, brow furrowing in concern. “Do you feel that?” she says quietly, meant only for you to hear. “The Devil himself stands within the fortress, and he is waiting for me to come.”

This is the end of Day One of the battle. The sun is going down, and Marshall Gilles de Rais demands that the troops pause here before they face the final assault on Les Tourelles. Jeanne wants to continue forward immediately, but Jean de Brosse and Jean de Dunois agree with Gilles that the troops need rest. The bastion's inner courtyard is a sheltered place to pass the night, prepare the battering ram, and get ready to assault the main gate of the fortress at the first light of dawn.

Several tents are brought in from the ships for Jeanne and the commanders to have private areas to discuss tactics and rest for the night. The majority of the French soldiers sleep in the courtyard, where they light fires in iron bins and feast on rations left behind by the English. Jeanne spends the night in her tent, deep in prayer.

That night, Yago Artiz Bailén engages the heroes in a private discussion, perhaps as they sit around one of the soldiers' campfires after everyone else has gone to bed. The themes of the discussion center heavily on Jeanne d'Arc, her connection to God, and how immortals figure into “God's world” and “God's plan.” Heroes should be challenged to present their beliefs, both before they met Jeanne and now, after they've seen her perform several possible miracles. How do they wrap their minds around these events? Is Jeanne really touched by God? Is there a divine power at all and, if so, did it create the immortals and The Game? What, then, is The Prize?

This scene has the potential to invoke deep exploration of each hero's personal understanding of, and worldview regarding, immortals—The Game, The Quickening, and The Prize at the end of it all. Many of the themes and stories told in the *Highlander* universe focus on this singular question: is The Prize a form of godhood? If not, why is holy ground different, and what is the meaning of The Quickening? Is the immortal's soul destroyed or absorbed, or is there even such a thing as a “soul”?

For himself, Yago is strangely skeptical. As a Spaniard, he's seen the dangers and evils brought about by fanatical armies marching through his homeland on crusade to Jerusalem, and he has personal history with the wars between Islam and Christianity over the centuries. Jeanne, in his mind, is simply another false prophet, someone whose presence riles up commoners

and brings more bloodshed in the name of religion. He's unsure, but doesn't press his point too far.

Try to make this conversation important to the heroes, both as an opportunity to express their feelings and thoughts and to bond with Yago and hear his uncertainty and discomfort with the idea that Jeanne has "holy powers" and is genuinely a scion of God.

This scene will prove critical to the heroes' understanding of the villain's motivation when Yago attempts to kill Jeanne d'Arc the next day on the wall of Les Tourelles.

The heroes can all complete a long rest, as long as they choose to get some sleep.

Day Two: Before the Battle

The next morning before dawn, Jeanne gathers the heroes together in her small tent as she is being dressed in her armor.

"Last night, as I prayed, I beheld a vision," says Jeanne soberly. She is clad in heavy armor, her face filled with hope and an absolute, unshakable certainty. "Even as I knew I would."

"The Devil raised a son from death and set him on the path to Revelation. He is a fantôme maléfique—an evil spirit. St. Catherine herself spoke these words to me:

"Blasphemy and heresy will blind the eyes of God. A fantôme maléfique, unborn, undying, seeks to hasten the End of All Things. He will bring about a Gathering of angels, claim Heaven's Prize, and remake the world in the Devil's image. He will steal God's power and claim it for his own. He will perform dark acts to elevate his ancestral name."

"Today, he will try to claim my life. If he succeeds, he will bring about the destruction of France, and all hope of a future peace. Tomorrow, he will try to claim yours, as well, and bring about the destruction of the world."

"I can save Orléans, but only you can defeat this fantôme. Only you—and you must do so twice. St. Catherine has told me. The angels will watch over you. God Himself will give you strength."

Her page steps back, the armoring process complete. Jeanne turns, unsheathing her sword, the steel plates of her armor glinting with light even in the tent's dim interior.

"Please, kneel." You expect her to kneel as well, but instead she waits patiently, standing with the white blade of Légende shining in her hand. "I would knight you, so that you would know that my faith resides with you today, and for all the days yet to come."

If some or all of the heroes agree, Jeanne d'Arc lightly touches Légende's pale blade to each of their shoulders, speaking with great solemnity:

"I elevate you now to the noble rank of knight. Go forth in honor and duty, Chevalier [hero's name], and forever remember that you bear the love and gratitude of Jeanne d'Arc." She pulls you to your feet and plants a gentle kiss on both of your cheeks. "So shall you be, today and forever, in the eyes of God."

The Battle of Les Tourelles

The Courtyard Synopsis

To complete this phase of the battle, the heroes must cross the long stone bridge and help crack open the heavy oak doors, all while under heavy fire from archers and fighting English infantry who drop down in loyal defense (or otherwise fall, or are pushed by their fellows) into combat at the doorway. This phase takes five rounds. Thereafter, combat spills out into the central courtyard, where William de la Pole and five members of his personal guard fight Jeanne and her defenders. Each hero may remain beside Jeanne, or go up onto the wall and face their real enemy: Yago.

On the far side of the bastion is a stone bridge over the wide inner moat of Les Tourelles. At the end of the bridge is a pair of heavy oak doors, twenty feet tall and fifteen feet wide, sealing the entrance to Les Tourelles and the southern gate of Orléans. The French forces have a single large battering ram, carried by twenty soldiers (ten on either side) to crack open the doors.

The heroes can either assist with the battering ram, replacing one of the soldiers, or make ranged attacks against the archers on the battlements, or simply wait for the gate to doors to break.

Heroes on the ram can make Strength (Athletic) checks for dramatic effect, but the end result will be the same. Shooting down archers from the wall helps protect French soldiers. So, while the outcome will be the same, give the heroes a sense that they are helping no matter what they do.

After 5 rounds of assault, the keep door cracks, and Jeanne and the heroes lead the charge into Les Tourelles, carrying her white banner forward. There, they engage a final group of English soldiers—the best of the best—and their commander: Sir William de la Pole, Earl of Suffolk.

As Jeanne and the heroes move through the ruined gate and into the courtyard beyond, read the following text:

A small company of English knights and soldiers armed with longswords, carrying shields, and wearing heavy armor stands against you, desperately fighting to hold the keep. Archers on the walls are still firing down on the French, picking off soldiers as their leaders hack and slash, leading the charge.

Your senses tell you that the unknown immortal is on the wall with the archers. In the heavy fighting, it's impossible to pick out any specific individual who might be the "fantôme" of Jeanne's vision.

Seeing your distraction, Jeanne shouts, "Do not worry! God will protect me from the English. Go! Find this fantôme and send him back to the Devil's fires!"

The heroes can choose to stay and defend Jeanne, or go up the stone steps to the walls where the archers are firing down on the French. They can also split up and take on both tasks.

On the Wall

At least one of the heroes should go up onto the wall and hunt down the fantôme. When they do, read the following.

It's easy to cut down the English archers, most of whom are armed only with longbows. They fight or scatter as you prowl the high stone walls. Following your instinct, you close in on the source of the feeling that's prickling along your spine.

At last, behind a portion of stone balustrade, you see three men dressed in armor. Two are wearing the same black armor as the assassins that attacked Jeanne's tent, but the third—

The third man is Yago Artiz Bailén.

Yago is sighting along an impressive crossbow while the other two stand guard, tense and ready to fight if enemies should appear. Even at a distance, as you approach, you can see that the crossbow is not pointed at William de la Pole.

It's pointed at Jeanne d'Arc.

As he sees you, Yago calls out, "Come now, you know as well as I do—she has to die! We are proof there is no God. No 'higher power,' this is only the backwards faith of idiots and fools. You stopped the assassination attempt that William and I planned, so I'll just have to do it myself.

"It's time to discover if Jeanne d'Arc is an immortal or just another religious lie."

Yago Artiz Bailén has an attack round before the heroes can close the distance, along the top of the courtyard wall, between him and them. His immediate action is to fire the crossbow.

According to history, Jeanne d'Arc was struck by a crossbow bolt during the battle at Les Tourelles, and this scene should play out in a manner that makes history follow its course. Yago's arrow goes slightly wild, striking Jeanne in the shoulder, but, in the end, she survives the injury and defeats William de la Pole.

Cursing, Yago throws down his crossbow and, if possible, demands a duel to the death against one of the heroes (if there is more than one present). The duel ends,

certainly, in the beheading of one of the participants and a Quickening for the other. The Quickening occurs in a public place and is remarked upon by the soldiers who witness it, and by Jeanne. The consensus among witnesses is that it is a sign from God, a divine blessing to the hero who receives it, though a few argue that it is sorcery.

It is important that Yago die, ideally at the hands of the heroes. If he wins his first duel, he demands another with the next hero. He won't stop until he or they have met their final death.

While this occurs, Yago's 2 swordsmen provide a distracting fight for the rest of the heroes. Be sure to make them feel like heroes, too. You can add additional English swordsmen to the fight if you need to keep more of the heroes busy.

In the Courtyard

If any of the heroes remained below, they now join Jeanne in her fight against William de la Pole and his elite knights.

"Surrender, girl!" shouts the English commander.

Jeanne faces him with sword in hand. "I have God and my friends beside me. It is you who should know fear!"

With that, the battle is joined.

The fight is between Jeanne, and the heroes who remain with her, and William de la Pole, and the number of English knights that is equal to the number of heroes who start the fight by her side. There are numerous French and English soldiers all around them, so you can again have reinforcements from either side join to keep things interesting. This fight doesn't need to be challenging, but it should feel significant.

During the fight, at an appropriately critical moment, a bolt whizzes through the air. It strikes Jeanne in the shoulder, just between her collarbone and her neck. Jeanne falls, injured but not dead, and the heroes must finish the fight and overcome William de la Pole.

If heroes did not remain behind to protect Jeanne, they see this occur from their position on the wall. They can either hurry down and rescue Jeanne, or trust in the French soldiers who quickly surround her to ensure that she survives. While you should make their decision feel critical to the heroes (and make it feel epic, no matter what they choose), Jeanne d'Arc survives and Les Tourelles falls to the French.

The battle effectively ends with victory for the French once William de la Pole and Yago Artiz Bailén have both fallen.

When the heroes speak with Jeanne again, she praises them for their courage, and tells them again how they were God's hand upon the battlefield, keeping her safe. The wound where she was struck by the crossbow bolt is a bad one, but she will survive it. She believes that this is entirely because of the heroes, and because God wills it to be so.

SCENE 4: THE AFTERMATH OF ORLÉANS

After the French retake Orléans, the heroes meet once more with Jeanne d'Arc and her commanders, and they are praised for their part in the battle.

You meet one final time with Jeanne, now in a formal strategy chamber within the walls of the fort of Les Tourelles. The city of Orléans has been liberated by the French. Despite their injuries, and the loss of dear companions, the atmosphere is jubilant.

Jeanne smiles and gives each of you a small medallion, a sigil of St. Catherine of Alexandria, her personal patron. "I know you must go," she says, embracing you if you allow it. "A long journey stretches out ahead of you, but God has told me you have the courage to walk it. I only ask you to keep your hearts open to all things good and righteous, and to remember me with kindness.

"Farewell, my friends."

Returning to Father Adam Toussaint

The heroes now return and tell their story to Father Adam.

Father Adam Toussaint listens to your story. "You have come through much, my friends," he says. "I am deeply sorry Yago turned against you. I give you my word: I knew nothing of his dealings with the English,

and would never have trusted him if I had had any hint of such a thing.

"I regret his death, but I hold you no ill will. You did the right thing."

As to your story of Jeanne, Father Adam seems delighted. "A true saint," he murmurs, making the sign of the cross over his breast. "Peace be upon us, and I thank God to hear it. Surely now that she is upon the earth, she will lead France to victory over the English, and then go on to wrest this world from the Devil's hand.

"She will bring about an era of peace, prosperity, and understanding. Oh, my friends, this is joyous news. Praise God, France is saved! And the world shall surely be saved in turn."

Father Adam is overjoyed, and absolutely convinced that Jeanne d'Arc will bring about an age of enlightenment and peace. He has high hopes, and eagerly dreams of the wonders in store for the world once France is free.

Of course, the players know (even if their heroes don't) that Jeanne d'Arc's end is a tragic one, and no such era of peace and prosperity lies ahead. In fact, dark times, including devastating sectarian and religious wars, the subjugation and genocide of the peoples of Africa and the Americas, and other horrors and tragedies play out over the next few centuries. Still, it is important that Father Adam ends this scene on a note of joyful hope. It will mean all the more when we meet him, his spirit crushed and his hopes lost, in Act II of this adventure.

The heroes are paid in full, as previously promised. And with that, the scenario draws to a close.

ACT II: GHOST OF THE PAST

It is now our present day, in New York City. Centuries have passed, and the heroes have established lives safely hidden among the mortals—until a museum robbery brings the events of their past back to haunt the present.

Scene 1: The Met Cloisters Museum

The heroes are gathered together in New York City, summoned by the principal curator of the Met Cloisters Museum. During a burglary committed two days ago, two guards were killed and four prominent artifacts stolen. Among them is the sword of Jeanne d'Arc, the very sword she used to knight the heroes at Les Tourelles. They were contacted by the museum principals because their names were left behind (deliberately) by the burglar. The police want to know their connection to the crime. They are shown grainy photographs from a museum security camera, and they recognize the face of their old companion, Yago Artiz Bailén. The heroes investigate the scene of the crime.

Scenes 2-5: Investigations (Crown, Journal, and Banner)

The heroes discover more through a variety of methods (investigation, subtlety, financial pressure, legal records investigation, and so forth). The burglar was definitely an immortal, and deliberately left clues behind to ensure that the police would connect them to the theft. These scenes allow the heroes to investigate three of the four lost items: the crown, the journal, and the banner. In each, they discover a clue that, when put together with the others, leads the heroes to the villain's secret hideout and the stolen sword.

SCENE 1: THE MET CLOISTERS MUSEUM

As the second Act in this adventure begins, have each hero take a moment to describe what they have been doing since May 1429 and the Siege of Orléans.

Are they blending in with society? Have they pushed the world forward, helping to drive educational and industrial advancements? Were they the builders of great nations, or simply the observers of major world events?

What has changed the heroes? What events have they witnessed over the course of history that shaped them personally? Where did they succeed, and what came of their successes? Where did they fail, and what did it cost them and others?

Did they create familial bonds, or make other attachments to mortal folk? If so, how did that affect them, and what did they feel when those mortals inevitably aged, sickened, or were mortally injured, and died, even as the hero remained the same? Did they reveal their immortality to anyone, and if they did, what came of that confession?

If any of your players have chosen a new hero for this scenario, have them share a little information about that individual, including their reputation as an immortal and/or within the mortal world. If possible, tie the new character to the other heroes—or better yet, to the hero that they played during the Siege of Orléans—to give them a reason to feel invested in the events of the remainder of this adventure.

They may also wish to describe why their previous hero is no longer involved. As GM, work with the player to narratively describe their original character's death under mysterious circumstances, their head claimed by another immortal who is, as yet, unknown. Ideally, arrange it so that the enemy of the second half of this adventure series (Amaldo Bailén) is responsible for the retired hero's death, even if the players don't yet know it.

The heroes should now be level 4, having earned experience during Act I of this adventure. If a player chooses to bring in a new hero at the start of Act II, they are also level 4. Further, grant each immortal hero 5 Spirit Points to reflect adventures (and Quickenings) experienced through the passing of centuries. Each player should be given a moment to create stories that reflect what they've done to gain these Spirit Points, and let this information bring depth to their hero's changed portrayal in the modern era.

Getting Started

First, ask your players whether their heroes currently live in New York City (preferred) or somewhere else. If they don't reside in New York, ensure that they have easy access to the city and the means or capacity for quick travel to New York, either in an emergency or as required. Having established this, set the scene for the heroes:

It has been more than six hundred years since Jeanne d'Arc raised her white banner at Les Tourelles. Life has moved on, and the world has changed. Skyscrapers rake the clouds, computers and smart phones connect the four corners of the world. You've made a life for yourself and survived the passing centuries. But now things are about to come full circle.

You've each received a message from the City of New York Police Department, asking you to come to a meeting described as "critical to international relations." The Officer-in-Charge is Detective Gina Visco, and you get the feeling that she would only issue this kind of "polite invitation" once. She further adds, "Please do not speak of this situation with anyone, as we are withholding details from the public she at this time."

A link to an article from the New York Times is attached to the message. It covers a museum burglary. The item stolen immediately catches your attention:

"Légende, the reputed sword wielded by Joan of Arc, currently on loan from France, was stolen from the Met Cloisters Museum last night. The NYPD says they are following up on significant leads, but did not provide any further information..."

Those who knew and fought beside Jeanne almost hear her voice while reading over the article:

"A fantôme maléfique, unborn, undying, seeks to hasten the End of All Things. He will bring about a Gathering of angels, claim Heaven's Prize, and remake the world in the Devil's image. He will steal God's power and claim it for his own. He will perform dark acts to elevate his ancestral name.

"Today, he will try to claim my life. If he succeeds, he will bring about the destruction of France, and all hope of a future peace. Tomorrow, he will try to claim yours as well, and bring about the destruction of the world."

If any of the heroes don't currently reside in New York, transportation can be arranged for them by the NYPD if they like. Clearly, the city is going all out to ensure all of them arrive quickly and quietly.

A hero with a particularly high Perception, or who specifically asks, notices they are being followed if they succeed on a DC 20 Wisdom (Perception) check. Two plainclothes police detectives have been assigned to each hero. They stay at a respectful distance, and won't harass the heroes or break any laws. If a hero approaches them, or otherwise tries to figure out who they are or what their orders might be, they discover these detectives are under orders to keep tabs on the hero and ensure that the NYPD knows where they are at all times. Once the players have met with Detective Vizco at the museum, Gina Visco and her team will take over surveillance.

The next day (or, if travel times are involved, within three days), the heroes arrive for their meeting at the Met Cloisters Museum. The Chief Curator is Numa Haider, who meets the heroes in the company of Detective Gina Visco. Unless the heroes have contacted one another prior to the meeting, they are unaware the others will be there as well. And unless they have deliberately spent time together since the Siege of Orléans (or been in contact very recently), this will be the first time they've seen each other in over 500 years.

The Met Cloisters Museum is a large, Romanesque building flanked by twin gardens, its tall columns and massive stairs presenting the facade of a grand chateau in the center of the buzz and bustle of the city. Inside, the museum is filled with visitors, its wings holding treasures of history divided by continent and era. One wing, however, is sealed off by red velvet ropes and protected by armed guards. A colorful sign reads, "The Legend of France," with a picture of a sword you recognize: Jeanne d'Arc's Légende. But as you pass through the center of the exhibit, you see an empty pedestal, the glass case atop it shattered and dark.

The officers guarding the room wave you through, pointing you towards a door marked "Staff Only." Stairs on the other side of the door take you up to a floor of offices and meeting rooms. Inside one of the meeting rooms, three individuals wait for you. Two, a man and a woman, are sitting at a broad table; the third, another woman, is pacing back and forth in front of a wall of windows looking out at the city. "Thank you for coming," says the well-dressed executive as she rises from the table. "Please, have a seat.

"My name is Numa Haider, and I'm the Chief Curator of the Met Cloisters Museum. May I introduce Simon Journier, archivist of the Légende collection, on loan from France, and Detective Gina Visco of the NYPD. She's been placed in charge of this case." Simon, a gray-haired man, nods courteously. The detective pauses to look at you, her dark eyes taking in every detail.

Numa continues. "As you know, the centerpiece of our exhibit was stolen a few nights ago. The two guards responsible for the sword's security were killed

on duty. What you have not been told is that your names are connected to the theft, based on a piece of evidence dropped by the burglar." She nods to Detective Visco, who taps a few buttons on a keyboard. A screen on the wall lights up.

"This is the security footage," the detective says curtly. Grainy footage from the vantage of a camera high above the central area of the exhibit starts playing. The attack is swift: a single man, dressed in black, drops from a line lowered above the sword. Expertly, using a machete-like weapon, he cuts down both guards before they can sound an alarm. He quickly breaks open several glass cases, taking their contents as silent alarms flash on the camera screen. At last, he breaks the central display, drawing out the ancient sword and its scabbard, placing them in a sling over his shoulder. As he does, a slip of paper falls from his pocket, unnoticed, to the floor. He tugs the line attached to his harness. As he reels swiftly up to the ceiling, he passes close enough to the camera for you to catch a glimpse of his face—and you recognize the features. It seems impossible. Unthinkable.

The burglar is Yago Artiz Bailén.

"C'est fantôme," Simon Journier says, as the grainy recording is paused. "A ghost."

Freezing the security recording so that Balién stares out at you, the detective continues in a sharp tone, "This is the paper he dropped." She lays a plastic bag marked "Evidence" on the table. It contains an unfolded piece of notebook white paper. "We have very little time to recover the sword and avoid an international incident between the U.S. and France. Can you explain to me why your names are listed here?"



Numa Haider.

Other than the heroes, there are three people in the room during this scene:

Numa Haider. The Chief Curator at the Met Cloisters Museum. An American of Namibian descent, she wears modern business clothing with an African flair. She is around 50, slender, very businesslike and professional. She is obviously dealing with significant pressures from all sides, but remains calm, coordinated, and sharp-minded.

Gina Visco. NYPD detective and Officer-in-Charge (OIC) of this case. She's clearly distressed, annoyed that she's wasting time talking to the heroes here instead of taking them down to the station for a full interrogation. She's willing to go through this "bureaucratic crap" if it gets her answers, but if the heroes are obviously recalcitrant, unwilling to talk, or hiding things, Gina is absolutely willing to get arrest warrants and search warrants for their residences, and put them in a holding cell until the sword is recovered.

Obviously, as Game Master, you're not going to follow up on that kind of threat (and you should be very careful about levying it, because heroes can get feisty), but if



Gina Visco

the heroes are unpleasant, clearly lying, overly amused by the situation, or don't appear to take the situation seriously, Gina might growl about it. Numa uses her excellent negotiation and social skills to smooth over the situation, and she encourages the heroes to be more cooperative.

Simon Cournier. A French national from Paris, on loan to the NYMM as archivist of the Légende collection. He is obviously upset by the entire situation, and very concerned about recovering the sword, but for the most part he remains quiet during the discussion.

During the conversation, Detective Visco asks the heroes several specific questions:

- ✦ Where were you on the night of the burglary?
- ✦ Can anyone confirm your alibi?
- ✦ Do you recognize the man shown on the security camera?
- ✦ Do you have any connection to the Joan of Arc exhibit, or anyone involved with its curation?

Each player can come up with their hero's whereabouts on the night of the burglary, with the common understanding that none of them were involved. However, when it comes to the final two questions, heroes who give any sort of a direct answer other than the truth must succeed at a DC 20 Charisma (Deception) check to avoid giving the impression that they are hiding something. Without any further evidence indicating their involvement, the detective can't do much more than fume and sternly inform the heroes that she'll be following up on their answers.

Villainous Motivation

The villain's primary motivation is to cause the heroes pain, fear, and to eventually destroy them. Amaldo Bailén believes that the heroes are responsible for the death of

his uncle, and therefore has arranged for these specific items to come to America.

His plan all along was to steal the items, get the players entangled with the police, and then place the first three items in locations that will compromise both the heroes and their secrets. Amaldo does not intend to tell the world that immortals exist, but to simply cause these heroes frustration and suffering as they work to ensure that the items are returned and their secrets are kept. He deliberately dropped the paper with the heroes' names on it at the scene of the crime because he wanted the police to find them, bring them to New York City, and thus force the heroes to play his game.

On the other hand, Amaldo's partner-in-crime, Simon Cournier, is involved entirely because he wants to make a profit. Money is his sole motivator; he knows nothing about the immortal world. He's selfish, greedy, and wholly untrustworthy, cutting corners in order to get as much as he can from the black-market sale of the crown.

Amaldo contacted Simon in France, and the two agreed to the terms of their deal. Simon would create the exhibit, pulling these four items out of long-term storage and arranging the dates of their display with the NYMM. He then gave Amaldo information on the museum's security and the items' location, and Amaldo handled the break-in and theft. Once the items were in their possession, Simon took possession of the Dauphin's crown, while Amaldo retained the other items.

Simon's intention is to sell the *Dauphin's crown* for a hefty profit, and then escape with his earnings to a small island in Bermuda. While revealing Simon's complicity and regaining the crown is a heroic moment, he can tell the heroes little about his partner other than the man's name and description (Amaldo Bailén), a false address in Paris, and the details of their deal. They did not know one another before the deal was struck, and Simon has no means of getting in touch with Amaldo now that the crime is complete. (For more information, see "Shady Simon," below.)

Amaldo's intention for each of his own three items relates to his desire to cause the heroes' suffering, and then destroy them:

- ✦ Amaldo gave *Jeanne's banner* to the fallen priest, Adam Toussaint, who has gone slightly mad over the course of immortal centuries. Adam was willing to provide information about the heroes' current names and whereabouts in exchange for this miraculous religious artifact.
- ✦ *The journal of William de la Pole* was given to Dr. Ethan Khan, a university professor at NYU. He is secretly disreputable, having worked with many of the city's largest crime families, and in great debt from his wife's ailment. Amaldo plans to give the police a tip about the journal's location, but only after Dr. Khan translates the coded letters. When the police arrive and seize the documents, their study of the papers will reveal specific information that potentially exposes the heroes, connecting their modern personas to the guards assigned to protect Jeanne d'Arc at Les Tourelles.

✦ **Légende** is in Amaldo's personal keeping. He intends to kill the heroes with it, as a delicious irony, once they are lured into his murderous trap in an abandoned subway station.



Amaldo Bailén

The Preliminaries

There are several ways that the players can get more information about the burglary, and the burglar whose face seems so familiar. Let them decide how to progress, and ensure that they get enough information to move forward; a few probable methods are detailed below.

Get Gina's Notes

Detective Visco has a hand-held tablet for note-taking. Clever heroes perceive what she's writing with a successful DC 18 Wisdom (Perception) check. Alternatively, they might attempt to hack into her connection during or after the meeting, stealing an electronic copy of her report while it's still on the museum wifi (before it's protected by NYPD protocols); this requires a successful DC 20 Intelligence (Computers) check.

Visit the Scene of the Crime

The heroes can go to the scene of the crime and look around; Haider assigns them a guard to escort them. If they ask the right questions or investigate a little, it's easy to get a list of the stolen items:

✦ **Légende.** A longsword with a fairly light blade, specifically designed for a young woman. It is relatively unadorned, with simple garnets in the hilt representing the blood of Christ. Etched onto the blade are Jeanne's famous words from Les Tourelles, "Avancez courageusement. N'ayez rien peur." (Go forward bravely. Fear nothing.)

✦ **Jeanne's banner.** A long, rectangular white cloth covered in embroidered lilies. In the center is the globe of the world (from a medieval perspective), with an angel flanking each side. Above this, the words "JHESUS MARIA" are embroidered in red. The edge on one narrow end is shaped for inserting a cross-pole; the other has a v-shaped cutout with yellow silk tassels.

✦ **A journal and other documents written by the English commander William de la Pole.** The journal is notable because it contains entries written during the assault on Les Tourelles, detailing the defenses, as well as how Jeanne and her armies overcame them. It also contains his personal insights about Jean de Brosse, Gilles de Rais, and other integral members of Jeanne's close personal guard.

✦ **A jeweled crown, worn by Dauphin Charles of France.** Worn when he welcomed Jeanne to his court, this is not a spectacular "crown of state," but a rather understated circlet with a pattern of fleur-des-lis between sapphires worked into the band. Of all the items, this one has the most tangible value: melted down for gold and jewels, it fetches \$1.2 million dollars; untouched, a collector might pay upwards of \$17 million or more at private auction.

Speak to the Guards

If the players ask questions about the robbery, they find that there were four guards working in that wing of the museum on that night.

The two guards stationed within the exhibit hall were killed by the "fantôme," as the players saw on the security camera. One more (James Worth) was stationed at a desk near the front hall, too far away to hear anything. The fourth guard (Clement Taylor) was on patrol, moving from area to area within several of the nearby exhibit halls. He's already been questioned by the NYPD, but, if asked, the escort leads the heroes downstairs to the locker rooms, where Clement is packing his things.

If the heroes try to intimidate or push information from Clement, he stonewalls them, telling them nothing more than what he told the NYPD: he didn't see or hear anything that night, and he was in the Armory exhibit, over a hundred yards away, when the Légende exhibit was burglarized.

If the heroes use a gentler approach, with a successful DC 18 Wisdom (Perception) check or DC 20 Wisdom (Insight) check, they get a little more information from Clement. Out of the earshot of their museum escort, Clement tells the heroes that he suspects someone in the museum was working with the burglar. The attack was too precisely timed, too well orchestrated. He can't prove anything, but he's angry for his two friends, who (in his mind) were casualties of someone's greed.

Do the Research

If the heroes do their own background research, through picking up the catalog of the Légende exhibit while at the museum, researching in a library or other physical location, or through online research, they find a few

more interesting facts, particularly about William de la Pole's journal.

The journal was kept by his descendants for many generations before being sold at a private auction, and then purchased by the Louvre about ten years ago. Since then, it's been in the Louvre's archives, never placed on exhibit. As the Légende exhibit was being put together, the journal was taken out of archives and shown to the public for the first time.

The journal is said to contain entries from William de la Pole's life over several years, concluding with his personal experiences at Les Tourelles, from his assignment to command the city until his death at the hands of Jeanne d'Arc and her guards. It's said to be one of the most revelatory books of the period, with detailed descriptions of several of the major figures of the Siege of Orléans, and thoughts on the tactics used by both sides.

The heroes should realize that it's likely, even probable, that the journal contains the names that they were using at the time, along with descriptions and other information William de la Pole and his spies within Jeanne's army could have picked up. This information could possibly be used to identify them if anyone had reason to connect the stories with the heroes today.

Follow-Up With Gina Visco

As the players leave the NYMM, Gina Visco approaches one (or all) of them, choosing the one who seems the most sympathetic to her case.

"Look," says Detective Visco, "I know it's a pain in the ass for you to come down here and answer our questions, but this theft is a big deal—and like it or not, you're involved."

"If you know anything about this, anything at all, that could help me solve the case, it's in your best interest to tell me. If you're a buyer for these items, and you want to back out, let me help you get out of this." She tries to read your expression, and then goes on. "I'm going to get to the bottom of this, and there are two national governments backing my efforts. So, you need to be straight with me. If you aren't, I'm going to find out the truth anyway and, when I do, things'll be worse for you because you didn't come clean."

She sighs, perhaps reading the reluctance in your expression. "Here's my card. If you change your mind—or if anyone contacts you about these items—you need to get in touch with me immediately."



Heroes can talk to Gina for a short time, but if they aren't willing to tell her about their connection to the stolen items (and they shouldn't!), she leaves the conversation there.

Critical Information

As GM, remember Detective Visco is a tangible representation of the mortal world, always on the verge of discovering that the immortals exist. While it might be tempting to the heroes to simply take her into their confidence, doing would mean putting her life at risk from those who have sworn to keep immortal existence secret.

Ideally, you want Gina to be a friend and an ally to the heroes, one step behind them in their investigation, but often providing useful information (or even accidentally giving them a clue that they need) to put the pieces together. She is intended as a long-term ally and a minor annoyance, never letting the heroes forget that, despite their eternal lives and the immortal Game, they are still participants in mortal society and must abide by its laws and societal mores.

Throughout the adventure, keep Gina just at the edge of the heroes' own investigation. Have her call them occasionally, sometimes proving useful but all while threatening to discover their immortal secret without realizing what they're hiding—and always failing, unless the heroes make it obvious.

Play her with enough sympathy to endear her to the players, who might even become fond of her, but have her retain enough of a hard edge for the heroes to realize that she's an agent of the law who will act in the best interest of the public, whenever possible.

SCENE 2: INVESTIGATIONS

From here, the heroes have a variety of methods for tracking the so-called "fantôme" and discovering his identity. Let your heroes lead the investigation, but make sure that they get the right information to continue forward, no matter how they go about it.

What follows are suggestions for how to handle the most likely avenues of investigation.

Private Auctions/High Society

The museum pieces are valuable, and could command a very high price on the black market. Heroes with connections in high society, particularly those who know very wealthy people with "flexible morals," discover one of the three pieces (the Dauphin's crown) already listed for sale on the Dark Web by anonymous bid. An Intelligence (Computers) check can isolate the seller's server's IP and physical location (DC 25), or, with an easier check (DC 15), the heroes can falsify credentials and create a verified account on the auction site. With that, clever heroes can arrange a meeting to "certify" the stolen crown, or otherwise move forward to discover the individuals behind the auction; see "Scene 3: The Crown" for details.

Burglary Connections

If one of the heroes has a background involving thieves, burglars, and other "below the surface" organizations, they can get more information on the robbery from that angle. Word on the street is that the burglar is Spanish, haughty, and difficult to work with, refusing to pay proper respect to the established crime families in the city. Because of that, thieves and fences in the city refuse to work with him, and are willing to sell the information they've accumulated about him. If the heroes are willing to pay \$50,000 to their contacts (Price Level 4), they discover that a translator/forgery has been hired to break the code on several private letters contained in William de Pole's journal. The contact also gives the heroes the translator's name and address in the city.

Foreign National /Academic Connections

If anyone has connections in France, or if they have allies in academic circles that study the era of Jeanne d'Arc and the Hundred Years' War, they can get information on the exhibit. They learn that the items have never been displayed before, and that most were stored deep in the archives of the Louvre, quite obscure to any but the most dedicated scholar. About two months ago, a wealthy benefactor who had recently made a large donation to the museum arranged to have the sword, crown, and other items taken out of the archives, cleaned, and prepared for display. The benefactor specifically demanded Simon Cournier be chosen as the archivist on loan with the exhibit. With a successful DC 15 Charisma (Persuasion) check, the contact provides the name of that wealthy backer: Amaldo Bailén. The heroes can easily find a telephone number and address in New York for Amaldo—but both are fake.

Church/Religious Groups

If the heroes contact religious organizations throughout the city, they hear a rumor that Pastor Nathaniel Touchard, leader of a small evangelical church with a dark and sordid history (the Redeemer of Freedom Evangelical Mission, or RFEM), claims to have performed three miracles in the last two days: healing one woman of gout, another of leukemia, and curing a young boy's spinal meningitis. Whispers say that it's because his organization has recently come into possession of a holy relic that confers these miraculous powers on him. Descriptions of the item as "an old, white blanket" match the museum catalog's listing for Jeanne d'Arc's banner.

Police Contacts

If one or more of the heroes has a background in law enforcement, contacts among the NYPD police, or some other way to get police information, they can talk with those contacts and find out more about Gina Visco and the investigation. Detective Visco is an experienced and decorated police officer, one of NYPD's finest. She's handled several international cases, and is dogged and relentless in pursuit of the truth. She's already filed two reports on this case: one on the initial discovery and

investigation of the scene, and a second, shortly after the meeting with Numa Haider and the heroes.

There are a few details about the initial investigation beyond the things that she showed the heroes at their meeting (the security film and the dropped paper). The weapon used to cut down the two guards was identified as an Ottoman Yatagan, a shortsword popular in Moorish areas of the world during the 1600s. The report notes that this detail may indicate the thief has a history of stealing archaic weapons, and Visco intends to follow up on that possible lead with NYPD research.

She interviewed the two security guards on duty in the Légende wing: James Worth, who was working the front desk and did not see or hear anything unusual all night, and Clement Taylor, who was on patrol through four wings of the museum, including the area with the Légende exhibit. Clement also said that he did not see or hear anything, but Gina notes that she didn't entirely believe him. "He seemed shifty," she writes. "I'll follow up in a few days, and see if I can shake loose any more information."

As to her report about the meeting with Numa and the heroes, read the following:

"After a meeting with the individuals named in the paper dropped by the suspect, I find myself even more concerned. Their motives are suspect, and there are multiple small issues in their personal documentation. Nothing I can put my finger on, but enough to trouble my instincts.

"I don't know who they are, or how they're involved, but I can tell that this case means more to them than it would initially seem. I plan to find out why."

Tracking the Stolen Items

The heroes can track down the crown, the journal, and the banner in any order, gathering clues pointing to the identity of the burglar, his motivations, and his whereabouts. Let your players tell you how they want to proceed, and use the information below to support their choices and offer challenges to heighten their risk and reward.

One important note: regardless of the order in which the heroes track down the items and discover the clues, Gina Vasco is continually keeping an eye on them. She has two NYPD plainclothes officers following the team, so she might pop in when least expected to ask questions about the heroes' activities. The officers have orders not to interfere, but only to observe and report, unless there are signs of violence. You don't need to reveal their presence unless the heroes are suspicious or you need to justify Gina's ability to keep tabs on them. Use this as an opportunity to let her get to know the heroes (and vice versa) and to offer them assistance, but always with the caveat of, "I want to understand what's really going on." Gina is a potential ally to the players, albeit a hard-nosed NYPD detective with her own agenda (i.e., to discover the truth), and she should be portrayed as reasonable, sympathetic, and willing to listen if they want to talk about leads or the situation at large.

Keep the heroes cautious about revealing their true identity or immortality. The world isn't ready to accept the fact that immortals exist, or that they are playing a godlike Game just beneath the surface of society. Gina is scratching at the door to that truth. However much the heroes like her, or want to trust her, they should be unwilling to reveal their secrets; once told, such secrets can't be "taken back." Even if she promises not to reveal their true identities to the NYPD or other mortals, Gina is still at risk—there are immortals out there who would kill her simply for being aware of their presence in the world.

It's possible that the heroes may choose to tip off the authorities with some parts of the investigation, allowing the police to handle these situations,

instead of stepping in directly. Depending on how they're called in, Gina and the NYPD will stick to the law in every situation, and will certainly require more than a "hunch" to get a search warrant or go onto someone's private property. Gina is willing to give the heroes a little leeway, but she's not willing to break the law.

SCENE 3: THE CROWN



If the heroes discover the Dauphin's crown is being sold at an online black-market auction, they may wish to follow up on that lead. The online site is called "Cyfer," and the broker in charge of the item's online auction goes by the name "Puff_T0nk82". According to their limited site bio, the broker is located in New York City and independently wealthy due to their brilliant investments in various digital currencies.

Cyfer's site protocols are elite, and difficult to break; their encryption is excellent, and they have taken multiple steps to hide the site's server location and the identities of its users. It requires several hours, and a successful Intelligence (Computers) check (DC 30), to gather information about Cyfer or Puff_T0nk82 through hacking or online means. This check might be difficult or even impossible for the heroes (especially ones that haven't kept up with modern technology over the centuries). If so, encourage the heroes to hire someone with the proper Computers skill.

If the check is successful, the heroes gain the following information:

✦ **Puff_T0nk82's** IP of origin is, in fact, in the city of New York. Its software is heavily VPN'ed and routinely IP-swaps, but the heroes can narrow down the location to a one-block radius in the borough of the Bronx. There, two buildings, with twelve apartments in total, and a laundromat run by an elderly Russian couple are located..

✦ **Cyfer** is based out of Russia, and its servers are protected by government protocols—not that Cyfer is specifically a Russian asset, but it is certainly run by their agents. It's not going to be possible to break deeply into the code or gain significant details about user data through hacking.

For all of his clever computer wizardry, Paolkin Toleksi (the real name of Puff_T0nk82) isn't particularly socially adept. He can be contacted via the site in order to certify the items that he's brokering through Cyfer. This is the best weakness for the heroes to exploit. If they contact Paolkin via the site (and are careful in covering their tracks, possibly earning his respect), he is willing to talk to them about the crown and to prove it's the "real deal."

It takes some good roleplay and clever information management to trick Paolkin into thinking that the heroes are genuine buyers with a legitimate interest in the item. But, if they succeed, they will have established trust that they can exploit to arrange a meeting with Paolkin. Your players may have other methods in mind, so be sure to listen to their strategies and to give them appropriate challenges and advantages based on their actions.

If they convince Paolkin to arrange a meeting, he tells them that it can be with no more than two people: an appraiser and a bodyguard. If any more are in the area when he arrives, the meeting is off, which might lead to "severe consequences" for them. He gives them the GPS coordinates of a concrete gardening shack in Pelham Bay Park, a site close to the water, hidden from the general populace. They are to meet at 12:00 a.m.; the crown's auction closes at 8:00 a.m. the same morning, so this is a narrow moment of opportunity.

The gardening shack is small, and has five cameras positioned to watch for people approaching. (Heroes notice these cameras with a successful DC 15 Intelligence (Security) check.) If the heroes attempt to sneak inside without being noticed, they have to move through the narrow areas that the cameras don't cover. The cameras are hardwired to a router and system inside the shack, so they aren't easily hacked with Computers; it takes a DC 20 Intelligence (Security or Computers) roll to disable or modify their feed, with a failed roll tipping off Paolkin, who immediately scrubs the meeting.

Inside the shack are several gardening tools (hoes, a lawnmower, bags of seed and fertilizer, etc.), a simple iron desk, and three men: Paolkin Toleksi and his two well-armed Russian bodyguards—one beside Paolkin, and the other standing near the door. Both are heavily armed. Stationed at the end of the dirt path are two more mercenaries in a black SUV, keeping watch on the area from outside.

The inside of the gardening shack also has shelves on both the east and west sides covered with seed bags, fertilizer, weed killer, and a variety of tools. Lastly, there is a wheelbarrow near the desk, filled with soft soil and loam.

The guards in the SUV can communicate with the individuals in the gardening shack via satellite radio receivers (mini-headsets hooked over one ear).

The Meeting

Paolkin has the crown, held in a DNA-and-passcode-locked briefcase that can be opened only by him. If two heroes arrive and hold the meeting in good faith, Paolkin is willing to let them look at the item and verify its worth.

He mentions that he has a number of other buyers, and that the auction on the Cyfer site is currently exceeding \$13 million USD. He expects the price to go higher in the next few hours, so, if the heroes want the item, they'll have to open their wallets and put in a very large bid (so he says).

The crown in the briefcase is the genuine item, and can be verified. If the heroes have an Arts & Crafts skill, they can tell simply by looking.

If the heroes attempt to get more information from Paolkin, they may engage in Deception, Persuasion, or other social checks and interactions in order to get him to tell them what he knows. Or, they may call in Gina Vasco and involve her in the sting to recover the crown.

Paolkin can reveal the following information—either voluntarily with successful rolls or through interrogation after his arrest—critical to the overall plot of this adventure:

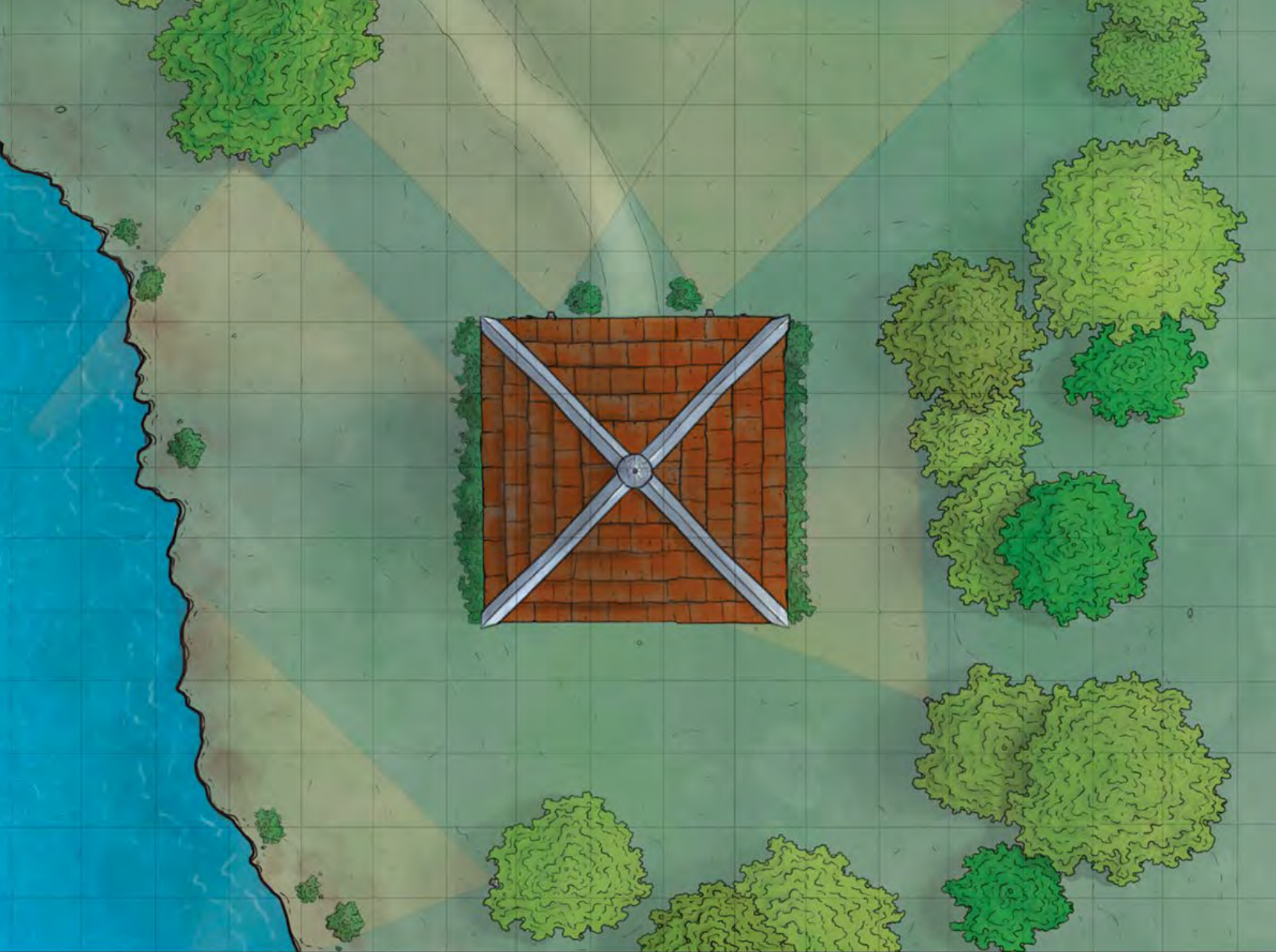
- ✦ The actual seller of the crown is a foreign national named Simon Cournier. Simon has a history of selling items that are "lost" in the archives of the museums where he has worked. He has sold several of them on Cyfer. Cyfer is going to take 40% of the sale price; of that, Paolkin is to receive 10%.
- ✦ Simon Cournier contacted the Cyfer site via a private email address; Paolkin has records of their email transactions, and Cournier's offshore digital currency account numbers for depositing the payment after the transaction. Currently, Cournier has a holding deposit of \$10 million from Cyfer until the sale of the crown is finalized.

Paolkin is a coward, willing to sell out Simon Cournier (he has no particular loyalty to the Frenchman), but he lives in absolute fear of his handlers at Cyfer and will not sell them out by any means. So long as the heroes understand this distinction, a subdued Paolkin is willing to make bargains: information for his freedom (or, at least, the leniency of the court).

Potential Combatants

- ✦ **Paolkin Toleksi:** use Civilian (see *Core Rulebook*)
- ✦ **Bodyguards:** use Gangster Variant: Bankrobber (see *Core Rulebook*)

It is likely that any combat at this location quickly attracts the attention of the NYPD and Gina Vasco, who has agents keeping an eye on Paolkin's activities. Depending on the heroes' actions, they may have to speak with Gina after they deal with Paolkin; this is a nice place to stage a minor conflict, wherein Gina again asks a hero to "come clean" with her about their involvement with the case and why this criminal would be targeting them; information, of course, which they should not reveal.



Shady Simon

If this investigation results in the arrest of Simon Cournier (as it likely does), the NYPD is quick in their response and Gina personally arrests the corrupt museum archivist. Under questioning, he reveals several things:

- ✦ Amaldo Bailén contacted him in France, and the two agreed to a deal: Simon would create the exhibit, pulling these four items out of long-term storage and arranging the exhibit with the NYMM, and Amaldo would handle the break-in and theft.
- ✦ Simon gave Amaldo information on the NYMM's security and the items' location, but he did not know that Amaldo was going to kill the two guards; the break-in was supposed to be bloodless.
- ✦ Simon does not know why the heroes' names were on the paper that dropped from Amaldo's gear during the break-in. He assumed that the heroes were prospective buyers for these items, and that's what he told the NYPD when he was initially questioned about the burglary.
- ✦ Simon's intention was to sell the Dauphin's crown for a hefty profit, and then escape with his earnings to a small island in Bermuda.

Simon can tell the heroes very little about his partner in crime, other than the man's name and description, an address in Paris (fake), and the details of their deal. He knows that Amaldo is still in the city, and has at least four bodyguards and additional thieves who take orders from him. He also knows that Amaldo seems to be an expert in various areas of history, and thinks that Amaldo may have been an archaeologist, museum archivist, or otherwise worked with historical items in the past.

Critical Information

Once the items were in their possession, Simon was given the Dauphin's crown while Amaldo retained the other items. Simon had a post office box in the Bronx, and Amaldo simply deposited the crown there, wrapped in brown paper like any other package, and Simon picked it up.

Simon does not have contact information for Amaldo, and he has no plans to ever see him again after the crime. He suspects that Amaldo is using the Bronx as a staging area for his activities, but doesn't have any further information to pinpoint his location.

SCENE 4: THE JOURNAL

When the heroes ask about the journal, read the following text:

William de la Pole's journal is written in 15th-century Middle English, and contains several encoded letters dating back to his time in command at Les Tourelles. Scholars suspect that the letters contain details about Jeanne's personal movements and troop strength, written by a spy embedded with the French army. Their code remains unbroken, because the journal was kept by his descendants and not released to experts or the museum's care.

You know that the letters must have been written by Yago Bailén. They probably contain descriptions of you and your friends: names, physical descriptions, and other details that might clearly connect you to the events at Orléans in 1429.

For your safety, the secrets in those letters cannot be allowed to see the light of day.

While it's unlikely that the uninitiated would "realize" immortals exist simply by reading these letters, the heroes should still feel sufficiently motivated to ensure that the letters are destroyed: if they do not destroy them, they will violate the final rule of The Game.

Through criminal contacts or other means, the heroes discover that a translator named Dr. Ethan Khan was hired to break the code and translate the letters. The journal will fetch a much higher price on the black market if it contains unique information, and so it's worth the investment to have a professional authenticate the letters and break their cypher.

The heroes unearth the following details about Dr. Ethan Khan from their contacts:

- ✦ He is a retired professor of medieval linguistics who makes money "under the table" by taking on shady contracts such as this one.
- ✦ As a moderately-wealthy man, he lives in a stylish brownstone near Washington Square Park, in NYC. The brownstone has a high-end electronic security system.
- ✦ Dr. Khan lives with his disabled wife, Anne.

There are a variety of ways to approach this situation, and your heroes may think of one that isn't covered here! Work with them to ensure that this scene is both fun and exciting, and that it has an element of risk. Plan on the heroes trying one or more of the following strategies.

Persuasion. The heroes may choose to walk straight into the "lion's den," speak directly with Dr. Khan in his home, and attempt to persuade him to give up the journal.

Subtlety. One or more heroes may attempt to burglarize Dr. Khan's home, while the others distract Dr. Khan elsewhere, by sneaking into his office, breaking into the safe, and stealing the journal and the letters.



Bravado. The heroes may orchestrate a straightforward assault on Dr. Khan's house (masked or otherwise) to recover the journal and make a getaway.

Persuasion

Dr Ethan Khan lives a very private life, and he does not appreciate unexpected visitors. He has an office at NYU, where he is tenured, but not currently teaching, due to the need to care for his wife. If the heroes try to reach him through the university, they are told that he is not accepting appointments at this time.

If they go to his home to request a meeting, they need a successful Charisma (Persuasion) check (DC 18). If they have a believable alibi, they can try Charisma (Deception) instead (DC15). Either way, they get one chance; a failed roll results in Dr. Khan threatening to call the police if the heroes persist in pestering him.

Assuming that the heroes convince Dr. Khan to take them inside, read the following:

Dr. Ethan Khan is a stern, aged man of Pakistani descent, spry and lean, with the air of a professor who brooks no argument or back talk. Despite his clear misgivings, he agrees to speak with you, and invites you into his home. He leads you up a set of stairs from the brownstone's entryway into a darkened library lined with bookshelves to the ceilings, filled with old tomes and first editions. Sitting by the fire is a small woman in a wheelchair, her skin so translucent that you can see spidery blue veins in the back of her hand as she gently turns the page of a well-loved tome. "Don't mind us, Anna," Dr. Khan says to her as you pass by. "Just a bit of business. They'll be gone in a moment."

Dr. Khan takes you through to his study, and closes the door behind you. "As you can see, I have very little time for a chat. My wife is very ill, and requires my constant care—I'm not active as a professor right now for that reason."

"Now, what's this all about?"

If confronted, Dr. Khan denies any involvement with the museum burglary, or any knowledge about William de la Pole's journal or letters. Pressing him on the matter only makes him angry; if necessary, he threatens to call the police to have the heroes removed from his house—though this is an empty threat unless he feels physically threatened.

Anna, Dr. Khan's wife, is suffering from advanced lymphoma, with only a few months to a year to live. She is mostly wheelchair-bound, and spends her time resting and reading books. Her wheelchair is very advanced, and she can summon assistance (either her husband or EMTs) with the push of a button. Characters who successfully make a DC 15 Intelligence (Medicine) check recognize her condition, and also realize that she has the ability to instantly summon aid, as soon as they see Anna's chair and medical accouterments.

Several factors led Dr. Khan to engage in his illegal activities, some of which could be used to leverage attempts at persuading him to cooperate:

- ✦ Dr. Khan's finances are unstable. His wife has required a great deal of treatment, and that treatment has been expensive. If the heroes investigate Dr. Khan's bank accounts, they see that he is teetering on the edge of significant debt.
- ✦ The journal was given to him by a female he does not know (she had a Dutch accent, is all that he can say). She did not give him her name, but paid him a hefty sum in advance and promised twice as much when he completed decoding and translating the letters within the journal. Dr. Khan has done work for crime families in the city before, and he knows that giving up the journal will make him (and Anna) a target of their wrath. He is not willing to risk that outcome, or betray the agent, without assurances that he and Anna will be safe in the wake of that betrayal.
- ✦ Dr. Khan is afraid that his association with criminal enterprises will be discovered, and potentially cause him to be charged and given jail time. Under these circumstances, his wife would be placed in a nursing home. The very thought of this fills him with dread, but, given the state of his finances, he has little choice other than to take on this kind of work.

Heroes who spend time in Dr. Khan's office may make a DC 15 Intelligence (Investigation) check. If they succeed, they notice that he has a wall safe hidden behind an oil painting of a landscape by the fireplace.

Dr. Khan keeps the hallway door to his office, and the doors between the office and the library, locked when he is not inside. Both sets of doors use the same key. This key is on a ring he keeps in his pocket, requiring a DC 25 Dexterity (Sleight of Hand) check to pilfer. The safe has a numerical lock, and the code is a four-digit number (1066).

Identity Crisis

Remember: Dr. Ethan Khan studied the coded letters contained within William de la Pole's journal as recently as the morning of the heroes' visit. He knows that the letters were written by someone named Yago, but has no further information on this individual. The letters go into great detail about Jeanne, her personal capability as a leader, the differences between her commanders (Jean de Brosse and Gilles de Rais). They also provide information, including the movements of the French guards, which was clearly used to get de la Pole's men into the French camp for their assassination attempt.

The letters mention Jeanne's "personal guards" by name, and they provide detailed descriptions of each hero who was involved in the first Act of the adventure. Depending on how the heroes behave during their scenes with Dr. Khan, he could potentially draw parallels between the information that he's read and the people standing in front of him. Utilize this as you feel will best create drama. The heroes may persuade Dr. Khan that it's a coincidence, or that they are descendants of those historical figures—this kind of roleplay is tremendously fun and appropriate for the *Highlander* world.



Subtlety or Bravado

If the heroes choose a more direct path to the journal and its letters, they must get past the brownstone's security systems, into the locked study, and then break into the wall safe hidden behind the landscape painting on its eastern wall by the fireplace.

Bypassing the security system without tripping the alarm requires a successful DC 18 Intelligence (Security) check. Sneaking through the house while Dr. Khan or his wife are at home requires a DC 15 Dexterity (Stealth) check. The DC goes up if a hero is sneaking very close to Anna or Dr. Khan, or if they are making noise or moving things (such as opening the doors to the study).

Anna sits in her chair in the library at all times except at night, when the couple retires to the third-floor bedroom to sleep (there is a motorized lift allows Anna to change floors). So, if the heroes want to sneak into Dr. Khan's office and snoop around, they have to either be exceptionally quiet or ensure that Anna can't sound an alarm when she realizes that they are nearby.

Critical Information

The translation of the letters contained in William de la Pole's letters confirms that Yago was a spy, informing the English about Jeanne's army and her personal activities. But the heroes already know this. However, the letters also reveal something about Amaldo: something he that doesn't know is, or expect to be, in Yago's writings.

At one point, Yago writes to his mortal family in coded Medieval Spanish, and it seems that certain key members knew about his immortality. Further, a second member of Yago's family, a young man who worships and adores his "uncle," was revealed as an immortal just before the Siege of Orléans. Yago hopes to return home and talk to the youth about The Game, and perhaps mentor him. That young man's name is Amaldo Bailén.

My young nephew, your mother has written and told me that you suffer the same affliction as I—that you have died, and returned. You, like me, are now lost amid the turning of the world. Listen to me, and take these words to heart:

Yes, you are an immortal. But our immortality is as much a curse as it is a blessing. I have lived for two hundred years, and while yours is new, you and I must now watch centuries pass, see our beloved family age and die, and stand watch over the next generation. This is our task, our charge, Amaldo, and we must not fail. When I return to Spain, we will speak at length.

Until then, obey your mother, remain silent on this, and I will tell you more when I return from Orléans.

Complication

As mentioned earlier, our villain's primary motivation is to cause the heroes suffering, and eventually to destroy them. Amaldo keeps an agent in the area named

Jeannette Elsenaar, currently residing in a watchpost set up in an abandoned apartment just down the street from the Khans' brownstone.

Elsenaar is keeping watch on the brownstone through binoculars, and has also tapped into the security feed of a few of the cameras on the premises, giving her an exterior 360-degree view. She can't hear anything happening in the house, and can only see the outside front and back of the brownstone. But she is exceptionally observant, and if the heroes are not extremely careful to conceal their approach, she notices them when they arrive, and immediately alerts Amaldo. If you need stats for her, use the Intelligence Agent from the **Core Rulebook**.

Amaldo intends to tip off the police about the journal's location, but only while the heroes are there. He intends to further implicate them in the burglary. Amaldo also hopes that Khan's study of the papers will reveal specific information that endangers the heroes. Finally, he is hoping that Khan will either suspect or realize that the heroes are not what they appear to be, and connect their modern personas to the companions of Jeanne d'Arc described in William de la Pole's letters.

It is up to you to decide the precise moment when Amaldo tips off Gina Vasco and the NYPD about the journal's location. Take into account the actions of the heroes: whether they're going to talk to Khan and then come back later to perform a break-in, and how the arrival of the NYPD would complicate their plans. Go for maximum drama!

SCENE 5: THE BANNER

Jeanne's banner is a long, rectangular white cloth covered in embroidered lilies. In the center is the (medieval) globe of the world, flanked by an angel on either side. Above this, the words "**JHESUS MARIA**" are embroidered in red. Until very recently, this banner was thought destroyed; however, it was discovered in an iron box in the basement of a nunnery outside Rouen.

If any of the heroes tried to get in touch with Father Adam Toussaint (the initiator of their original quest to assist Jeanne d'Arc) prior to this point, they were unable to find him. However, they do discover that he was last known to be in New York City, approximately fifty years ago.

There are several ways that the heroes might get a lead on the banner's whereabouts. If they have contacts in the Catholic or Evangelical churches, or spiritual contacts in general, they might stumble upon rumors of "miracles" happening at a small church just north of the city.

Assuming a lack of religious or spiritual contacts, read the following text when one or more of the heroes are in a position to catch a TV news report—maybe it's playing in the background of a café, or overheard while walking down the street, or spotted as a clip while scrolling their portable device, or while flipping channels in their homes or hotel room.

A local news channel, one known for doing "kitschy" programs about school bake sales, lost puppies, and marina closings, is covering a "human interest" story:

"God is with us!" a woman is proclaiming excitedly to the reporter.

A narrative voice continues, "Members of this small Pentecostal chapel, the Redeemer of Freedom Evangelical Mission, say that their pastor is performing miracles. No less than three people claim to have been healed by their pastor in the last week alone. One woman has been healed of gout, another of leukemia, and—most interestingly—this young boy appears to have recovered from spinal meningitis."

The reporter faces the camera and continues. "We tried to get an interview with Pastor Nathaniel Touchard, but he's notoriously camera-shy, and avoids the media." They cut to an earlier scene of the reporter and his cameraman doggedly chasing a man in pastor's clothes, along with a woman who seems to be shepherding him and two bodyguards, as he moves from his car to the small brick church. The voice-over continues to talk about these "miracles," but, seeing a glimpse of the man's face, those heroes who were at Orléans recognize him as the immortal they once knew as Father Adam Toussaint!

As before, have Gina check in during the heroes' activities in this investigation. Although it's important that Gina not become an annoyance or a joke, she is an integral part of the adventure.

The Redeemer of Freedom Evangelical Mission

When Jeanne d'Arc was burned at the stake, Adam Toussaint lost his faith. Over the ensuing centuries, he witnessed more horrible events occurring all over the world: wars, colonization, slavery, the fall of the "unified" Catholic church, and many heresies and crimes. By modern times, he had not only lost his faith, but also become deeply depressed and gone slightly mad.

Over the six centuries since 1429, he became a wanderer, a thief, and a fallen man in every sense, dabbling in alcohol and drugs just to numb himself from the pain of both his past and his lost faith. He moved to America about one hundred years ago, changed his name to Nathaniel Touchard, and settled in Upstate New York. About ten years ago, a woman named Dora Abernathy (now Dora Touchard), found him among the homeless, ministered to him, and realized that there was something special about him.

When Dora discovered Nathaniel was actually immortal, she immediately laid claim to him and took control of every part of his life. In his weakened state (physically and mentally), he obeyed her demands, marrying her, giving her rights to his legal paperwork, and preaching to

her church. He has very little free will left, and Dora makes sure it stays that way, providing him just enough opioids (in the form of heroin) to keep him sedated and obedient while she makes money using him as a "front" for the church.

The Redeemer of Freedom Evangelical Mission (RFEM) is a small church of perhaps 150 parishioners just north of the city of New York. If the heroes search for records on the church, they discover the RFEM has a poor reputation. In its 50-plus-year history, it has been accused of money laundering, tax evasion, and fraud, among a handful of other, lesser, crimes. Old newspaper articles refer to the chapel as a cult of personality that engages in practices such as snake handling, poison drinking, and speaking in tongues.

The RFEM is an insular, reactionary, and xenophobic congregation. The church does not allow media at any of their events, and is not particularly friendly about outsiders snooping around their services.

They have strong feelings about so-called "family values," the separation of races and cultures, and what they call a "literal" interpretation of Biblical text. Church members are also involved with white-nationalist activities, anti-government conspiracy groups and websites, and Second Amendment advocacy groups. Their "Sunday Gun-Day"—a family shooting range practice on church property once a month—is a fair representation of the general congregational mindset.

It is obvious that none of these things ring true to the beliefs that Father Adam once appeared to hold dear, back when the heroes last knew him.

The heroes can find out more about the RFEM church, and its pastor, through various means, but it quickly becomes clear that Pastor Nathaniel (whom RFEM members call "The Prophet") does not meet with visitors from outside the church. If they wish to speak with him directly, they'll need to make an appointment with his wife and secretary, Dora Touchard. There is no way to speak to Father Adam/Pastor Nathaniel without actually visiting the church in person, and neither Dora nor the congregation is likely to welcome strange visitors with open arms.

Wealthy individuals pay Dora money to meet with "The Prophet" and see his "miracles," which, up until now, have revolved around his personal invulnerability and occasional resurrection from the dead. Dora funnels the money to her personal crusades: white nationalism, gun advocacy, political conspiracies, and other alt-right causes. Meanwhile, Nathaniel does little else than stay high, give occasional speeches from the pulpit, and act "mysterious" when required. Recently, however, many of Dora's investors have demanded more miracles, and further proof of Nathaniel's God-given powers.

Looking around for a solution, Dora crossed paths online with a man named Bailén, who said he was a like-minded investor interested in putting a great deal of money into the RFEM church. After some months of talking online and on the phone with Bailén, she allowed him to visit the church and meet Pastor Nathaniel—only to discover that



Bailén was also an immortal and apparently shared at least one historical event with her husband: the death of Jeanne d’Arc.

Amaldo Bailén allowed Nathaniel/Adam to believe that he was Yago, returned from the dead in some unknown, mysterious way that bypassed The Quickening. Nathaniel wasn’t able to separate his drugged fantasies from the reality of the situation, but Dora grasped quickly what Bailén was asking for, and what he was offering. She made an arrangement to give “Yago” all of Nathaniel’s journals and personal papers in exchange for the banner of Jeanne d’Arc, an item said to have been imbued with Jeanne’s power of healing.

Those notebooks contained information about each of the heroes: their aliases, whereabouts, and rough histories over the last six hundred years. Nathaniel/Adam, it seems, had kept track of their movements and activities. With all of this information in his hands, Bailén was able to arrange the events that drew the heroes to New York.

Immediately after the theft, Bailén provided his agreed-upon payment by leaving the banner backstage at the chapel, and Dora immediately put it to good use. The banner of Jeanne d’Arc lies hidden beneath the altar cloth of the RFEM tabernacle, and it is the reason why parishioners are being miraculously healed when they pray with Pastor Nathaniel on stage.

Three Miracles

If the heroes look into the three “miracles” performed by Pastor Nathaniel Touchard, they discover the following:

Lily Abney, 65, was diagnosed with inflammatory arthritis (“gout”) that was especially advanced in the joints of her feet and ankles. Her condition had deteriorated over the last several years and, during this time, she had gone from using a cane and then a walker to using a wheelchair, full-time.

The day after the items were stolen from the NYMM, Pastor Nathaniel Touchard called Lily up from the crowd during church service. While he had performed “laying on of hands” healings in the past, calling Lily up to the altar was unscheduled and unexpected. He brought her onstage near the altar, and led the crowd in enthusiastic prayer, chanting and calling out to God. As the fervor of the crowd reached a crescendo, he took her hands and helped her to stand—and she’s been walking pain-free ever since.

If the heroes contact Lily, she tells them that she has been a member of RFEM for seventeen years, and that she will happily “witness” about her miracle cure and her absolute loyalty to the Prophet who brought about her healing.

Olivia Hildebert is 41, and was diagnosed with acute myeloid leukemia three years ago. AML has a low five-year survival rate, and Olivia seemed unlikely to hit even that milestone. She underwent chemotherapy for a year,

but discontinued her treatments after deciding to leave her life entirely in God's hands. She and her husband, Ray, started attending RFEM services two years ago, and they've proven to be exceptionally dedicated members.

Heroes with criminal contacts may recognize the (somewhat unusual) name "Raymond Hildebert" as a small-time criminal working with one of the East Coast crime syndicates. If they manage to check his bank records, they find he's making a significant income from a job with Packard Construction (a shell company for the crime syndicate), and has donated several hundreds of thousands of dollars to RFEM over the last two years, including \$250,000 on the day of Olivia's healing.

The day after Lily's miracle, at a large tent revival hastily put together by Pastor Nathaniel, Olivia was brought forward to receive spiritual healing from the Pastor. Word of Lily Abney's cure had spread through the congregation, and the tent was extraordinarily full, jam-packed with people worshipping, speaking in tongues, and trying to approach the small stage where Pastor Nathaniel was speaking and praying. Olivia didn't think they were going to be able to get close enough for Nathaniel to notice them, but Ray took her to one of the guards, and the man seemed to already know that the pastor wanted her to join the small group already onstage when the time came.

If the heroes contact or interview Olivia, she is eager to speak with them. Ray, on the other hand, is reluctant, and tries to prevent his wife from telling the tale. She is a true believer who very much wants to spread the word of God; if possible, she speaks with the heroes about her miracle despite her husband's disapproval.

Mack Simpson is a seven-year-old boy. He, his parents, and his three siblings are members of RFEM and have been since long before Mack's birth. The young boy's medical records show that he's suffering from spinal meningitis—which his parents claim is now completely cured thanks to their prophet, Pastor Nathaniel.

The boy's parents, Ada and Sam Simpson, are active on television news broadcasts, podcasts, and other news outlets, trying to get the word out that their Prophet is "the real deal." Their story is similar to Olivia's: they were present at the revival where Olivia was healed, and their son was then called up on stage by Pastor Nathaniel. He was instructed to kneel with the pastor in front of the altar. When they were done praying, the pastor stood up and declared Mack's condition fully healed. The couple went to the doctor the next morning, and are waiting on confirmation from their physician. But they are already seeing Mack standing straighter and moving without pain, and in their minds he is "obviously" cured of his condition.

If the heroes contact or interview Ada and Sam Simpson and, if they present themselves as reporters or journalists, they are welcomed into the Simpson home (or, if the heroes ask, the Simpson family is happy to meet them elsewhere). Both Ada and Sam are eager to tell the world about the miracle, and to draw other "true believers" to the power of God, Jesus, and the RFEM church.

If the heroes use a contact in the healthcare industry (or give the Simpsons a few days to hear back from

their clinic), they get access to medical records showing a significant improvement in the boy's condition. The doctors say that it's not uncommon to see some improvement; obviously the medicines and treatments that they've been giving Mack are working as hoped.

Visiting the RFEM

If the heroes wish to visit the RFEM chapel and its grounds, they will need an invitation or some serious skills. Some likely approaches include:

- ✦ Sneaking in and snooping around is difficult and dangerous, as the RFEM church has round-the-clock protection: guards drawn from the congregation, carrying legally registered assault rifles; vicious guard dogs; and electronic security (cameras, sensors, and other technological obstacles).
- ✦ The heroes might convince one of the beneficiaries of the "miracles" (Lily, Olivia, or the Simpson family) to invite them to a church meeting. In this case, they are brought to the next night's revival—a formal gathering of the RFEM, where they are allowed to pray with the crowd and see the pastor from a distance, constantly in the presence of the people who invited them and watched closely by the guards.
- ✦ Contacting Dora Touchard at the RFEM office, and convincing her that they have a compelling reason to be allowed on church grounds: they might pose as wealthy and like-minded investors, reporters from an alt-right website popular among the RFEM congregation, or some other such story. In this case, they can either speak with Dora in the afternoon, or just before the revival (and attend the revival as above, with Sam Shepherd as their "minder," while Dora works the stage with Pastor Nathaniel).

Church Grounds

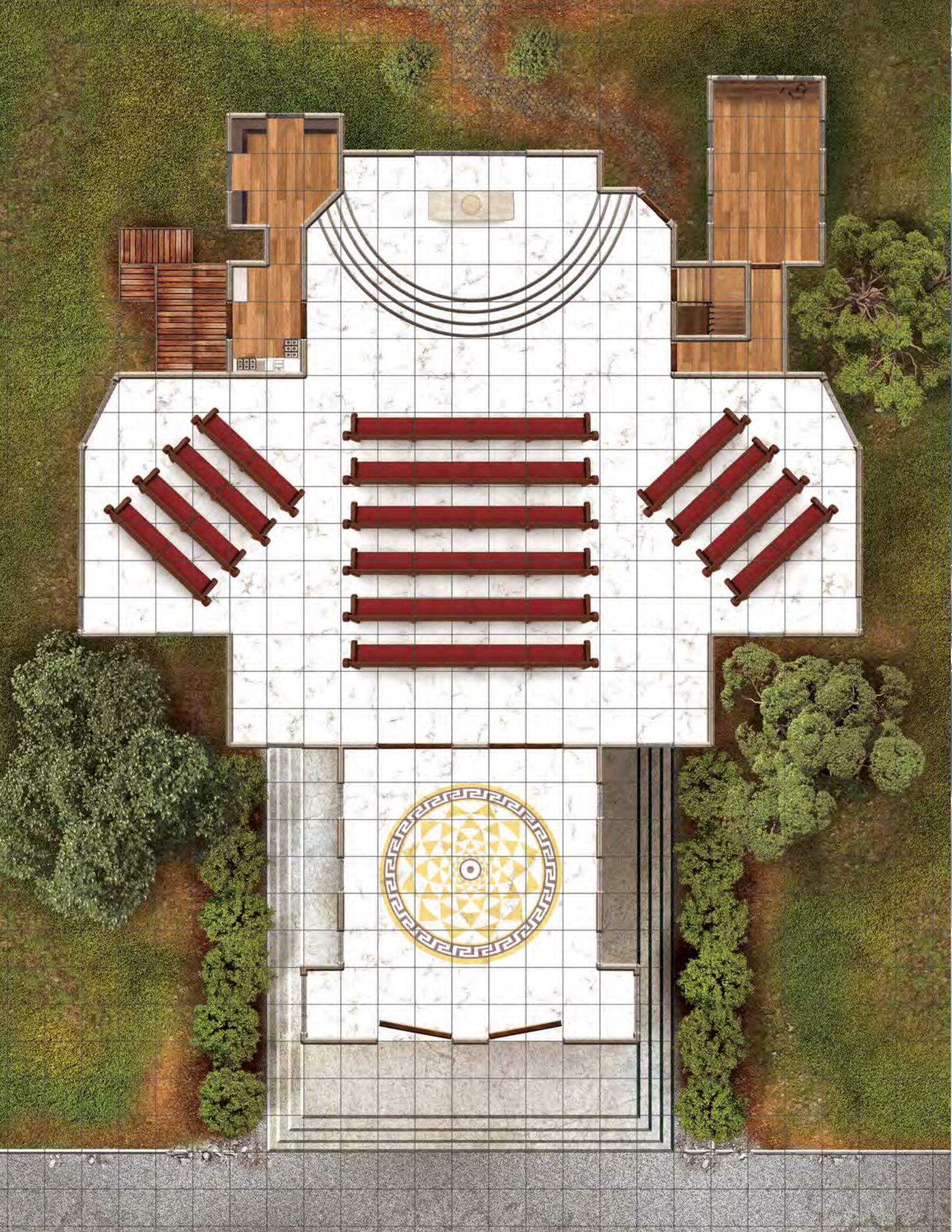
The church owns four acres of land north of New York City. The grounds are surrounded by high electric fencing marked with multiple signs reading "Off Limits—Trespassers Will Be Shot." Beyond the fence is a large, flat area with a sprinkling of trees, a white-painted church, two small security huts to the north and south ends of the grounds, and two canvas pavilion tents, one larger than the other.

The grounds are covered by four security cameras, one mounted at each corner of the church, and are continually patrolled by two guards, each leading a German Shepherd guard dog. Both men sport white nationalist tattoos and bear alt-right symbols on their Kevlar armor.

If the heroes attempt to break into the church during the day, the area is quiet, with the two guards on patrol and one more guard (no dog) inside the southern hut, along the road to the church parking lot. This is the guard captain, and his name is Uriah Fenz. He has an AR-15 and is half-watching the security camera monitors while reading a graphic novel based on the book of Revelation.

If any of the guards sees something out of place (like people entering the area without going through the





security checkpoint at the front of the property), they radio a warning to Captain Fenz, who calls the police. Thereafter, the three guards proceed to “deal with” the trespassers—and they are not opposed to using deadly force.

✦ **3 Guards.** Use Military Recruits (see *Core Rulebook*).

✦ **2 Guard Dogs.** Use Dog Variant: Guard Dog (see *Core Rulebook*).

The two tents are set up for celebration. The larger of the two, on the north end of the grounds, has pretty white Christmas lights strung within it, multiple tables, and a buffet table for feeding 250 people (the number of churchgoers expected at tonight’s revival in the church).

During the day, this tent is mostly empty, with a few church members hanging string lights, moving beer kegs into place, setting up tables and chairs, and otherwise preparing for the celebration after the main revival in the church proper.

The second tent, to the east, is somewhat smaller, but has more elaborate furnishings: three simple couches, a “bar” area, and old rugs on the floor to provide a “VIP atmosphere.” Workers rarely enter this tent unless directed by their superior, or if their suspicions are aroused.

The Church Building

The church itself is a classic white-washed chapel, with a tall steeple (the bell is electronic, with speakers), a long aisle inside with pews on either side, a wide stage at the end of the aisle, and an altar at the center of the stage. The stage is cordoned off with wooden railings; parishioners kneel a foot from the stage and receive blessings from the speaker. A choir area sits above the main entrance, accessible by two stairways (one on either side of the hall). The front doors, on the south face of the building, are unlocked during the day and locked at night around 10:00 p.m., which is also “lights out” for the grounds in general.

On any given day, there are about a half-dozen parishioners sitting or kneeling in the pews, spending time in meditative prayer. A group of fifteen singers and their choir director (James Pewl) are often found practicing in the choir loft, going through a series of religious songs and lighting cues.

At the northern end of the church are four doors (A-D):

✦ **A:** This door leads to an exterior deck, with a small barbeque grill and a few Adirondack chairs. A wide plank stairway leads to the ground. Both external doors on the deck (one leading to the main church hall, the other to the kitchen) are locked unless in use, requiring a successful DC 15 Intelligence (Security) check to unlock. Dora, Uriah Fenz, and James Pewl all carry keys to these doors, and the locks are the same as the one on front door of the chapel.

✦ **B:** This door leads to a small kitchen area with sink, island, several cupboards of dishes and utensils, cooking supplies, and two commercial stoves. A smaller door leads to a pantry filled

with dried foods, evaporated milk, and other foods suitable for long-term storage.

✦ **C:** This door is locked. A small stairway beyond it leads to the basement apartments where Dora and Nathaniel live. Door C is always locked, and only Dora has the key. The lock is a very good one, requiring a successful DC 22 Intelligence (Security) check to open.

✦ **D:** This door is not locked, and it leads to a small production booth and green room. The booth contains a soundboard for music, lights, and other visual cues, and the green room has rolling hanger-rods filled with choir robes, a long vanity with several mirrors, and two curtained cupboards where performers can change clothes or get a break from being onstage.

Nathaniel and Dora live in a small apartment beneath the church. Whenever the “altar cloth” is in the safe (see below), there is always a guard stationed in their front room. This is Thomas Heep, and he spends most of his time raiding their fridge and watching TV in the western room of the apartment. He is likely to notice any entry or disturbance, and has a moderately high Perception. Thomas is not in the apartment while Dora and Nathaniel sleep. Instead, he works out of the security building located to the north of the main church building.

When not in use, Jeanne d’Arc’s banner (now sewn into a plain, white, linen cover, like a close-fitting pillowcase, and serving as the altar cloth) is locked in a safe in Dora and Nathaniel’s private quarters. Dora is the only person allowed to touch or move the cloth, and she does her best to keep it in her sight when not locked away.

The safe is a high-grade professional model located in the bedroom, hidden behind the headboard of the bed. The safe requires a successful DC 30 Intelligence (Security) check to open. Opening the lock requires a six-digit code (Dora set it to their wedding date: 642013, June 4, 2013), and either Dora or Nathaniel’s thumb-print. If the heroes fail to crack the lock’s code, they will have to open the safe the “old-fashioned way”...

Acquiring the Banner

Heroes must be clever if they hope to retrieve Jeanne d’Arc’s banner. Dora is absolutely unwilling to assist them or make any kind of a trade. She won’t even admit the banner is on the premises, nor that she’s involved in the theft of the museum items in any way.

If the heroes get Nathaniel alone, away from Dora, all it takes is a successful DC 15 Wisdom (Insight) check before he breaks down and tells the heroes everything—but Dora is very protective of her husband and does not like to leave him alone, particularly with strangers. Nathaniel is her meal ticket; besides, privately, she exults in her control over an immortal being.

Dora is greedy and ambitious, and she enjoys the sensation of wielding power. She’s the true authority in the RFEM, and she’s fanatically devoted to her reactionary causes. She may believe in God, but she also believes in helping herself, and she’s not about to allow anyone to take away her power, steal her “miracle-cloth,” or upset

the chain of command within the organization that she controls with an iron fist.

If the heroes contact Gina Vasco for her assistance, she tries to do what she can to help them retrieve the banner, but they must be very cautious with what they tell her. In particular, they must ensure that Gina doesn't have an opportunity to interrogate Adam/Nathaniel, as his foggy mind is likely to give away information that she wouldn't understand—or worse, that she might actually believe.

Father Adam/Nathaniel is in a terrible position and, if given the opportunity, he begs the heroes to take his head and release him from his immortality. He now sees his eternal life as a curse, with no end in sight and no possibility of Heaven at the end of his Earthly torment. The heroes can make their own decisions. If they show him mercy, they could potentially take him in as a dependent/mentor for future adventures.

Critical Information

Having met with Amaldo Bailén personally, Dora and Nathaniel have information critical to the heroes' investigation. Ensure that the heroes find this information, whether from Dora (by bribery or intimidation) or from Nathaniel (by showing him mercy and getting him out of his captivity), or through eavesdropping on a conversation between the two, or through some other means.

Here's what they know: Amaldo is planning to kill the heroes and gain power through The Quickening. He believes that the sword, Légende, has powers to help him defeat them. He's planning an ambush in an abandoned subway station, but Dora and Nathaniel don't know the exact location of his secret haven in the city.

Once the heroes retrieve three of the four items, it is time to move the adventure forward to its climax: a direct altercation with their antagonist, Amaldo Bailén, and retrieving the stolen sword, Légende.





ACT III: REVENGE

Through returning the missing museum pieces, the heroes now have at least three important pieces of information, one from each investigation. The heroes should have discerned that the thief is not Yago's ghost at all, but is, in fact, Yago's nephew, also an immortal, taking revenge on the heroes for his ancestor's death.

The clues will lead them to Amaldo's secret hideout in the subway tunnels below New York City. As they arrive, the heroes discover that Gina Vasco has gotten there slightly before them—and is in danger.

COMPILING THE CRITICAL INFORMATION

During their retrieval of the first three stolen items, the heroes discovered the following important clues:

- ✦ **Crown:** Amaldo is using the Bronx as a central area for his activities, as that's where the crown was handed off to Simon via a post-office box.
- ✦ **Journal:** The translation of William de la Pole's journal confirms that Yago was a spy, informing the English about Jeanne's army and her personal

activities. Further, Yago writes that a second member of Yago's family—a young man named Amaldo who worships and adores his "uncle"—was revealed as an immortal just before the Siege of Orléans. Yago hoped to go home and talk to the youth about The Game, and perhaps mentor him. That young man's name is Amaldo Bailén.

- ✦ **Banner:** Amaldo is planning to kill the heroes and gain power through The Quickening. He believes that the sword, Légende, has powers that will help him defeat them. He's planning an ambush in an abandoned subway station, but Dora and Nathaniel don't know where in the city his secret haven is located.

With this information, the heroes can attempt a DC 15 Wisdom (Streetwise) check or DC 20 Intelligence (Computers) check to discover there is indeed an abandoned subway station located in the Bronx. Alternatively, they can speak with Gina Vasco, who knows the city well enough to immediately identify the location if she is given enough information.

Gina Visco's Investigation

Throughout this scenario, Detective Vasco has been keeping an eye on the activities of the heroes, and even possibly assisting them, depending on whether she's been called in to provide police support, arrest criminals discovered by the heroes, or follow up on leads.

She's also been pursuing her own investigation into the theft of the items, with police resources at her command—resources that the heroes do not have. It is these resources that lead her to Amaldo Bailén's abandoned subway station hideout, even without the heroes' help.

By checking the post-office box mentioned by Simon Cournier, and getting search warrants to confiscate the data from a series of security cameras located in the Bronx, Gina determined that Amaldo Bailén was seen repeatedly going in and out of a door that leads to an abandoned subway station.

Gina believes the thief has a method of traveling through the closed-off area into the functioning subway tunnels, where he can move about the city without being tracked. She does not understand that the subway station is a trap, actively set to draw the heroes inside to meet their doom.

SCENE 1: THE SETUP

When the heroes arrive at the entrance to the abandoned subway station, read the following text:

The Bronx is a booming borough, filled with small restaurants, clubs, and apartment buildings. The Bronx's two most-trafficked subway stations are located at Freeman St. and Bedford Park Blvd. But between those two stations, at the north end of Prospect Avenue, is a small concrete utility hut that hides a secret. Behind its locked metal door lies a set of stairs leading down to an unfinished subway station. Started in 1989, the station was intended to provide a quick route to the Bronx Zoo, but was abandoned and forgotten when city funds ran low.

You believe Amaldo Bailén is using this forgotten platform as his hideout in the city—but as you arrive, it quickly becomes clear that you aren't the only one to track Jeanne's fantôme to his lair. Parked nearby is a vehicle that you recognize as Detective Gina Vasco's unmarked cruiser. It is empty; the engine is cold.

The heroes can attempt to gather more information before entering the small concrete hut and descending to the abandoned station. Successful Wisdom (Streetwise) or Intelligence (Investigation) checks (both DC 17) provide the following: a woman matching Gina Vasco's description parked the car approximately an hour before the heroes arrived. She met a male in a city-issued janitorial jumpsuit, a subway custodian. They chatted for a moment, and then entered the small hut by means of the door, using the custodian's key. The two have not returned.

By spending more time (10 minutes, minimum) to make a more dedicated study of the area, the heroes discover

another way into the abandoned station. The heroes can go in the same way that Gina entered (via the door of the concrete utility hut), or they can enter through a manhole to the south, behind a small coffee house on East 187th named Angels' Café.

Entering Via the Utility Hut

Heroes who wish to use the utility hut entrance must first succeed at an Intelligence (Security) check to unlock the door. This is not a particularly difficult roll (DC 12), as the door has clearly seen quite a bit of recent use, despite its overall state of disrepair.

The small room beyond the door is empty save for a steep metal staircase descending into darkness. Listening for a moment, you hear faint sounds drifting up: the dripping of water and creaking from old pipes, and the rumbling echo of thunder from subway trains running along not-too-distant tracks.

You also see something just at the edge of the light coming through the open door. Lying on a metal landing where the stairs take a turn to the right is a body: a man dressed in a city-issued custodial jumpsuit, blood congealing along the side of his face beneath a precisely placed bullet hole.

The stairway beyond is dark, and there's no sign of movement in the passage beneath.

If they enter via this route, the heroes begin combat at **Location A**.

Entering Via the Manhole

The second method of entering the subway station is by opening the manhole cover, descending a ladder into a sewer, then crawling through a badly-sealed tunnel entrance once intended to pipe water and remove waste from the station's bathrooms.

Passersby will undoubtedly notice a group of people pulling up a manhole cover (even though it is in the alley behind a coffeehouse, and not on a crowded street), and the heroes may wish to devise a scheme to reduce their odds of being reported. Alternatively, getting spotted provides a good reason for the police to arrive after the combat in the subway station ends.

Carefully, you open the manhole cover and see a long ladder that goes down, down, into darkness. At the bottom of the ladder is a sewer tunnel, wide enough to walk down, although at something of a crouch. The ankle-deep water sloshes over your shoes, and the smell isn't exactly what you'd call pleasant.

You follow the tunnel north towards the presumed location of the abandoned station and soon discover a badly-mortared area of brickwork. It wouldn't take more than a few minutes to break open a hole large enough to crawl through, and peering into the existing cracks reveals an area beyond that appears to be

a room intended to function as a subway station bathroom—never completed and empty. A faint electric light shines on the far side of a door on the other side of the room.

If they enter via this route, the heroes begin combat at **Location B**.

The Abandoned Station

If the heroes enter at **Location A**, Amaldo and his soldiers are ready and waiting. They have fallen into his trap, and he has the upper hand. Read **Description A**.

If the heroes enter at **Location B**, Amaldo and his soldiers can be taken by surprise, giving the heroes a big advantage. Read **Description B**.

Description A

As you near the bottom of the stairwell, you immediately sense another immortal nearby, and you can see dim light spilling up from below. The stairs end in the northwest corner of the station. The rusting silver hulk of a subway car blocks your view across the platform. The illumination comes from battery-powered camping lamps set on the floor.

Armed men stand on the platform, blocking you from moving further into the station. They are all wearing black fatigues and ballistic vests. Each wields a utilitarian sword of modern design. They look confident, but their stances are not those of experienced swordsmen.

A voice like that of Yago's, but speaking English calls out from somewhere across the station: "Remember, a quarter million for each head you bring me!" The men rush towards you.

Roll for initiative as combat begins immediately with Amaldo's sword goons. There is the number of goons equal to the number of heroes, plus half again that number rounded down. So 5 heroes = 7 goons, 4 heroes = 6, etc. They are marked on the map as G1-G7. The sword goons are not here to duel; they readily gang up on heroes, and attempt to cut them down. If more than half of the goons are killed, the rest flee as soon as their turn comes up. Amaldo does not expect them to actually win—they are here to soften up the heroes and give him an upper hand in the fight yet to come.

That said, no one told the sword goons they are expected to die, and they have been trained to take heads. They attempt a Decapitation Challenge if they drop a hero, even though they have disadvantage due to their lack of experience.

As the fight goes on, Amaldo takes the opportunity to taunt Detective Vasco, his voice echoing from across the station. He can't be seen thanks to the abandoned subway car. The goons focus on any hero who tries to

get past them to search for Amaldo. If they manage it anyway, describe the rest of the station and initiate the next stage of this encounter. The goons keep fighting any remaining heroes.

Some suggested taunts from Amaldo:

- ☛ "Listen, Detective Vasco! Your brave French knights are here! Do you think they will rescue you? I don't."
- ☛ "You see, Detective, I brought them here to kill them, to cut off their beautiful heads just like they did to my dear Uncle Yago, a man I loved with all my heart!"
- ☛ "I wish you had at least tried to arrest them. That would have been amusing, but you still serve my purpose: insurance, a bargaining chip of sorts."
- ☛ "And of course I want you to watch them die, and then, perhaps, you will dream of revenge and justice, just as I have."
- ☛ "They should be done any time now. Have you ever seen a person beheaded, Detective? It's quite a sight. Most spectacular, I assure you."

Description B

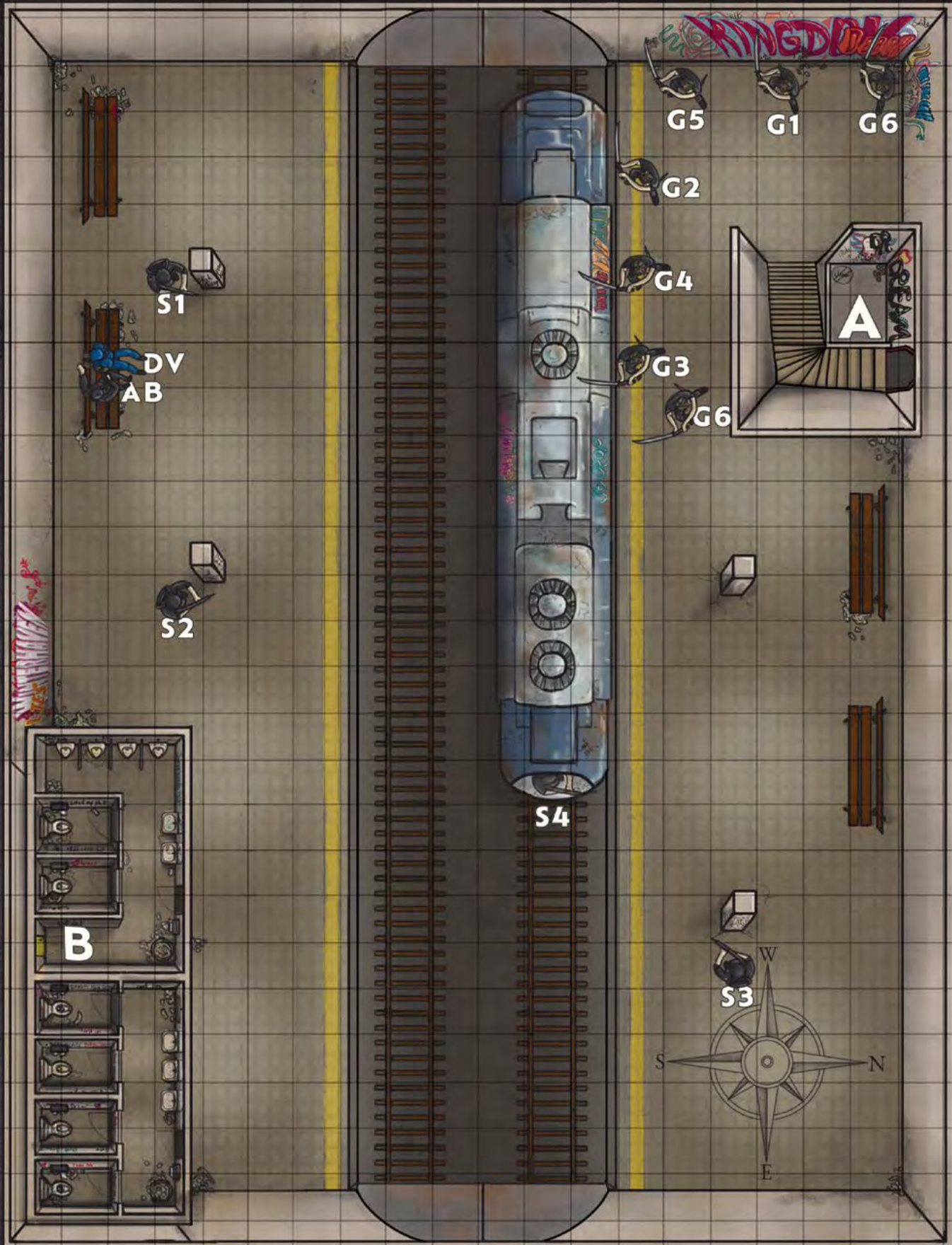
The station bathroom is dimly lit by a single electric lantern near the urinals. More light shines in under the exit door. You hear vague voices from beyond the door, but they are too muffled to make out clearly.

From here, provided the heroes do so quietly, they can see the following, if they move to the door to get a look beyond:

From the restroom door, you see an abandoned subway station. It is large, and looks to have been nearly completed before it was boarded up and bricked off. The tracks in the center are laid in a five-foot-deep groove; to either side, an embankment of concrete, now laced with cracks. At the far end of the station is a single subway car, long ago fallen out of use. A few old benches and thin concrete columns make up the rest of the large room's terrain.

Electric camp lanterns litter the floor at strategic locations, giving the room a dim and diffused light. From your vantage point, you see two figures. Both are men in Kevlar vests, armed with AR-15 rifles. One is across the tracks, using one of the pillars for cover from the north end of the station. The other you see through the window in the back of the train car, sitting with his back to you. A voice is coming from the north on your side of the tracks, speaking in low tones but easy to hear with the door open:

"Everyone keep your cool and keep quiet. They should be coming down the stairs very soon. Remember to hold your fire until I say go. Detective Vasco, you just sit tight next to me and think happy thoughts. You know, you do remind me a little of Jeanne—though I'm thinking, not so virginal?"



Moving undetected beyond the bathrooms requires a Dexterity (Stealth) check vs. Passive Perception. The hero only needs to contest against the closest enemy each time they move. Since the lighting is dim, the hero has advantage on their roll. Amaldo and his mercenaries are all focused on the northwest end of the station. There are 4 mercenary soldiers marked as S1-S4, and a number of sword goons (see Description A for the method of determining the precise number), marked as G1-G7.

Confronting Amaldo

Again, there are two main paths here. Either the heroes fought through the sword goons and Amaldo Bailén is still playing his game according to plan, or they catch him unawares with an ambush. Either way, here is what the heroes see when they have a line of sight to **Amaldo (marked AB)** and **Detective Vasco (marked DV)**.

You see Gina Vasco and Amaldo Bailén sitting on a bench against the east wall. Detective Vasco is in street clothes, bound, gagged, and chained to the bench. She has a black eye, but otherwise looks unharmed. The look in her eyes is fiery anger.

Amaldo has a gun in his left hand, lazily pointed at Gina's temple, his arm resting on the back of the bench for support. With his right, he holds the sword Légende across his lap. His pose speaks of relaxed confidence, but his eyes look intense and possibly nervous.

Amaldo's plan is for the sword goons to soften up the heroes, then, using Gina as a hostage and his mercenary soldiers as insurance against interference, to duel the heroes, one at a time, and take their heads. He fully believes that he will win a duel against any one of them, though he does not think that he can take them all together without help. If they refuse to duel, his plan is to order the soldiers to open fire while he charges in and takes their heads with Decapitation Challenges.

The mercenary soldiers, if engaged in combat, are well paid and fight hard, but aren't eager to die. Any soldier reduced to 4 hit points or less flees up the stairs. They are ordered only to shoot if attacked, or when Amaldo gives the order. If three soldiers are killed or flee, the last also flees.

If Amaldo is Ambushed

If the heroes initiate the fight undetected, they automatically achieve surprise in the first round of combat, after which initiative is rolled.

Amaldo, on his first turn in combat, threatens to kill Gina if any of them come near him. He doesn't try to stop the combat, as he wants the heroes to take a beating. If the heroes give him space and focus on his goons and soldiers, he taunts them as outlined above, talking to Gina about the situation. If the heroes come after him, he tries to make good on his promise to kill Gina with a readied action. It's up to you if she manages to survive,

but the gun does go off regardless, barring extraordinary circumstances. If the heroes beg for a pause in the fighting at any point, he calls off his men, eager to duel them one-on-one, as above. If any hero is dropped in the ambush fight, he abandons Gina and runs to take their head before they can revive.

Should anyone lose their head, be sure to apply the rules for The Quickening. Everyone in the train station is potentially at risk from its effects other than the person receiving The Quickening. Lightning, falling debris, shooting rail spikes, and exploding steam vents are all good effects here. Should Amaldo take a hero's head, he heals half his maximum hit points in the process and is stunned for a turn.

Amaldo's Challenge

If Amaldo's plan worked, the heroes approach him after dispatching his sword goons. The heroes can take a second wind during this period, but there is no chance to otherwise rest. After you describe Amaldo's position, as above, he makes the following offer:

So glad you could all make it. As you can see, I can end the good detective's life at a moment's notice. I assume she at least means enough to you to hear me out.

I mean to have my revenge for what you did to my uncle, but I'm willing to give you a chance. You can see I have trained soldiers here to even the odds. My offer is your best and only chance.

Here's what I'm thinking. I kill you one at a time, in the tradition of our grand Game. Any order suits me fine. One of my soldiers will take my place here with the detective to ensure there is no interference. If any of you interfere, Gina dies first, then the rest of you. If I best you all, I disappear and she goes free, on my word. And should one of you manage to beat me, well then you win my head and the girl. Very heroic, eh?

So what will it be?

Amaldo is happy to banter with the heroes, but can't be persuaded to back down for any reason. He wants only revenge and their heads—he's wanted this for centuries! He won't surrender Gina unless they agree to his demand. The heroes must either agree, start a fight on their own terms, or come up with a very clever Plan B.

Amaldo is true to his word. He only shoots Gina if the heroes try any funny business. If they accept his challenge, he duels whomever volunteers, and he fights fair as long as the hero does as well. His men do not interfere. Use the Dueling rules in this instance and play the dueling game to Amaldo's strengths of Dexterity, Charisma, and Intelligence.

If at any point Amaldo is beheaded, all his men attempt to flee; they are only here for the significant money he promised.

The Death of Amaldo Bailén and The Quickening

Assuming the fight ends with the beheading of Amaldo Bailén, and one of the heroes experiencing The Quickening, use the experience to inspire further adventures. Of course, witnessing a Quickening, or even seeing the heroes' wounds heal as if by magic, opens Gina Vasco's eyes to the fact that something strange is happening. This gives the heroes something to deal with (now or later), relying on Gina's friendship to wait for a private explanation and not tell others about the situation in the meantime.

The fight in the subway station draws attention; sounds of gunfire and combat echoing up through the sewer system and throughout the subway tunnels beneath the Bronx are difficult to hide or explain, and when the heroes are finished dealing with Amaldo Bailén they certainly find officers of the NYPD pulling up around the utility shed outside.

In the aftermath, Gina vouches for the heroes, ensuring they are not booked for any crimes. She also ensures that Jeanne d'Arc's sword (along with all of the other items) is returned to the Met Cloisters Museum, and then to the nation of France without further delay. Heroes wishing to keep any of the artifacts must strike a hard deal with Detective Vasaco, perhaps offering to cut her in on the profits and possibly buying her silence in the process.



UNIQUE ITEMS

See the descriptions of the four relics earlier in this adventure. Two of the items have mechanical effects, described below.

- ✦ **Légende.** Légende is considered a unique masterwork longsword. It allows the wielder to use their highest ability score for attack rolls and damage rolls, instead of the default of Strength.
- ✦ **Jeanne's Banner.** The banner now is too delicate to use in battle, but any Christian who believes in its holy qualities gains 1d4 temporary hit points after spending at least one minute praying in its presence.

PART VI THE CAST

“You have the manners of a goat and you smell like a dung heap. And you’ve no knowledge whatsoever of your potential.”

—Ramirez

For the most part, an immortal is likely to face foes not so different from those found in the *Everyday Heroes Core Rulebook*, except that some of them can be killed only by losing their heads. The Cast is divided into four groups:

- ✦ Supporting Cast are named NPCs from the film and adventure
- ✦ Extras are unnamed NPCs from the adventure or setting
- ✦ Main Characters are playable characters from the film
- ✦ Pregenerated Heroes are playable heroes, designed for the adventure

SUPPORTING CAST

The following NPCs include named characters, both from the movie *Highlander* and from the *Highlander* game adventure “*A Measure of Revenge*.” Make free use of these stat blocks in your own game, changing names or descriptions to suit the needs of the story that you wish to tell. Likewise, you can add the Immortal Origin to create an immortal foe from nearly any existing NPC in the *Everyday Heroes Core Rulebook*.

Amaldo Bailén

CR 2

Medium person (Immortal)

Defense 14

Hit Points 39 (6d8 + 12)

Armor Light ballistic vest (+2 save bonus, AV 1, Ballistic)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
13 (+1)	18 (+4)	14 (+2)	15 (+2)	8 (-1)	16 (+2)

Saves Dex +6, Con +4, Int +4

Skills Acrobatics +5, Deception +4, Perception +3, Persuasion +4, Stealth +4

Senses passive Perception 13

Roles Killer

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Vital Strike. Once during their turn when they hit a target with an attack, if they have advantage on that attack or an ally is within 5 feet of that target, they can deal an additional 2d6 damage.

Actions

Multiattack. They can make two attacks.

Légende. Melee Attack +6, Damage 8 (1d8+4) slashing, PV 1.

9mm Pistol. Ranged (100/200) Attack +6, Damage 9 (1d10+4) ballistic, PV 2. Rounds 21. Reload bonus. Properties: loud

Yago Artiz Bailén's immortal descendant, he bears a striking resemblance to his ancestor, albeit dressed in a modern style. He wears a black turtleneck, and is every bit the charming, roguish catburglar. While not quite as clever as his ancestor, he is arguably a better swordsman and a far more ruthless adversary.

Byron Longshanks

CR 1/2

Medium person (Human)

Defense 13

Hit Points 22 (4d8 + 4)

Armor Black leather cuirass (+2 save bonus, AV 1, Penetrable)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	12 (+1)	12 (+1)	10 (0)	13 (+1)

Saves Con +3, Wis +2

Skills Athletics +4, Endurance +3, Intimidation +3

Senses passive Perception 10

Roles Killer, Melee

Actions

Multiattack. They can make two attacks.

Arming Sword. Melee Attack +4, Damage 6 (1d8+2) piercing or slashing, PV 1.

A distant nephew of King Edward I, Byron Longshanks was known as a capable knight who, although possessing a "flexible" sense of honor, would do nearly anything to win a battle.

Cavalry Archer

CR 1/2

Medium person (human)

Defense 14

Hit Points 18 (4d8)

Armor Light historical armor (AV 1, save +2)

Speed 30 feet (effectively 50 feet mounted)

STR	DEX	CON	INT	WIS	CHA
12 (+1)	17 (+3)	11 (+0)	12 (+1)	14 (+2)	9 (-1)

Saves Dex +5

Skills Acrobatics +5, Vehicles (Riding) +5

Senses passive Perception 12

Roles Killer

Born in the Saddle. They do not suffer disadvantage when making ranged attacks while mounted.

Mounted. They are normally mounted on a War Horse when encountered.

Actions

Multiattack. They can make two attacks.

Saber. Melee Attack +3, Damage 5 (1d8+1) slashing, PV 1.

Shortbow. Ranged (150/450) Attack +5, Damage 6 (1d6+3) piercing, PV 1.

While the Mongols were arguably history's greatest cavalry archers, many cultures of the iron age employed mounted archers as hit and run units that could harry an enemy and make a quick retreat when threatened. When close-in fighting was called for, heavy one-handed sabers could make quick work of the enemy.

Civil War Infantry

CR 1/4

Medium person (human)

Defense 12

Hit Points 11 (2d8 + 2)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
12 (+1)	13 (+1)	13 (+1)	10 (+0)	10 (+0)	10 (+0)

Skills Athletics +3, Endurance +3, Perception +2

Senses passive Perception 12

Roles Fodder

Actions

Bayonet. Melee Attack +3, Damage 5 (1d6+2) piercing, PV 1.

Muzzleloader Rifle. Ranged (120/360) Attack +3, Damage 6 (1d10+1) ballistic, PV 3. Rounds 1. Reload 2 actions. Properties: loud, two-handed

Many soldiers in both armies of the American Civil war were ill-prepared for the rigors of combat and relied on their numbers to sustain them. This stat block represents a new recruit who has not yet honed their skills.

Father Adam Toussaint

CR 1

Medium person (immortal)

Defense 14

Hit Points 26 (4d8 + 8)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
15 (+2)	11 (+0)	14 (+2)	12 (+1)	15 (+2)	11 (+0)

Saves Str +4, Wis +4

Skills Athletics +4, Endurance +4, Insight +4, Social Sciences +5

Senses passive Perception 12

Roles Fodder, Melee

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Actions

Unarmed. Melee Attack +4, Damage 4 (1d4+2) bludgeoning, PV 1.

A dedicated man of the cloth hoping to prove to himself God's love and presence in this world through Jeanne d'Arc and the miracles attributed to her faith. He has forsworn participation in The Game.

Iman Fasil

CR 5

Medium Person (Immortal)

Defense 16 (18 vs. melee)

Hit Points 75 (10d8 + 30)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
16 (+3)	18 (+4)	16 (+3)	14 (+2)	9 (-1)	9 (-1)

Saves Dex +7, Con +6

Skills Acrobatics +10, Endurance +6, Investigation +5, Social Sciences +5, Stealth +7, Vehicles +7

Senses passive Perception 9

Roles Melee, Killer

Disarming Finesse. They can use Acrobatics instead of Athletics when attempting the disarm special attack.

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Feint. They can make a feint as a bonus action. Make a melee attack roll against an opponent within reach. If they hit, they deal no damage, but gain advantage on attack rolls made against that opponent until the end of their turn.

Actions

Multiattack. They can make three attacks.

Broadsword. Melee Attack +6, Damage 9 (1d8+5) piercing or slashing, PV 1. Properties: masterwork

Iman Fasil was one of the final few immortals to fight in The Gathering in the film *Highlander*. His Muslim name was not his original birth name, but was adopted when he converted to Islam in the 11th century after his first death during the Siege of Antioch as a crusader. His fighting style is based on Saracen traditions.

Immortal "Demon-Knight"

CR 6

Medium person (Immortal)

Defense 16

Hit Points 119 (14d8 + 56)

Armor Masterwork Platemail (+3 save bonus, AV 2, Hardened, Panoply)

Speed 30 feet (effectively 50 feet mounted)

STR	DEX	CON	INT	WIS	CHA
20 (+5)	10 (+0)	18 (+4)	10 (+0)	14 (+2)	16 (+3)

Saves Str +8, Con +7, Wis +5

Skills Athletics +11, Endurance +7, Insight +5, Intimidation +9, Perception +5

Senses passive Perception 15

Roles Killer, Tank, Melee

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Hellish Brutality. When they miss with a melee weapon attack, the target takes 1d8 psychic damage from the effort to defend themselves.

Hell Scream. When they first enter combat they make a blood curdling scream. All enemies within 100 feet who can hear them must make a DC 14 Wisdom saving throw. If they fail, they become Frightened. Opponents Frightened by this talent can make the same saving throw at the end of each of their turns, which, if successful, will remove the condition.

Mounted. They are normally mounted on a War Horse when encountered.

Actions

Multiattack. They can make three attacks.

Masterwork Two Handed Sword. Melee Attack +8, Damage 13 (2d6+6) slashing, PV 2.

Power Slam. Melee Attack +8, Damage 7 (1d4+5) bludgeoning, PV 1. The target must make a DC 15 Strength saving throw. If they fail, they are knocked prone.

Reactions

Not so fast. When an opponent within 5 feet uses the disengage action and then moves away, the Immortal "Demon Knight" can move up to 30 feet during that opponent's turn to follow them.

This immortal adopted the persona of a "Demon-Knight" in order to use fear of the supernatural as a psychological weapon. Their black, full-plate armor has been decorated with horns, unholy symbols, and viscera to create a demonic persona, reinforced by shrieking as if demon-possessed in battle, where they otherwise rely on their heavy armor and powerful blows to batter their foe into submission before taking their head.

Immortal Maniac

CR 4

Medium person (Immortal)

Defense 15

Hit Points 57 (6d8 + 30)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
15 (+2)	12 (+1)	20 (+5)	13 (+1)	9 (-1)	7 (-2)

Saves Con +8, Int +4

Skills Athletics +5, Endurance +8, Stealth +7

Senses passive Perception 9

Roles Killer, Tank, Shadow

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Silent but Deadly. They have advantage on all Stealth checks made to move quietly.

Relentless Pursuit. They have advantage on all Strength (Athletics) and Constitution (Endurance) checks made for a chase Complication.

Smell of Blood. They have advantage on attack rolls against bleeding targets.

Vital Strike. Once per turn, they can deal an extra 3d6 damage when they have advantage on the attack roll.

Actions

Multiattack. They can make two attacks.

Rusted Machete. Melee Attack +5, Damage 7 (1d6+2) slashing, PV 1. On hit, the victim begins bleeding, taking 7 damage at the start of each of their turns. A First Aid action can be used to stop the bleeding with a successful DC 10 Intelligence (Medicine) check.

The immortal maniac is a bloodthirsty monster who enjoys killing mortals after an elaborate game of cat and mouse, terrifying them as much as possible before ending their lives. He will often allow himself to be injured by mortals in order to show off his invincibility before he kills them. When faced with other immortals, however, he is often a coward and will flee if he feels outmatched.

Jaguar Warrior

CR 1

Medium person (human)

Defense 15

Hit Points 23 (4d8 + 4)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
14 (+2)	17 (+3)	13 (+1)	10 (+0)	12 (+1)	11 (+0)

Saves Dex +5

Skills Athletics +4, Acrobatics +5

Senses passive Perception 11

Roles Killer

Swift. They can dash as a bonus action.

Actions

Multiattack. They can make two attacks.

Macuahuitl. Melee Attack +4, Damage 7 (1d10+2) slashing, PV 1.

Javelin (4 carried). Ranged (200/400) Attack +5, Damage 6 (1d6+3) piercing, PV 1.

Jaguar Warriors are the elites of the Aztec warrior caste. They were trained from a young age in the arts of war and were deadly both with their stone-edged swords and atlatl-launched javelins.

Jeanne d'Arc

CR 3

Medium person (Human)

Defense 13 (16 with shield)

Hit Points 44 (8d8 + 8)

Armor Platemail (+3 save bonus, AV 2, Hardened, Panoply, Masterwork)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
12 (+1)	10 (+0)	12 (+1)	13 (+1)	10 (+1)	18 (+4)

Saves Wis +2, Cha +5

Skills Athletics +3, Performance +6, Persuasion +6, Social Sciences +2

Senses passive Perception 10

Roles Leader, Melee

Heater Shield. Half cover, AV 1

Actions

Multiattack. They can make two attacks.

Légende. Melee Attack +6, Damage 8 (1d8+4) slashing, PV 1.

Touch of the Divine. As an action, Jeanne can touch a willing ally who is wounded. The ally regains one spent hit dice, and can immediately benefit from a Second Wind

without needing to take any action, even if they have already used the Second Wind action.

Wave the Banner. As an action, Jeanne can raise her banner and call on the blessings of God to rally the faithful. Any allies who can see and hear her gain 6 temporary hit points.

Jeanne d'Arc is of French origin, perhaps seventeen years old, with a wise face, dark hair cropped short around her shoulders, and large, dark-brown eyes. She has a peculiar aura of confidence and faith about her that elevates the morale of those around her in combat. She is earnest, kind, and absolutely committed to her Christian faith. But she also respects the faith of others, so long as they tender her equal respect. Her hands are calloused, and her clothing is simple, handspun, and undecorated. Jeanne is relatively uneducated, though she has an excellent grasp of the text of the Bible. She is skilled (though not expert) in sword and shield, and a courageous fighter.

Kirk Matunas

CR 2

Medium person (Human)

Defense 13

Hit Points 39 (6d8 + 12)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
14 (+2)	14 (+2)	14 (+2)	8 (-1)	8 (-1)	10 (+0)

Saves Str +4, Dex +4

Skills Athletics +4, Endurance +4, Intimidation +2

Senses passive Perception 9

Roles Ranged, Tank

Dead Man Walking. When reduced to 0 hit points, they ignore the normal effects and can act normally until the end of his next turn, at which point they succumb to their injuries if they still have 0 hit points.

Actions

Multiattack. They can make two attacks.

Combat Knife. Melee Attack +4, Damage 4 (1d4+2) slashing, PV 1.

Uzi Submachine Gun. Ranged (100/200) Attack +4, Damage 7 (1d10+2 ballistic), PV 3. Rounds 30. Reload bonus. Properties: burst 3, loud, full-auto

Second Wind. Kirk can use his action to regain 13 hit points. He can do this once per encounter.

Kirk is a former Marine, a Vietnam veteran who lives in New York at the time of The Gathering. A believer in many spurious conspiracy theories, he considers himself a "defender" of his crime-ridden neighborhood and keeps a considerable weapon collection. He managed to survive being run through by The Kurgan and the subsequent Quickening, an event that only deepened his more eccentric beliefs.

Medieval Executioner

CR 1

Medium person (Human)

Defense 12

Hit Points 39 (6d8 + 12)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
17 (+3)	8 (-1)	15 (+2)	10 (+0)	12 (+1)	8 (-1)

Saves Dex +5

Skills Athletics +5, Insight +3

Senses passive Perception 11

Roles Killer, Melee

Excellence of Execution. They have advantage on beheading checks and always finish opponents by trying to behead them.

Actions

Two Handed Sword. Melee Attack +5, Damage 10 (2d6+3) slashing, PV 1.

Executioners were not always warriors, but they certainly knew how to swing a sword or ax to good effect. Immortals would do well to be wary of anyone with this profession.

Old West Gunfighter

CR 2

Medium person (Human)

Defense 14

Hit Points 27 (6d8)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
12 (+1)	18 (+4)	10 (+0)	10 (+0)	14 (+2)	12 (+1)

Saves Dex +6

Skills Intimidation +3, Perception +4

Senses passive Perception 13

Roles Killer, Ranged

Itchy Trigger Fingers. They have advantage on initiative rolls. And can burst fire with a revolver.

Actions

Multiattack. They can make two attacks.

Heavy Revolver. Ranged (100/200) Attack +6, Damage 9 (1d10+4) ballistic, PV 3. Reload Action, Rounds 6.

Burst Fire 3 with Revolver. Ranged (100/200) Attack +6 Disadvantaged, Damage 15 (2d10+4) ballistic, PV 3. Reload Action, Rounds 2.

Gunfighters of the old west relied mostly on intimidation and reputation to avoid fights, but when they were forced to use their weapons, they were very dangerous foes.

Sunda Kastagir

CR 6

Medium Person (Immortal)

Defense 17

Hit Points 90 (12d8 + 36)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
18 (+4)	12 (+1)	17 (+3)	12 (+1)	15 (+2)	14 (+2)

Saves Str +7, Con +6

Skills Arts and Crafts +5, Athletics +7, Deception +5, Endurance +6, Insight +5, Perception +5, Persuasion +5

Senses passive Perception 15

Roles Melee, Tank

Advanced Guard. Opponents cannot gain advantage on melee attacks against this combatant.

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Resilient. They have advantage on saving throws to avoid, resist, and recover from the following conditions: Exhaustion, Intoxication, Paralyzed, Sickened, and Stunned.

Actions

Multiattack. They can make three attacks.

Dao Broadsword (one-handed sword). Melee Attack +7, Damage 8 (1d8+4) piercing or slashing, PV 1.

Sunda is of Ethiopian descent, born in the early 18th century. He was known among other immortals as a skilled swordsman and a fun-loving prankster and reveler. Sunda traveled widely and met MacLeod during the American Revolution, both serving in the

Continental Army. Sunda was killed by The Kurgan in New York during The Gathering.

William de la Pole

CR 1

Medium person (Human)

Defense 13 (16 with shield)

Hit Points 26 (4d8 + 8)

Armor Platemail (+3 save bonus, AV 2, Hardened, Masterwork, Panoply)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
16 (+3)	10 (+0)	14 (+2)	12 (+1)	10 (+0)	13 (+1)

Saves Str +5, Wis +2

Skills Athletics +5, Endurance +4, Intimidation +3

Senses passive Perception 10

Roles Tank, Melee

Heater Shield. Half cover, AV 1

Last Chance (1/Long Rest). They can re-roll a failed armor saving throw.

Veteran Experience. When they are attacked by an opponent with advantage on their attack roll, but before they roll the attack, they can spend their reaction to cancel that opponent's advantage until the end of the opponent's turn.

Actions

Multiattack. They can make two attacks.

Arming Sword. Melee Attack +4, Damage 6 (1d8+2) piercing or slashing, PV 1.

William de la Pole, 1st Duke of Suffolk, was also known by the nickname, Jackanapes. He was a favorite of King Henry VI and a significant figure at court. More renowned as a politician than a warrior, he was nonetheless a very capable fighter.

Yago Artiz Bailén

CR 1

Medium person (Immortal)

Defense 14

Hit Points 33 (6d8 + 6)

Armor Chainmail hauberk (+2 save bonus, AV 1)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
11 (+0)	16 (+3)	12 (+2)	16 (+3)	13 (+1)	14 (+2)

Saves Dex +5, Con +3

Skills Acrobatics +5, Deception +4, Perception +3, Persuasion +4, Stealth +4

Senses passive Perception 13

Roles Melee, Tank

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Vital Strike. Once during their turn when they hit a target with an attack, if they have advantage on that attack or an ally is within 5 feet of that target, they can deal an additional 1d6 damage.

Actions

Deceptive Trick. As a bonus action, Yago can try to trick an opponent within 5 feet into leaving themselves open. Make a Charisma (Deception) contest vs. his opponent's Intelligence saving throw. If he wins, he gains advantage on his next attack against that opponent.

Longsword (one-handed sword). Melee Attack +5, Damage 8 (1d10+3) slashing, PV 1.

Crossbow. Ranged (200/400) Attack +5, Damage 8 (1d10+3) piercing, PV 2. Rounds 1, Reload Action. Properties two-handed, slow firing

Yago Artiz Bailén is a young-looking Spaniard, with dark hair, blue eyes, and classic—even handsome—features. He is extremely intelligent, and plans ahead at great length. An excellent swordsman, he has taken the heads of several immortals over the centuries.

Young Dol Kim

CR 4

Medium Person (Immortal)

Defense 17

Hit Points 56 (8d8 + 20)

Armor Light ballistic vest (AV 2, save +2, Ballistic, Concealable)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
17 (+3)	14 (+2)	14 (+2)	12 (+1)	16 (+3)	10 (+0)

Saves Str +6, Con +5

Skills Athletics +9, Endurance +5, Insight +6, Natural Sciences +4, Perception +6, Security +7, Vehicles +5

Senses passive Perception 17

Roles Melee, Killer

Defensive Stance. At the beginning of their turn, they can adopt a defensive stance. Melee attacks against them have disadvantage, while all their attacks against others have disadvantage.

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Reckless Attack. At the beginning of their turn, they can declare they are being reckless. Melee attacks against them have advantage, and all their melee attacks against others have advantage.

Actions

Multiattack. They can make four attacks, two with each sword.

Masterwork Shortsword. Melee Attack +6, Damage 7 (1d6+4) piercing or slashing, PV 1. Properties: masterwork

Young Dol Kim is among the last immortals killed during The Gathering in New York City, another victim of The Kurgan. By the time of The Gathering, he had grown tired of The Game and had little desire for The Prize. Ultimately he surrendered to The Kurgan rather than fight to the end of his abilities. Young Dol Kim was noteworthy for fighting with two shorter blades.

EXTRAS

The extras presented here are primarily low-level historical enemies. The *Everyday Heroes Core Rulebook* provides a large number of modern mortal enemies to challenge immortals. If you need additional historical foes, change out the weapons on a modern enemy with historical arms to create a range of interesting opponents.

Archer

CR 1/8

Medium person (Human)

Defense 12

Hit Points 4 (1d8)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
12 (+2)	14 (+2)	10 (+0)	10 (+0)	12 (+1)	10 (+0)

Skills Perception +3

Senses passive Perception 13

Roles Fodder, Ranged

Actions

Longbow. Ranged (250/750) Attack +4, Damage 6 (1d8+2) bludgeoning, PV 1.

English archers earned a fearsome reputation during the Hundred Years' War, securing stunning victories over the cream of French chivalry at Crécy and Agincourt, but were highly vulnerable when caught alone in the open.

Assassin

CR 1/8

Medium person (Human)

Defense 12

Hit Points 6 (1d8 + 2)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
13 (+1)	15 (+2)	12 (+1)	11 (+0)	12 (+1)	8 (-1)

Skills Acrobatics +4, Perception +3,

Security +2, Stealth +4

Senses passive Perception 13

Roles Fodder, Melee

Actions

Arming Sword. Melee Attack +3, Damage 5 (1d8+1) piercing or slashing, PV 1.

Some soldiers could, with extra pay, be persuaded to set aside notions of chivalry or fair play and attempt an assassination against an unprepared target.

Immortal Shinobi

CR 3

Medium person (Human)

Defense 15

Hit Points 54 (10d8 + 10)

Speed 40 feet

STR	DEX	CON	INT	WIS	CHA
12 (+1)	18 (+4)	12 (+1)	13 (+1)	15 (+2)	8 (-1)

Saves Dex +6, Wisdom +4

Skills Acrobatics +6, Perception +4,

Security +3, Stealth +8

Senses passive Perception 14

Roles Killer, Shadow

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Parkour. The ninja can ignore difficult terrain when they move. Climbing and Swimming are not difficult movements for the Shinobi.

Smoke Bomb (1 per encounter). The Shinobi can throw a smoke bomb at their feet to aid in escape. The smoke covers a 5 foot area, blocking line of sight through it until the beginning of their next turn. Anyone other than the thrower within 10 feet of the smoke bomb going off must succeed on a DC 13 Wisdom saving throw or become Distracted until the beginning of the Shinobi's next turn.

Vanish. The Shinobi can take the Hide action as a bonus action. If the ninja moves while hidden, they remain hidden until the end of their turn or until they make an attack.

Name	Weak Paralytic Poison
Delivery	Injury
DC	12
Effect	Disadvantage on attack rolls and ability checks. Gives advantage on enemy attacks.
Save Result	Save to avoid, save ends

Actions

Multiattack. They can make two attacks.

Poisoned Shortsword. Melee Attack +6, Damage 7 (1d6+4) piercing or slashing, PV 1. On hit, the victim is poisoned with weak paralytic poison.

Poisoned Shuriken. Ranged (20/60) Attack +6, Damage 6 (1d4+4) piercing, PV 1. On hit, the victim is poisoned with weak paralytic poison.

The Immortal Shinobi can be an opponent for a group of lower-level immortals, or for a single, more powerful immortal hero. Their poison is very dangerous for opponents with weak Constitution saves.

Industrious Immortal

CR 2

Medium person (Human)

Defense 12

Hit Points 43 (6d8 + 16)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
18 (+4)	10 (+0)	16 (+3)	10 (+0)	10 (+0)	14 (+2)

Saves Strength +6, Constitution +4

Skills Arts and Crafts +2, Athletics +6, Endurance +5, Persuasion +4

Senses passive Perception 10

Roles Killer

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Actions

Multiattack. They can make two attacks.

Chainsaw. Melee Attack +6, Damage 10 (1d12+4) slashing, PV 2.

Circular Saw Blades. Ranged (20/40) Attack +6, Damage 7 (1d6+4) slashing, PV 1.

The Industrious Immortal uses improvised modern weapons in place of some type of sword or other historical weapon. They make for a colorful alternative to the usual sort of immortal foe.

Knight

CR 1/2

Medium person (Human)

Defense 16 (with shield)

Hit Points 26 (4d8 + 8)

Armor Platemail (+2 save bonus, AV 2, Awkward, Hardened, Panoply)

Speed 20 feet

STR	DEX	CON	INT	WIS	CHA
15 (+2)	10 (+1)	14 (+2)	12 (+1)	10 (+0)	13 (+1)

Saves Str +4, Wis +2

Skills Athletics +5, Endurance +4, Intimidation +3

Senses passive Perception 10

Roles Tank, Melee

Heater Shield. Half cover, AV 1

Actions

Arming Sword. Melee Attack +4, Damage 6 (1d8+2) piercing or slashing, PV 1.

These elite men-at-arms are clad in the most expensive suits of period armor and equipped with fine weapons, fighting both as cavalry and infantry in the Hundred Years' War.

Mercenary Soldier

CR 1

Medium person (human)

Defense 14

Hit Points 19 (3d8 + 6)

Armor Medium ballistic vest (AV 3, save +2, Ballistic, Concealable)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
14 (+2)	15 (+2)	14 (+2)	10 (+0)	11 (+0)	11 (+0)

Skills Athletics +4, Vehicles +4, Endurance +4

Senses passive Perception 10

Roles Killer, Ranged

Actions

Multiattack. They can make two attacks.

Knife. Melee or Ranged (20/60) Attack +4, Damage 4 (1d4+2) piercing, PV 1.

Assault Carbine. Ranged (800/1600) Attack +4, Damage 8 (1d12+2) ballistic, PV 3. Rounds 30. Reload bonus. Properties: loud, semi-automatic, two-handed

Mercenaries fight for the pay and the thrill of combat. They are well trained, but not always as loyal or well-disciplined as regular military.

Spearman

CR 1/8

Medium person (Human)

Defense 13

Hit Points 5 (1d8 + 1)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
13 (+1)	10 (+1)	12 (+1)	8 (-1)	10 (+0)	10 (+0)

Skills Athletics +3

Senses passive Perception 10

Roles Fodder, Melee

Actions

Spear. Melee (reach 10) Attack +3, Damage 6 (1d10+1) bludgeoning, PV 1.

A good Spearman uses their superior reach to their advantage, striking down foes before they get close.

Sturdy Immortal

CR 5

Medium Person (Immortal)

Defense 14

Hit Points 85 (10d8 + 40)

Armor Chainmail (+2 save bonus, AV 1, Awkward, Panoply)

Speed 20 feet

STR	DEX	CON	INT	WIS	CHA
20 (+5)	12 (+1)	18 (+4)	10 (+0)	14 (+2)	8 (-1)

Saves Str +8, Con +7, Wisdom +5

Skills Arts and Crafts +5, Athletics +11, Endurance +7, Perception +5

Senses passive Perception 15

Roles Solo, Killer

Crushing Blow. Once per turn, after hitting with a melee attack, they can attempt to knock their opponent prone. The opponent must make a DC 15 Strength saving throw or be knocked prone.

Hardcore. When they fail a saving throw (other than an armor saving throw), they can choose to take 10 damage to automatically succeed on that saving throw instead. This damage cannot be reduced or prevented.

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Reckless Attack. At the beginning of their turn, they can declare they are being reckless. Melee attacks against them have advantage, and all their melee attacks against others have advantage.

Regeneration. At the beginning of their turn, they regain 5 hit points for each opposing hero.

Actions

Multiattack. They can make two attacks against one opponent, and one additional attack against each additional opponent within reach.

Poleaxe. Melee (reach 10) Attack +8, Damage 11 (1d12+5) slashing, PV 2.

The Sturdy Immortal is designed to oppose a group of mid-level immortal heroes. This immortal's personal history and aims are left for you to decide. Their fighting style is straightforward and brutal.

Sword Goon

CR 1¼

Medium person (human)

Defense 11

Hit Points 13 (2d8 + 4)

Armor Light ballistic vest (AV 2, save +2, Ballistic, Concealable)

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
15 (+2)	9 (-1)	14 (+2)	8 (-1)	9 (-1)	10 (+0)

Skills Endurance +4, Intimidation +2, Streetwise +3

Senses passive Perception 9

Roles Hulk, Melee

Dogpile. They have advantage on an attack roll against an enemy if at least one of their allies is within 5 feet of that enemy and the ally isn't Incapacitated.

Actions

Sword. Melee Attack +4, Damage 6 (1d10 + 2) slashing, PV 1.

Sword goons are not especially skilled at swordplay, but they are ruthless and therefore dangerous in numbers.

Swordsman

CR 1¼

Medium person (Human)

Defense 13 (15 with shield)

Hit Points 11 (2d8 + 2)

Armor Chainmail (+2 save bonus, AV 1, Awkward, Panoply)

Speed 20 feet

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	13 (+1)	8 (-1)	10 (+0)	10 (+0)

Skills Athletics +4, Endurance +3

Senses passive Perception 10

Roles Tank, Melee

Heater Shield. Half cover, AV 1

Actions

Arming Sword. Melee Attack +4, Damage 6 (1d8+2) piercing or slashing, PV 1.

Among the men-at-arms in the English forces are minor nobles armed with fine swords and mail armor, which gives them an edge over the common infantry.

Ultimate Immortal

CR 10

Medium Person (Immortal)

Defense 20

Hit Points 170 (20d8 + 80)

Speed 40 feet

STR	DEX	CON	INT	WIS	CHA
20 (+5)	20 (+5)	18 (+4)	15 (+2)	12 (+1)	16 (+3)

Saves Str +9, Dex +9, Con +9

Skills Acrobatics +13, Athletics +9, Deception +7, Endurance +8, Insight +5, Perception +11, Persuasion +7, Stealth +9, Vehicles +9

Senses passive Perception 21

Roles Solo, Tank

Hardcore. When they fail a saving throw (other than an armor saving throw), they can choose to take 15 damage to automatically succeed on that saving throw instead. This damage cannot be reduced or prevented.

Immortal. They cannot be killed except by beheading. If they begin a turn with 0 hit points, they regain 8 hit points at the end of that turn. They can sense the presence of other immortals within 300 feet.

Increased Crit Range. They score a critical hit on a roll of 16 or greater.

Infinite Reflexes. They can always take reactions any time one could be triggered. They cannot react twice to the same triggering event. They do not fall prone when using Dive for Cover.

Overwhelming Skill. They can ignore one source of disadvantage when making a melee attack.

Quickness. They can take the dash or disengage actions as a bonus action.

Reflexive Defense. If an opponent hits the Ultimate Immortal with a melee attack, that attacker has disadvantage on all subsequent attacks during the attacker's turn.

Actions

Multiattack. They can make two attacks when using the attack action during their turn.

Masterwork Two-Handed Sword. Melee Attack +9, Damage 19 (2d12+6) slashing, PV 2.

Reactions

Punish the Weak. If an opponent misses with a melee attack, or fails a melee special attack, the Ultimate Immortal can make an opportunity attack with advantage against that opponent.

This stat block is designed to stand alone against a full team of immortal heroes, rather than to duel individual heroes. Who they are, and how they became so powerful, is for you to decide. Because the Ultimate Immortal only has one attack, we suggest rolling damage to make it feel more dynamic.

War Horse

CR 1

Large Animal

Defense 12

Hit Points 30 (4d10 + 8)

Armor Barding (+2 save bonus, AV 1)

Speed 50 feet while mounted or armored

STR	DEX	CON	INT	WIS	CHA
18 (+4)	12 (+1)	14 (+2)	2 (-4)	11 (+0)	10 (+0)

Saves Str +6, Wis +2

Senses passive Perception 10

Roles Fodder, Melee

Battle Trained. They have advantage on saving throws made to resist the Frightened condition.

Actions

Hooves. Melee Attack +6, Damage 7 (1d6+4) bludgeoning, PV 1.

Warhorses undergo significant training to keep them calm and disciplined in battle and to tolerate armored barding.

KEY CHARACTERS

While *Highlander* features a number of immortals battling for The Prize, MacLeod, Ramirez, and The Kurgan are the only ones we learn much about. All three warriors are presented here at the peak of their skills and abilities.

CONNOR MACLEOD

"I am Connor MacLeod of the Clan MacLeod. I was born in 1518 in the village of Glenfinnan on the shores of Loch Shiel. And I am immortal."

—Connor MacLeod

Connor MacLeod does a good job summarizing his origins. The Scottish clans from which he hailed inhabited the northwestern Highlands, and were smaller and more scattered than their Lowland cousins. Food and farmland were harder to come by, leading to increased hunting and raiding activity. Each clan was essentially a small kingdom, and clan members often took the family name of the ruler; thus, not everyone who shared the clan name was related by blood.

Clan MacLeod is primarily associated with the Isle of Skye, but held various other territories as well over the course of Scotland's history. Glenfinnan village, for example, is on the Scottish mainland, on the shores of Loch Shiel. Connor was born to prominent members of the clan, the equivalent of minor nobility. He fought for the clan as was expected of able men of his age. This way of life came to an end when he fell in battle against the Lowland Fraser clan, led by The Kurgan. The Kurgan had come looking specifically for Connor MacLeod, but he failed to take Connor's head when the tide of the battle turned in the Clan xMacLeods' favor.

Upon his "resurrection," Connor was banished from his clan upon suspicion of witchcraft. Now an exile, Connor MacLeod found love and family with Heather MacDonald, a blacksmith's daughter. He learned the smithing trade from her father, and there first met Ramirez, who told him of The Game and trained him further in martial skills.

The Kurgan eventually tracked MacLeod to his new home but found Ramirez there instead. The two duelled, with Ramirez falling to The Kurgan's blade. The Kurgan then assaulted Heather but left her alive. On returning, MacLeod learned of Ramirez's fate, and decided to remain with Heather to live out the remainder of her life. On her passing, MacLeod set out to wander the world, taking Ramirez's sword as his own thereafter.

After leaving his homeland, Connor MacLeod traveled extensively throughout Europe, educating himself and having a host of adventures. He came into contact with the global community of immortals, dueling some and befriending others. Later he traveled to the Americas,

Japan, South Africa, and other destinations within the far-flung British Empire.

By 1985, Connor had settled in New York City as the time of The Gathering drew nigh. The remaining immortals from around the world came to fight for The Prize. In the end, Connor MacLeod faced his nemesis, The Kurgan. After a series of encounters, they met for a final duel and Connor emerged the victor, claiming The Prize and with it the ability to guide humanity into the future.

Connor MacLeod began life as a reckless and arrogant young man, but the passage of centuries tempered him into a cunning warrior of impeccable skill and implacable determination. While the losses of his long existence haunted him, Connor still found great pleasures in life, in love, and in friendship. The great promise Ramirez had seen in him proved true in the end, and his light overcame the darkness that The Kurgan championed.

[Agile | Graceful Warrior] Level 10

Origin Immortal

Background Highlands Clansman

Profession Antiquarian

Wealth 4

Defense 18 (20 vs. melee attacks)

Armor None

Hit Points 95

Hit Dice 10d8

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
12 (+1)	20 (+5)	14 (+2)	8 (-1)	10 (+0)	14 (+02)

Proficiency Bonus +4

Equipment Proficiencies Basic and Historical Equipment

Saving Throw Proficiencies Dex +9, Con +6

Skill Proficiencies Acrobatics +9, Arts and Crafts +4, Athletics +5, Persuasion +6, Stealth +9

Languages English, French, Latin, Scottish Gaelic

Talents Independent Spirit, Antique Knowledge, Fast Reflexes, Quickness, Graceful Strike, Graceful Style, Personal Weapon, Defensive Reflexes, Feint, Adaptive Reflexes, Advanced Combat Training, Advanced Feint, Dangerous Reflexes, Ultimate Reflexes

Feats Ability Score Training Dexterity +3, Ability Score Training Constitution +1, Signature Weapon, Blademaster, Healthy, Punisher, Seducer

Immortal Feats Ability Score Training Dexterity +2, Acute Spirit Sense, Flashbacks

Attacks

Masterwork Katana (Signature Weapon). Melee Attack +9, Damage 1d10+6 slashing, PV 1. Graceful Strike: 15-20. Properties: finesse, masterwork, versatile (1d10)

Equipment

Clothing. Sneakers, collared shirt, blue jeans, trenchcoat

Gear. Pocket stuff

Weapons. Masterwork Masamune katana

Vehicle. Porsche 356A Speedster

JUAN SÁNCHEZ VILLA-LOBOS RAMIREZ

“I am Juan Sánchez Villalobos Ramírez, chief metallurgist to King Charles V of Spain. And I’m at your service.”

—Ramirez

Apart from his origin in Ancient Egypt, the details of Ramirez’s early life are shrouded in mystery. Having lived well more than 2,000 years by the time of his final death, his own memories became something akin to legends even in his own mind. In his multi-millennial lifetime, he traveled to every accessible corner of the world.

Whatever his original Egyptian name, Connor MacLeod knew him as the Spaniard Ramirez, a metallurgist and playboy who had traveled all the way to Scotland on a mad mission, searching the Highlands for a mysterious immortal hunted by The Kurgan.

Despite his long years, Ramirez was a spirited man who never lost his zest for life and his passion for other people. While Ramirez sought The Prize, he took a broader view, seeking to guide other immortals on a path of compassion and humanity while, at the same time, preparing them for the rigors of The Game. His overarching goal was to increase the odds that The Prize would be won by a truly worthy immortal, keeping it from the hands of less-worthy immortals who would use it for ill.

Among immortals, Ramirez was something of a scholar of their kind, keeping track of ancient individuals such as The Kurgan and himself and watching for immortals bewildered by their first death. He took an interest in cultivating allies and passing on the traditions of The Game as the more honorable immortals practiced it.

Connor MacLeod was the last of his many protégés, and the one in which he saw the greatest potential. Recognizing Connor’s natural love of life, gentleness, and courage, he came to consider MacLeod as much a brother as a pupil. When his end came at the hands of The Kurgan, he died knowing there was at least some hope for the future.

[Charming | Duelist]

Level 9

Origin Immortal

Background Person of Mystery

Profession Senior Advisor

Wealth 4

Defense 17 (18 vs. Melee)

Armor None

Hit Points 48

Hit Dice 9d8

Speed 30 feet

Influence Dice 6d10

STR	DEX	CON	INT	WIS	CHA
8 (-1)	18 (+4)	10 (+0)	12 (+1)	14 (+2)	18 (+4)

Proficiency Bonus +4

Equipment Proficiencies Basic and Historical Equipment

Saving Throw Proficiencies Dex +8, Wis +6, Cha +8

Skill Proficiencies Acrobatics +8, Athletics +3, Deception +8, Insight +6, Performance +8, Persuasion +8, Social Sciences +5, (It’s Coming Back to Me)

Languages English, Spanish, Egyptian, (It’s Coming Back to Me)

Talents It’s Coming Back To Me, Influence, Tricks, Charm, Precision, En Guard, Advanced Combat Training, Fancy Footwork, Panache

Tricks Disarming Strike, Lunge, Parry, Riposte, Tripping Strike

Feats Agile Hero Training, Graceful Warrior Training, Ability Score Training: Dexterity +2, Ability Score Training: Wisdom +1, Ability Score Training: Charisma +1

Immortal Feats Ability Score Training: Dexterity +2, Ability Score Training: Charisma +2, Enhanced Empathy, Immortal Historian, Flashbacks, Survival Training: Wisdom

Attacks

Masterwork Katana. Melee Attack +9, Damage 2d10+5 slashing, PV 1. Graceful Strike: 19-20. Properties: finesse, masterwork, versatile (1d10)

Equipment

Clothing. Feathered wide-brimmed hat, peacock feather cloak, white shirt, red doublet, red brocade pants, fine leather boots

Gear. Pocket stuff, grooming kit, whetstone

Weapons. Masterwork Masamune katana

Vehicle. White Spanish mare

THE KURGAN

"I have something to say: it's better to burn out than to fade away."

—The Kurgan

The Kurgan is a terrifying immortal who has, over the course of his long life, taken more heads than perhaps any other. His given name is lost to antiquity, and he is known now only as a member of the ancient Kurgan culture, roughly dated to 4,000 BCE (the Copper Age). Rumors abound regarding his formative years, including being made to fight wild dogs for his food as a child.

Since his first death, The Kurgan cut a swath of terror across the millennia, ruthlessly hunting and killing other immortals in pursuit of The Prize. As a result, he is a legend among immortals, the ultimate warrior and a true terror. There is no story told about him that is more horrible than his actual deeds, as he seemingly knows no conscience, no morality, and no empathy for any other living being. He seems to genuinely delight in fear, suffering, and horror.

The Kurgan does not typically keep company with other immortals. He would rather have a head than a friend. He does however socialize with mortals frequently, often making alliances with brigands, nomads, thieves, warlords, and any other group operating on the fringes of society. While he has no love for any mortal, he does seem to find them amusing and occasionally useful for his ends.

He should not be taken for a mindless killer, however. The Kurgan is a cunning and focused predator who has developed his techniques for finding and killing other immortals over thousands of years. He is one of the rare immortals who can sense those who have not yet experienced their first death, and he actively seeks them out and takes their heads before they can be initiated into The Game. While he does enjoy toying with his victims, those who take this for overconfidence have all paid with their heads. While The Kurgan loves to create chaos, he always remains firmly in control at the center of the storm.

In combat, The Kurgan is an unstoppable force of brutal efficiency. He presses the attack in nearly all situations, battering and bullying his opponents. This is not to say his technique is crude—far from it. He is a master swordsman who has bested history's most accomplished warriors time and again. On the rare occasion that he is somehow outmatched, he is quick to save his own hide and come back again when he is at full strength.

[Strong | Mighty Warrior] Level 10

Origin Immortal

Background Kurgan Warrior

Profession Criminal

Wealth 2

Defense 18

Armor None

Hit Points 94

Hit Dice 10d10

Speed 30 feet

Damage Reduction 2 (all sources)

Brutality Dice 2d8

STR	DEX	CON	INT	WIS	CHA
20 (+2)	8 (-1)	16 (+2)	10 (+0)	14 (+2)	12 (+1)

Proficiency Bonus +4

Equipment Proficiencies Basic, Advanced, Improvised, and Historical Equipment

Saving Throw Proficiencies Str +9, Con +7

Skill Proficiencies Athletics +13, Endurance +7, Intimidation +5, Medicine +6, Security +4, Stealth +3, Streetwise +6

Skill Expertise Athletics

Languages English, Russian, Spanish, and many more either half remembered or long forgotten

Talents Criminal Record, Reckless Attack, Power Attack, Brutal Style, Drive Them Back, Wear Them Down, Advanced Combat Training, Bloodlust, No More Tricks, Killing Spree

Feats Ability Score Training: Strength +4, Signature Weapon, Tough Hero Training, Brawler Training

Immortal Feats Ability Score Training: Constitution +2, Ability Score Training: Wisdom +1, Acute Spirit Sense, Breathless Endurance, Extended Spirit Sense, Sense Potential, Survival Training Wisdom

Attacks

Bastard Sword. Melee Attack +9, Damage 1d12+6 bludgeoning, PV 2. Properties: heavy, masterwork, versatile(1d12)

Equipment

Clothing. Leather boots, blue jeans, t-shirt, sleeveless leather jacket

Gear. Pocket stuff, safety pins

Weapons. Bastard sword (custom-made, can be disassembled)

Vehicle. 1975 Cadillac Coupe DeVille

PREGENERATED HEROES

These immortal heroes were prepared for the adventure, **A Measure of Revenge**. They start at level 3, and come with guidelines for advancing to level 4 prior to Act II of the adventure. All the heroes are gender neutral: customize them to your liking. Family names are included, though it's worth noting that immortals often have many aliases over their long lives, and these names may be one.

TOR/TORA

A Viking raider born in 11th-century Scandinavia, Tor specializes in fighting with a mighty pole axe. Killed in battle, Tor revived, due to their hitherto-unknown immortality, and was denied the glory of Valhalla. Since then, up to the 15th century, they've been on a murderous journey, a mercenary without loyalty or purpose, fighting in any battle and for any leader willing to pay. Tor has a sometimes-reverent, sometimes-angry attitude toward Odin and religion in general, and feels their immortality is as much a curse as a blessing.

In the modern era, the Viking is more at ease with their immortality and sense of the divine. Tor may no longer blame the gods—or, may have converted to another religion as a way to spurn Odin for refusing the battle-death that Tor so rightly deserved. Tor now serves as a paid mercenary for governments, corporations, and the wealthy, using their fighting prowess towards good ends. They keep their actions secret from everyone but their employer, so their contributions are never known to the world at large.

[Strong | Brutal Warrior] Level 3

Origin Immortal

Background Subsistence

Profession Military (Mercenary)

Wealth 2

Defense 16

Armor Historical: Medium (AR 1, panoply)/Modern: Medium Ballistic Vest (AR 3, ballistic)

Hit Points 28

Hit Dice 3d10

Speed 30 feet (20 in armor)

Brutality Dice 1d8

STR	DEX	CON	INT	WIS	CHA
18 (+4)	11 (+0)	14 (+2)	10 (+0)	13 (+1)	8 (-1)

Proficiency Bonus +2

Equipment Proficiencies Basic, Historical, Advanced, and Military Equipment

Saving Throw Proficiencies Str +5, Con +4

Skill Proficiencies Athletics +8, Endurance +4, Survival +3

Skill Expertise Athletics

Languages: English, Old Norse

Talents

Natural Medicine (*Core Rulebook*: Subsistence Background)

Reckless Attack (*Core Rulebook*: Strong Hero level 1)

Brutal Style (*Highlander*: Brutal Warrior level 1)

Power Attack (*Core Rulebook*: Strong Hero level 2)

Drive Them Back (*Highlander*: Brutal Warrior level 3)

Wear Them Down (*Highlander*: Brutal Warrior level 3)

Feats

Ability Score Training: Strength +2 (*Core Rulebook*: Basic Feat)

Attacks

Pole Axe. Melee Attack +6, Damage 1d12+1d8+4 slashing, PV 1. Properties: heavy, two-handed

9mm Pistol. Ranged (100/200) Attack +2, Damage 1d10+0 ballistic, PV 2. Rounds 21. Reload bonus. Properties: loud

Historical Equipment

Clothes: Simple breeches and tunic, stout leather boots, traveling pack

Gear: Pocket stuff, dried preserved foodstuffs

Armor: Chainmail panoply of Viking design

Weapons: Pole Axe

Mount: None

Modern Equipment

Clothes: Camouflage cargo pants, white t-shirt, combat boots, weapons harness

Gear: Pocket stuff, night vision goggles, binoculars

Armor: Medium ballistic vest

Weapons: Pole Axe (The axe head can be removed for travel), 9mm pistol

Mount/Vehicle: US Army surplus Jeep

Leveling-up Changes (3 to 4)

Hit Points 35

Hit Dice 4d10

New Feats

Breathless Endurance (*Highlander*: Immortal Feat)

Hardy (*Core Rulebook*: Advanced Feat)

M. QAZI

A Muslim soldier who served as an officer in Saladin's army (circa 1193), Qazi is a thinker and strategist first, a fighter second. Qazi believes in the power of oaths and never breaks their word or reneges on a commitment. Qazi is highly educated, with extensive knowledge of mathematics, astronomy, and other sciences. Qazi realized that they were immortal when they saved Saladin from an assassin and survived the deadly poison that coated the killer's blade. Realizing that their life would be in danger if discovered, they gave away all of their personal wealth, changed their name, and spent much of their immortal life traveling through western Asia seeking knowledge. In 1420, Qazi happened upon a newly awakened immortal, Martin, and took them on as a protégé, teaching Martin all they knew of immortal practices, history, and mysteries.

In the modern era, Qazi has continued their practices, using carefully-invested funds and an airtight alias to maintain their own education, keep up with modern technology and inventions, and advance the cause of science.

[Smart | Strategist]

Level 3

Origin Immortal

Background Bookworm

Profession Academic

Wealth 3

Defense 14

Armor Historical: Medium (AR 1, panoply)

Hit Points 23

Hit Dice 3d6

Speed 30 feet (20 in armor)

Genius 4

Plan DC 14

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	12 (+1)	18 (+4)	8 (-1)	13 (+1)

Proficiency Bonus +2

Equipment Proficiencies Basic, Advanced, Historical, and Military Equipment

Saving Throw Proficiencies Con +3, Int +5

Skill Proficiencies Deception +3, Insight +1, Intimidation +3, Investigation +8, Natural Sciences +6, Perception +1, Persuasion +3, Social Sciences +6, Stealth +4

Skill Expertise Investigation

Languages: Arabic, English, French, Spanish

Features and Talents

Have You Ever Read (*Core Rulebook*: Bookworm Background)

Debate (*Core Rulebook*: Academic Profession)

Genius (*Core Rulebook*: Smart Hero level 1)

Analyze Opponent (*Highlander*: Strategist level 1)

Flexible Defense (*Highlander*: Strategist level 1)

Mental Refresh (*Core Rulebook*: Smart Hero level 2)

Feats

Ability Score Training: Intelligence +2 (*Core Rulebook*: Basic Feat)

Plans

Coordinated Maneuvers (*Core Rulebook*: Smart Hero plans)

Expect the Unexpected (*Core Rulebook*: Smart Hero plans)

Have the High Ground (*Highlander*: Strategist plans)

Perfect Timing (*Highlander*: Strategist plans)

That Was a Mistake (*Highlander*: Strategist plans)

Attacks

Rapier. Melee Attack +4, Damage 1d8+2 piercing or slashing, PV 1. Properties: finesse

Throwing Dagger. Melee/Ranged (30/60) Attack +4, Damage 1d4+2 piercing, PV 1. Properties: finesse, light, thrown (30/60)

Historical Equipment

Clothes: Modest 15th-century French clothing

Gear: Pocket stuff, local map

Armor: Chainmail panoply

Weapons: Rapier, 4 throwing daggers

Mount: Dappled Arabian stallion

Modern Equipment

Clothes: Modest professional attire, sneakers

Gear: Pocket stuff, laptop computer, prayer rug

Armor: None

Weapons: Rapier, 4 throwing daggers (concealed)

Vehicle: 2020 White Honda Fit

Leveling-up Changes (3 to 4)

Hit Points 28

Hit Dice 4d6

New Skills: Computers +8, Security +6

New Feats

Skill Training: Computers and Security (*Core Rulebook*: Basic Feat)

Advanced Skill Training: Computers

New Plans

I Brought A Friend (*Highlander*: Strategist Plans)

(*Recommended friend*: Private Security stat block from *Core Rulebook*.)

O. ITO

Ito's fellow immortals do not know their true name. From childhood in feudal Japan, Ito trained as a warrior within a clan of warriors, and lived their life ready to protect their household, family, and honor. Ito awakened as an immortal in 1256, when a visiting prince from the Emperor's court was assassinated in their family's compound. Ito and their brother accepted the blame for not intercepting the assassin, and both committed seppuku to protect their family's honor. When Ito awakened (and discovered their immortality), they feared the Emperor would think Ito had somehow faked their suicide. Ito fled Japan forever, pledging to hide their name, lineage, and identity so that the stain of their existence would never blight their family's honor.

In the modern era, Ito is a cutthroat executive at the helm of a small-but-powerful financial empire. Ito brokers anonymous deals between wealthy individuals, from purchasing antiquities and building business networks to hiring specialists for black-ops deals, and is known for their absolute discretion.

[Agile | Graceful Warrior] Level 3

Origin Immortal

Background Military Tradition

Profession Finance

Wealth 5

Defense 14 (16 vs. melee)

Armor Historical: Medium (AR 1, panoply)

Hit Points 24

Hit Dice 3d8

Speed 30 feet

STR	DEX	CON	INT	WIS	CHA
10 (+0)	16 (+3)	14 (+2)	14 (+2)	11 (+0)	8 (-1)

Proficiency Bonus +2

Equipment Proficiencies Basic, Advanced, and Historical Equipment

Saving Throw Proficiencies Dex +4, Con +4

Skill Proficiencies Acrobatics +5, Endurance +4, Perception +2

Languages: French, Japanese

Talents

Military Solidarity (Core Rulebook: Military Tradition Background)

Personal Assistant (Core Rulebook: Finance Background)

Fast Reflexes (Core Rulebook: Agile Hero level 1)

Graceful Strike (Highlander: Graceful Warrior level 1)

Graceful Style (Highlander: Graceful Warrior level 1)

Personal Weapon (Highlander: Graceful Warrior level 1)

Quickness (Core Rulebook: Agile Hero level 2)

Defensive Reflexes (Highlander: Graceful Warrior level 3)

Feint (Highlander: Graceful Warrior level 3)

Feats

Ability Score Training: Dexterity +2 (Core Rulebook: Basic Feat)

Attacks

Longbow. Ranged (250/750) Attack +5 to hit. Damage 1d10+3 ballistic, PV 1. Properties: two-handed

Katana (Personal Weapon). Melee Attack +5, Damage 1d10+3 bludgeoning, PV 1. Properties: finesse, versatile (1d10)

Historical Equipment

Clothes: Tasteful and expensive (yet sensible) clothing

Gear: Pocket stuff

Armor: Masterwork chainmail panoply

Weapons: Katana, longbow, quiver with 20 arrows

Mount: Gray French stallion

Modern Equipment

Clothes: Expensive corporate executive designer clothing

Gear: Pocket stuff, premium smart watch, bluetooth earbuds

Armor: None

Weapons: Katana

Vehicle: 2022 Bugatti Centodieci

Leveling-up Changes (3 to 4)

Hit Points 24

Hit Dice 4d8

New Skills Sleight of Hand +5, Vehicles +5

New Feats

Blademaster (Core Rulebook: Advanced Feat)

Skill Training: Sleight of Hand and Vehicles (Core Rulebook: Basic Feat)

F. MARTIN

A "younger" immortal who awakened to their immortality in 1420 (not long before the first Act of the scenario). Martin is a product of their upbringing: Noble-born, the sixth son of the Duke of Clarence, and well-educated and trained with the sword from a young age. It was always Martin's intention to take vows, but their father cautioned against it, telling stories of the church's wealth and corruption. Instead, Martin took over governance of a portion of their father's lands, treating the peasants well and becoming known for their generosity and progressive ideals. Which, of course, was the very reason a neighboring lord assassinated them. Martin's subsequent education as an immortal was aided by Qazi, who has often served as their mentor and friend.

In the modern era, Martin continues their good works. They own a number of shelters in New York City, and house many of the area's homeless and abused, providing them opportunities to turn their lives around. Martin is seen by their many friends as a protector, a lion of the people, with a good heart and a strong instinct for helping others.

[Charming | Icon] Level 3

Origin Immortal

Background Wealthy Family

Profession Independent

Wealth 4

Defense 14

Armor Historical: Medium (AR 1)

Hit Points 21

Hit Dice 3d8

Speed 30 feet

Influence 3d6

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	11 (+0)	8 (-1)	13 (+1)	16 (+3)

Proficiency Bonus +2

Equipment Proficiencies Basic and Historical Equipment

Saving Throw Proficiencies Dex +4, Cha +5

Skill Proficiencies Acrobatics +4, Arts and Crafts +4, Deception +5, Persuasion +7, Social Sciences +1, Vehicles +4

Skill Expertise Persuasion

Languages French, Spanish

Talents

Pulling Strings (Core Rulebook: Independent Profession)

Influence (Core Rulebook: Charming Hero level 1)

Tricks (Core Rulebook: Charming Hero level 1)

Banter (Core Rulebook: Icon level 1)

Center of Attention (Core Rulebook: Icon level 1)

Charm (Core Rulebook: Charming Hero level 2)

Flinch (Core Rulebook: Icon level 3)

Feats

Ability Score Training: Constitution +1 (Core Rulebook: Basic Feat)

Ability Score Training: Wisdom +1 (Core Rulebook: Basic Feat)

Tricks

Frightening Blow (Core Rulebook: Icon tricks)

Insult to Injury (Core Rulebook: Icon tricks)

Magnetic Personality (Core Rulebook: Icon tricks)

Attacks

Rapier. Melee Attack +4, Damage 1d8+2 piercing or slashing, PV 1. Properties: finesse

Concealed-Carry 9mm Pistol. Ranged (100/200) Attack +4, Damage 1d8+2 ballistic, PV 2. Rounds 8. Reload bonus. Properties: loud, versatile (1d10)

Historical Equipment

Clothes: Expensive English fashion, sensible fine-leather shoes

Gear: Pocket stuff

Armor: A fine chainmail shirt

Weapons: Rapier

Mount: A beautiful black stallion

Modern Equipment

Clothes: Jeans and t-shirt, sneakers, overcoat, baseball cap

Gear: Pocket stuff

Armor: None

Weapons: Rapier, concealed-carry 9mm Pistol

Vehicle: Black 1959 Chevy Impala (restored)

Leveling-up Changes (3 to 4)

Hit Points 26

Hit Dice 4d8

Influence 5d6

New Feats

Manipulator Training (Core Rulebook: Multiclass Feat)

New Tricks

Feint (Core Rulebook: Manipulator Tricks)

Trust Me (Core Rulebook: Manipulator Tricks)

S. JUNG

Jung was born in 1140 in Augsburg, Germany, to a family of minor nobility. Trained in the arts of court politics and combat, Jung was killed by Swiss mercenaries during their first battle. Rising from their casket at their own funeral caused an uproar, and Jung was disowned and banished, cursed as a witch. A sympathetic relative gave Jung their sword and a small satchel of coins to make their way in the world. They eventually found work as an executioner, a maligned profession that allowed them to stay aloof from society. One day, despite a strange feeling about the person being executed, Jung experienced their first Quickening in the town square after discharging their duty, again forcing another relocation—this time to France.

Over the centuries, Jung moved on from their executioner career, working other jobs in the fields of law enforcement and adjudication. Their long life was spent in study of human motivations and behavior, giving Jung the ability to see through the lies of criminals and the truth of the innocent. During the late-twentieth century, Jung worked as a private investigator, though only for clients whom they deemed worthy of helping.

[Wise | Sleuth] Level 3

Origin Immortal

Background European Knight

Profession Medieval Executioner

Wealth 3

Defense 14

Armor Historical: Medium (AR 1, panoply)/Light ballistic vest (AR 1, ballistic)

Hit Points 21

Hit Dice 3d8

Speed 30 feet (20 in armor)

Focus 4

Weak Spot 2d6

STR	DEX	CON	INT	WIS	CHA
16 (+3)	8 (-1)	12 (+1)	14 (+2)	14 (+2)	10 (+0)

Proficiency Bonus +2

Equipment Proficiencies Basic and Historical Equipment

Saving Throw Proficiencies Int +3, Wis +4

Skill Proficiencies Athletics +5, Investigation +6, Insight +6, Performance +2, Streetwise +4, Vehicles +1

Skill Expertise Insight

Languages: English, French, German

Talents

Clean Stroke (*Highlander*: Medieval Executioner Profession)

Focus (*Core Rulebook*: Wise Hero level 1)

Concentration (*Core Rulebook*: Wise Hero level 1)

Deduction (*Core Rulebook*: Sleuth level 1)

Sixth Sense (*Core Rulebook*: Sleuth level 1)

Weak Spot (*Core Rulebook*: Sleuth level 1)

One Step Ahead (*Core Rulebook*: Wise Hero level 2)

Alert (*Core Rulebook*: Sleuth level 3)

Investigative Expertise (*Core Rulebook*: Sleuth level 3)

Feats

Ability Score Training: Intelligence +1 (*Core Rulebook*: Basic Feat)

Enhanced Empathy (*Highlander*: Immortal Feats)

Attacks

Longword. Melee Attack +5, Damage 1d10+3 piercing or slashing (used two-handed), PV 1. Properties: versatile (1d10)

Concealed-Carry Pistol. Ranged (100/200) Attack +4, Damage 1d8+2 ballistic, PV 2. Rounds 8. Reload bonus. Properties: loud, versatile (1d10)

Historical Equipment

Clothes: Simple breeches and tunic, leather boots and gloves, executioner's hood (not normally worn)

Gear: Pocket stuff

Armor: Simple shield with no heraldry, chainmail panoply

Weapons: Longsword

Mount: Spotted mare

Modern Equipment

Clothes: Jeans and t-shirt, sneakers, overcoat, baseball cap

Gear: Pocket stuff, smart watch, night vision binoculars

Armor: Light ballistic vest

Weapons: Arming sword, concealed-carry pistol

Vehicle: BMW 8 Series

Leveling-up Changes (3 to 4)

Hit Points 27

Hit Dice 4d8

Speed 40

Focus 5

New Skill Proficiencies Computers +4, Perception +4

New Feats

Fast Feet (*Core Rulebook*: Advanced Feat)

Skill Training: Computers and Perception (*Core Rulebook*: Basic Feat)



Matching wit and skill against the greatest masters of the blade ever to live. Witnessing history's greatest and most tragic moments. Living, loving, and losing those closest to you, because you never age, fall sick, or suffer the passage of time. Putting your ageless life and soul on the line in an epic duel, fighting for the fate of all humanity. This is the life of an immortal hero in the world of Highlander.

Three exciting new classes are included, perfect for playing immortal or mortal warriors, plus new backgrounds, professions, and feats. "Origin" rules detail creating immortal heroes for Everyday Heroes. And, of course, a dueling system for running unforgettable one-on-one contests, mechanics for taking your opponent's head, and much more.

This book includes a feature-length adventure: A Measure of Revenge. Stand at the side of Joan of Arc and help her achieve legendary victory at the Siege of Orléans, then follow a mystery whose threads lead to modern-day New York City, a museum heist, and revenge.

Highlander is a Cinematic Adventure for the Everyday Heroes Roleplaying Game. You need the Everyday Heroes Core Rulebook to understand and play the contents of this book.



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