

SagaGames[™] PRESENTS

1.0

Fantasy!

Old School Gaming

The Swedish
Old School
Roleplaying
Game



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For Johan Rising



Fantasy!

Old School Gaming

A role playing game by
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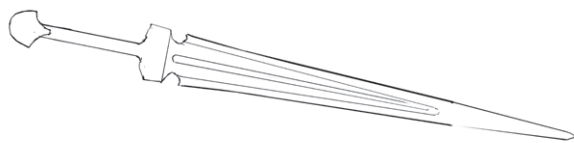
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Welcome to Fantasy!

— Old School Gaming

Fantasy! is a role playing game where you as the player assume the role of an adventurer in a magical world of stories, in another time, beyond the mountains. You can shape your character to your own taste with few limitations. *Fantasy!* is a role playing game for those who enjoy classical fantasy. Especially *Sword & Sorcery* with mighty warriors and evil magicians, fantastical creatures, ancient ruins and shadowy rogues. I have gathered inspiration for the game from early role playing games, amongst other things, such as the original versions of *Dungeons & Dragons* and *Drakar och Demoner*. Other inspiration have been Tolkien [of course], Michael Moorcock's *Eternal Champion* books [especially the *Elric* books], Robert E Howard's stories about *Conan*, and fantasy posters from the 1970's like those by Rodney Matthews.

The game has easy and fast rules that are suitable for beginners that want to play a role playing game for the first time or role playing veterans who are tired of rule-heavy systems. *Fantasy!* is for those who want to tell a good story rather than simulate an alternate reality.

It is also a role playing game that focuses on *Old School Gaming*, where storytelling, ingenuity and finesse is more important than detailed rules. Or any rules for that matter.

The most important rule:

The most important rule in *Fantasy!* is that any rule can be cancelled and changed by the game master if it improves the game. The rules are there to support her and must never get in the way of the story that the players and the game master tell together. The fact is that the main reason that the rules in *Fantasy!* aren't complete is that one of the most enjoyable things about *Old School Gaming* is to come up with your own rules.

The game also includes the beginning of the campaign *Distant Dales* and an introductory adventure. The campaign can be placed in many of the gaming worlds that already exist for other role playing games. In appendix 4 on page 92 there is also a number of ready-made characters that can be used as they are or modified to taste.

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What is a roleplaying game?

In a role playing game you play a character, and through her or him you experience adventures. During the game the character must deal with problems and dangers they encounter in the game world. The world and the adventures that take place in it are managed by a game master.

The only thing that is needed when playing *Fantasy!* — apart from this book — is paper, pen and a number of ordinary six-sided dice; at least six but preferably more. It's helpful if half the dice are of a different colour, but it's not necessary.

Role playing could be compared to improvisational theatre, with rules, where the things the characters do moves the story forward.

The characters have set Attributes and Abilities, and the value of these affect the character's chance to succeed at the things they attempt in the game.

They are written down, together with other facts about the character, on a sheet: the character sheet. You will find it at the end of this book. The values of Attributes and Abilities change during the course of the game as the characters become more and more experienced.

One person in the gaming group, as has been mentioned before, takes the role of the *game master*. She acts as a combination of play writer, director and judge, and controls everything that happens in the game world: weather, denizens, animals, supernatural creatures, gods and so on. Only the game master knows from the start all of the world's secrets that the characters will uncover during play.

During play the game master describes what the characters see, hear, smell and so on. Then the other players explain

what their characters do. Sometimes you use dice to see whether the characters succeed at what they attempted or not; sometimes they succeed automatically. The game master tells what the result of the characters actions are. That way, the story is advanced.

The game master also takes on the roles of all persons and creatures that the characters encounter in the game world during their adventures. These are called *non-player characters*.

If a rule is not suitable for a specific situation the game master may change it to suit her wishes. All rules can be considered guidelines. The game master should of course listen to the other players' wishes, but she has the final say in all rulings. Other rules discussions are best saved for later, when you aren't playing. Since this is a role playing game with few rules that don't cover every situation, the game master must make judgement calls when needed. Make up your own rules if you think anything is missing or if you want to change it according to your own style of play. Nothing in the system will "break" if you do. *Fantasy!* is a game that is easy to modify according to taste.

It is important to keep in mind that the game master isn't a competitor to the players. A good game master doesn't try to make life as hard as possible for the characters, but tries to keep the game balanced, keeps the story moving forward and makes sure everything is fun!

An adventure in *Fantasy!* can take anywhere from an hour to several gaming sessions. A series of adventures — that can lead to a predetermined goal, such as destroying a powerful enemy — is called a campaign. During a campaign that lasts for an extended period of time [sometimes years] players can go through several characters. Some might die a violent



death, others might retire to a quiet life with plenty of money “in the bank”.

”Old School Gaming”

The first role playing games, like the original version of Dungeons and Dragons, lacked detailed rules that covered every situation. This gave rise to a gaming style that was quite different from how many of today’s games are played. If a character wanted to perform an action his player describes what the character did, and then the game master decided what happened.

EXAMPLE:

DORRICKS PLAYER: *“Dorric tries to find out if there is a secret passage behind the stone statue.”*

GAME MASTER: *“How do you go about it?”*

DORRICKS PLAYER: *“I feel if there is any draft coming from the wall behind the statue.”*

GAME MASTER: *“Yes, you notice there is some fresh air coming from the crack between two stone blocks.”*

DORRICKS PLAYER: *“I look for loose stones in the wall that could be some form of hidden latch. Do I find anything?”*

GAME MASTER: *“No, sorry.”*

DORRICKS PLAYER: *“Then I look on the statue itself, instead.”*

GAME MASTER: *“Describe how you go about it.”*

DORRICKS PLAYER: *“I press different spots, such as the eyes and the horns. I try to feel if anything is loose. Does anything happen?”*

GAME MASTER: *“Yes, actually, when you press the left eye of the statue you hear a scraping sound and a door in the wall swings inward. Behind it is a dark, narrow passage.”*

As this example shows there is no need to roll any dice. It’s enough to explain one’s actions and then the game master decides what happens. If the secret door in the example had been stuck or only opened a small way, Dorricks player might have had to roll some dice to see if he was strong enough to force it open. If that had failed, the players would have had to solve it in some other way, for example by assisting each other or getting a suitable tool to force their way in.

Fantasy!

In *Fantasy!* there are many different types of actions that can be attempted without the character having an Ability that covers that particular thing. The game master decides on a case-by-case basis if dice should be rolled to succeed or if it is enough that the player can come up with a good solution to the problem. Or a combination:

If a character for example wants to trick her way past a guard, and the player comes up with a good way to do it, the game master might decide that is all that's needed to succeed.

But if she wants to make it more difficult — the guards might have been ordered to be extra alert — an intelligence test

modified with the Ability Smooth talker [if the character has it] might be needed.

In that case it is fitting for the game master to reward the player with an extra die for the creative solution.

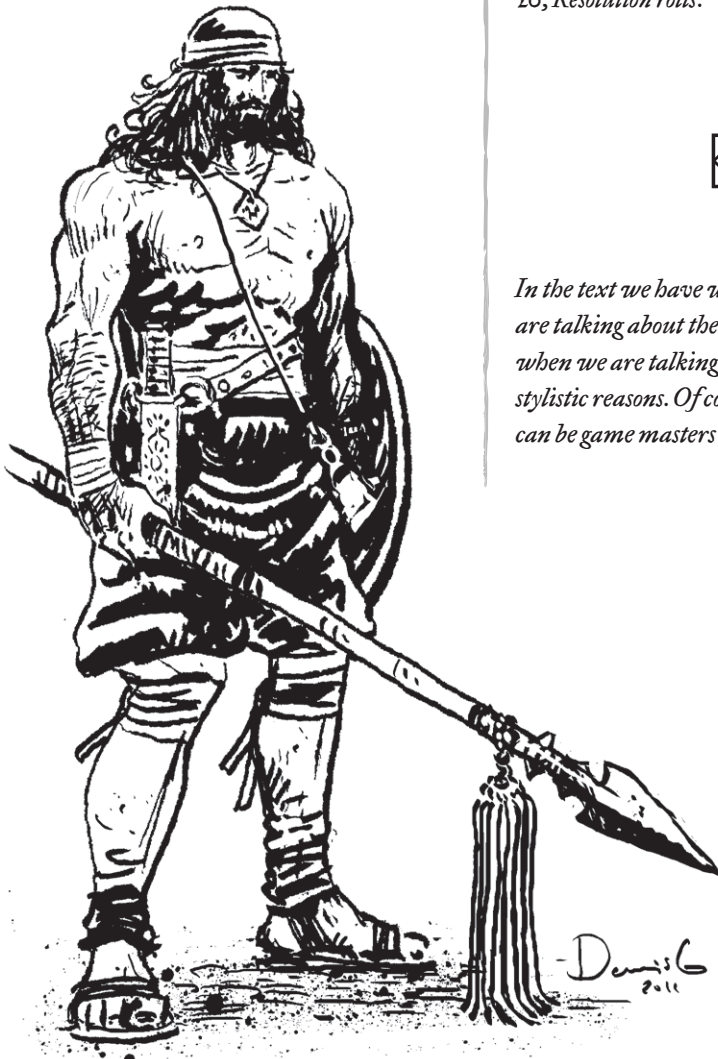
Dice

In *Fantasy!* regular six sided dice [shortened to D] are used. If you need to roll more than one die the number is written like this: 4D means 4 dice. Sometimes the die roll is modified. The modification can be either positive [+] or negative [-]. 2D+2 means you should roll two dice and then add 2 to the result.

More about how dice is used on page 20, *Resolution rolls*.



In the text we have written “she” when we are talking about the game master and “he” when we are talking about the player for stylistic reasons. Of course both boys and girls can be game masters as well as players.



The Character



You build your character with level points [LP] that you spend by buying levels in Abilities.

Character construction:

1. Distribute 10 LP between the four *Attributes*, at least 1 but no more than 4 LP on each. Modify this based on the race you have chosen for your character, if the game master allow other races than humans [page 81].
2. Choose five *Abilities*. You get each at level one one [page 14].
3. Add up your *Hit Points*, five + your level in Constitution. You also begin play with five additional *Temporary Hit Points* [page 12].
4. Decide *Mana*. Mana is equal to your level in *Presence* [page 13].
5. Decide name, age, gender and background for the character, preferably together with your game master [page 16].
6. Equip the character [page 17].
7. Begin play.

Attributes

The character is defined by four Attributes:

CONSTITUTION

COORDINATION

INTELLIGENCE

PRESENCE

Constitution describes how agile and strong your character is and affects things such as close combat, attacks with throwing weapons, how good you are at riding, climbing, swimming, running, throwing things and so on. Constitution isn't just raw strength; a person can have a high level and be wiry and athletic as an acrobat or a large mountain of muscle. From a technical point of view, there isn't a difference.

Coordination describes how dextrous the character is, how steady the hand is and how good the coordination between the hand and the eye is. It affects how good he is at picking locks, how good he can excel at different crafts and so on. Coordination is also used for attacks with bows, slings and crossbows.

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Intelligence is how quick-thinking your character is. It affects how good he is at counting, reading and remembering things, his ability to affect others through smooth talking and so on.

Presence describes your character's will-power, self control, ability to affect others through his charisma, sense of reality and other mental abilities. Presence affects how good you are at keeping your wits during a horrifying experience. A high level in Presence is also important if you wish to use or resist magic.

Distribute 10 level points between the four Attributes, at least 1 but no more than 4 LP on each.

As an alternative you can let fate decide the level of your Attributes. Roll 4D and distribute the results on the different Attributes in any order you like.

What does the level of the Attributes mean?

1 BAD

2 MEDIOCRE

3 OKAY

4 GOOD

5 COMPETENT

6 MASTERLY

7 LEGENDARY

Constitution bonus

Strong and agile characters cause more damage in battle. This is called the *Constitution bonus*. It is:

CONSTITUTION	BONUS
5-6	+1
7 or higher	+2



Note that the Constitution bonus is not added on damage caused by bows or crossbows, just damage caused by close combat or throwing weapons.

EXTRA RULE:

The humanoid races

In addition to humans you can also play, if the game master allows it, elf or dwarf. You can read more about this in Appendix I, on page 81.

Hit Points

Hit Points [HP] is a way to measure how injured your character is, if he gets wounded in battle or in other ways; from a fall or something similar. Your character has as many HP as his level in Constitution +5.

The character also has *Temporary Hit Points* [THP] that can be increased during the course of the game. They represent the experience to avoid getting hit and injured; Veterans simply have a better chance to survive a battle. THP, however, have nothing to do with your

actual injuries: they go straight to your regular HP. Your character starts the game with 5 THP.

Temporary hit points can be increased by spending Experience dice, which you can read more about on page 24.

Most damages in combat are first removed from the temporary hit points and then the regular ones. Some especially dangerous attacks however are drawn directly from the HP. The same goes for damage that doesn't have anything to do with combat, such as falling damage. That is also drawn directly from the regular hit points.

Mana

Mana is the magical power that can be tamed in spells or in magical items.

In the game a magician can use *Mana* in the form of *Mana* points to cast spells. Spells of various power cost different amounts of *Mana* points to cast.

But everybody in *Fantasy!*, even if they aren't magicians control magic to such a degree that they can improve actions and maybe succeed with things that might not have worked otherwise. A small, quick spell can let you succeed in picking a lock, scaling a wall, singing a hero's anthem, hit with an arrow and so on. These little spells are called *Power words*. When your character wants to use a *Power word* you decide how many *Mana* points you wish to use, and then you roll as many extra dice with your *Resolution* roll as the *Mana* points you spent. There is a

limitation: you can never use more than three *Mana* points at a time when you are using a *Power word*.

Your character starts with as many *Mana* points as he has in *Presence*, except those that have the *Ability Magic* [something that is usually reserved for non player characters]. They have their *presence* times two, as they have learned to sense and use *Mana*. Check with your game master if she allows characters that are magicians.

One who loses all his *Mana* risk becoming completely drained of energy. To avoid this you must succeed with a *Constitution* roll against difficulty 2 [see page 20]. If it fails you lose consciousness for 1D hours.



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All Mana is regained if the character gets to rest for twenty-four hours, or between gaming sessions.

If you raise your level in Presence your Mana increases by the same amount, of course.

Abilities

In *Fantasy!* you play a hero, some form of warrior. But a hero can take many different shapes. They can be noble knights, rangers who are skilled with a bow, barbarian warriors who carry large axes, thieves who combine skill with dagger and sword with sneaking and picking locks, or something completely different. Abilities are what makes characters differ from each other.

You can choose *five Abilities* when you create your character if you play as a human. If you play as an elf or a dwarf, you get to choose four Abilities.

During the course of the game you will be able to improve most of your abilities, and if you are experienced enough, acquire new ones [page 23].

Abilities are skills and other things your character has that makes him better at performing actions, such as *Combat experience, Archery, Pick pocketing, Sharp eyesight* and so on.

All characters are expected to know what most adventurers in the world know, such as swimming, riding, climbing, starting fires and so on. The game master decides what characters knows or not in her campaign. She might want a campaign where people generally are illiterate, and where the ability to read is an Ability you must have to be able to read longer passages of text.



Here is a description of the Abilities you can choose from when you are creating your character:

ACROBAT: You get one extra die on your Constitution roll when you are attempting to perform different acrobatic stunts, such as walking on a rope.

ARCHERY: Your character has trained with different types of bows. It gives one extra die when you use a bow or a crossbow.

AXE FIGHTER: You're good fighting with axes and clubs, and get an extra die on your Attack roll when using such a weapon.

BARGAINING: You get an extra die on your Presence roll when you're negotiating with another person.

BATTLE EXPERIENCE: Your character is trained and experienced in close combat and with ranged weapons. It gives one extra die in combat, and one extra THP. If you increase Battle experience later in the game, the character's THP increases at the same time.

BOXING: You have fists of steel and get an extra die on your attack roll when you fight without a weapon.

CONVINCE: You have the ability to get people to listen and to convince them. It gives one extra die on your Presence roll in those situations.

DEXTEROUS: You get an extra die on your Coordination roll when you try to set or disarm a trap, when you try to take something from another person without him noticing, or to pick a lock.

The Character



DISCOVER: You get one extra die on your Presence roll when you try to discover a person in hiding, an ambush or similar.

DODGE: You are extra agile and get an extra die on your Defence roll in combat, both in close combat and if someone attacks you with ranged weapons.

ELEGANT ATTACK: Every other combat round you can use your Coordination instead of your Constitution when you make an attack. At level 2 you can do it every round.

FENCING: The character has trained with a fence master, and gets one extra die when he uses a sword in combat.

FIRST AID: You have learned simpler forms of healing and get an extra die on your Intelligence roll when you deal with injuries on a wounded person. If the roll is successful, the bleeding stops and the wounded regain 2 Hit Points immediately. In combat, it takes three rounds to perform First aid, and you

can't do it if you are attacked during this time. For each extra level in this Ability the number of Hit Points the wounded regains is increased one step. So if the one performing the action has level 3 in First aid the wounded regains 4 Hit points if the action succeeds.

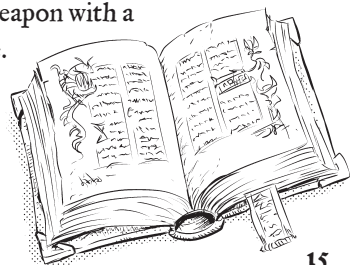
GOOD REPUTATION: You are known as an honest and decent person, and therefore get an extra die on your Intelligence or Presence roll [depending on the situation] when you try to convince people who know you.

HARD HITTER: You have a feeling for how to best inflict damage on another person, and get +1 damage bonus when you hit an opponent in close combat. A hit with fists gives 1D+1 damage [normally 1D] and a sword cut gives 1D+4 damage [normally 1D+3]. For every level in the Ability, the damage bonus increases by one step. If you have Hard hitter at level 3, the damage bonus is +3.

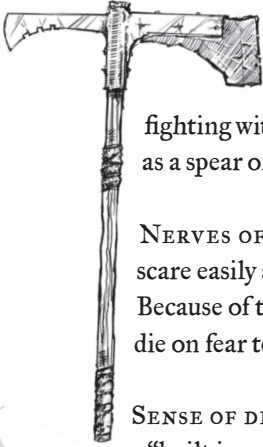
IMMUNE: You are less sensitive to poisons and get an extra die on your Constitution roll if someone tries to poison you.

INSTINCTIVE ATTACK: Every other combat round you can use your Presence instead of Constitution in battle. On level 2 you can do it every round.

KNIFE FIGHTER: You like to fight within short distances, with a dagger or a knife, and get an extra die on your attack roll if you use a weapon with a short blade.



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LONG WEAPONS: You get an extra Attack die when fighting with a long weapon such as a spear or a staff.

NERVES OF STEEL: You don't scare easily and keep a level head. Because of this you get an extra die on fear tests.

SENSE OF DIRECTION: You have a "built-in compass" that means you can't get lost in a dark forest, for example. You always have a feel for the right direction. It gives one extra die on Presence rolls in these types of situations.

SHARP EYESIGHT: You get an extra die on your Presence roll when you try to notice something.

SHIELD TRAINING: You have had additional practice in combat while using a shield. This gives you an extra die on your defence when you carry a shield.

SLY RIPOSTE: You can perform throughout and surprise with a counter-attack and may therefore use your Intelligence instead of Constitution in combat, but only every other round. On level 2 you can do it every round.

SMOOTH TALKER: You're good at talking your way out of a tough situation and bluffing: gives one extra die on your Intelligence roll under these circumstances.

SNEAK: The character gets an extra die on the Constitution roll when he tries to sneak, tail a person, hide or similar.

SNIPER: You have an ability to hit your target with ranged weapons where it does

extra damage. You get +1 damage bonus when you hit with a bow or throwing knife, for example.

SURPRISE ATTACK: You have the ability to attack someone without warning, if you manage to sneak up on an enemy or can attack him from behind. It gives you an extra die on your attack roll and in addition an extra HP damage with a hit.

THREATEN: You get an extra die on your Presence roll when you try to scare someone into doing something against their will.

THROWING: You get an extra die on your Attack roll if you use a throwing weapon of any kind such as spears, knives, slings or rocks. You also get an extra die if you throw anything else that requires precision, for example throwing a rope to a person who is drowning in a river.

TRACK: You get an extra die on your Presence roll when you try to track someone.

WILDERNESS EXPERTISE: You get an extra die on your Intelligence roll when you perform actions dealing with survival in the wilderness, such as knowing how to best make a fire, protecting oneself from rain and cold and so on.

WRESTLING: You have practiced wrestling, and receive one extra die when you try to grapple or throw an opponent.

It is possible to combine Abilities with each other. A character with both Battle Experience and Archery get two extra dice when using a bow. In the same way, Sharp eyesight can be used with Tracking. The players and the game master can

come up with new Abilities if they feel it's called for. A campaign that focuses on other things than adventuring, such as palace intrigue, might need Abilities such as *Scholar*, *Politics* and *Poisons*.

Who is your character?

It is up to you to decide such things as your character's name, age and if you're going to play as a man or a woman. When it comes to name, choose something that feels right and fits the mood of the game world. Your character's background story should be made up in cooperation with the game master, so the character fits in with the game world and the campaign. If the game master has planned a campaign about wilderness adventure, and you want to play a street-smart thief, you should come up with a reason for why your thief is in the middle of nowhere. Then pick a personality that fits with the picture of your character that you've built up in your mind.

Equipment

Your character starts play with whatever equipment is considered normal for that kind of person, within reasonable limits. A knight will have a sword, chain-mail, helmet, a horse and so on. A thief will have simple city clothes, a dagger, lock picks and other suitable things. The game master decides if your character's equipment is reasonable.

You can find a list of equipment with prices in Appendix 2 on page 87.

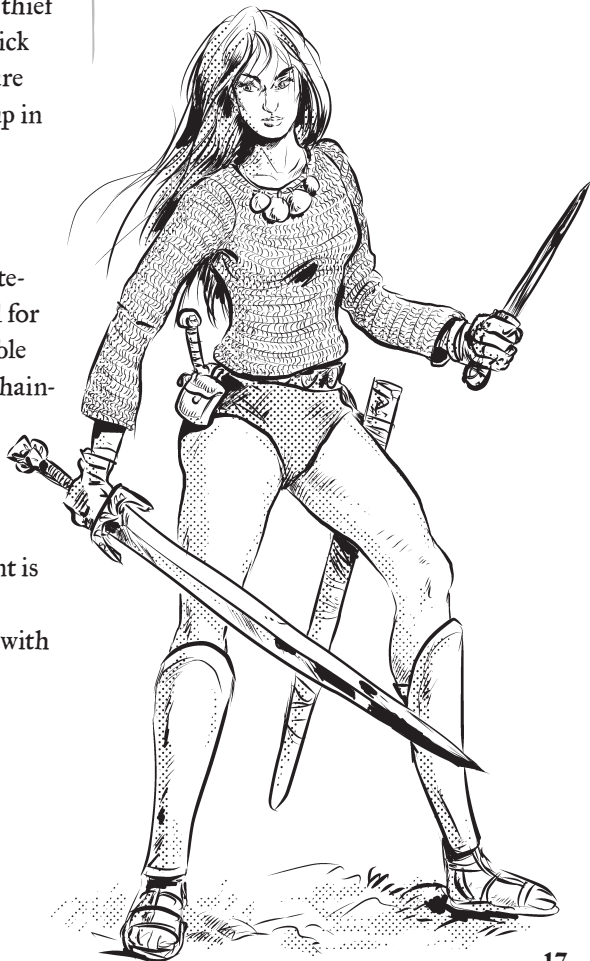
Professions

You can put together your character in any way you'd like using the rules in *Fantasy!*. But to simplify the creation of a character you can choose an Archetype, a profession.

You can choose between *Ranger*, *Warrior*, *Assassin*, *Knight* and *Thief*. The game master can of course create her own professions if she wishes.

All Professions are equipped with whatever is needed for adventuring such as tinderboxes, travelling clothes, water skin, backpack, blanket and things like that. Write a list and let the game master approve of it.

You also get a sum of 10-60 silver coins [1DX10] to buy more equipment.



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RANGER

Abilities: Archery, Sense of direction, Sneak, Tracking, Wilderness expertise.

A ranger starts the game equipped with a bow and a spear, a knife and leather armour.

WARRIOR

Abilities: Dodge, Nerves of Steel, Battle expertise, Hard hitter, Axe fighter.

A warrior begins play equipped with a bow or crossbow, a dagger and one additional close combat weapon and either chainmail or scale mail.

ASSASSIN

Abilities: Threaten, Knife fighter, Sneak, Hard Hitter, Surprise attack.

An assassin starts the game with a dagger, a crossbow and leather armour.

KNIGHT

Abilities: Good reputation, First Aid, Fencing, Shield training, Battle expertise.

A knight begins play with chainmail, a shield, a dagger, a sword, a war horse with a saddle and saddlebags and a four-person tent in the knight's colours.

THIEF

Abilities: Acrobat, Dexterity, Smooth talker, Sneak, Discovery.

A thief starts out equipped with leather armour, a knife, a wooden club, a sling with 20 lead bullets, lock picks and a metal file.



To perform actions



Different kinds of actions

There are three different types of actions in the game: Automatic, risky and impossible.

Most things can be done without rolling dice, like having a conversation with another player or non-player character, opening an unlocked door or chest and so forth.

If the action doesn't constitute a risk for the character and is easy to perform it is automatic. The player explains what his character does and that's what happens. If there are any consequences of the action [as in the example of the statue and the secret passage on page 9] the game master explains what happens. This includes most of what the characters do in the game. If there is any difficulty involved, the player decides what his character will do. If the player has come up with a good solution to the problem, according to the game master, the action succeeds.

Risky actions on the other hand are actions that require a die roll. It can be dangerous stuff such as jumping between

two rooftops while being chased, swimming a long way underwater without coming up for breath [and risk discovery] or stealing the keys from a jailer without him noticing it. It can also be actions that really aren't that dangerous, but important, such as convincing a certain person to help the characters, or dancing with the princess to make a good impression. You should only roll dice if there is a risk that the character fails even if he knows exactly how to do it.

Then there are impossible actions, like lifting a stone that weighs half a ton, or breaking well forged chains that keep the character imprisoned in a dungeon. The game master decides if the character has a chance to perform the action or if it is impossible to attempt. She should of course listen to the players if they have a good argument as to why their character should get a chance to attempt an action, but she always has the last say.

EXAMPLE:

Automatic action: Player: "I shut the door behind me". Game master: "OK".

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Risky action: Player: “I try to climb the wall”. Game master: “Roll Constitution against difficulty 3”. What that means is explained later.

Impossible action: Player: “I try to rip the chains”. Game master: “Ok”. [To the other players: “You see how Cedric struggles with his chains until his face turns blue. Nothing happens.”]

Resolution roll

In *Fantasy!* you use regular six sided dice. When you attempt to perform an action you roll as many dice as your character’s level in the Attribute that is relevant for the action, with extra dice added if you have any Abilities that fit. A resolution roll based on Constitution is called a Constitution roll, one that is based on Coordination is called a Coordination roll and so on.

Resolution roll: you roll as many dice as your character’s level in the Attribute relevant to the test, plus extra dice if you have any Ability that fits.

If a die shows a result of 4-6 it’s a success, while dice that show 3 or less are failures.

[Some prefer that an even number is a success and an uneven number is a failure. Of course it works just as well as the method described above.]

The number of successful rolls is then compared to a difficulty [see below]. If they equal or exceed the difficulty the action succeeds, if they are less it fails.

EXAMPLE:

Cedric the thief flees over the rooftops in the city Morcar, with his pursuers on his heels. To escape he must jump to the next rooftop, a distance of almost five meters. The game

master decides that it is a difficult jump and sets the difficulty to 3. Cedric has a Constitution of 4, and in addition to that he has Acrobatic. This means he gets to roll 5 dice. If at least three of them

roll four or more he manages the jump.

Difficulties

- 1: EASY
- 2: NORMAL
- 3: DIFFICULT
- 4: INSANE
- 5: HEROIC
- 6: LEGENDARY
- 7: FORGET ABOUT IT

Rule of 6

For every die that rolls a six you get to roll an additional die. In theory, you could roll an infinite amount of dice.

EXAMPLE:

Cedric’s player rolls dice and the result is 1, 4, 6, 3 and 3. So only 2 successes! But Cedric has some luck at least, since one of the dice rolled a



To perform actions

six he gets to roll another die. This rolls a four, so the total number of successful rolls is three, what was needed! Cedric lands on the roof and continues his flight.

Evil Eyes!

If at least half the dice rolls ones when you try to perform an action it fails, perhaps even spectacularly, even if you get enough successful rolls to normally succeed.

EXAMPLE:

At the alley the distance to the next rooftop is only two meters, an easy jump that you'd not normally roll for. But since it's night and Cedric is hunted the game master decides that a roll is called for. The Difficulty is only 1. Cedric still uses 5 dice, and the result is 1, 5, 4, 1 and 1. Two successful rolls, so normally Cedric would have made the jump, but this time there is also three ones! Cedric trips and falls to the ground.

What Attribute do I use?

Here's a list of common actions and what Attribute might be suitable to use. If it's unclear what Attribute is most suited the game master decides from case to case. It is not always necessary to roll for actions, only if they are made under duress and there is some kind of risk involved. You could for example always ride a horse or row a boat in calm waters. But if the horse is spooked and stampedes you have to roll to see if you can control it. It's the same thing if you discover that the boat you are rowing is headed for a rapid, in which case you need to roll to take care of the situation.

Acrobatic: *Constitution*

Lie to someone: *Intelligence*

Dance: *Constitution*

Pick a lock: *Coordination*

Pick pocket: *Coordination*

Flirt: *Presence*

Cheating in games: *Coordination*

Hide: *Constitution*

Tie a knot: *Coordination*

Jump: *Constitution*

Throw something, like a rock at a target, or using a lasso: *Constitution*

Climb: *Constitution*

Drive a horse and cart, ox cart or similar: *Constitution*

Read/write: *Intelligence*

Magic: *Presence*

Disguise or camouflage something: *Intelligence*

Navigate or use a map: *Intelligence*

Ride: *Constitution*

Row/paddle: *Constitution*

Swim: *Constitution*

Sing or play an instrument: *Presence*

Scare someone into giving up a secret or doing the character's bidding: *Presence*

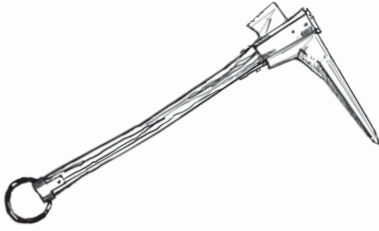
Track someone or something: *Presence*

Combat: *Constitution*

Speaker, convince a mob or a person with emotional arguments: *Presence*

Notice something: *Presence*

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Value a jewel, a piece of jewellery or other precious object: *Intelligence*

Convince someone by logic: *Intelligence*

Duel — active resistance

If a character attempts an action whose result is directly affected by another character's or non player character's Abilities or Attributes you don't use difficulty as usual. Instead it's a *Duel*. The participants each make resolution rolls, modified by relevant Abilities. If the active character, the one trying to accomplish the action, rolls higher than the passive, "defender", the action is a success, otherwise it fails. If it fails the game master decides if there are any consequences. A character could for example try to follow a person without being noticed. If the roll fails he might have lost the one he is trying to follow, or he might get spotted, or both. In the same way a character might try to wrestle and grapple an opponent. There the game master decides if it is enough with one roll or if it must be made each round you try to retain the grapple.

EXAMPLE:

Cedric falls down into the alley but is lucky and lands softly. He hears his pursuer's footsteps and hides in the shadows behind some barrels and debris. Cedric's player rolls to see how well he manages to hide, 4 dice [since Cedric has a Constitution of 4]. The

game master rolls for the guard who peeks into the alley to see if anyone's there. The guard has a Presence of 2 and the Ability Discover that grants an extra die. Since the Guard is the active the game master must roll higher than Cedric's player for the guard to notice the hidden thief.

Cooperation

Sometimes, for certain actions, multiple characters might cooperate to succeed. The characters might attempt to lift a large stone that one person cannot move. Then you add up all the dice from the one who would first attempt the action, and then add half of the dice [rounded up] from those who help.

EXAMPLE:

The warrior Bolgon Strongarm [Constitution 4] tries to break down a barricaded door. But the door is too strong and he fails. He asks his colleague Dorric [Constitution 3] for help. Together they roll 6 dice and the game master sets the difficulty to 4, since the door is made from ironbound oak. Now they have a greater chance of succeeding on the roll.



How do I improve?

An experienced character is of course a lot better at several things than a beginner and your character will get better the longer you play. If he survives, that is.

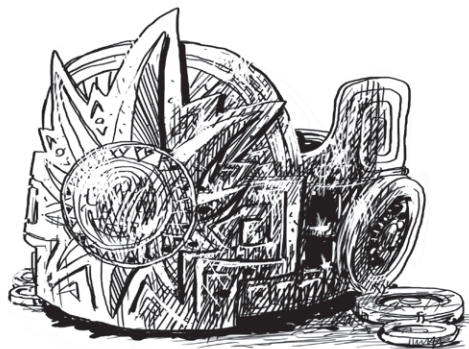
After each game session where the character has been active the character is awarded one experience die [ED for short].

The next time you play you get to add one extra die to any one die roll. The game master might also reward players with extra ED if they for example defeat an extra dangerous enemy or solve another difficult task.

The more experience dice you get, the more times you get to roll extra dice per session.

A character can have a maximum of ten experience dice. After that, they can be spent on improving the character; see below. If for some reason you don't want to, you stay at 10 ED until you spend them. You can't get any higher.

When you spend your ED to improve die rolls you of course get them back the next gaming session.



New or better Abilities

You can get new Abilities and raise the level of already acquired Abilities. Characters cannot have Abilities with a higher level than 10. Non player characters however have no such limitation.

If you want your character to acquire new Abilities you must first get them through role playing before you can buy them by spending ED. If your character wants to learn Dextrous for example he must first seek out someone [a master thief] who can and will teach him the Ability, and train him during a time period the game master determines. The game master decides how long it takes.

The cost of learning a new ability during play is 20 ED. In order words 10 ED two times.

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The cost of raising the level of an existing Ability is 10 E.D. Every new level increases the effect of the Ability with one die if nothing else is mentioned.

If you want the characters to improve faster or slower, try changing these rules so they fit your gaming style better.

Improving Attributes

Experience dice can also be used to improve the level of the character's Attributes. They cost 30 E.D to raise one level [10 E.D three times].

No Attribute can have a higher level than 10 for a character. Non player characters have no such restrictions.

Additional Temporary Hit Points

You can give the character more Temporary hit points by spending E.D. Every new THP costs 5 E.D. On the other hand, you can't raise the character's normal Hit Points this way [these are increased if you raise your Constitution]. Your THP can be as high as you please.

Additional Mana Points

To improve your Presence is not the only way to get more Mana Points. You can also buy more with E.D. Every new Mana point costs 5 E.D.



Combat

Combat, especially close combat, can be a confusing mess of movement, feints, attacks, screams and so on. To make the combat playable we divide it into short sequences, called Combat rounds. A Combat round last for a few seconds and during it you can perform one or several actions. More about that later on.

The combat system in *Fantasy!* is supposed to be narrating, where both the game master and players can improvise and introduce their own elements to the battle.

Combat round

A combat round lasts a few seconds and can be divided like this:

1. The game master decides if any side has surprised the other.
2. If anyone cast a spell last round its effect takes place now [see Magic on page 38].
3. If no one has been surprised, roll initiative; one die for each side, not for each individual. *The initiative roll is only made in the first round of a combat.*

4. The side that won initiative performs their actions. The individual order can be decided freely.

5. All individual combats are settled.

6. The side that lost initiative performs the actions they have left.

During the combat round you might perform one of the following actions when it's your turn to act:

- Move, for example running a distance roughly equal to the character's Constitution in meters.
- Change position [for example from laying to standing or to kneeling, diving for cover and so on].
- Draw or put away a weapon or other object.
- Attack an enemy *and* defend oneself.

...or something else, assuming or game master agrees that you have enough time to do it. Also you can always do things such as shouting a warning to another character, drop an item or speak a Power word as a free action. These free actions can be performed in addition to regular actions.

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Initiative

When a battle begins each side rolls a die to see in what order the combatants will act in the battle. This is called the Initiative roll.

The initiative roll is 1D. The side that rolls the highest begins. You only make a roll at the beginning of combat, or if one or several new combatants join in. If the rolls are equal you reroll.

Note that attack and defence happens at the same time, when one combatant decides to attack. The order within the group that you act is up to the participants once the Initiative roll is made.

The side that won can always choose to delay, in other words to perform their actions later in the combat round and let the enemy act first: for example

Combat dice: the total number of dice you can use for attack and defence.

Attack = the number of combat dice you wish to use for attack.

Defence = the number of combat dice you wish to defend yourself with [at least one] + dice from armour and shield.

to find out what the opponents are planning before they act.

A successful Initiative roll gives one extra advantage. The first combat round after having won the Initiative roll you get an extra die on the Attack roll. If the opponent is still standing the next round the bonus is gone.

If two combats occur near to but independent of each other [such as in two separate rooms] you make an Initiative roll for each combat

Initiative bonus

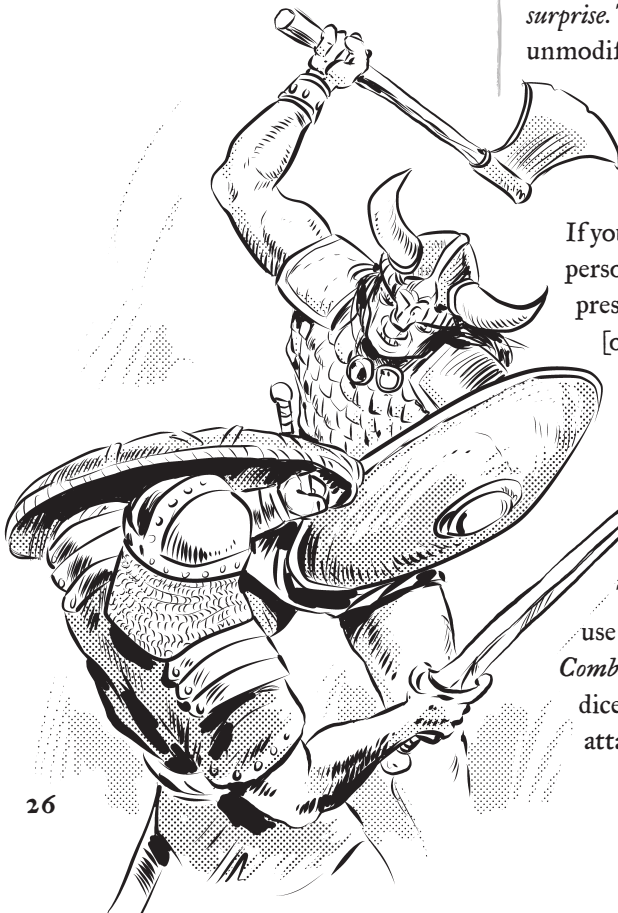
If one side is laying in ambush, prepared for the approaching enemy and ready to attack directly, they get a bonus on their initiative roll *even of the opponents manage to spot them and thusly avoid*

surprise. Then you roll 1D+2 instead of an unmodified die.

Attack and defence

If you end up in combat with another person you divide the die you have representing your level in Constitution [or Coordination if you are attack with a bow, sling or crossbow], plus your dice from your level in Combat experience and the weapon you're using, in two parts, one for attack and one for defence.

The total number of dice you can use for attack and defence are called *Combat dice*. You can also use all your dice for defence [if you don't want to attack at all], but if you attack your



opponent you must always save at least one die to use for defence. You can use it several times if you are attacked by more than one opponent.

On you defence you also add dice from any armour or shield. Your opponent does the same.

Then you roll your attack and defence dice. If you get a better result than the opponent's defence, you hit; if you get the same or less you miss. The same applies for your opponent, of course. In other words, it's possible that both will hit each other in the same combat round, and even knock each other out! If you hit, your opponent deducts 1D plus weapon modifications from his hit points. If you fight without a weapon the damage will only be 1D. Monsters and other creatures can cause more damage however; the fire from a dragon can cause 5D worth of damage!

If you roll a six on the damage roll you may roll another die and add the result to the damage. If this die rolls a six as well you roll yet another die, and so on. The damage can in other words become quite high should you roll well. Note that it's only the dice that gets added, not the weapon modification.

EXAMPLE:

The ranger Cari Silverhair follows the tracks of a bear when she is suddenly attacked by an orc that thinks she is an easy prey. The orc is large and strong, he has a Constitution of 5, Battle Experience and a nailed club, a total of 9 dice. The game master decides he is very confident and puts 7 dice on attack and 2 on defence [plus one extra die on defence because the orc is wearing leather armour]. Cari has a Constitution of 4, Battle Experience,

Extra rule: victory margin

If you want you could use the victory margin between winner and loser when you roll dice to give additional or other effects. This might be:

- Victory margin replaces the damage die.
- Victory margin becomes a positive modification on the damage die.
- Victory margin = the minimum damage.
- Victory margin = the number of dice that can be used in an extra attack in the same combat round, against the same enemy, or another within reach.
- If the victory margin equals or exceeds 5 you get an extra die on your attack the next round.
- All 6's become extra damage points. For example, if you roll four sixes the opponent has to deduct an additional 4 HP from damage.

Fencing and a long sword. So she too has 9 dice and she puts 4 on attack and 5 on defence [she isn't wearing armour].

The orcs result on the attack is 2, 4, 2, 1, 5, 3 and 3, and on defence 3 and 3. So, 2 successful rolls on the attack and none on the defence. Cari gets 4, 4, 2 and 5 on the attack, and 5, 4, 4, 1 and 2 on the defence.

3 successful rolls on the attack [which is better than the orc's defence] and 3 successful rolls on the defence [better than the orc's attack]. So Cari scores a hit but the orc doesn't.

The damage from the attack is 1D+3. Caris player rolls a die; it's a four. The orc deducts five hit points [two points are absorbed by the orcs armour]: a good hit. The next round he wont be quite so confident.

EXAMPLE:

Next combat round both the orc and Cari score one hit each. Cari is in luck, the game master rolls low on the orc's damage roll, and she only has to deduct four HP. Now it's Cari's turn, and she rolls a six! Next die is also a six and the following a two. That makes a total of 6+6+2 [+3 for the weapon modification]. Massive 17 HP! The orc drops to the ground, stone dead.

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Multiple opponents

You can only attack one person each combat round, but you can of course be attacked by several. You may then divide your defence die between the attackers, but you always keep that last die, no matter how many you fight against. You also get to add the dice from armour and shields on all of the defence rolls.

You can only face a total of three opponents at the same time in close combat.

Of course it works the other way around as well, in close combat no more than three persons can attack the same target in the same combat round. More than that would make it too crowded to fight.

However *there is no limit to the number of people who can attack a single target with missile weapons* in a combat round, with bows, throwing spears and so on.

It can be wise to keep a few extra defence dice if there is a risk that a new opponent will charge in at the end of the round for an attack. If no one does however, those defence dice are lost this round.

Unaware of the attack

If your character doesn't see the person attacking him, or is completely unaware of the attack and is surprised [for example if an opponent snuck up on you from behind], he only gets a single defence die plus armour modification. If the character carries a shield he may not add it to the defence roll as he doesn't know where the attack is coming from.

Advice: It's good to have a number of dice in two different colours so it's easy to see which ones are attack or defence dice.

Modification of attack and defence

It's possible that you get to roll an extra attack or defence die if the odds are on your side. Maybe you are protected by a wall that makes you harder to hit, maybe you have a height advantage on your opponent or something similar. You might also have the odds against you and have to deduct a die from the attack or defence roll. The sun might be in your eye, it might be dark, maybe you're trying to shoot an arrow on a very small target or someone running fast, it could be heavy fog, slippery and muddy and so on. The game master decides if she thinks it's appropriate to modify the roll.

EXAMPLE:

Dorric gets shot by an enemy with a bow. Dorric's Constitution is 3, and he has the ability Combat experience. Since he isn't in combat with anyone else at the moment he can put everything on his defence roll, a total of 4. Unfortunately he doesn't have any armour or a shield, so to increase his protection Dorric cowers behind a rock, and because of that the game master modifies his defence roll with an extra die.

Flank protection

If you fight side by side, with no more than 2 meters between the characters, those that are protected by others receive Flank protection. This means those protected on both sides get two extra dice on the defence roll, while those at the edges only get one extra die. .





Attack without causing damage

Sometimes you might want to put your opponent out of commission without killing him [like trying to hit his non-vital parts or hitting him with a blunt object]. To do this you tell the game master of your intentions and then attack as usual. If you hit the weapon you use only causes half the normal damage, rounded down.

When the opponent gets down to zero Hit points he loses consciousness for 10-60 minutes. When he awakes, he immediately regains his lost hit points, but no THP.

Note that this does not include hit points that has been lost the normal way earlier, so if you only had 2 HP when the battle began you only get back 2 when you regain consciousness.

Predictable attacks

If you don't make sure to describe the attacks your character make during a battle, i.e. describe them in an entertain-

ing way, but just say something along the lines of "I cut him" again and again, the attack is considered predictable for the opponent. Then the defender gets an extra defence die.

Creative attacks and defence

In *Fantasy!* it is important to fight with innovation and vivid description. The fights are more fun and interesting if you take advantage of the surroundings, come up with cheap tricks and things like that.

If the game master thinks you let your character attack or defend himself in an interesting and creative way she might, if she wish, reward you with an extra die on your attack or defence.

Run!

If you want to retreat from battle and run away you have two alternatives. Either you just turn around and leg it, in which case the opponent gets an extra attack were you get one defensive die

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plus armour modification. Should the character carry a shield he doesn't get to count it for the defence roll. The one attacking gets to use half his combat dice, rounded up.

The other alternative is to retreat backwards but keep your front facing the enemy. Instead of attacking you make a Constitution roll, where the difficulty is the opponent's Constitution. If it succeeds the opponent loses his combat contact. The opponent can advance and keep on fighting the next round if he is fast enough to catch up and isn't attacked by someone else.

Ambush

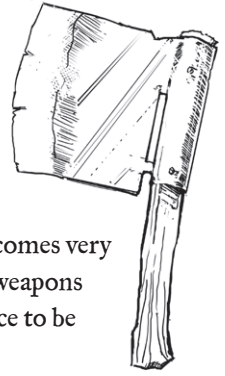
If you can attack an enemy out of ambush, without them realising there is a threat, you get to attack for one free combat round where the opponents can't act in any other way than defending themselves. Also, they can only defend themselves if they are unaware of the attack; see above.

Weapon modifications

In *Fantasy!* the weapons are less important than the person using it. A weapon usually has either +1, +2, +3 or +4 weapon modifications, which grants extra dice on the attack roll and extra damage. Small and/or simple weapons like knives, daggers, wooden clubs, staffs and similar have +1 or +2; large and/or heavier weapons such as swords, axes, maces or spears have +3 or +4.

Exception: In tight spaces, like caves, narrow alleys, indoors [unless it's great halls] knives get +2 and daggers and short swords have +3 as modification, since they are easier to handle and can be used more efficiently. Two handed weapons

only get +1 in those situations. You don't have enough room to swing your two handed axe or sword properly, and a spear becomes very unwieldy. Simpler long weapons like staves also need space to be used properly.



There is no difference, rules wise, between swords, axes, maces and similar weapons of the same size, they only have different kinds of personality.

Ordinary bows and light crossbows have +2 weapons modification. Longbows have +3, but are difficult to use indoors and in tight spaces so there they only have +1 as weapon modification.

Heavy crossbows have +4 due to their great penetration power, but it has the drawback that you can only fire it every other combat round.

Smaller projectile weapons, like throwing knives or slings, have +1.

If you can see your target and it isn't very far you can shoot it with a bow or hit it with a stone from a sling. Weapons that are thrown are accurate enough up to 30 meters, depending on the situation.

WEAPON	WEAPON MOD.
Knife/throwing knife	+1 [+2]
Dagger	+2 [+3]
Wooden club	+1
Quarterstaff	+2 [+1]
Short sword	+2 [+3]
Sword	+3
Two handed sword	+4 [+1]
Mace	+3
Spear	+3 [+1]
One handed axe	+3
Two handed axe	+4 [+1]
Bow	+2
Longbow	+3 [+1]
Light crossbow	+2

Heavy crossbowt* +4
 Sling +1

[In parentheses = weapon mod in tight spaces]

*Can only fire every other combat round

Legendary and magical weapons

Unique legendary weapons, created by master smiths, can have even better weapon modifications. Often they even have magical properties. A classic example from literature is a sword that glows when enemies are near.

Improvised weapons

If your character picks up a rock, a spade, a broken off table leg, a miner's pick or similar object it counts as an improvised weapon. It can only ever give a +1 weapon modification. They never get a better modification than +1, even when fighting in a tight space.

Armour modifications

Armour can have a +1 or a +2 modification, that is to say extra dice to add to the defence roll. +1 for leather armour, +2 for metal armour like chainmail, scale mail and banded mail. A helm is included in each set. In addition to this you get +3 on your defence roll if you have a shield. Note that you can't use a weapon that needs two hands like a bow or a two handed sword when you carry a shield.

Dwarven armour is of better quality and has a +3 armour modification. Usually dwarven armour will only fit a dwarf.

In addition, armour absorbs damage. You can deduct as many hit points from

the damage as they have in armour modification. This only goes for armour, not for shields. *They only reduce the chance to get hit. Nor do shields protect against attacks if you are surprised or running away and can't see the enemy.*

All armour, except leather armour, increases the difficulty two points for physical activities such as sneaking, climbing, swimming and so on. You can't cast spells in armour heavier than leather.

ARMOUR	ARMOUR MOD.
Leather armour	+1
Metal armour	+2
Dwarven armour	+3
Shield*	+3

*Only reduces the chance of getting hit, not the damage.

EXTRA RULE:

Fear tests

Sometimes a character might experience frightening, shocking or traumatizing events that unbalances them mentally. It might be things like seeing your friend get killed, seeing an undead for the first time, receiving a serious injury, experience something supernatural and so on. In that case you make a Presence roll and compare it to the chart below.

You only make a fear test the first time a character encounters that particular situation, after that he is considered hardened enough to keep his calm.

Of course there are more incidents for which you might need to make a fear test, these are just a number of examples. The game master might also change what people are affected by in their own world, to see people get beaten might be an everyday occurrence in a darker game world.

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Fear test

EVENT	DIFFICULTY
Unexpectedly see a dead human	1
See someone get beaten	1
See someone get killed	2
End up in a fight to the death	2
Participate in a battle in the front line	3
Being exposed to a natural disaster of some kind	2
Seeing a supernatural event	2
Kill another person	2
Losing at least half your hit points in one hit	3
Being exposed to hostile magic	2
See a dragon	3
See an undead or a ghost	3
See a demon	4

If you roll equal to or over the difficulty you pass the test and remain calm. When you have made a test in each “category” above, you don’t need to make any more test for that experience.

If the test fails one of the following happens; the game master decides what is appropriate for the situation.

BEG FOR MERCY: The character falls to the ground and begs for mercy, incapable of doing anything else for 1D combat rounds. What the opponent does is another thing.

RUN FOR YOUR LIFE: The character turns and runs screaming in panic. If he is in combat his opponent gets an extra attack against his back, which works as if the character was unaware of the attack. The opponent can of course give chase, if he wishes.

STANDING AROUND, DROOLING: the character stands still with an empty look in his eyes, completely paralyzed and drooling, incapable of doing anything else for 1D combat rounds.

Hit Points and damage

Hit points, as previously mentioned, measure how much damage a character can take before losing his consciousness or dying. If the character is hit you deduct hit points. Check the boxes for HP on the character sheet. *Note that you should deduct one die on all your rolls if you only have a scratch and two die if you are wounded. However you always have one die to use,*

even if you reach zero.

The character has a scratch when he has five hit points left, and he is considered wounded when he has two hit points left.

Injuries are deducted from the temporary hit points first [THP], and then from the ordinary Hit points [HP].

If the character’s HP reaches zero you roll a number of dice equal to the character’s Constitution. If the result is three or more, the character becomes unconscious for 2D hours, if the result is two or less the unfortunate character dies.

If the character can give a good and convincing reason why he has to survive [along the lines of “I must revenge my brother’s death before I die”] the game master might allow him to roll one additional die. If the result on the extra roll is odd, he cannot be saved, but if it is even he survives, but with some sort of lasting damage that the game master decides.

Serious damage — damage chock

If the character loses more than half his permanent HP in one go he has received a serious injury, even if he hasn't reached zero HP. You roll 1D and if the result is 1-3 he loses consciousness from the chock, and stays unconscious for at least one hour or until he receives first aid.

Construction Points

Objects have construction points that work in the same way as Hit points. When an object's construction points reaches zero it breaks.

EXAMPLE:

The dwarf Dorgan tries to bash open a lock with an axe. The lock has 18 CP, so Dorgan must hit it several times before it breaks.

Other types of damage

BURN INJURIES, damage from fire, acid and certain magic reduces Hit points as usual. Fire from a torch or similar gives 1 HP damage each round. If all of the body is exposed to flame you lose 5 HP each combat round.

SUFFOCATION. If he for some reason can't breathe, a character can hold his breath for up to two minutes. After that you make a Constitution roll every minute that passes. You begin at difficulty 1 which increases one level each minute. If the Constitution roll fails, the character dies.

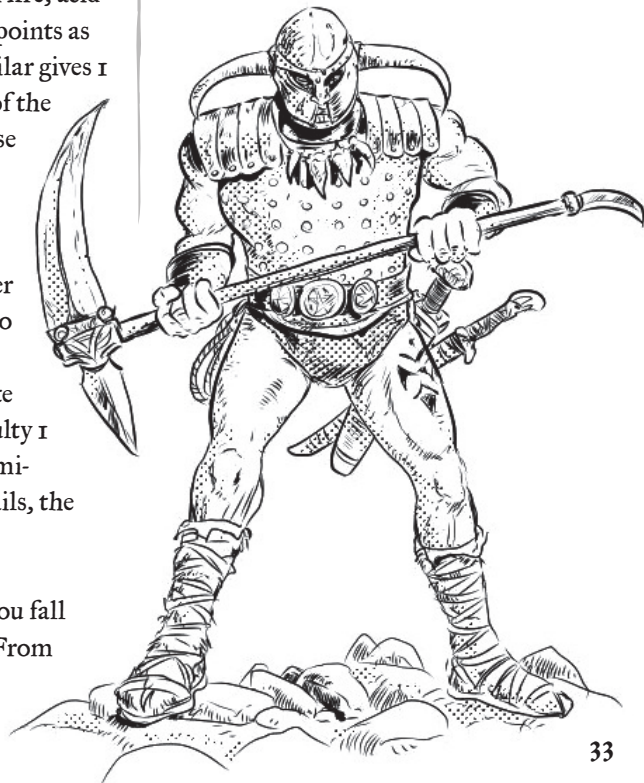
FALLING. The greater height you fall from, the greater the damage. From a rules standpoint, you can get

injured falling from a height of three meters or more. Armour does not reduce the damage. When falling from a height of thirty meters you always die. The damage in the chart below assumes that nothing dampens the fall and that you do not land someplace soft.

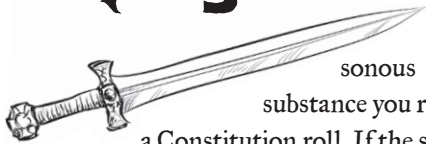
FALLING HEIGHT	DAMAGE
3-5 m	1T
6-7 m	1T+1
8-10 m	1T+3
11-15 m	2T+2
16-20 m	2T+4
21-30 m	2T+7
Higher than 30 m	Dead †

POISON. There is of course many different types of poison. Some only cause damage if they are swallowed, others when they are inhaled, through contact or when they get into the blood. Poisons have different potency, normally from 1 to 6.

If a character is exposed to a poi-



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sonous substance you roll a Constitution roll. If the sum of the roll equals or beats the poisons potency [that acts like the difficulty], the character resists the poison's, or else the poison takes effect, which usually means an agonizing death, or some other nasty effect.

All these injuries are deducted from the ordinary Hit points, not the temporary

Healing damage

If your character gets injured it doesn't mean he's lost his hit points for good. After a while the injuries will heal, and the time it takes varies depending on what the character is doing. Since the world in Fantasy! is saturated with magic, injuries heal faster than in the real world.

When it comes to the ordinary Hit points, injuries heal by 1 HP each day you get qualified care from a healer, 1 HP a week if you have more basic care, 1 HP every other week if you're just resting and 1 HP each month if you are active. Note that if your character is a dwarf, his injuries heal twice as fast, so 2 HP each day you get qualified care from a healer, 2 HP a week if you have more basic care, 2 HP every other week if you're just resting and 2 HP each month if you are active.

The temporary hit points are regained completely between each game session.



HERE ENDS THE PLAYERS' PART.
THE REST OF THE BOOK IS FOR
THE GAME MASTER .



Being a Game Master

To be the game master in *Fantasy!* is much easier than in most other role playing games. For starters there aren't many rules you have to keep in mind. And you as game master can always change them as they are meant to be an aid for you. If the rules get in the way of the thing you want to do, ignore them or improvise your own rule on the spot. This game is for those who like telling stories and being creative.

All rules in this book are advisory to you as game master; they are not written in stone. *You* are the rule book. To come up with your own house rules is also a great part of the fun with an *Old School Game*. If you want to create new archetypes, monsters, Abilities, weapons or your own way to govern magic, do it!

Almost everything in the game can be solved with some common sense. Do what feels most exciting and appropriate for you and your players. The game, despite the few and simple rules, is capable of telling the most fantastic adventures.

Adventures

To create an adventure for *Fantasy!* almost always begins with you drawing a small map [like the one in the campaign introduction — *Distant Dales* — that comes with this book on page 60]. You fill it with some interesting places of adventure such as gloomy castles, ruined temples, fortified cities, misty forests, forgotten mines or whatever it might be. Then you populate the area with a number of persons that the characters can interact with, and give them a place to start. Often a remote village with a small inn. Clichés are your friend. Give the characters a few rumours about missing treasures, someone that needs help, or an enemy to get back at, and soon the first adventure is in motion. Ask the players what they want to do. The rest will follow automatically.

An adventure can take many different forms, like a treasure hunt, a rescue action or simply the exploration of the unknown. Usually it will lead the players to a specific place, like an old temple in a stinky bog or a deserted castle on a mountain top. Draw them up in advance, prepare some enemies and the rest you

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can either make up as you go along or carefully prepare in great detail if that is your style of play. Give the players challenges that can be solved with creative solutions, like bluffing their way into a castle ruled by an evil magician, or get past a number of traps to find the grave of a long dead king.

Campaigns

A campaign is a series of adventures placed in the same game world. You can make your own campaign by step by step, while you play and expand on the map you drew in your first adventure. This is good because the players will feel that they can explore the world step by step and at the same time affect what is in it. Fill it with cities, countries, and write where you can find other people and organisations in conflict with each other. But you don't have to fill in the details until you know it's an area the players will adventure in.

Old School Gaming

Fantasy! is a game that focuses on what is called *Old School Gaming* [OSG]. It tries to emulate the way role playing games were played in the beginning, before they were filled with detailed rules for every possible situation. For those who do not know the style of gaming it might feel restrictive, but it's actually quite liberating to be free from the straight-jacket that a modern gaming system can be, at least for those who like improvisation and have a good imagination.

The rules in an OSG role playing game are only meant as support for you as game master, nothing else. The rules in this book are a resource primarily for you. If you feel a rule doesn't fit, either completely or in a certain situation,

use your judgement and come up with something else. The most important thing is that the story keeps moving forward and is entertaining for everyone involved.

These are some distinguishing characteristics for Fantasy! — Old School Gaming:

PLAYER SKILL IS THE MOST IMPORTANT FACTOR: When a character tries to solve a problem, it's the player's ingenuity and risk assessment that is the crucial thing. If he tries to talk his way past a guard, or find a trap, it's the player's actions that affect the outcome. If the character knocks on the floor in front of him it will sound hollow if there's a trap door there. If the player comes up with a convincing lie to trick the guard he probably succeeds with it; but if you as game master decide that he must make a dice roll to convince the guard it should be given a positive modification. A good adventure contains challenges that the players can overcome with a combination of guile, ingenuity and asking the right questions.



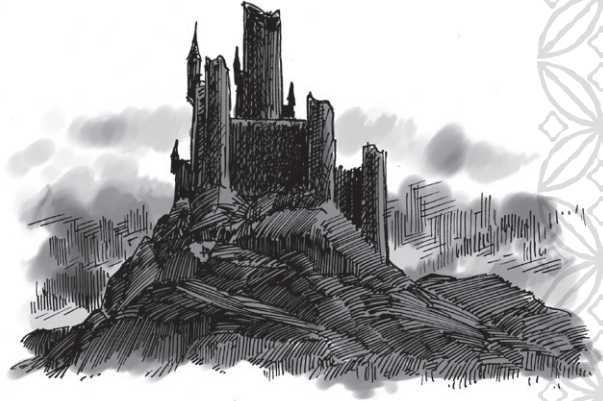
Being a Game Master

RULINGS, NOT RULES: in an OSG role playing game there often is no rules for certain things. That doesn't mean a character can't attempt those things. The players describe what they want to do and you as game master use your common sense to decide if the characters succeed or not. You decide if dice need rolling or not. Then you describe what happens. The players mainly solve problems by observing the surroundings, experimenting and trying different things, not by checking if they have the right skills.

USE THE ENVIRONMENT AND DESCRIBE: To avoid turning combat into ping pong matches [I hit him, he hits me back, repeat until someone dies] you need to describe what happens in a colourful way. That makes the battles more interesting and entertaining. Just because something isn't described in the rules doesn't mean it can't be used in the battle. Once again, rulings, not rules. Everything a player can come up with, like dropping a chandelier on his opponent, throwing sand in his eyes, pouring lamp oil on the floor so the opponent slips and so on.

Of course, this doesn't mean that he will automatically succeed. In the same way you describe what happens during the fight. An enemy that rolls "evil eyes" on his dice roll might slip in a pool of blood and drop his sword, a sword stroke that almost hits might cut a lock of hair or some enemies might use a heavy oaken table as an effective shield against the arrows of the characters.

When the players have gotten rid of the idea that they can only do things that are written in the rules, and figure out how to use the environment and make ingenious attacks, the combats will become much more interesting.



HEROES, BUT NOT SUPERHEROES: An important part of OSG is the journey from being an almost ordinary person to becoming a hero. In the beginning you are almost like any other person, maybe only slightly better at swinging an axe or hitting with an arrow. But eventually you become the kind of person that songs are written about. However this doesn't mean that you become invincible. The character is still mortal.

FORGET ABOUT THE GAMING BALANCE: The world in an OSG role playing game is a dangerous place, and every enemy you encounter might not be possible to defeat. Not in a direct confrontation anyway. The game is a story with dice. The game master decides when they should be rolled and what happens. This doesn't mean you as game master can decide what the characters do [unless they are under a spell or something], that is always up to the players. It's also important that you don't play favourites with either the characters or their enemies. On the other hand you don't need to balance every enemy with how powerful the characters are. It's alright with enemies that are far too powerful for the characters in the beginning. One of the challenges is to avoid them, but still succeed with the adventure.

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RESOURCE MANAGEMENT: Keep track of how much food, water, torches and similar items the characters carry with them.

It's not necessary to decide in detail how much each thing weighs, it's enough

to make an assessment whether or not the characters have enough space in their backpacks to carry everything, and if they are strong enough. But also make sure that the players have a sense that they must be wise and ration their resources in an appropriate way so they don't suddenly find themselves in a deep cave without light, food or drink. And that you as game master know when the last torch goes out.

Magic

Magicians in *Fantasy!* can cast spells. Normally only non player characters can be magicians.

A spell can be used to change reality for a short time in a more transformative way than words of power.

There is also *mood setting magic* that the game master can use without having to roll any dice. The characters could, for example, travel through an enchanted mist and emerge in a completely different place, doors might close without apparent reason, characters can hear voices or they might receive dreams through magic and so on. We are talking



about magic that is used to propel the story forwards, without injuring the characters. The game

master decides what happens, and that is what happens.

Players as magicians

All players can use magical items and drink potions unless the game master decides differently. But some game masters also allow characters that are magicians.

This requires them to have an Ability that is called Magic that represents the lifelong training a magician must have. It gives an extra die on the Presence roll when throwing a spell, as described below. Naturally you can get better at this during the course of the game, the same way as with other Abilities.

This means a magician may only select another four Abilities, so five in total.

Only humans may become magicians. The dwarfs' magic is completely bound to creating magical items, and the elves magic is slow and subtle; it's included in "mood setting magic", as described above.

Casting a spell

To cast a spell is just like an ordinary action roll, but only someone who has the Magic Ability can do it:

You make an action roll [Magic roll] where you add up your level in Presence and Magic and compare it to the difficulty of the spell you wish to cast. The difficulty is usually between 3 and 5 depending on how much of reality will be changed.

A spell with difficulty 3 can allow the magician to create a temporary illusion, make an item glow and similar things. So spells that only affect reality to a lesser degree.

Being a Game Master

Spells with a difficulty of 4 can affect a little more of reality, like starting a fire, creating wind in a limited area, making a small quantity of water freeze, cleanse poisoned food, opening a locked door and so on.

Spells that will last for a longer time or affect reality to a greater degree have a difficulty of 5 [or higher, if the game master wishes].

If you are attempting to affect someone else's mind in any way the difficulty is that person's Presence [possibly modified by the game master depending on the situation]. It might for example be easier to get someone to tell you a secret through magic than making them kill a friend to fall asleep.

If a spell is directed against a creature that doesn't have a level in Constitution or

Presence, use its value in Magical Defence [page 41] instead.

It takes one combat round to cast a spell, and its effect will take hold the following combat round, before anything else

happens. But a magician can spend more time on his spell, and for each combat round he does, after the first, he gets an extra die on the Magic roll. There

is a risk, however; if the magician gets hit by an attack during the time he is casting the spell it is interrupted and he loses the Mana points he would have spent on the spell. However, the magician cannot spend more than five combat rounds in total on his spell.

When you cast a spell, you deduct as many Mana points as its difficulty level.

EXAMPLE:

The magician Alexandra Xorta wants to cast a spell that creates a huge wall of fire to cover a city gate wide enough to drive a cart through. The game master sets the difficulty to 5 to succeed with the spell. Xorta's Presence is 4 and her level in Magic is 3 since she is an experienced spell caster. In total she has 7 dice on his magic roll. She rolls 4, 4, 3, 1, 1, 5 and 2, a total of three successful dice. This is not enough for her to conjure the spell and the attempt only results in a loss of 5 Mana points.

Damage and healing

Difficult spells that cause direct harm [by creating

Magic roll: add up your level in Presence and Magic and compare it to the difficulty of the spell in question.



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fire, cold or similar] to other persons have the same difficulty as the target's Constitution. Spells that heal damage on a person has a difficulty of 3, without modifications.

A magician can cause harm or heal as many Hit points as he has in Presence +1D. Alternatively the game master can simply decide on the effect.

EXAMPLE:

If Alexandra Xorta had succeeded in conjuring up her wall of fire the damage to the unfortunates that had gotten caught in its way would have been 4+1T HP [Xorta's Presence is 4, and an additional 1D in damage]. Or the game master might have set a fixed damage for the spell.

Cooperation with spells

Two or three magicians can cooperate to cast spells, just like with ordinary action rolls. You add up the dice from the one who would have cast the spell, and half the dice, rounded up, from those that assist. If it is for a spell that causes damage, the damage is the combined level in Presence +1D.

The laws of magic prevent more than three magicians cooperating.

Stealing Mana

A magician can steal Mana [Mana points] from another person. You first make a magic roll as above, and then compare it to the victim's Presence as difficulty. If the action succeeds, next round you deduct as many Mana Points as the magician's Presence from the victim and is added to the magician's, but if the action fails the magician loses as many Mana points as he has in Presence.

Spell book

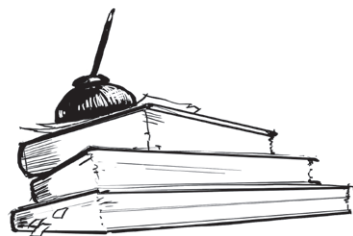
If you allow the players to play as magicians you can tell them to write down the spells they come up with and cast during the course of the game with its difficulty and effect. That way they will soon have a book of spells for faster game play.

Miscellaneous rules for adventuring

TRAVELLING: All distances in Fantasy! are measured in days of marching [or hours for shorter distances]. If you ride a horse you can travel four times as fast for up to three hours, then twice as fast.

FOOD, DRINK AND REST: A character can go two days without drink, and one week without food without his ability to act being reduced. He also needs to sleep for at least six hours every other day. If he doesn't, the game master may deduct as many dice as she wishes from all rolls.

LIGHT: A torch or oil lamp illuminates an area with a radius of about 10 meters in otherwise total darkness, such as an underground passage or a crypt. But the light can be detected from up to a kilometre away in the dark if it is clear and there is a line of sight to the origin of the light. A flask of oil can keep a lantern alight for ten hours, while a torch burns for about two hours.



Monsters & and Creatures

In *Fantasy!* there is a large number of different monster and creatures that can be mortal enemies or allies to the characters.

Humanoid creatures, that are important non player characters in the adventures, usually have the same stats as the characters [humans, elves and dwarfs], but can have other attributes according to the game master's wishes. But most creatures can be described in the following simplified way:

COMBAT: How many dice the creature can use for attack and defence..

DAMAGE: What the injury inflicted is if the creature succeeds with an attack in combat. A six on a die does not give an extra damage die as it does for characters, however.

HIT POINTS: Like the hit points for humanoid creatures. Creatures do not have THP unless it is specifically stated otherwise.

MAGICAL DEFENCE: Works like Presence when the creature is exposed to magical attacks.

ARMOUR: How much the creature's natural armour [thick skin, hard scales or similar] can absorb. It can also describe ordinary armour that the creature usually wears.

SPECIAL ABILITY: Can be many things like the creature can fly, has magical abilities, sees in the dark and much more. When the creature has magical abilities it's usually in the form of specific, spell-like abilities, such as a magical attack that can turn opponents to stone, or put him to sleep. Or magic that can turn the creature invisible or invulnerable to certain types of attack.

Some creatures have special abilities that work just like the Abilities the Characters have. If this is the case, the value that represents the level of the Ability and the relevant Attribute is noted. A thief would, for example, have 6 dice total when he tries to sneak.

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Note that you can also describe “ordinary” non player characters, humans, elves, dwarfs ors and other intelligent humanoid creatures in this simplified way. It could be practical if the game master quickly wants to throw in some bandits or similar.

Some examples of monsters and creatures:

Bandit, human

Combat: 8

Damage: 1D+2 [dagger], 1D+2 [bow]

Hit points: 10

Magical defence: 4

Armour: 1

Special ability: Surprise attack 2.

Bandits usually carry leather armour that absorbs 1 HP of damage. They fight with bows from a distance or daggers in close combat. The prefer to attack when they have the advantage, like in an ambush. If they succeed with a surprise attack they get two extra dice on their attack roll in the first round of combat.

Sometimes bandits can work for less scrupulous and evil noblemen to take care of their dirtier work.

City watch

Combat: 5

Damage: 1D+2 [short sword, light crossbow].

Hit points: 8

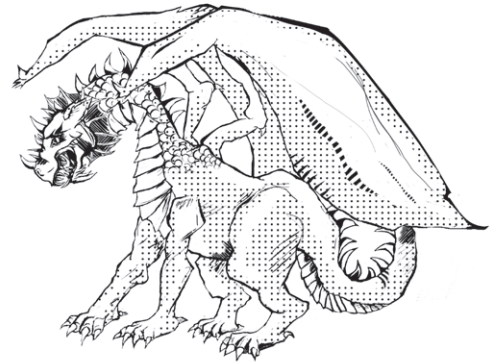
Magical defence: 3

Armour: 1

Special ability: —

These are ordinary human warriors of pretty low quality that are hired to uphold the order in cities and castles. They usually don't have very much morale in battle and flee or surrender if faced with

tough opponents. The city watch usually wears leather armour.



Dragon, flying

Combat: 20

Damage: 5D [Fire], 3D [Bite], 2D [Claws]

Hit points: 50

Magical defence: 10

Armour: 5

Special Ability: Flight, breathing fire.

Many dragons have wings and can fly. Therefore they usually attack from the air with their fire-breathing ability, something they can only do every ten combat rounds. The fire attack can hit several opponents at the same time. If it is made from the air it covers an area of a circle with a diameter of 10 meters. If made from the ground the dragon can hit three persons at the same time. When the dragon breathes fire it doesn't have to split its attack dice, all who are hit by the fire are treated as if they were the sole combatant. The damage, however, is rolled separately for each one who is hit.

The dragons' scales are natural armour that protects them from injury. They absorb 4 HP when hit.

Dragons are very intelligent and like people who are good at conversation. If they are, the dragon might decide not to eat them. At least if the dragons aren't hungry at the moment.

Dragons can get very old and large. Most are between twelve and twenty meters long.

According to the legends dragons collect treasure that they like to sleep on top of. They count their coins very carefully and if anything goes missing, they will notice it immediately. When that happens the thief better be a long way away if he would like to survive.

Giant Spider

Combat: 8

Damage: 1D+2 [Bite], 3HP/1D combat rounds [poison]

Hit points: 12

Magical Defence: 2

Armour: 3

Special ability: Poison.

Giant spiders are large, nasty creatures that live in dark forests and caves. They are said to be clever and intelligent. They spin sticky webs that trap those who get entangled in them; it takes a successful Constitution roll against difficulty 3 to get loose.

A spider can grow truly gigantic over the years, some get legs that are up to two meters in length. He who gets bitten by a spider is also exposed to its venom that causes 3HP worth of damage for 1D combat rounds. The giant spiders tough, leathery skin absorbs 3 HP when hit.

Goblin

Combat: 4

Damage: 1D+1 [knives and small spears]

Hit points: 5

Magical defence: 6

Armour: —



Special ability: Goblins have excellent sight even in compact darkness, since their eyes can see the difference in temperature down to fractions of degrees. Sneak 8, Surprise attack 2.

Goblins are small humanoid creatures, about the size of a human five year old, with gray skin, stringy hair, yellow eyes and sharp teeth. They are evil and cowardly, only attack humans from ambush and only if they have the advantage. If they succeed with a surprise attack they get two extra dice on their attack roll in the first round of combat.

Goblins are adept at using the terrain, like dense forests and narrow cave tunnels where humans won't fit. They are good at stealth, almost impossible to hear or notice.

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Knight

Combat: 12 [14 when mounted, see below]

Damage: 1D+3 [sword]

Hit points: 12

Magical defence: 5

Armour: 2

Special ability: Skilled riders, gets 2 extra attack dice when attacking from horseback.

Knights are noble warriors that are trained to fight when mounted and are equipped with swords, armour [chainmail that absorbs 2 HP] and sometimes a shield.

They are amongst the toughest human opponents that can be faced in combat as they have trained their whole lives in the art of battle. Knights don't run away in a hurry, their honour forbids them from showing cowardice in front of an opponent.

Lindworm

Combat: 15

Damage: 3D [poison], 1D+3 [Bite]

Hit points: 20

Magical defence: 7

Armour: 2

Special ability: Sprays poison.

Lindworms are smaller, wingless and legless dragons that live in caves and tunnels. They are not as intelligent as their winged relatives, and can't breathe fire either, but can spray a directed squirt of poison instead. A feat they can perform once a day, and only against a single target. Otherwise they use their bite, quick attacks that are reminiscent of those of rattle snakes.

Lindworms are fond of jewels, usually they have a rather precious collection in

their nest, and that is why brave adventurers seek to battle them, usually with a lethal outcome for the adventurers. The scaly skin of the lindworm absorbs 2 HP if it is hit.



Lizardman

Combat: 7

Damage: 1D+3 [spear and sword]

Hit points: 10

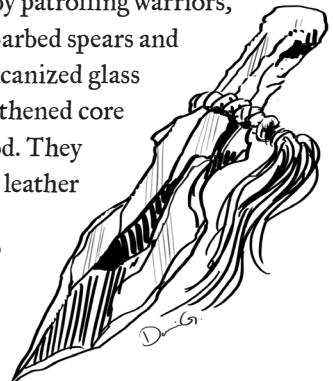
Magical defence: 4

Armour: 1

Special ability: Can stay under water for up to an hour.

In bogs and jungles you can encounter lizardmen, a humanoid race of intelligent reptiles that walk on two legs and have arms. They live in tribes and usually stay away from humans, whom they hate, but mercilessly attack if they get too close. Some humans are taken prisoner to be sacrificed to the lizardmens gods.

Lizardmen live in fortified villages surrounded by palisades, where the entrances are often underwater. They are guarded by patrolling warriors, armed with barbed spears and swords of vulcanized glass with a strengthened core of tough wood. They usually carry leather armour that absorbs 1 HP when hit.



Mantid

Combat: 8

Damage: 1D+3 [Claws]

Hit points: 10

Magical defence: 4

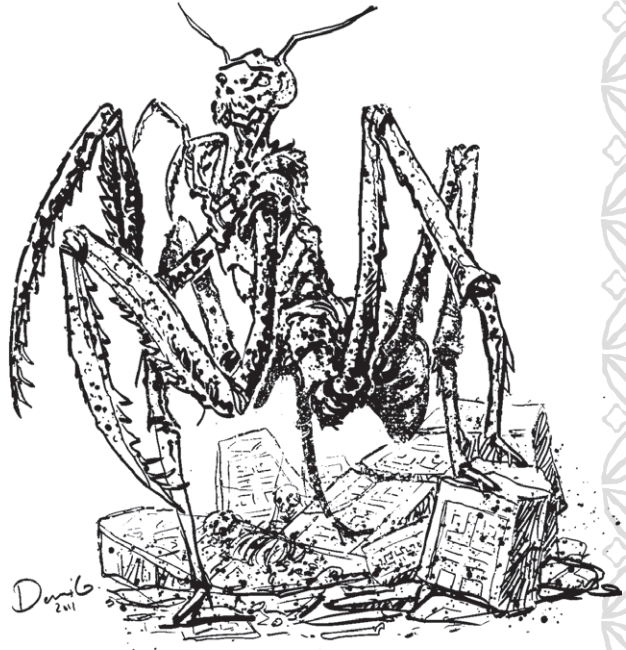
Armour: 1

Special ability: Natural camouflage, Surprise attack 2, Telepathy.

Mantids are a race of meat eating, insectoid humanoids that live in forests and jungles where they prey on unwary travellers. They resemble large praying mantises but with more human-like heads. A mantid has hard, green skin, four legs and two arms. The arms are equipped with long claws with which they can easily cut through anything but the best metal armour. It's very difficult to spot a mantid that hides in the vegetation. Their skin blends with the foliage and they can be very immobile. When their prey comes close they make a lightning-quick attack, almost quicker than the human eye can see.

Mantids are very intelligent and often cooperate when they lay in ambush. They can even talk with human voices that sound like that of a child or a young woman. They often lure people to their deaths by calling for help.

Not much is known about the civilization of the mantid. What is known is that they live in small communities that are loosely knitted together. They, in turn, are ruled by queens over large areas. They might keep in touch between communities by telepathic means. There are also mystical, robe-wearing mantids that have mastered powerful black magic. Fortunately they seem to be very rare. Mantids get 2 extra dice in the first round



of combat if they surprise their victim. Their leathery skin protects against harm and absorbs 1 HP when hit.



Orc, warrior

Combat: 8

Damage: 1D+3

Hit points: 12

Magical defence: 4

Armour: 2

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Special ability: Orcs have excellent sight even in compact darkness, since their eyes can see the difference in temperature down to fractions of degrees.

Orcs are a warlike race that gladly attack and kill humans if they can. They are slightly shorter than humans, but are more powerfully built. They have greyish black skin and snout like faces with red eyes and mouths with sharp teeth.

Orcs are effective fighters with short swords or maces and carry crude armour of steel and leather. The armour absorbs 2 HP worth of damage. Those that belong to the warrior caste always fight in close combat and never use ranged weapons.



Owlbear

Combat: 12

Damage: 2D [beak], 1D+2 [claws]

Hit points: 14

Magical defence: 4

Armour: 2

Special ability: sees perfectly in the dark, as long as there is some source of light, such as outdoors at night. With their good hearing, they can hear a human in a forest from thousands of meters away. Excellent smell makes the owlbear a skilled tracker.

Owlbears are said to be the result of an experiment made by a mad enchanter a long time ago. An owlbear is the size of an adult brown bear, walks on its hind legs and has a head like an owl. The head and large parts of the body is covered by feathers, the rest by fur. The fur and feather shroud absorbs 2 HP worth of damage.

Owlbears have large, sharp beaks and long claws. Their food is meat, and an unarmed human is easy prey. Its favoured tactics is to hold its prey and then use its horrible bite. Owl bears are usually found in remote forests close to mountains. They prefer to hunt during the night.



Rockman

Combat: 9

Damage: 1D+4 [Fist]

Hit points: 14

Magical defence: 2

Armour: 4

Special ability: Natural camouflage, Surprise attack 3.

When heading into rocky terrain you might have the misfortune to run into a rockman; large humanoid creatures

Monsters and Creatures

that have tough skin that looks like rock. It makes them hard to spot. If you are unwary you might fail to spot them before it's too late. Which is bad since the rockmen will happily eat a human. Even worse is that they are quite clever and excel at surprising travellers that end up as dinner in the rockman's lair.

A rockman is large, almost three meters tall if he stands upright, but he usually has a hunched walk, like a big ape. They have strong, long arms with three-fingered hands, a large mouth with hundreds of needle sharp teeth and small, black eyes. Some rockmen fastens jewels on their skin to lure their victims closer.

They almost always live solitary lives, even if it might happen that several rockmen cooperate during larger ambushes on larger travelling parties.

Despite their size, rockmen are agile and can squeeze into tight spaces, where they are almost impossible to detect. A rockman gets three extra dice in the first round of combat if it manages to surprise its victim. Their rock skin protects from injuries, it absorbs 4 HP when struck.

Rock troll

Combat: 14

Damage: 2D+2 [wooden club], 1D+3 [fist]

Hit points: 20

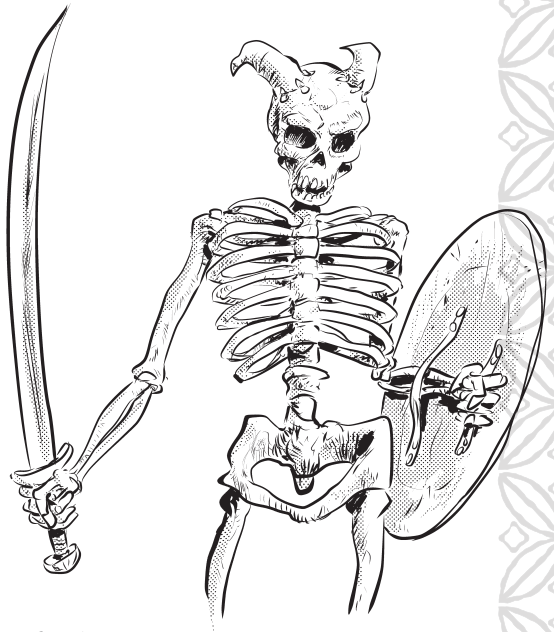
Magical defence: 4

Armour: 2

Special ability: Rock trolls have excellent vision even in compact darkness, since their eyes can see the difference in temperature down to fractions of degrees. They can't stand sunlight, and are turned to stone if they are touched by a single ray of sun. Their thick skin absorbs 2 HP worth of damage.



Rock trolls are large, gluttonous and cruel creatures that live in caves in the mountains and remote forests. They only eat meat and consider humans a delicacy. They wear animal hides, adorn themselves with stolen items, pieces of bone and knocked-out teeth, and fight with large wooden clubs that give them good range in combat.



Skeleton

Combat: 8

Damage: 1D+3

Hit points: 7

Magical defence: 10

Armour: —

Special ability: Immune to all magic that affects the psyche.

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Skeletons can be used by evil magicians as guards. Or they might be tied to a place through an old curse or forgotten spells. They have often been ordered to perform a particular chore, like attacking anyone



entering a particular room. Until that happens, they remain immobile. They can't feel fear and can't be affected by magic that is directed against a person's Presence.

Snow gorilla

Combat: 12

Damage: 1D+3 [double axe],
1D+1 [unarmed]

Hit points: 12

Magical defence: 5

Armour: 3

Special ability: Ice magic 5-8.

Snow gorillas are large human apes with white, thick fur and high intelligence. But unlike regular gorillas they are aggressive and cruel and have no patience with people who enter their territory. They usually live in snowy mountain chains, where they take possession of old ruins.

Most of them are warriors that fight with large double axes and wear armour of beaten steel plates fastened with leather straps [the armour absorbs 3 HP].

There are also magicians among them, that can control ice and cold. They have 5 to 8 dice in magical attack. A typical spell creates a bolt of ice particles that cause 2D worth of damage.

Strangling vine

Combat: 7

Damage: 1D per round

Hit points: 12

Magical defence: 2

Armour: —

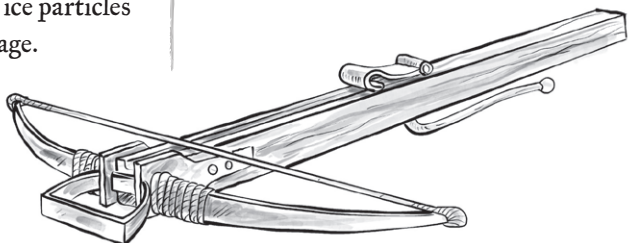
Special ability: Strangulation, Surprise attack 2.

Strangling vines are large flesh eating plants with about a hundred long tentacle-like branches that they use to capture and suffocate their victims. On the branches there are thousands of little mouths that secrete a liquid that then dissolve the dead body. Whatever is left is sucked up by the vine.

A strangling vine looks like a jumble of green branches with a small body in the middle. It easily blends in with other vegetation.

The first round in combat the strangling vine gets two extra dice when it attacks, provided the victim hasn't spotted it earlier. When the victim is caught, it loses 1D HP each combat round, from the round after it has been captured. To break free you must succeed with a Constitution roll against difficulty 5. This can be attempted every round starting with the first round in which you took damage.

Since strangling vines have so many branches they can continue to attack up to three victims, a new one every round. Combat dice are used against those that the vine is fighting against, not against those caught in its grip.



Thief

Combat: 6

Damage: 1D+2 [dagger]

Hit points: 8

Magical defence: 4

Armour: —

Special ability: Dexterous 8, Sneak 6.

This is a typical thief that might decide to rob the characters in some dark alley, either by picking their pockets or through threat of weapons. A thief get 8 dice for the action roll if he tries to perform an action that corresponds to the ability Dexterous, and 6 dice for the action roll when they are sneaking.

Wraith

Combat: 10

Damage: 1D/round [sucking life force, see below]

Hit points: 14

Magical defence: 7

Armour: 2

Special ability: Draining life force: If a wraith successfully manages to cling to a living creature for more than one combat round it drains 1D of life force from its victim [starting with the second round].

The wraith must succeed with an ordinary attack to cling on the first round, and then you use the normal dueling rules to see if it manages to cling onto its victim, Constitution against Constitution. The injury is deducted straight from the regular Hit points, and armour doesn't absorb any of it.

Wraiths are undead that sustain themselves with the life force of living creatures. They look like emaciated corpses with leathery, gray skin, long claws and sharp teeth, dressed in what is left of their shrouds.



Wydrad

Combat: —

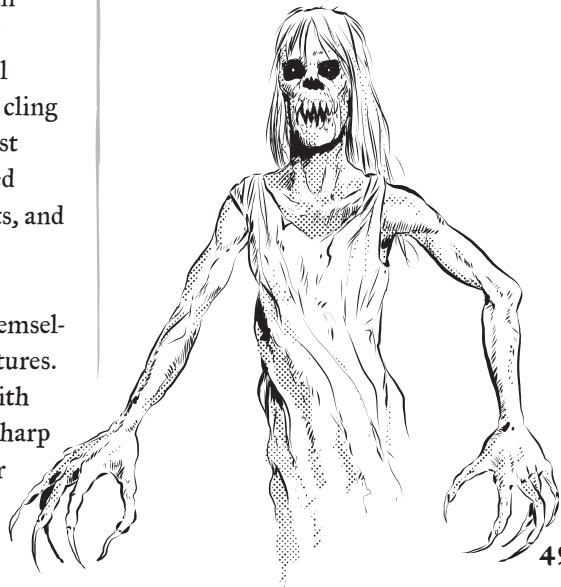
Damage: 2D/1D [explosion]

Hit points: 10

Magical defence: 6

Armour: —

Special ability: Sleeping gas: everyone within a radius of 10 meters from an exploding wydrad [or in the same room, if it happens inside] must pass a Constitution roll against difficulty 3 or fall unconscious for one hour.



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A wydrad is a pale, sinewy humanoid with a cartilaginous body that gives off an acrid smell of sulphur and ozone. It dresses in strange chunks of layers upon layers of barbed chains and different types of sharpened metal junk; horse shoes, nails, cloak buckles and similar stuff, tied with leader straps.

The wydrad's ability is to explode. It happens directly the second combat round. In a moment it's turned into a forcefully expanding gas, causing its body to explode and spreads the junk it carries. Everyone within a radius of five meters takes 2D damage, and those that are between five and ten meters from the wydrad take 1D damage.

Left is only a poisonous, volatile greenish yellow cloud of smoke that is usually enough to suffocate whoever is still alive and renders them unconscious. Shortly thereafter the wydrad regains its former shape and while exhausted can finish off and eat the prey.

There are many stories about this strange creature's origin. The most likely is that a powerful enchanter created them at the request of a long since dead king to guard his tomb. A wydrad seems to be pretty much immortal. If you manage to kill it before it explodes, it is resurrected after a few moments, unless you separate the head from the body.

Additional monsters and creatures

Of course, these aren't the only creatures that could turn up in the game, but just a selection to get you started. You can make up your own monsters, or modify and/or change the names of these. You can be completely free in your description of creatures, and how you would like their special abilities to appear. It's good with new monsters to surprise the players.

New monsters will also be introduced in the adventures we plan to release for the game in the future.



Campaign example:

Distant Dales

North of the kingdom and the known world towers a great mountain chain, which you can only reach if you know of the hidden paths that go over the high passes. Beyond these mountains lay forgotten valleys with realms and city states that are ruled by cruel human kings, mad priests, fallen gods, mighty magicians, demon lords and wealthy trading houses, often in feud with one another. Over the realms hover mysterious airships and warriors who ride on different winged creatures. In certain places even great mountains or plateaus hover, which defy gravity through the help of unknown forces. Many of them are populated.

Here are also the remains of fallen lands, whose ruins are haunted by monsters and other creatures. A place with endless possibilities and endless danger.

The first place you arrive at when you have passed the mountains is the Moondale with the city Morcar, the last city in the kingdom. Beyond the Moondale commences the unknown.

Morcar

Morcar is a walled city with approximately nine thousand inhabitants. It was built six hundred years ago by the great king Nadroc to facilitate trade with the dwarves, and quickly developed into a haunt for opportunists and adventurers. The city's profile is dominated by the temple of Vorgan which lie just outside of the city walls and Duke Durand's fortress which stretches high above the ridges beneath. In the city there are merchants and craftsmen of all different kinds, and many taverns as well. Old town, the remains of the original city, is opportunists cramped with very narrow alleyways. Here rules different gangs of thieves, beggars and other loose people.

Around the city runs the city walls, which is remarkably higher and well-built than what is normal for a city the size of Morcar. It is all of six metres high, and with stone towers every hundred metres. In the wall there are four gates, one in every cardinal direction. Every gate is guarded by five armed guards, and is kept open from sunrise until sunset.

In the middle of the city lies the square with the big well that most people

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[in the city] get their drinking water from, and the cities diligently utilized gallows. Here is where Duke Durand usually lets culprits hang every lunar month, to the amusement of the city folk.

The market is the self-evident place for whatever you want to buy. The markets centre consists of a big square full of stalls. Many of them have been inherited for generations. Here there's everything from clothes, food, weapons, slaves, spices to more or less fantastic items and shams [conterfeits, fakes, forgeries]. But many merchants rent their stalls out to people from other places and take out a provision on the earnings. The market then splits up into a number of smaller streets full of little shops. There you find all that is too expensive, dange-

rous or shady to sell in the stalls on the square. The further in one gets, the stranger the finds become.

Even though Morcar lies at the outer edge of the kingdom, a lot of the best goods still manage to find their way here. And the inns are always full of different adventurous individuals from near and far who have been attracted or fled to the city.

In between the city's small harbour and the market lie the stone buildings of the mighty trading houses. They stand wall to wall, with storages for the most valuable goods and offices. In these quarters

there's also a primitive exchange, a couple of banks that lends out money against a high interest [rate] and an auction palace for goods and raw material.

On a cliff in the middle of the city ascends a round stone tower. But it's not a fortress and has no military function, the walls protect a treasure of knowledge: tens of thousands of books from all of the known world. The tower is simply called the Library by the Morcar-inhabitants. It was built long ago to protect the goods it contains, when all of the kingdom was perishing in a war that lasted for three hundred years. Since then the collections have only grown larger, and is protected by the librarians, who are both learned men and warriors. They can be recognized by their grey cloaks. Some say that

Campaign example: *Distant Dales*

they had developed a lettermagic, which can change what has happened and what shall take place, if it is written down in the right way.

Much of Morcars wealth is based on the trade with xeridas, or dreamweed like it's usually called. The herb is only found in the elvish forest Irillion north of Morcar, and is said to extend life for humans.

The Abyss

A bit outside of the city lies the abyss, a gigantic bottomless pit. Nobody knows how it was created. Maybe there was something that fell from the heavens or something that dug its way up. Nobody knows. Many more or less fantastical stories are told of the gaping hole; it's filled with treasure, demons, gods, gold and gemstones and other tempting or deterring things. Maybe it's just a big hole. Or maybe there's something to the legends. Truth or not a lot of people are attracted to live around the chasm. There's hermits in bunches, sects, magicians, scientists, miners, dwarves and miscellaneous odd individuals. At least three projects are in progress at the same time to try to build ladders down the sides [of it]. But one thing is certain, the bottom will be full of skeletons when you finally do reach it. It's a very good place to get rid of bodies in. If there is indeed a bottom.

Pylon — The Iron Tower

In the distance rises a gigantic tower of iron. Its dull, black appearance is only seen on really clear days. The tower's gates have yet stood against all tries to break in to it. Recently it began to burn at the top like a lighthouse. But who has lit the fire, and for what purpose?

The Temple of Vorgan

Outside of Morcar lies the temple groves of the heavenly father Vorgan, with its stone tower in the middle. That is where the blot, the blood sacrifice takes place every midwinter and midsummer to the honour of the all-seeing god. Something that requires heightened security in the city since it attracts people from far away who are attracted by the religious festival, which leads to drunkenness and other folly.

The blood sacrifice is performed other times during the year as well. It's usually animals such as oxen and horses that are sacrificed, but also humans at the big celebrations. It can be prisoners of war or slaves which have been bought for that purpose. Vorgan is a demanding god; according to the priesthood he gives success and wealth only to the ones who can prove their devotion with splendid offerings.

People in Morcar

DUKE DURAND. Morcar is ruled by Duke Durand, cousin of the great king and a cruel old man, bitter and full of hatred. Once upon a time he rode next to the great king. He was the man who would control big parts of the country and perhaps even the army. But the great king saw the growing ambitions and realized how easy he himself could be involved in an accident which would put the increasingly successful and popular Durand on the throne. When the important posts were handed out, Durand was to his great shock made Duke over Uhl-Rhendoria [the Land beyond the mountains]. The explanation was the new and growing commerce and the potential possibilities for the realm's growth. A

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thought that purely strategically and concerning budget wasn't anything but a joke in Durand's eyes.

In Morcar, far away from the great kings court, Durand has planned his revenge. Maybe that is why he has looked the other way concerning the trade with dreamweed. Neither is it the great kingdom's borders that he defends. Now he is Duke of Morcar and at least that is what he intends to remain. Age has made Durand an increasingly stuffer despot who sees lurking conspirators and plotters everywhere. And these often disappear or are outmanoeuvred to the strangest of missions [which in turn often result in death].

Duke Durand's son Count Adomar is perhaps the greatest enemy that Durand is aware of, as Durand himself cannot kill his own son. And on clear days from the highest tower Duran sees Cair Ulin, the fortress where the princess Heloise forges her intrigues. Wellborn and dangerous she is, ostracized as himself, and as hungry for revenge and power.

But Duke Durand has one faithful ally: his old armour-bearer Colonel Boorman. As long as the colonel controls the defence of Morcar, Durand will remain. At least that's what he believes.

COUNT ADOMAR. Duke Durand's son. Unlike his father he isn't driven by vengeance but by pure ambition. He wants to break with the great king and create a new kingdom with Morcar as a capitol. Adomar wishes the life out of his annoying father who is in his way, but his father is still too strong for a direct confrontation.

Adomar has two big weaknesses; the first is his lack of a pure military power which renders him physically weaker than both his father and Heloise, something

he tries to remedy through linking mercenaries and other opportunists to himself.

The second is Heloise herself, who breeds a hatred for Adomar's family. He himself breeds all but hatred for her. His plan, one way or another, is to rid himself of his father and at the same time hinder Heloise from grabbing power. He would rather see that she is stopped through a marriage with himself.

PRINCESS HELOISE. In the well-fortified fortress of Cair Ulin is the beautiful and fatal princess Heloise. She understands the greatness of Morcar, and she understands what importance the city is gaining. It's no longer a place separated from the world. Morcar could be the world and the Heloise will be the woman in power. By her side she has a court which can be compared to a beautiful and elegant council of war. Despite the beautiful surface of men as well as women there is a constant activity and curiosity about how Durand's power could be undermined. And the great kings' envoy might be one of the most important pawns in the game.

ABRA-AL-BIN-BIN — THE MAN WITH HIS OWN ARMY OF SONS. A legendary adventurer whose origin is shrouded in mystery. He settled in Morcar many years ago, and controls a part of the old town with the help of fifty or so hardy swordsmen, all of which are said to be his sons. Abra-Al-Bin-Bin controls several of the caravan companies which are necessary for the city's continued existence.

COLONEL BOORMAN. The Duke's right hand, a [literally] scarred old fighter. Effective and cruel, there is nothing he flinches before if he gets an order to

Campaign example: Distant Dales

do it. He rules Morcar's city guard and armoured forces with an iron fist, and has informants all over the city. Boorman is considered unwaveringly loyal to Durand.

THE SHOEMAKER. In the center of Old town lies a small shop where a shoemaker and his apprentices work. He is hospitable and always has a table set in the hall behind the store. There sits a crowd of men and women who probably do more than just drink cheap beer and tea.

It is said that it is they who actually rule Morcar, that they can talk to their supporters at a distance, through the power of thought. Who the shoemaker is there are speculations about, but everybody knows that he is very old, perhaps even older than the city itself.

KIRIN SHADOWCLOAK. A magician from a faraway land, who always says that she's just passing through, even though she's lived in the city for a hundred years. Organizes now and then expeditions up into the mountains to look up miscellaneous magical artefacts. Kirin wears a cloak that makes her difficult to detect if she doesn't want to be, she always blends into the background.

MONDO CARRADUS. Famous alchemist, inventor and architect. Often hires adventurers to find various rare ingredients for his potions. Mondo is an old man who lives in exile in Morcar since he was persecuted by the church in his old homeland, accused of sorcery and witchcraft. In Morcar however there's few who care about such things, as long as you don't disturb Duke Durand's exercise of power.

THE TONGUELESS. The leader for the guild of assassins in Morcar. A mystical

man with an appearance which is nearly impossible to recollect. Never speaks himself, but communicates through an old woman who is his constant companion. It is said that it's because the great king had his tongue cut out long ago.

IRIEL. A dark-skinned young woman with raven hair and slightly elvish features. Many are also stunned by her close resemblance to Heloise, even though the princess is blonde and fair-skinned. Iriel works for the Tongueless and is the best paid assassin in his service, and masters every known way to rid people of their existence. She is however careful about which missions she takes, as if she had her own agenda.

LODAN TWOSWORD AND BODONI WIDEAXE. Leaders for their respective companies of mercenaries, who work for the ones that pays the best. Lodan is a tall lean man with quick reflexes, known for fighting with a sword in each hand. Bodoni on the other hand is muscular and barrel-like, with a bushy black beard. Both parties always look for new recruits, as there are often numerous vacancies.

SIR SREEN GORD. An older woman, with ice blue, cold eyes and a still strong swordarm. Knight Sreen Gord has come to Morcar to look for her long lost sister, who led an expedition of adventurers up into the mountains six months ago. The rumour says that they were on their way to Pylon to investigate the mysterious tower.

ALDARON THE TRAITOR. Aldaron is said to be the brother of the king in one of the neighbouring countries in the south. After a failed attempt to overthrow his brother from the throne with the great

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Durand's help, he was forced to flee with his brother's soldiers breathing down his neck. In Morcar he feels momentarily safe from the assassins his brother sent after him, while he himself plans his vengeance. But he knows that they can find him at any time.

ANTON FRATIS LONCHANS. A respected merchant who imports most things. But is actually the city's most infamous sorcerer, and leader for a daemon-worshipping sect. Has made a part of his big fortune on trade with dreamweed and missing body parts.

VORNYS. The head librarian, a man who seldom leaves his stone tower. If he does it's to visit the shoemaker, or, in rare cases, Duke Durand. Those who have seen him describe him as small, inconspicuous and dressed in a grey cloak.

HAAN DENOORBEERK. The great king's envoy to find out about the situation of Morcar, and control Durand's actions. What is going on in the city? Are they trying to break free from the kingdom? Haan is a young diplomat with strong suspicions about why he has been punished with his position in Morcar. He might be connected to Heloise.

Irillion

The forest Irillion north of the lake Loradon is the residence of the elves. The southern part, where the elves live, consist mostly of high, nearly ancient leafy trees, whose trunks can be up to three metres in diameter. On the other hand, the northern part is denser, shrubbier and sometimes nearly impenetrable with dense shrubberies and black trees with branches which seem to snare those

who walk in among them. To this place only the bravest or the most foolish head, as the north part of the forest is residence for miscellaneous monsters and lethal creatures. In the south part only the friends of the elves may move around, and here lies the elvish capitol Irillion which has given the forest its name. The city lies on a hill in a big glade, and is built of wood from the forest and white marble, which has been shipped here from distant countries. Irillion is as timeless as the elves themselves. The city is inhabited mostly by craftsmen, people tied to the court and elfish priests and priestesses, and works more as a cult- and meeting place than a populous human city. Most other elves live in houses built on platforms in the high trees around the forest.

The elven king Malacon lives in a palace situated at the marble coated square in the middle of the city. The palace is completely covered in gold leaf. By the square there is also a temple devoted to the elf head god Ancalimar. The cult is led by the high priestess Nior, who is also Malacon's wife and queen.

The elves' entire life force comes from that which is hidden furthest inside of the temple: The Sphere, the glowing orb which provides the elves with their eternal life and capability of powerful magic. Its power has for eons seemed unwavering, but now it fades away. The priestesses sit in long council meetings, pondering over why the gods have abandoned them and how the power might be restored. The most common opinion is that the humans soil the universe with their mere existence. And this problem may need to be addressed soon.

ELVES AND DREAMGRASS. Dreamgrass is a herb which only grows in the Irillion

Campaign example: *Distant Dales*

forest. It's a drug that also has magical abilities. Maybe it's the presence of the Sphere that gives the herb its potent power. Dreamgrass brings out the absolutely darkest sides of the elves. Their inherent calm is turned to aggression, initiative and hate. Still its attributes lures many elves to use the drug. They look forward to their new self, even if their life is shortened in the process. They prefer feeling living, energetic and with dark feelings than distant and elflike. There occurs a considerable trade with dreamgrass in Morcar. The drug has a different effect on humans; instead of shortening the lifespan it gives more years, yes perhaps even eternal life. The one who intakes a brew made from the herb ages very slowly. That has naturally made the drug extremely profitable, and brings great wealth to Morcar. The price of the human who ingests the dreamgrass is great though, one gradually loses all emotions and grows more cruel, indifferent to life and others suffering.

THE MISSING. The elves who venture outside of the Sphere's range are bound to die. Their lifespan is quickly shortened and they have only some hundred years left to live. Most of those who choose this life, think that a shorter and more intense life is better than to stagnate and fade away in eternal life. But of course the anxiety is always close at hand. There is no return, Morcar becomes their new and last home.

THE DARKELVES. The dark elves are the elves that have chosen to seek a path of darkness. They have realized that the energy of the Sphere is the same that exists in humans and other mortal creatures and that you can extract it from them. These evil creatures reside in the

middle of Morcar, living on the lives of other creatures by siphoning it through their dark rituals.

Darkelves very often consume dreamgrass and are slowly but surely turned into disgusting shells of that which they once were. Twisted and filled with hatred they plot about recapturing the Sphere from the elves in the forest, move it to Morcar and enslave all other life in the city.

Ankhar

In the mountains, on the high plateau north of Irillion, lies the dwarven underground city of Ankhar with its stone halls, deep mines and many smiths where the fire is never put out. Here rules the dwarven king Oldarec on his throne cut out of a large piece of mountain crystal. The dwarves are mortal enemies with the orchs, and have fought a war of attrition against them for thousands of years. Now it would seem as if the orchs greater numbers slowly but surely are taking its toll. The dwarves have temporarily managed to stop the orchs' expansion, but the question is how long they will be able to hold it back. Along the plateau, towards its north end, lies a wall that was built a thousand years ago by the dwarven king Uhran to stop the raids. It's still observed from watchtowers, where dwarven warriors spy in on the orch's territory. The wall doesn't stop all raids though; there are many secret paths that the orchs can take.

The Orchs Caves

If one continues to the north from Ankhar they will come to a long wall which protects the dwarves' domains from the realm of the orchs. This warfaring cruel race lives in underground caves in the mountains, from which they

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make continuous raids against the other peoples, to take slaves, treasures or to take prisoners to eat. The orchs consider human flesh a delicacy, and can even eat dwarven flesh if left without other choices.

The dwarves are the orchs' constant enemies, as they compete for the same territories, and they have waged a bitter war against one another for thousands of years. The elves on the other hand are feared by orchs and have for the most part been left alone. The orchs are not united under one king like the elves and dwarves, but are split into different tribes, who often wage war against each other. Something that has hindered the orchs from waging a more effective war on the other races; for example, even though the orchs are larger in number, wilder, more ruthless and stronger than the dwarves they have not managed to have any great victories in the long run. In a battle where a small group of orchs face a small group of dwarves the dwarves usually can't stand a chance, whilst the orchs seem to lack the capability to fight effectively in larger groups. There the orchs are a horde of wild warriors, each fighting for their own cause, whilst a troop of dwarves are a close-knit, disciplined unit that fights in formations.

The tribes are led by their respective chieftain who rules by unrestricted power. An orch always has the right to punish or



kill another orch who is below him in the hierarchy, and advances by defeating the one who is above him. The orch's society is completely based on raw strength and the chieftain's ability to have others fear them. The orchs are ruled by their contempt for weakness, and kill those who threaten them or enslave those who are weak. The orch's women are all owned by their respective chieftain, and are kept locked up. The stronger warriors get access to them as a reward for successful raids, or because they support the chieftain. There have been female orchs who have been able to assert themselves as warriors, and have therefore been given the same freedom as other orchs, but they are very few.

Campaign example: *Distant Dales*

All orcs are warriors first, and maybe craftsmen in second hand. Only smiths who make weapons and armour has it as a first profession and they are respected for their skill. The orcs magicians are called shamans, and they mostly use words of power, which ordinary orchwarriors can't. They can also use simpler spells, but don't seem to have the abilities for more advanced magic like the humanoids have.

The Distant Dales.

Beyond the relatively explored Moon-valley, beyond the high mountains pinnacles, lies the distant dales, with which there is only a little contact. They are said to be filled with strange creatures and places. Everywhere one can find ruins of lost civilisations. Some of them seem to have been populated by humans, others by unknown races. Only the elves know who they were, and they won't say anything.

Now and then you can see a flying ship between two mountaintops, seemingly sailing amongst the clouds, but nothing like that has landed in Morcar. The brave who have ventured over the high mountain passes tell of a realm which lies on hovering mountains, is steered by an immortal priestking with daemonblood in his veins. The realm is supposedly in war with a city which lies above the clouds on a mountaintop. It is populated by snowgorillas, led by a fallen god, fettered to the earth by their brothers. Travellers have seen both of the realms' airfleets, with hundreds of airships and warriors riding on winged creatures clash in the sky.

Other travellers have managed to get themselves to a huge volcanic crater in northwest, in which there are many small

city-states behind high walls, constantly at war with each other. In the middle of the crater there is said to grow a jungle-like forest, filled with swamps, heated by subterranean springs. There lives a people of reptile-like creatures, who worship a snake god.

Far up in the north there is a mountain on which someone has built seven high towers. Neither resembles the other, and they are supposedly inhabited by magicians who long ago shielded themselves from the rest of the world. But if that is true, nobody really knows for sure, it was thousands of years ago since the towers gates were closed. Beyond the mountain chain, near the world's end, there is a realm of eternal ice, inhabited by giants who live in palaces carved out of icebergs.



Distant Dales are thought to be a starting point for a campaign of your own. From here you and your players can continue to fill the world with your own places and peoples as you play and create adventures together. Use what you like, and ignore what doesn't fit in. It's your campaign now. You can start with the adventure *The God in the Mountain* in the following pages.



Fantasy!



THE ORCHS CAVES

Adventure:

The God in the Mountain

AN ADVENTURE FOR 4-5 ADVENTURERS.

Summary of the adventure

The characters end up at an inn in a remote village that is situated close to an old ruin. In the ruin a priest king has been imprisoned for a thousand years with his magical crown. The villagers worship him like a god. This “god” has managed to stay alive through the life force he gets from the humans that the villagers sacrifice outside, usually travellers that they’ve caught for this reason. On the way to, and once inside the ruin, the characters must defeat various monsters and finally face the priest king himself and his lackeys. If they succeed they will leave there rich, otherwise they will face a gruesome death. .

Background

A long time ago the enchanter and priest king Kergaron ruled a small mountain kingdom near the Moon valley. He was a duke that was well liked by his subjects, there was peace and the enemies of the kingdom keep well away due to a wholesome respect for Kergaron’s magical powers. But when Kergaron’s wife, Erid, suddenly became ill and died everything

changed. Kergaron had been away on a pilgrimage when it happened and now cursed himself for not being at his wife’s side. He realized that he would have been able to save her easily with his magic had he been there.

Kergaron became obsessed with the thought of returning his dead wife to life. He started searching for powerful rituals in ancient writings in his library, on clay tablets his servant brought to him from distant lands and from spirits he talked to in his dreams.

Eventually one of his servants came to him with a papyrus scroll that he had found in a kingdom far to the south. The ritual that was described in it would take a year to complete. It would return a dead person to life, but for a high price; to succeed it needed the blood from twelve newborn babies. One for each month that the ritual lasted.

This was when Kergaron made a terrible choice. He locked himself deep inside his tower and began the ritual. Every month his warriors would fetch a newborn child for him. As the ritual continued he sank deeper into the marshes of insanity, and became less and less human. He became more like a corpse

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himself, the skin tightened and his eyes became dark holes. Only his crow, said to possess powerful magic, kept him alive. The crown was forged by elves a long time ago and had later been decorated with the stone magmait that only the dwarfs mine.

When a year had passed his wife woke up. But when she saw her changed husband and the children corpses around her, and she realised what her husband had done, she was gripped by despair. She locked herself in the top of the tower, poured oil over herself and set herself on fire. Soon the entire tower collapsed. Kergaron fell into a catatonic state, exasperated by the ritual and grief.

At the same time the people of the valley rose up against Kergaron and marched against the burning tower. Kergaron's soldiers tried to stop them, but most of them were massacred. The king's guard managed to escape with their unconscious master, however, with the chests that contained his spell books and treasures. The mob chased them to the remains of an old dwarven stronghold. Inside, the guard prepared for one last battle. They were driven further and further into the mountain, to the last chambers. But instead of being killed, they were shut in when the walls suddenly closed on them.

One by one they died, shut inside in the darkness. But not Kergaron, he still lived, but he wasn't human anymore. He had been possessed by one of the evil spirits he unknowingly summoned through his magic. Everything that had been the old Kergaron was gone.

As the years passed most of the stories about Kergaron were forgotten. Dwarfs returned to mine magmait in the deep mines under the mountain.

Nobody really knows what happened

after that, but the dwarfs left the mine shortly afterwards and left the mountain. Many dwarfs were said to have died or gone mad. Those that survived never spoke about the stronghold again.

Three decades ago a distant relative to the former dwarf king decided to investigate what actually happened in the mountain. He went there together with a group of adventurers to examine the secrets of the mountain. The dwarf was the only of the company that returned, and it was rumoured that he wasn't himself anymore. He kept mumbling about "the god in the mountain" and that "the gate is closed". More than that, nobody knows, because the dwarf hasn't been seen since.

Later the people in the villages around the mountain started receiving visions, a god trapped in the mountain. In time a cult grew that sacrificed passersby on an altar at the top of the mountain. The blood that pours through the cracks of the mountain down to the prison of Kergaron, gives him more life energy. Soon he will be strong enough to reclaim his kingdom.

The adventure starts

Going to [or coming from] Morcar the characters are surprised by a fog and a following storm that causes them to stray from their intended rout. Fortunately, after having walked around half the night, they find a small village with an inn where they can seek shelter from the storm that has picked up in strength. Above the village in the valley they can glimpse some kind of ruins high up on a mountain side.

In the taproom in the inn there is the innkeeper and his daughters, some

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farmers, an elf and a dwarf arguing about something, and a mysterious stranger with their head hidden by a robe.

The innkeeper Boddvar is a skinny man with long fingers, stringy hair and a piercing gaze. He speaks with an almost whispering voice and mostly stays in the background. His daughter Lyssa that serves is around twenty, dark haired and pale. She speaks very little, and answers only with short sentences if she is spoken to. None of them seem typical for their profession. Boddvar and Lyssa are actually leaders of the small cult that worship Kergaron, or “the God in the mountain” as they call him. Lyssa is also a magician, but not of the powerful kind, she knows a few spells of the simpler kind. In the small village around the inn lives another twenty or so adults who are all part of the cult. They are ordinary farmers, untrained and uninterested in fighting. They are only armed with simple weapons such as knives, clubs and common axes.

The dwarf Byroc has come to the village to examine the old dwarven fort, and to find a book about the origin of the dwarfs that is supposed to be there. He thinks. In fact he has been led here by dreams sent to him through magical means from Kergaron, who seeks someone with enough knowledge to open the thick bronze gates that keep him trapped. He believes only those of dwarf kind can open them.

The elf Loradin has been sent to this village to retake a lost artefact said to be buried with Kergaron. For a long time the learned of the elves have sought it, but now they have found clues in the library of Morca. The artefact in question is none other than the crown of Kergaron, which was stolen from the elves long before it came into Kergaron’s possession.

The stranger is a magician from a distant country, seeking knowledge from Kergaron. He worships the same ancient malevolent spirits that spoke to Kergaron in the dark, but he lacks the clues to be able recreate the long forgotten rituals that Kergaron used.

All three could ask the adventurers for help to enter the dwarven fortress.

Byroc can tempt them with part of the treasure that is said to exist in the mountain. He wants protection from the monsters he assumes reside there. He won’t say anything about his dreams, he is not himself aware of them.

The stranger and Loradin will make similar offers. The elf says the characters can keep anything they find as long as he gets the artefact. The stranger, that introduces himself as Xalabad, says he only wants the knowledge he seeks.

You as game master can choose if one or several of the persons present their offer to the characters. And you can “sweeten” the offers if the characters are slow to pick up on them. It’s also up to you what these people can do and how good or evil they are, depending if and how you want to use them.

Ambush

Either way the dwarf fort is only half a day’s march up the mountain pass.

The innkeeper Boddvar will stage an ambush for the characters when they head out for the dwarven fort. He would rather have put a sleeping powder in his visitors’ drinks and then tie them up and bring them up the mountain to sacrifice them to the God. Now there’s too many of them, something might go wrong and Boddvar doesn’t want to risk a fight in the middle of the village.

They are followed by the innkeeper

Fantasy!

Boddvar and his daughter Lyssa. With them they have a trained owlbear [see page 48] that they plan to unleash on the adventurers as soon as an opportunity presents itself. Lyssa is also a self taught witch, and can cast a sleeping spell that can affect one person at a time. If you fall asleep you can't be woken up for an hour. The plan is to take as many as possible alive to sacrifice them to the God in the mountain. Somewhere on the way they will sneak past the adventurers and set up the ambush. The sleeping spell works at a distance. Therefore father and daughter won't show themselves until it feels safe. They'll let the owlbear do the heavy work.

BODDVAR

Combat: 9

Damage: 1T+2, mace

Hit points: 12

Magical defence: 2

Armour: 1

Special ability: —

LYSSA

Combat: 8

Damage: 1T, large sacrificial dagger

Hit points: 14

Magical attack: 9 [sleep spell]

Magical defence: 4

Armour: —

Special ability: Can cast a sleeping spell and simpler spells that the game master finds appropriate.

The dwarven fort




Each room on the map will be described in the following way:

OVERVIEW. What the characters see at a cursory glance.

CREATURES. Any creatures that the characters might encounter.

HIDDEN THINGS. Details and objects the

MAP LEGEND

	Door		Table
	Double dorr		Bench
	Secret door		Throne
	Portcullis		Fireplace
	Arrow slit		Hearth
	Heavy grating		Sarcophagus
	Stairway		Shelf/Cupboard
	Spiral stairway		Altar
	Rubble		Bed
	Pillar		Chest
	Statue		Barell
	Ladder		Drinking fountain
			Privy

characters might find if they examine the place carefully.

GM. Information for the game master..

Outside the mountain

OVERVIEW. Read or describe this to the players:

"In a distance you see a ruined fort, the furthest wall lying adjacent to the mountain wall. The castle has two towers, one in each corner of the front wall, and a large gateway in the middle of the front wall. The gate seems to be long gone. When you approach you see a rusty portcullis hanging half flowered in the portal. You must crouch down to get under it."

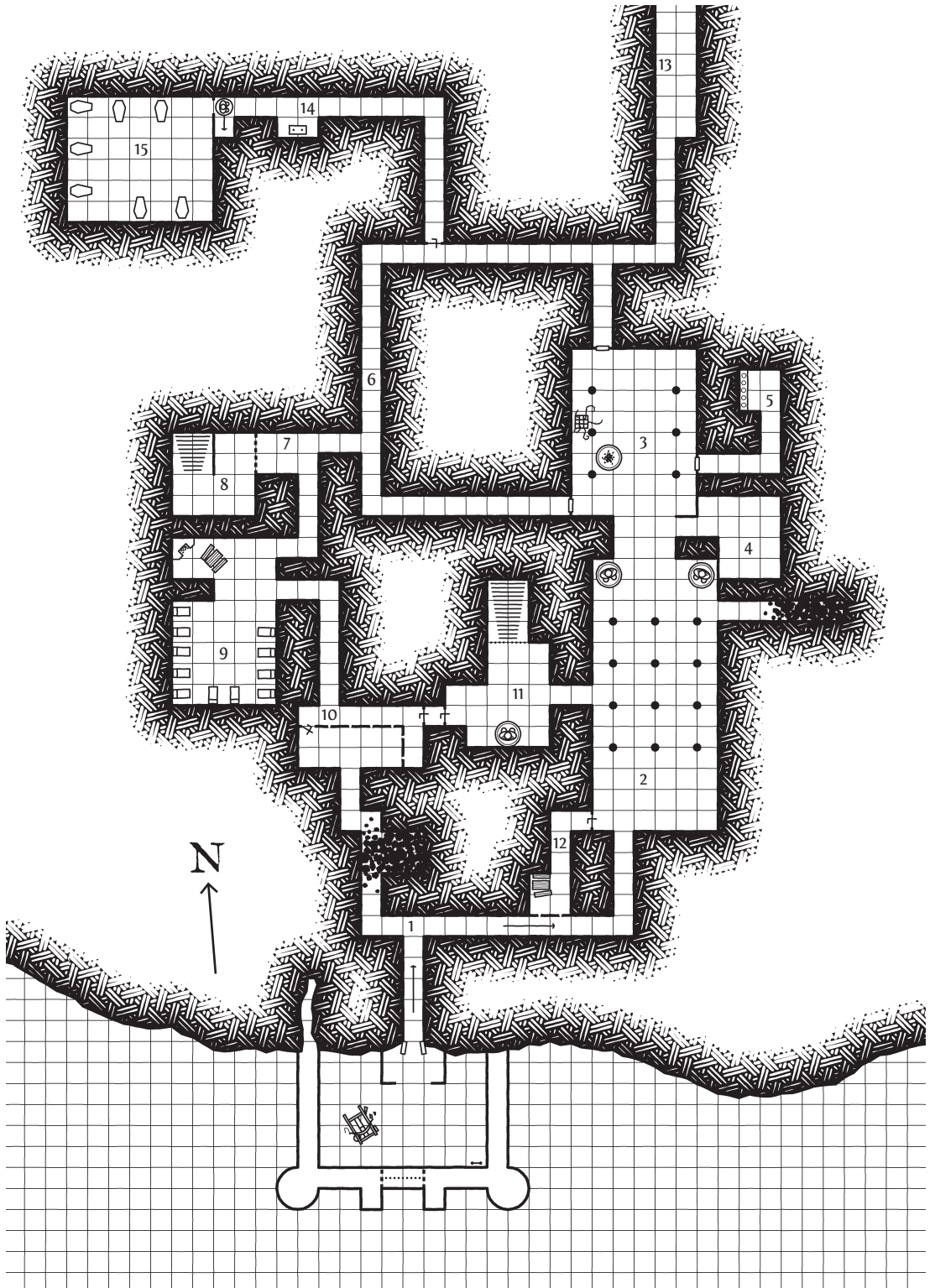
Just inside the wall stands what's left of an old catapult, and in the furthest end of the courtyard you see two open stone gates revealing a tunnel into the mountain.

CREATURES. 1D+4 grumpy goblins [see page 49] hide inside the walls. The

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Level I

Each square = 3x3 meters



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goblins have also trapped a gigantic wild boar that they keep locked in a cage.

HIDDEN THINGS. The goblins and the boar. If the players point out that the characters keeps their eyes peeled for dangers when they approach the castle, the GM might let them see a glimpse of something vaguely human that ducks behind the wall when they approach the castle.

GM. A few weeks ago a clan of goblins settled in the castle. The goblins have, at least according to themselves, come up with a clever plan to kill and loot unwary travellers that want to search the castle. The plan is to simply let the victims walk through the gate and then drop the rusty portcullis behind them. Then they retreat to safety up on the walls with ropes that they pull up after themselves. When the victims are trapped they release the angry boar at them. At the same time the goblins throw rocks and spears against the victims, from a safe distance up on the wall. The safest way to escape them is to run into the mountain and shut the stone doors. This will however require a successful constitution roll. This keeps the wild boar from getting to the poor characters, but the goblins have another way into the mountain [see level 2].

GIANT WILD BOAR

Combat: 8

Damage: 1T+1, tusks

Hit points: 14

Magical defence: 2

Armour: 3

Special ability: Ramming. If the boar has the opportunity to run straight at its victim [requires a starting distance of 5 meters] it deals 1D+3, and the attacked is knocked to the ground.

Inside the mountain, level 1

1. TUNNEL

OVERVIEW. A dark tunnel has been hewn from the very bedrock. After about fifteen meters the tunnel reaches a T-crossing that leads to the right and left. The tunnel to the left turns north after 6 meters and suddenly ends in a cave-in. The tunnel to the right continues 30 meters before turning north and continuing in a northerly direction for 12 meters.

CREATURES. None.

HIDDEN THINGS. If the characters examine the north wall in the right tunnel, they can find a few small peep holes in the wall. Perhaps there's a room behind it.

GM. Quite so. There are peep holes in the wall. These were used by the dwarfs that stood guard in room 12.

2. PILLAR HALL

OVERVIEW. A deep and wide hall, the ceiling of which is supported by 12 beautifully shaped pillars hewn from the very bedrock. Along the walls there are several torch holders crafted from corroded bronze. Several passages lead to and from the hall. At the remote end of the hall there is a 9 meter wide portal that is flanked by two tall statues in the likeness of dwarfs with intimidating axes.

CREATURES. None.

HIDDEN THINGS. In the southwest corner there's a hidden door leading to room 12.

GM. The characters can find the door if they actively look for hidden doors along the walls of the room. To open the door you pull the nearest torch holder. The caved in passage that starts at the east side of the room leads to the abandoned magmite mine. It would take about 3

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weeks for a work team to dig out the tunnel again. The layout of the mine and what is there is left to the game master to decide.

3. SMITHY

OVERVIEW. A large room where six heavy duty pillars support the ceiling. In the southwest corner there is a large hearth and next to it there's a bared hatch in the floor. In the north, east and west walls there are bronze gates.

CREATURES. Under the floor lives a strangling vine [page 47].

HIDDEN THINGS. If the characters investigate the floor well, they find out that the bares can be removed and there seems to be some vines that are strong enough to climb on. The plant is a strangling vine that wakes right after the first character has climbed down it. It can be discovered that the plant is a strangling vine if someone passes an intelligence roll and states that their character wants to take a closer look at the plant. The shaft leads down to the underground. [See also the map of the Underground.]

GM. This room was once the dwarf's forge. The strangling vine floated in as a seed on the underground river a few years ago. It's been forced to live on cave fish and bugs and will be happily surprised if the characters start climbing down it.

4. EMPTY ROOM

OVERVIEW. A large and dirty room. It appears to be empty...

CREATURES. None.

HIDDEN THINGS. None.

GM. This was once a storage room for the dwarf's mining equipment. It was looted a long time ago.

5. PRIVY

OVERVIEW. A tunnel leads 12 meters west before turning north and after 9 meters exiting in a large, square room. In the room there is a long bench hewn from the mountain. Through the bench gapes five small holes.

CREATURES. None.

HIDDEN THINGS. There's no toilet paper.

GM. The dwarf kingdoms common privy. The holes lead into the underground, but they are much too small for a character to climb down them.

6. PASSAGEWAY

OVERVIEW. A dark corridor carved out of the bedrock.

CREATURES. None.

HIDDEN THINGS. Hidden door. At the end of the passageway there is a hidden door that leads to room 14. The door is open through a hidden latch in the mountain wall.

GM. The latch is hidden in a hole in the wall. The characters need only put a finger in the hole to open.

7. STAIR ROOM

OVERVIEW. A room with heavy grating where the west wall should have been. Behind the grating another room can be seen.

CREATURES. None.

HIDDEN THINGS. In the room behind the grating there is a stairway that leads up to level 2. You can't see the stairway from room 7 as it is hidden behind a wall. The grating is locked and the key has been snapped in the lock. The only way to get through is to destroy the grating. It will take a heavy sledge hammer or something similar, as the grating can withstand 300 HP.

GM. The dwarves made sure to seal the way up to level 2 to be on the safe side. The

Fantasy!

only reasonable way up is by finding the mechanism that opens the grating in room 11. See below.

8. THE SECRET STAIR ROOM

OVERVIEW. A room with heavy grating where the west wall should have been. Behind the grating another room can be seen.

CREATURES. None.

HIDDEN THINGS. None.

GM. See room 7.

9. MINERS SLEEPING HALL

OVERVIEW. A room with a rotten wooden table in its centre. In the northwest corner there is a fireplace. Along the walls there are torch holders crafted in bronze. In the eastern wall there's an opening that leads out into a passageway. In the south wall there's a wide portal that leads into a large, square room. In the larger room there's a number of bedframes in wood, placed along the walls.

CREATURES. Two goblins.

HIDDEN THINGS. Under one of the beds there are 2 silver and 5 copper coins lying about.

GM. Here once lived the dwarves that worked in the mines. The goblins are searching for the characters to warn their friends in the mountain. They will try to escape and hide behind the hidden door in room 10 as soon as the characters draw near.

10. GUARD ROOM

OVERVIEW. A large room, parted in the middle by a wall with noticeable arrow slits. Along the north wall there are five torch holders crafted in bronze.

CREATURES. 2 goblins from room 9, unless the characters succeeded in capturing them.

HIDDEN THINGS. In the east wall there is a hidden door.

GM. This room was part of the dwarf's defence. If the goblins from room 9 managed to flee in here, they have closed the secret door in the wall with the arrow slits. Otherwise the door is open. To open both secret doors you only need to pull on the middle torch holder. Behind the wall with the arrow slits there is the second part of the room as well as a passageway leading to the other side of the cave in passageway 1.

11. THE OFFICIAL STAIR ROOM

OVERVIEW. A very asymmetrical room with grating in the north wall. Behind the grating a wide stairway leading up can be seen. Facing the grating, by the south wall, there is a statue in bronze representing a dwarven warrior with his double axe raised to strike. Along the walls are bronze torch holders.

CREATURES. None.

HIDDEN THINGS. In the west side of the room there is a small alcove and in its western wall there is a secret passage leading to room 10. The statue is actually the mechanism that raises and lowers the grating by the stairs. If the statue is examined carefully it's discovered that the head and arms can probably be rotated.

GM. If the head of the statue is lowered so it is looking down, and the axe is lowered, the hidden door opens and the grating are raised. The stair leads to level 2.

12. GUARDROOM

OVERVIEW. A short passageway leads into a room. In the room there's a rotted wooden table and broken benches. On the table there is an old broken down crossbow and four bolts.

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CREATURES. None.

HIDDEN THINGS. In the south wall of the room there are two small arrow slits that show passageway 1.

GM. The crossbow is beyond repair, but the bolts can still be used.

13. MINE TUNNEL

OVERVIEW. A six meter wide tunnel that leads down to the dwarf's old mine. It's only 1.5 meters in height and the tunnel is at least 500 meters long. 20 meters in the tunnel has collapsed, but it might be possible to clear away the rocks.

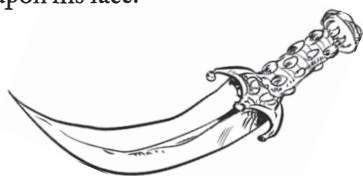
CREATURES. None.

HIDDEN THINGS. If the GM wants she can point out to the players that they could probably clear out the rubble if they get some help, but that's a later adventure.

GM. If the GM wants she can let the tunnel lead on to new adventures. Perhaps it goes all the way to the other side of the mountain.

14. SECRET PASSAGEWAY TO THE BURIAL CHAMBER

OVERVIEW. A long passageway carved into the very bedrock. Along the walls there are torch holders made of bronze. The passageway leads 21 meters in a northerly direction and then turns to the left. After fifteen meters there is a small alcove in the south wall. In the alcove there is a small altar and on this stands a statue of a dwarf, half a meter tall. Six meters further along the passageway it is blocked by a man sized stone statue of a dwarf in full armour with a grim look upon his face.



CREATURES. None.

HIDDEN THINGS. On the top of the altar there are two holes that the statue's base seem to fit into. If the statue is placed in the left hole, the large statue further up the passageway can be moved.

GM. Behind the large statue is the door that leads into the dwarfs' burial chamber. To move the statue one must first place the small statue in the correct hole in the altar, and then the characters that try to move the large statue must have at least 7 in constitution. Two characters can try at the same time and may then add their constitution scores together.

15. BURIAL CHAMBER

OVERVIEW. A large room containing 7 stone sarcophagi. It's silent as the grave...

CREATURES. Wraith [see page 42].

HIDDEN THINGS. In the sarcophagi the kingdom's former rulers lie buried. They were buried with armour and several precious items. If the characters open all the coffins they can find amongst other things sceptres, bracelets and a jewelled axed worth 3000 silver coins.

GM. To open the sturdy sarcophagi the characters must either have 7 in constitution and succeed with a Constitution roll [difficulty 4] or they can break the sarcophagi with a sledge hammer or similar piece of mining equipment. The sarcophagi can take 50 HP.

If the characters open any of the sarcophagi they will suffer the revenge of the dead. The mummified corpse in the sarcophagi they first opened immediately turns into a wraith that charges furiously.



Wandering monsters, level 1

Roll on this chart every hour the characters remain on level 1 to see if a creature shows up unexpectedly:

Fantasy!

1D

- 1 Nothing happens
- 2 Nothing happens
- 3 Two scouting goblins
- 4 A patrol with 5 goblins
- 5 One lone goblin
- 6 A rocktroll [page 47] on the hunt

The underground

OVERVIEW. Deep in the insides of the mountain there's a large, natural cavern. Through the cavern an underground river flows, that in the middle of the cavern widens to a small underground lake. In the cavern's ceiling is a two meter wide hole, through which a thick vine has grown.

CREATURES. The strangling vine that is described above and a lindworm [see page 44] that seeks refuge in the cavern from time to time. There are also some smaller newts and insects as well as blind little cave fish in the lake.

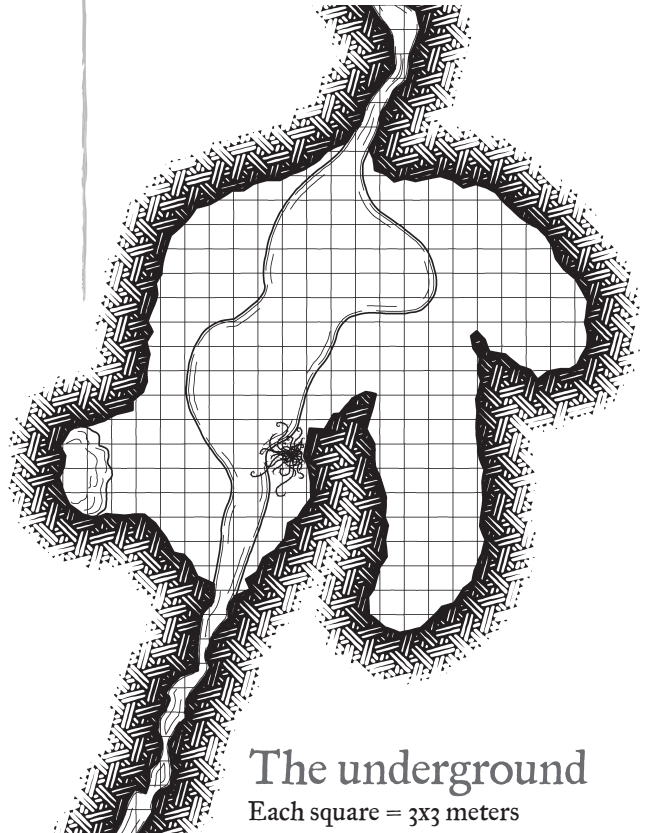
HIDDEN THINGS. By the waterline in a northerly direction, some little way beyond the strangling vine, something lies shimmering. If the characters investigate it they will find a skeleton wearing a rusty chain mail. Next to the skeleton lies a sword that seems to be unaffected by the passage of time [see "the sword" below].

GM. Roll 1D each time the character chooses to enter the underground. If the roll is a 1 the lindworm appears and charges.

The sword. The sword the characters can find in the underground is very old and special. A long time ago it was given by the gods themselves to a young woman who had sworn to fight the darkness that threatened

to engulf her homeland. According to the legend she succeeded. From then on the sword has sought a worthy wielder. The sword isn't magical but holy and has a will of its own. It will refuse to be used by characters with selfish goals, such as thieves, so the one that wants to wield the sword must have a noble goal. To those who are not worthy the sword will look like rusty junk, but those who are worthy see a glimmering short sword of bronze.

In the game the sword will behave in the following way: Characters who use the sword for unselfish reasons will get a weapon modification of +6 against any undead creatures [wraiths, skeletons, etc.]. Also, they never need to roll a fear test when they use the sword in this way. Everyone that tries to use the sword for selfish purposes, to rob someone or kill defenceless enemies, must roll an attack roll against themselves with the damage



The underground

Each square = 3x3 meters

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of a short sword and also make a fear test. The sword might prove very useful later in this adventure.

Level 2

I. THE FEAST HALL

OVERVIEW. When reaching the top of the stairs you look out into a gigantic hall, the roof of which is supported by no less than 12 bronze pillars, almost two meters wide. By the east wall of the room there is a large hearth, and between the rows of pillars, by the room's north wall, there is a large bronze throne. From the ceiling large chandeliers of iron hang. The floor is covered by the debris from smashed tables and stone statues, and everywhere there are signs of a violent battle. Many doors and gateways lead out of the room in the east and west walls.

CREATURES. None.

HIDDEN THINGS. Behind the wall in the room's northwest corner there is a hidden room, which can be noticed by the small arrow slits that are hidden in the wall. The room can be reached through a secret passage in passageway 4.

The throne can be moved sideways through the use of a hidden lever in the left armrest. Behind the throne is a small empty room [2].

GM. This was the feast hall of the dwarfs and the place where the former dwarven king received people from the world outside the mountain. The intent was for outsiders to believe this was the proper throne room. The chamber behind the throne is a treasury that is unused. The throne is moved by a built-in mechanism and the characters need only examine the armrest carefully to find it.

2. SECRET TREASURY

See above.

3. SECRET DEFENCES

OVERVIEW. A small L-shaped corridor that lies hidden behind a secret door. Along the south wall are peepholes and arrow slits. On the floor lies a broken crossbow bolt.

CREATURES. None.

HIDDEN THINGS. None.

GM. Here the dwarven king's bodyguards once stood keeping a look out for potential assassins that dared to approach the throne.

4. WESTERN PASSAGEWAY

OVERVIEW. A passageway hewn from the bedrock. A portal in the feast hall and the stair room leads to a four way crossing with a passageway. The passageway leads about 15 meters straight north until it reaches a T-crossing and about 21 meters straight south until it reaches another T-crossing.

CREATURES. None.

HIDDEN THINGS. If the characters search along the eastern wall in the north part of the hallway, they will find a hidden door that leads to room 3.

GM. The door is spring loaded and is simply opened by pressing the wall in the right spot.

5. NORTHEAST PASSAGEWAY

OVERVIEW. A passageway hewn from the bedrock. The passageway leads north from the feast hall's northeast corner, and after 18 meters it turns 90 meters to the east and ends up in room 19.

CREATURES. None.

HIDDEN THINGS. None.

SL. A rather boring passageway.

Fantasy!

6. PRIVY

OVERVIEW. A small privy, rather similar to the one on level 1.

CREATURES. Roll 1D. On a 1 or a 2 a small scared goblin peaks out of one of the holes as the characters enter.

HIDDEN THINGS. None.

GM. The goblins have made it up to level 2 by climbing up through the privy as well as up the wall of the tunnel in room 12.

7. EASTERN PASSAGEWAY

OVERVIEW. A passageway that links the throne room with rooms 6 and 8.

CREATURES. None.

HIDDEN THINGS. None.

GM. The passageway looks just like the other passageways.

8. LIVING QUARTER

OVERVIEW. A large room whose ceiling is supported by six pillars hewn from the mountain. A long the east and west walls stand rows with bedframes and at the middle of the room stands two rotten wooden tables. In the southeast corner there's a hearth and by the south wall there's a large oaken cabinet. Passageways 7 and 9 join the room in the north and the southwest.

CREATURES. None.

HIDDEN THINGS. In the oaken cabinet there is a chainmail in good condition as well as a moth eaten coat. They are of a size to fit a dwarf of normal build.

GM. Here lived the dwarfs whose responsibility it was to guard the keep from intruders.

9. PASSAGEWAY

OVERVIEW. Connects to room 8, 10, 11 and 13.

CREATURES. None.

HIDDEN THINGS. None.

GM. The passageway looks just like the other passageways.

10. PRAYER ROOM

OVERVIEW. A bronze door with a stylized dwarf face engraved on it leads to a room filled with spiritual mood. The roof is supported by two stone pillars and by the south wall of the room there is a large stone statue of a majestic dwarf.

CREATURES. None.

HIDDEN THINGS. A character who is a dwarf immediately recognizes the statue as a symbol for the ancestor of the dwarfs.

GM. A character that chose to meditate/pray for a while in this room gets 1D extra THP for the rest of the adventure.

11. EMPTY ROOM

OVERVIEW. An empty, dusty room. Two stone pillars support the ceiling.

CREATURES. None.

HIDDEN THINGS. None.

GM. Nothing to add.

12. ARMOURY AND ESCAPE ROUT

OVERVIEW. Guardroom. In the northwest corner there is a small spiral stairway that leads up to level 3. In the southern wall there's a small passage that leads out to the wall on level 1. There are two shelves, one table, one bench and two chests in the room.

CREATURES. 1D goblins.

HIDDEN THINGS. In the chests are 4D silver coins and a small glass bottle with a healing potion [heals 4 HP]. The beverage has a light blue colour and a fresh scent.

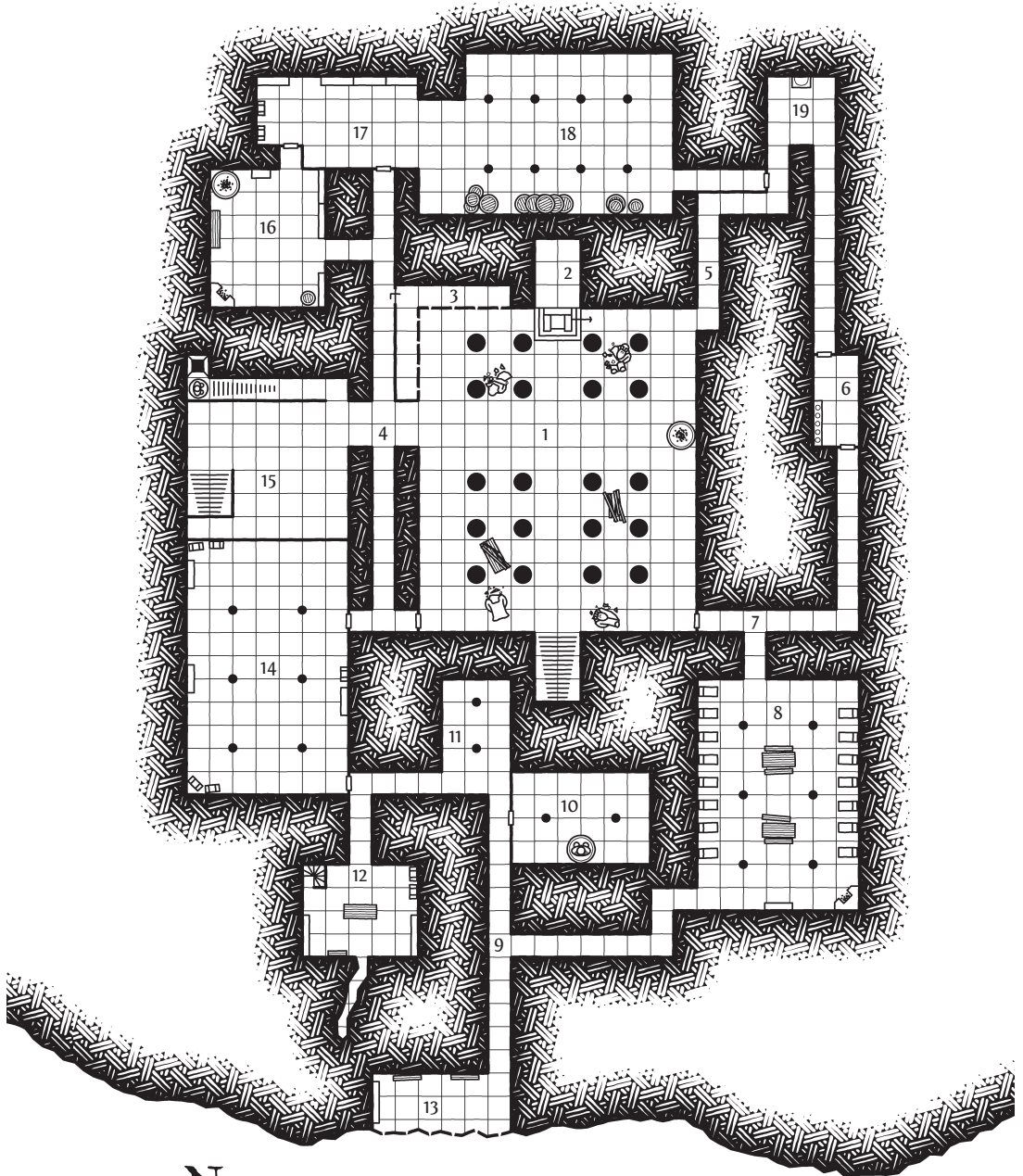
GM. This is where the guards that served on the wall stayed during restless times.

If the goblins outnumber the characters, they charge. Otherwise they escape out to the wall again.

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Level 2

Each square = 3x3 meters



Fantasy!

13. GUARDROOM WITH ARROW SLITS

OVERVIEW. In the southern wall there is a large number of arrow slits. Along the north and west wall there are weapon racks that hold broken down cross bows.

CREATURES. None.

HIDDEN THINGS. One crossbow seems to be in working condition.

GM. The room was used to defend against intruders on the court yard. From here the dwarfs could shoot down on the court yard without the enemy having a chance to shoot back. The crossbow works but is old and worn. If the player rolls “the evil eye” when the character tries to use it, it will break.

14. STORAGE ROOM

OVERVIEW. A large room with 6 stone pillars that support the ceiling. Along the walls of the room various shelves and chests are placed.

CREATURES. Two goblins.

HIDDEN THINGS. It’s up to the GM to place appropriate items on the shelves and in the chests. A recommendation is to place things the characters might need such as rope, tools, healing potions and so on.

GM. If the characters are followed, maybe by the goblins in room 12, the goblins will charge. Otherwise they will try to escape or surrender.

15. TRAPPRUMMET

OVERVIEW. A large room with a wide stairway along the west wall. By the north wall there is a passageway that ends in a checkered stairway made from stone. By the top of this stairway one can glimpse an alcove in which stands a large dwarf statue made from bronze.

CREATURES. None.

HIDDEN THINGS. By the foot of the stairway there’s an inscription. It reads “*You dwarf and friend, you walk safely in the dark*”.

GM. The checkered stairway leads to level 3. What the inscription indicates is simply to step on the black parts of the stairway. If you step at more than three white plates a rather nasty trap is triggered. Firstly all the steps slant so that the stairway becomes a slope, then the bronze statue falls over and down the slope with great noise. The character that triggered the trap, and any that are behind, must roll a constitution roll to avoid the 200 kilo heavy statue. If they fail, they take 1D+2 damage.

The stairway by the west wall leads down to the “secret” stair room on level 1.

16. KITCHEN

OVERVIEW. A large room, with a fireplace, stove and various kitchen utensils.

CREATURES. None.

HIDDEN THINGS. In a barrel at the south east corner there are what’s left of 500 year old preserved cave fish.

GM. In this kitchen the feasts of the dwarfs were once prepared.

17 AND 18. FOOD STORAGE

OVERVIEW. Two large rooms that lie adjoining each other. In room 17 are several empty shelves along the north wall, as well as two chests along the west wall. The ceiling is supported by 8 stone pillars and along the south wall there are barrels placed randomly.

CREATURES. None.

HIDDEN THINGS. In chests [room 17] there are well preserved table clothes and tapestries that were once used at the dwarfs feasts. This are worth about 300 silver coins in total.

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GM. The barrels in room 18 once contained mead that has now turned sour and undrinkable. .

19. SPRING

OVERVIEW. A room with a drinking fountain in bronze by the north wall. The water looks drinkable.

CREATURES. None.

HIDDEN THINGS. None.

GM. The water is completely drinkable, clear and sweet tasting spring water.

Level 3

The whole of level 3 is much colder than the rest of the dwarven fort, and the characters always have a creeping sensation of being watched. And for some reason their torches only seem to shine half as bright.

I. GUARD ROOM

OVERVIEW. Square room. In the northeast corner there is a spiral stairway that leads down to level 2. To the right of this there is a doorway that leads out to a passageway. By three of the walls stand empty weapon racks, but by the southern wall there is instead a small drinking fountain of bronze. In the middle of the east wall there is a bronze gate.

CREATURES. None.

HIDDEN THINGS. None.

GM. The water in the fountain is discoloured but drinkable. The door in the east wall is unlocked.

2. HALLWAY

OVERVIEW. A broad and deep hallway with a domed roof. In the north easterly direction the hall ends in a larger room. Along the walls there are bronze torch holders.

CREATURES. None.

HIDDEN THINGS. None.

GM. The hallway is carved out of the bedrock and the craftsmanship here keeps a much higher standard than the other levels.

3. ENTRY HALL

OVERVIEW. Hallway leads into an L-shaped room. In the northeast end of the room there is a passageway and also in the northwest end. In the eastern wall there is a wide bronze gate that has been sealed with a heavy bar.

CREATURES. None.

HIDDEN THINGS. The gate is locked and the lock is impossible to pick.

GM. On the other side of the gate is the real throne room and inside waits a nasty surprise for the characters. The key to the gate is in the chest in room 7.

4. CHAMBER OF THE BODY GUARD

OVERVIEW. The passageway leading north from room 3 reaches a medium sized room that is sparsely furnished. The only furniture that is here is a small rotten table with two benches that are placed in the centre of the room, as well as an empty shelf by the south wall. In the east wall there is a small hallway and a bronze door.

CREATURES. None.

HIDDEN THINGS. This is where the dwarf king's bodyguards stayed once upon a time. The western passageway leads to the room that passes the checkered stairway on level 2. If the characters haven't triggered the trap they have a chance to disarm it. If the players say that they want to examine the statue at the top of the stairs they will soon realize it is part of a trap and is movable.

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5. THE THRONE ROOM

OVERVIEW. A gigantic hall whose roof is supported by no less than 16 thick bronze pillars. The room is furnished with four long tables and a throne of stone is placed by the south wall. In the south and east walls there are massive bronze gates. In the north wall there is a small bronze door. In the northeast corner of the room there is a hearth and one additional small bronze door.

When the characters enter the room they immediately sense how the air prickles with evil.

CREATURES. A human, looking more like a skeleton sits lifeless in the throne. His skin is greyish black and leathery. The eyes are like black abysses. He is dressed in a black, foot length dress. On his head he wears a golden crown covered in black jewels. This is actually Kergaron, “the good in the mountain”. In front of the throne there are two smaller skeletons [see page 46] in rusty mail, gold bracelets with black jewels and axes in their hands. As soon as the characters approach the skeletons get up and charge them.

HIDDEN THINGS. The bronze gates are locked and sealed from the outside. The doors are locked but can be opened from the inside if you have the key. The key is in the chest in room 7. If the characters examine the throne carefully they will find traces of dried blood that seem to have dripped down onto it from the roof.

GM. Kergaron has through the years been able to send dreams to the people in the valley, that have started worshipping him as a good. At the top of the mountain, right above the throne room, there is an old sacrificial altar. Here the villagers sacrifice to their god. The blood drains through cracks down to Kergaron

and grows stronger and stronger from its life force. Soon he hopes he will fully return to life.

The dwarfs that first came to the mountain thirty years ago at first avoided the top level. But finally they couldn't sedate their curiosity anymore and confronted Kergaron. They couldn't defeat him, but eventually they managed to shut him and two of his bodyguards into the throne room and seal the doors.

Kergaron isn't damaged by either violence or spells. There is really only two ways to defeat him. Holy weapons, for example the sword the characters can find in the underworld, cause full damage to the wraith. The other is to simply destroy the crown. If the players say they strike at the crown, and hit it, they damage the wraith. The crown can take 10 HP before it is destroyed. But aiming for the crown takes -4 on all attack rolls.

When the crown is destroyed the wraith disappears and the other skeletons fall lifeless to the ground.

KERGARON

[THE GOD IN THE MOUNTAIN]

Combat: 14.

Damage: 1T+2 [Soul drain]. The damage is deducted directly from the HP. Armour and THP are ignored.

Hit points: 10. Only damage from holy weapons or if the crown is attacked.

Magical defence: Doesn't take any damage from magic.

Armour: 0.

Special ability: See above.

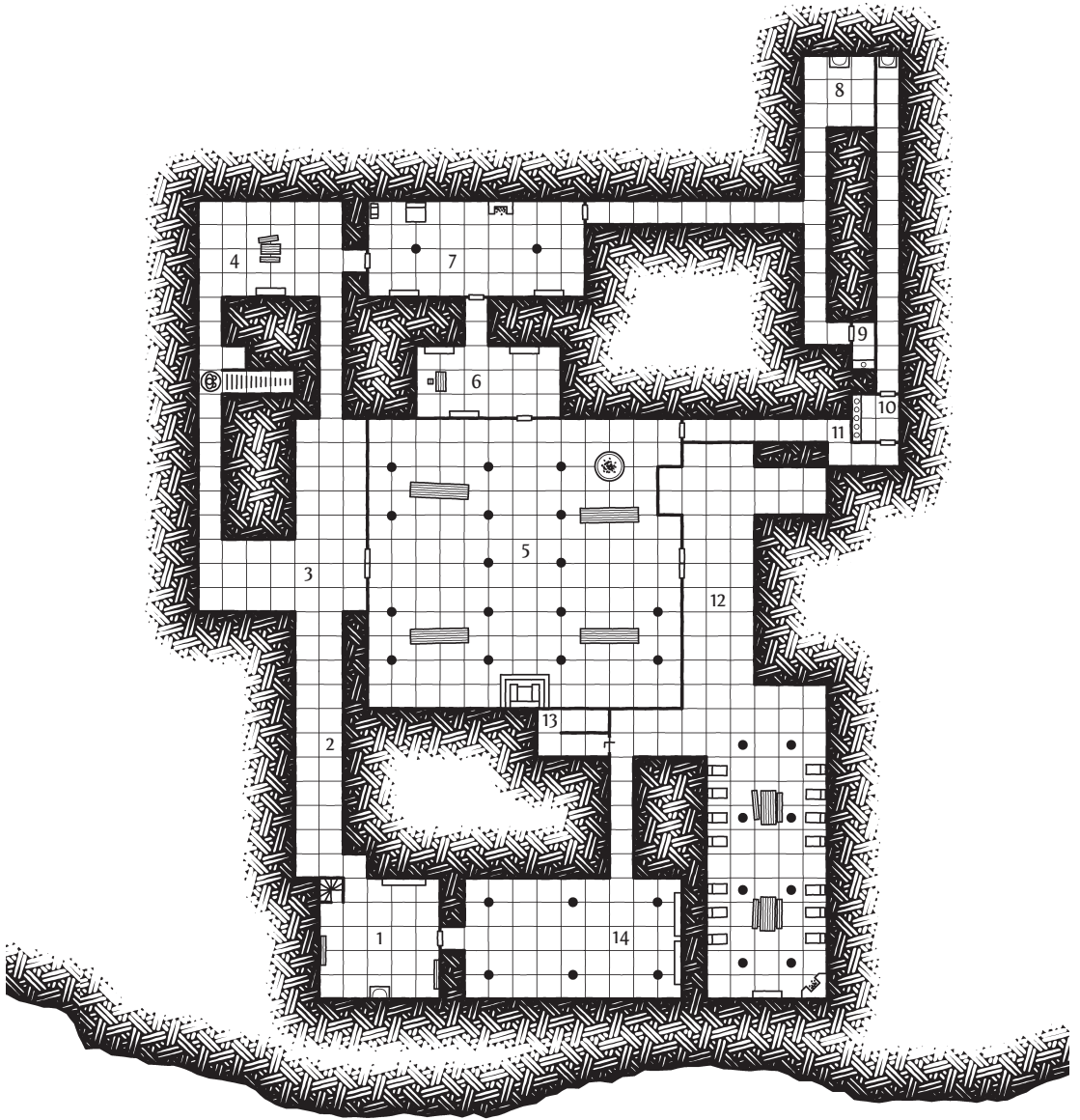
6. THE KING'S DINING ROOM

OVERVIEW. By the north wall there are two shelves full with silverware, and in the middle of this wall there is a small hall. In the south wall there is a small

Adventure: The God in the Mountain

Level 3

Each square = 3x3 meters



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bronze gate and by the west wall a small table with a mouldy easy chair behind.

CREATURES. None.

HIDDEN THINGS. The door in the south wall is locked with the key that can be found in room 7.

GM. This was once the dwarf king's private dining hall. The silverware is worth 200 silver.

7. THE KING'S BEDROOM

OVERVIEW. A large room with bronze doors in the south, eastern and western wall. The roof is supported by two sturdy bronze pillars. By the north wall there is a hearth and a rotten canopy bed. There are two bookcases by the southern wall. In the northwest corner of the room there is a small chest.

CREATURES. None.

HIDDEN THINGS. The chest is locked, but the lock can be picked or broken with an axe or a sledgehammer [20 HP]. In the chest there are mouldy clothes and a key.

GM. The key fits any doors that led to room 5 [the throne room].

8. DRINKING FOUNTAIN

OVERVIEW. A room with a drinking fountain made of bronze.

CREATURES. None.

HIDDEN THINGS. None.

GM. The water is drinkable.

9. THE KING'S PRIVY

OVERVIEW. A small privy.

CREATURES. None.

HIDDEN THINGS. Scribbling on the wall.

GM. Someone has carved "Saxan was here" on the wall.

10. PRIVY

OVERVIEW. The same kind of privy as on level 1 and 2.

CREATURES. None.

HIDDEN THINGS. None.

GM. Nothing to add.

II. PASSAGEWAY

OVERVIEW. A passageway that leads from the privy to a small bronze gate. The gate is locked.

CREATURES. None.

HIDDEN THINGS. None.

GM. The key is in the chest in room 7.

12. THE GUARDS DINING HALL

OVERVIEW. A large room that culminates in a larger hall, adjacent to the throne room. From the hall a passageway leads south. There is a large bronze gate in the hall's western wall. The southern part of the room's ceiling is supported by eight bronze pillars. Between these, two long tables are lined up. Along the walls stands broken bedframes. In the south end of the room there is an empty weapons rack and a fireplace.

CREATURES. Giant spider [see page 43].

HIDDEN THINGS. In the fireplace there is a gold ring worth 30 silver coins. By the passageway there is a secret door. In addition to this there are two goblins, carefully wrapped in spider threads. They are still alive.

GM. This was once the body guard's sleeping quarters and dining hall. Now a giant spider has made it its home, and she doesn't like being disturbed.

13. SECRET ROOM

OVERVIEW. A small room with a diving wall in the middle. In the north wall there is a small peephole.

CREATURES. None.

HIDDEN THINGS. The secret door is spring operated and is opened by pressing hard on the wall outside.

Adventure: The God in the Mountain

GM. This was once a place from which the royal body guards could keep an eye on the throne room without being seen.

14. PELARSAL

OVERVIEW. A large hall. The ceiling is supported by six bronze pillars. Apart from this the room is empty.

CREATURES. None.

HIDDEN THINGS. None.

GM. A beautiful hall of pillars.



Fantasy!

FINISHING WORDS, THE GOD IN THE MOUNTAIN.

Inside the dwarven fort it's pitch black in all rooms except room 13 on level 2, where daylight shines through the embrasures. Keep count of the characters' lamps and torches! Goblins are much scarier in complete darkness, not to mention spiders and rocktrolls.

This adventure has been made to be easily modified. Many rooms have been left empty so you can add your own monsters and traps.

The characters don't have to finish every level in numeral order. They can make a base out of the village if they finished off the cult.

What happens then? What is further down the mine and why is the passage caved in? Or is the passage closed off deliberately? What does plans does Xalabad really have [if he was used in this adventure]? Is the crown destroyed? If not, what powers does it have? Will the elves demand that it be returned? Will the dwarfs return? Will the cult disappear now that its god is dead? Or will they keep on murdering passers-by?

That's up to you as game master.



Appendix I:

The humanoid races

In addition to humans you can, if the game master allows it, play either an elf or a dwarf, which can be both inspiring and challenging. Humans in *Fantasy!* are about the same as in our world, just a little tougher, stronger and more resilient. But elves and dwarves aren't just lookers with pointy ears or short, stocky and bearded individuals. They are driven by other things and have both advantages and disadvantages that humans don't have.

You will find the disadvantages, the dwarves' greed and the elves sorrow, further ahead in this section. It's up to your game master if she wants to use them.

Dwarves, the people of the mountains

According to the legends the first dwarves were created out of the bedrock by now forgotten gods. From that day the dwarves have been attracted to everything that has to do with mountains, stone, minerals and metals. Dwarves live in a deeply traditional and conservative society, where oaths and ancient customs

rule most things in a detailed way that is unfamiliar to other races. Dwarves who leave their mountain and wish to live amongst the humans are part of a small and adventurous minority that are viewed with suspicion by the rest of dwarven society.

At the same time, dwarves are a people who appreciate good food, good beer, song and good friends and he who is a guest of the dwarves always feels welcome. A dwarf never betrays a good friend, even if this friend is a human or an elf. Dwarves and elves don't really get along, though, but have often been at odds with each other and fought bitter wars a long time ago.

A dwarf is about 130 cm tall, stockier and broader than a human and always wears a beard. At least the dwarf males do; dwarven women are rare and you almost never see them.

Dwarves aren't immortal like the elves, but they age very slowly. It is not uncommon for dwarfs to become more than five hundred years old.

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The dwarves' special abilities

DARK VISION: A dwarf can see unrestricted in the dark since they've lived mostly underground since the dawn of time. As long as there is some faint source of light such as moon- or starlight they can see as well as a human in the daytime. If it is a compact darkness, they see as little as a human would.

SMITHS: No other race has mastered forging and mining as well as the dwarves, their knowledge in shaping metal exceeds even the elves'. Therefore a character who is a dwarf always gets an extra die when performing actions that have to do with forging and mining. They also make the best armour in the world, a dwarven mail gives three extra dice to the defence roll

compared to two for ordinary chainmail. Unfortunately for other races they almost only make armour for dwarves.

RESILIENT: Dwarves are tough characters. Their wounds heal twice as fast as for the other races. When a human regains one hit point, the dwarf regains two. Dwarfs are made of tougher stuff than humans. Therefore they get two extra levels in Constitution.

SUBTERRANEAN COMPASS: Dwarves have the ability to sense direction and depth when they are underground.

The dwarves' greed

A dwarf has a terrible thirst for riches. An envy that gnaws on his innermost self, that if not controlled can drive a dwarf utterly mad. Treasure and other pretty

things can twist their senses and make them betray their friends and commit evil deeds. If the greed completely consumes them they will even kill to get what they desire.

When creating a character that is a dwarf, you must first decide what his biggest weakness is. It can be:

Riches. You thirst for precious jewels, gold and other treasure, the more valuable the better.

Beauty. All things beautiful fill you with desire, whether it is a work of art, a sparkling jewel or an unusually pretty person like a fair elf maiden. It is not the value that is important, but how beautiful the object is. If it's



Appendix I: the humanoid races

The dwarves' greed

TEMPTATIONS THAT MIGHT RESULT IN GREED POINTS	DIFFICULTY
A purse of silver coins	1
Demanding a larger share than you are entitled to	1
Acquire an item that isn't yours through trickery	2
A small, relatively common pretty jewel	2
A purse of golden coins	2
A pretty golden necklace	2
A jeweled elvish dagger	3
A large pot of gold	3
Stealing an expensive item	3
Acquiring more power by treachery or by breaking an oath	4
A maiden fair	4
A king's crown	4
A diamond the size of a fist	5
Stealing a priceless item	5
Murdering to acquire something	6
A dragon's hoard	6

These are just examples, there might be many more items that might be the object of a dwarf's greed within the three main categories.

a gorgeous person it is about locking her up and controlling her [usually], much like having a pretty singing bird in a cage. It has nothing to do with sexual feelings. Dwarfs aren't particularly interested in such activity, compared with humans for example.

Power. You feel preordained to rule, and whatever can give you that power is something you must have. It might be money, an artefact or control over a person or place.

When a dwarf has the opportunity to get one of the objects he desires, but isn't entitled to, or to perform some other greedy, selfish act, he must pass a Presence roll to keep himself under control.

The difficulty depends on the circumstances and examples are given in the chart above. If the Presence roll fails the dwarf will do anything to acquire what he wants and receives one *Greed point* [GP].

If he only has a small number of Greed points, he'll try to swindle the owner out of the object or even try to steal it. If he has more Greed points the dwarf might even murder to get the object he must have, no matter the cost.

This madness lasts for 24 hours, and then it dissipates. If he doesn't acquire the desired object he is filled with a gnawing bitterness.

If the dwarf gets more Greed points than his *Presence* \times 3 he loses his mind and locks himself underground forever. A dwarf might lose a Greed point if he performs a truly selfless act.

Elves, the people of the woodlands

Much like the dwarves the elves are connected to this world. They are probably one of the first intelligent

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elves, and in some way they are related to the fairies and other magical fey races. Unlike dwarfs and humans they never grow old. Humans often consider elves to be distant, overbearing and cold, that they don't care about what is happening in the lands of the mortals. But nothing could be further from the truth. Elves have a different concept of time, they can afford the luxury to let time take its toll and solve their problems for them. What is urgent for a mortal doesn't have to be to an elf. Another reason for them to distance themselves from mortals is that the price is high for the elf that loves perishable things... not to mention if he loves a mortal person. An elf must always be careful not to be inflicted with boredom and sorrow. At the same time an elf might suddenly become very temperamental and emotional, something that makes them even harder to understand for humans and dwarfs.

Elves are tall, taller than humans, thin, with light green or blue eyes, and white or black hair.

Elves special abilities

MANA SENSITIVE: Elves get two extra levels in Presence. They have a natural feel for Mana, the force that flows through the world and makes up all magic.

IMMUNITY: An elf is immune to all diseases and toxins, they can only be killed by violent actions, or by sorrow. Apart from that they can live for thousands of years.

MARKSMEN: All elves are trained in archery from young years, and their bows are superiors to the other races' if they are handled by an elf. Therefore they get two extra dice on their attack roll if they use an elven bow and one extra die if they use a bow manufactured by another race.

SHARP EYED: All elves have sharp eyes; they get two extra dice on anything that requires good eyesight, like spotting hidden items.

Elves' sorrow

EVENTS THAT MIGHT CAUSE SORROW POINTS	DIFFICULTY
Being stolen from	2
Stealing from an honest person	2
Betrayed or let down	3
Killing another intelligent, non-evil creature	3
Imprisoned more than a month	3
Hurting someone	3
Seeing someone get hurt	3
Seeing a friend die from illness or old age	3
Betraying a friend or breaking a promise	3
Killing a human or a dwarf	4
Seeing a friend get killed	4
Killing an elf	5
Seeing a loved one die from old age or illness	5
Seeing a loved one killed	6



TRACKING: Elves have a unique connection to the world's old forests. This means that they never get lost, and always have an extra die on their Presence roll when tracking someone or something in forests.

Elves' sorrow

The elves great weakness is that they

see how everything else in the world dies around them. It fills them with an enormous sorrow, a grief that grows as time passes and eventually kills if they don't choose to leave this world instead and travel to the Other Kingdom, the world of the fairies. A character that is an elf might gather *Sorrow points* [SP] if he exposes himself for what humans might consider everyday events such as the death of friends, treachery and betrayal,

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killing a thinking being, being imprisoned for a long time and similar events. At each of these events the elf might get a Sorrow point unless he passes a Presence roll with varying degrees of difficulty [see the chart]. If the roll fails, the elfish character gets an SP:

When the sorrow points outnumber the elf's *Presence* \times 3 his weariness of life and sorrow has caught up with him, and he dies or leaves this world.

But an elf isn't preordained to die from sorrow; Sorrow points can decrease if he does brave and self sacrificing deeds. Then the game master might remove one level from the Sorrow points for every such action if it was important enough.

Note that killing intelligent but evil creatures, like orcs, trolls, undead and

other intelligent monster doesn't cause sorrow.



Humans

If the game master allows elves and dwarves as characters the following extra rule takes effect:

Humans are the race that is most adaptable, therefore they get one extra level in two of the four Attributes [but not higher than 4 LP in one Attribute]. This is only if the game master allows other playable races than humans.



Appendix 2:

Equipment

Here follows a list of equipment from which you can choose suitable items, and their approximate prices in silver and copper coins [the prices may vary depending on supply and demand]. One silver coin is worth 10 copper ones. The coins can be called different things in different places but for simplicity they are worth the same. There are also gold coins, but they are very rare. A gold coin is worth 100 silver coins.

A silver coin roughly represents a week's pay for an "ordinary human" [relatively wealthy ordinary framers, craftsmen and similar].

Equipment and prices

[silver = S, Copper = C]:

CLOTHES

ITEM	PRICE
Belt	5C
Boots, high	1S, 4C
Boots, low, soft	1S
Cap	3C
Cloak, silk	15S
Cloak, wool	1S, 3C

Cloak, wool, fur lined	2S
Dress, linen	6C
Dress, wool	8C
Full length garb, linen	1S, 2C
Full length garb, wool	1S, 4C
Gloves	8C
Hat	1S
Hose, wool	4C
Jacket, linen	4C
Jacket, wool	5C
Kilt, wool	8C
Sandals	4C
Shirt, linen	8C
Shirt, silk	13S
Shoes	1S
Trousers, linen	8C
Trousers, wool	1S
Tunic, linen	9C

MISCELLANEOUS EQUIPMENT

ITEM	PRICE
Backpack, 10 l	7C
Barrel, small	5C
Belt pouch	2S
Candle, wax	4C
Chain, thick, 1 m	1S
Chain, thin, 1 m 1S	
Cooking pot	5S
Cup, pewter	2S

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Dice, ivory, 2 of them	2C
Dredging hook	3S
Fishing hook and line, 10 m	3C
Fishing net	1S
Flask, clay	4C
Flask, glass, with cork	5S
Flute	1S
Hammer	8C
Harp	10S
Hip flask, pewter	5C
Horse blanket, wool	10-500S
Horse shoes, 4 of them	15S
Hourglass	1S
Hunting horn	1S
Ink, 100 ml	5S
Lamp oil, 1 l	5S
Lantern	3S
Leghold trap	1S
Lock	1S, 5C
Lock picks	3C
Lute	10S
Manuscript, leather bound	1S
Metal file	10-150 S
Mirror	2S
Mummified monkey's hand	5S
Nails, 10	1S
Needle and thread	4C
Oil lamp	5C
Parchment, 1 sheet	6C
Pick	1S
Pipe	4C
Pliers	8C
Purse	3S
Quiver, 20 arrows	20S
Rope, 10 m	8S
Sack, large	5S
Sack, small	1S
Saddle	8C
Saddle bag	2S
Saw	1S
Scale with weights	2S
Signet stamp, brass	3C
Sledgehammer	5S
Sleeping bag, wool	10S
Soap, 1 kg	1S

Spade	4C
Steel chest, large	2C
Steel chest, small	4C
Tent, 1 person	5S
Tent, 4 persons	4C
Tinderbox	1S
Torch	3S
Water bottle, 1 l	6S
Water skin, 5 l	4S
Whetstone	6C
Whip	8C
Wooll blanket	2C
Writing instruments	1S

FOOD, DRINK, LODGINGS

ITEM	PRICE
Beer, 0.5 l, at an inn	1C
Beer, 5 l	2C
Fodder, 1 day	2C
Loaf, coarse	1C
Loaf, fine	2C
Lodgings, dormitory, 1 night	3C
Lodgings, single, 1 night	1S
Malt spirits, 1 l	3C
Malt spirits, a cup in an inn	2C
Meal, nice	5C
Meal, simple	3C
Rations, dried, 1 week	1S
Spices, exotic, 1 hg	100S
Spices, unusual, 1 hg	5S
Stable rent, 1 horse, 1 night	3C
Wine, good, 1 glass at an inn	3C
Wine, good, 5 l	5C
Wine, simple, 1 cup at an inn	1C
Wine, simple, 5 l	3C

DOMESTICATED ANIMALS

ANIMAL	PRICE
Carrier pigeon	2S
Donkey	17S
Guard dog	15S
Hunting dog	10S
Hunting falcon	20S
Monkey	35S
Mule	20S

Appendix 2: equipment

Pony	30S
Riding horse	50S
War horse [Destrier]	400S

TRANSPORT

TRANSPORTATION	PRICE
One mast cargo ship	200S
One mast warship	500S
Rowing boat	15S
Sedan chair	20S
Small sailboat	25S
Wagon, 2 wheels [300 kg cargo]	35S
Wagon, 4 wheels [600 kg cargo]	40S

SERVICES

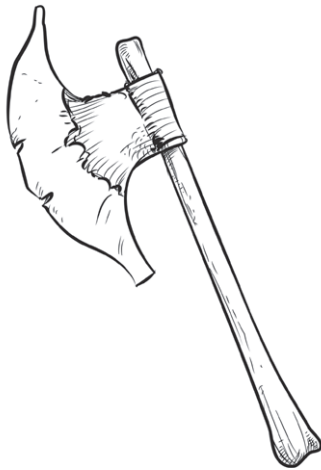
SERVICE	PRICE
Bard, per performance	1-5S
Bodyguard, 25 hours	2-10S
Carpenter, per assignment	1-10S
Doctor's visit	5-20S
Fortune teller, per fortune	4-20S
Guard, 24 hours	1-5S
Scribe, 1 sheet of text	1S
Smith, repairs, armour	5-100S
Smith, shoe a horse	1S
Worker, 24 hours	5C-2S

WEAPONS

WEAPON	PRICE
Crossbow [light]	5S
Crossbow [heavy]	10S
Lead bullets for a sling, 20 of them	4C
Dagger	2S
One handed axe	8S
Knife	3C
Short sword	10S
Long sword	20S
Arrows, 20, for bow or crossbow	1S
Bow	2S
Sling	2C
Mace	10S
Spear	5S
Wooden club	2C
Two handed sword	30S
Two handed axe	18S

ARMOUR

ARMOUR	PRICE
Chainmail	100S
Helmet, iron	10S
Helmet, leather	3S
Lamellar mail	80S
Leather armour	10S
Normal shield	10S



Fantasy!

Appendix 3:

Miniatures in Fantasy!



What the first role playing games sprang from the tactical miniature games of the time is well known, but there is some debate about whether or not miniatures are a part of the old school feeling. We know Gary Gygax didn't use miniatures, but on the other hand it's also known that Dave Arneson did. Something that both sides in the debate seem to agree on is that Old School Gaming don't require miniatures, and neither does *Fantasy!* That means that the rules in *Fantasy!* doesn't assume that you are using miniatures, but if you feel that miniatures are an exciting and fun part of the hobby we can only applaud you for bringing them into the game.

Miniatures add clarity to the game; each player can see where their character is in relative to the other characters, monsters and objects. In addition to the clarity a lot of people feel that painted miniatures add an extra esthetical value to the role playing. Another joy for a lot of role players is to occupy themselves to their hobby even between gaming sessions, and their miniature painting can offer such an opportunity, in the

same way that some players like to spend time writing background stories for their characters, draw maps or write chronicles about the adventures they've had.

Using miniatures during play

There are many different ways of using miniatures, like combining miniatures with a battle mat — a grid, or if you really want the right feeling, a hexagon pattern. Usually the miniatures and the battle mat are used for combat, but a lot of groups also like to have the miniatures representing the characters set up the whole time, arranged in the marching order the adventurers are using. That way the game master always knows who is first in line and who is last, in case the company encounter a trap or an ambush. When the game transitions into a battle, the heroes and monsters are moved around on the battle mat, according to the rules that cover movement, and then you count one square or hexagon as being one meter wide. An advantage of the battle mat is that you can easily measure whether your ranged attack or

Appendix 3: miniatures in *Fantasy!*

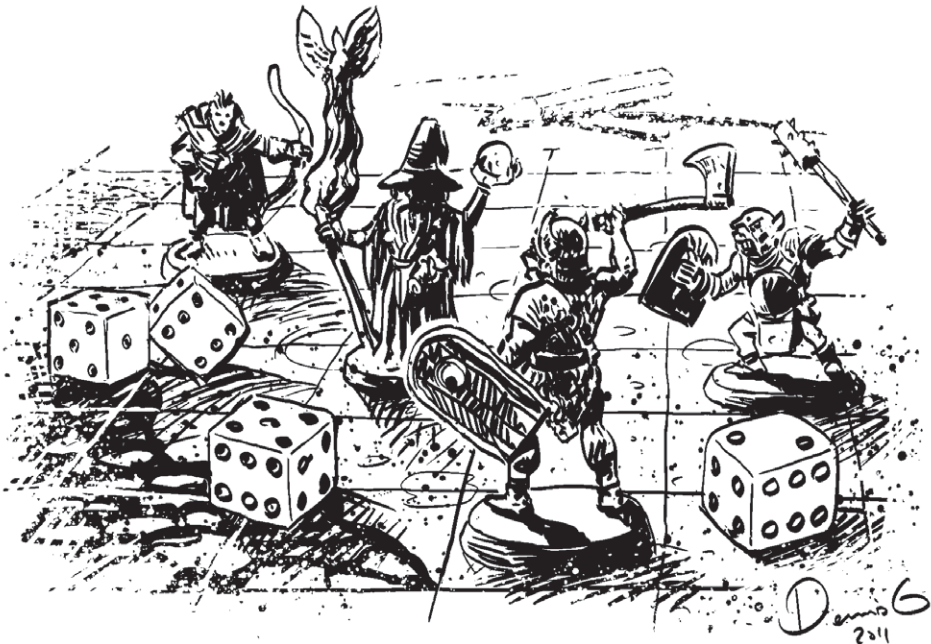
spell reaches its target, as the distance between heroes and their enemies is clear and measurable.

Classic battle mats are for example Chessex' vinyl mats, on which you can draw the scenery with non-permanent overhead pens [be careful with so called white board pens as they can leave traces that can't be removed] as the characters explore new environments. Another way is to draw important places on paper in advance, it adds more flow to the game and if you spend some time on it might also improve the look of it. A third alternative is to by pre printed battle mats that are often very pretty and flavourful.

As for the miniatures there is a variety of different manufacturers and it's up to each and every one to decide what type of miniatures you'd like to use. Oth-erworld is a British manufacturer that has specialised in Old School Gaming and its style, their web shop is well worth a visit if you really want to get the right feel. In addition to metal miniatures

there is also plastic miniatures, even pre painted ones, to buy. As game master you will of course need more miniatures than the players to represent all the monsters and other opponents the adventurers encounter. Of course you can't have appropriate miniatures for every conceivable opponent, so you should instead focus on gathering a collection of miniatures that represent the most commonly appearing enemies in the game; some orcs that can also represent trolls and other monstrous humanoids, some undead skeletons and zombies, and maybe some humans to represent anything from bandits to city guards. Monster that you don't have fitting miniatures for can easily be represented by chess pieces, chips or similar.

To summarize, metal miniatures and battle mats isn't necessary when playing *Fantasy!* but it's an aid that adds an extra dimension to the game, and our opinion is that they are most certainly both fun and old school!



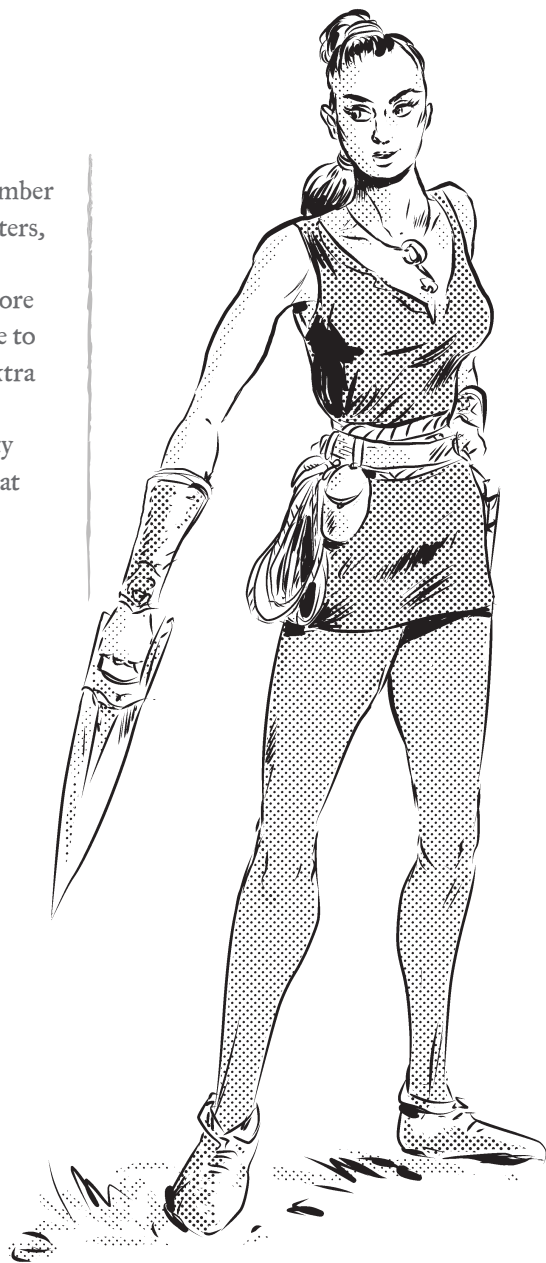
Fantasy!

Appendix 4:

Readymade Characters

Here you will find a number of readymade characters, just copy them and start playing! If you want to make more experienced characters you only have to increase their hit points maybe an extra level in an Attribute or two!

In the back you will find an empty character sheet. You will also find it at SagaGames' homepage:
www.sagagames.com



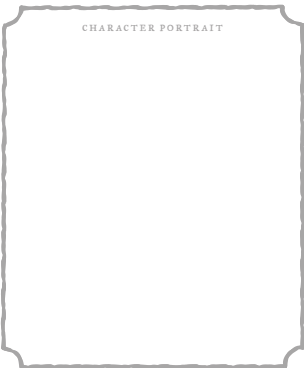
Fantasy! Character sheet

Old School Gaming

Name: **Pendegor**

Player: _____

CHARACTER PORTRAIT



Age: **36 years**

Gender: **Man**

Race: **Human**

Appearance: **Long and gangly, tanned, copper hair, bushy moustache..**

Personality: **Outgoing, eloquent, positive. Like good drinks and good company.**

Background: **Grew up in a village were the hunting was the main trade. Father was a drunk.**

Abilities: **Archery, Sense of direction**

Stealth

Track

Wilderness expertise

Constitution: 3

Coordination: 4

Intelligence: 4

Presence: 2

Hit points: ^{INJURED -1} ^{SCRATCH -1} **+** **00** **000** **000** **X** **0000** THP: **5** Mana: **2**

Weapons: **Bow (+2)**
Knife (+1)

Armour: **Leather armour (+1)**

Equipment: **Leather armour, bow, knife, trousers (wool), belt, gloves, jacket (wool), cloak (fur lined), boots (high), tunic (linen), whetstone, belt pouch, tinderbox, quiver (20 arrows), backpack (10 l), leg hold trap, water skin (5 l), wool blanket.**

Assets: **13 C**

Additional: _____

Combat Dice: **6** bow ED:

Fantasy! Character sheet

Old School Gaming

Name: Haftnur Grimsbjerg Player: _____

CHARACTER PORTRAIT



Age: 102 years

Gender: Man

Race: Dwarf

Appearance: Rough and stocky body, long black hair and beard in braids, pig eyed and broken nosed.

Personality: Dour, negative and generally suspicious, also loyal to the death and fearless.

Background: Son to the smith Gundur, so he was a smiths apprentice in his early years. He was let go because of repeated outbreaks.

Abilities: Dodge

Constitution: 4

Nerves of steel

Coordination: 2

Hard hitter

Axe fighter

Intelligence: 2

Presence: 2

Hit points: † ^{INJURED -1} 00 ^{SCRATCH -1} 000 0000 ~~X~~ 00 THP: 5 Mana: 1

Weapons: Light crossbow (+2)
Dagger (+2)
One handed axe (+3)

Equipment: Dwarven chainmail, crossbow, dagger, axe, trousers (wool), belt, gloves, cloak (wool), shoes, tunic (linen), whet stone, tinderbox, torch, hammer, cooking pot, quiver (20 arrows), backpack (10 l), water bottle (1 l), wool blanket.

Armour: Dwarfish chainmail (+3)

Assets: 25

Additional: unique abilities:
Dark vision, subterranean compass, resilient, smiths.

Drawbacks: Greed - riches.

Combat Dice: 10 axe ED:

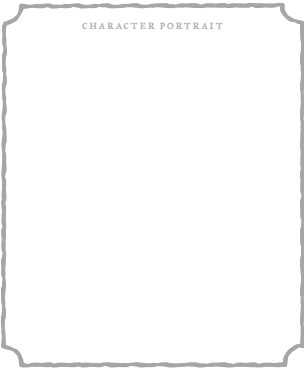
Fantasy! Character sheet

Old School Gaming

Name: Ywelene

Player: _____

CHARACTER PORTRAIT



Age: 129 years

Gender: Woman

Race: Elf

Appearance: Wiry strong and limber, high cheekbones, alert grey eyes, waist long black hair.

Personality: Open and kind, but is really scheming, watchful and egotistical.

Background: Is born of a long line of strong warriors from the noble forests of the lowlands.

Abilities: Knife fighter

Constitution: 1

Stealth

Coordination: 4

Hard hitter

Surprise attack

Intelligence: 3

Presence: 2

Hit points: \dagger ^{INJURED -3} 00 | ^{SCRATCH -1} 000 | ~~X~~ 000000 THP: 5 Mana: 2

Weapons: Dagger (+2)

Light crossbow (+2)

Armour: Leather armour (+1)

Equipment: Leather armour, crossbow, dagger,

hose (wool), jacket (linen), belt, gloves, skirt

(wool), shirt (linen), boots (soft), belt pouch,

tinderbox, torch, glass flask with a cork, quiver

(20 arrows), sleeping bag (wool), sack (small),

water bottle (1 l), wax candles (2).

Assets: 5 C

Additional: unique abilities:

Sharp eyed, immunity,

tracking, marksman,

mana sensitive.

Drawbacks: Sorrow.

Combat Dice: 7 L.C. ED: _____

Fantasy! Character sheet

Old School Gaming

Name: Glandeber

Player: _____

CHARACTER PORTRAIT



Age: 42 years

Gender: Man

Race: Human

Appearance: Stocky and tall, close shaved, dark brown eyes, black curly hair.

Personality: Social and polite, but prefers to be observant.

Background: Has fought in the east and west, seeks his lost brother in arms.

Abilities: Good reputation

Constitution: 4

First aid

Coordination: 3

Fencing

Shield training

Combat experience

Intelligence: 3

Presence: 3

Hit points: \dagger ^{INJURED -1} 00 ^{SCRATCH -1} 000 00 ~~X~~ 00000 THP: 5 Mana: 3

Weapons: Dagger (+2)
Sword (+3)

Equipment: war horse (including equipment), chainmail, shield, sword, dagger, four man tent, trousers (linen), cloak (fur lined), boots (high), tunic (linen), whetstone, purse, tinderbox, torch, cooking pot, writing equipment, water skin (5 l), wooll blanket.

Armour: Chainmail (+2)
Shield (+1)

Assets: 8 S

Additional: _____

Combat Dice: 9 sword ED:

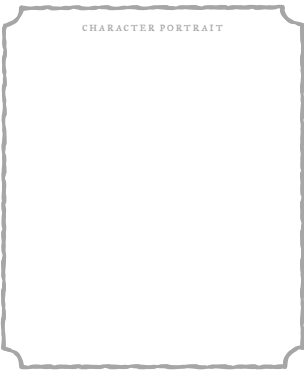
Fantasy! Character sheet

Old School Gaming

Name: Anjeli

Player: _____

CHARACTER PORTRAIT



Age: 18 years

Gender: Woman

Race: Human

Appearance: Short and mobile, springy stance, grey blue eyes, short brown hair, freckles.

Personality: Talkative and overly social but rather cocky. She likes it when things happen fast.

Background: Grew up in the city under bad conditions, used to rough times.

Abilities: Acrobat

Constitution: 3

Dexterous

Coordination: 4

Smooth talker

Stealth

Intelligence: 3

Notice

Presence: 2

Hit points: \dagger ^{INJURED -1} 00 | ^{SCRATCH -1} 000 | 0 ~~X~~ 00000 THP: 5 Mana: 2

Weapons: Knife (+1)

Wooden club (+1)

Sling (+1).

Armour: Leather armour (+1)

Equipment: Lather armour, knife, wooden

club, sling, 20 led balls, lock picks,

metal file, belt pouch, purse, tinderbox,

hammer, sling bag (5 l), rope (10 m),

sack (small), water bottle (1 l), pliers,

wax candle (3), wool blanket.

Assets: 1 S, 3 C

Additional: _____

Combat Dice: 6 sling ED: _____

Fantasy! Character sheet

Old School Gaming

Name: _____ Player: _____



CHARACTER PORTRAIT

Age: _____
 Gender: _____
 Race: _____
 Appearance: _____

 Personality: _____

 Background: _____

Constitution:

Coordination:

Intelligence:

Presence:

Abilities: _____

Hit points: \dagger | INJURED -1 | SCRATCH -1 | ○○○○○○○○ THP: _____ Mana: _____

Weapons: _____

Equipment: _____

Armour: _____

Assets: _____

Additional: _____

Combat Dice: _____ ED: _____





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