A genre book for HERO SYSTEM

FANTASY HERO

STEVEN S. LONG

CREDITS

Hero System Game Design: George MacDonald, Steve Peterson, Rob Bell

Editor: Rob Bell

First Edition *Fantasy Hero* by: Steve Peterson

Cover Illustration: Larry Elmore

Interior Illustration: Shawn Sharp, James McGonigle, Mitch Byrd, Ben Edlund, Laura and John Lakey

Western Shores Map: Kevin Williams

Layouts: Edward Dinwiddie, William Hyde, ???

Project Specific Contributions: *Series Editor:* Rob Bell; *Content Editor:* S. Coleman Charlton; *Page Design:* J. Andrew Christensen, J. Michelle Ney, Jennifer Kleine; *Layout:* AndrewChristensen, Edward Dinwiddie, Jennifer Kleine, Kevin Williams, B. T. Thompson, Eric Bruns; *Cover Graphics:* J. M. Ney, Terry Kevin Amthor.

Editor's Dedication: *Fantasy Hero* is dedicated to the fans who have waited so long, and to everyone whose work made this book possible. I hope it was worth the wait.

ICE MANAGEMENT — *Art Director/Production Manager:* Terry K. Amthor; *Sales Manager:* Deane Begiebing; *Editing & Development Manager:* Coleman Charlton; *President:* Peter Fenlon; *CEO:* Bruce Neidlinger; *Controller:* Kurt Rasmussen.

ICE STAFF — *Marketing Consultant:* John Morgan; *Print Buyer:* Bill Downs; *Production Supervisor:* Jennifer Kleine; *Editing & Development Staff:* Kevin Barrett, Rob Bell, Pete Fenlon, Jessica Ney, John Ruemmler, Terry Amthor; *Graphics & Production Staff:* Eric Bruns, Andrew Christensen, Edward Dinwiddie, William Hyde, B.T. Thompson, Kevin Williams; *Sales & Customer Service Staff:* John Brunkhart, Jo Lori Drake; *Shipping Staff:* John Breckenridge, Kurt Fischer, David Johnson, David Mercier.

For our convenience, we have employed the male gender throughout this product. This does not imply any chauvanism on our part (quite the contrary), but it is hard to say him/her/it, or he/she (or "s/he") every time the situation crops up. So, please accept our apologies for this shortcut.

Fantasy Hero™ is Hero Games' trademark for its superhero roleplaying game using the Hero system.
Champions® and *Champions, The Super Roleplaying Game*™ are Hero Games trademarks for its superhero roleplaying game using the Hero System.
Hero System™ is Hero Games' trademark for its roleplaying system. *Fantasy Hero* Copyright © 1990 Hero Games. All rights reserved. *Champions* Copyright © 1981, 1984, 1989 by Hero Games. All rights reserved. *Hero System* Copyright © 1984, 1989 by Hero Games. All rights reserved.

No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying (except Character Sheets for personal use only), recording, or computerization, or by any information storage and retrieval system, without permission in writing from the Publisher: Iron Crown Enterprises, Inc., P.O. Box 1605, Charlottesville, VA 22902.

Printed in U.S.A., First Printing 1990
Produced & Distributed by Iron Crown Enterprises, Inc., the exclusive manufacturer of Hero Games.

STOCK #: 502
ISBN 1-55806-102-9

INTRODUCTION. 4
How to Use This Book 4
If You Have Never Played a Hero Game Before 4
If You Have Played Hero System Games Before 4
If You've Played 1st Edition *Fantasy Hero* 5
What's Inside 5
Editor's Notes 5

CAMPAIGN BOOK

CHARACTER CREATION

INTRODUCTION. 9
Characters Based on Motivations 9
Characters Based on Abilities 10
Characters Based on Fiction 10
Characters Based on the Player 11
Putting It All Together 11

NON-HUMAN RACES. 12
Racial vs. Cultural Abilities 12
Altering These Races 12
How To Use These Races 13
Dwarves 13
Halflings 15
Elves 15
Lizardmen 16
Half-Giants 17
Gargoyles 17
Felines 18
Half-Elves 18
Half-Orcs 18
Humans 18
Mermen 19
Other Races 19

CHARACTER ARCHETYPES. 20
Warriors 20
Fighter 20
Barbarian 20
Swashbuckler 21
Knight 22
Leader 22
Duelist 22
Rangers 23
Priests 23
Traveling Priest 24
Village Priest 24
Witch Doctor (Shaman) 24
Druids and Witches 25
Monk 26
Bards 26
Bard 26
Rogues 27
Scoundrel 27
Cutpurse 27
Burglar 28
Sages 28
Sage 29
Wizards 29
Adventuring Wizard 29
Wizard for Hire 30
Adept 30
Wild Talent 31
Hermit (Hedge Wizard) 31
Apprentice 32
Combination Wizards 32
Other Character Types 32
Wild Man 32
Sailor 33

CHARACTER ABILITIES IN *FANTASY HERO*. 34
Characteristics 34
Characteristic Ranges 35
Skills 35
Everyman Skills 36
Fantasy Hero Skill List 36
Skill Enhancers 40
Perks 40
Talents 42
Talents as Spells 42
Powers 42
Character Disadvantages 42
Curses 43
Roleplaying the Character 45
Spending Experience 45
Eight Tips for Enjoyable Play 45

MAGIC

INTRODUCTION. 47
Powers as Magic 47
Magic as a Special Effect 47
Magic Systems 47
Standard *Fantasy Hero* Magic System 48
Design Philosophy 48
Designing Original *Fantasy Hero* Magic Systems 48

SPELLCASTING. 48
Basic Spellcasting 48
Number of Spells 48
Interruptions 48
Turning Spells Off 49
Magic Items 49
Magical Limitations 49

BUYING SPELLS. 50
Standard Magic — The Rules 50
Standard Limitations 50
No Spells Are Persistent 50
Spells Must Fit GM's Limits 50
No Power Frameworks 50
Other Constraints 51
Learning Magic 51
Restricted Magic 51
Priestly Magic 51
Skills 52
Powers 52
Power Advantages 59
Limitations 63
Power Frameworks 66

GAME MASTERING *FANTASY HERO* MAGIC. 67
Things to Think About 67
Keep Magic Consistent 67
Power Level 67
Magic Items 68
Putting It Together 68
Background 68
Restricted Effects 69
Casting Requirements and Restrictions 69
Other Notes 69
Sample Sheets 69
Adjusting the Standard Rules 69
Standard Limitations 69
Emphasizing Different Magical Styles 69
Endurance Reserves 72
Persistent Spells 72
Power Frameworks 72

MAGIC SOURCEBOOK. 73

DESIGNING ORIGINAL MAGIC SYSTEMS. 75
Introduction 75
System Rules 75
Sample Magic Systems 75
Characteristics of Magic Systems 78
The Results 78

COMBAT AND ADVENTURING

COMBAT OPTIONS. 82
New Options 82
Combat Modifiers 83
Optional Combat Modifiers 84
Combat Maneuvers 85
Optional Combat Maneuvers 86
Martial Maneuvers 87
New Optional Maneuvers 87
Archery 88
Improvised Actions 89

SPECIAL CASES. 91
Mounted Combat 91
Horses 91
Flying Mounts 92
Monster Hit Locations 92
Fighting Large Creatures 92
Optional Rules for Determining Damage 92
Critical Hits 92
Mystery Damage 92
Relative Position 93
Attacks Against Disadvantaged Characters 93
Optional Damage Recovery Rules 93

WEAPONS AND ARMOR. 94
Missile Weapons 94
Melee Weapons 95
Unusual Melee Weapons 96
Armor 96
Armor Encumbrance 96
Sectional Defense 99
Average Defenses 99
Shields 100

GAME MASTERING *FANTASY HERO*

BASIC GAME MASTERING. 102

CREATING AND RUNNING SCENARIOS. 104
Creating the Scenario 104
Standard Parts of a Scenario 104
Running the Scenario 105
Individualize the NPCs 105
Combat 105
Pacing 106
Climax 106
Rewards 106
Campaign Considerations 106

CONVENTIONS OF "GENRE" FANTASY. 107
Common Genre Conventions 107
So What's All This For? 108
Subgenres 108
High Fantasy 108
Swords and Sorcery 109
Hack and Slash Fantasy 109
Swashbuckling Fantasy 109
Funny Fantasy 110
Mundane Fantasy 110
Dark Fantasy (Horror) 110
Classic Fantasy Bits 111

CONFESSIONS OF A HACK AND SLASH JUNKIE. 112

SETTING UP A FANTASY CAMPAIGN. 114
Creating Your World 114
Player Goals and Motivations 115
Commitment to the Goal 115
Importance of the Heroes to the Campaign World 116
Campaign Tone 116
Setting 118
Keeping It All Straight 121
WORLDBUILDING. 124
Where to Start? 124
World-Building Elements 125

SOURCEBOOK

SAMPLE CHARACTERS

SAMPLE CHARACTER ARCHETYPES. 140

SAMPLE CAMPAIGN: THE WESTERN SHORES

OVERVIEW. 147
Timeline of Major Events 147
Civilization and Technology 148
THE LANDS OF THE WESTERN SHORES. 151
Ambria 151
Greatwood Forest 156
Daria 157
The Duchy of Irolo 158
Brondheim 160
The Free City of Weyrcliff 161
Dornica 162
The Sultanate of Zylistan 163
The Wild Lands and Other Geographical Features 165
Multi-National Organizations 166
PRICE LIST. 168

SCENARIOS

TERROR IN THE VALLEY. 170
Getting Started 170
The Adventure 170
Conclusion 173
CITY OF DEMONS. 174
Introduction 174
Game Mastering the Scenario 174
Background 174
The Road to Rumaldo 175
Rumaldo 176
Down the River 179
The Demon Temple 180
Interrupting the Spell 180
If the Spell Succeeds 181
Epilogue 181
OTHER SCENARIOS. 183
A Wizard's Manipulations 183
Mark of the Werewolf 183
Special Deliveries 183
An Ancient Wrong 184
Daring Rescues 184

THE BESTIARY

DESIGNING MONSTERS. 187
Venom 187
Creating Poisons 187
Stopping Poison 188
THE BESTIARY. 189

MAGIC ITEMS

CREATING MAGIC ITEMS. 196
Easy Item Construction 196
Difficult Item Construction 196
Materials 196
Conditions 197
Skill 197
Time 197
Impossible Item Construction 197
INTRODUCING MAGIC ITEMS. 198
Why Introduce Magic Items? 198
Introducing High-Powered Items 198
DEALING WITH TOO MANY ITEMS. 199
Destroying Magic Items 199
Breaking Magic Foci 199
Dispelling an Item 199
TYPES OF ITEMS. 200
Trivial Items 200
Major Items 200
Limited Use Items 200
Perpetual Items 200
Artifacts 200
Optional Artifact Rules 200
EXAMPLE ITEMS. 202

SPELLBOOK

USING SPELL COLLEGES. 204
The Spells 204
Designing Colleges 204
COLLEGE OF AIR SPELLS. 205
COLLEGE OF ANIMAL POWERS. 208
COLLEGE OF DEMONOLOGY. 211
EARTH COLLEGE. 215
COLLEGE OF EMPATHY. 218
COLLEGE OF FIRE WIZARDS. 221
COLLEGE OF ILLUSIONISTS. 224
COLLEGE OF NECROMANCY. 227
THE COLLEGE OF PLANT AND WOOD MAGIC. 230
COLLEGE OF WATER WIZARDS. 233
COLLEGE OF STORM MAGES. 236
CHURCH OF HEALING. 239
CHURCH OF WAR. 242

APPENDIX

SYSTEM CONVERSIONS. 246
Converting 1st Edition *F*antasy Hero 248
Converting *Gurps®* 248
Converting *Rolemaster* 249
Converting *AD&D®* 250
SHADOW WORLD AND CAMPAIGN CLASSICS. 252
Kulthea: The Shadow World 252
Flows of Essence and the Lords of Rohan 252
The Lords of Essence and the Three Eras 253
The roles of Player Characters 253
A Review of *Shadow World* 254

AUTHOR CREDITS

CHARACTER CREATION
Character Conception: Rob Bell
Non-Human Races: Rob Bell
Character Archetypes: Rob Bell
Character Abilities in *Fantasy Hero*: Rob Bell, Mike Nystul, Steve Peterson

MAGIC
Introduction: Rob Bell
Spellcasting: Rob Bell
Buying Spells: Rob Bell, Mark Bennett
Game Mastering *Fantasy Hero* Magic: Mark Bennett
Magic Sourcebook: Mark Bennett
Designing Original Magic Systems: Aaron Allston, Mark Bennett

COMBAT AND ADVENTURING
George MacDonald

GAME MASTERING *FANTASY HERO*
Creating and Running Scenarios: Rob Bell, Mike Nystul
Conventions of "Genre" Fantasy: Allen Varney
Confessions of a Hack and Slash Junkie: David Rogers
Setting Up a Fantasy Campaign: Rob Bell, John Brunkhart
Worldbuilding: John Brunkhart

SAMPLE CHARACTERS
Flashing Blades: George MacDonald
Sample Character Archetypes: Cyrus G. Harris

SAMPLE CAMPAIGN
The Western Shores: John Brunkhart

SCENARIOS
Terror in the Valley: Doug Tabb
City of Demons: Mike Cremer, Mike Nystul, Doug Tabb
Other Scenarios: Doug Tabb

BESTIARY
Chad Brinkley, Mike Nystul, and friends

MAGIC ITEMS
Mark Bennett

SPELLBOOK
Brian Altmiller, Rob Bell, Tim Binford, David Boris, Chad Brinkley, John Brunkhart, Dean Chambers, Ronald Cole, Jo Lori Drake, Cyrus Harris, Morgan Hazel, John Losey, David Majors, Andy Matthews, Jason McDavitt, Raymond Morgan, Andy Nelson, Gorham Palmer, Calvin Schaefer, Robert Schake, Tom Skukas, Chris Taylor, Paul Wayner

APPENDIX
Chad Brinkley, Earl Cooley, George MacDonald

INTRODUCTION

Arawyn looked up at the Necromancer's craggy, mile-high tower. She had led the company to Never-Closing gate, but hadn't reckoned that it would be guarded by a legion of undead. Overhead, inky black clouds blotted out the sun.

Arawyn turned to her comrades, who were huddled in the lee of the cliff. "Well, we've come this far, and the only way to destroy the circlet is to place it on the Necromancer's head. Looks like we'll have to find a way past that gate..."

Pulling his bloody sword from the basilisk's still-twitching body, Garak turned toward his other opponent. The Warlock was in the middle of a fearsome spell, and the air in the room was beginning to glow. With a grunt, Garak leapt across the chamber. The warlock's eyes grew wide, but it was too late to stop the brawny barbarian. With a single sweeping motion, Garak brought his sword up and sliced through the Warlock's neck. The Warlock's body and head fell in opposite directions. Wiping his brow, Garak looked to see what had happened to the princess ...

Sir Samson looks back to his Squire. "Don't fret lad. The King has told me to defend this bridge — so defend it I shall. To battle!"

Sir Samson pulls down his helmet visor and sets his lance. He then rears his horse and charges across the bridge. On the other side, the red-clad knight spurs his horse forward. The horses gallop across the bridge, bringing the two knights closer and closer...

Welcome to the fantastic world of *Fantasy Hero*! This book contains everything you need to roleplay fantasy using the Hero System rules. Swords and sorcery, quests and dragons, exciting adventures and brave deeds — they're all here.

Fantasy Hero will tell you how to create a fantasy setting, how to handle fantasy sword and sorcery, and how to build fantasy characters. To make all this easier, Fantasy Hero also contains a wealth of ready-to-use material, including hundreds of spells, magic items, weapons, fantastic monsters, scenarios, characters, and much, much more — everything needed for instant adventures. With this book and the HERO *System Rulesbook*, you can recreate any fantasy adventure from fiction or your own imagination. Aragorn, Conan, and King Arthur all reside within these pages. So read on, and

BE A HERO!

HOW TO USE THIS BOOK

Fantasy Hero is a HERO System Campaign Book. That means that it provides all the information needed to play fantasy adventures using the HERO System rules. Within these pages you will find setting information, fantasy specifics, and a wealth of ready-to-use material. However, Fantasy Hero is not a stand-alone product; to use it the player must also have the HERO System Rulesbook, which contains all the rules for the HERO System. The HERO System Rulesbook can be purchased separately; it is also contained in Champions, the Super Roleplaying Game.

Fantasy Hero can be used in numerous ways. It is intended of course, to enable GMs to run fantasy adventures replete with mythical creatures, flashing blades, and powerful magics. However, *Fantasy Hero* also contains extensive guidelines for all fantasy-era roleplaying; the rules presented here can be used to recreate a historically accurate medieval adventure, for instance. And since all parts of the HERO System are compatible, Fantasy Hero can function as a sourcebook for other HERO System games, like *Champions*.

The following sections explain how different players can best use *Fantasy Hero.*

IF YOU HAVE NEVER PLAYED A HERO SYSTEM GAME BEFORE

If you've never played any games using the HERO System (like Champions), then this book (*Fantasy Hero*) is not the place to start. As explained above, *Fantasy Hero* explains how to use the HERO System rules, but doesn't actually contain those rules. (If it did, this book would be 470 pages long!) Therefore, before going any further, you should get a hold of a copy of the *HERO System Rulesbook*. The hardcover *Champions* also contains the same rules; if you prefer, you can use it instead.

Once you have a copy of the *HERO System Rulesbook,* you should familiarize yourself with the rules contained there. If you have never roleplayed before, read the appropriate sections. Then, once you have at least a basic understanding of the rules, you can proceed to *Fantasy Hero*, which will show you how you can use them. For more guidelines, see the following section.

IF YOU HAVE PLAYED HERO SYSTEM GAMES BEFORE

If you've already played HERO System games (like Champions), then you already know how the HERO System works. What *Fantasy Hero* will do is show you how you can use those rules to play a fantasy game.

To use *Fantasy Hero*, you should read all the way through the *Campaign Book* section. Players should concentrate on the *Character Creation* and *Magic* chapters, although there is plenty of useful information in the *Combat* and *Game Mastering Fantasy Hero* chapters. GMs should read all four chapters carefully.

Players may or may not want to read the entire *Sourcebook*. If the GM intends to use the scenarios or sample campaign, then the players shouldn't read those chapters — since knowing too much can spoil the fun. GMs, obviously, should read the entire *Sourcebook*.

Whether or not you're familiar with the HERO System, *Fantasy Hero* has been set up to make it easy to start a fantasy campaign. There are extensive guidelines for constructing characters and a campaign — but we've also included a ready-to-use campaign world, along with characters and scenarios. If you want to get started right away, just use the provided characters and scenarios. You can pick up the rest of the material later.

IF YOU'VE PLAYED 1ST EDITION FANTASY HERO

You've played *Fantasy Hero* before. You might even have a *Fantasy Hero* campaign going. How should you use this revised *Fantasy Hero?*

The most important thing to recognize is that this edition of Fantasy Hero is entirely new — almost nothing has been reprinted from the older version. Moreover, this book uses the revised HERO System rules, as presented in the HERO System Rulesbook. This means that the rules it covers are not the same as those in the old *Fantasy Hero.* Moreover, it means that there is much more room for campaigning information. This version of *Fantasy Hero* contains all sorts of wonderful things, including a lot of material that wouldn't fit in the old *Fantasy Hero.* So what should you do with it?

In general, GMs and players should follow the guidelines presented in the *HERO System Rulesbook*, pg 7. Thus, the first way to use this book is to convert your existing characters and campaign to the new *Fantasy Hero* rules. The *Appendix* chapter has guidelines for converting old *Fantasy Hero* abilities into the new rules; any experienced HERO player should be able to handle it. The GM should also consider allowing players to radically redesign characters to take advantage of all the new abilities in the *HERO System Rulesbook.*

The second way to use this book is as a massive supplement to the old *Fantasy Hero.* Even if you ignore all the material based on the new rules, there are still lots of character creation guidelines, GMing advice, combat options, and the like? And, of course, the Sourcebook can be used almost entirely — what GM wouldn't want hundreds of spells, more monsters, original scenarios, and the like. Even if you want to use the original rules, there should be plenty of useful material here.

In general, we recommend that most GMs convert their campaigns over to the new rules. As explained in the *HERO System Rulesbook*, the rules revision was the result of extensive playtesting and tinkering with the rules. Similarly, this version of *Fantasy Hero* contains all sorts of ways to help the HERO System simulate the world of fantastic adventures. We think that most players will find switching to the new rules to be worthwhile.

WHAT'S INSIDE

Here's a brief summary of what's inside this book and how it is organized.

CAMPAIGN BOOK

This section explains how the GM and players should use the HERO System for fantasy roleplaying. There are extensive guidelines for all aspects of fantasy gaming. The first chapter, Character Creation, explains how to build and play fantasy characters. The second chapter, *Magic, explains how magic works in Fantasy Hero, and how the GM can design his own magical systems. The third chapter, Combat and Adventuring*, tells the GM how he can simulate the glittering swords and sorcery of fantasy combat. The fourth chapter, Game Mastering Fantasy Hero, explains how the GM can create and run fantasy scenarios. There are also guidelines for setting up a complete fantasy campaign for Fantasy Hero.

SOURCEBOOK

This section contains a tremendous amount of ready-to-use material that will help a Fantasy Hero Game Master run his campaign. The *Sample Characters* chapter has 8 complete character write-ups and 20 shorter character write-ups. These characters can be used by the players as PCs or by the GM as NPCs. The *Sample Campaign* chapter contains a complete fantasy campaign setting — the Western Shores. The *Scenarios* chapter presents several ready-to-use scenarios. The *Bestiary* chapter has guidelines for designing fantasy monsters, along with short write-ups for more than 75 creatures. The *Magic Items* chapter explains how to design magical items, and includes examples. The *Spellbook* chapter has hundreds of spells that can be used by PCs and NPCs. Finally, the *Appendix* has guidelines for converting *Fantasy Hero* to other game systems.

Several chapters of the Sourcebook, especially the *Bestiary*, *Spellbook*, and *Magic Items*, have short write-ups in *Fantasy Hero.* This was done obviously for space considerations. Players who want the full write-ups, along with hundreds of additional spells and magic items, should look at the *Fantasy Hero Companion.*

EDITOR'S NOTES

Well here it is — at long last. I know some of you have been waiting for a revised *Fantasy Hero* for a long time... years in fact. I can only hope that it was worth the wait.

So what took so long? Essentially, we really wanted to get it right, and to give HERO fans a fantasy game they could play and enjoy. Since the publication of the original *Fantasy Hero* in 1985, we have had numerous chances to rerelease some form of *Fantasy Hero.* But there has never been an opportunity to publish something grand — something that all of us can be proud of.

Until now.

We feel that this second edition of *Fantasy Hero* is something that can do justice to fantasy gaming and the HERO System. It follows the high quality standards set by *Champions* and *Ninja Hero.* The book you are holding is absolutely packed with useful information, including all the things that didn't go in the first edition. In fact, there was so much good fantasy material that we couldn't fit it all in one book — even a 256 page book with small type! Thus we'll be publishing the *Fantasy Hero Companion* almost immediately. You certainly don't need it to play *Fantasy Hero*, but with hundreds more spells, magic items, mass combat rules and the like, it'll be a perfect "companion" to this Campaign Book. How's that for a shameless plug?

In any case, we hope that you enjoy *Fantasy Hero.* A lot of work and enthusiasm went into this project, and we think it shows. So have fun with it — that's what makes it all worthwhile!

Rob Bell

THIS PAGE IS BLANK

FANTASY HERO CAMPAIGN BOOK

Editor/Developer: Rob Bell

Authors: Rob Bell, Mark Bennett, John Brunkhart, George MacDonald, Mike Nystul, Steve Peterson, David Rogers, Allen Varney

Editorial Contributions: Aaron Allston, Mark Bennett, John Brunkhart, Jo Lori Drake, George MacDonald, Steve Peterson, Allen Varney

Contributors and Playtesters: Brian Allbee, Brian Altmiller, Kris Andrews, Graeme Bayless, Mike Barnes, Steve Beeman, Matt Bennett, Scott Bennie, David Berge, Brad Binder, Tim Binford, David Boris, Carl Bueller, Jim Canup, Jean Carrieres, Dean Chambers, Eric Christman, Ronald Cole, Earl Cooley, Elizabeth Craig, Mike Cremer, Kevin Criscione, Lee Davis, Kevin Dinapoli, Jim Dorethy, Lori Dorethy, Jo Lori Drake, Ben Ellinger, Doug Garrett, Jeff George, Bruce Glassco, Brent Goodick, Steve Goodman, Ray Greer, Bruce Harlick, Cyrus Harris, Scott Heine, Robert Isenberg, Robert Jensen, Carl Kochvar, Carol Johnson, David Ladyman, Dennis Mallonee, David Majors, Andy Matthews, Steve Maurer, Jason McDavitt, David Mercier, Raymond Morgan, Andy Nelson, Chris Nichols, Dawn Nystul, Adrian Ownby, Gorham Palmer, Steve Perrin, Bob Quinlan, Nonie Quinlan, Luray Richmond, Mark Richmond, Andrew Robinson, Scott Ruggels, Calvin Schaefer, John Schaefer, Robert Schake, Kenneth Scott, Tom Skukas, Bob Simpson, Warren Spector, Sean Summers, Chris Taylor, Glenn Thain, Paul Wayner, Barry A. Wilson

Special Editor's Thanks to: Claude Turner (who had the original idea); Corgon Bearclaw, Ereth-Akbe #1 to #7, and all the other forgotten AD&D characters; Larry Elmore (for giving *Fantasy Hero* a shot at respectability); The Fellowship and The Company (we'll find the ring yet...); Mark "clutch author" Bennett; Loyd Blankenship (for helping locate a missing person); e.e. "Jesus, Rob!" varney (For Coming Through In A Big Way Again); John "Strarted Elves six days before transmittal" Brunkhart; Bond, Keith Bond and David Rogers (for a trip to New Orleans before all this hit the fan); Jenell (for selling me Sorsha the Porsche); Da Champ (for 2 years of service — R.I.P.); Carol (for being so "complicated"); The long-suffering crew of the USS Castor; JRR Tolkien, T.S. White, and Robert E. Howard; Production (for putting up with all this); The Bird-men of Trexas (and the Fish-men of Roklahoma); Keith "Finally won one" Hannigan; Jaguar, (who never gets to go on a cover); Seeker (who always gets beat up on his); Economies based on tin pieces, wood chips, cow chips, and potato chips; Paul "Barbarella/ 5 Spell Colleges" Wayner

And to JL, Chad, and JB, without whom I could never Be a Hero. Thanks everybody!

CHARACTER CREATION

To play *Fantasy Hero,* it is of course necessary to have characters for the players. First-time players should probably start by playing the sample characters provided in the *Characters* section. But everyone will eventually want to design his own character. This section provides a few techniques for coming up with a character conception. Combined with the *Character Creation* section of the *HERO System Rulesbook*, this section should make the character construction process easy.

Before any of the players creates a character, the Game Master must decide what type of campaign he intends to run. The GM decides how many points the characters start with, how many Disadvantages they can take, what kind of magic and non-human races are available, and so forth. (For more information, see the *Game Mastering Fantasy Hero* chapter.)

INTRODUCTION

The easiest way to build a character is to make one or two initial choices about him. These should be based around the character conception — what excites the player about playing the character. This character conception can come from numerous sources: One player might start by thinking of a character's abilities — he wants to play a brawny warrior, or a sneaky thief. Another player might start with the character's motivation — like promoting a religion or avenging his father. Still another player might want to recreate a character from literature, like Sir Lancelot, Aragorn, or Conan. A fourth player might want to play himself — transposed to a fantasy setting. All of these (and more) are valid jumping-off points for characters.

The following section explains all these techniques in greater detail. If these suggestions don't help, the player should ask the GM. He may be able to help develop a character needed by the group or that fits particularly well with his plans for later adventures.This gives the player a better idea of what abilities and motivations the character should have.

CHARACTERS BASED ON MOTIVATIONS

This is a character built around a certain motivation — the player is primarily concerned with what the character is like. The motivation can be general, like "I hate orcs" or more goal oriented, like "I want to destroy the one true ring". In either case, the motivation should explain why the character goes adventuring — instead of sitting at home and becoming a farmer, for instance. The motivation should also be complex enough to be interesting. It's not much fun to play someone who always reacts in a certain way, regardless of the situation at hand.

Some of the common motivations for characters are:

- **Loyalty:** This can include loyalty to the family (like the mafia), loyalty to an individual (like King Arthur), loyalty to an organization (like the Thieves' Guild), or loyalty to a country or ideal. Such characters generally follow orders from whomever they've pledged loyalty to; they also do whatever is necessary to help that person or group.
- **Promoting a Code:** This code can be a code of conduct (like chivalry or asceticism) or a religious belief (like militant Islam). The character tries to convince others that his code is the correct one to follow. Such characters usually lead by example; an Arthurian knight tries to show others the glory of chivalry by being chivalrous himself, for instance.
- **Love:** This is like loyalty, except that the character doesn't follow orders; instead, he supports his paramour, organization, etc., because he loves it. This can be a somewhat limited motivation, but allows for fine roleplaying, especially when the character must act against that which he loves.
- **Ambition:** The character wants to become personally powerful. This can range from a desire to be the most skilled swordsman in the land, to an ambition to become king. Such a character is constantly attempting to acquire more power, through items, followers, or experience.
- **Money:** This is like ambition, but instead of becoming powerful, the character wants to become rich. The character is always looking for a chance to make a gold piece. Although there is some overlap, a character who only wants money acts far differently from one with ambitions for greater power.
- **Knowledge:** In some societies, knowledge *is* power; in any case, the search for knowledge is a valid motivation. Some seek the answer to a single question, like "Who did this?" Others quest for universal truths. In any case, the character never passes up an opportunity to learn more about his chosen subject.
- **Revenge:** "You killed my father (brother, wife, etc.), prepare to die!" Revenge is a good motivation, but should be broad enough to give the character enough room to grow. For example, a character who only wants to kill one soldier is inherently limited, since once he kills the soldier, he has no reason to continue adventuring. The character would be better off if he wanted to avenge himself on a large group of people (like the army), or on a single hard-to-reach opponent, like a commanding general.

• **The Quest:** The character seeks something and will spend all his time trying to find it. The object of the quest can range from a magical sword to a missing family member.

In game terms, most motivations can be handled as Psychological Limitations, of varying strengths. The GM decides how common the situation is (i.e., how often it will occur in the game); and the player then decides how strongly the motivation affects the character.

Example: *Having just finished reading* ***The Once and Future King****, a player decides he wants to play a chivalrous knight. The GM decides that situations where chivalry will come into play are common. The player must now decide how intense the motivation is. If the intensity is moderate, then the knight is generally chivlarous, but can on occasion act unchivalrously. This would be worth 10 points. If the intensity is Strong, then the character is almost always chivlarous, and can only act unchivalrously after a heart-wrenching struggle (an EGO Roll). This is worth 15 points. If the intensity is total, then the character can never act in an unchivalrous fashion. This is worth 20 points.*

Obviously, the level of intensity will have a large impact on how the character is played. Assume that the knight is attacked by a female assassin, and the chivalric code says that a knight cannot strike her. If the knight's chivalry is only moderate, then he should try to avoid striking the woman, but will do so if he has no other choice. If the knight's chivalry is strong, then he will do almost anything other than strike the woman; to even attempt it requires an EGO Roll. And if the knight's chivalry is total, then he will not strike the woman under any circumstances. Time to figure out some other way to stay alive!

Of course, there is more to a character than simply his primary motivation — a chivlarous knight could also be claustrophobic, for instance, or he could hate orcs. However, the primary motivation gives the character a focus.

Building a character in this fashion means starting with the character's Disadvantages, and then working on the rest of the character. If the player would rather start with the Characteristics or other abilities, he should try...

CHARACTERS BASED ON ABILITIES

This is a character based primarily around the character's abilities. When designing a character in this fashion, the player should decide — first and foremost — what he wants the character to be able to do. He can then buy this through Skills and Characteristics. Of course, this doesn't have to limit the character; a "hulking swordman" could have many abilities besides being hulking and a swordsman. However, at the very least, the character should fulfill these basic requirements. For a hulking swordsman, the character should have a good Strength, and also some skill with the sword.

To make the process simpler, at the end of this section there are more than 30 Character Archetypes. These Archetypes include a Package Deal, and guidelines for players who want to run these characters. These sample types are only suggestions to help create characters, and should not be seen as restrictive "character classes.'' In addition, there are numerous character races for players to choose from.

Regardless of how the player determines his character's abilities, it is important to note that these abilities do not substitute for the character's personality. Though a player might want to play a "hulking swordsman," he should also work to give the character some recognizable personlity traits. For more information, see *Characters Based On Motivations*, above.

CHARACTERS BASED ON FICTION

Since fantasy gaming is usually based on fantasy literature and movies, it is of course possible to base a character on some individual from fiction. These characters usually have a set of abilities, along with a recognizable personality. This makes it extremely easy to design the character, and involves little more than translating the character to game statistics.

However, there are a few things to remember. First, unless the GM gives the player lots of points to work with, the beginning character that you build won't be as tough as everyone's favorite barbarian at the height of his screen career. The character will be more like that barbarian as a young man, while he still had some tricks to learn. Second, even when the PC is based on some fictional character, the player should remember that he is not actually that character — he's an individual in the GM's campaign. This means that if the GM decides that "Conan" has a father, then that's the way it is going to be. Most of the fun of roleplaying games comes from creating original stories, so the player shouldn't kick too hard if the GM wants to change some things about the fictional character.

Finally, it is often helpful to change the character's name. This way, no one will get confused about the character ("Now, is that the real Aragorn?''), and the GM won't have any trouble fitting him into the campaign.

CHARACTERS BASED ON THE PLAYER

Finally, it is possible for a player to base his character on himself. This can take two forms. In the first, the character is someone from the modern day who is transplanted to a fantasy setting; this plot has been used in stories ranging from *A Connecticut Yankee in King Arthur's Court* to the *Gor* series. These characters often have information no one else possesses, like how to mix gunpowder. Since such characters can completely alter the campaign setting, they require special permission from the GM. Perhaps he will want everyone to play themselves!

The second way to base the character on the player is to assume that the player actually grew up in the setting. This still allows the player to react to game situations, but needn't stretch the setting as severely as characters transported from the future.

Example: *John wants to play himself in a fantasy setting. He decides to play the character "John of York." John of York grew up on a peasant farm, and then moved to the city to join the king's army. John gives his character the skills he would have learned while growing up. Wanting to be slightly humorous, John assigns his character's Disadvantages by exaggerating his own personal "Disadvantages"; thus John of York becomes an inveterate punster who can never pass up a free meal. (Alternately, if he wanted the character to be a more accurate simulation, John could downplay the Disadvantages, or perhaps buy none at all.)*

Even more so than for characters based on fiction, players playing characters based on themselves should make a real effort to remember that *Fantasy Hero* is just a game. This means that the characters might be thrust into horrible or dangerous situations, and some might even die. This should not be taken as an affront or personal attack, or be cause for bickering between the GM and the players. It is necessary to maintain the distinction between the player and his character, even when the character is modeled on the player.

PUTTING IT ALL TOGETHER

Regardless of where he starts, the player should work to flesh out the character and make him seem real. The above sections can help anyone regardless of the approach used. For example, even hulking swordsmen need a personality, and honorable knights need abilities. And every character can steal some personality traits from the player or from fantasy fiction. For more information on each part of character design, see the appropriate section, above.

The GM can help play an important role in this process. If the GM's campaign demands that certain roles be filled, the players can design characters that fit into these roles. Similarly, the GM can describe the campaign's premise, since this will strongly influence how the characters turn out. For example, if the GM wants the characters to be treasure hunters, then all the characters should have some reason to look for treasure.

In addition to the "important" parts of character creation, the player should also consider giving the character unusual Background skills or abilities. Obscure Professional skills or apparently useless Knowledge skills help flesh the character out and make him seem real. A knight might be an exceptional poet, or might be fond of flying kites. Be creative. After all, you never know when KS: Riddles might come in handy ...

What follows are explanations of ways that the HERO System can be used to create fantasy characters. Players should read through for rules clarifications, as well as general inspiration and ideas.

NON-HUMAN RACES

Although most adventurers in fantasy settings are human, non-human races are a staple of fantasy literature. Indeed, many famous heroes, like Frodo Baggins, have been as important as their human comrades. Non-human characters often have different Characteristic maxima from human characters. Some nonhumans even have abilities that are unavailable to humans; mermen can breathe underwater, for example, whereas Gargoyles can fly. Though an unusual race is no substitute for an interesting character concept, it can be an important part of a character's abilities.

Players who want to play a non-human character must first ask the GM what races are allowed in the campaign. A campaign may use all the races or none, based on what type of campaign setting the GM is trying to create. Once the player has picked an acceptable race, he should work the race into the character's background as an integral part of the persona. A human thief is *not* the same as an elven thief, even if the elf was raised in human society. Players should also note that the character's race is only the foundation for the character; the player must still pick Skills, Disadvantages, etc.

RACIAL VS. CULTURAL ABILITIES

When using the following racial Package Deals, it is important to understand the difference between "racial abilities" and "cultural abilities". Racial abilties are those abiliities that every individual of a certain race is born with. Thus all Mermen can breathe underwater, all Lizardmen have claws, and all Gargoyles can fly. Cultural Abilities, in contrast, are those which the character learns while growing up. Thus, since all Mountain Dwarves are taught mining, everyone who grows up in that society has PS: Mining. This has no direct relation to the racial abilities; a Dwarf raised in a human society might become a farmer or a goatherd. Alternately, a human raised by Dwarves would have none of the Dwarves' racial abilities, but might have the Dwarven Cultural Abilities Package.

Players buying these Packages Deals should consider the background for their characters. If the character was raised in a traditional fashion, then he should probably have the cultural abilities package in addition to the racial abilties. However, if he was raised in another culture (like human culture), then he should not take the cultural abilities package. In any case, he should take additional Skills to reflect abilities beyond those presented in either package.

ALTERING THESE RACES

CUSTOMIZING TO THE CAMPAIGN

The GM should feel free to alter the racial packages in any way he wants. This is especially important with regards to the racial Disadvantages. These have been intentionally left vague to allow plenty of room for character development. It is especially important for GMs to modify them to fit the precise campaign background, keeping in mind the difference between cultural abilities and racial ones.

Example: *In the world of Eidelon, the Orcs and Dwarves have been warring for centuries, and generally attack each other on sight. The GM decides that this will mean some changes in the Dwarven Package Deals. First, since Orcs attack any Dwarf, there will be a new Disadvantage for the Racial Abilities Package Deal — "Hunted by Orcs". There will also be a new Disadvantage for the Cultural Abilities Package Deal — "Hates Orcs".*

This means that any Dwarf character will be attacked by Orcs simply for looking like a Dwarf. It also means that anyone brought up in Dwarven society will have an unreasonable hatred of Orcs, and will go out of his way to fight them. However, a Dwarf brought up in human society would not necessarily have this hatred, though he might wonder why Orcs keep attacking him!

GMs should also feel free to change minor aspects of the characters. If all Gargoyles are evil, this can be put into the cultural abilities package, or even the racial abilities package (if the evil is genetic). Similarly, the Skills can be easily altered to reflect the GM's vision of what each race should be like. Names can be changed — like Xornethern for Dwarves — if the GM wants the races (and campaign) to feel more exotic. And, of course, the GM can design his own races to fit his specific campaign.

RACIAL DISTINCTIVE FEATURES

These packages are designed to be used in a campaign-world dominated by humans. This fits anthropomorphic literature, and also simulates the settings of most fantasy literature. Thus, most of the races are fairly distinctive, and have been bought with the Disadvantage *Distinctive Features.* This only applies in human society; when the non-human character returns to his home, there is nothing "distinctive" about him! Of course, the character could buy a second Distinctive Features to indicate something that made him a "distinctive" Dwarf or Elf. In this case he would be Distinctive in both cultures.

ENCOURAGING THE USE OF NONHUMAN RACES

The way the Racial Abilities Package Deals are currently set up, the Disadvantages count against the maximum Disadvantages allowed for the characters. If the GM wants to encourage players to play non-human characters, he can decide that these racial Disadvantages do not count against the maximum. In any case, the Disadvantages for the Cultural Abilities Package Deals should always count against the maximum Disadvantage points — they are just like any other Disadvantages.

AGE AND NON-HUMAN RACES

The Disadvantage *Age* is designed for human characters. To use with non-humans, the GM should determine how old the non-human character must be to be "40+" and "60+." Put simply, "40+" should indicate middle age, while "60+" should indicate old age. Thus unhealthy Orcs should reach "40+" after only 25 years, while the ever-youthful Elves wouldn't reach it until centuries have passed (if ever).

To apply the Disadvantage *Age*, the GM should adjust the character's Characteristic Maxima in the following ways. Characteristic Maxima that are not changed are listed with "n/a".

CHAR	Adjust Characteristic Maxima Age 40+	Age 60+
STR	-5	-10
DEX	n/a	n/a
CON	-5	-10
BODY	-5	-10
INT	+5	+10
EGO	+5	+10
PRE	+5	+10
COM	n/a	n/a
PD	-2	-4
ED	-2	-4
SPD	n/a	n/a
REC	-2	-4
END	-10	-20
STUN	-10	-20
Movement (Run)	-2"	-4"
Movement (Swim)	-1"	-2"

HOW TO USE THESE RACES

Players who wish to play a character of a given race should choose the appropriate Package Deals and apply them to the character. All of the abilities gained from these Package Deals function normally; a character can increase his Skill Roll for the Skills in the Package, can increase the Disadvantage, etc. It is important to note that the Disadvantages in the Package Deals do count toward the total Disadvantage points allowed the character. However, the Package Bonus and lowered Characteristic maxima do not.

When buying his character's Characteristics, the player should remember that an "average" member of society has Characteristics about 10 points below the racial maxima. For example, since Mountain Dwarves have a STR maxima of 23, the average Mountain Dwarf is STR 13. A character with a 10 STR would not be too unusual, but would definitely be weaker than the racial norm.

DWARVES

Dwarves are an ancient race, almost as ancient as the Elves. They stand only four to five feet tall, but are compact and extremely sturdy. They generally weigh as much as humans. Although not immortal, Dwarves are extremely long-lived.

Dwarves are divided into two sub-races: Hill Dwarves and Mountain Dwarves. Mountain Dwarves are the classic Dwarves; they usually live deep beneath the ground in palatial "caves". Mountain Dwarves are extremely hardy, and make fierce warriors when provoked. They generally do not bother with human culture, emerging only for occasional trading and warfare. Mountain Dwarves have adjusted well to living underground, and never become lost if the tunnels are familiar.

RACE SUMMARY

Race	STR	DEX	CON	BODY	INT	EGO	PRE	COM	PD	ED	SPD	REC	END	STUN	Run	Swim*	Other
	Characteristic Maxima and Abilities																
Human	20	20	20	20	20	20	20	20	8	8	4	10	50	50	6"	(2")	None
Hill Dwarf	20	20	23	23	18	21	20	20	10	10	4	10	60	50	5"	(2")	None
Mountain Dwarf	23	20	23	23	18	21	20	20	10	10	4	10	60	50	5"	(2")	Bump of Direction
Halfling	15	21	23	15	20	21	20	20	8	8	4	10	50	50	5"	(2")	None
Wood Elf	16	21	20	16	23	21	20	22	6	6	4	10	50	45	8"	(2")	UV Vision, Lightsleep
High Elf	18	21	20	16	25	23	23	23	6	6	4	10	50	45	7"	(2")	UV Vision Lightsleep
Lizardman	23	18	20	23	18	18	23	16	8	8	4	10	50	50	6"	4"	Claws
Half-giants	30	15	20	25	18	20	25	16	8	8	3	10	50	50	9"	(2")	None
Gargoyles	23	15	20	23	13	13	20	12	8#	8#	3	10	50	50	6"	(2")	Flight, Claws, Armor
Felines	15	23	20	15	20	15	20	20	6	6	5	10	50	45	8"	(2")	Claws, Lightsleep
Half-elves	20	20	20	20	20	20	20	20	8	8	4	10	50	50	6"	(2")	None
Half-orc	23	20	23	23	18	18	20	16	9	9	4	10	50	50	6"	(2")	None
Merman	20	20	23	20	20	20	20	20	6	4	4	10	60	50	6"	6"	Life Support
Other Races	??	??	??	??	??	??	??	??	??	??	??	??	??	??	??	??	??

* Swimming listed in parentheses is potential swimming; it is only appropriate if the character is able to swim.

\# Gargoyles also have 3 PD/3 ED resistant armor.

Hill Dwarves, in contrast, are more like humans. Physically less imposing than the Mountain Dwarves, Hill Dwarves usually live above ground and are master craftsman. Dwarven villages are common along mountainous trade routes, and Dwarven Cities are not unknown. Hill Dwarves regularly trade with humans, and can be found in almost any human city.

HILL DWARF — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	CON 23	6
	BODY 23	6
	EGO 21	2
	PD 10	2
	ED 10	2
	END 60	5
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	INT 18	-1
-1" Running (base running 5")		-2
Distinctive Features: Dwarf (Concealable with major effort)		-10
Package Cost		10

MOUNTAIN DWARF — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	STR 23	3
	CON 23	6
	BODY 23	6
	EGO 21	2
	PD 10	2
	ED 10	2
	END 60	5
Bump of Direction, only underground		2
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	INT 18	-1
-1" Running (base running 5")		-2
Distinctive Features: Dwarf (Concealable with major effort)		-10
Package Cost		15

Relations between the two sub-races can be strained, although there is never open conflict. The Mountain Dwarves consider themselves to be the only “true” Dwarves, and tend to pity their brethren who are forced to live on the surface. The Hill Dwarves feel inferior to the massive and wealthy Mountain Dwarves. However, in times of crisis, all Dwarves generally band together, and many a looted Hill Dwarf village has been avenged by an axe-wielding army of Mountain Dwarves.

HILL DWARF — Cultural Abilities Package	
Skill	**Cost**
Concealment 11-	3
Trading 8-	1
FAM w/ axes/maces	1
+1 with axes/maces	3
Language: Dwarven (fluent conversation)	2
AK: Caves and Underground 8-	1
KS: Dwarven History 11-	2
PS: Current Occupation 11-	2
Disadvantages	
Package Bonus	-2
Dislikes Orcs and other racial enemies	-5
Package Cost	8

MOUNTAIN DWARF — Cultural Abilities Package	
Skill	**Cost**
Concealment 11-	3
FAM w/Common Melee Weapons	2
+2 with Axes/Maces	6
Language: Dwarven (native)	4
AK: Caves and Underground 12-	3
KS: Dwarven History 11-	2
PS: Miner 11-	2
PS: Artisan 11-	2
PS: Current Occupation 11-	2
Disadvantages	
Package Bonus	-3
Dislikes Orcs and other racial enemies	-10
Package Cost	13

HALFLINGS

Halflings are a small folk — smaller even than the Dwarves. Unlike the Dwarves, halflings are not very combative, and usually prefer a quiet life to one of strife and warfare. This peaceful nature should not be taken as a sign of cowardice, and Halflings fiercely defend anything they hold dear. They have exceptionally keen senses, and are usually very accurate with thrown weapons.

Halflings typically live in pastoral villages that may or may not be organized into a larger government. Halflings are fairly common in human cities, where they work as innkeepers, craftsmen, and the like.

HALFLINGS — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	DEX 21	3
	CON 23	5
	EGO 23	6
+2 to all PER Rolls		6
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	STR 15	-1
	BODY 15	-4
-1" Running		-2
Distinctive Features: Halfling		-10
(Concealable with major effort)		-10
Package Cost		5

HALFLING — Cultural Abilities Package	
Skill	**Cost**
Stealth 11-	3
Concealment 11-	3
Sleight of Hand 8-	1
FAM w/common missile weapons	2
+1 with ranged weapons	5
Language: Halfling (native)	4
PS: Current Occupation 11-	2
Disadvantages	
Package Bonus	-3
Dislikes racial enemies	-5
Package Cost	12

ELVES

Elves are an ancient race, one that ages so slowly that elves are practically immortal. Elves tend to be taller and more willowy than humans; this makes them quicker, but weaker combatants.

Elves are divided into two sub-races: the Wood Elves and the High Elves. Wood Elves are creatures of the forest; they travel through the forest effortlessly and defend it fiercely. Given the activities of loggers and human hunters, Wood Elves and humans can come into conflict. Wood Elves are master trackers and archers, and can be found whenever men need an expert woodsman.

High Elves are the noble elves; they tower over humans and Wood Elves alike. High Elves are an *extremely* ancient race, and are actually immortal. Having plenty of time, High Elves usually study art, and are considered skilled song-writers or painters. They are also fearsome fighters. High Elves have no special feelings for Wood Elves, and Wood Elves consider High Elves to be aloof and unrealistic.

WOOD ELF — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	DEX 21	3
	INT 23	3
	EGO 21	2
	COM 22	1
+2" Running (base running 8")		4
UV Vision		5
Lightsleep		3
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	STR 16	-2
	BODY 16	-4
	PD 6	-1
	ED 6	-1
	STUN 45	-3
Distinctive Features: Wood Elf (Easily Concealable)		-5
Package Cost		5

WOOD ELF — Cultural Abilities Package	
Skill	**Cost**
Survival 11-	3
Tracking 11-	3
Stealth 11-	3
Animal Handler 8-	1
FAM w/bows	1
+1 with bows	3
Language: Elven (native)	4
AK: Forests 12-	3
PS: Current Occupation 11-	2
Disadvantages	
Package Bonus	-3
Dislike Orcs and other racial enemies	-10
Package Cost	15

HIGH ELF — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	DEX 21	3
	INT 25	5
	EGO 23	6
	PRE 23	3
	COM 23	3
+1" Running (base running 7")		2
UV Vision		5
Lightsleep		3
LS: Immunity to Aging		3
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	STR 18	-1
	BODY 16	-4
	PD 6	-1
	ED 6	-1
	STUN 45	-3
Distinctive Features: High Elf (Concealable with major effort)		-10
Package Cost		13

HIGH ELF — Cultural Abilities Package		
Skill		**Cost**
Stealth 11-		3
Oratory 11-		3
High Society 8-		1
FAM w/common melee weapons	2	
+1 with swords		3
Language: Elven (native, with literacy)		5
PS: Artist		2
PS: Current Occupation 11-		2
Disadvantages		
Package Bonus		-3
Dislike Orcs and other racial enemies		-10
Package Cost		8

LIZARDMEN

Lizardmen are a race of intelligent reptiles that live in swamps. Reviled by much of human society, Lizardmen tend to be clannish, and they defend their swamp villages fiercely. There are rumors of Lizardmen cities, but no human has ever seen them. Although rare in human cities, Lizardmen are not unknown, and can usually be found in the merchant section, trading Lizard-made goods. Some Lizardmen put their natural abilities to good use by working as soldiers or guards for human commanders.

LIZARDMAN — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	STR 23	3
	BODY 23	6
	PRE 23	3
1/2d6 HKA (1d6+1 w/ STR) Claws		10
+2" Swimming (4" total)		2
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	DEX 18	-3
	INT 18	-1
	EGO 18	-2
	COM 16	-1
Distinctive Features: Lizardman (Concealable with major effort, Causes Major Reaction)		-15
Package Cost		2

LIZARDMAN — Cultural Abilities Package	
Skill	**Cost**
Survival 11-	3
Tracking 8-	1
FAM w/common melee weapons	2
+1 with H-to-H combat	5
AK: Swamps 12-	3
Language: Lizardman (native)	4
PS: Current Occupation 11-	2
Disadvantages	
Package Bonus	-3
Dislike racial enemies	-10
Package Cost	7

HALF-GIANTS

Half-giants are the offspring of a union between a human and a giant. Although not as strong as full-blooded giants, Half-giants are still much stronger than normal humans — indeed, they are likely to be the strongest creatures encountered in normal human society.

Half-giants are relatively rare, and many stay in Giant society where they are respected for their superior intelligence. Those that do enter human society range from "gentle giants" to the raging beserkers who staff an emperor's guard.

GM's Note: Half-giants are relatively small, as far as giants go. If he wants to allow a player to play a full-blooded giant, the GM should design a separate racial package. See the *Bestiary* section for more details on true giants.

HALF-GIANTS — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	STR 30	10
	BODY 23	6
	PRE 25	5
	STUN 60	10
Growth (5pts.) Always On, 0 END, Persistent	(-1" KB)	7
+3 " Running (9" total)		6
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	DEX 15	-8
	INT 18	-1
	COM 16	-1
	SPD 3	-5
Distinctive Features: Giant (Not Concealable)		-15
Package Cost		14

HALF-GIANTS — Cultural Abilities Package	
Skill	**Cost**
AK: Mountains 12-	3
Language: Giant (native)	4
PS: Current Occupation 11-	2
Disadvantages	
Package Bonus	-1
Package Cost	8

GARGOYLES

Gargoyles are large craggy creatures who fly on leathery wings. Although far from bright, Gargoyles are certainly smart enough to function in human society and can make excellent shock troops. Because many Gargoyles are given to random violence, Gargoyles as a race are shunned by most other peoples.

Gargoyles have the ability to stand completely still for long periods of time. When in this state, it is almost impossible to tell if the Gargoyle is alive or dead.

GARGOYLE — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	STR 23	3
	BODY 23	6
1d6 HKA (2d6 w/ STR) Claws		15
10" Flight (wings can be fouled)		16
Armor (+3PD/ +3 ED), resistant		9
Simulate Death		3
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	DEX 15	-8
	INT 13	-4
	EGO 13	-7
	COM 12	-2
	SPD 3	-5
Distinctive Features: Gargoyle (Not Concealable, Causes Major Reaction)		-20
Package Cost		6

GARGOYLE — Cultural Abilities Packeage	
Skill	**Cost**
AK: Mountains 11-	2
Language: Gargoyle (native)	4
PS: Current Occupation 11-	2
Disadvantages	
Package Bonus	-1
Package Cost	7

FELINES

Felines are a race of catlike humanoids who inhabit plains and grasslands. Living in small tribes, Felines are relatively primitive and get most of their food by hunting. Felines have many of the same characteristics as cats — they are extremely fast, alert, and usually land on their feet. However, Felines are also lithe creatures, making them weaker than humans.

In human society, Felines can be found as guides, hunters, and anything else that puts their unique abilities to use. Although skittish in large crowds, Felines are nigh-unparalleled in the field.

FELINE — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	DEX 23	9
	SPD 5	10
1 pip HKA (1/2d6 w/ STR) Claws		5
+2 PER Rolls		6
Breakfall 11-		3
Lightsleep		3
+2" Running (8" total)		4
Disadvantages		
Package Bonus		-1
Decreased CHAR maxima	STR 15	-3
	BODY 15	-5
	EGO 15	-5
	PD 6	-1
	ED 6	-1
	STUN 45	-3
Distinctive Features: Feline (Concealable with Major Effort)		-10
Package Cost		11

FELINE — Cultural Abilities Package	
Skill	**Cost**
Survival 11-	3
Tracking 11-	3
AK: Grasslands 11-	2
KS: Grassland Creatures 11-	2
Language: Feline (native)	4
Current Occupation 11-	2
Disadvantages	
Package Bonus	-3
Uncomfortable in large groups	-5
Package Cost	8

HALF-ELVES

These individuals are simply the offspring of a human and an elf. Such individuals usually take after one of their parents, and should use either the human racial package with no changes, or the Elves racial package. If Half-elves are numerous, the GM can make up a separate racial package for them.

HALF-ORCS

These unfortunate creatures are the offspring of a union between a human and an orc. Such individuals are usually shunned by both cultures, and there is thus no Half-Orc cultural abilities package. Half-Orcs can be found in any large city, usually performing menial labor in the bad part of town. Half-Orcs are usually thugs and NPC villains; they are a difficult race for PC heroes. It would be possible for a player to play a "reformed" Half-Orc; he would have to put up with a lot of difficulties, however.

HALF-ORC — Racial Abilities Package		
Ability		**Cost**
Increased CHAR maxima	STR 23	3
	BODY 23	6
	CON 23	6
	PD 9	1
	ED 9	1
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	INT 18	-1
	EGO 18	-2
	COM 16	-1
Distinctive Features: Half-Orc (Easily Concealable, Causes Major Reaction)		-10
Package Cost		3

(HUMANS)

Humans are the most common sentient race in the typical fantasy campaign setting. The vast majority of "people on the street" are humans, the largest cities are human cities, etc. Similarly, the most common race for adventurers is human; non-humans should generally be the exception, rather than the standard.

Humans start with the standard characteristic maxima. They are not required to take any particular Disadvantages.

MERMEN

These undersea dwellers are the ocean counterpart to mankind. They look like normal humans, although they have webbed hands and feet, and frequently have bluish or greenish hair. Mermen can breathe underwater and swim extremely well. They are organized into small underwater communes, where they herd fish and gather underwater plants. They live in crude underwater huts, and trust the ocean itself to protect them from the cold. No one knows the total number of Mermen, since they are scattered and have no central government.

Although relatively primitive by human standards, Mermen are quick learners and have regular interaction with coastal cities. They are numerous around the docks, where their unique abiliities enable them to be exceptional sailors. They also frequent the merchant's quarter, where they sell pearls, fish, and other products of the deep. Since they look very much like humans, they interact well with human society.

MERMAN — Racial Abilities Package

Ability		Cost
Increased CHAR maxima	CON 23	6
	END 60	5
Life Support: Can breathe in water	5	
+3 PER Rolls in water		6
+4" Swimming (6" total)		4
Disadvantages		
Package Bonus		0
Decreased CHAR maxima	PD 6	-1
	ED 4	-2
Distinctive Features: Merman (Easily Concealable)	-5	
Must reach water once per day or will slowly die		-10
x2 BODY damage from fire		-10
Package Cost		4

MERMAN — Cultural Abilities Package

Skill	Cost
Survival 11-	3
AK: Ocean 11-	2
FAM w/polearms	1
FAM w/nets	1
Language: Merman (native)	4
PS: Ocean Husbandry 11-	2
PS: Current Occupation 11-	2
Disadvantages	
Package Bonus	-2
Dislikes racial enemies	-10
Package Cost	3

OTHER RACES

The GM should feel free to add to the list of available races. These should fit the campaign setting; the GM can use the above races as examples.

Example: *In the world of Eidelon, the deep forests are the home of intelligent, giant spiders. The GM creates a racial abilities package and a cultural abilities package for the giant spiders. Now, a player who wants to play a giant spider, or someone who was raised by them (ugh!), can do so.*

Races that might make acceptable PC races include gnomes, lycanthropes, and other humanoids. If he is really daring, the GM can allow monster PCs, like dragons and unicorns. All such characters must be explicitly approved by the GM, who should be careful to maintain game balance.

CHARACTER ARCHETYPES

When designing a character, it is possible to start entirely from scratch — the player can pick the character's skills and abilities one by one. Alternately, the player can build the character around one of the following character archetypes. These archetypes represent the most common heroes and protagonists in fantasy fiction.

To use a character archetype, a character merely has to purchase the appropriate Package Deal. The character can take some of the other recommended Disadvantages or abilities, but is not required to. A character can take any of the character archetypes, regardless of his character race (although certain race-archetype combinations — like a Half-giant cutpurse — might be a little silly).

These character archetypes are intended to make character design simpler and quicker, but they should never stifle creativity. If a player feels constrained by the package deal, he shouldn't use it! Just because a character doesn't have the Barbarian Package Deal doean't mean that he can't be a hulking Cimmerian.

As with all aspects of character creation, the use of character archetypes is subject to approval by the GM.

WARRIORS

The most common kind of character in fantasy fiction, the warrior is often the the story's hero. As a group, warriors range from solitary barbarians like Conan to mighty leaders like King Arthur. Their primary attribute, of course, is their ability to wage war. Whether they fight alone or lead an army, warriors are integral to most fantasy combats.

FIGHTER

This is the basic sort of fantasy warrior; it includes most nonhuman warriors. Examples are Gimli from *Lord of the Rings*, the Sherriff of Nottingham, and the soldiers of most fantasy armies. A Fighter usually specializes in a certain class of weapons; thus Robin Hood led his band of archers, while the legionnaires of Rome used short swords.

Typical Goals and Motivations: Fighters, being a very broad group, can have almost any motivation. Many just like to fight, while others are blindly loyal to a certain leader.

Typical Abilities: Fighters tend to have very good physical Characteristics, spending at least 30 or 40 points. Often very strong (15 to 20 STR) and always good with weapons (two or more Combat Levels), the fighter is usually a tough combatant. He's likely to have specific skills related to his weapon of choice.

Suggested Disadvantages: Psychological Limitations like "Code of honor" or "Obeys orders"; Hunteds (easy to come by in a violent life); and Reputation.

Roleplaying Tips: Fighters can be cagy and taciturn, charismatic leaders, or — a roleplaying favorite — big, dumb, and eager to kill.

FIGHTER PACKAGE DEAL

Skills and Talents	Cost
FAM w/Common Melee Weapons	2
FAM w/Common Missile Weapons	2
+1 w/ Chosen Weapon Group	3
+1 OCV w/Favorite Weapon	2
KS: Fighting Styles 8-	1
KS: Famous Warriors 8-	1
Choose one from the following list: Combat Driving, Interrogation, Paramedic, Riding, Survival, Streetwise, Tactics, Weaponsmith	3
Disadvantages	
Package Bonus	-3
Reputation 8-	-5
Package Cost	6

BARBARIAN

Big, hulking, and completely uncultured, barbarians strike fear into civilizations everywhere. Conan is the archetypical northern barbarian, but not all barbarians need come from the snowy wilderness. Indeed, desert wanderers, mounted Huns, Vikings, or any other fierce primal warriors can qualify as barbarians.

Typical Goals and Motivations: Barbarians are rarely motivated by the finer things in life — instead they go for plunder, pillage, and women (or men, for female barbarians)! Barbarians might be motivated by a love of fighting or a desire to gain enough prestige to lead a barbarian army.

Typical Abilities: Fantasy Barbarians are traditionally strong and tough, with both STR and PD approaching the racial maxima. Barbarians usually shun heavy armor. Although not always the most skilled combatants, barbarians wield huge two-handed weapons, favoring swords and axes. Barbarians are at home in the wild and are capable of living for years away from cities.

Suggested Disadvantages: Psychological Limitations like "Uncomfortable in cities" and "Overconfident"; Berserks or Enraged, especially in combat; Distinctive Features that cause prejudice; Hunteds, either from civilized enemies or from other barbarians; and Reputation.

Roleplaying Tips: A barbarians provides a chance for the player to really cut loose. The character stands 6'5" with 250 pounds of muscle — so play it! Tip over tables. Punch horses. Start brawls. And always remember that the city people think they are better than you are...

BARBARIAN PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/Common Melee Weapons	2
Survival11-	3
+2" Running	4
+1 w/Weapon Group	3
AK: Area that is Pillaged 11-	2
KS: Barbarian leadership hierarchy 11-	2
KS: Barbarian raiding tactics 8-	1
Choose two from the following list: Tracking, Navigation, Riding, Climbing, Streetwise	6
Disadvantages	
Package Bonus	-3
Completely Unfamiliar With City Culture	-15
Package Cost	5

SWASHBUCKLER

They swing from chandeliers or from ropes. They draw their cutlasses and rescue the beautiful women. Obvious examples include Westley from the *Princess Bride,* and almost anyone played by Errol Flynn. While not appropriate for some fantasy campaigns, the larger-than-life swashbuckler is a fun character who is constantly risking his life for the proper cause.

Typical Goals and Motivations: To rescue damsels, to right wrongs, and to look good doing it — these are the attributes of a good swashbuckler. For a swashbuckler, the manner that something is done is often as important as the deed itself.

Typical Abilities: Swashbucklers rarely wear armor; instead they rely on their high DEX and SPD to keep them out of harm. They usually have a good PRE and COM, and frequently have Luck as well. Especially skilled ones have fencing or a similar form of martial arts.

Suggested Disadvantages: Psychological Limitations like “Can’t hurt a woman,” “Code of honor,” or “Can’t refuse a challenge”; Hunteds; Distinctive Features (scars?); Rivalry with other swashbucklers; and, of course, Reputation. Some swashbucklers have Unluck to match their Luck.

Roleplaying Tips: Act first and think later. If there’s anything that distinguishes Swashbucklers, it is their willingness to do things without concern for the consequences. You say that kidnapping the king’s daughter willl bring the whole Spanish fleet down upon us? Well my lads, we’ll deal with that when we come to it...

SWASHBUCKLER PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/Common Melee Weapons	2
High Society	3
Seduction	3
Acrobatics	3
+1 w/Weapon Group	3
KS: Swashbuckling code 11-	2
KS: Other famous Swashbucklers 8-	1
Choose two from the following list: Navigation, Persuasion, Riding, Oratory, Acting, Climbing, Breakfall, Trading	6
Disadvantages	
Package Bonus	-3
Foolishly Showy	-15
Package Cost	5

KNIGHT

The knight in shining armor, astride his resplendent warhorse, is one of our enduring mythic figures. Knights are traditionally nobles who protect those who can't protect themselves. The greatest examples, of course, are Sir Lancelot and Sir Galahad, both knights of Arthur's Round Table. Knights work best in a feudal European setting, but can be found almost anywhere (remember Japan's *ronin*).

Typical Goals and Motivations: Knights usually engage in ongoing efforts to gain honor. This can occur in armed combat or by completing quests. Most knights pledge their fealty to a liege lord, king, or religious ideal.

Typical Abilities: Knights are picked from the flower of the nobility, and usually have a good STR, DEX, PD, and SPD. Heavily armored, and riding a horse, the knight is usually armed with the sword or lance. Knights frequently are accompanied by a squire, a lesser fighter who hopes to become a knight himself one day. Knights often have a Perk for their increased wealth. Higher ranks (such as Baron) could replace the Knight Perk, which of course would change the cost of the Package Deal.

Suggested Disadvantages: Psychological Limitations like "Code of honor" or "Chivalrous"; Distinctive Features from heraldic symbols; DNPC (if the squire is especially incompetent); Rivalry with other knights; and Reputation.

Roleplaying Tips: A knight would live — or die — for his honor. Having chosen the knight's particular code of honor, the player should stick with it, even when it forces the character into a difficult situation. Lancelot would never run away from a dangerous situation, and neither should a knight PC.

KNIGHT PACKAGE DEAL

Skills and Talents	Cost
FAM w/Common Melee Weapons	2
Riding	3
High Society	3
+2 w/Weapon Group	6
KS: Code of Honor 11-	2
KS: History of famous deeds 11-	2
Perk: Well-Off	5
Perk: Knight	2
Choose one from the following list:	
Animal Handler, Oratory, Paramedic, Tactics	3
Disadvantages	
Package Bonus	-3
Follows Code of Honor	-20
Package Cost	5

LEADER

Whether he stands at the head of an army or only a company of mercenaries, the leader is different from other warriors. Rather than emphasizing his own personal prowess, the leader concentrates on directing the actions of others. Some leaders, like King Arthur and Aragorn, are fearsome warriors in their own right. Others, like Julius Caesar and Alexander the Great, focussed entirely on leading troops. Since the first type of leader works best in a roleplaying game, the "fighting leader" serves as the basis for this character archetype.

Typical Goals and Motivations: To lead his forces to victory. A leader usually has some great goal, and hopes to achieve it through military victory. Unless the leader is the overall commander of the army, he must also obey the orders of *his* superior.

Typical Abilities: Leaders tend to have a high PRE and INT, along with the typical Characteristics for a warrior. Leaders are at least passably skilled with their weapons. Almost all leaders have Tactics, and related Knowledge Skills often prove helpful.

Suggested Disadvantages: Psychological Limitations like "Obeys orders" and "Protective of his troops"; Watched by superiors; Rivalry with other leaders, or with lower-ranking soldiers; and Reputation.

Roleplaying Tips: Although a leader can fight like any other fighter, he should make an effort to remember his role. Leaders can either be happy-go-lucky or weighted down by the burden of command — but they should always be leaders.

LEADER PACKAGE DEAL

Skills and Talents	Cost
FAM w/Common Melee Weapons	2
Tactics	3
Oratory	3
+1 w/Weapon Group	3
KS: Famous Military Strategies 11-	2
KS: Military Procedures 11-	2
Perk: Captain	3
Choose two from the following list:	
Bureaucratics, Conversation, Combat Driving, High Society, Interrogation, Paramedic, Persuasion, Riding, Survival	6
Disadvantages	
Package Bonus	-3
Obeys Orders	-10
Reputation 8-	-5
Package Cost	**6**

DUELIST

Also called a weaponsmaster or gladiator, the duelist is an extremely skilled combatant. Silky smooth, with every motion preplanned, the duelist oozes sophisticated danger. A feared opponent in any situation, the duelist is truly awesome when facing a single opponent in a controlled setting — the duel. Famous examples of duelists include Cyrano de Bergerac, the Three Musketeers, Inigo Montoya from the *Princess Bride*, and almost any fantasy gladiator.

Typical Goals and Motivations: Some duelists wander the world, challenging every skilled warrior they meet (the "gunslinger mentality"). Others use their gifts to right wrongs. Still others are teachers or students of combat, who are always seeking to enhance their skills.

Typical Abilities: Duelists rarely wear armor, preferring to rely on their training and DEX. They have lots of Combat Levels, and usually specialize with a single weapon. Duelists often have combat-related Talents like Ambidexterity and Fast Draw. Truly powerful Duelists also buy Combat Sense and an appropriate style of martial arts, like fencing. As always, GM approval is required before a character can take any Talents.

Suggested Disadvantages: Psychological Limitations like "Must accept any challenge" or "Follows dueling code of honor"; Hunteds; Rivalry with other Duelists; Distinctive Features like a favorite weapon; and Reputation.

Roleplaying Tips: Duelists can be tight-lipped killers or flamboyant show-offs, but they are always in control of a combat situation. The player should decide what dueling code the character follows, and then stick with it.

DUELIST PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/Common Melee Weapons	2
Ambidexterity	3
Fast Draw	3
+3 OCV w/favorite weapon	6
+2 w/Weapon Group	6
KS: Fighting Styles 11-	2
KS: Dueling Code 11-	2
Choose one from the following list: Acrobatics, High Society, Paramedic, Weaponsmith	3
Disadvantages	
Package Bonus	-3
Follows Dueling Code	-15
Reputation 8-	-5
Package Cost	**4**

RANGERS

Traveling alone or in small groups, the Ranger usually works to defend those too weak to defend themselves. Rangers are skilled woodsmen, as they must spend most of their time in the wild. The most famous Ranger, of course, is Aragorn, who later becomes a leader (see above).

By changing the Disadvantages, the Ranger Package Deal can also be used for wilderness scouts and any other warriors who come from wilderness settings.

Typical Goals and Motivations: Rangers are almost exclusively "good" people — they are like knights of the forest. Goals can include defending the weak, stopping evil, and so forth. Rangers are almost never glory-hounds; they quietly do their good deeds, but expect no thanks or adulation.

Typical Abilities: Rangers are dangerous warriors, especially in the wild. They usually have a better than average STR, DEX, and SPD, and usually also buy up their INT. Rangers also have outdoor skills — they are skilled trackers and survivalists; some have a woodland creature or attack dog. While few Rangers are as powerful as Aragorn, even a "lesser" Ranger should be an impressive opponent.

RANGER PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/Common Melee Weapons	2
Survival 11-	3
Tracking	3
Stealth	3
+1 w/Weapon Group	3
+1 OCV w/ favorite weapon	2
AK: Appropriate Terrain 11-	2
KS: Local Flora and Fauna 11-	2
KS: Local citizens 8-	1
Choose two from the following list: Riding, Navigation, Paramedic, Shadowing, Tactics, Trading	6
Disadvantages	
Package Bonus	-3
Protects the weak	-20
Package Cost	4

Suggested Disadvantages: Psychological Limitations like "Protects innocents" and "Code of honor"; Hunteds; DNPC (someone that the Ranger is protecting); Reputation; and perhaps Secret ID if the Ranger is really secretive.

Roleplaying Tips: The lot of a Ranger is a tough one — because he can never claim credit for his actions, many people are suspicious of him. However, he is always looking for ways to fight against evil, and in his heart he knows that he is doing the right thing.

PRIESTS

Priests are characters who believe strongly in a deity or pantheon of deities. Though priests in fantasy games often wield magic, their spells are different from wizard's magic because the priest probably has some restrictions on when he can use his spells. For example, it can only be used to fight the heathen; the priest must give proper worship before receiving the spells; etc. Priests can range from small-town friars to powerful religious leaders with congregations of thousands. Some priests are warrior-types who lead crusades, whereas others are pacifist healers. In any case, the player and GM should develop a concrete set of precepts for the priest's religion. Some of these will be worth additional Disadvantage points, usually as Psychological Limitations.

More than most of the other archetypes, a player who wants to play a priest should consult with the GM. To design the character properly, it is essential to understand the nature of religion in the GM's world, and what kinds of religious figures are common. (A high priestess of Aphrodite wouldn't work very well with a muslim culture, for instance.) The player must also understand what restrictions the GM places on religious "magic". Can priests wield magic? And if so, what special conditions apply? These are questions that must be answered before a PC priest can be completed.

TRAVELING PRIEST

These wandering clerics make up the majority of adventurer priests. They travel the land, converting disbelievers and spreading the faith. Such priests usually serve as shining examples of their respective religions; a war-god's priest will be a skilled warrior, a pacifist god will have a pacifist priest, and so forth.

Typical Goals and Motivations: Promote doctrine, gain converts, enrich the order, destroy the infidels, and so on.

Typical Abilities: Since they are constantly dealing with other people, most Priests have a high PRE and INT; many buy up their EGO as well. Priests may be warlike or peaceful according to their gods' preferences, so their fighting Skills vary widely. Normally, knowledge of their gods and rival gods is very important.

If they can use magic, traveling priests concentrate on spells that will help them convert disbelievers. These spells can be helpful (like healing enchantments), or they can impressive (like lightning bolts). As with all priestly magics, the spells should closely follow the attributes of the priest's god.

Suggested Disadvantages: Psychological Limitations like "Must promote the faith" or "Believes in the truth of faith"; Hunted or Watched by rival temples (or even the priest's god); DNPCs like junior acolytes; Reputation.

Roleplaying Tips: Wandering priests are more than simply fighters who use flails. They are *priests*, and their job is to promote the faith. Many PC priest pass up no opportunity to convert the "heathen." Others are more selective about their missionary activities. Obviously, proselytizing will be harder if the priest has no spells, but that's what faith is all about, isn't it?

WANDERING PRIEST PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/Common Melee Weapons	2
Oratory	3
Persuasion	3
Conversation	3
Additional Language (fluent with accent)	3
KS: Religious Dogma 11-	2
KS: Religious Procedures 11-	2
Perk: Priest	3
Choose two from the following list: Acting, Riding, High Society, Streetwise, Language (3 pts.), Paramedic, Trading	6
Disadvantages	
Package Bonus	-3
Promotes the faith	-20
Package Cost	4

VILLAGE PRIEST

A local man of the cloth, the village priest is much closer to his parishioners than a bishop or traveling priest. The village priest is the one who baptises the children, marries the adults, and buries the dead. Although not a standard adventuring type, the village priest is willing to leave his parish if that is the only way to protect it.

The finest example in fantasy of a village priest is Friar Tuck, from Robin Hood.

Typical Goals and Motivations: To protect the flock and promote the doctrine of the church.

Typical Abilities: Less showy than the wandering priest, the typical village priest has only marginally increased PRE and INT. However, village priests do much more physical labor, and many have enhanced STR. As could be expected, village priests have the abilities that would help their parishioners. They are often good counselors, know everyone in the region, and help watch over the sick. A truly competent village priest is able to step into almost any job that the villagers need him to do.

If he is able to use magic, the village priest will concentrate on spells that can help his parishioners. These include plant growth spells, weather control, and so forth.

VILLAGE PRIEST PACKAGE DEAL	
Skills and Talents	**Cost**
Persuasion	3
Conversation	3
Paramedic	3
KS: Local People 12-	3
KS: Religious Procedures 11-	2
KS: Religious Dogma 8-	1
PS: Secondary job (farmer, gardener, etc.) 11-	2
Perk: Local Priest	2
Choose three from the following list: Animal Handler, Riding, Jack of All Trades, Streetwise, Paramedic, Professional Skills (Farmer, Blacksmith, Surgeon, etc.), Trading	9
Disadvantages	
Package Bonus	-3
Protects his flock	-20
Package Cost	5

Suggested Disadvantages: Psychological Limtations like "Protective of his worshippers or "Protects chapel," and also "Follows precepts of the religion"; Watched by higher church authorities; DNPC (whatever waif he has picked up this week); and sometimes Age.

Roleplaying Tips: The most important thing to remember about the village priest is that he is provincial. Sure, he might be willing to confront the Necromancer of Gelgoroth, but he's doing it primarily for his little parish. And after he is done, he probably intends to go back to his home and his people.

WITCH DOCTOR (SHAMAN)

Similar to the village priest, but from a different cultural context, the witch doctor serves the needs of his tribe. Witch doctors are very common in primitive cultures and among nonhuman peoples. They are viewed as the religious leader, healer, and frequently, political leader.

Typical Goals and Motivations: To extend the worship, expand the tribe, and to lead the fight against the tribe's enemies.

Typical Abilities: Many of the witch doctor's abilities involve showmanship, so it is important for the witch doctor to have good PRE and INT. Almost all witch doctors have Paramedic, and most also have the theatric abilities that are a necessary part of religious-magical ceremonies.

If he is able to use magic, the witch doctor's spells usually require extensive rituals emphasizing dancing, incantations, and the like. Many witch doctors can enter a precognitive trance; others can bless their followers, making them more fearsome in battle.

Suggested Disadvantages: Psychological Limtations like "Protects Tribe" or "Superstitious (Follows precepts of religion)"; Hunted by followers of other religions; Distinctive Features, especially an unusual costume; Age; and Reputation.

Roleplaying Tips: Much more than most other priests, the witch doctor is seen as a leader. He could either be the tribal chief's main advisor, or he could be the chief himself. Also, players should remember that most of the witch doctor's spells involve extensive ceremonies — perhaps requiring the participation of other PCs.

WITCH DOCTOR PACKAGE DEAL	
Skills and Talents	**Cost**
Oratory	3
Acting	3
Paramedic	3
KS: Religious Procedures 11-	2
KS: Members of Tribe 11-	2
KS: Religious Dogma 8-	1
Perk: Priest	3
Choose two from the following list: Animal Handler, Lipreading, Mimicry, Navigation, Riding, Survival, Tactics, Tracking, Ventriloquism	6
Disadvantages	
Package Bonus	-3
Superstitious (follows precepts of religion)	-15
Package Cost	5

DRUIDS AND WITCHES

These are priests who worship nature deities and wilderness spirits. They usually live outdoors and are protective of the wild and all its creatures. Much less organized than most urban religions, nature worshippers quietly promote their faith among all who depend on nature — especially farmers.

Typical Goals and Motivations: Most druids and witches want to protect the wilderness from those who would abuse it. In various tales, these intruders can include lumberjacks, hunters, or even farmers. Many druids and witches are "good" individuals who use their magic to help local farmers raise their crops.

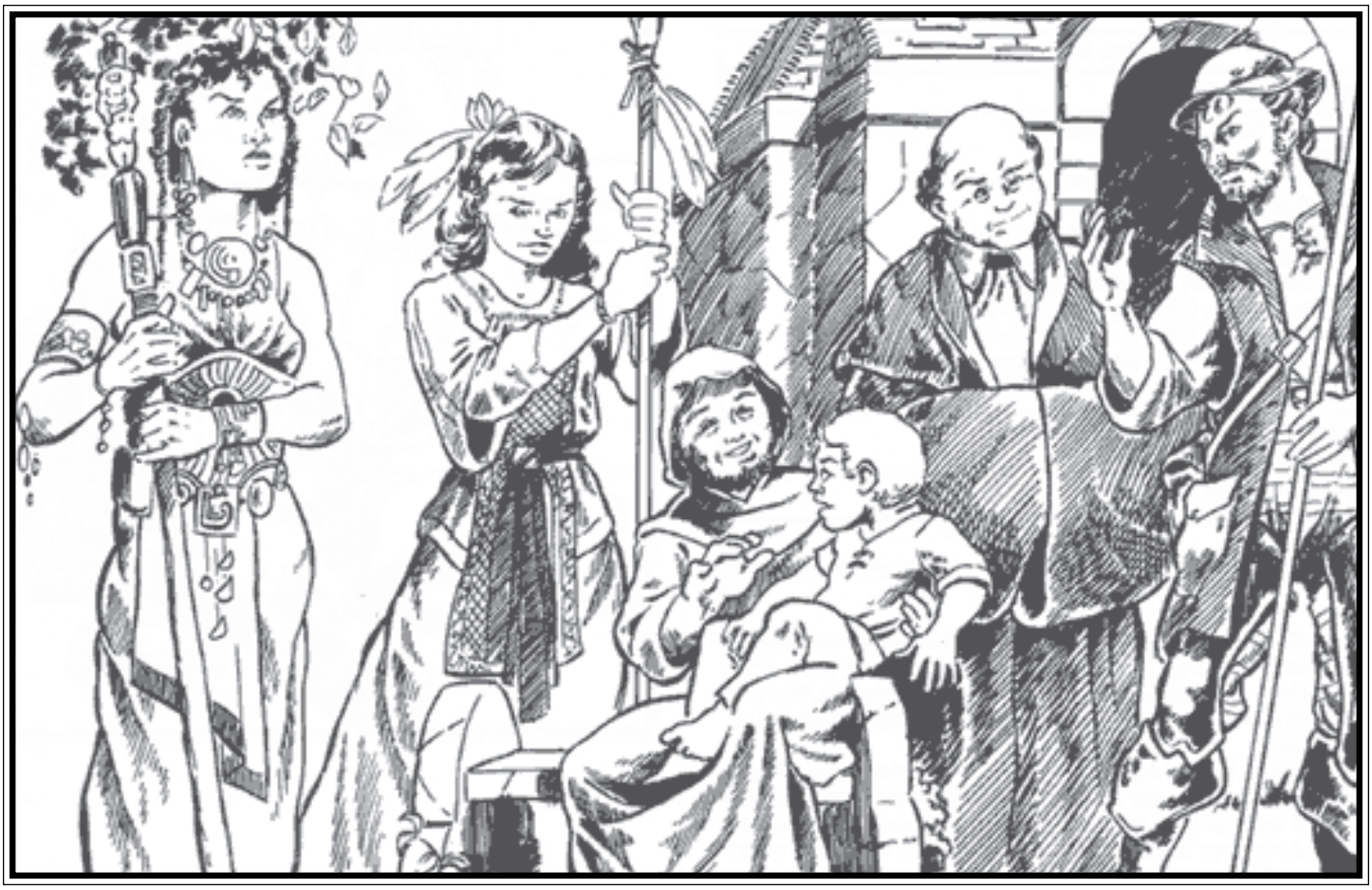
Typical Abilities: Druids usually have a good INT and EGO; many have a good PRE as well. Appropriate Skills are obvious; they include Animal Handler, Survival, and Tracking. Talents may include Bump of Direction, Danger Sense, Immunity to natural poisons, and Lightsleep. Druids and witches may have wild animal familiars.

If they are able to use magic, witches and druids focus on nature spells. Such enchantments are often rather limited in urban or indoor settings, but can be quite powerful in an outdoor setting.

Suggested Disadvantages: Psychological Limitations like "Protective of nature" or "Uncomfortable in cities"; Distinctive Features if he is a true wild man or hermit; DNPC as a helpless creature; and Reputation.

Roleplaying Tips: Druids and witches are often depicted as spirited environmentalists, but in many works they come across as either spooky or downright dangerous. The impression they give is that human beings have unbalanced the natural order, and these sons and daughters of the earth would gladly restore that balance.

DRUID AND WITCH PACKAGE DEAL	
Skills and Talents	**Cost**
Animal Handler	3
Paramedic	3
Survival	3
Lightsleep	3
KS: Nature 11-	2
KS: Religious Procedures 11-	2
AK: Forests (or appropriate terrain)	2
Choose two from the following list: Stealth, Streetwise, Shadowing, Tracking, Riding, Ventriloquism, Climbing, Breakfall, +3 to AK: Local Area	6
Disadvantages	
Package Bonus	-3
Protects the wilderness	-15
Package Cost	**6**



MONK

Although not actually a priest, the monk is definitely a religious person. Either traveling or cloistered in monasteries, the monk seeks to bring glory to his religion through example. According to the type of religion, the monk can be a mute pacifist, a warlike master of martial arts, or anything in between. The monk presented here is the more warlike variety, as these monks are far more likely to become adventurers.

Typical Goals and Motivations: The monk wants to promote his religion, but is not an actual priest. Often in fantasy the monk serves as the strong arm of his church.

Typical Abilities: Traditionally required to shun armor, most monks have a good DEX and SPD. Most adventuring monks are dangerous combatants who are skilled with a specific weapon (like a quarter staff); others know martial arts. Most monks shun armor and "typical" weapons like swords. A monk often has unusual abilities like Simulate Death.

Suggested Disadvantages: Self-limiting Psychological Limitations like "Ascetic" or "Cannot accumulate money"; Watched by rival religions or local authorities; Distinctive Features; and Reputation. Monks frequently take a vow of poverty, making them Poor or Destitute.

Roleplaying Tips: A monk should never be played simply as a warrior who uses his hands instead of a sword. A monk is a holy man; even if he serves a warlike god, his motivations differ from the average soldier's. As with priests, the player should pick a religious code and stick with it.

MONK PACKAGE DEAL	
Skills and Talents	**Cost**
Weapon Skills or Martial Arts	15
Breakfall	3
KS: Religious Codes of Conduct 11-	2
KS: Religious Procedures 8-	1
Perk: Monk (can usually find free food and lodging)	2
Choose two from the following list: Acrobatics, Climbing, Contortionist, Paramedic, Stealth, Combat Sense, Lightsleep, Resistance, Simulate Death	6
Disadvantages	
Package Bonus	-3
Follows religious code	-20
Package Cost	**6**

BARDS

Broadly speaking, bards are the entertainers of the fantasy world. They range from court jesters to traveling minstrels. Wandering bards can enhance any gathering with their fantastic tales of faraway lands.

In addition, bards help enhance the flow of information. Even if not all of their stories are true, some are, and a discerning listener can pick up important facts about what is happening in the next province, or even the next continent. Moreover bards are notoriously good listeners, and might well have useful information on almost any topic.

BARD

Typical Goals and Motivations: Traditionally, the most important goal for a bard is to entertain well enough to gain an evening meal. Most bards enjoy entertaining an audience, and revel in a well-told story. Some bards are outrageously curious, and will go to great lengths to verify a good story.

Typical Abilities: Bards have, obviously the Characteristics and Skills necessary to be good entertainers; almost all have a high PRE along with Oratory and Acting. Since they must travel through a dangerous world, most bards have some travel skills like Riding or Survival. And since not even a bard can talk his way out of every situation, most bards have at least basic proficiency with weapons.

Suggested Disadvantages: Psychological Limitations like "Curious" or "Must pursue a good story"; Hunteds; Distinctive Features; and Reputation. Bards are traditionally Poor or Destitute.

Roleplaying Tips: Remember that bards are entertainers; a bard loves a good story and an attentive audience. This is also a good motivation for adventuring — what better way to get new material than to experience it first hand!

BARD PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/ Common Melee Weapons	2
Oratory	3
Acting	3
High Society	3
PS: Storyteller 11-	2
KS: Other Appropriate Entertainment Skill	2
Pick one of the following:	
Riding, Survival, Navigation, +1 w/ weapon group	3
Choose two from the following list:	
Acrobatics, Disguise, Contortionist, Lip Reading, Mimicry, Ventriloquism, Paramedic, Conversation, Seduction, Sleight of Hand, Trading, Perfect Pitch	6
Disadvantages	
Package Bonus	-3
Must pursue a good story	-15
Package Cost	6

ROGUES

Rogues are those individuals who take a relatively cavalier attitude to the law and its strictures. This is not to say that rogues are inherently wicked or evil, just that they show little respect for authority. Classic examples are Ali Baba, Bilbo, and Fritz Leiber's Gray Mouser.

Rogues can be divided into two groups: those who sneak and those who talk. Sneaky rogues are frequently classic thieves — they are silent, stealthy, and hard to see. Chatty rogues are those who try to talk their ways out of problems. In general, rogues are not as good in combat as warriors; instead, they rely on their stealth or their wits.

SCOUNDREL

Also called a con-man or a swindler, a scoundrel is a rogue who relies on his wits and his fast tongue. Whether trying to make a fraudulent sale, or simply trying to impersonate someone important, the scoundrel must be able to think fast. And when discovered, he should always have a back-up story ready to cover his exit.

Typical Goals and Motivations: To gain money, make friends, and to fool people. Some scoundrels have a desire to pull off greater and greater scams, each surpassing the last.

Typical Abilities: To carry out his scams, a Scoundrel needs a high PRE and INT. A high COM doesn't hurt, either. Obviously, a scoundrel should have appropriate PRE-based Skills like Conversation and Persuasion. Knowledge Skills are useful — it helps to know what you're talking about.

Suggested Disadvantages: Psychological Limitations like "Must outdo self"; Hunteds, of course, whether city constabularies or jilted lovers; Rivalries with other scoundrels; Unluck (if the character is always getting caught); and Reputation.

Roleplaying Tips: Playing a scoundrel requires a quick mind — and nerves of steel. The player should be ready to make up a story at the drop of a hat, and stick to it, even when the lie starts to wear thin. A scoundrel must also be able to look into an adversary's eyes and say "No, you must be mistaken; I've never seen you before in my life..."

SCOUNDREL PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/ Common Melee Weapons	2
Persuasion	3
Conversation	3
Acting	3
Disguise	3
KS: Famous People 11-	2
KS: Famous Scams 11-	2
Choose two from the following list:	
Bribery, Gambling, High Society, Language (fluent with accent), Lip Reading, Mimicry, Oratory, Riding, Seduction, Streetwise, Trading	6
Disadvantages	
Package Bonus	-3
Hunted by More Powerful (NCI), wants to punish, 8-	-15
Package Cost	6

CUTPURSE

The cutpurse is a thief, usually young, who specializes in taking money and then running quickly away. The cutpurse's methods vary; some prefer shell games, while others are pickpockets. Some even mug their victims, then flee before the city guards can arrive. Cutpurses can act independently or as part of a guild (remember Fagin in *Oliver Twist*?).

Typical Goals and Motivations: The average cutpurse only wants enough money to buy dinner, but most adventuring cutpurses have a higher ideal. These include righting wrongs, especially when the villain is pretentious,and deflating the rich or pompous.

Typical Abilities: A cutpurse must, above all else, be able to run fast and elude pursuers. A high SPD helps him move fast, and a high DEX helps him avoid being caught. Sleight of Hand is almost a necessity. He tends to know his home turf, and usually has a few hidden weapons as well.

Suggested Disadvantages: Psychological Limitations like "Greedy" or "Dislikes authority figures"; Hunteds; Watched by rival rogues; and Reputation. Cutpurses are usually Poor or Destitute.

Roleplaying Tips: The cutpurse often seems a ne'er-do-well who actually has a heart of gold. Cutpurses are almost always young and energetic, as their very lives depend on their ability to flee the scene of a crime. A cutpurse adventurer usually needs a motivation beyond simple greed; otherwise the character will want to quit adventuring after the first big haul!

CUTPURSE PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/ Common Melee Weapons	2
+3" Running	6
Sleight of Hand	3
Streetwise	3
Shadowing	3
CK: Home City 11-	2
KS: City Guards 11-	2
Choose two from the following list:	
Climbing, Concealment, Stealth, Gambling, Trading	6
Disadvantages	
Package Bonus	-3
Hunted by City Guard: More Powerful (NCI), wants to punish, limited geographical area, 11-	-15
Reputation 8-	-5
Package Cost	**4**

BURGLAR

The burglar is the classic second-story man: a thief who sneaks in and out of supposedly secure places. Unlike cutpurses who expect to outrun pursuit, the good burglar is never noticed; the only evidence is the missing items. Like other rogues, the burglar usually wants to make money. However, many burglars are already wealthy; they continue to commit crimes because they enjoy the thrill of the crime.

An obvious example of a burglar is Andrew Offutt's Shadowspawn.

Typical Goals and Motivations: Many burglars not only want to make money and steal valuable items, they want to do it in spectacular fashion. Other burglars are more like spies — they work for an authority; their missions involve gathering information.

Typical Abilities: Burglars usually have a high DEX and INT, along with all the skills necessary for breaking and entering a building, like Climbing and Lockpicking. They usually have some basic weapon skills in case they are discovered. Of course, many of these skills are also indispensable to a party of adventurers ...

Suggested Disadvantages: Psychological Limitations like "Greedy," "Must top last theft," or "Overconfident"; Watched or Hunted; Rivalry with other burglars; Secret ID (if the burglar leads a second life); and Reputation.

Roleplaying Tips: Wearing black, moving silently, the burglar is the classic adventuring "thief". Burglars should generally avoid open combat, preferring the stealthy approach followed by a knife held at the victim's throat.

BURGLAR PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/ Common Melee Weapons	2
Climbing	3
Lockpicking	3
Security Systems	3
Stealth	3
KS: Valuable Items 11-	2
KS: City Guard 11-	2
Contact: Fence 11-	2
Choose one from the following list: Breakfall, Bugging (Eavesdropping), Contortionist, High Society, Lipreading, Shadowing, Streetwise, Trading	3
Disadvantages	
Package Bonus	-3
Hunted by More Powerful (NCI), wants to punish, 8-	-15
Package Cost	**5**

SAGES

When the soldiers and the apprentice sorcerers are trying to figure out what's going on, sages can tell them. Sages in fantasy stories know the lore of sunken civilizations, distant dimensions, and obscure deities. They spend most of their lives cloistered in a library or castle tower, but sometimes they get out on an expedition.

SAGE

Typical Goals and Motivations: To gather knowledge, or items for an esoteric collection. Maybe the sage is collecting specimens for a learned treatise on wildflowers, or compiling observations on the cultures of orcs. The dustier sages may also long for adventure in its own right, as a change from their usual routines — but this desire may not last past the first combat!

Typical Abilities: Sages almost always have high INT (but seldom high EGO) and Scholar. They top this off with lots of languages and even more Knowledge Skills.

Suggested Disadvantages: Psychological Limitations like "Insatiably Curious" or "Naive"; Physical Limitations that, make the sage infirm, nearsighted, or lame; Age; DNPC (apprentices). Sages rarely have Reputation, although they might have Distinctive Features.

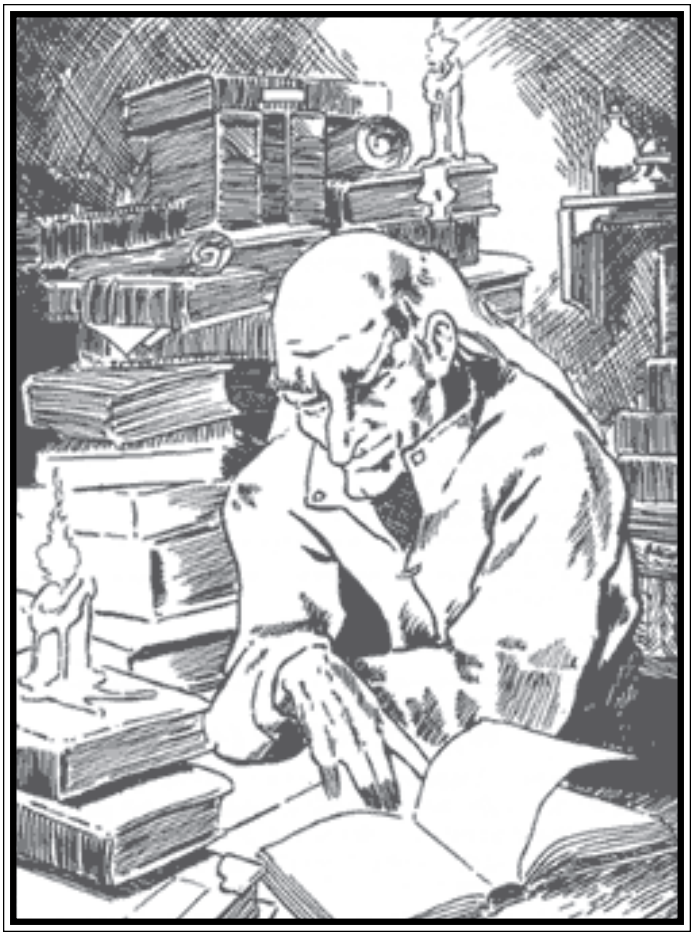
Roleplaying Tips: Sages can be prudish "stuffed shirts" or eccentrics usually associated with a certain absentmindedness. A few quirks, such as meticulous note-taking or mumbling a constant narrative of events as they unfold ("...the heroes crested the mount, gazing about them for signs of the beast...") can make a sage an entertaining addition to any adventuring party.

SAGE PACKAGE DEAL	
Skills and Talents	**Cost**
Scholar	3
Linguist	3
KS: Area of Expertise 14-	4
KS: Lesser Expertise 12-	2
KS: Obscure Knowedge 11-	1
KS: Obscure Knowedge 11-	1
KS: Obscure Knowedge 11-	1
Obscure Language (fluent with accent)	2
Obscure Language (fluent with accent)	2
Obscure Language (fluent with accent)	2
Obscure Language (fluent conversation)	1
AK: Obscure area 14-	5
AK: Obscure area 11-	2
Choose two from the following list: Cryptography, High Society, Navigation, Riding, Science 12-, Bureaucratics	6
Disadvantages	
Package Bonus	-3
Age (40+)	-5
Doesn't understand how real world works	-20
Package Cost	7

WIZARDS

Wizards are those individuals who wield magic under their own control. Wizards are often the villains of fantasy fiction, and are usually extremely powerful. Thoth-Amon stalked Atlantis in the stories of Robert E. Howard, and Sauron and Saruman nearly destroyed Tolkien's Middle-earth. But Tolkien also gave us Gandalf, and fantasy fiction offers many other white wizards, such as Ursula K. Le Guin's Ged of Earthsea and T. H. White's Merlin. Then there are the mixed blessings, like Stephen Donaldson's Thomas Covenant or Moorcock's Eternal Champion.

As with the priest, the options open to the wizard are based very much on the types of magic the GM is allowing into his campaign. If there are restrictions on magic, then the wizard's spells have to reflect this.



Each of the following character archetypes is based on a particular type of background. The character should pick spells based on the guidelines provided and on the restrictions from the GM's campaign.

ADVENTURING WIZARD

This is the typical wizard from fantasy fiction and roleplaying games. He is part of a party of adventurers, and he probably spends more time in the field than in his laboratory. Because he is frequently involved in combat, his spells are usually practical in nature; if need be this wizard's spells can substitute for a warrior's sword.

The prototype adventuring wizard is of course Gandalf the Gray from the *Hobbit* and *Lord of the Rings.*

Typical Goals and Motivations: Adventuring wizards can have a wide variety of motivations: some want to fight evil, while others just want to get rich. Like most wizards, adventuring wizards are always looking for new spells and magical items. But unlike adepts and other magical researchers, the average adventuring wizard would rather keep himself alive than locate an obscure artifact.

Typical Abilities: Unlike most other wizards, adventuring wizards have good Characteristics, especially INT, DEX, and SPD. They frequently have a useful Skill that they can use in addition to their magic. And it is not unusual for adventuring wizards to use a weapon in a pinch.

As for their magic, adventuring wizards prefer the practical and life-saving spells, rather than the cosmic and world-altering. Their spells center around attack and defense, and they are almost always quick. An adventuring wizard frequently has a familiar, but only rarely has an apprentice. (It's too dangerous out there!)

Suggested Disadvantages: Psychological Limitations like "Envies adepts" or "Seeks magical treasure"; Hunted by an old enemy; Rivalry with other wizards; Age (rarely); Reputation.

Roleplaying Tips: Of all the different types of wizards, the adventuring wizard is the hardest to pigeonhole. He uses his magic as a tool, and generally strays away from more "obscure" enchantments. Other than this, the character is open to development. Perhaps he secretly wants to become an adept, but doesn't have the money to set up a proper lab. Or maybe he is undertaking missions for a group of more sedentary wizards.

ADVENTURING WIZARD PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/Single Weapon Group	1
Magic Skill	3
KS: Specific Styles of Magic 12-	3
KS: History of Magic 11-	4
KS: Specific Magical Knoweldge	1
Disadvantages	
Package Bonus	-2
Reputation 8-	-5
Package Cost	5

WIZARD FOR HIRE

This includes all wizards that sell their talents. These wizards view their skills like any marketable ability: Some people are doctors, some are lawyers — these people happen to be wizards. Many of these wizards have a specialty like alchemy or long-term protective magic items.

Typical Goals and Motivations: Most wizards for hire have one main motivation: to make money. But since better spells mean more money, these wizards are always on the lookout for better, or more salable, enchantments. Many of these wizards aspire to become court magicians for a king or emperor.

Typical Abilities: A high INT is more important than DEX or SPD, and a good PRE never hurts. Business skills like Trading are essential. Because they are in business, these wizards are expected to cast their spells correctly; a high Magic Roll is usually a must. (Better yet are spells that don't require a Magic Roll.) Obviously, the best spells are those which allow the customer to take something with him. Thus a wizard for hire can be an alchemist, specializing in potions, a seer, specializing in precognition, and so on.

WIZARD FOR HIRE PACKAGE DEAL	
Skills and Talents	**Cost**
Magic Skill (+1 to roll)	5
Trading	3
KS: Specific Style of Magic 12-	3
KS: Competitors 11-	2
KS: Regular Customers 8-	1
KS: Specific Magical Knoweldge	1
Disadvantages	
Package Bonus	-3
Reputation 11-	-5
Package Cost	7

Suggested Disadvantages: Psychological Limitations like "Greedy" or "Never breaks a deal"; Watched by other wizards; Age; and especially Reputation (always good for a businessman).

Roleplaying Tips: Not usually a player character, a wizard for hire can make for an interesting change of pace. These wizards view their magics in a very straight-forward fashion; there is little mystery involved. Of course, there might be more to a wizard for hire than his businesslike exterior — he might secretly wish to fight evil or become an adventuring wizard, for instance.

ADEPT

Adepts are wizards who are concerned primarily with studying magic, rather than using it. Much like sages, adepts are far removed from the rough and tumble of the real world. They spend most of their time in the laboratory, researching the backgrounds of old spells, and developing new ones.

Typical Goals and Motivations: Adepts are primarily motivated by a desire to gain more mystical knowledge. To them, an obscure treatise on magical theory is more valuable than a pile of gold coins.

Typical Abilities: Adepts usually have a high INT. However, they are often pitiful in combat; many don't even know how to use standard weapons. What Skills they have are often of the esoteric sort, with Knowledge Skills and Languages predominating.

An adept's spells are often very powerful, but are rarely combat oriented. Many require a long time to cast; others can only be completed in the adept's laboratory. And while the adept usually has a high skill roll, he rarely has enough END to maintain his spells for very long. Even when the adept does use his spells to attack, the attack is usually indirect. For instance, instead of firing a lightning bolt at an opponent, an adept would summon a demon, and then send him into the fray.

Suggested Disadvantages: Psychological Limitations like "Thirst for magical knowledge" or "Curious"; Physical Limitations that make the Adept nearsighted; Age; DNPC (apprentice); and Reputation.

Roleplaying Tips: Adepts are almost always good-hearted individuals who don't realize the kind of danger they are getting into. Although their knowledge and expertise makes them valuable, their ignorance of the way the world works can make them insufferable to their comrades.

ADEPT PACKAGE DEAL	
Skills and Talents	**Cost**
Magic Skill (+2 to roll)	7
Scholar	3
Inventor (spell research)	3
KS: History of Magic 14-	4
KS: Styles of Magic 12-	2
KS: Specific Magical Knowedge 11-	1
KS: Specific Magical Knowedge 11-	1
KS: Specific Magical Knowedge 11-	1
Obscure Language (fluent conversation)	1
Cramming	5
Disadvantages	
Package Bonus	-3
Age (40+)	-5
Constantly searching for magical information	-15
Package Cost	6

WILD TALENT

The wild talent doesn't know where he got his magical ability, or why he is able to cast spells — but he can. Perhaps the character was born with the ability, or perhaps some event granted these mystical abilities. Wild talents can have many spells or only one. The character is usually quite powerful, but is limited and unsophisticated.

Typical Goals and Motivations: Since anyone can conceivably become a wild talent, wild talents have a wide variety of motivations. Traditionally, wild talents are often "normal" people — rather than adventurers. For example, a farm boy could be born with his magical powers, or a homesy hobbit could find a ring of great power.

Typical Abilities: The basic abilities of the wild talent are based on whatever he does in his regular life. His spells and magical abilities should for the most part be automatic — part of being a wild talent is not having to worry about how to cast spells. However, the actual result need not be so predictable; a wild talent has little control over how the magic displays itself. Limitations like *No Conscious Control* are especially appropriate.

Even more than other wizards, the wild talent must have his magical abilities approved by the GM. Since these spells will work almost every time, the GM should take special care to ensure that the wild talent isn't too powerful.

Suggested Disadvantages: Psychological Limitations like "Naive," "Possessive of magic item," or "Doesn't understand magic"; Hunted by someone who wants to use his abilities; Rivalry with more "normal" wizards; Reputation. Some wild talents have bizarre Vulnerabilities or Susceptibilities based on how they acquired their special abilities

Roleplaying Tips: The wild talent doesn't understand his powers — they're just a part of him, that's all. He might have just acquired the powers, in which case they are a constant source of wonder. Alternately, he might have had them all his life and has become quite comfortable with their use. Almost all wild talents look for ways to gain more over control their abilities.

Wild Talent Package Deal: Because individuals who are wild talents vary so completely, there is no package deal for them.

HERMIT (HEDGE WIZARD)

Hermits are the flaky wizards who keep almost entirely to themselves. They frequently sequester themselves in wood cabins or caves; they might be recognized by the locals, but otherwise they are completely unknown. Hermits can be powerful eccentrics or harmless quacks. Examples of hermits are T.H. White's Merlin and Tolkien's Radagast the Brown.

Typical Goals and Motivations: Hermits, more than any other type of wizard, have irrational motivations. One hermit might desire to collect feathers, while another is trying to translate an ancient text. Unlike adepts, hermits are rarely trying to advance the cause of magical study. Instead they pursue a strange set of goals that no one else understands.

Typical Abilities: Hermits may or may not be competent individuals; traditionally they are incompetent eccentrics with low Characteristics and few combat abilities. This is not to say that hermits are useless; in their area of expertise, they are unrivalled.

Hermits' spells are usually closely related to their particular field of interest. Most have no direct applicability to adventuring, but can be used in interesting ways to help other PCs. Hermits frequently have a familiar.

Suggested Disadvantages: Psychological Limitations involving an obsession with a certain bizarre study; Physical Limitations; Distinctive Features like "Constant muttering" or "Twigs in beard"; Age; and, of course, Reputation (as that crazy guy in the woods).

Roleplaying Tips: Most hermits are really loony — they've spent all their life thinking about one thing. Most take no real concern for their personal appearance, and don't fit in with most of the rest of society. Some hermits were once great sorcerers who tired of everyday city life, while others were never really "normal".

HERMIT PACKAGE DEAL	
Skills and Talents	**Cost**
Magic Skill	3
Scholar	3
Survival	3
Inventor (spell research)	3
KS: Particular area of interest 15-	5
KS: Related area of interest 12-	2
KS: Related area of interest 12-	2
AK: Local Area 11-	2
25 point Familiar	5
Disadvantages	
Package Bonus	-3
Completely obsessed with field of study	-20
Package Cost	5

APPRENTICE

The apprentice is an aspiring wizard — one who hasn't yet figured out how everything works. The apprentice is usually associated with some more knowledgable mentor who is teaching him. However, it is not uncommon for the apprentice to lose his mentor, forcing him to learn about magic on his own. Outstanding examples of this can be seen in the movie *Dragonslayer* and in Robert Asprin's *Mythadventure* series.

Typical Goals and Motivations: Generally, apprentices want to become full-fledged wizards. They do what their mentors tell them to, study magical texts, and practice their spells.

Typical Abilities: Because they aren't yet magicians, apprentices can have a wide range of abilities. Their Characteristics can be quite impressive, with a high DEX, SPD, and even INT. Depending on their age, apprentices may have skills from previous professions.

Of course, what they make up in Characteristics, apprentices lose in Magic Skill. There are myriad stories of apprentices whose spells got out of control. Apprentices should have only a low Magic Skill, and many of their spells should be bought with *Activation*, *Burnout*, or similar Limitations.

Suggested Disadvantages: Psychological Limitations like "Obeys mentor's orders", "Curious about magic", and "Doesn't understand magic"; Hunted by mentor's enemies; Watched by Mentor; Rivalry with other apprentices; and Distinctive Features.

Roleplaying Tips: The apprentice is, first and foremost, an *aspiring* wizard. He is constantly making mistakes and stumbling over his own spells. He also strives to satisfy his mentor.

An interesting way to build an apprentice is to save some of his initial Character Points, and to spend them over the course of the campaign as he "learns" new ways to cast spells. This can enable the character to be properly inept at first, but allows him to grow into competence as the campaign progresses. Obviously, the player should receive GM's permission before building his apprentice in this fashion.

APPRENTICE PACKAGE DEAL	
Skills and Talents	**Cost**
Magic Skill 8-	1
KS: Specific Styles of Magic 11-	2
KS: Mentor 11-	2
PS: Original Profession 11-	2
Contact: Mentor 13-	4
Disadvantages	
Package Bonus	-1
Watched by Mentor (More Powerful, Will Punish, Only Watching)	-5
Package Cost	5

COMBINATION WIZARDS

Not all wizards fit into the categories. Some wizards use their spells merely as useful additions to their real abilities. Thus it is possible to design a wizard-burglar who has spells that help him climb walls and open locks. Similarly, a wizard-bard could have entertainment spells, a wizard-scoundrel could have spells that help him fool people, and so on.

Such characters are only appropriate in a world where magic is common and at least somewhat reliable. If magic is mysterious and obscure, then only "true" wizards should be able to wield it.

If the GM does allow combination wizards, the character should be designed normally, using the non-magical package deals, but can have spells to complement his nonmagical abilities. Because combination wizards vary so widely, no package deal is provided.

OTHER CHARACTER TYPES

Obviously, the above list only begins to cover the character archetypes seen in fantasy literature. GMs who want to expand the list should feel free to do so.

In general, all character archetypes come from one of two places: the character's background, or the character's abilities. To help the GM, we have included a copy of each. The wild man is an example of an archetype built araound a background; the sailor is an example of an archetype built around a set of abilities.

WILD MAN

Wild men are those individuals who have been raised entirely in the wild; they have little conception of normal society or civilization. Although called "wild men," these individuals needn't be men; they are frequently children or nonhumans. The most famous examples of wild men are Tarzan, who was raised by apes, and Kipling's Mowgli, who was raised by wolves.

Typical Goals and Motivations: Wild men frequently feel a close kinship with the animals that raised them, and many go on to become defenders of the wilderness. Other wild men work to integrate themselves into regular society, although few succeed completely.

Typical Abilities: Wild men frequently have a high DEX, INT, and SPD, and some buy up their STR as well. Their Skills are honed in the wilderness; wild men usually have Survival, Tracking, and the like. It is not unusual for a wild man to have an animal friend as well.

Suggested Disadvantages: Psychological Limitations like "More comfortable around animals than around people" or a "Code against killing animals"; "Physical" Limitations like "Unfamiliar with normal society"; Distinctive Features; DNPC as an adopted animal; and Reputation. Wild men are usually Poor or Destitute.

Roleplaying Tips: Remember that most wild men have no social graces. They are not intentionally boorish; they simply have no practice dealing with other people. They drink directly from the punch bowl, eat the host's dog, and sleep in the barn. When questioned, they simply say "But I didn't know..."

WILD MAN PACKAGE DEAL	
Skills and Talents	**Cost**
Survival (Roll +1)	5
Animal Handler	3
Climbing	3
+2 to PER Rolls	6
AK: Appropriate Terrain 11-	2
KS: Local Flora and Fauna 11-	2
KS: Animals who raised him 11-	2
Choose two from the following list: Acrobatics, Breakfall, Riding, Navigation, Paramedic, Shadowing, Stealth, Tracking	6
Disadvantages	
Package Bonus	-3
Completely unfamiliar with normal society	-20
Package Cost	6

SAILOR

Anchors aweigh and all that. Sailors are the brawny individuals who travel the sea lanes, earning money and seeking adventure. The following sailor is among the best; he is well-trained and able to handle almost any of the tasks onboard a ship — including fighting off pirates!

Typical Goals and Motivations: To go on high-seas adventures, earn money, and spend it just as quickly. Sailors are notorious for drinking and rough-housing while on shore leave. Older sailors frequently become grizzled sea dogs, who spend their time teaching younger sailors the tricks of the trade.

Typical Abilities: Sailing a sea-going vessel is hard work, and sailors frequently have a good STR, CON, and BODY. Obviously, sailors have the Skills necessary to manage a sailing vessel, and almost all of them have swimming as well. Many sailors have weapon skills.

Suggested Disadvantages: Psychological Limitations like "Lives only for the day" or "Obeys orders" (for military vessels); Physical Limitations like Peg Leg or Eye Patch; Hunted by rival sailors; Watched by the Captain and the officers; Distinctive Features (scars or peg legs); and Reputation.

Roleplaying Tips: Men and women go to sea for all sorts of reasons — some seek adventures, some have a past they must escape from, and some are shanghaied into service. Whatever the reason, the sea exerts a powerful pull on those who sail it.

SAILOR PACKAGE DEAL	
Skills and Talents	**Cost**
FAM w/ Common Melee Weapons	2
Transport Familiarity: Boats	1
Navigation	3
Swimming +2"	2
KS: Sailing procedures 11-	2
AK: Ports of Call 11-	2
AK: Oceans 11-	2
Choose one from the following list: Breakfall, Climbing, Gambling, Paramedic, Streetwise, Trading	3
Disadvantages	
Package Bonus	-3
Never considers future	-10
Package Cost	4

CHARACTER ABILITIES IN FANTASY

Once he has a general idea what his character is like, the player has to get down to the nuts and bolts of character design. This involves picking skills, assigning Characteristics, and balancing points. The folowing sections should help the player choose appropriate abilities for his character.

CHARACTERISTICS

In general, Characteristics function identically for all campaign settings, so the guidelines presented in the *HERO System Rulesbook* apply. Since most *Fantasy Hero* campaigns are heroic campaigns, characters should be built using the Characteristic Maxima. (Note that different races have different Characteristic Maxima; non-human characters should adjust their costs accordingly.)

STRENGTH

Physical strength is more important in heroic fantasy than in modern settings. The primitive cultures featured in most fantasy rely on hand-to-hand melee weapons and muscle-powered missle weapons. And since most machinery is muscle-powered, individuals tend to be stronger.

One common way to determine a character's Strength is to determine what weapons the character will use, and then work backwards. To do this, the player should base the character's STR on the STR minima for his weapon(s).

DEXTERITY

Another important Characteristic for *Fantasy Hero* characters, DEX is the basis for a character's Combat Value and quite a few skills. Rogues and Warriors traditionally have high scores in this area, but it is also as important to other character archetypes.

CONSTITUTION

Since END and STUN are both based on CON, this Characteristicistic is useful for characters who will be using a lot of END or doing a lot of fighting. High CON is particularly appropriate for warriors, since CON determines if and when the character is stunned. Wizards also find a high CON useful, since it helps increase their END.

BODY

Frequently slighted in favor of Characteristicistics whose effects are more immediately quantifiable, BODY is crucial to a character's survival, especially in campaigns where the optional Impairing and Disabling wounds rules are being used. Not only does BODY figure into the character's STUN, it determines his point of death.

INTELLIGENCE

High values in this Characteristic are the trademark of the more scholarly character types (Priests, Sages and Wizards), but should not be their province alone. A good INT score is useful for any character who plans to take INT-based skills. It also figures into a character's Perception Roll.

EGO

Most useful for Wizards who plan to use mental spells, the applications of this Characteristicistic depend upon the campaign. Some Game Masters use EGO Rolls to reflect a character's courage and strength of will. Other GMs seldom call for an EGO Roll. Obviously, the character should buy up his EGO in the first case; otherwise EGO is less important.

PRESENCE

Most heroes are impressive fellows who command the respect of villains and instill fear in their henchmen, so a high PRE is common among PCs in the fantasy genre. Increasing this Characteristic has the additional advantage of helping the character resist Presence Attacks, which can come in handy when facing off against Demons and Dragons...

COMELINESS

Not particularly important from the standpoint of game-mechanics, COM is important for defining the character's appearance. An unattractive character with a COM of 6 will not be penalized in game terms but will probably not have a lot of luck as a ladies' man.

PHYSICAL AND ENERGY DEFENSE

Of the utmost importance to any character who plans to be in combat, these Characteristics are usually bought up to some degree by characters of all types, as combat is often central to the setting. In general, PD is higher, as there are few attacks that do energy damage.

SPEED

To a certain extent, this Characteristic is a measure of the character's combat ability and has a dramatic effect on a character's effectiveness in combat situations. Experienced characters eventually raise this Characteristic as they gain proficiency.

RECOVERY

This Characteristicistic is important for those PCs who plan to use a lot of END (from swinging a heavy weapon, or casting taxing spells). Even if END is not a concern, a high REC is always beneficial as it determines when an unconcious character recovers and helps any character who has taken STUN recover faster. Most combat-oriented characters will eventually buy up their REC.

ENDURANCE

Many characters, especially those with a high CON, can get by with their base END. If the character is likely to spend more END than his REC can keep up with, increasing his END may be a good idea. High END is especiallly useful for Priests and Wizards whose spells draw from their own END.

STUN

Another Characteristic frequently slighted in favor of other concerns, STUN is one place where every point is well-spent. Warriors usually buy up their STUN by at least as much as they bought up their PD, sometimes more. All classes benefit from heightened STUN and would do well to invest a point or two somewhere along the line if they plan to do any serious fighting.

CHARACTERISTIC RANGES

This section explains what Characteristic numbers mean and how they compare. All comparisons are in terms of average human characters; non-human races should adjust the numbers according to their racial Characteristic Maxima.

Deficient (1-4)

Primary Characteristics below 5 mean that the character is disabled in some respect. This level is inappropriate for most heroes, although one Characteristic in this range can provide a "hook'' to define and describe the character. For instance, a warrior with a 3 Intelligence is as dumb as a box of rocks, and a rogue with Comeliness of 2 sends maidens screaming in the street.

Poor (5-7)

Characteristics in this range are below average. Though most heroes have above-average Characteristics, they may have one or two in this range. Even though Characteristics in this range are below average, they are not unplayable. In fact, low Characteristics can be just as useful in defining a character as high ones. For instance, an aged mage should have exceptionally high INT but poor STR.

Average (8-12)

Primary Characteristics for the general population average around 8. This takes into account men and women from adolescence to middle age. An active, healthy adult between about 16 and 32 years old has Primary Characteristics of 10. This is the Base Value for the Characteristics of PCs.

Notable (13-15)

People remark on abilities in this range. Remember that a character with STR 15 can lift twice as much as STR 10, and a character with a 13 Dexterity is unusually quick. Heroes, being exceptional individuals, probably have several characteristics in this range.

Remarkable (16-20)

Characters with such Characteristics are unusual (one in a thousand); they are described as very strong, incredibly tough, brilliant, and the like. Most PCs in *Fantasy Hero* have one or more Characteristics in this range. These key characteristics are those most important to the character's profession.

Incredible (21+)

Characteristics over 20 are very rare (one in a million); songs are sung and stories told of the hero with a 25 STR, or the woman with a Comeliness of 24. Characteristics in this range are superhuman, and often provide the "hook'' that the rest of the character is built around. A hero with a 25 Strength seldom needs additional abilities to feel unique.

SKILLS

Most HERO System Skills can be used in a fantasy campaign. However, some Skills are not available because of the relatively low technology level of most fantasy worlds. Other Skills may be interpreted differently given the technology, the culture, or the environment of the campaign.

This section lists all the HERO System Skills, noting which are appropriate to the genre, which are not, and any other changes that should be made.

The GM should feel free to alter this list according to the nature of his own campaign or to make exceptions when occasion demands. As always, imagination is the best guide, and the GM is the final arbiter on all rules interpretations.

EVERYMAN SKILLS

The following standard list should be used as a default if the Game Master has not prepared a list for his specific campaign setting. Every character has free Familiarity (8-) with these Skills.

Climbing
Concealment
Conversation
Deduction
Shadowing
Stealth
4 points of Language with native tongue
Area Knowledge: Home country
1 pt. with Professional Skill of choice (8-)

Nearly all characters have a Profession of some kind. If the character has no "mundane'' skill, Mercenary, Scout, Guide or some other adventuring profession can be used instead.

FANTASY HERO SKILL LIST

The GM should review the Skill List and decide which Skills are available, which are changed, and which cannot be purchased. The section that follows outlines some typical skill changes to reflect the dynamics of a fantasy world, and should be used as a default if the GM has not prepared a skill list of his own.

ACROBATICS

In fantasy settings, this Skill is often used to entertain. GMs should allow jesters and similar characters to use Acrobatics as a Complementary Skill to many entertainment Professional Skills.

ACTING

A character with this Skill can simulate a greater injury than he has actually received. This often makes an opponent overconfident, allowing the character to escape or deliver a surprise attack. Feigning injury should be handled as a Skill vs. Skill roll against the attacker's Perception. The GM can decide how much OCV bonus to give the character based on how clever the ploy is, and how gullible the target is. If the ploy is not really all that clever, the target knows that the character does this all the time, or the target makes his Perception Roll by more than the character makes his Acting Roll, then no bonus is possible. (In fact, the GM may give the *attacker* an OCV bonus! The Acting character probably has to reduce his mobility, and hence his DCV, in order to make a fake injury look convincing.)

ANIMAL HANDLER

Since animals are far more common in a fantasy setting, the Skill *Animal Handler* will be much more common as well. Indeed, a huge number of individuals have at least a familiarity with the Skill, and almost every inn or tavern has someone with the full Skill.

BUGGING (EAVESDROPPING)

This Skill is usually inapplicable in *Fantasy Hero*. However, if magical items that operate like "bugs" are available in the campaign, this Skill might (rarely) be used.

At the GM's option, this Skill can be interpreted as Eavesdropping. Characters who eavesdrop can make a Bugging Skill Roll to find spots in buildings where they can watch people without beingseen (the old "eyes in the portrait'' trick). Stealth and Shadowing are complementary Skills for such activities.

Skill	Availability
Acrobatics*	Common
Acting*	Common
Animal Handler*	Common
Breakfall	Common
Bribery	Common
Bugging (Eavesdropping)*	Uncommon
Bureaucratics*	Common
Climbing	Common
Combat Driving (Charioteer)*	Common
Combat Piloting*	Not Available
Combat Skill Levels	Common
Computer Programing*	Not Available
Concealment	Common
Contortionist	Common
Conversation	Common
Criminology (Inquisition)*	Uncommon
Cryptography*	Uncommon
Deduction	Common
Demolitions (Sapping)*	Uncommon
Disguise*	Common
Electronics*	Not Available
Familiarity	Common
Forensic Medicine (Embalming)*	Uncommon
Forgery (Counterfeiting)*	Uncommon
Gambling	Common
High Society (Courtier)*	Common
Interrogation (Torturing)*	Common
Inventor*	Uncommon
Knowledge Skills*	Common
Languages*	Common
Lipreading*	Common
Lockpicking	Common
*Magic Skill**	Uncommon
Martial Arts*	Common
Mechanics*	Uncommon
Mimicry	Common
Navigation*	Common
Oratory	Common
Paramedic (Healer)*	Common
Persuasion	Common
Professional Skills*	Common
Range Skill Levels	Common
Riding*	Common
Science*	Uncommon
Security Systems (Remove Traps)*	Common
Seduction	Common
Shadowing	Common
Skill Levels	Common
Sleight of Hand (Pickpocket)*	Common
Stealth	Common
Streetwise	Common
Survival (Hunting)*	Common
Systems Operation*	Not Available
Tactics	Common
Tracking	Common
Trading*	Common
Transport Familiarity*	Common
Ventriloquism	Common
Weapon Familiarity	Common
Weaponsmith	Common

* See explanation in the text

BUREAUCRATICS

This Skill should only be used in *Fantasy Hero* if there are large bureaucratic organizations in the campaign. Examples include the Roman Empire, the Celestial Bureaucracy of Chinese mythology, Ottoman Turkey, and the Catholic Church during the Middle Ages. Even when this Skill is appropriate, it will probably still be rare, since most large fantasy bureaucracies are not as intrusive as those of the modern day.

COMBAT DRIVING (CHARIOTEER)

In general, this Skill is replaced by Riding Skill, since riding is the primary mode of transportation in most fantasy settings. Characters who use ships or other watercraft in combat should merely take the appropriate Transport Familiarity (and perhaps PS: Captain), since the watercraft in fantasy campaigns do not move fast enough for Combat Driving to be effective.

If the campaign setting includes widespread chariot travel, Combat Driving can apply to Charioteering Skill. It would thus increase the DCV of the chariot and its occupants — which is a good thing, since most chariots provide only minimal protection. Since chariots are pulled by horses, a charioteer should also have Riding or Transport Familiarity for horses. A Riding Skill roll could be a Complementary roll to the Combat Driving roll. Remember the end of *Ben Hur*?

COMBAT PILOTING

This Skill should only be available when the campaign includes fast-moving flying vehicles — carpets, thaumaturgically raised gondolas, even hang gliders. Slow-moving craft such as hot air balloons use Transport Familiarity instead.

Note that this skill is not used when riding creatures. A player riding a pegasus would use Riding Skill to "pilot'' it.

COMPUTER PROGRAMING

This Skill is obviously inappropriate for fantasy campaigns, since there are no computers. If they were introduced to a setting with computers, fantasy characters might be able to learn this Skill, but they should not start with it.

CRIMINOLOGY (INQUISITION)

In most fantasy settings, Criminolgy is very primitive, and involves little more than rounding up the suspects and torturing them until one confesses. In some settings, certain characters might actually be able to unravel the details of a crime by talking to witnesses, observing the body, etc. Examples include William of Baskerville from the *Name of the Rose* and numerous characters from the *Thieves World* anthology.

CRYPTOGRAPHY

Most fantasy codes were relatively simple and rarely used; conversely, codebreaking "equipment" was primitive or non-existent. However, certain individuals, like secretive wizards, might use codes in their spell books, and high government officials could use codes for important communications. In these cases, a character with this Skill might be able to break the code.

DEMOLITIONS (SAPPING)

Since most fantasy campaigns don't include gunpowder explosives, Demolitions is a rare Skill. However, at GM's option, it can be used by Sappers — individuals who undermine walls and defenses during a siege. In these cases, the character with the Skill should make a Demolitions roll to determine how accurately the tunnel was dug, and how well it undermines the defenses.

In campaigns with gunpowder devices, Demolitions can be used normally. It may even be more important, given the volatility of primitive explosives.

DISGUISE

Using a disguise in a fantasy campaign can be more difficult than in a modern one, since there are usually a wide variety of non-human races. GMs should allow the character to disguise himself as a similar race, but should apply penalties for races that are radically different. And some disguises should be all but impossible: A dwarf will almost never be able to disguise himself as an ogre!

ELECTRONICS

As with Computer Programing, this Skill is generally inappropriate for characters in a fantasy setting.

FORENSIC MEDICINE (EMBALMING)

This Skill is rare in a fantasy setting, since medicine is primitive, and even simple preservatives (like ice) are hard to come by. However, Forensic Medicine would be appropriate for certain skilled embalmers and necromancers who have great knowledge of the dead body. Such individuals would be able to determine an obvious cause of death, like a sword wound. They would usually be unable to establish subtle causes of death, like a stroke or heart attack.

FORGERY (COUNTERFEITING)

This Skill's usefulness depends on the level of literacy in the campaign. If almost no one can read, as is the case in some worlds, then it doesn't matter how accurately the forger uses his Skill — no one will be able to figure out what he is trying to copy. Alternately, in settings with high literacy, forgery could be even more useful than it is in the modern world. A forger who could recreate the Emperor's seal could earn a fortune — or a quick trip to the gallows.

HIGH SOCIETY (COURTIER)

This Skill is a must for courtiers, noblemen, or anyone else who intends to spend much time in a royal court. Such characters make their Skill rolls constantly, as much court intrigue involves trying to force an adversary into an embarassing situation. Such contests should be roleplayed, although the GM can allow High Society rolls at appropriate times.

INTERROGATION (TORTURING)

Interrogation techniques in fantasy settings are more primitive than modern methods. But this lack of high-technology is balanced by few moral constraints, and fantasy torturers are about as effective as their modern counterparts. Since fantasy torture involves devices like the rack and the iron maiden, this Skill should almost never be taken by player characters.

INVENTOR (SPELL RESEARCH)

The rate of technological change in most fantasy societies is extremely low. If he were allowed to, an Inventor could completely transform society by devising gunpowder or discovering electricity. Even seemingly minor discoveries could change the nature of the campaign, in the same way that the discovery of the stirrup changed the art of war in Europe.

Under most circumstances, the GM should restrict the use of Inventor Skill to minor tinkering and slight improvements on gadgets like water-clocks or trap mechanisms. All uses require appropriate complementary Skills such as Clock or Trap Knowledge. Alternately, the GM could allow the Inventor to make serendipitous discoveries that are not reproducible; thus there might be a single hand grenade, but not a case of them.

As an optional rule, when applied to magic, Inventor Skill can allow the character to devise new spells. The Game Master may decide that mages can do these things without a special Skill, that no one can research spells, or he may require other Skills as prerequisites. For more information, see the chapter *Magic*.

KNOWLEDGE SKILLS

Knowledge Skills are the glue that binds together the character's list of Skills. Knowledge Skills can help explain where and how a character learned his Skills. For instance, a character with Pickpocket, Stealth, and Streetwise Skills might also purchase City Knowledge: Kythros, the campaign city where he learned those Skills.

What follows are some sample Knowledge skills for fantasy campaigns.

Groups: Demon Cults, Thieves' Guild, Alchemists, City Guard, Orcs of the Bloody Skull Tribe, Assassins' Guild, Wizards' Colleges, Cultures of the Savage Continents, Royal Court, Bards, Priests of Odin, Rangers of the North, Dwarves, The Blind Monks of Kheleb-Arin, etc.

People/Monsters: Demons, Fire Demons, Fire Demons Lurking Beneath Campaign City, Undead Monsters, Elementals, the Prince, the King, Court Jesters of the Realm, Thieves' Guild Leaders, etc.

Places: Fire Demon Pits Beneath Campaign City, Savage Continents, Pirates' Isles, Rooftops of City, Sewers, Thieves' Guild Headquarters, Royal Castle, Secret Routes to Imperial Harem, etc.

Things: Legends of Fire Demon Pits Beneath Campaign City, Magical Swords, Faerie Forests, Goblin Dining Customs, History of the Savage Continents, Trade Goods, Trade Routes, Philosophy of Magic, Legends of Magic, Wizards' Familiars, Famous Dungeons, Bar Bets, etc.

LANGUAGE

All characters start with a knowledge of their own language. Many fantasy campaigns also have a "common tongue" which is widely used by everyone; this can either be the same as the character's native language or a different one altogether. If there is no common tongue, characters who speak different languages will have to either learn a common language or establish some other way to communicate. (The Racial Package Deals make the character "pay" for the racial language while taking the common language for free. If this offends anyone's sensibilities, the costs can be reversed.)

GMs who want to use a wide variety of languages can use the simple table for language fluency (*HERO System Rulesbook*, pg. 28), or they can draw up their own language chart to indicate how similar the languages are.

LIPREADING

In general, this skill functions as described in the *HERO System Rulesbook.* However, the GM should note that this is *Lip*reading; if an individual communicates without talking, then there is no way for the lipreader to determine what is being said. There might also be a penalty for species which don't talk in the typical manner; for example, stony gargoyles might hardly move their lips at all, and a tribe of savages might communicate primarily through tongue clicks. A lipreader would have a difficult time with either group, even if he knew the language.

MAGIC SKILL

This is the Skill used to manipulate magical energies. It will only appear in campaigns that have magic that requires a Skill Roll. For more information, see *Magic.*

MARTIAL ARTS

Martial Arts is extremely appropriate for any fantasy setting that has advanced or sophisticated fighting techniques. Of the styles listed in the *HERO System Rulesbook*, only Kung Fu and Dirty Infighting (Brawling) were historically available, but players should feel free to rename the ones presented, or to invent their own. For example, the swordsmen of Aragon might develop an intricate style of swordplay, whereas the Norse berserkers might create a mostly offensive technique of axe-fighting. Some races might even have unique fighting styles that are taught to all members. (For extensive guidelines on martial arts, see *Ninja Hero.*)

As a historical note, fencing is a relatively modern invention created after the invention of gunpowder made heavy armor obsolete. It is therefore not appropriate in medieval campaigns that are strictly historical.

MECHANICS

This Skill is rare and of limited use in a fantasy setting that has few mechanical devices. When it is used, it should be under the same restrictions as Inventor Skill. Of course, a skilled mechanics can always repair mill wheels and fix the winches used in castle drawbridges and portculli.

NAVIGATION

In most fantasy campaigns, this Skill should receive a penalty when the skies aren't clear (when the character can't see the stars). An accurate clock and a compass are necessary for navigation when the sun or stars can't be seen, and these items are not usually available in a fantasy setting. Magical substitutes for these instruments might be available, but they would probably be rare.

PARAMEDIC (HEALER)

In fantasy campaigns, this Skill is more properly known as Healer. Despite the advances in medicine since medieval times, for game purposes it's better (and simpler) to assume that this Skill works just as well in any time period. After all, it's nice to have the characters survive.

If the GM wants to be more realistic, Healer could be made a General Skill, or rolls could be made with a -3 penalty to reflect the limited medical technology. Some forms of first aid, like bleeding him or poking a hole in his skull to let evil spirits escape, might even be *detrimental* to the patient.

PROFESSIONAL SKILL

The GM should review the list of available Professional Skills and revise the list in terms of his own campaign. Of course, the culture and the technology determine the Skills that are available.

A typical list of fantasy occupations includes Armorer, Astrologer, Bard, Barmaid, Blacksmith, Bowyer, Butcher, Calligrapher, Carpenter, Chirurgeon (barber-surgeon), Cobbler, Cook, Cooper (barrel and tubmaker), Cordwainer (leatherworker), Dancer, Farmer, Fisherman, Fletcher, Guardsman, Goldsmith, Groundskeeper, Healer, Innkeeper, Jester, Jeweler, Juggler, Knight, Leatherworker, Limner, Lumberjack, Mason, Merchant, Musician, Nanny, Prince, Sailor, Scout, Shepherd, Sheriff, Silversmith, Soldier, Squire, Tanner, Teamster, Tracker, Trapper, Weaponsmith, and Yeoman.

Magic-related occupations can be as general as "Wizard'' or as specific as Alchemist, Diviner, Sorcerer, Thaumaturgist, Transmuter, and others. These depend on the campaign background.

RIDING

As with Animal Handler, this Skill is much more common in a fantasy setting. However, not everyone has Riding; many can get by with just an appropriate Transport Familiarity. Riding Skill is especially good for knights, cavalrymen, messengers, or anyone else who spends a great deal of time riding or fighting from horseback.

SCIENCES

In a typical fantasy campaign, there are few sciences worthy of the name. A typical list might include Astrology, Alchemy, Natural Sciences, Mathematics, and Philosophy. These are much less sophisticated than their modern counterparts, and practitioners have a lot of spurious notions and strange theories that make it difficult to apply the "science" to practical problems.

SECURITY SYSTEMS

This Skill applies mostly to simple mechanical traps such as deadfalls and tripwires. If magical traps are fairly common, the GM might allow a character with this Skill to recognize the existence of a magical trap, even if the character doesn't have Magic Skill. Complementary Skills like Magic Skill or KS: Magical Traps would be helpful in this case.

SLEIGHT OF HAND (PICKPOCKET)

Sleight of Hand is a standard Skill for most thieves in a fantasy setting, as it allows them to pick pockets. Sleight of Hand woud also be the Skill used by street hucksters in various "hand is quicker than the eye" magic tricks and games.

SURVIVAL (HUNTING)

Since many fantasy wildernesses are far more dangerous than those on earth, GMs should give characters with this Skill a chance to avoid some of the greater dangers. Additionally, a character with this Skill should be able to escape from attackers much more easily than other characters.

Example: *Arowyn the Ranger is hiding in the Kythalian Swamp. The Kythalian Swamp is the native habitat of the dread marsh-python, which eats humans in a single gulp. Although Arowyn would normally be found and eaten, the GM allows her to make a Survival Roll to avoid discovery. This simulates Arowyn's knowledge that the marsh-pythons hunt at night, dislike climbing trees, avoid dry ground, etc.*

SYSTEMS OPERATION

This Skill is not very useful in a fantasy setting, as there are few machines complicated enough to warrant its use. At the GM's option, Systems Operation could operate certain siege weapons (catapults, trebuchets). It could also work magical contraptions, as appropriate.

TRADING

Merchants in most fantasy settings are used to haggling over prices, so a character with this Skill is able to get substantial discounts. Alternately, many merchants have this Skill, so a character without it may end up consistently overpaying for merchandise. GMs should also note that barter is common in a fantasy setting, and many transactions do not involve money at all, which may make haggling difficult ("I'll trade you half a horse for that plow.")

TRANSPORT FAMILIARITY

Since most transport is animal-based, most characters will have an Everymen Transport Familiarity for their favorite animal. Characters who want to be especially skilled should buy the Skill *Riding*, above.

Of course, GMs should not allow characters to purchase Transport Familiarity for vehicles that don't exist in the campaign: No fantasy knight should know how to fly a helicopter!

WEAPONSMITH

Characters with this Skill should not be allowed to craft weapons that aren't a part of the campaign setting. For example, a weaponsmith should not be allowed to design a gun or even an advanced sword or bow. The GM can, if he wants, allow a character with Inventor and Weaponsmith to design new weapons, but this should be carefully monitored to preserve game balance.

SKILL ENHANCERS

All of the Skill Enhancers are appropriate in a fantasy campaign, although one — Scientist — is rarely seen. Any character who has purchased a large number of Background Skills should consider buying the appropriate Skill Enhancer.

JACK OF ALL TRADES

Many characters in heroic fantasy are wanderers who make their way however they can. Such characters can pick up quite a few trades along the way.

LINGUIST

In settings with many different languages, this Skill Enhancer is relatively common. Wizards and sages can find it especially useful to help them understand aged scrolls and tomes written in long-dead languages.

SCIENTIST

The applications for this Skill Enhancer are limited in most fantasy worlds. Medieval "scientists'' have more in the way of folklore than actual information, and as such, most of their studies should be represented by Knowledge Skills instead. Even the rare character who has real scientific skills seldom has enough different ones to warrant a Skill Enhancer.

SCHOLAR

Nearly a prerequisite for Wizards and Sages of all derivations, this Skill Enhancer helps a studious character afford a classical education — i.e., lots of Knowledge Skills. Scholar also encourages other character types to buy the Knowledge Skills that flesh out a character's background.

TRAVELER

During their careers, most fantasy adventurers will journey to foreign lands. Traveler helps them become familiar with numerous locations and cultures.

Note that GMs often award assigned Experience Points to buy Area Knowledges. These points will be better spent by characters with this Enhancer.

WELL CONNECTED

Characters who enjoy social status can make better use of it with this Skill Enhancer. As with Traveler, many Game Masters award assigned Experience Points for Contacts and Favors, so those who are Well Connected make the most of these points. Nobles, powerful merchants, and influential wizards all benefit from *Well Connected*.

PERKS

Perks are applicable in fantasy campaigns, though of course they must be adapted to the culture where the characters are adventuring. The following notes describe how the Perks should be changed for *Fantasy Hero.* The GM should approve the purchase of any Perk in a fantasy campaign.

CONTACTS

Contacts are as useful in fantasy as in other genres, and help tie the character into his world.

When determining how much to charge for a Contact, the GM should assume the standard cost, unless the Contact is more powerful than the PC, has extensive noncombat influence or special abilities. Each of these advantages raises the cost of the Contact by one point because of its increased utility.

Using these guidelines, a local lord would cost one extra point (extensive influence); a powerful wizard would cost two extra points (more powerful, special abilities), as would a Guildmaster of Assassins (more powerful, extensive influence).

The GM should remember that Contacts are just that. They are not Followers, and they do not owe the character any Favors by virtue of being a Contact. It is possible to spend enough points to make a Contact into a Follower. Contacts can be awarded by the GM as part of the Experience Points for an adventure or as a special award over and above the points normally earned for the sesssion.

FAVORS

These Perks are especially prominent in fantasy campaigns: repaying a Favor is a classic way to start an adventure. In many fantasy settings, a Favor has tremendous importance; to refuse to repay a Favor could be considered an incredible affront.

Favors can be used as a means of exchange when mere coinage would be inappropriate. Wizards are particularly fond of exchanging Favors for services rendered. A Favor is almost always bestowed when a player character saves someone's life. Of course, this should apply to the player characters too, unless they are just naturally ungrateful.

This is another Perk that Game Masters may award as a bonus at the end of an adventure. As discussed under Contact, the cost should be higher if the individual who owes the Favor is exceptional in some way.

FOLLOWERS

Numerous characters in fantasy literature have companions to stand beside them. In *Fantasy Hero*, many of these companions are Followers.

It is important to maintain the distinction between a Follower and a Contact. Put simply, a Follower will be with the character at almost all times, and will usually do what the character wants him to. A Contact is not always available, and does not simply do as the character says. Of course, if the other character is more trouble than he is worth, he is probably a DNPC (see *Disadvantages)*.

Example: *Consider a knight and his squire. A squire who grooms the knight's horse and keeps his ears open for interesting gossip is a Follower. A squire who likes to practice his swordsmanship by assaulting constables is a Dependent NPC. If the squire stays in castle and only occasionally becomes part of the story, he is little more than a Contact. If both knight and squire are PCs, they can establish their relationship without using the Follower/Dependent rules at all.*

FRINGE BENEFITS

This Perk lets the character become a member of the nobility or even a ruler, but only with GM's permission. The GM should only allow this if it fits into the campaign — a character can't just pay the points and declare himself "Emperor". The following costs are only guidelines; the GM should adjust them according to their exact value in his campaign.

The GM should decide how the nobility is structured in his campaign, what ranks are present, and what the positions are worth.

Cost	Position
1	Squire
2	Knight
3	Baronet
4	Baron
5	Viscount
6	Earl or Count
7	Marquis
8	Lord
9	Duke
10	Prince
15	Crown Prince
20	King
25	Emperor
2	Monk (can usually find free lodging and shelter)
2	Local Priest
3	Priest
5	High Priest
3	Guild Leader
3	Captain
5	General

Nobility and Wealth

A member of the nobility in good standing usually has large holdings and a great deal of wealth. The above values include this as part of the value; the cost is somewhat offset by the troubles of maintaining the land and wealth in a fantasy setting.

Noblesse Oblige

A titled character also has obligations commensurate with his rank and privileges.

Members of the lesser nobility (squires and knights) usually have no land holdings, and therefore little income. However, they also have no responsibility toward the peasants who work their land. Their main duty is to their liege lord, and they are often sent on military missions, called up in time of war, or used for other duties (such as the occasional quest). They may also be called upon to render Low Justice; that is, being the judge in minor village squabbles over stolen pigs and the like.

Members of the landed gentry have land holdings that must be overseen, taxes to be paid to the liege lord, and even greater responsibilities to the King. All of the same duties as lesser nobility are expected of them. If they insist on running off and adventuring, their lands may become ill-tended, which would mean less tax money. Severe dereliction of duty could mean being stripped of a title, or having the fief given to someone else.

MONEY

Each fantasy world has its own economic system. Some fantasy stories are brimming over with gold pieces, while in other stories a silver piece is enough to feed someone for months. The GM should decide the relative value of money in his campaign before allowing players to buy this Perk. As a quick and dirty rule to simulate medieval Europe, assume one silver piece is worth about $10, and a gold piece is worth about $100 in today's money.

The GM may well set a limit on how much money the player characters have. Many classic fantasy storylines involve a quest for treasure, so it's not a good idea for all the characters to be rich. The easiest solution, though not necessarily the best, is to keep the characters poor.

Of course, there are many valid uses for money that can enhance the story. Characters can buy political influence, get passage to a far-off land, buy a ship, rebuild a village shattered by battle, and so on.

VEHICLES AND BASES

Vehicles in a fantasy campaign include the ordinary carriages, carts, and sailing ships ... but don't forget flying carpets, magical teleporting wardrobes, gryphon-borne gondolas, balloons lofted by fire elementals, and golem-powered earthborers. Note that magical clothing and personal devices that allow transportation, such as Boots of Flying and the like, should not be bought as vehicles; these are usually bought as Foci instead.

Magical vehicles can trigger adventures, because they are seldom, if ever, predictable. Magus Mortimer climbs into his wardrobe to head for the evil lord's castle — but wait! The wardrobe's interior is five times as big as before, and it's hot. What's that dark shape moving down in the drawers? Where am I? Likewise, chained mounts or elementals can prove temperamental, develop personalities of their own, or otherwise lend color to an adventure.

Since such vehicles are more plot devices than helpful gadgets, the GM should not require the characters to pay for them with points. Similarly, most bases should be built with money, not with character points.

TALENTS

The GM should decide which Talents, if any, he wants to allow in his campaign. Some Talents are certainly less useful in a fantasy setting (like Lightning Calculator) and some are more open to abuse (like Find Weakness). Most are acceptable, although the GM should read the following section, and should also be especially wary of "stopsign" Talents.

BUMP OF DIRECTION

This can be especially valuable for characters who spend a lot of time underground, like Dwarves. In conjunction with appropriate Knowledge Skills, Bump of Direction can prevent a character from becoming lost, even in maze-like tunnel complexes.

DANGER SENSE

The GM should only approve this Talent if the Danger Sense enhances the fantasy "feel" of the campaign. The character should choose the Danger Sense's special effect to fit the campaign; for instance, a wizard might have a peculiar sensitivity to magical attacks. The Danger Sense might include inherent limitations; for instance, an elf character may have a "sixth sense'' for the presence of hostile orcs, but not for non-orcish dangers.

EIDETIC MEMORY

As written, this Talent has little use in a society where literacy is uncommon, since there are few books to memorize. (Note that wizards may not use this Talent to learn new spells more quickly. However, a wizard with Eidetic Memory could reproduce writings or glyphs from a spellbook, which would allow him to ponder and savor the spell without having a copy on hand.) In essence, Eidetic Memory allows a character to transport information in his head rather than on paper.

Optionally, the GM can expand Eidetic Memory to allow characters to remember everything in a given conversation, or every distinctive bird-song heard on a long journey, or the name of every minor bureaucrat in the Emperor's court. These memory feats have more place in a fantasy campaign. Careful GMs may wish to limit each character's Eidetic Memory to one variety or the other (either written material or past events, not both).

FAST DRAW

Fast Draw is common in *Fantasy Hero*, especially among combat-oriented PCs. This Talent works with swords, knives, axes (but not crossbow bolts), and other weapons where appropriate. Large weapons such as polearms cannot be Fast Drawn.Obviously, even a character with this Talent cannot string a bow instantly; to be fast drawn, the weapon must be instantly available.

FIND WEAKNESS

Find Weakness can appear in a fantasy setting as the mark of keen psychic awareness, as with highly-trained monks, blind archers, or magical assassins.

This Talent is more appropriate to the superhero genre than to fantasy, because most fantasy characters' defenses are much lower. Cutting them in half with a Find Weakness roll can result in near-certain death. Find Weakness should only be allowed in a fantasy campaign with the express permission of the GM.

LIGHTNING CALCULATOR

True, this Talent doesn't seem promising in a world where few individuals count anything besides sheep. But an alchemist with Lightning Calculator who has to dole out spell materials carefully could, for instance, tell instantly how much range a given pinch of sulfur would add to his fireball spell. A court astrologer who Lightning Calculates could immediately determine solar eclipses and planetary alignments. Ship navigators might adapt the Talent to help calculate their positions.

SIMULATE DEATH

Rare in any campaign, this may not fit with the cultures in a fantasy campaign. It is seen most often in highly disciplined characters, such as monks or aged wizards, and in certain animals (magical and otherwise).

SPEED READING

This Talent is extremely rare in most fantasy campaigns, since normally there are few books to read. Note that Speed Reading does not allow faster study of magical spellbooks, which are typically obscure, filled with elaborate instructions and arcane lore, and sloppily written.

UNIVERSAL TRANSLATOR

This Talent is seen most often as a spell in fantasy campaigns (see below) and is rare even then. In fantasy worlds, Universal Translator can let the character speak with nonhuman races, intelligent monsters, elemental spirits, animals and insects, and sometimes even trees. Faced with a Universal Translator, the GM should decide which monsters in the campaign are intelligent, and also whether plants or other objects possess self-aware life forces that can communicate.

TALENTS AS SPELLS

Several of the Talents appear in fantasy literature as spells. For example, Universal Translator can appear as "a spell of mystic comprehension.''

The GM can allow these Talents to be purchased as Powers, with Advantages and Limitations. They can be bought with the Limitation *Costs END*. In any case, the Talent should not work unless the magician consciously turns it on.

Appropriate Talents include Absolute Time Sense, Bump of Direction, Combat Sense, Danger Sense, Immunity, Simulate Death (but not with *Usable Against Others*), and Universal Translator. The GM may allow other Talents as Powers with a good rationale.

POWERS

Because *Fantasy Hero* is a heroic campaign, characters cannot normally buy Powers. However, certain racial characteristics (like Ultravision) may be Powers. Additionally, Wizards may buy Powers as spells (see *Magic*).

In certain cases the GM may want to allow characters to purchase certain Powers to help fill out a character concept. This should only be done for exceptional characters, and only for those that need the Powers to properly simulate the character. For example, a character who was the son of a demon might have vestigal wings that allow him to fly; a character cursed with lycanthropy might have Multiform; Viking Berserkers might have increased STUN while berserk; a bizarre race of aliens might have exceptional Enhanced Senses; etc. Such abilities should be treated as racial abilities, and should never be allowed to unbalance the campaign.

CHARACTER DISADVANTAGES

In *Fantasy Hero*, some of the most important tools for defining a character are his Disadvantages. They can provide an essential hook to help portray the character, hint at his background, and help motivate his adventures.

CURSES

Character Disadvantages can also be purchased as curses; that is, evil magic that has been placed on the character some time in the past. Generally, this just means the same as a normal Diasdvantage, but the character would test positive for Detect Curse (and for Detect Magic, at the GM's option). If the GM really wants to, he can write up the spell that causes the curse so that a sufficiently powerful Dispel could remove it. But for a character to get rid of the curse, he has to have the Character Points to buy it off.

Some curses are really beneficial in game terms. For instance, if a player wanted a werewolf character (and the GM decided to allow it), the character would have to buy Multiform.

ACCIDENTAL CHANGE

Shapeshifters of one sort or another are a part of many fantasy settings. The classic lycanthrope, the werewolf, assumes lupine form on nights when the moon is full. In some interpretations, these cursed mortals transform only when exposed to direct moonlight or fresh blood.

Those with demonic or Faerie blood might show their true form when their true names are called. In higher-power games, a dragon might be able to assume human form, changing back if angered or wounded (i.e. when taking BODY).

All of these conditions are clearly Accidental Changes. Naturally, this Disadvantage presumes the existence of characters with multiple forms (which must be bought with the Power Multiform). Such characters can be fascinating and exciting to play, but the Game Master should be careful that such characters don't unbalance the campaign.

AGE

Some protagonists in fantasy fiction start very young and by the end of the story are very old. Experience and age often walk hand in hand. For this reason, this Disadvantage is more common among high-powered characters. Low-powered characters who take this Disadvantage are likely to be viewed as inexperienced in light of their age.

Age is a popular Disadvantage for wizards. The withered sorcerer is one of the most common recurring images throughout the genre. Age also helps such characters buy a high EGO, by raising the Characteristic Maxima.

Bear in mind that magic is not the only thing that takes a lifetime to master. Older characters can be of any type. Veteran warriors, master thieves, and powerful priests are all excellent candidates for this Disadvantage.

Age can work as more than a chronological mile marker, tacked onto a character when he reaches a certain age. Sickly or dissipated young characters could take this Disadvantage to represent apparent age (it's not the years, it's the mileage), and older characters could have it at a lower level than expected, to represent an unusually long lifespan or good health.

The age ranges provided in the standard listing are only a sample and for human characters in the modern world at that. For nonhuman characters, these ranges alter in proportion to their lifespan. Similarly, if life in the fantasy campaign is similar to that in medieval times (nasty, brutish, and short), then the human ranges should be adjusted as well.

BERSERK

There are characters who go Berserk, and then there are Berserkers. Those who go Berserk have a serious psychological disability that causes them to lapse into a blind rage, but Berserkers have intentionally cultivated these tendencies in order to manifest this Disadvantage — to devastating effect.

A Berserker overrides all emotions other than anger, turning him a mindless killing machine with no pity, reason, or remorse; he also has unassailable morale. A Berserk character is resistant to Presence attacks. At the very least, a -3d6 modifier for "running against existing moods" would be appropriate. Even then, the best a Presence attack can do is to force a recovery roll. At the GM's discretion, there may be other effects of Berserking, especially when resisting Mental Powers.

With the GM's permission, Berserkers could also purchase certain Statistics, Skills, and Powers with a +1 Limitation, "Only when Berserk.'' Heightened Strength, Constitution, Body, Physical Defense, and STUN would all be appropriate. In high-powered games, Damage Reduction (STUN only) could also simulate the Berserker's bearlike disregard for pain.

Though not a part of traditional fantasy, Berserkers can be an interesting addition to many campaign settings.

If Berserkers are not part of the campaign environment, this Disadvantage should be rare for player characters. A character who loses control and dismembers his comrades is decidedly bad form. The modifier "Enraged Only" should be taken for most Berserks. A heroic character who has this Disadvantage should be able to explain why. An insidious curse, perhaps?

DEPENDENCE

At first glance, it might seem that several common problems, like alcoholism or drug addiction, fall into this category. However, such addictions are better handled with Physical or Psychological Limitations. This is because a character with Dependence must have the Dependent substance or die. While this is true of many addictions, the deterioration is usually gradual, so it is not accurately represented by this Disadvantage.

Many applications for this Disadvantage arise with sorcery. For example, a character could be under a magical curse that compels him to perform a certain act or imbibe a rare potion every day, or else turn into a frog. A warrior might carry a cursed weapon that forces her to slay foes daily or endure enormous pain. And so on.

DEPENDENT NPC

Considering fantasy literature, this is a fairly common Disadvantage. There are many diverse roles Dependents can play in an ongoing campaign. Those with a low Appearance roll are recurring characters who wander into and out of the plotline like the supporting cast of a weekly television serial. Those who appear more often may be traveling companions who get into trouble from time to time. Properly handled, Dependents can contribute a great deal to the group dynamics.

Fantasy fiction is rife with unusual Dependents — the sorcerer's apprentice and the knight's squire, for two. Animals and other creatures can also be Dependents, opening up an even wider range of choices. A troublesome mutt, a mischievous familiar, and a favorite horse are just a few.

The trick is to determine whether a proposed NPC should qualify as a Dependent. Remember that the player character should have some motivation for protecting his Dependent. There should also be some reason why the DNPC needs defending. What may seem to be a Dependent at first glance may be more appropriate as a Contact or a Follower.

DISTINCTIVE FEATURES

Heroes in fantasy are usually distinctive in some way. Whether scars, pointed ears, or a commanding presence, these features help define the character.

This Disadvantage may also describe characters of races other than the predominant ones in the campaign. The predominant race is usually human, but need not be. In a world dominated by elves, a human would be distinctive, if their numbers were very few.

Under most circumstances, only one Distinctive Feature may be taken, but for further definition beyond the conventional racial characteristics, two or more Disadvantages are appropriate — one for the race, the rest for the individual. An elf may be distinctive, but an elf with a mohawk would be distinctive even to other elves! That calls for a larger point bonus.

Distinctive Features (Conditional)

The usual Distinctive Features Disadvantage assumes that everyone can detect the character's distinctive trait. But some features are only distinctive to a certain group, or may only be detected under certain conditions. For instance, a Shape Shifted magical creature might be detected as magical by wizards; a demon might have an evil aura; etc. How should this be handled?

DISTINCTIVE FEATURES: CONDITIONAL

Points	Concealability
5	Only small group can identify character OR identification requires major spell or effort
10	Large group can identify character OR identification requires simple tests or spells
15	Everyone can identify character immediately
Bonus	**Reaction**
+0	Noticed and recognized
+5	Always noticed; causes major reaction or prejudice
+10	Causes extreme reaction (abject fear, unabiding lust, complete disgust)

In the context of *Fantasy Hero*, a character may purchase the Disadvantage *Distinctive Features (Conditional).* The number of individuals who can recognize the character, rather than the Distinctive Features's concealability, is what determines the Disadvantage's value. A character with a conditional distinctive feature can never conceal it from those who recognize it.

HUNTED AND WATCHED

The old saying "a man is measured by his enemies'' sums up this Disadvantage in fantasy campaigns. Hunteds can help define both character and his environment.

GMs should not let Hunted rolls push them around. Unless handled with moderation, a Hunted can turn a dangerous scenario into a deadly one. Hunteds work best as seeds for adventures, rather than as unnecessary elements dragged in just because of a dice roll.

NORMAL CHARACTERISTIC MAXIMA

Since most *Fantasy Hero* campaigns are heroic, most characters cannot take this Disadvantage. They already have normal characteristic maxima, but don't get any points for it.

PHYSICAL LIMITATION

Most PCs do not have serious disabilities, but there is precedent for such characters in fantasy fiction; for instance, Stephen Donaldson's Thomas Covenant had leprosy. Playing a handicapped character can be interesting, for overcoming the handicap can be heroic in itself (as the many who overcome such handicaps in daily life can confirm).

PSYCHOLOGICAL LIMITATION

Critical in the development of well-rounded characters, Psychological Limitations define the key aspects of their personality. This Disadvantage is so important to the motivations necessary for good roleplaying that the GM may require that every character have at least one Psychological Limitation of some kind.

PUBLIC IDENTITY

Under most circumstances, this Disadvantage should not be used in *Fantasy Hero*, since fame and notoriety travel much more slowly in a fantasy setting. Some characters, like monarchs or dragons, achieve such fame that every peasant knows their names; these characters should purchase Public Identity. Most other characters should simply use Reputation.

REPUTATION

Adventurers are a colorful lot, and many have a reputation for something. Perhaps a knight is known as an honorable opponent, or a thief is considered to be untrustworthy. This Disadvantage is a good way to for a character to quantify his past, whether it be heroic or sordid.

One aspect of Reputation that differs in a fantasy world is that without the benefit of broadcast media, the number of people who know the character's Reputation is more limited. In *Fantasy Hero*, a Reputation is assumed valid within the character's homeland. For -5 Points less, the character has a Local Reputation that covers only a limited area — a single city, a particular barony or the like.

RIVALRY

This Disadvantage is also especially appropriate in a fantasy setting. It is important to note that a character's rival is not his enemy. Such situations exist, but Hunted is usually more appropriate for defining them. A Rival is an adversary, but not through direct confrontation.

For example, a master swordsman might have a rival — someone who also claims to be the best swordsman in the land. Rather than simply attacking each other, the two characters might compare common opponents, argue about fighting styles, and the like. The characters might even try to perform outrageous deeds of prowess, in an attempt to upstage each other.

SECRET IDENTITY

This Disadvantage is not normally used in *Fantasy Hero*, since it is intended primarily for superhero settings. Some rare situations where Secret Identity is appropriate: notorious rebels like Robin Hood or the Scarlet Pimpernel; dethroned kings making their way in the world incognito; and highly-placed nobles who conceal some dark curse like lycanthropy.

SUSCEPTABILITY AND VULNERABILITY

Normally, these Disadvantages apply only to GM-created monsters. Players should not use them except in unusual cases and with the GM's permission. These cases usually involve PC monsters, like a vampire character who is Susceptible to holy water or Vulnerable to wooden or silver weapons.

These Disadvantages also simulate the effects of certain curses, such as an enchantment that inflicts damage on the victim when she is kissed by a handsome suitor. Obviously, such curses are rare and should be explained in detail before play begins.

UNLUCK

Few characters will have this Disadvantage, since heroes in fantasy literature often need all the help they can get. When Unluck is brought into play, it should be for a reason. If the character is under a doom or some kind of curse, Unluck may be appropriate, but stories that feature such heroes are likely to be tragedies, or melodramas at the very least.

ROLEPLAYING THE CHARACTER

Fantasy Hero is a roleplaying game, so each player should make a real effort to roleplay his character. This means creating a personality for the character and then, while playing the game, acting and reacting as the character would, not as the player himself would act.

For instance, if the character has no knowledge of horses, but the player does, then the character's actions should reflect an ignorance of horses. If the character is courageous enough to face a dragon even though the player would run like a jackrabbit, then the character should face the dragon. This is an opportunity for the player to explore other personalities, and to understand what it's like to be brave or cowardly. Most people never get this chance in their ordinary lives.

It's certainly possible to play roleplaying games where the characters act just like their players, with all the knowledge the players have. But adventures with these sorts of characters tend toward dull, predictable, "go to the cave, beat up the monster, and take its treasure'' scenarios. These can be enjoyable once or twice, but they rapidly become boring.

The true, continuing excitement of roleplaying comes when the players treat their characters like the characters in a novel or a movie — someone with a unique personality and outlook, whose personality grows and changes in response to circumstances. Such a character is far more interesting to play and soon takes on a life of its own.

SPENDING EXPERIENCE

The GM should help the player choose ways to spend Experience Points. The types of adventures that the GM presents heavily influence the way players spend Experience. If the PCs constantly engage in combat with opponents who are all much better than they are, the players will spend Experience to become more effective in combat. If the characters are asked to make Knowledge Skill Rolls or other Skill Rolls frequently (and at penalties), then they'll buy more Skills and get better at the ones they know. The GM can also help shape the characters by giving out assigned Experience Points.

It's best for game balance if the characters try to broaden their scope, rather than become tremendously effective at one or two things. It's more difficult to create a good adventure when one character is a tremendously powerful fighter and another is a very knowledgable (but fragile) sage.

Players should add points to their characters in a reasonable fashion, using the resources currently available in the campaign. If a character is in the middle of the wilderness, he shouldn't be able to learn (say) a new City Knowledge. Sometimes the character may have to undertake a special journey just to learn a particular Skill or Spell, providing a good adventure opportunity for the GM.

EIGHT TIPS FOR ENJOYABLE PLAY

Here are a number of suggestions for playing *Fantasy Hero* — tips to make the characters more effective and enjoyable.

1. The combat rules of *Fantasy Hero* allow you great tactical flexibility — so use it! Be clever and descriptive, and the GM might give you a bonus. Besides, it is much more fun for other players.
2. Teamwork is also a good idea. It's always more fun to work with a group, and the characters might get a multiple attacker bonus.
3. Try to act out your character's speeches. Phrase things as he would phrase them. This adds to everyone's enjoyment of the game.
4. Don't spend your time looking for loopholes in the rules or trying to find the most advantageous combination of the rules for each situation. This only takes time, and it annoys the other players and the GM. Show some restraint, and the GM will, too. Bring things to the GM's attention, but don't argue the point excessively.
5. Don't create or play characters who are loners. They don't fit into group situations, and that's what most roleplaying adventures are. In fact, try to create characters who can be easily motivated to join the adventure. The GM should give you some suggestions about appropriate motivations before the adventure begins. Bring characters who want to be there and who want to cooperate with each other.
6. Participate! Don't just sit back and wait to be entertained by the game — become a part of it. The more players that are involved with the story, the better it works.
7. Don't treat the GM like an enemy — he's only trying to run a good game. A good roleplaying session should be *cooperative* storytelling; that is, the players and the GM work together to have an exciting, good time.
8. Remember that *Fantasy Hero* is a game, something you do to have fun. If all you do is argue and whine, you're probably not having much fun, and you're almost certainly spoiling the game for other people.

MAGIC

Magic is the heart of fantasy. Magic can turn ordinary stories into fantastic, extraordinary adventures. Whether it's the benign spells of Glinda the Good Witch, or the evil sorcery of Sauron, magic defines fantasy. Similarly, magic is what distinguishes fantasy roleplaying games from other, more "realistic" games. Whether magic is rare and mysterious, or common and workmanlike, it is almost always an important part of fantasy games.

The *Magic* chapter is designed to help *Fantasy Hero* players construct their spellcasters. It also includes extensive guidelines to help the GM regulate magic in the campaign. Later in *Fantasy Hero* is the *Spellbook* chapter, which includes hundreds of ready-to-use spells, based on the guidelines presented in the *Magic* chapter.

The *Magic* chapter is organized as follows:

Introduction: This explains what magic is in *Fantasy Hero*.

Spellcasting: This explains how spells are cast, if the GM is using the standard *Fantasy Hero* magic system.

Buying Spells: This explains how characters can buy spells in the standard *Fantasy Hero* magic system. This section also contains advice for buying spells for non-standard magic systems.

Game Mastering Fantasy Hero Magic: This explains how the GM should manage magic in a *Fantasy Hero* game, and the various decisions he should make before play begins.

Magic Sourcebook: This has a listing of the many commonly seen features of fantasy magic, and it teaches GMs how to use them in *Fantasy Hero*.

Designing Original Magic Systems: Intended for the ambitious GM, this section explains how to recreate an existing system or to design an original magic system from scratch.

INTRODUCTION

Put simply, magic in *Fantasy Hero* enables the caster to do that which he would normally be unable to do. A spell can be as mundane as lighting a pipe, or as mysterious as summoning a demon. Magic can be as instantly obvious as a bolt of lightning, or as invisible as a subtle hypnosis. Magic can come from skill, like a wizard's enchantments, or it can come from another source, like a priest's divine blessings. Because magic is so important in *Fantasy Hero*, it is absolutely necessary for the GM to understand how magic works.

POWERS AS MAGIC

Magic in *Fantasy Hero* is simulated by using Powers, along with the various Power Modifiers. By using the right combination of Powers, Advantages, and Limitations, it's possible to recreate almost any spell from fantasy literature. However, it is important to note that although *Fantasy Hero* uses the same Powers as, say, *Champions*, spells in fantasy are not the same as superpowers.

First, magic is usually uncommon. In a *Champions* campaign, almost every character has at least a few Powers; in a *Fantasy Hero* campaign, most characters do not have spells (unless spellcasters are very common).

Second, using magic is more difficult and less reliable than using superpowers. In most fantasy settings, most magic spells require lengthy rituals or procedures, and even then they don't always work. Some are so dangerous that they can backfire against the caster. While the caster is often extremely powerful with his spells, he is rarely able to completely dominate over non-spellcasters.

MAGIC AS A SPECIAL EFFECT

In terms of using the Powers (as listed in the *HERO System Rulesbook*), magic should be treated as a single special effect. This is not to say that all magical spells look alike; a fireball is certainly different from a cone of cold, for instance. However, for the purposes of the rules, all magical spells should be treated as if they have a single special effect: "Magic."

This has several effects, all of which help simulate the magic of fantasy literature. Powers which can operate against a special effect (like Dispel, Suppress, and all the Adjustment Powers) can apply to all magical spells. For example, a Dispel spell can be used to dispel almost any enchantment; a powerful Suppress will suppress all of a wizard's spells.

MAGIC SYSTEMS

Of course, there is much more to *Fantasy Hero* magic than simply defining all spells as Powers. Before any player creates or casts a spell, the GM must decide on an appropriate magic system, and the rules that this system follows. Without some sort of guidelines, the players will use and devise any spell they want. The result is a hodge-podge of magical effects which are useful to individual characters, but aren't consistent with any magical setting.

What's so important about internal consistency? Consider the case of a GM who has created a fantasy campaign with a desert setting, similar to the Arabian Nights. The source material for these stories — or the movies derived from them anyway — is replete with flying carpets, genies, evil viziers who can wield magical curses, eerie transformations, and the like. In short, there is plenty of magic for the PCs to deal with. But what happens to this campaign when the players give their characters flight abilities and lightning bolt spells? It damages the integrity of the campaign setting by introducing elements that feel wrong. Moreover, such magics are often badly unbalancing, making some types of spellcasters more powerful than others. Both of these effects are destructive to a campaign.

A magic system can be carefully constructed, with guidelines for using each Power and Power modifier. Alternately, the system can be relatively simple, with broad guidelines about what kinds of powers are acceptable. But in any case, it is important to have a system.

To make the GM's job easier, we have presented a standard system, the benchmark for *Fantasy Hero* magic. This standard system can be adjusted to fit the tastes of the individual GM. There are also guidelines for GMs who wish to design their own original magic systems.

STANDARD FANTASY HERO MAGIC SYSTEM

For the purposes of published materials, it is necessary to have a benchmark magic system. The benchmark used in *Fantasy Hero* and in future *Fantasy Hero* releases is called the "Standard *Fantasy Hero* Magic System". This system is presented at length in the *Spellcasting* and *Buying Spells* sections.

DESIGN PHILOSOPHY

The standard system is designed to be easy to use, balanced, and flexible. In general, the standard system is intended to operate in a fantasy game; that is to say that it tries to make wizards and other spellcasters useful without allowing them to overshadow other characters. Similarly, while magical spells are not as reliable as skills, they work well enough to make wizards and priests viable characters. By using a set of standard limitations, the standard system seeks to unify the numerous Powers into a "system" — one that has the feel of fantasy magic.

Although the standard system was created to help make *Fantasy Hero* magic simpler, it is not entirely inflexible. There are numerous ways that GMs can adjust the system to fit personal tastes, without abandoning it altogether. Of course, GMs who want to design their own unique magic system should see *Design Magic Systems*, below.

DESIGNING ORIGINAL FANTASY HERO MAGIC SYSTEMS

The standard magic system should make *Fantasy Hero* easier, especially for novices, but should never be a constraint for creativity. Truly ambitious GMs should feel free to design their own magic systems from whole cloth. This is also necessary if the campaign has an extremely unusual setting, like Mythic Greece, or quasi-historical Persia. In any case, designing an original magic system should only be attempted by the most experienced GMs — those who understand both the fantasy genre, and the HERO System rules.

Guidelines for for designing magic systems are presented in the *Designing Magic Systems*, below.

SPELLCASTING

This section explains how *Fantasy Hero* spells are used — both in and out of combat. It assumes that the caster has already picked out his spells, either by designing them himself, or by choosing from the spells in the *Spellbook* chapter. For more information on how a spellcaster selects his spells, see the *Buying Magic* section, below.

BASIC SPELLCASTING

At its simplest, the mechanics of spellcasting are very straightforward: the character decides to activate the Power (cast the spell) during one of his Phases. The characteristics of the spell are based on the characteristics of the Power; thus most spells are visible and audible, cost END, etc.

Of course, there is much more to spellcasting than this. The standard *Fantasy Hero* magic system requires each spell to have a at least -1 from a specific group of Limitations. These Limitations obviously make it more difficult, or hazardous, for the wizard to use use a spell. The following are things that the GM should keep in mind whenever wizards cast their spells.

NUMBER OF SPELLS

A caster can have more than one spell operating at the same time. For example, a fire mage could maintain a wall of flame at the same time as he attacks with a fireball. The maximum number of spells that a wizard can maintain simultaneously is equal to his INT/5. Spells that are "stacked" using the Advantage *Delayed Effect* count against this total; an 18 INT wizard could maintain 2 spells while keeping two other ones stacked, for instance.

It is important to note that although a wizard can maintain multiple spells, the actual casting of the spells is subject to all the normal restrictions. For example, a character can only attack once in a Phase, even if he has two attack spells. Only spells which are active (or those that are "stacked" with the Advantage *Delayed Effect*) count against the caster's INT/5 maximum. Spells which have been completely cast do not count against the total, even if they have not completely worn off yet.

Example: *Kedrin is a powerful wizard with a 23 INT. While walking along, he keeps 3 "Delayed Effect" spells stacked; he also has 2 defensive enchantments operating at 0 END. Yesterday, Kedrin cast a protective glyph on his lab; the glyph has the Advantage "Trigger". Because the glyph has been completely cast, it does not count against the 5 spells that Kedrin can maintain at any one time (even though it hasn't been activated yet).*

However, if Kedrin wanted to cast the glyph again, he would have to turn off one of his 5 existing spells, since he can only use 5 spells at any one time.

INTERRUPTIONS

It is possible for a spell to be interrupted before its completion. The caster can also turn off a spell at any moment before he finishes casting it.

According to the Limitations on the spell, other characters may be able to interrupt it as well. If the spell has the Limitations *Gestures*, *Incantations*, or *Concentrate*, then the spell will be interrupted if the character is hit by any attack which gets through his defenses. This includes any attack that requires an Attack Roll; a spell can be interrupted by a Flash or Drain, for instance.

As an optional rule, the GM can allow the wizard a chance to maintain the spell through the adverse conditions. The caster must make an EGO Roll, with -1 for every 2 BODY damage. This optional rule enables wizards to cast their spells in difficult circumstances, making them much more powerful.

Of course, other Limitations suggest other ways to interrupt spells. If the spell requires a focus, the spell will be interrupted if the caster loses the focus before the completion of the spell. Similarly, if a wizard is knocked out, any spells that he is casting (except those that have the Limitation *Independent*) are interrupted.

A spell that is interrupted does not take effect, and any preparations that the wizard has begun are lost. Obviously, it is easier to interrupt spells that take longer to cast, but that's one of the reasons that Extra Time is a Limitation!

TURNING SPELLS OFF

In general, all of a wizard's spells turn off when he is knocked unconscious or when he falls asleep. (Magic Items or spells constructed with the Limitation *Independent* are a special case; see *Magic Items*.) However, this does not mean that all of the wizard's efforts disappear when he falls asleep: the effects of any spell which has "permanently" altered the environment will remain.

For instance, damage from attack spells will remain. Similarly, a prince Transformed into a toad will maintain his toadlike appearance. More subtle spells, like Summon, Mind Control, and those with the Advantage *Trigger*, will also remain, so long as they are completely cast by the time the wizard falls unconscious.

Example: *Ereth-Akbe, a practioner of animal magics, falls asleep in his woodland grove. Before doing so, he sets up an explosive Energy Blast with the Advantage "Trigger". As he falls asleep, Ereth-Akbe's Force Field and Enhanced Senses turn off. However, the Triggered spell remains, and will wake Akbe up if anyone trips it off.*

MAGIC ITEMS

Magical effects that are derived from magic items (like wands and the like) are not subject to the above restrictions. Constructed with the Limitation *Independent*, Magic items do not count against the maximum number of spells and do not turn off when the character falls asleep. Many do not require a Magic Skill Roll at all and can be used by characters who would otherwise not have access to magical spells.

For more information on creating magic items, see *Magic Items*.

MAGICAL LIMITATIONS

The specific Limitations on each spell have a great effect on how the spell is cast. Some Limitations make it impossible to cast the spell, while others just make it more difficult. It is extremely important to keep track of which Limitations apply only while the spell is being cast, and which apply for its entire duration. (Obviously, instant spells can only be affected by Limitations during casting.) Limitations that only affect the spell during casting cannot have any effect once the spell has been completed.

Example: *Kedrin has a Force Field that requires Gestures only while casting (a -1/4 Limitation). Once he has cast the spell, he no longer needs to perform gestures. If he were tied up after the spell were completed, the Force Field would remain intact.*

Alternately, spells that are affected by a Limitation for their entire duration can be affected after the initial casting.

Example: *Leomanthicus, not having quite as many points as Kedrin, bought his Force Field with Gestures for its entire duration (a -1/2 Limitation). This means that if he is ever bound or otherwise constrained, the spell will turn off.*

PRIESTLY LIMITATIONS

Most priestly spells have special Limitations related to how faithful the priest has been to his deity. When such a spell is used, the GM can assess the caster's worthiness, based on the precepts of the priest's church. If the priest has been exemplary, then the spell should function normally. If the priest has had minor lapses, the GM can assign penalties to the priest's Magic Roll; alternately the spell can function at half efficiency, or can cost extra Endurance. Of course, if the priest has been entirely faithless, the spell will not work at all (or might backfire, if the deity is truly angry with him).

OTHER LIMITATIONS

In general, the GM should use the Limitations of each spell to help highlight its special effect. For example, all of Pyrus' fire spells have the Limitation *Not in water or rain (-1/4).* In a light drizzle, the GM might rule that the spells work at half efficiency, the Magic Roll is modified by -3, or the END cost is doubled.

BUYING SPELLS

So how does a spellcaster get his spells, anyway? This section explains how to buy spells under the standard *Fantasy Hero* magic system. There are also extensive guidelines describing ways the GM can handle magic in his campaign.

Characters in *Fantasy Hero* can design their own spells (subject to GM's restrictions), or they can choose their spells from those in the *Spellbook* chapter. Due to the complexity of spell design, it is strongly recommended that novice players use the spells from the Spellbook.

STANDARD MAGIC — THE RULES

In the standard magic system, there are several rules that regulate spells and their use. These are:

STANDARD LIMITATIONS

All spells must have at least a -1 Limitation. This standard Limitation must come from the following Limitations: *Concentrate*, *Extra Time*, *Gestures*, *Incantations*, *Requires a Skill Roll (Magic Roll)*, and *Side Effect*. A spell can have more than -1 from this list, but it must have a minimum of -1. Spells can have additional Limitations that are not on this list, but these Limitations do not count toward the necessary -1.

Example: *Pyrus is designing a Fire Blast spell. In addition to its other Limitations, Pyrus decides that he wants it to have the Limitations Gestures (a throwing motion) and Requires a Skill Roll (Magic Roll). However, this only comes up to -3/4. Pyrus decides to also take the Limitation "Incantations" (a word of power). This is worth an additional -1/4, and gives him the necessary -1.*

Now Pyrus is designing a Fire Wall spell. He wants it to have the Limitations Gestures, Incantations, Requires a Skill Roll, and Side Effect (-1/2). The total Limitation is -1 1/2, which is more than -1, so Pyrus can take this spell.

Obviously, spells with the Limitations *Concentrate* and *Extra Time* are less useful in combat, because they make the caster more vulnerable to attacks. Similarly, spells with *Gestures*, *Incantations*, and *Concentration* can be interrupted. Of course, Limitations are supposed to be limiting, and the -1 has to come from somewhere!

At the GM's option, some of these Limitations might be required of all spellcasters. For example, the GM could require all wizards' spells to have the Limitation *Requires a Skill Roll*, or all Priests' spells to have *Incantations*. Such Limitations do count against the necessary -1, but must be taken for every spell that the spellcaster buys.

NO SPELLS ARE PERSISTENT

No spells in the standard *Fantasy Hero* magic system can be Persistent. This means that all spells must be turned on and off, and all spells will turn off when the character is knocked out or falls asleep. Those Powers that are naturally Persistent must be bought with the Limitation *Costs END* (-1/2). This Limitation turns them into Constant Powers.

Spells can be bought with the Advantage *Reduced Endurance*, even down to 0 END. This means that the caster can leave the Power on once he has cast it, without paying additional END. However, because the spell is not persistent, it will turn off if the character is knocked unconscious.

Example: *Surt is designing a couple of spells. The first, a wall of stone, is based on Force Wall. Since Force Wall is not a Persistent Power, Surt can buy it normally.*

Next he wants to buy an Enhanced Sense (a UV vision that can only be used underground). Since UV vision is Persistent, Surt must buy the Limitation "Costs END" (-1/2). Since he wants to be able to maintain the vision effortlessly, Surt also buys the Advantage "0 END" (+1/2). Thus in addition to his other Modifiers, Surt's spell will have a -1/2 Limitation and a +1/2 Advantage.

Powers that are persistent, but cost END to use (like the Movement Powers), need not be bought with the Limitation *Costs END.* However, when the caster goes to sleep or is knocked unconscious, the Power turns off, and the caster will have to recast the spell when he wakes up.

The only way a power can be Persistent is in an Independent Focus. For more information, see *Magic Items*, below.

SPELLS MUST FIT GM'S LIMITS

We strongly recommend that the GM set limits on the Active Points of spells in his campaign, and especially on attacks and defenses. Any spells that a character buys must be kept within the GM's imposed limits. (Methods for determining these limits are described in *Game Mastering Fantasy Hero Magic*, below.

This is not to say that there can't be exceptions, but these should be based on specific GM's approval. This is intended to promote game balance, and to keep spellcasters from unfairly dominating the campaign with one super-spell.

Example: *Leomanthicus is designing a few spells that he wants to buy. The GM has set limits of 40 Active Points for attacks. Leomanthicus buys a 2d6 RKA (30 Active Points) and an 8d6 Energy Blast (40 Active Points — right at the limit).*

Leomanthicus would also like to create a choking cloud . The cloud has two effects: a 2" Darkness (20 points) and a 2d6 NND, Area Effect Radius (30 points). Even though this exceeds the 40 point limit, the GM gives Leomanthicus permission to have the power, since it doesn't seem especially powerful or unbalancing. However, had the spell been just a 50 Active Point attack, the GM would have disallowed it, since this would have exceeded his campaign limits.

NO POWER FRAMEWORKS

The Powers that are bought as spells in *Fantasy Hero* must be bought individually; they cannot be bought as part of a Power Framework.

OTHER CONSTRAINTS

In addition to these absolute restrictions, almost all spells should be bought according to the following guidelines.

All spells should have a unifying special effect

A spellcaster should buy all his spells with the same special effect. This serves to bring the caster's spells together into a unified whole, and helps reinforce the feel that the caster is part of a magical system.

For example a fire wizard could buy various spells based around fire; a druid could buy spells based around animals and nature; and the priest of a fertility goddess might have all his spells related to plants or growth. Once the character has decided on the desired special effect, he should buy at least one appropriate Knowledge Skill. In the examples above, the wizard could buy KS: Fire Magics, the druid could purchase KS: Animal Spells, and the priest might buy KS: Fertility Cults or KS: Religious Procedures (for the fertility goddess).

It is important to note this does not limit the effect, only the special effect. For example, a fire wizard could have "hypnotic flames" that functioned as Mind Control — in addition to his more traditional fire bolt, fireball, and fire blast attack spells.

Spells Should Have Common Limitations

To help reaffirm the unifying special effects, most — if not all — of a caster's spells should have a common set of Limitations. This applies to the standard -1 Limitation that the character must take on all his spells. For example, if Pyrus wants one of his fire spells to have the Limitations Requires a Skill Roll, Gestures, and Incantations, then all of his spells should have these Limitations.

In addition, the wizard should link his spells together with their other (nonstandard) Limitations. For example, if Pyrus decides that fire spells (using the above standard Limitations) are extremely dangerous, then all the spells should be built with the Limitation Side Effects.

Alternately, if a wizard's fire spells don't work when the temperature is lower than 40 degrees, then none of his spells should work below that temperature. It is acceptable to have a spell or two that doesn't conform to the common Limitations, but the spell should be decidedly unique (perhaps it requires an activation roll, or lots of END, etc.).

Examples of spells that have common Limitations can be found in the spell colleges in the *Spellbook* chapter.

RATIONALE FOR THESE RULES

The standard *Fantasy Hero* magic system was designed to be playable, useful, and fun. The goal is to make each wizard's spells seem like a part of a system, rather than a hodge-podge of disconnected, random effects. We wanted to encourage spellcasters to specialize in their magics, rather than mix magical and nonmagical effects. And we were trying balance spellcasters with other characters. For example, we didn't want spellcasters to easily cast permanent (Persistent) spells. Finally, we wanted to make magic feel like magic, rather than superpowers transplanted to a fantasy setting.

To accomplish these goals, the standard *Fantasy Hero* magic system restricts the way that magic can be used. The standard Limitations were chosen so that spellcasters could be disabled by nonmagical means. For example, a gag will stop the caster from using a spell with incantations, a stripsearch will find any foci, etc.

GMs should note that nothing in this section is absolute or written in stone. If a GM wants to design his own section from scratch, he should read the *Designing Original Magic Systems* section. But even if this is too ambitious, the GM can make small alterations to the guidelines presented here. For more information on fiddling with the system, see the *GMing Magic* section, below.

LEARNING MAGIC

How does a caster get his spells? The simplest answer is that he buys them with character points. The spell itself can come from the Spellbook or the player can design it, but in any case it must conform to the rules set out above. The spells in the Spellbook assume that there are magical colleges where a member can go to learn new spells. Such colleges would teach their members all common spells, and even the more personal spells would be taught. Alternately, a spellcaster could create new magics by doing magical research in his lab.

The length of time that it takes to learn a new spell is up to the GM, although usually it can take place between play sessions.

RESTRICTED MAGIC

At the GM's option, the process of learning magical spells can be much more difficult. This is especially important in worlds where magic is unusual or mysterious. In these settings, a character cannot simply design his spells or easily learn them at a college. Instead, learning new magics is an arduous and difficult task. The following are ways that the spell-learning process can be made more difficult.

EXTRA TIME

The most obvious way to make spell-learning more difficult is to make it take longer. This assumes that spells are intricate and difficult, and require long study before they can be cast properly. Thus it might take months, or even years to learn a new spell.

SPELLS ARE DIFFICULT TO CREATE

This means that the character cannot easily devise new magics of his own. Instead he must go to a magical college and have them teach him the spell he wants to learn. They will presumably do so, but only after the character has paid the proper fee.

In this system, the character can still be self-taught, but it requires a lot of work. He must either spend extensive time in his laboratory doing research, or he must acquire the exact specifications of a spell from another wizard (either through word of mouth, or through a spell book). In any case, extensive practice and tinkering are necessary before the character will get everything right. The GM might even require the character to have the Inventor Skill before allowing him to design new spells.

PRIESTLY MAGIC

Learning priestly magic is usually quite different from learning more traditional wizards' magic. A priest presumably gets his magical power from another source. It is not so much the priest's abilities that make the magic work; instead, the priest must count on his deity granting his request.

Given the wide variance among fantasy deities, it is difficult to establish a universal set of guidelines for how priests can buy their spells. In general, the priest should pray to his deity to grant him new abilities. If the priest has been faithful to the cause, the deity will likely approve the request.

More cantankerous deities, or deities who are not pleased with their priest's performance, may require the priest to perform some sort of task before granting new abilities. This can range from a simple purification ritual to an involved quest to recover a religious artifact.

SKILLS

Although not strictly necessary for all spells, there are several skills that are closely related to buying and casting magical spells.

MAGIC SKILL

One of the most common Power Limitations in *Fantasy Hero* magic is *Requires Skill Roll*. Magic Skill is the Skill used for this Limitation. But since there is no Magic Skill, *per se*, what exactly is Magic Skill?

Magic Skill is a spellcaster's ability to manipulate magic power. The skill should be an INT-based skill, but the GM can define it as he sees fit. The skill is necessary for any spell bought with the Limitation *Requires a Skill Roll*; and some spell systems require all casters to have this Skill.

Most characters who have this skill usually have at least one accompanying Knowledge Skill, based on their actual area of magical expertise.

KNOWLEDGE SKILLS

Like other characters, wizards should buy all the Knowledge Skills that are appropriate to their background; for example, many wizards will take KS: Famous Wizards or KS: Magical Components.

In addition, almost all wizards should purchase a Knowledge Skill that relates to their particular style of magic. Such a skill enables its user to recognize spells cast in the style. As with all knowledge skills, the narrower the skill's definition, the more the wizard knows about that particular subject. A wizard who made his Skill Roll should be able to identify a spell from that style of magic. An exceptional roll might even help the wizard counteract the spell!

Examples of magical styles include: Elemental Magic, Fire Magic, Ice Magic, Earth Magic, Demonology, Necromancy, Voodoo, Druidic Magic, Omens, Witchcraft, Mental Magic, etc. Like wizards, priests should purchase Knowledge Skills that apply to their religious beliefs and magics. Priests also frequently buy KS: Dogma or KS: Religious Procedures, to help them carry out their day-to-day clerical duties.

ENCHANTING SKILLS

In order to create a magical item, the caster must have the ability to make the basic item itself. For example, to make a magic sword, the caster must first be able to craft a sword. This means wizards who want to create magic items need additional Skills to complete their craft. Wizards wishing to build magic weapons or armor should buy Weaponsmith with the appropriate specialty. Similarly, wizards who want to craft magic rings should buy PS: Jeweler, wizards who want to make magical arrows should have PS: Fletcher, etc. For more information, see the *Magic Items* chapter.

POWERS

The most important parts of a spell, of course, are the Power and Power Modifiers that define it. These attributes describe what the spell can do, how much it costs, and how the character uses it. The following section describes how the Powers and Power Modifiers should be used in a campaign that uses the standard *Fantasy Hero* magic system. Players designing their own spells should read this section first.

It's important to note that the following guidelines are just that — guidelines. They work well with the standard *Fantasy Hero* magic system, but don't have to be used in every *Fantasy Hero* campaign. Moreover, even those Powers that don't work well as spells can be extremely useful when designing fantastic creatures. Beginning players are advised to use the spells presented in the Spellbook before trying to design their own. Even experienced players can use the spells in the Spellbook as a reference.

POWERS AS SPELLS

Power Name	Availability
Absorption	Common
Aid	Common
Armor	Not Available
Change Environment	Common
Characteristics	Not Available
Clairsentience	Common
Clinging	Common
Damage Reduction	Uncommon
Damage Resistance	Not Available
Darkness	Common
Density Increase	Uncommon
Desolidification	Uncommon
Dispel	Common
Drain	Uncommon
Duplication	Uncommon
Ego Attack	Common
END Reserve	Not Available
Energy Blast	Common
Enhanced Senses	Common
Entangle	Common
Extra-Dimensional Movement	Uncommon
Extra Limbs	Uncommon
FTL	Not Available
Flash	Common
Flash Defense	Uncommon
Flight	Uncommon
Force Field	Common
Force Wall	Common
Gliding	Uncommon
Growth	Uncommon
Hand-to-Hand Attack	Uncommon
Images	Common
Instant Change	Common
Invisibility	Common
Killing Attack (HKA)	Common
Killing Attack (RKA)	Common
Knockback Resistance	Not Available
Lack of Weakness	Uncommon
Life Support	Common
Mental Defense	Uncommon
Mental Illusions	Common
Mind Control	Common
Mind Link	Common
Mind Scan	Uncommon
Missile Deflection & Reflection	Uncommon
Multiform	Uncommon
Power Defense	Uncommon
Regeneration	Uncommon
Running	Uncommon
Shapeshift	Common
Shrinking	Uncommon
Skills	Uncommon
Stretching	Uncommon
Summon	Common
Superleap	Uncommon
Suppress	Common
Swimming	Uncommon
Swinging	Uncommon
Telekinesis	Common
Telepathy	Common
Teleportation	Uncommon
Transfer	Common
Transform	Common
Tunneling	Uncommon

TALENTS

Common Powers reflect important aspects of fantasy magic. Uncommon Powers may sometimes be inappropriate for the fantasy genre. The GM should carefully examine all spells built with Uncommon Powers. Powers that are Not Available should not be bought in the standard *Fantasy Hero* magic system.

Many Talents can be used to create useful spells. However, like the Special Powers, all Talents must be bought with the Limitation *Costs END*. For more information, see *Talents* in the *Character Creation* chapter.

ABSORPTION

This is often based around the character's magical special effects; for example, a fire mage might get stronger when hit by fire spells. Another example is an enchanted shield which gets stronger after every blow it takes (remember, however, that Adjustment powers only have half effect on defenses such as Armor, Force Field, etc.).

Depending upon how narrowly the wizard limits the attacks he can absorb, more interesting effects can be achieved. Why not have an evil sorcerer who grows stronger with every attack levied in hatred or revenge, rather than a good cause (if such subjective calls are commonplace in the campaign)? Mages from the same college might be able to Absorb energy from each others' attacks. When combined with protective magic such as a Force Field, this can even be used as a sort of Aid; one wizard intentionally attacks his ally, knowing that he will be able to Absorb energy while not taking any significant damage.

AID

This power has different applications in a fantasy setting. The most obvious are spells which improve the target's Characteristics, such as a spell of giant strength (STR) or leopard fleetness (DEX). By buying down the return rate of the Aided Characteristics, spellcasters can make the Aid last for quite awhile.

These enchantments are commonly found in magical items, such as gauntlets of strength or a sceptre of power (a PRE Aid). A potion of beauty would be a COM Aid, and so on. Also, magicians using Shapeshift might combine it with an Aid to better simulate the animal-form's abilities (such as a DEX Aid for a cat or a CON Aid for a rhino).

Of course, Aid can also be purchased as a spell of healing (BODY Aid). It is recommended that GM's use the simplified rules for Heal as described in the *HERO System Rulesbook* under Aid.

There are other, uses for Aid. For instance, by invoking a god, a priest might be able to increase the power level of his Clairsentience (this would be purchased as an Aid to his Clairsentience, with the limitations Extra Time, Gestures, Incantations, etc. to define his ritual of evocation). Master magicians could use Aid to teach their students how to manipulate greater and greater degrees of power, giving them extra doses of "practice" power for short periods of time. On a higher level, a god himself might use Aid to assist his priests in times of need. A conjured demon could cast an Aid upon a necromancer to increase his sorcerous power (in return for some dastardly service, no doubt).

ARMOR

Armor is essentially just a Force Field that has the Advantages *0 END* and *Persistent*. Since most ordinary spells are actively cast by the magician, normal spells should use Force Field — not Armor. However, certain effects, most obviously magical armor, are often better constructed using this power.

CHANGE ENVIRONMENT

This Power has almost limitless uses in a fantasy campaign. For instance, it is often used to provide an area of magical light around the caster. A druid might be able to rejuvenate plants and flowers around him wherever he goes (as long as this does not have a major effect on the situation; a Transform or Aid would then be necessary). A weatherworker could cause rain, and if the area of influence were expanded greatly, he could save entire regions from drought. An alchemist could produce pleasant or repulsive smells. A necromancer might find use for a general aura of evil (which could be coupled with a PRE Aid). A fire mage could create heat, an ice wizard cold, a wind wizard a breeze, and so on.

It should go without saying that the effects created need to stay within the fantasy genre (no magnetic fields, for instance). Change Environment can also be used to expand upon the special effects of another spell (such as an icy Entangle which also coats the room in a layer of frost, freezes liquids, and lowers the temperature by 40 degrees).

CHARACTERISTICS

Using Characteristics as spells is not allowed in the standard *Fantasy Hero* Magic System. Characters who want to enhance their Characteristics should purchase Aid.

CLAIRSENTIENCE

Clairsentience is extremely common in fantasy. Wizards are always looking through crystal balls and into magic pools of water. This provides fantastic opportunities for GM's to give out clues, or to help the PCs along with hints. Traditionally, Foci like glass balls and magic mirrors are purchased with the spell; note that if a spellcaster wants other people to be able to see as well, he needs to buy the Advantage *Usable By Others*.

GM's should also beware the problems associated with Clairsentience, however. The problems with precognition and retrocognition are already outlined in the *HERO System Rulesbook*. Likewise, simple claivoyance can spoil any good mystery if the player is sharp enough or persistent enough to use it at the right time in the right place. One way around this is to require the Limitation *Visible*; this means that the "magic eye" through which the spellcaster sees will be plain to the person being watched.

CLINGING

This effect is rarely seen in fantasy, although it is not unknown. A pair of magic gloves might allow the wearer to climb walls like a spider. Vampires sometimes have similar abilities. As with all Movement Powers, Clinging is most applicable when combined with Shapeshift to simulate the abilities of an animal, such as a gecko or insect.

DAMAGE REDUCTION

This Power is not generally appropriate as a fantasy spell. If a spellcaster wants good defenses, he should buy the Force Field effect. If the GM allows, a wizard could use Damage Reduction to become resistant to certain types of attacks: a fire mage might take Damage Reduction only usable vs. fire, for instance.

DAMAGE RESISTANCE

As with other persistent defensive Powers, Damage Resistance is discouraged in a fantasy setting; spellcasters should use Force Field instead.

DARKNESS

This is a very common effect in fantasy settings, which are full of thick fogs, ethereal mists, unnatural darkness, tangles of vegetation too thick to see through, and so on. Any sense group can be blocked by a Darkness field. The previous examples are impervious to sight, but soundless Darkness is possible as well. This is of course incredibly effective against wizards whose spells have the Limitation *Incantation* . Finally, remember that spellcasters must buy the Advantage Personal Immunity or they themselves are affected by their own Darkness.

DENSITY INCREASE

Density Increase would make an unusual spell in a fantasy setting. However, it could be justified as a spell which temporarily transforms the recipient into living stone, or it might help authenticate a Shapeshift that was simulating something heavy.

DESOLIDIFICATION

In general, although it has many uses in *Fantasy Hero*, GM's should be wary of this Power. Almost no one in a fantasy game has attacks which automatically affect a Desolidified character, which means that this spell can make a character literally untouchable.

There are two basic ways in which Desolidification can be accessible to a PC spellcaster: bodily transformation and astral projection. In the case of bodily transformation, the mage turns himself into vapor, or dust, or fire, or a cloud of gnats, or a breeze, or whatever is applicable to the spell's concept. Notice that each of these special effects have inherent foils which are able to affect them (gnats can be gassed, fire can be doused, vapor can be condensed or blown by strong winds, etc.). The -1/2 Limitation *Cannot Travel Through Physical Barriers* should be used with this type of Desolidification.

In the case of astral projection, the spellcaster detaches his soul from his body and travels around in astral form. This should be purchased with the Limitation *Must Leave Body Behind (-1).* If the mage's soul is knocked unconscious, then the soul returns to the physical body. If the soul is killed, then the body dies as well (or perhaps lives on as a breathing, soulless husk). If the body dies, then the spellcaster is trapped in his astral form. If two astral forms meet, they can affect each other as though they were solid.

Finally, since a set of reasonably common attacks must be defined that can affect a Desolid character, the GM may require very broad categories (such as "elemental magic," "silver," etc.) to further limit the unbalancing impact of this Power on the game.

DISPEL

The frequency of Dispel varies from campaign setting to campaign setting. In "generic" fantasy gaming worlds, Dispel is a standard part of most wizards repertoires, but in mythic Greece, where the spells of the gods could never be reversed, Dispel does not exist. Obviously, Dispel is very useful in magical combat, particularly for its defensive application. If the GM feels Dispel is too useful, he can limit the scope of a Dispel purchased with the +1/4 Advantage to a certain college or style of magic.

GMs should note that poisons are a separate special effect with regards to Dispel; a Dispel magic cannot "dispel" a poison — unless it happens to be a magical poison. In some campaigns, different styles of magic will count as different special effects as well.

DRAIN

This Power is great for spells which affect a target without physically damaging him. A STR Drain can be used to simulate a spell that weakens the target, a INT Drain serves to fog his mind, and so forth.

DUPLICATION

There is not much call for this effect in the fantasy genre, although certain spells might allow it. Powerful wizards have been known to use a last-resort Duplication spell, sacrificing a large number of points (in the form of Duplicates) in the hopes that one of him will escape...

EGO ATTACK

Mental attacks are standard fare for many types of wizards. This Power is particularly useful for physically weak mages (young or old), who can't hit warriors with a normal (DEX-targeted) attack. EGO Attacks can range from the traditional mental bludgeon to a painful stare.

END RESERVE

In general this Power is disallowed in *Fantasy Hero*. However, it can be appropriate for magic items, or certain magical effects where magical energy comes from somewhere other than the wizard himself.

The extent to which a GM allows this Power can define the uses of magic in a campaign setting. A spellcaster who draws his Power from an END Reserve does not physically weaken himself, and thus has a great Advantage in short-term combat, especially if he buys a large Reserve. (For more information, see *Game Mastering Fantasy Hero Magic*.)

ENERGY BLAST

This is one of the most common Powers used in creating spells; it is the basic "damage spell." Literally anything that does damage can be simulated by an Energy Blast (or by a Killing Attack). This obviously means fireballs, lightning bolts, hailstorms and so on, but it also includes poison gases, freezing winds, magical fists, ravaging whirlwinds — anything which does normal damage.

By using appropriate Advantages, Energy Blast can define a burst of lava (Explosion), an attacking imp (Indirect), a piercing shriek (No Normal Defense), a magic staff (Usable By Others), and electrified skin (Damage Shield).

Players should remember that Energy Blast does normal damage, which means it does proportionally more STUN than BODY. For more deadly attacks such as ice needles, magic blades, and intense fire, Ranged Killing Attack is probably more appropriate.

ENHANCED SENSES

Many of these various abilities are commonly used by fantasy spellcasters. Detects are especially common. What apprentice hasn't learned to Detect Magic? Dowsing is simply Detect Water with a Focus. Bilbo Baggins' magic dagger could Detect Goblins.

Other Enhanced Senses which are applicable to magic are Mental Awareness (good for psionicists), UV Vision (night-eyes), and Spatial Awareness (for blind sorcerers who always seem to know when the apprentice is sneaking into the forbidden bookshelf). As with all persistent Powers, these Enhanced Sense should be bought with the Limitation *Costs END*.

Another good use for Enhanced Senses is in conjunction with Shapeshift, so that a mage's hawk form has Telescopic sight, his wolf form has Discriminatory Smell, etc.

ENTANGLE

Sorcerers are always trapping opponents in one way or another, whether it is by wrapping them up in vines or encasing them in ice or clapping them in magical irons. Entangle is the Power to create these spells, and its various options allow a wide variety of special effects. For instance, an Entangle that "stops a given sense" is an opaque sphere of obsidian (sight) or a psychic bond (mental senses). An Entangle that "takes no damage from attack" could be sorcerous manacles that are too small to protect the victim.

Different Advantages also produce good effects, particularly Sticky, which would nicely define a spidery web. This spell might also be bought with Area Effect if the spellcaster wants his web to fill more than one hex.

EXTRA-DIMENSIONAL MOVEMENT

There are many specific instances in a fantasy campaign where PC's might use Extra-Dimensional Movement. Treks to the netherworld or Valhalla or "the world in the magic mirror" often occur (more often in some sub-genres than others). But, these instances are almost always plot devices, and rarely are the result of some hero casually casting a spell. At best, Extra-Dimensional Movement should be very risky, or should only be possible at rare moments (like astrological cusp points when the planes are aligned).

EXTRA LIMBS

There is normally little call for this in fantasy. One instance where Extra Limbs would be useful is in conjunction with Shapeshift (if the wizard is transforming into a monkey or an insect, for example.) Otherwise the effect is very strange, and would only be appropriate for extremely unusual spellcasters, like a high priestess of Kali, who might be able to summon four more arms.

FASTER-THAN-LIGHT TRAVEL

Only in the rarest fantasy campaigns will the PCs travel into space, and even then, almost invariably, "space" is just a black sea of stars where magical ships sail and astral dolphins frolic. If the GM really wants to allow the characters to travel through interstellar space under their own power, he can allow this ability; in general, Faster-Than-Light Travel has no place in the F*antasy Hero*.

FLASH

Any spell which temporarily disrupts the senses of a target can be built as a Flash. The basic example is a burst of light which blinds its victim, but "blinding" can also be accomplished by materializing a hood over the target's head, turning his eyes into marbles for a while. Other senses can be "blinded" too; for instance, a loud thunderclap might cause a person's ears to ring, Flashing their hearing for a few Phases. A well-placed "psychic arrow" might knock out a rival spellcaster's mental senses, and so on. Overall, Flash Defense is extremely rare in a fantasy game, so Flashes are consequently very Powerful.

Players should remember that the effects of Flash are temporary; if a caster wants to disrupt his target's senses for a long period of time, he should buy Transform.

FLASH DEFENSE

It is not common for spellcasters to carry this as a defense spell, although certain colleges of magic might be more likely to develop it (a college of Light Magic, for instance, or sensory mages like illusionists). Magic items related to these types of fields might also have Flash Defense (for example, a Helm of Psychic Power could have mental Flash Defense).

FLIGHT

Generally, wizards do not have the ability to fly around in the sky; more often than not, they have to walk like everyone else. This is not to say that Flight has no business in *Fantasy Hero* — its uses are simply more limited. Often Flight will be bought as levitation, which only allows vertical movement. Similarly, a mage who Shapeshifts into a bird will want Flight. Sometimes a sorcerer will have the ability to walk on air or water, which would also be bought as Flight, as would a myriad of other spells.

FORCE FIELD

Force Field is the basic "defense Power" that wizards should use in their protective spells. A Force Field can be anything from a glowing aura of protection to an enchanted suit of armor. An ethereal shield could be a combination of Force Field and Missile Deflection. Even a resilient little imp familiar who darts in the way of incoming attacks could be built as a Force Field. In general, any spell which protects the caster from physical and/or energy attacks should use this effect.

Given that Force Fields are very cheap to buy, the GM can require spellcasters to buy the PD and ED of the Force Field in equal proportion. This prevents wizards from buying an extremely high PD Force Field without paying the requisite points for the ED.

FORCE WALL

This is a great effect with numerous uses in a fantasy campaign. A Force Wall can block a door against pursuers, create a sheet of ice to ward off arrows, encase an area in a globe of crystal. Its most basic use involves placing the Force Wall between the spellcaster and his enemies, so that their attacks do not reach him. Often this is carried further, englobing the wizard in a protective Force Wall. The globe can be bought as transparent to certain attacks, allowing the spellcaster to cast these spells at anyone outside (although his opponents could use similar attacks back at him).

Force Walls can also be used in more creative ways, depending upon their special effects. For instance, if a wizard had a spell that let him create lengths of stone wall, the GM might allow him to bridge a crevasse (possibly with an appropriate Skill roll). Stretching this idea farther, a high wall might be more easily mounted by a stone incline. A wooden Force Wall might be used to float upon water, or water could be diverted from a waterfall, or rain could be kept away by a Force Wall roof. The extent to which Force Walls can be adapted is entirely up the individual GM, though it is suggested he keep a tight watch on this, lest Force Walls become a combination of Flight, Telekinesis and Change Environment.

GLIDING

Gliding has very limited uses in *Fantasy Hero*. Certain forms of Shapeshifting might require Gliding (such as the shape of a flying squirrel). Certain effects, such as walking without leaving footprints (good for magical Elven boots), can be defined as Gliding, with the Limitation *Limited to Character's Ground-based Movement (-1)*. A spell of "featherfalling" would be built as Gliding without horizontal movement.

GROWTH

Growth is not common as a spell effect, although it is appropriate with Shapeshifts involving large forms like elephants, dragons, dinosaurs, etc. Otherwise, it is rare in fantasy that a character has his size increased more than perhaps one level (5 points) (which might work as part of a potion of power for a warrior).

HAND-TO-HAND ATTACK

Generally, spells which cause normal damage are purchased as Energy Blasts, although this Power might have limited uses in some cases. If a warrior is transformed into living iron, for example, his fists might inflict greater damage due to their hardness. Magic melee weapons which inflict normal damage could be built as HAs, such as an enchanted hammer the spellcaster creates from thin air. Generally, though, Energy Blast is a better effect to use, since it is not based on the character's STR.

IMAGES

Visual illusions are a staple of fantasy magic. Illusions built with Images are visible to everyone who can see them. And though they do no damage, Images can be used for a wide variety of effects.

Generally, Images need to fool at least the eyes and ears of an onlooker in order to be convincing. Once cast, altering its motions or general looks (like making Old Jeb's cap change from blue to red) does not require another attack roll, although nearby people might get another PER roll if the change is sudden and illogical.

Images can also be used to offset Detect Magic. By buying an image that applies against Detect Magic, the caster makes it more difficult (a penalty to the PER Roll) for anyone trying to detect magic.

INSTANT CHANGE

This Power is not uncommon in fantasy. Its main use in *Fantasy Hero* is that a spellcaster's clothes can be altered instantly. The GM may require an INT roll or KS roll to precisely duplicate a particular costume. (This could be humorous when purchased with Usable Against Others. Instant Change can only be used to change a "costume"; while it could change an armor's color, it could not change the DEF, for instance.)

INVISIBILITY

From Tolkien's One Ring to the soundless magical boots of an assassin, Invisibility is very applicable in fantasy. Invisibility most commonly affects sight, but can also be used to affect other sense groups. For example, near-perfect stealth can be achieved by Invisibility vs. hearing. Note, however, that spells requiring Incantation cannot be cast while the spellcaster is Invisible to hearing. A druid living in a dangerous forest might want Invisibility vs. smell to avoid predatory animals. Invisibility to Detects or Mind Scan and other mental senses would be very helpful when breaking into a sorcerer's castle.

The definition of the "fringe" effect is based on the special effects of the spell; Invisibility vs. sight might subtly distort the objects behind the invisible person, or tiny highlights could be visible around the person's outline. Similarly, Invisibility vs. hearing might have a fringe effect of a barely-audible whoosh of air, or the noises of the person might be only muffled, not entirely eliminated; Invisibility vs. smell could have the slightest odor at very close range; and so on. Invisibility vs. mental senses, particularly Mind Scan, is trickier. To try to "lock on" to someone Invisible to Mind Scan, the mentalist must make his roll at an ECV of 0, or at 1/2 ECV if the range is 1" or less and the mentalist makes his PER roll against the fringe (whatever faint impression it may be). Obviously, once the Mind Scan lock is established, the Invisibility has no further effect.

KILLING ATTACK — HAND-TO-HAND

This is one of the two basic "killing damage" Powers used for lethal spells. With an HKA, the caster can use his STR to increase the damage inflicted, so spells resembling melee weapons fit into this category. Magic weapons are often purchased as HKAs with the Limitations *Independent* and *Focus*.

KILLING ATTACK — RANGED

RKA is the workhorse Power for spells that do killing damage. Effects ranging from magic crossbows to slicing sandstorms to scorching heat are represented by this Power. An RKA can be very powerful, particularly when used against unarmored foes and when purchased at high levels. By using various Power Advantages, an RKA can be adapted to almost any deadly attack: fireballs (Explosion), a horde of attacking rats (Indirect), a flying stiletto (Armor Piercing), a barrage of hailstones (Autofire), flames which ignite the target's clothes (Continuous), lethal traps (Trigger), a magic sword (Usable By Others), etc.

KNOCKBACK RESISTANCE

Knockback is not usually used in *Fantasy Hero*, and therefore this Power is not applicable.

LACK OF WEAKNESS

The usefulness of this Power depends upon the frequency of the Talent *Find Weakness*. Lack of Weakness generally means that the defenses of the spellcaster (or spell) are uniform and of good quality. When purchased as part of Force Walls, Lack Of Weakness makes them much more effective against certain opponents. Warriors might wear an amulet that hinders an opponent from finding a vulnerable opening, or magic armor might be airtight and perfectly-jointed. When combined with Shapeshift, Lack of Weakness could make the animal form especially tough.

LIFE SUPPORT

Harsh environments which require Life Support are less diverse in the fantasy genre than more modern eras. Most commonly, Life Support is used for breathing underwater; the special effects can vary from magical gills or an air bubble. In the netherworlds or particularly rugged terrains, intense heat or cold might be deadly to mortals not protected by an appropriate Life Support enchantment. Immunity to Aging is important for immortality. When combined with the Advantages *Area Effect* and *Usable By Others*, Life Support can produce a space in which anyone can be safe from the harsh environment (this space can even be made comfortable with a Change Environment spell). As with all Persistent spells, Life Support must be purchased with the Limitation *Costs END*.

MENTAL DEFENSE

In some campaigns, particularly those including psionics, there are a large number of mentally targeted spells. In such settings most wizards will probably want a bit of Mental Defense. Mental Defense is also appropriate for some magic items (like charms of protection).

MENTAL ILLUSIONS

This effect is terrifically useful for fantasy campaigns. A magician with this spell can conjure up practically anything he likes, and if he convinces the target of its reality (and rolls well enough) then for all practical purposes it is real, and perhaps even deadly. However, the spellcaster must be clever with his illusion, so that his target will be more likely to believe its reality. For instance, simply creating an illusion of a dragon out of nowhere is not reasonable. However, if the character first finds a cave, marked with huge, illusory clawprints, then enters, running across false bones and scattered treasure, he will more likely to believe the illusory dragon when he sees it. If the situation is even more convincing (for instance, if the target has been looking for this dragon for 6 months), the GM might even award bonus dice to the effect roll. Finally, if this spell is coupled with a Mind Control, then a character can be convinced to do practically anything (in essence, through psychic brainwashing).

Advantages and Limitations are interesting with Mental Illusions. For example, an Area Effect Mental Illusion might wreak plenty of havoc. When purchased with the Limitation *Mental Power Based on Con*, Mental Illusion becomes a hallucinogenic drug (such as a voodoo lord might use). Finally, remember that the target of a mental Power like Mental Illusion automatically knows who made the attack after the effects have gone, unless the Advantage *Invisible Power Effects* (vs. mental senses) is purchased.

MIND CONTROL

What psionicist would be complete without this ability? Actually, Mind Control can be very Powerful as a spell, and should not be overused; but it certainly has a role in the fantasy genre. The basic effect of Mind Control is very broad, but Limitations can narrow it a great deal, and make individual spells more interesting. For example, the Limitation *Only Affects the Target's Emotions* (-1/2) turns it into a spell of emotion control. Mind Control with only one command (-1/2) can be a mental summons, a sleep spell, a fear spell, and so on. The Limitation *Mental Power Based On CON* can simulate a potion which renders the target susceptible to suggestion by the first person to command him.

Certain Advantages can also be purchased to produce interesting spells, such as a Mind Control with the Advantage *Time Delay*, which might be used to create a deep-seated post-hypnotic command.

MIND LINK

This variation on Telepathy is common in fantasy, especially among mentalists. A master mage might Mind Link with his students, a demon might Mind Link with a summoner (ugh!), and so on. Mind Link can be used by a wizard, through a Mind Scan, to locate and then communicate with a specific person at a great distance.

MIND SCAN

There are numerous ways to use Mind Scan. The most basic way is simply as a psionic spell, which the spellcaster uses to establish a mental link with someone he cannot see. But one of the best uses of Mind Scan is as a location spell. Crystal balls are particularly famous for this. (To create a classic crystal ball, two Powers must be bought together. First of all, Mind Scan must be purchased to locate the subject. Some bonuses to the attack roll can be added if the crystal ball is to have a good range. There must be enough dice to find out the exact location, or else the spellcaster will have to do some manual searching.

In any case, Clairsentience (with appropriate range) is then needed to see what the subject is doing, once the location has been established.

A wizard can use Mind Scan, along with Mind Link, to send messages over a long distance. A mentalist can attack his enemies wherever they may be. A god may use Mind Scan to establish a link with his followers and give them Aid Based On EGO Combat Value, or use any number of other EGO-based Powers. When bought with the Limitation *Mental Power Based On Con*, Mind Scan becomes a device that allows a person to be tracked.

MISSILE DEFLECTION & REFLECTION

This can be a good defensive spell. A wizard can purchase Missile Deflection and define it as a magic shield, a wind that blows missiles away, or even an imp familiar that snatches incoming arrows from the air. Reflection could be added, allowing the imp to hurl the arrows back at the archer. Reflection is particularly interesting in a magicians' duel; if it is common, spellcasters will have to look at the Advantage *Personal Immunity* more closely.

Missile Deflection and Reflection can be restricted to certain types of attacks. For example, a charm vs. archers might block arrows, but not spears or stones. A woodland enchanter might have a spell to block wood but not worked metal. A fire mage might have a charm to block fire-based attacks.

MULTIFORM

There is not much call for Multiform in fantasy spells; Shapeshift is usually better for simulating fantasy magic. The main difference between Multiform and Shapeshift is that Multiform allows for complete restructuring of the character, including Disadvantages. In other words, a pacifistic shaman could transform into a bloodthirsty jaguar, although he might be loathe to do so. In general, these are more like basic abilities — a character might *be* a lycanthrope, but he probably doesn't have a spell for that.

POWER DEFENSE

Power Defense is the only defense against spells like Drain and Transfer, and as such wizards who expect to fight other wizards might find it useful. Power Defense can also be appropriate for magic items.

REGENERATION

This power is extremely rare as a spell; most healing spells should be purchased using Aid. It would be possible for a wizards to have Regeneration as part of a shapeshifting package, especially if he were emulating a troll.

RUNNING

Running is appropriate as a complement to Shapeshift when the wizard is transformed into a fast shape (like a rabbit). It is also appropriate for magic items like potions and boots.

SHAPESHIFT

Shamans are always turning into animals; enchantresses love to take the form of a victim's loved one. Remember, however, that Shapeshift only changes the outward shape of the spellcaster; it does not convey special abilities. In other words, a wizard who Shapeshifts into a wolf must also buy Discriminatory Sense (smell), Hand-To-Hand Killing Attack (bite), extra Running, and so on in order to truly become a wolf. Increased or decreased weight or size must be accomplished with Growth, Shrinking, or Density Increase.

SHRINKING

Shrinking is not very appropriate to fantasy. This is because the shrunken person still retains the full abilities of his normal size. The common fantasy form of shrinking an opponent is actually a Transformation. The best use of Shrinking in *Fantasy Hero* is for Shapeshifted wizards who have changed into small form.

STRETCHING

This would be very unusual in its purest form in a fantasy game. However, it might be used to simulate other effects, like a strange version of Telekinesis. Perhaps a magic "hole" which opens up on the other side of the room could be bought as Stretching. The spellcaster would be able to reach through and have his hand emerge from the other "hole" across the room (which could be handy around the lab).

SUMMON

This Power is especially good for fantasy games. However, it can unbalance the game, and this is the reason for the stop sign. Think about what summoning means. Essentially, a summoning spell brings a certain type of creature to the spellcaster. Beyond this, however, the GM must define exactly what restrictions he wants to set on summoning in his campaign. Normally the Summoned creature simply teleports into "the nearest unoccupied space where it will fit." However, the GM could decide that Summon is actually an irresistible mental command, and the creature must make its way to the spellcaster under its own Power. Obviously, this one change alters Summon tremendously.

Next, the GM must decide what sorts of creatures can be Summoned, and from where. Must the Summoned creature be within a certain range? Is the Advantage "Transdimensional" required to Summon creatures from other planes? Does a specimen of the creature have to actually exist, or can extinct creatures be Summoned? If there is a sickness affecting all the animals of the land, does that mean a Summoned animal will have the sickness? And would some kind of Power Advantage be required to extend the "range" of the Summon spell to pluck forth an animal from an area that was not plagued? Could a wizard Summon "a person from the Egg and Serpent Inn"?

Also, Summoning spells, particularly ones involving powerful creatures, should have Limitations (especially Extra Time) lest they become quick-fix combat spells. (Imagine the wizard who summons a lion to devour his enemies. On the other hand, the GM could decide that it is the same lion being Summoned each time, in which case after a time the beast will come to know and loathe the wizard, and attack him on sight.) Finally, how does the Summoned creature get back? Some animals, like birds and bugs and rats, can just "scurry away" and be gone without much detail. A demon can probably just teleport away. But are the same options open for a dinosaur? If it is summoned in the middle of a city, a dinosaur might attract a little attention while making its way back to the swamp. And does the summoned creature automatically know which way "home" is?

It should be obvious by now that Summon should not be injected casually into a game. And as the Rulesbook suggests, GMs should carefully check out each creature to be summoned. Players who want this spell must realize that its effects are under the control of the GM, and should be ready for surprises.

SUPERLEAP

This is another Power with limited applicability in the fantasy genre. Perhaps an item like "cricket boots" could be possible. A spellcaster who Shapeshifts into a kangaroo or a giant frog would find use for this ability, and so on.

SUPPRESS

Suppress is a standard spell for magical combat. Like Dispel, its frequency is determined by the style of the campaign; if magic is considered to be very powerful, then Suppress would probably be less common. Generally, Suppress is used against other mages' spells and magic items. Suppress does not work against innate Powers such as a troll's Regeneration or a dragon's Flight. At his option, the GM can allow Suppress to work against Powers that are obviously magical in nature, such as a fairy's Invisibility.

Suppress can also be used by the GM as a method to reduce the amount of magic effective at a certain time. For instance, if an area is low in magical "mana," the GM could impose a constant Suppression upon all spells in the area. A Powerful sorcerer might cast such a spell over his tower, with the Advantage *Personal Immunity*; this would mean that any other spellcasters in the area would be at a tremendous disadvantage.

SWIMMING

This effect is useful mainly to spellcasters who Shapeshift into aquatic forms. When purchased with the -1 Limitation *Only Works on the Surface,* Swimming can simulate a small, magical boat. Needless to say, the frequency of this spell depends upon how often characters are around large bodies of water.

SWINGING

Swinging is not well suited to the fantasy genre, where tall buildings are unusual, and "web-slingers" are even more so. GMs can allow it for Shapeshifting wizards, if it is appropriate for the form.

TELEKINESIS

Used at high power or low, Telekinesis is a typical ability for fantasy wizards. At low power, Telekinesis can serve as an extra hand in the lab; it can also be used to lift the keys from a sleeping jailor. There can be many special effects associated with this kind of Telekinesis, including a ghostly hand, a selective wind, an animated rope, or even an imp familiar.

TK can also be used at a much higher power level. Mighty sorcerers can hurl opponents around with but a thought. In its more powerful forms, Telekinesis could raise sunken ships, elevate virgin sacrifices high into the air, hold doorways closed, and so on. Often a spellcaster can only use TK on certain objects or materials, such as an earth wizard who can move rocks and soil around with a whim, but would not be able to move water or wood.

TELEPATHY

Telepathy is common in the fantasy genre. Ancient sorcerers often know the intentions of opponents before they arrive. Manipulative magicians use Telepathy to further their devious ends, and kings' wizardly advisors can read the truth of a subject's words. If Telepathy is combined with Images, the target's thoughts can become words or pictures (such as might be seen in a crystal ball). When purchased with the Limitation *Mental Power Based On CON*, Telepathy becomes a drug which makes a person babble his thoughts aloud. Stranger effects are also possible. How about an Area Effect Telepathy, Usable By Others, defined as a room in which everyone's thoughts are audible? Remember that the target of a mental Power like Telepathy automatically knows who made the attack after the affects have gone, unless the Advantage *Invisible Power Effects* (vs. mental senses) is purchased.

TELEPORTATION

Wizards often appear and disappear at will. But more often, they have to walk or ride a horse like everyone else. Teleportation can have profound effects upon a campaign with a lot of travelling; as they say, "getting there is half the fun," and Teleportation eliminates the "getting there" part. Most likely, a wizard's Teleportation will be a last-ditch escape spell, and even then its use should be limited so that a PC spellcaster doesn't use it constantly. Certainly, it is not appropriate in fantasy to Teleport around a battlefield

Obviously, the GM will need to watch the use of Teleportation in *Fantasy Hero*. Certain Limitations help out. For instance, a stationary teleport disc or pentagram requires the characters to be in a certain place to Teleport. If this stationary spell has certain time limitations ("The door open exactly at midnight, and only remains open for ten minutes"), the characters are even further constrained.

Allowing Teleportation only to specific points, such as between magical standing stones, is also a good constraint (so that the wizard can get to many different lands, but has to travel normally within those lands). Finally, remember that Teleportation does not work through Hardened barriers unless the Advantage Armor Piercing is purchased.

TRANSFER

There are many applications for the Transfer effect in fantasy. Elric of Melnibone's soul-sucking sword is one good example: Stormbringer uses the points from a massive BODY Transfer to strengthen its own Aid Powers, which in turn strengthen Elric himself. A vile sorcerer could use the "beauty and spirit" of his victims to perform horrible feats (a combination COM and PRE Transfer, which might feed into an otherwise weak END).

Transfer is also useful in magical combat, where one wizard might steal the power of his enemy and use it himself. A PRE to PRE Transfer would result in terribly effective PRE attacks. An EGO to EGO Transfer could drastically shift the momentum of a psychic battle. An ED Transfer to an EB would also be very effective (although remember that Transfer only has half effect on defenses like PD, ED, Mental Defense, etc.). An Area Effect Transfer is so powerful that GMs should think carefully before allowing a PC spellcaster to have such a spell, which also goes for the Advantages *Explosion* and *Autofire*. (GMs should note that regardless of the Advantage on the Transfer, the user only gets the points once. For example, a character with a 3d6 Area Effect Transfer would never get more Character Points than what was rolled on the 3d6, even though numerous opponents might have lost points.) A Continuous Transfer, which could simulate a leech-like tentacle of sorcerous energy, would be handy during a magical battle.

TRANSFORM

This is arguably the most versatile Power available to a spellcaster. Virtually any effect (within reason) can be accomplished by Transforming one thing into another.

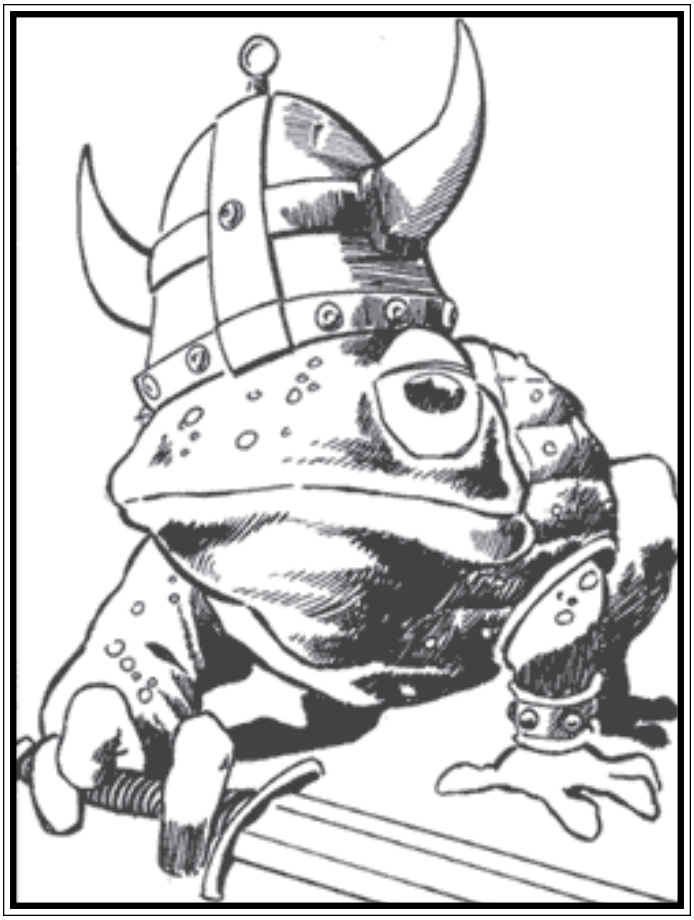
Examples of Cosmetic Transformations include poor ale into rare wine, a summer tunic into a winter cloak, a rusty sword into a perfectly-polished one, water into ice, a red bird into a blue bird, a torch into a lantern, a pale person into a tanned person, a barely-opaque window pane into a perfectly-clear one, a small sack into a large one, and other changes which have minor effect, and no real effect in game terms.

Minor Transformations include a perfectly-polished sword into a fragile, rusty one, earth into thick mud, water into medicine, a shield into a barrel-lid, a twig into a quarterstaff, a healthy person into a (slightly) sick one, a sparrow into a falcon, a small meal into a banquet, a window into part of a wall, a pouch into a chest, a wall into a doorway, a mule into a horse, and other, more substantial changes which can have minor effects on combat.

Major Transformations are literally anything, like a man into a frog, a pumpkin into a carriage, a mouse into a warhorse, a good man into an evil one, a ship into a boulder, dry ground into a spring, a carriage into an iron cage, a bow into a snake, a man into a woman, a dog into a person, a tree into a house, a mountain into a castle, a person into a stream, and on and on.

Major Transformation is one of the most powerful spells available, and likewise one of the most expensive. Like Shapeshift, Transform should be restricted within the sub-genre of fantasy in which a campaign takes place. For example, Transforming a man into a tree or a stream would be fine for a game in Ancient Greece, but a fairy tale witch would probably stick with toads.

As the *HERO System Rulesbook* explains, creation of objects (by Transforming air into an object) is possible, if the GM allows it. Remember that the BODY of the target object must be exceeded twice by the Transform roll, so that creating a 10 BODY tree out of air requires a roll of 20 or more. For guidelines on the BODY of various objects, the GM should refer to the *HERO System Rulesbook*, pg. 177. If the GM rules that the campaign will allow it, even living things can be created in this manner. (But don't think too hard about the metaphysics about that one...)



The basic version of Transform is an all-or-nothing attack, and this should be the standard for most fantasy spells. Unless the target is small (like a jug or a small animal), this type of Transform will require lots of dice to be effective. The alternative is to use the Advantage *Cumulative*, which allows the caster to have an effect even when he doesn't immediately exceed the target's BODY.

Transforms are either healed over time, or dispelled by some condition or other. This condition might be obvious without explanation (like rest and medicine to cure a grave disease), but more often the remedy is something more convoluted (like bathing in lantern oil, or being kissed by a princess). These conditions are great motivations for quests and adventures, but it is not likely that PC's will guess them without hints. Perhaps a sage or ancient wizard must be consulted for a cure.

TUNNELLING

This movement Power, like most movement Powers, is most applicable to a Shapeshifted spellcaster (in the form of a mole or a worm, for instance). Note that Tunnelling is only effective through the ground; it has no effect on living targets.

POWER ADVANTAGES

Power Advantages can help give a character's spells style, and make them seem different from another characters' spells. Almost all Advantages can be used, although some are less common.

ADVANTAGES

Advantage Name	Availability
Affects Desolidified	Uncommon
Area Effect	Common
Armor Piercing	Common
AVLD	Common
Autofire	Common
Based on Ego Combat Value	Common
Charges	Common
Continuous	Common
Damage Shield	Uncommon
Delayed Effect	Common
Difficult to Dispel	Common
Does Knockback	Not Available
Double Knockback	Not Available
Explosion	Common
Hardened	Common
Hole in the Middle	Common
Increased Maximum Range	Uncommon
Increased STUN Multiplier	Common
Indirect	Common
Invisible Power Effects	Common
No Normal Defense (NND)	Common
No Range Penalty	Uncommon
Penetrating	Uncommon
Personal Immunity	Common
Ranged	Common
Reduced Endurance	Uncommon
0 END	Uncommon
(Persistent)	Not Available
Sticky	Common
Time Delay	Common
Transdimensional	Uncommon
Trigger	Common
Usable Against Others	Common
Usable By Others	Common
Uncontrolled	Common
Variable Advantage	Common
Variable Special Effects	Common

AFFECTS DESOLIDIFIED

This Advantage is rare in fantasy settings, because Desolidification itself is rare; however, it is not without its uses. For instance, wraiths and such monsters have Desolidification, and spells designed to affect them specifically might have this Advantage. Mediums and necromancers particularly would use spells that affect Desolid beings.

Affects Desolidified could also be used for spells designed to affect *anyone*, such as teleportation doors, curses, etc. Remember, astral projection is defined as Desolidification with the Limitation that the spellcaster must leave his body behind (a -1 Limitation); consequently, a Force Wall designed to keep out nosy astral forms would need Affects Desolidified to work properly. Also note that, since characters with Desolid must select a reasonably common group of attacks that will affect them anyway, often this Advantage is not necessary.

AREA EFFECT

This Advantage clearly has many uses, such as group blessings or curses, mass healing, mass concealment, etc. Magicians who want spells that affect their entire party will find this Advantage very helpful.

For instance, an Area Effect Life Support, Usable By Others, could simulate a large bubble of air for survival underwater. When applied to attacks, huge fireballs and the like can be created with this Advantage. Different attacks would require different Area Effect options; for example, a small burst of flames might be simulated by the One-hex option, whereas a larger burst might need the Radius option. A lightning bolt that bounces from one target to another might be built as an Energy Blast with the Any Area option, and the caster could then place the hexes in connecting straight lines between targets.

Stationary enchantments are particularly receptive to this Advantage, such as a blessed temple in which anyone who enters has his courage strengthened (an Area Effect PRE or EGO Aid). Such an enchantment might only affect characters who kneel in prayer; then purchase the Selective Target option. Or how about a magician's workshop that shrinks everyone inside to a few inches tall? This would greatly increase the effective interior space. Such a curiosity could be purchased as Shrinking, Usable Against Others, Area Effect, although it would be expensive. (Keep in mind that Usable Against Others or Usable By Others is still needed to affect characters other than the caster with "self-only" spells, so that a magic carpet would need to be built as Flight, Area Effect, Usable By Others.)

ARMOR PIERCING

Heavily-armored opponents and thick-skinned monsters can be nearly invulnerable to normal attack spells, and this Advantage can change that balance somewhat. Armor Piercing also enables Teleport to overcome Hardened Defenses.

ATTACK VERSUS LIMITED DEFENSE

A great number of unique effects can be simulated by the use of Attack Versus Limited Defense. A Mind Control defined as hypnotic lights could be bought as AVLD (defense is Flash Defense), an Energy Blast related to a necromantic Drain might be AVLD (defense is Power Defense). A Transform which completely alters the mind of the target would reasonably be directed against Mental Defense.

It is also possible to utilize this Advantage in a more general way, such as a magic bolt of lightning that is only repelled by mithril armor. Unusual defenses are very rare in fantasy settings, however, making attacks with this Advantage extremely powerful. For this reason, AVLD should be rare. As always, the GM has the final say on whether an attack with this Advantage is too powerful.

AUTOFIRE

This Advantage is great for effects like a magical hailstorm, a shower of ice splinters, and and any other spell where multiple projectiles can hit the target. Autofire is effective in such attacks, especially against lightly armored opponents. However, it does have an extremely high END cost.

BASED ON EGO COMBAT VALUE

Sometimes a spell makes more sense when it is Based On EGO Combat Value. EGO-based spells are very appropriate for physically feeble wizards who rely on their high EGO in combat rather than their DEX. One of the greatest Advantages of spells with this Advantage is that they can be used at extremely long ranges, especially through the use of Mind Scan. In fact, a mentalist with an assortment of spells based on EGO and a very powerful Mind Scan can stay at home and still be useful during an adventure.

CHARGES

Spells with a high number of charges (enough to make a Power Advantage) are not very common in fantasy. However, the Limitation *Charges* can also become an Advantage through the use of the options Clips, Continuing Charges, and Recoverable Charges. Spells bought with Continuing Charges could result in some good effects, such as an Invisibility spell that only lasts for one hour, or an alchemist's various limited-duration potions. A spell of fleetness (bought as Running) might run out of steam after a Turn or a minute. Clips are a bit less applicable to fantasy magic, though several bottles of the same potion might be built with Clips. Recoverable Charges lead to even more interesting magic; why not have a gruesome sorcerer who launches his fingers as deadly projectiles? The fingers would then magically re-grow once combat is over. Perhaps "breaking" this kind of Recoverable charge would entail burning the sorcerer's stumps to prevent immediate regeneration of the fingers. This spell could be purchased as a Ranged Killing Attack with 10 Recoverable charges (a +1/4 Advantage) (which just goes to show that anything can be an Advantage in the "hands" of a creative spellcaster...).

CONTINUOUS

This Advantage is useful for creating pools of fire (Energy Blast, Area Effect), withering diseases (Drain), and other manifestations of magic Power that have effect beyond the caster's initial attack. With spells that affect one target this Advantage can be devastating, as it allows the caster to keep affecting the target as long as he wants with only one successful attack roll. A fire spell, bought as a Continuous Killing Attack, would keep burning its victim until the spellcaster ran out of END, fell unconscious, or perhaps felt mercy for his enemy. Likewise, a Continuous Entangle, defined as a sorcerous serpent entwining the target, would keep tightening its grip around the target. Conversely, a Continuous Aid would be an effective (though expensive) way to maintain an ally's enhanced characteristic as long as possible. (Remember, however, that multiple Aids are not cumulative in effect.)

When coupled with the Advantage *Area Effect*, this Advantage creates areas which affect all characters within for as long as the spellcaster maintains the spell.Examples include an anti-magic field (Suppress), a "dream zone" (Mental Illusions), a temple of healing (Aid), a "circle of no secrets" (Telepathy), and so on.

DAMAGE SHIELD

Damage Shield allows the caster to set up a retribution field that hurts anyone who touches him. This can be especially appropriate for certain styles of magic (fire and electricity), and for certain religions (divine retribution).

A big Dispel Damage Shield will make attackers fearful of using their magic weapons. An Aid Damage Shield would produce an almost messianic result. Telekinesis could be purchased with a Damage Shield, creating a spell which would repel anyone who dares to touch the spellcaster. The EGO Attack Damage Shield mentioned in the *HERO System Rulesbook* would be a good defensive spell for a psionicist. On the benevolent side, a heal spell with the Advantage *Based On EGO Combat Value* would be helpful to students of a master psionicist.

DELAYED EFFECT

Many magic systems use this "stacking" Advantage, allowing wizards to load up on spells before an adventure. For instance, a priest might pray for his abilities daily, actually casting the spells and stacking them every morning. An alchemist would spend most of his preparation time in the laboratory, concocting potions which could be used almost instantly at a later time. Likewise a houngan could enchant his voodoo dolls at home and use them only when the proper situations arose.

Limitations which affect the casting of a spell (such as Gestures, Incantation, Extra Time and so on) can be defined as either Storing or Release. Storing Limitations affect the casting of the spell beforehand, and Release Limitations affect the release of the spell later. (Note that if Extra Time is taken as a Release Limitation, the base release time is a full Phase instead of the half-Phase listed under Delayed Effect.) END costs must also be classified as Storing or Release, especially for Constant spells. If Storing, the spellcaster pays as much END as he wants when storing the spell, and once it is released, the spell feeds from this pool until it runs out or the spellcaster turns the spell off. If the END is defined as Release, the wizard pays for 1 Phase worth of END when storing the spell. Once the spell is released, the first Phase of END is already paid for. After the first Phase, the spellcaster must pay END every Phase as normal to maintain the spell.

DIFFICULT TO DISPEL

Sophisticated spells are tough to decipher, and thus tough to erase. This includes ancient curses that have defied centuries of counteractive magic, or the spells of gods, extremely powerful sorcerers, and so on. Obviously, very powerful spells will inherently have a great number of Active Points, and thus will already be hard to Dispel or Suppress fully. At most, high-powered spells only need one level of this Advantage. Difficult to Dispel is more useful with spells of lower point levels. Any apprentice can muster ten points of Dispel to get rid of an unwanted Detect; but a shrewd magician with a few extra points might buy this Advantage and turn his 5 Active Point "detect magic" sense into 40 Active Points for purposes of Dispel, while still only paying 9 total points. Now his "detect magic" would be safe from tiny Dispels.

DOES KNOCKBACK

Knockback is not used in *Fantasy Hero*, so this Advantage is not applicable.

DOUBLE KNOCKBACK

Knockback is not used in *Fantasy Hero*, so this Advantage is not applicable.

EXPLOSION

What is a magician's spellbook without an exploding fireball or two? Interesting variations are possible beyond the standard explosive attacks. An Entangle with Explosion might be defined as a rift between dimensions, from which demonic tentacles burst forth to ensnare the unwary. Tentacles which grab targets further from the rift must stretch out further, and thus are weaker. (A Limitation might be placed on this Entangle, so that persons who come between a target and the rift can attack a tentacle.) When coupled with the Continuous Advantage, Explosion can simulate magical emanations that fade with distance, like a healing artifact that does greater good the closer a character stands (bought as Aid, Explosion, Continuous, No Range, Focus, Independent). A Suppress purchased with the same modifiers would result in an item that weakens magical effects the closer it comes to an enchantment.

HARDENED

This Advantage can be especially applicable in fantasy settings because it stops teleportation and spells with the Advantage *Indirect*. Thus, a wizard could protect his laboratory from unexpected intruders or attacks. On a more common level, magic armor could be Hardened against Armor-Piercing attacks such as picks and stilettos.

HOLE IN THE MIDDLE

Many times a wizard and his friends may want to stand inside his own Area Effect spell without being affected themselves. This Advantage with the Darkness vs. hearing effect, for example, can create a ring of silence around the spellcaster in which he may speak without fear of being overheard. (It would also be possible to cast a spell while inside the ring.) Hole in the Middle might also be used with Energy Blast, coupled with the Area Effect and Continuous Advantages, to create an encircling ring of flames. Such a spell could help keep enemy soldiers at bay.

INCREASED MAXIMUM RANGE

Normal range maximums are almost always sufficient for fantasy spellcasters, as few magicians are required to bomb neighboring counties. However, in certain circumstances a spellcaster might want a spell that works at extremely long range; for example, a Darkness spell defined as a thick fog bank might be cast over an enemy army's encampment. In this case, a level or two of Increased Maximum Range is appropriate.

INCREASED STUN MULTIPLIER

Sometimes a magical killing attack is especially savage or raw, and will inflict more pain (STUN) than usual. In this case, the caster should buy the Advantage *Increased STUN Multiplier*.

INDIRECT

Magical special effects should be colorful and fantastic, and the Advantage *Indirect* is great for this. For instance, imagine a necromancer's Telekinesis which appears as a demon's hand plunging up from the earth and grabbing the target, or a druid's RKA which is defined as an attacking swarm of bees. Both of these attacks would be bought as Indirect, since they do not (necessarily) originate from the spellcasters' vicinity. Such attacks have many uses, particularly when the wizard also has a Clairsentience or N-Ray Vision spell. Is an enemy hidden behind a stone wall? If the druid can see through that wall, then it gives no protection; he can send his bee swarm to torment whomever is on the other side. Indirect attacks can even be placed within an enemy wizard's Force Wall (unless it is Hardened). Also, Indirect attacks can be used to drive someone in the direction of the spellcaster. It is easy to picture a sorcerer in his tower, watching an approaching enemy through his crystal ball (Clairsentience); using Indirect attacks, he drives the intruder through an open door and into a waiting trap.

Remember, of course, that the enemy still has to be within range of the spell, and range modifiers are figured as though the spellcaster had cast the spell from his own person.

INVISIBLE POWER EFFECTS

In certain genres of magic, such as witchcraft, most effects should be invisible. This Advantage is especially encouraged in campaigns which do not have a great deal of magic, or where magic is secret or mysterious. Remember, non-Invisible spells are detectable by three Sense Groups. A completely Invisible (to all senses) spell would require a full +1 Advantage.

NO NORMAL DEFENSE ATTACK

Like Attack Versus Limited Defense, NND attacks are very powerful and should be strictly regulated by the GM. Defenses should be something that characters can have (like metal armor), or something they can do (like hold their breaths). In certain cases, the GM might decide that the Advantage *NND* is worth more than +1 (if, for example, the only defense is wearing a dragon's egg helmet). Alternately, he can outlaw such attacks.

Ideas for using NND attacks in a fantasy setting include poison gases (defense: target holds breath or has Life Support), insect stings (defense: resistant defenses, covering skin with mud), freezing winds (defense: furs or other insulation, Life Support), and so on.

NO RANGE PENALTY

This is appropriate for any spell that easily affects targets at a distance. When coupled with the Indirect Advantage, No Range Penalty can be particularly effective, allowing a spellcaster to attack enemies at a great distance without getting too close. However, like Increased Max Range, this Advantage is rarely applicable in a fantasy setting.

PENETRATING

In general, only spells specifically designed to get through armor should have this Advantage. For example, if a druid attacks by conjuring an army of stinging ants, some of them would probably get under their victim's armor. Such an attack would be appropriate for Penetrating.

PERSONAL IMMUNITY

This is very applicable in *Fantasy Hero*. A wizard with this Advantage can see through his own Darkness, cackle as the fireball explodes around him, and ignore the effects of Reflected spells. This Advantage can be especially interesting if universally applied to a school of magic: Imagine two ice wizards whose spells are exactly the same, purchased with Personal Immunity. If a battle were to erupt between the two, they would have to rely upon more creative uses of their sorcery since straightforward attacks would be ineffective.

RANGED

Many attacks, such as Drain and Transfer, do not inherently work at range. By using this Advantage, the caster greatly increases his abilities. Likewise, a ranged Aid could be helpful to friendly forces.

REDUCED ENDURANCE

Endurance cost is the fundamental limiting factor for *Fantasy Hero* spellcasters. Thus while it is permissible to buy Reduced END, this should generally not be the standard for all spells. And as explained above, no spell may be purchased with the Advantage *Persistent*, unless it also has the Limitation *Independent*.

STICKY

This Advantage can produce interesting effects when used creatively. An obvious use for Sticky is an Entangle defined as freezing the target in enchanted ice. If a hapless soul dares touch this sorcerous ice, he too becomes frozen.

More powerful ways to utilize Sticky involve Continuous or Uncontrolled attacks. For example, infectious diseases could be bought as Uncontrolled, Sticky Drains. How about a Cumulative Transformation curse that not only turns its target into a frog, but also turns anyone who touches the transformed frog into a frog? Remember, however, that only physical effects which either require no conscious control, such as Entangle, or have the Uncontrolled Advantage, can be Sticky. Also, since this is an extremely powerful effect, the GM should consider all such spells carefully before allowing them into his campaign.

TIME DELAY

Time Delay is particularly useful as a plot device. For example, it can be used to create curses where the victim awakens one day to find he has been transformed into a toad; alternately, a witch with a Time Delay spell could promise that the PC will "die on the first full moon." Such spells are no more useful in combat than normal spells, but they inspire adventures, and give the characters a chance to save themselves. Ever see the movie *D.O.A.*?

TRANSDIMENSIONAL

Obviously, this would only be applicable in certain fantasy campaigns. If PCs are periodically travelling between the planes, then a Transdimensional Clairsentience or Mind Scan would have a definite purpose, and other uses of this Advantage might be justified. Even so, Transdimensional is best used sparsely, so that a sorcerer doesn't have a spell to regularly send his enemies to the Abyss. Of course, supremely powerful demons and gods might have Transdimensional, Indirect attacks to strike at the PCs from the depths of Hell.

TRIGGER

This Advantage has countless uses in *Fantasy Hero*. Stationary enchantments frequently use this option, like protective glyphs that curse intruders when a temple is violated. Other Triggers might warn a magician when his tower was being invaded. A helpful spell might allow the recipient to Teleport away when speaking a special word. A useful preventative curse might only take effect when a prisoner exits his cell.

USABLE AGAINST OTHERS

Remember that with this Advantage, the spellcaster retains control of the effect. Due to its expense, Usable Against Others is primarily used to create interesting attacks out of "self-only" spells; obvious examples include Teleport Usable Against Others or Growth Usable Against Others. However, Usable Against Others is very much a "stopsign" Power, and the GM should carefully examine all spells built with this Advantage.

USABLE BY OTHERS

Many effects apply to the spellcaster only, but can be just as Advantageous to others. In fact, a large number of spells helpful to the spellcaster's friends require the use of this Advantage. For example, the ability to shrink to the size of a mouse helps a thief tremendously. Granting wings (i.e., Flight) to a friend, or Life Support or Invisibility or Shapeshift can likewise be advantageous. Attacks Usable By Others are less common in the fantasy genre, although magical weapons could be simulated this way.

UNCONTROLLED

Uncontrolled spells can result in many good effects in a fantasy campaign, such as continuous flames, etc. Uncontrolled spells may not have the Persistent Advantage. Remember that spells with this Advantage must have a reasonably common and obvious set of circumstances that will deactivate the effect (such as dousing flames with water, etc.). Other examples of Uncontrolled spells include withering diseases (Drain — deactivated by healing or resting or chewing certain herbs), magic-draining tentacles (Suppress — deactivated by hacking the tentacles away with a weapon, or Dispelling them), clinging odors (Flash vs. smell/taste — deactivated by bathing), and so on.

VARIABLE ADVANTAGE

This Advantage is good for broad types of magic. For instance, an elemental wizard might buy an EB attack with Variable Advantages up to +1; he could then cast an Area Effect hail storm, or an NND chilling attack, or whatever else is appropriate. A wind mage could normally keep his Flight protected with several levels of Hard To Dispel, but switch to Reduced END whenever he gets tired.

When deciding what Advantages to use at a given moment, the character should try to keep within a reasonable extension of the wizard's magic concept. An EGO-based flame attack is technically legal, but it isn't really appropriate for a down-and-dirty fire mage showman (regardless of how low his opponent's ECV is).

VARIABLE SPECIAL EFFECTS

Classic wizard battles involve heavy use of this Advantage, as duelling magicians alternately attack with heat, cold, flying blades, mind attacks, and so on. Diverse special effects add a certain flare to many styles of sorcery, and creative players can have a great deal of fun coming up with new effects for their spells.

This Advantage can serve the characters well: imagine a telepath who reads his enemy's deepest fear, then transforms his Killing Attack into that likeness. Or even better, when facing a giant slug, the spellcaster could turn his Energy Blast into a spray of salt, or a spout of flames against a wooden golem. The GM might award extra damage for this kind of resourceful thinking, or the target might naturally have a Vulnerability to the specialized attack.

It is important to note that this Advantage only makes the attack "look" different — it has no direct effect on how the Power functions. For example, taking this Advantage on a Dispel only makes the Dispel look different; it doesn't allow the Dispel to affect different "special effects". Similarly, this Advantage cannot be used to change "psionic spells" into "priest spells," or switch between magical colleges, or other such conceptual alterations.

LIMITATIONS

Like Power Advantages, Power Limitations give individuality to magic spells. In low-powered campaigns, Limitations also allow spellcasters to buy a wider variety of spells by reducing the cost to a reasonable level. More often than not, a magic spell will have at least one or two Limitations.

Power Limitations can also be a Game Master's most effective tool in defining the magic system of his world. In the standard *Fantasy Hero* magic system, a universal Limitation total of -1 must be purchased by spellcasters. This total must come from any combination of the following Limitations: Concentrate, Extra Time, Gestures, Incantation, Requires a Skill Roll (Magic Roll), and Side Effect. (For more information on the standard *Fantasy Hero* magic system, see *Standard Limitations*.)

When selecting Limitations for spells, be aware that there are two sorts: those that affect the casting of the spell, and those that affect the spell throughout its effect. The first kind, which only affect the casting of the spell, include Limitations such as Activation, Extra Time, Gestures, Incantations, etc. These modify the way in which the spell is initially performed. Once a spell is cast, however, these Limitations no longer have any effect. By contrast, the second sort of Limitation affects the way the spell itself acts, and they operate throughout the entire duration. These include Concentrate at higher Limitation bonuses, most Limited Power, Visible, etc.

Example: *Othario buys a spell of Invisibility. To cast the spell, he must perform a short ritual involving Gestures, Incantations and Concentration. Once the ritual is finished, Othario becomes invisible and may move about freely, as long as he pays the END. However, the spell only works between dusk and dawn, and is cancelled if Othario even whispers. The Gestures, Incantations, Concentration and Extra Time affect the casting of the spell. The Limitations "Only Works At Night" and "Cancelled If A Word Is Spoken" affect the spell throughout its duration.*

DURATION OF LIMITATIONS

Limitations placed on the casting of a spell can be defined as either one of two durations, Release or Continual.

A Release Limitation only affects spells released immediately. Limitations defined as Release only limit the spell during the instant required to cast the spell. All spell Limitations are assumed to be Release and therefore worth the base value, unless the spell is Constant. If the spell is Constant, then the player purchasing the spell must define the Limitations on the spell as either Release or Continual.

A spell Limitation defined as Continual must be maintained throughout the casting of the spell. Limitations that are Continual receive a higher bonus when applied to Constant spells.

LIMITATIONS

Limitation Name	Availability
Ablative	Uncommon
Activation	Common
Always On	Not Available
Charges	Common
Concentrate(Standard)	Common
Extra Time(Standard)	Common
Focus	Common
Gestures (Standard)	Common
Incantation (Standard)	Common
Increased Endurance Cost	Common
Independent	Common
Limited Power	—
Mental Powers Based on CON	Uncommon
No Knockback	Not Available
No Conscious Control	Not Available
Only in Hero ID	Not Available
Reduced by Range	Common
Reduced Penetration	Uncommon
Requires a Skill Roll(Standard)	Common
Side Effects(Standard)	Common
Variable Limitations	Common
Visible	Uncommon

ABLATIVE

This Limitation is not very common in a fantasy setting. Perhaps a Force Field defined as a sheet of ice could be chipped away, or magic Armor made of fragile silver ringlets would slowly fall apart. A necromantic shield of bones (Force Field) would shatter here and there, as well. If a Force Field is defined as an impish familiar flying around and blocking incoming attacks, then the little devil might get tired after awhile.

ACTIVATION

This Advantage is best when the unreliability of a spell is based upon some factor completely beyond the control of the wizard. (Spells where the caster controls the unreliability should take the Limitation *Requires a Skill Roll*). Activation rolls can also be used to simulate defenses that only cover part of the body, such as an enchanted chestplate which works on a roll of 11 or less. (However, if the Hit Locations optional rules are being used, then Activation cannot realistically be used in this manner.)

The Burnout option is useful for simulating contact with a testy spirit, which could disappear at any moment. The Jammed option can also be used this way, making the spirit even less reliable. Jammed might also simulate the ebbs and flows of magical forces, or complex stellar alignments, that a character would not be able to keep track of, but which would affect his spells. ("It would seem that although the constellation of the Dragon is in its first Phase, the Spider is *not* over the horizon — that's why my healing spell isn't working. Really.")

ALWAYS ON

Spells rarely have this Limitation, since the Persistent Advantage is not allowed; however, it can sometimes be used for magic items (or other enchantments with the Limitation *Independent*).

CHARGES

As mentioned in the Advantages section above, Charges are most applicable to enchanted items, although certain genres of magic allow spells to be cast only a few times per day or ever. Obviously, a potion is a charge, as are hydra's teeth, magical acorns, and so on. The classic scroll spell can only be cast once before the writing disappears. An Absorption spell might work only against four swordblows. Through the options Clips, Continuing charges and Recoverable charges, other effects can be achieved, like having several bottles of the same potion (Clips), the ability to turn into a bird for one minute (Continuing charges), or hypnotic fairy dust which can be re-collected later (Recoverable charges).

If the spell is truly a one-shot, the caster should apply the additional Limitation *Charge doesn't Recover* (-2).

CONCENTRATE

This is a standard Limitation in *Fantasy Hero*, especially for spells that are cast out of combat. Generally, magical rituals require precise mental focus, and disruption can negate the spell. The GM may allow multiple spells with the Concentrate Limitation to be cast at once, perhaps with an EGO roll, but a distraction would disrupt all spells.

When used as a universal Limitation, Concentrate makes spellcasters more vulnerable during battle, and reduces their effectiveness in open combat.

EXTRA TIME

Again, this Limitation is very common for magic spells. Involved rituals or lengthy incantations can require anywhere from a few extra seconds to days or weeks or longer. How often have villains' spells been disrupted by the heroes simply because this Limitation was purchased?

There are two different ways to take the Extra Time Limitation. In the first case, the spellcaster must take the extra preparation every time the spell is cast. In the second case, lengthy preparations might only be required for a spell's first use, but subsequent castings do not take extra time. A good analogy of this effect is loading a gun: it takes awhile initially, but subsequent uses are simpler. However, sooner or later that gun will have to be reloaded, and this is also the case with spells. Generally, once the caster stops using the spell, re-starting it will require the Extra Time again. As stated in the *HERO System Rulesbook*, this second option halves the value of the Limitation.

If Extra Time with the option "must spend extra time with every casting" is used as a universal Limitation, it can severely diminish spellcasters' effectiveness in combat. Requiring a full Phase on all spells cuts down on quickness and versatility, and requiring one turn of Extra Time basically eliminates spellcasting from combat — unless the Delayed Effect Advantage is used, which would allow wizards to "stack" a couple of combat spells beforehand.

GMs should note that some spells have extremely long casting times combined with some other casting procedure, like Incantation. For these spells, it can be assumed that there are lulls in the ceremony during which the caster can rest, eat and sleep; otherwise, week-long spells might never get cast!

FOCUS

Material components for spells are bought as Foci. Foci are especially appropriate for alchemy and witchcraft, which emphasize expendable Foci (bat's wings, human blood, sulfur and brimstone, etc.). Spells that are Usable By Others are often Focussed in some kind of charm.

An example of an obvious Focus is a magic wand; an inobvious Focus could be a powder hidden in the smoke of a nearby firepit. An accessible Focus is a string of charms on a leather thong, and an inaccessible Focus is an ancient oak tree. A mobile Focus is a bottle of enchanted water, whereas an immobile Focus is a nobleman's grave, and a bulky Focus is an enchanted carriage, or an unwilling virgin sacrifice. Expendable Foci are powders, liquids, burning oil, animal parts, and so on. (These can be hard or dangerous to recover; see the *HERO System Rulesbook*.) Non-expendable Foci are wands, swords, rings, altars, clothing, etc. A breakable Focus is a wooden amulet, while fragile Foci are scrolls and crystal balls. The sword Excalibur was an unbreakable Focus, although it shattered against Sir Lancelot's righteous body, and only the Lady of the Lake could restore it. An example of a personal Focus is a demonologist's Satanic contract, signed in blood; a universal Focus could be a fountain of magic wine.

As a universal Limitation, Focus makes spellcasters much more dependent upon their environment; a magician who has his Foci taken away will be helpless. Disallowing Foci, on the other hand, brings magic closer to psionics or super Powers.

GESTURES

Gestures are very common; almost all fantasy magicians have to do *something* physical to make their spells work. GMs should remember that the Gestures must be obvious; moreover, a wizard can only cast one spell with gestures at a time. Especially benevolent GMs might allow the caster to try to combine the Gestures for the two spells, although this might require a DEX roll to keep the motions straight.

As a universal Limitation, Gestures makes spellcasters much more vulnerable in combat; all attackers know that if you grab a magician he will be helpless. If Gestures are required for all spells, the GM should definitely consider allowing spellcasters to cast more than one spell at a time; otherwise they will be doubly punished.

If the GM wants to make armor more restrictive for spellcasters, he can apply the DEX roll penalties for Encumbrance to the Magic Roll of any spell using Gestures.

INCANTATION

Like Gestures, Incantations is extremely common in fantasy literature. Only one spell with Incantation can be cast at a time, although the GM may allow the caster to weave Incantations from multiple spells into a single Incantation (this might require an INT roll or a Magic Roll). Incantations are stopped by Darkness fields that are impervious to hearing, since the caster literally cannot hear himself think!

As a universal Limitation, Incantations makes spellcasters slightly more vulnerable in combat; Darkness "silence" fields will become much more common as a standard way to disable magicians. There will also be important noncombat effects. A wizard will be helpless if he is gagged; less humane captors might even cut out the hapless wizard's tongue.

INCREASED ENDURANCE COST

Some spells are extremely taxing on a wizard's stamina, and this can be reflected by this Limitation. This Limitation can also be used for an "extra push",. To do this, the wizard buys the base spell normally, then buys additional dice with the Limitation *x10 END* (+4). This lets the wizard greatly increase his abilities in dangerous situations, and thus should receive special permission from the GM if it exceeds his Active Point limits.

If Increased Endurance Cost is a universal Limitation, then all wizards will become tired more quickly, and there will be fewer Constant spells.

INDEPENDENT

Magic items are a staple of fantasy campaigns, Independent is the Limitation used to construct such items. However, because they have to spend their own hard-won Character Points to create an Independent item, few PC spellcasters will build many items. In addition, all magic items created by PCs must be cleared first with the Game Master. For more information, see *Magic Items*, below.

LIMITED POWER

This catch-all category gives an unlimited number of opportunities to capture the fantasy genre in game terms. Some examples of possible effects are:

Only affects nobility: -1 to -2 (depending on frequency of nobles)

Only affects dragons: -2

Only affects elves: -1/2 to -1 1/2 (depending on frequency of elves)

Only works at midnight: -2

Only works under a full moon: -1 1/2

Only works during a planetary conjunction: -2

Does not work in sunlight: -1/4

Does not affect virgins: -1/4

Does not work if spellcaster is wearing armor: -1/4

Noisy (can be instantly detected by any nearby magician): -1/4

Lockout
(caster can cast no other spells while this spell is in effect): -1/2

Full Power only: -1/4

Target must be willing: -1/2

Self only (with Aid, for example): -1/2

Costs END to use: -1/2

Expertise

Some spells require a certain level of background knowledge before they can be cast; this is especially appropriate for spells organized into magical colleges. To use a certain spell, a wizard must have this many real points in spells from the particular college:

10 points: -1/4
20 points: -1/2
30 points: -3/4
40 points: -1

To take the expertise Limitation means that a character is required to invest a certain amount of time (or points, anyway) in one college to use its spells. This Limitation particularly affects magicians who are learning their craft during the course of the game, as they will need to accumulate enough experience to buy a block of spells before they may use any single one. Generally, the lower the minimum point value, the less intensive the magic college is.

For example, fire magic might be easy to learn, requiring little total investment, whereas time wizards might study a lifetime to master their enchantments. Generally, all spells within a college take the same Limitation, although more difficult spells in a college may have greater Limitations, indicating that they require much more overall study to master.

Religious Restrictions

These are Limitations that apply to all of a priest's spells, and usually refer to religious precepts the priest must follow. These can range from "must pray every morning" (-1/4), to "must say a daily mass" (-1/2), to "must commit a human sacrifice every hour" (-2), etc. Even more so than with magic colleges, all of a priest's spells should have common Limitations.

LINKED

Often spells combine several different effects in a single enchantment. For instance, a bright burst of light might simultaneously damage and blind an enemy (EB and Flash), or a blessing might simultaneously enhance an ally's courage and weapon proficiency (PRE Aid and Skills: Combat Skill Levels). Several Linked Drains can simulate the deteriorating effects of a sorcerous disease upon various aspects of a character's body. In all of these cases, the Linked Limitation is very applicable.

MENTAL POWERS BASED ON CON

The primary function of this Limitation is the simulation of drugs and potions. For example, a hallucinatory mushroom could be built as Mental Illusions, with the Limitation *Mental Power Based On CON*. This is an important Limitation for alchemists and witches in mixing up love potions, mind control potions and the like.

NO KNOCKBACK

Since Knockback is not used in *Fantasy Hero*, this Limitation is not applicable.

NO CONSCIOUS CONTROL

Conscious control is usually a vital element when spells are cast. However, magical items and Independent spells may justify this Limitation. Examples include a Clairsentient crystal ball that only shows sporadic glimpses of other places, or a sword that is only occasionally manifests its magic. No Conscious Control can also be used for the magical abilities possessed by Wild Talents and other characters who have magical abilities, but no real control over when, or how, these abilities manifest themselves.

ONLY IN HERO ID

This is not usually applicable to a fantasy setting.

REDUCED BY RANGE

Certain sorts of magical attack weaken with range, such as an EB which draws its destructive Power from a central source; the farther the target is from the source, the less effective the EB is. Other fantasy examples of this Limitation include meteor-like fireballs that fizzle away as they fly; tendrils of magical energy that grow thinner as they stretch; projectiles such as mystically-hurled rocks that lose momentum and eventually fall to the ground; and so on.

REDUCED PENETRATION

Spells which consist of multiple attacks, such as a hailstorm, might use this Limitation. Also, certain types of attacks are dangerous to an unarmored person, but are less threatening to someone in armor. Common animal claws and bites are built in this manner, and so it is reasonable for similar magical attacks to use this Limitation. For instance, a druid's attack spell might take the form of ethereal animals biting the victim. If one of the mystical animals is a wild dog, it would be appropriate to buy spell with this Limitation. Reduced Penetration is also particularly applicable to attacks the wizard purchases for use when Shapeshifted into an animal.

REQUIRES A SKILL ROLL

Magic Skill is extremely common for *Fantasy Hero* wizards and is frequently required of all non-priest spellcasters. Skill rolls should not be required with magical items, which normally are able to be used by anyone (with the exception of certain wands, crystal balls, etc.). However, the Magic Skill Limitation is encouraged as a universal Limitation for wizards.

SIDE EFFECTS

Tampering with magical forces can be tricky, and even dangerous; Side Effects are a natural for more risky spells. Side Effects should have relevance to the special effect of the spell, but other than that, imagination is the only limit. Need a good Side Effect for a Summoning spell? Try a different Summoning. ("Very nice of you to come, sir, but I was trying to contact a spirit of somewhat lesser importance, sir, not that I'm not delighted that you've chosen to appear, mind you...") A cumulative Transform Side Effect could slowly corrupt the body and mind of a sorcerer dabbling in spells he should not be... Similarly, a Duplication Side Effect could result in an "evil twin" running amok.

Advantages are sometimes appropriate for Side Effects, such as the alchemist's traditional exploding accident. More light-hearted effects are created by using the Limitation Always On, and simply applying a normally-beneficial spell as a curse. (Imagine the poor alchemist who tried to make a potion of Invisibility, and wound up permanently invisible!) Disadvantages are another great way to handle Side Effects, particularly Physical Limitations (blindness being a classic example). Finally, one idea for the brave hearted is a mystery Side Effect, to be determined by the GM.

Side Effects as a universal Limitation on spells forces the PCs to respect their spells, and discourages frivolous spellcasting.

VARIABLE LIMITATIONS

This "Limitation" has an interesting effect upon a wizard's spells, and allows the wizard to work around his own weaknesses by altering the spell's Limitations. However, it makes it harder to disable mages. GMs should carefully consider the impact of Variable Limitations before allowing it into the campaign.

VISIBLE

Under this Limitation, spells tend to glow and fizzle and pop and smell and generally call attention to themselves. If Mental Powers are bought with this Limitation, they are far less subtle; their usefulness becomes more restricted to the battlefield. In general, fantasy magic is not so overt, and this Limitation should be avoided.

POWER FRAMEWORKS

No Power Frameworks are allowed under the standard *Fantasy Hero* magic system, as they allow spellcasters too much flexibility. GMs who would like to allow PCs to have Power Frameworks should see *Game Mastering Fantasy Hero Magic*, below.

GAME MASTERING *FANTASY HERO* MAGIC

This section, specifically for the Game Master, includes guidelines on how he can handle magic in his *Fantasy Hero* game. There are guidelines for designing a background to a magic system, as well as for ways to modify the standard *Fantasy Hero* magic system.

THINGS TO THINK ABOUT

When deciding upon what style of game to run and how to handle magic, the GM should keep several points in mind. These include:

KEEP MAGIC CONSISTENT

As has been discussed elsewhere, the GM absolutely *must* decide what kind of magic he wants in his campaign — Arabian Nights is different from Arthurian Britain and Sauron's Middle-earth. While the standard *Fantasy Hero* magic system provides an excellent framework for magic, the GM must still decide the style of magic. Sometimes the best way to simulate a certain style is by altering some of the precepts of the standard magic system; this is explained in *Adjusting the Standard Magic System*, below.

POWER LEVEL

The Game Master must determine the maximum power level of magic in his campaign. This indicates how powerful magic can be, and will have a profound impact on the balance between wizards and warriors in combat. Without some controls on magic, a campaign runs out of control, with one-spell wizards dominating combat situations.

The best way to set limits on the campaign is to look at the abilities of the warriors. If the warriors routinely do a maximum of 2d6 damage with their swords, then the wizards should be able to do roughly the same maximum damage with their spells. If the best armor that a warrior can get is DEF 5, then a wizard should be unable to have a spell that gives him more than +5 PD/ +5 ED. Given the low cost of Force Field, it is especially important that the GM regulate defensive magics; otherwise most magicians will be able to buy enough Force Field protection to be invulnerable in combat.

In general, we suggest the following power levels for magic.

LOW MAGIC POWER LEVEL

Ability	Average	Maximum
Normal Attack		4d6 6d6
Killing Attack	1d6+1KA	2d6KA
Defenses	+4PD/ +4ED	+6PD/ +6ED
Other Spells	30 Active Points	40 Active Points

STANDARD MAGIC POWER LEVEL

Ability	Average	Maximum
Normal Attack		6d6 8d6
Killing Attack	2d6KA	2 1/2d6KA
Defenses	+6PD/ +6ED	+8PD/ +8ED
Other Spells	40 Active Points	50 Active Points

HIGH MAGIC POWER LEVEL

Ability	Average	Maximum
Normal Attack	8d6	12d6 or more
Killing Attack	2 1/2KA	4d6KA or more
Defenses	+8PD/ +8ED	+12PD/ +12ED or more
Other Spells	50 Active Points	70 Active Points or more

Campaigns with a low magic power level are settings where magic is inconsequential and unimportant in combat. Wizards in such settings are routinely overshadowed by warriors, rogues, and other characters who don't use magic. However, even weak spells can give wizards noncombat abilities that other characters cannot have (clairvoyance or flight).

Campaigns with a standard magic power level are those where characters who use magic are about as powerful as those who don't; spellcasters are neither dominant nor inconsequential. As in low-powered campaigns, wizards will have options that are not available to characters who don't use magic. This is the recommended power level for *Fantasy Hero.*

Settings with a high magic power level are those where spells are incredibly powerful; spellcasters in such settings can outshine characters who don't use magic.

Whatever level he chooses, the GM should treat these numbers as guidelines, not as absolutes. Many spells will not be unbalancing, even though they are over the Active Point maximum. If the GM thinks the spell is acceptable, he should waive the limits — *for that spell only.* However, the majority of basic attack and defense spells should conform to the appropriate limits.

For more information on choosing limits, see the *Game Mastering* chapter, especially the *Setting Up a Fantasy Campaign* section.

MAGIC ITEMS

GMs should also decide what role magic items will play in the campaign. Unless they are self-restricting (like scrolls that can only be read once), powerful magic items should be carefully regulated; the GM should not introduce or allow magic items which greatly exceed his limits for other spells. For more information on regulating or handling magic items, see the *Magic Items* chapter.

PUTTING IT TOGETHER

This is where the GM puts it all together. First the GM must decide what he wants his magic to feel like — what it looks like, what distinguishes it from other styles of magic, etc. He then decides if any alterations to the standard *Fantasy Hero* magic system are necessary to impart this feel. Included is a *Magic System Concept Sheet*, which makes it easier to keep track of each these decisions.

At the end of this section are four completed *Concept Sheets* for four systems of magic. These include two typical magic systems — Epic Fantasy and Sword and Sorcery. There are also two unusual styles — Swashbuckling and Dark Ages. These sheets can be used as they are, or they can serve as examples for GMs who want to create their own magic systems.

To describe his own magic system, the GM should photocopy the *Magic System Concept Sheet.* The first few lines are self-explanatory; the lengthier sections are described in the following sections:

BACKGROUND

Here the GM should describe where magic comes from and how he wants it to work. This does not involve rules; instead the GM should state, in plain English, what his system is trying to simulate. It is often good to include a literary reference; everyone knows who Merlin was, or what Gandalf's spells were like. At the very least, GMs should also describe the following aspects of magic:

WHERE DOES IT COME FROM?

Is magic a force of nature which is manipulated by skilled men called wizards? Does magic reside in items which can or cannot be created by players? Are gods the only source of magic? Perhaps all magic comes from summoned creatures, and the only spells which exist are related to the summoning and enslavement of these beings.

Magic involves powerful energies, and the GM should have some idea of where these magical energies originate. For instance, if all magic comes from the god of healing, most magic will probably be benevolent and welcomed. On the other hand, if all magic comes from pacts signed with demons, most magicians will probably be evil, and magic will be loathed by the general populace.

In a standard *Fantasy Hero* setting, there are two origins for magic. The first type of magic comes from natural energies that can be harnessed by anyone who is skilled enough. These individuals, the classic "wizards" use their own abilities to shape the magical energies into spells.

The second source of magic is from divine beings of great power. These gods allow their priests to cast spells; the power for the spells comes from the deities themselves.

AVAILABILITY

How easy is it to become a magician? And how common is magic? Does everyone have a spell or two, or is magic restricted to only the most skilled sorcerers?

Availability is perhaps the single most important factor to consider when trying to determine the type of magic the campaign will portray. In general, the more common magic is, the more common spellcasters are. If magic is common, then it tends to be less fantastic; no one will be impressed by cantrips that everyone can cast. Alternately, if magic is rare, even the most basic spells will seem wondrous. Both styles are acceptable, but they lead to radically different campaigns. In the first, PC spellcasters will simply be practitioners of an accepted trade — something akin to doctors in the modern world. In the second, PC spellcasters (assuming there are any) will be treated as something extraordinary. For more information on this, see the *Setting Up a Fantasy Campaign* section of the *Game Mastering* chapter.

HOW ACCEPTED IS IT?

How does society feel about magic? Are magicians worshipped, ignored, or burned at the stake? Are some types of spells accepted, while other are banned ("Our priest, he's all right, but we don't want no bloomin' *wizards* around here...")

Obviously the level of acceptance will vary according to the region. However, the GM should determine some guidelines for how magic is treated in the world as a whole. This is related to the availability of magic — if everyone can cast a spell, they're less likely to resent a true wizard. If wizards are rare, it is possible that they will be disliked, or perhaps actively persecuted. Even if magic is fairly common, it is not unreasonable to assume that the denizens of the campaign world make all sorts of arbitrary distinctions about what sorts of magic are acceptable and which are "illegal". (Think of the religious wars on earth.) These distinctions could be based on spell colleges, religion, or even the clothing that various spellcasters wear.

STYLE

The answers to all these questions help shape the style of magic in the campaign. Once the GM has decided the answers to these questions, he should write the information down in the Background section of the *Magic System Concept Sheet.*

RESTRICTED EFFECTS

Does the GM envision spellcasters flying about, casting bolts of energy? Is magic limited to only information and protection effects, with crystal balls and magic wards as the norm? Can spellcasters instantly transport themselves and others to every corner of the globe, or are they forced to walk or ride like everyone else?

In this section the GM should decide which powers are available to his players, which are available to NPCs, and which aren't available at all. These decisions should be based on the style of magic he is trying to simulate; if magic is secretive and shunned, most sorcerers will only have subtle powers. Alternately, if magic is accepted, then almost any Powers will be available.

The earlier sections describing the standard *Fantasy Hero* magic system should help here. This system presumes that magic is rare but not unknown — it is something a diligent student can learn if he really puts his mind to it. Using the charts earlier in this chapter, characters should be able to buy "common" effects normally; they should avoid "uncommon" effects as much as possible; and they should take no effects that are described as "not allowed".

The GM can modify this as he sees fit, based on his chosen style. It isn't necessary for the GM to list each and every effect; he should use the standard *Fantasy Hero* magic system as a starting point, and only write down his alterations to it. It is entirely possible to run *Fantasy Hero* magic with no rules alterations at all!

CASTING REQUIREMENTS AND RESTRICTIONS

What does a spellcaster have to do to be able to use magic? Are any Limitations "universal (i.e. required for all spells)? Are there any special restrictions beyond those described in the standard *Fantasy Hero* magic system?

Again, these decisions should be based on the style of magic the GM is trying to portray. The standard *Fantasy Hero* magic system adequately simulates most varieties of fantasy magic, but the GM can modify it if he wishes (see *Adjusting the Standard Rules*, below).

OTHER NOTES

Does the GM wish to establish the Magic Colleges as an integral part of his campaign? Are there any weird restrictions that don't fit in anywhere else? Is anything being incorporated from the *Magic Sourcebook*?

This is the section where GM notes any unusual aspects of his magic system. In general GMs should define any parameters that they feel are necessary, but should give the players as much freedom is possible within these parameters.

SAMPLE SHEETS

In addition to the blank *Magic System Concept Sheet*, there are also 4 completed versions; each completed sheet details a different subgenre of fantasy. GMs can use the sheets directly, or they can use the sheets as reference.

ADJUSTING THE STANDARD RULES

The standard *Fantasy Hero* magic system is a good starting point for simulating fantasy magic, but it is not written in stone. What follows are ways that the standard system can be adjusted. Each alteration has distinct effects on the way magic works in a *Fantasy Hero* game, so the GM should carefully consider a change before making it. GMs who want to radically alter the magic system should see *Designing Original Magic Systems*, below.

STANDARD LIMITATIONS

The Standard rules of the *Fantasy Hero* magic system require all spellcasters to apply at least of -1 of Limitations to all spells. These Limitations must come from a short, restricted list. GMs who wish to change the feel of magic can do so by changing the requirements for Standard Limitations. For example, if a GM wants to make magic more difficult to use he should set the minimum number of Limitations higher than the standard -1.

A GM can also radically change the way magic works by altering the list of Limitations that players must choose from. The standard list includes the Limitations *Requires Skill (Magic) Roll*, *Concentration*, *Gestures*, *Incantations*, *Extra Time* and *Side Effects*. By removing some of these from the list, or changing them, the GM will restrict the ways the characters can meet the minimum requirement.

Finally, and most importantly, the GM can designate certain Limitations as "universal" — meaning that every spell must have them. This has a tremendous impact on spellcasting. In a world where the Limitation *Requires a Skill Roll* is universal, no spell will be certain — a caster can always roll an 18. Similarly, if all spells must have the Limitation *Extra Time*, then spellcasters will be much less effective in combat. For a longer description on the effects of universal Limitations, see the individual Limitation listings in the *Buying Spells* section.

EMPHASIZING DIFFERENT MAGICAL STYLES

Under the standard *Fantasy Hero* magic system, all spells are assumed to have a single special effect. This means that all magic spells are similar and a Dispel purchased with a +1/4 Advantage can dispel any enchantment regardless of the source.

MAGIC SYSTEM CONCEPT SHEET

Campaign _____ **Game Master** _____

System Title _____

Background _____

Restricted Effects _____

Casting Requirements and Restrictions _____

Other Notes _____

Magic Power Level

Ability	Average	Maximum
Normal Attack	_____	_____
Killing Attack	_____	_____
Defenses	_____	_____
Other Spells	_____	_____

THIS PAGE IS BLANK

If the GM wants to further emphasize the differences between the styles of magic, he can do so by defining more than one magical special effect. This can be especially appropriate when magic comes from radically different sources. For example, the GM could decide that priestly magic and wizardly magic are so different that they should be represented by different special effects. In rules terms, this means that wizardly Dispels have no effect on priestly magic, and vice-versa. Adjustment Powers have to be specifically targeted at one type of magic or the other — they no longer automatically affect both. Although both types of magic are built using Powers and Power modifiers, they now "feel" different.

The GM can also differentiate among styles of magic by requiring different universal Limitations for each style. Using the above example, the GM might decide that all wizards must have the Limitation *Requires a Skill Roll*, while no priest can take this skill. This would mean that a wizard controls magic through his own ability (as represented by the Skill); meanwhile, a priest controls magic through other means (presumably the gift of his god).

Combining these two methods can make magic seem much less vague, and gives magical spells much more variety. It is suddenly important not just what spell is cast, but what kind of spell is cast. A wizard who focuses all his spells on wizardly magic might be extremely powerful when facing other wizards, but incredibly vulnerable to priestly enchantments.

The distinct styles of spellcasting need not be limited to divine magic and wizardly magic, although these are the most obvious. Other styles include psionics, psychic abilities, natural talents and the like. If he wants, the GM can further subdivide each category — thus wizards could be divided into illusionists, conjurors, etc. Usually, however, a few basic distinctions are sufficient.

ENDURANCE RESERVES

The standard rules recommend that spells be powered from a spellcaster's personal Endurance. This simulates magic that is physically exhausting for the spellcaster. GMs who do not want spells to physically tire the caster may wish to consider using the Power *END Reserve*. END Reserve can be used to create a separate pool of energy which can be used to power magical spells. A pool of this type can be used to represent a variety of special effects. These include:

Granted Magic: This power Reserve comes from a deity or other powerful creature. The spellcaster's god, demon, or other patron gives his follower a certain amount of magical energy. The amount of energy which is granted can be determined by a number of factors, including devotion, rank in the clergy, and so forth. For instance, the high priest to a particular deity would certainly be granted more power than a simple initiate, unless the initiate was especially favored by the god.

Because the energy is granted by a higher power, the spellcaster can apply Limitations on the use and recovery of this energy. A priest, for example, may wish to apply the Limitation *Can Only be Used With Divine Permission* (-1/4 to -2) to the Reserve itself and Limitation *Must Pray* (-1/4 to -2) on the Recovery. The exact value of the Limitations will vary, depending upon the requirements of the religious order or the deity's demands, but must be defined by the player and GM before being applied.

The actual amount of energy granted will depend upon the size of the END Reserve that the character is allowed to purchase. The GM and player should work together to decide on a reasonable END and REC for the reserve; obviously, these values should be based on the the god being worshipped, and the character's standing with him.

Charged Energy: This can represent an energy source that the character taps into or builds for later use. This energy can come from magical herbs, an enchanted place, or simple meditation. The spellcaster has to meet one or several conditions before his energy will recharge.

For example, the GM could set up a system where magic energy ("mana") is everywhere but must be drawn into one's body before it can be used. The spellcaster has to concentrate for a while to draw in this power; he can then use it to cast spells. In this instance, the recovery rate would depend upon the mage's willpower. The amount of END in the Reserve would be defined as the amount of energy the caster's body could hold.

Certain Limitations, such as *Requires Skill Roll*, *Extra Time* and *Concentrate* could be applied to the Reserve's Recovery to reflect the skill, time or thought necessary to pull in this power.

The Limitation *Dependent Upon Amount of Energy in the Source* (-1/4 to -2) could be applied to the Reserve itself. This could represent the amount of power that the source could grant or the amount of energy in any given area (like the number of magical herbs).

External Source: This would be an END Reserve which reflects the amount of power that any particular spellcaster has access to at any given time. This option is for those GMs who wish to use END Reserves in their campaign, but haven't really defined where the power comes from, or those power sources which don't match any of the others previously listed.

Example: *Say a GM defines magic as a power which comes from Pink Wogs, an inconspicuous flower found all over the world. The players may or may not know that the source of magic power in this world is these flowers; it doesn't matter for the purposes of being able to cast spells.*

The size of a mage's END Reserve could depend upon how many of these flowers were in an area. The REC might depend upon how long the caster spends in a flower-rich area.

The applicable Power Limitations could look something like this; For the Reserve, *Dependent Upon the Number of Flowers in the Area* (-1/4 to -2, determined by how common the flowers are). For the REC on the Reserve; *Extra Time* (it's a slow process) and Limited: *Must be X Number of Flowers in the Area* (-1/4 to -2, again, dependent upon the frequency of Pink Wogs).

PERSISTENT SPELLS

Although not advised, GMs may, if they choose, allow the Power Advantage *Reduced Endurance: Persistent.* Permitting the purchase of *Persistent* will make spellcasters much more powerful. They won't have to worry about keeping their spells going, how much power it will cost them, or how much END they need to use. Spellcasters will also find it much easier to permanently affect the campaign world.

GMs may wish to limit the use of *Persistent* to only defensive Powers, like a Mental Defense or Power Defense spell. This means that spellcasters will never caught without their defenses, and will thus be much less vulnerable to magical surprise attacks.

POWER FRAMEWORKS

Power Frameworks are potentially the most unbalancing factor present in a F*antasy Hero* campaign. The Power Frameworks rules were primarily designed for use in a superheroic setting, not heroic fantasy.

Here again, some GMs may decide to allow players to design their spellcasters using Power Frameworks. GMs should realize this will make spellcasters much more versatile, and probably much more powerful as well. If he does allow them into the campaign, GMs should regulate Power Frameworks very carefully. In addition, the spells bought through a framework should be subject to all the other restrictions on spells in the campaign, including standard Limitations, Power levels, etc.

MAGIC SOURCEBOOK

This section contains brief descriptions of some magical trappings that are common in fantasy literature. These effects can be used with the standard *Fantasy Hero* magic system other magical systems; they are included here to help the GM and to spark his imagination.

MORTAL MAGIC

In many works of fantasy fiction, when a wizard dies, all of his enchantments die with him. To represent this, the GM may decide that any Independent spells created by a magician dissipate when he dies. This makes it difficult for a wizard to have a lasting impact on a campaign environment, which is appropriate for certain fantasy settings.

If the GM allows spellcasters to buy Persistent spells, these spells also dissipate when the caster dies.

NODES

Another recurring element in fantasy literature are "nodes" — places which are inherently magical.

Spellcasting in a Node area is somewhat easier than it is elsewhere. This can be simulated through a bonus to all casters' Magic Rolls, spells costing no END, etc. Some Nodes will only be beneficial to certain types of magic. Holy ground, for instance, would help the spells of a certain religion, but would have no effect on secular spellcasting, and might be actively detrimental to priests from other religions.

Every Node has its own characteristics that can be discovered through an appropriate detection spell or through trial and error.

LEARNING MAGIC

The initial study of Magic is usually presented as a long, difficult process. Although much of this can take place before the campaign actually begins, the GM may want to decide just how hard it is to learn magic. Students of magic usually gain their power and skill in one of several ways:

Magic is a Skill: This assumes that Magic is simply a skill to be learned. GMs can use the Limitation *Requires Skill Roll* to represent this. As the character learns more, he acquires new spells, and is also able to increase his Skill roll.

Magic is inherited: Spellcasters are born to their magic. Characters simply develop new powers or spells — no formal classes are necessary. As time passes, the character slowly becomes more and more familiar with his abilities. This allows him to buy up his Skill roll (if he has one); the character can buy new spells whenever he figures out a new way to focus his natural talents.

Magic is granted: Magic is granted by a Deity or other power. These higher powers, be they benevolent deities or malicious demons, are common sources of magical ability in fantasy literature. In this case, a character gains new abilities only at the whim of the higher power, his "skill" has little impact on his abilities.

LEVELS OF MASTERY

Schools of Magic, Spell Colleges, and other similar institutes of higher learning, usually have a simple method of advancement. Students are required to demonstrate magical abilities, usually in some form of test, before they advance to the next level of mastery. These learning plateaus vary, depending upon the master and style of magic being taught. Most official schools , however, fall into these general categories.

Apprentice: Usually an aspiring spellcaster must demonstrate some aptitude for magic to his potential master. The master, once satisfied that the pupil can be taught and will be of some aid to him, takes the student on as an apprentice. Chores, such as cooking and cleaning, are the apprentice's first duties, but sometimes the apprentice aids his master in spells and experiments. The master usually teaches the apprentice to read, and once the master feels the student is ready, he begins to teach him the basic concepts of spellcasting.

Journeyman: The student stays with his master until one or both of them feel that the student has a firm grasp on the basic concepts of magic. The student then strikes out on his own, journeying throughout the land, practicing and learning new magic. The journeying mage travels until he feels he has become skilled in his trade. Journeymen are capable of holding their own in combat, but frequently travel with a group of friends for protection. Journeymen include most standard PC adventurer wizards.

Master: Once the journeyman has learned all he can about spellcasting, he returns to his master. The master then decides if the student is ready to begin the final stage of sorcery and earn the title of master. Magicians who are ranked as masters are formidable spellcasters — not individuals to be trifled with. Masters spend their time studying magic and, of course, teaching apprentices.

FAMILIARS

A witch's black cat, a wizard's crow or a sorcerer's small dragon companion are all examples of familiars . Much more than just a pet, the familiar is a creature which has some sort of special abilities or connection with the spellcaster. Familiars often have some some sort of mental link with the caster, or are able to augment his magical abilities.

There are two steps involved in purchasing a familiar. First a GM must decide what familiars can and cannot do. Second, the character must build his familiar using the guidelines set forth by the GM. Familiars should be purchased using the Follower rules provided in the Perquisites (Perks) section of the *HERO System Rulesbook.*

If the GM allows familiars to augment the abilities of their masters, he must decide how this will be done. Here are several ways to approach it:

Aid to Skill: The Familiar is given Magic Skill and its roll is simply treated as a Complementary roll to its master's Skill roll. This, of course, is only valid if the GM requires all spellcasters to have Magic Skill. The Limitation *Side Effects*, could be especially devastating in this case, as both caster and familiar could be subject to harm.

Aid To Spells: The familiar has its own magic which it uses to increase the power of its owner's spells. This could be purchased using Aid.

Aid To Power: Familiars could be built as external power sources. A Familiar could increase its owner's END, either by using an Aid spell or as Endurance purchased for the familiar which can be used by the spellcaster.

If the Aid to Endurance spell option is used, the spell should be something that the familiar doesn't consciously control — it is more like a special power that the familiar has. GMs may wish to allow the Advantage *Persistent* in this instance.

Object for Spells: In addition to directly enhancing the caster's abilities, the familiar can serve as the object of specific spells. For example, a wizard could buy a Clairsentience spell that only allows him to see out the eyes of his familiar. This could be especially effective if the caster had a Mind Link with his familiar, so that he could tell the familiar where to walk, when to turn its head, etc.

TRUE NAMES

According to some magic systems, a True Name is a special name that all spellcasters have. This name is the key to the wizard's power. This means that anyone who knows an individual's True Name can gain access that person's magical power.

To simulate this, GMs should do the following. Either assume or require that all of a spellcaster's Endurance has the Advantage *Usable By Others.* Define the Advantage as *Usable By Only One Person At a Time* (+1/4), *Usable at Range* (+1/2) and *Reduced END: Persistent* (+1). Apply the Power Limitations *Only for Magical Use* (-1/4), *Doesn't Require Consent of Owner* (-1/2) and *Must Know True Name* (-1/4).

With these Power Modifiers, anyone who knows a target's True Name can use the target's Endurance whenever he desires, but only for magical purposes.

Example: *Satee is apprentice to Malachi the Summoner. Malachi, who doesn't trust Satee, requires his apprentice to divulge his True Name before allowing the apprentice to read Malachi's Grimoire. Satee, as expected, tries to use his master's book to defeat his mentor and rule the world. Malachi casually decides to put an end to the maniac's mad ravings and invokes Satee's True Name. The disappointed Malachi casts a Mind Control spell (powered by Satee's Endurance), and then tells Satee to sleep. Malachi pushes the spell — it is Satee's Endurance after all — and rolls Satee's EGO plus plenty. The ignorant apprentice has not only lost the ability to use his own Endurance (and all that entails), but has also just been hit with a powerful spell powered by his own energy!*

Needless to say, Satee is out for the count and Malachi decides to find a new apprentice.

The revealing of one's True Name is dangerous and should be considered an action that spellcasters are violently opposed to (for purposes of Mind Control). Since the use of all Endurance for magical purposes requires the knowledge of a True Name, forgetting one's True Name can be devastating. Selective amnesia, whether accidental or forced by Mind Control, would be especially bad for spellcasters.

A person can automatically know his True Name if he is a potential spellcaster, or the student's master might give the student his True Name. Perhaps only a set number of names exist, and spellcasters must fight to gain them. Or the more words a spellcaster knows, the more power he has.

MAGIC SOURCES

As has been discussed, there are several standard sources of magic: divine blessing, natural mana, etc. But these are only the most obvious and common sources; there are many more that can be used. What follows are three magical sources that the GM can use; there are obviously many more.

Transitory Magic: This is the theory that everything contains some level of magical Power. A sorcerer who uses Transitory Magic destroys an item by casting a spell. The power contained by the item is released, and the sorcerer then uses this power to generate his spell. Since this power doesn't drain the spellcaster in any way, the Endurance cost is 0. A spellcaster must apply the Power Advantage *Reduced Endurance Cost: 0 END* to all his spells. GMs are advised to require spellcasters to purchase a Magic Skill to determine whether or not the spellcaster has successfully manipulated the released magic. Because this is a powerful type of magic, GMs may wish to limit it to villainous necromancers and other evil NPC spellcasters.

Inner: This magic power comes from one's own mana, aura, psyche, or soul. Using this energy doesn't necessarily require the use of a focus, gestures or incantations, but the Limitations *Concentrate*, *Extra Time,* and *Increased Endurance Cost* are highly recommended. This is an excellent power source for psionicists, psychics, mediums, and other such users of magic.

Channeled: This is the use of magic Power which is generated by all things. This Power flows around the world, in a manner similar to weather patterns. Magical high and low fronts, streams and even storms exist. A magician's spells are subject to this fluctuation in Power; sometimes they are slightly more powerful, other times slightly less. Occasionally a spellcaster will incorrectly channel this Power, causing unintended results. GMs should require the Limitations *Spell Power Dependent Upon an Area's Magic Level* (-1/4 to -1, depending on how much and how often a GM wants to fluctuate the Power level), *Requires Skill Roll* (to correctly manipulate Power) and *Side Effects* (to reflect a failure).

DESIGNING ORIGINAL MAGIC SYSTEMS

INTRODUCTION

The earlier sections of the *Magic* chapter deal primarily with the standard *Fantasy Hero* magic system. This system works well for most fantasy settings, and minor tinkering is sufficient to deal with more unusual settings. But what to do if an ambitious GM wants to do something really unusual?

This section explains how GMs can design their own magic systems — from the ground up. This section expands on the earlier sections, and includes a record sheet for GMs who want to define every attribute of their own magic systems. This takes a lot of work, and should only be done by experienced GMs. At the end of this section are several complete sample systems are included to show how an original magic system can be designed. These 4 sample systems are the same as those presented earlier, but this time they are designed from scratch, with no preconceptions.

SYSTEM RULES

Before completing the rules for a particular system, be it a recreation or an original, GMs should refer to the *Game Mastering Magic* section above to help him decide the general guidelines for the way magic works. Questions such as the origin of magical power, the availability of magic, and the like should be answered *before* the GM gets into the nitty-gritty of the rules. Once the GM has decided which elements will be part of his magic system, he should write them down on the the Magic System Concept Sheet Sheet. When this is done, the GM should use it as a reference when filling out the more extensive Original Magic System Design Sheet.

SPECIFIC SPELL POWER

Having completed the Concept sheet, the GM can take the general guidelines established in the Restricted Effects section and apply them specifically to each Power. This need not be a simple yes/no distinction; a GM can make the use of the Power conditional. This means that to use it, the caster must take certain Limitations, or fulfill certain requirements.

For example, the GM might decide that certain Powers are more taxing than others. For these Powers he would check the "yes" box, but then also mark "x2 END" in the Notes column. This means that spellcasters can purchase the Power, but only if they take the Limitation *Extra END: x2 END.* Similarly, the GM can designate certain Powers as "NPC Only," which means that they should only be taken by villainous NPC spellcasters. And so on.

ADVANTAGES & LIMITATIONS

As with Powers, the GM can apply specific conditions to each Power Modifier, to reflect the conditions of the magic system. Each Power Modifier has three boxes — labeled "Yes", "No", and "Req." The Yes and No boxes indicate whether or not the Modifier is allowed. Req indicates whether the Modifier is required — that is, all Spells must take it. If the GM wants to have any universal Limitations or Advantages, he should check this box. next to the appropriate Modifier.

ONCE THE SHEETS ARE FILLED IN

Once the Magic System Design Sheets are filled in, the GM should make photocopies of the completed versions and pass them out to his players. That way, whenever they are creating spells for their characters, they'll have a full description of the way the GM's magic system works.

SAMPLE MAGIC SYSTEMS

What follows is an example of how one magic system was designed. In addition there are three other fully completed magic systems. These are the same magic systems that were described in the *Game Mastering Magic* section above, but this time the magic systems have been constructed specifically for the chosen sub-genre of fantasy (instead of simply modifying the standard *Fantasy Hero* magic system).

The sample campaign is a Dark Ages fantasy campaign where a few culturally-advanced trading empires are surrounded by continents full of barbarian tribes, lost civilizations, and monster-infested wildernesses.

ORIGINAL MAGIC SYSTEM DESIGN SHEET

Campaign _____ **Game Master** _____

System Title _____

Spell Effect	Permitted? Yes	Permitted? No	Notes/Requirements
Absorption	❑	❑	_____
Aid	❑	❑	_____
Armor	❑	❑	_____
Change Environment	❑	❑	_____
Characteristics	❑	❑	_____
Clairsentience	❑	❑	_____
Clinging	❑	❑	_____
Damage Reduction	❑	❑	_____
Damage Resistance	❑	❑	_____
Darkness	❑	❑	_____
Density Increase	❑	❑	_____
Desolidification	❑	❑	_____
Dispel	❑	❑	_____
Drain	❑	❑	_____
Duplication	❑	❑	_____
Ego Attack	❑	❑	_____
End Reserve	❑	❑	_____
Energy Blast	❑	❑	_____
Enhanced Senses	❑	❑	_____
Entangle	❑	❑	_____
Extra-Dimensional Move	❑	❑	_____
Extra Limbs	❑	❑	_____
FTL travel	❑	❑	_____
Flash	❑	❑	_____
Flash Defense	❑	❑	_____
Flight	❑	❑	_____
Force Field	❑	❑	_____
Force Wall	❑	❑	_____
Gliding	❑	❑	_____
Growth	❑	❑	_____
H-to-H Attack (HA)	❑	❑	_____
Images	❑	❑	_____
Instant Change	❑	❑	_____
Invisibility	❑	❑	_____
Killing Attack, H-to-H (HKA)	❑	❑	_____
Killing Attack, Ranged (RKA)	❑	❑	_____
Knockback Resistance	❑	❑	_____
Lack of Weakness	❑	❑	_____
Life Support	❑	❑	_____
Mental Defense	❑	❑	_____
Mental Illusions	❑	❑	_____
Mind Control	❑	❑	_____
Mind Link	❑	❑	_____

Spell Effect	Permitted? Yes	Permitted? No	Notes/Requirements
Mind Scan	❑	❑	_____
Missile Deflection	❑	❑	_____
Multiform	❑	❑	_____
Power Defense	❑	❑	_____
Regeneration	❑	❑	_____
Running	❑	❑	_____
Shape Shift	❑	❑	_____
Shrinking	❑	❑	_____
Skills	❑	❑	_____
Stretching	❑	❑	_____
Summon	❑	❑	_____
Superleap	❑	❑	_____
Suppress	❑	❑	_____
Swimming	❑	❑	_____
Swinging	❑	❑	_____
Telekinesis (TK)	❑	❑	_____
Telepathy	❑	❑	_____
Teleportation	❑	❑	_____
Transfer	❑	❑	_____
Transform	❑	❑	_____
Tunneling	❑	❑	_____

Advantages	Availability Req	Availability Yes	Availability No	Notes/Requirements
Affects Desolidified	❑	❑	❑	_____
Area Effect	❑	❑	❑	_____
Armor Piercing	❑	❑	❑	_____
AVLD	❑	❑	❑	_____
Autofire	❑	❑	❑	_____
Based on ECV	❑	❑	❑	_____
Charges	❑	❑	❑	_____
Continuous	❑	❑	❑	_____
Damage Shield	❑	❑	❑	_____
Delayed Effect	❑	❑	❑	_____
Difficult To Dispel	❑	❑	❑	_____
Double Knockback	❑	❑	❑	_____
Explosion	❑	❑	❑	_____
Hardened	❑	❑	❑	_____
Hole in the Middle	❑	❑	❑	_____
Increased Range	❑	❑	❑	_____
Increased Stun	❑	❑	❑	_____
Indirect	❑	❑	❑	_____
Invisible Power Effects	❑	❑	❑	_____
NND Attack	❑	❑	❑	_____
No Range Penalty	❑	❑	❑	_____
Penetrating	❑	❑	❑	_____
Personal Immunity	❑	❑	❑	_____

ORIGINAL MAGIC SYSTEM DESIGN SHEET

Advantages (continued)	**Availability** Req	Yes	No	**Notes/Requirements**
Ranged	❑	❑	❑	_____
Reduced Endurance	❑	❑	❑	_____
Sticky	❑	❑	❑	_____
Time Delay	❑	❑	❑	_____
Trigger	❑	❑	❑	_____
Use Against Others	❑	❑	❑	_____
Usable By Others	❑	❑	❑	_____
Uncontrolled	❑	❑	❑	_____
Variable Advantage	❑	❑	❑	_____
Variable Special Effects	❑	❑	❑	_____
Limitations	**Req**	**Yes**	**No**	**Notes/Requirements**
Ablative	❑	❑	❑	_____
Activation	❑	❑	❑	_____
Always On	❑	❑	❑	_____
Charges	❑	❑	❑	_____
Concentrate	❑	❑	❑	_____
Extra Time	❑	❑	❑	_____
Focus	❑	❑	❑	_____
Gestures	❑	❑	❑	_____
Incantation	❑	❑	❑	_____
Increased Endurance	❑	❑	❑	_____
Independent	❑	❑	❑	_____
Limited	❑	❑	❑	_____
Linked	❑	❑	❑	_____
Based on CON	❑	❑	❑	_____
No Knockback	❑	❑	❑	_____
No Control	❑	❑	❑	_____
Only in Hero ID	❑	❑	❑	_____
Reduced By Range	❑	❑	❑	_____
Reduced Penetration	❑	❑	❑	_____
Requires A Skill Roll	❑	❑	❑	_____
Side Effects	❑	❑	❑	_____
Variable Limitations	❑	❑	❑	_____
Visible	❑	❑	❑	_____
Frameworks	**Req**	**Yes**	**No**	**Notes/Requirements**
Elemental Control	❑	❑	❑	_____
Multipower	❑	❑	❑	_____
Variable Power Pool	❑	❑	❑	_____

Campaign Specific Rules _____

CHARACTERISTICS OF MAGIC SYSTEM

In this campaign, the GM wants his magic system to have the following characteristics:

1) It's chancy, unpredictable, and dangerous.

2) Spells which affect the caster may take only a little energy, but spells which affect others require a lot of energy.

3) Magic follows the rule of similarity (or homeopathy), meaning that in order to effect a spell, the spellcaster must simulate the spell with similar materials on a smaller scale (for instance, to create a rainfall, he pours out some water; to do damage to someone at a distance he sticks a pin into a figurine representing the victim), etc.

4) Magic is invisible to the naked eye, but magicians can always feel its presence.

5) Magic draws on the caster's own energy, not a separate pool of magical energy.

6) Magical energy can only reside in living beings, not in objects.

SPELL EFFECTS

The first step is to decide which effects don't belong in this magic system and get rid of them outright. The GM decides to ban: Flight (to keep his heroes from flying everywhere), Summon (to keep them from calling up magical help whenever they get in trouble); and Teleport (to keep them from popping wherever they want to go). Since magic is powered from a spellcaster's personal energy and not a separate pool, the GM also disallows END Reserve.

The GM also wants spells which affect others to cost a lot of energy. This means that Aid and protection spells which affect a large area (Area Effect Force Fields, Force Walls etc) must take the Limitation *Self Only* or the Limitation *Increased Endurance Cost (x2 END)*. This means either it works only on the caster, or it takes the Increased END Limitation.

The Powers Energy Blast, Darkness, Dispel, Drain, EGO Attack, Flash, Images, Killing Blast, Mental Illusions, Mind Control, Suppress, Telekinesis, Telepathy, Transfer, and Transform, must take the Limitation *Increased Endurance Cost (x2 END)*, since they affect others.

Naturally, the GM won't object if the spells have an even worse Extra END — x3, x4 or more all fit within the general philosophy of this magic system.

ADVANTAGES

The GM wants magic to be immediate, so he disallows the Advantage *Delayed Effect*. He also wants magic to be invisible, so all magic spells which are normally visible must take the Advantage *Invisible*.

All other Advantages are permitted but not required. Note, however, that if a spell takes either *Usable By Others* or *Usable Against Others*, it must then take the Limitation *Increased Endurance Cost (x2 END)*, just as the Powers which already affect others do.

LIMITATIONS

The GM decided that magic only exists in living things, so he disallows *Independent*. Since all magic is Invisible, he also disallows *Visible*.

What then, does he require? The GM wants magicians follow the rules of similarity. To cast an invisible Killing Blast at someone, for instance, a magician might have to shape a bit of clay into a human figure and then plunge a knife into it. To use Shapechange to turn into a wolf, the character might have to shape his clay into a wolf. To set up a wall of air — a transparent Force Wall — the character might have to use a fan to propel air. This sounds like a Focus — Obvious, Accessible materials — and Gestures.

The GM wants magicians to be able to feel magic as it's being used. So he requires that all spells take the Limitation *Noisy* (-1/4). This means that when a spell with this Limitation is cast, all spellcasters who make a successful magic skill (or Perception roll), within 5x the active points of the spell in inches will know that a spell has been cast and what direction it originated.

As has been explained, the GM wants magic to take a lot of energy if it is usable on others. The GM therefore require that any spell that affects someone other than the caster to take the Limitation *Increased END* to at least the x2 END level.

Magic is in this setting should be chancy, unpredictable and dangerous. The GM requires spellcasters to take the Limitations R*equires Skill Roll* and *Side Effects*.

All other Limitations are available, with GM approval.

CAMPAIGN SPECIFIC RULES

This setting requires that magic be powered by personal Endurance. Since he doesn't want characters casting spells all day long, the GM decides that the Long Term Endurance (LTE) rules will be enforced.

Since all spellcasting requires skill, and spell failure results in side effects, the GM can be pretty sure that players are going to want to have high Magic Skill rolls. He decides to put a limit on how high they can buy it.

A roll of 20- is very high and will give the characters what amounts to automatic success on spells of up to about 35 active points. But even for a magician with this wonderful roll, any natural roll of 18, and high rolls for spells above 35 active points, can become pretty dangerous. The GM sets the maximum at 20-.

THE RESULTS

The resulting magic system has been completely written up on the following *Original Magic System Design Sheet.* The "Dark Ages" magic system has its own distinct flavor and internal logic. Were it the setting for a book, the writer would be able to convey the rules of magic to the reader in a manner the reader could understand. Campaigns which have no such consistency in their magic system, end up a flavorless hodge-podge of magical spells. A true magical *system* makes sense for the players and the GM, and enhances everyone's enjoyment of the game.

THIS PAGE IS BLANK

THIS PAGE IS BLANK

COMBAT AND ADVENTURING

Armed conflict is a central theme of most fantasy literature, so combat is an important element of most *Fantasy Hero* campaigns. This chapter provides advice on how to handle fantasy battles of all kinds. There are optional modifiers, optional maneuvers, and guidelines for handling common combat situations. In addition, there is an extensive list of fantasy weapons and armor.

Each of these optional rules will have an effect on the course of combat, so the GM should carefully consider which rules will be used in his campaign. Optional means *optional* — the GM can use some, all, or none of these rules as he sees fit.

COMBAT OPTIONS

The normal *Fantasy Hero* game uses the combat options for a heroic level game. We encourage the GM to use the hit location chart, the knockdown rules, etc.

However, the HERO System includes many combat options, some of which are not appropriate for the fantasy genre. The following are our suggestion for the use of these options in *Fantasy Hero*:

NO VELOCITY-BASED DCV

The optional velocity DCV table is not used. Few monsters or wizards fly fast enough to make their velocity-based DCV an issue.

OPTIONAL COMBAT SEQUENCE

The optional combat sequence checklist is usually used in *Fantasy Hero*. (See the *HERO System Rulesbook*, pg. 145.) The checklist lists the proper order for using the more realistic options of Hit Location, Knockdown, Wounding, Bleeding, Impairing, and Disabling.

OPTIONS FOR COMBAT LEVELS

Fantasy Hero usually only allows Combat Levels with All Combat (8 point levels) and Levels with DCV (5 point levels) to be applied to a character's DCV against ranged attacks. "Ranged attcaks" include both weapons and ranged magical attacks. Also, Combat Levels (5, 3, or 2 point levels) with melee weapons may only be applied to a character's DCV against a Ranged Attack if the character is carrying a shield, and can use the Combat Skill Levels with the shield. Levels that only apply to ranged weapons such as bows or thrown weapons should never affect the attacker's DCV against ranged attacks.

These rules keep an expert swordsman from unrealistically using his fine fencing technique as a defense against a crossbow attack.

NEW OPTIONS

The following are a few more options that can be appropriate for a fantasy campaign. GMs should use those that suit the style of the campaign and ignore the rest.

BREAKING WEAPONS

In heroic *Fantasy Hero* campaigns, weapons and items have a DEF value equal to their Active Points divided by 5. (See *Focus*, in the *HERO System Rulesbook*). Each attack that exceeds the DEF of the weapon or item and does BODY removes one "Power" from the weapon. The DEF of most weapons is equal to the weapon's Damage Class. (For an explanation of Damage Class, see *HERO System Rulesbook*, pg 158.)

Example: *A short sword does 1d6 (DC3), so its DEF is 3. However, the much larger Battle Axe does 2d6 (DC 6), so its DEF is 6.*

With regards to normal melee weapons, the only "Power" is the main attack of the weapon. Thus if a weapon is broken, its attack is destroyed. For example, a sword could have its blade broken.

Some weapons have more than one attack mode. For example, a pickaxe can be used as both a pick and an axe, according to which side is used. The GM can roll randomly to see which attack is destroyed, or can decide based on which one seems more vulnerable. Alternately, the GM can rule that the weapon was broken at the haft, making the entire weapon useless.

Weapons only take damage when they are specifically targeted and struck. Attacking a weapon directly works like a disarm maneuver, with a -2 OCV, -0 DCV. Any attack aimed specifically at a weapon that does more BODY damage than the weapon's DEF will render the weapon useless. Weapon breakage is ignored while blocking and attacking. If the GM wants to check weapon breakage under these circumstances, a weapon breaks if it takes more than 2x its DEF while blocking an attack or delivers more than 3x its DEF while making an attack.

These rules call for some additional dice rolling; a GM can always ignore these rules and check a character's Unluck at dramatic times to see if a weapon breaks.

IGNORING A READY OPPONENT

In the HERO System, it's possible for a character to run right past and ignore an opponent who is standing in his way; there is no DCV penalty even if the opponent is holding his Phase. To discourage this, the GM can use the following optional rule.

If a character moves past an opponent who is holding an action (i.e., through the same or an adjacent hex), the moving character is half DCV against an attack by the waiting opponent.

If the character moves adjacent to the opponent and stops, or moves past with a Move Through or Move By maneuver and attacks, he keeps his normal DCV. After moving up in one Phase, the character can move on during his next Phase and suffers no DCV penalty... but he must spend at least one Phase in conflict with his opponent or he will suffer the DCV penalty against any held attack.

This rule means that characters can't simply sprint by opponents — they either have to spend a Phase in melee, or they will be much easier to hit.

SIMPLIFIED WEAPON STR MINIMA

According to the *HERO System Rulesbook*, weapons with +1 STUN Mod or Armor Piercing damage do additional damage at the rate of +2 DC per 15 STR over the STR Min (or +1 DC per 7 1/2 STR over the STR Min). Flails (which ignore shields) do additional damage at the rate of +2 DC per 12 1/2 STR over the STR Min (or +1 DC per 6 1/4 STR over the STR Min.) All other hand-to-hand weapons do additional damage at the rate of +1 DC per 5 STR over the STR Min. As an option, the GM may simplify some record keeping by making all weapons +1 DC per 5 STR over the weapon's STR Min. However, this will give weapons with Power Advantages like Armor Piercing a small bonus.

TWO WEAPON USE

A character normally gets a DCV bonus when carrying a shield in his off hand. A character may also use a second weapon, a cloak, or other parrying implement in his off hand and get a +1 DCV vs. melee attacks. However, the GM should remember that a small weapon, cloak, or other parrying implement may not be as robust as a real shield. Of course, there may be situations where a shield would be a social embarrassment, but a cloak would not receive a second glance.

A character carrying two weapons may attack with the off hand weapon (instead of his regular attack); the GM may give a surprise attack bonus for such an attack. Remember that off hand attacks take a -3 OCV penalty (unless the attacker has ambidexterity); this may or may not be offset by any bonuses for surprise.

FUMBLES

Fumbles are not very heroic, but they can add additional uncertaintly to a battle. The GM can define a fumble in many ways. A character with Unluck who rolls 1's may fumble an attack. The GM can define an attack roll of 18 as being a fumble.

The GM also has options for resolving a fumbled attack. A character who fumbles might have to make a normal OCV attack at an unintended opponent. Alternately, the character might drop his weapon, or stumble (giving him 1/2 DCV for a Phase).

COMBAT MODIFIERS

The HERO System lists a number of Combat Modifiers meant to cover a wide range of genres. Some of the modifiers (such as Encumbrance) are well-suited to fantasy campaign but others (such as Bouncing an Attack) are not a normal part of the genre. The following is a list of those Combat Modifiers that deserve special treatment; those that aren't listed function normally.

BOUNCING AN ATTACK

Bouncing an Attack is not a normal part of the fantasy genre. However, the GM may allow it in specific situations, as he sees fit. For example, if Robin Hood wanted to fire an arrow that bounced off a battlement and through a window, the GM might allow it by using the Bouncing rules.

CONCEALMENT

In addition to their normal applications, the rules for concealment can be used to simulate characters who use ranged attacks against targets who are in a melee. In such instances, the GM should determine how much cover the target is receiving from intervening bodies. The attacker rolls his attack, taking the appropriate penalty. If he misses, and the miss *is a result of* the cover, then the attacker may have actually hit the cover. The GM should roll 8-, or require the attacker to make a 0 OCV roll to see if he actually hit the cover.

Example: *One of Robin Hood's Merry Men sees Little John dueling with the Sheriff. Although the combatants are on the other side of the battle, our brave archer has confidence in his abilities, and decides to shoot an arrow.*

The archer's OCV is 11, the Sheriff's DCV is 3, and there is a -4 penalty for range. In addition, the GM assigns a -4 due to all the intervening fighters (including Little John). To hit, the archer must roll a 11 + (11 - 3-4-4) = 11-. He rolls a 13, which misses the Sherriff. Still worse, it means that the archer may have hit some of the cover (had he rolled a 16 or greater, he would have missed altogether).

Looking at the map, the GM decides that Little John was providing the most cover, so he asks the archer to make a 0 OCV attack against Little John. Fortunately, the archer rolls a 17, missing Little John as well. Little John makes a note to talk about fire discipline with Robin.

This rule can also be used for non-ranged weapons, especially when an attacker is striking into an extremely confused melee (like two combatants wrestling on the floor).

At the GM's option, some of the penalty for concealment can be eliminated if the attacker makes a Placed Shot. For instance, using the example above, the GM could decide that the archer has a clear shot at the sheriff's head. Assuming he is willing to take the penalty for a placed shot, the archer can shoot his arrow with less chance of hitting Little John.

ENCUMBRANCE

Encumbrance is an important modifier in fantasy campaigns. The modifiers for encumbrance help balance the defensive value of heavy armor. (A character might be nearly impregnable in his heavy plate, but he's going to be immobile as well.) Characters should figure out their Combat Load, including their armor and adding one or two kilograms for additional miscellaneous equipment. As an optional rule, the GM can say that weapons and shields do not count against encumberance. The character should then figure out his noncombat load including the additional weight of backpacks and any other carried equipment. Look up the DCV modifier, DEX Roll modifier, and END Cost/Turn for both loads (*HERO System Rulesbook* pg. 150).

SPREADINGAN ENERGY BLAST

Spreading an Energy Blast is not a common option in the fantasy genre. The GM may allow it for all spells based on energy blast, spells with specific special effects, or for none at all. However, because a spellcaster that can spread his energy blast can be inordinately effective against weaker creatures, this option is not recommended.

MULTIPLE ATTACKER BONUS

The Multiple Attacker Bonus works well in a fantasy setting, and enables masses of weak creatures to "gang up" on single opponents. However, if the GM wants his heroes to be able to defeat armies of weaker opponents, he should not use this rule.

OFF-HAND AND UNFAMILIAR WEAPON

These rules work extremely well in a fantasy setting, and are recommended for all *Fantasy Hero* campaigns.

OPTIONAL COMBAT MODIFIERS

This section provides some advice on adjusting the Combat Modifiers for a fantasy campaign and an optional rule for dealing with the effects of Weapon Length. The Combat Modifiers chart which follows has been altered to include only those Modifiers which are appropriate to the fantasy genre.

CLUTTER

Not every hex includes a clear space 2 meters on a side. A hex can include clutter, including furniture, walls, downed bodies, etc. Using this optional rule, the attacker takes a -1 OCV for each piece of significant clutter in his hex. "Significant" can be defined as any piece of clutter that is man-sized or larger. If the attacker has a long weapon, he takes an additional -1 OCV if his hex has any clutter at all. If the character attacks and misses because of the OCV penalty, it's because the weapon or attack has hit something it's not supposed to.

In tight quarters, some weapons cannot be used at all. Long weapons normally cannot be used in an area smaller than a full hex, while a Medium weapon cannot be used in a small space like a coffin.

The GM can modify these penalties based on common sense and special situations. A character who is standing in a hex that with three dead bodies might have trouble moving, but will be able to swing his sword without penalty. Similarly, while the spear is a long weapon, it is used almost solely for thrusting and parrying and might be used in a corridor less than a hex in width. (Of course, the spearman would have a hard time changing direction in a tunnel!)

Clutter can also affect movement. If a character is moving at non-combat velocity through a cluttered hex, he must make a DEX Roll, -1 per piece of significant clutter, to get through the hex. If the character fails the roll, he runs into something and stops in the hex.

WEAPON LENGTH

Weapon length helps differentiate various weapons. There are three effects of weapon length: hit location for short weapons, inside vs. outside for mismatched weapons lengths, and the ability to attack at range with a long weapon. It is possible to use some, all, or none of these rules.

All melee weapons are categorized as being one of three lengths: short, medium, and long. These lengths are listed on the weapons chart. Short weapons normally include daggers, and other small weapons. Fists and teeth also fall into this category, although not necessarily (see below). Long weapons are usually hafted weapons such as spears and pole arms. All other weapons are Medium length.

The length of animal attacks should be based on the size of the creature. Small creatures, especially those that attack by leaping upon their target, use short attacks. An exceptionally big creature, or one with long limbs, can be classified as a long attack. Most other creatures use medium length attacks.

An attacker with a short weapon or with hands or feet can strike targets in the character's own hex or in adjacent hexes. If using hit location, an attacker with a short hand weapon or a hand attack may use 2d6+1 to determine where a strike hits. An attacker kicking may use 2d6+7 to determine where a strike hits.

An attacker with a medium weapon can strike targets in the attacker's own hex or in adjacent hexes and uses the normal 3d6 when rolling for hit location.

An attacker can strike with a long weapon in adjacent hexes or up to 1 or 2 hexes farther away (depending on the weapon). An attacker with a long weapon can attack "over" a friendly character (at an opponent on the other side) at -2 OCV. An attacker striking with a long weapon uses the normal 3d6 when rolling for hit location.

When an attacker with a short weapon fights a target with a medium weapon, the attacker is at -1 OCV. When he fights a target with a long weapon, the attacker is at -2 OCV. When an attacker with a medium weapon fights a target with a long weapon, the attacker is at -1 OCV.

The attacker with a shorter weapon takes an OCV penalty until he hits his target. When the attacker with the shorter weapon hits, it means that he's gotten inside his target's range, and the situation is reversed. The target with the longer weapon now takes the OCV penalty until he hits the attacker or until the target retreats out of melee weapon range. A hit means that the target with the longer weapon has thrown the attacker back to the optimum fighting distance.

The character with a longer weapon can regain his optimum fighting distance and remove any OCV penalties by retreating 1" or more and not attacking the target that Phase.

COMBAT MODIFIERS CHART

Modifier	Notes	OCV	DCV
Area Effect Attack	Hit hex DCV (DCV 3, or DCV 0 if hex is adjacent)	—	—
Attacking Over a Friendly Character	Must be a long weapon	-2	—
Autofire	More than one shot; 1 hit/2	+0	-0
Braced	Only affects Range; can combine w/ Set	+2	x1/2
Clutter	Per piece of significant clutter in attackers hex	-1	—
Coordinated Attacks	Combine damage for purpose of Stunning	—	—
Concealed	By hit location table or:		
	half hidden	-2	—
	target head and shoulders only	-4	—
Encumbrance (The DCV mods also apply to DEX Rolls)	Carrying 0-3.2 kg.	—	—
	Carrying 3.3-6.4 kg.	—	-1
	Carrying 6.5-12.5 kg.	—	-2
	Carrying 12.6-25 kg.	—	-3
	Carrying 25.1-50 kg.	—	-4
	Carrying 50.1-100 kg.	—	-5
Explosion	Hit hex DCV (DCV 3, or DCV 0 if hex is adjacent)	—	—
Multiple Attackers	+1 OCV/each attacker after the first; must coordinate.	+1	—
Off Hand	using off hand	-3	—
Target Prone	may have concealment	—	x1/2
Set	takes 1 full Phase	+1	—
Surprise Move	GM decides	+1 to +3	—
Surprised	in combat:	—	x1/2
	not in combat, take 2x Stun:	—	x1/2
Target Size	fills 1 hex	+2	—
	fills 2 hexes	+4	—
	fills 4 hexes	+6	—
	1/2 human sized	-2	—
	1/4 human sized	-4	—
	1/8 human sized	-6	—
Throw	unbalanced, unaerodynamic	-4	—
	balanced or aerodynamic	-2	—
	balanced and aerodynamic	-0	—
Target a hex	Hit hex DCV (3 or 0 if adjacent)	—	—
Unfamiliar Weapon		-3	—
Weapon Length	(Penalties are reversed when the wielder of the shorter weapon is inside an opponents longer weapon)		
	short attack vs. medium weapon	-1	—
	medium attack vs. long weapon	-1	—
	short attack vs. long weapon	-2	—

COMBAT MANEUVERS

All of the combat maneuvers listed in the rules are applicable unless modified in this section.

Some maneuvers (Haymaker and Move By) modify a character's STR. When these maneuvers are used with melee weapons, all STR modifiers are calculated before comparing to the weapon's STR Min. Any bonus damage or OCV penalties are calculated from the character's modified STR.

Some maneuvers (Move By, Move Through, many Martial Strikes) add damage to a normal attack. When these maneuvers are used with melee weapons, the weapon does +1 DC for every +2d6 normal damage. Remember that a weapon can never do more than twice its base DC, no matter how much damage is added from additional STR, levels, or maneuvers.

Thrown weapons don't benefit from maneuvers. For example, if a character can use martial arts maneuvers with axes, and can also throw his axes, he cannot (say) use his Offensive Strike maneuver when throwing his axe... only when using it in hand-to-hand combat.

BLOCK

A block in *Fantasy Hero* has many possible modifiers based on the weapons of the combatants.

Blocking With A Shield

If the character executing the block has a shield, he can add the shield's DCV Bonus to his OCV for the purposes of the block. If the character executing the block has a weapon, cloak or other parrying implement in his off hand, he can add the +1 DCV Bonus to his OCV for the purposes of the block.

Weapon Length and Blocking

If a character uses his weapon to block (instead of his shield), the weapon's length can affect the block attempt. If the character executing the block has a short weapon and the attacker has a medium weapon, the character executing the block takes a -1 OCV. If the character executing the block has a medium weapon and the attacker has a long weapon, the character executing the block takes a -1 OCV. If the character executing the block has a short weapon and the attacker has a long weapon, the character executing the block takes a -2 OCV. If the character executing the block has no weapons or parrying implements, he takes an additional -1 OCV.

Blocking for Someone Else

It is possible for a character to Block an attack aimed at someone else. The character executing the block must be adjacent to both attacker and the target of the blow. A character with a long weapon has even greater range; he can block if he is in range of both the attacker and the target of the blow. The character executing the block takes a -2 OCV, in addition to other modifiers.

BRACE

As in the *HERO System Rulesbook.*

DISARM

Players should remember that an attacker must make a successful Attack Roll and a successful STR vs. STR roll to disarm an opponent. At the GM's option, some weapons may be even harder to disarm. A character holding his weapon with both hands gets an extra +5 STR in the STR vs. STR Roll to keep hold of his weapon.

It is normally impossible to disarm a shield, but a shield can be broken.

If the GM wishes, a character who is the target of a Disarm while completely unaware of the attack only gets his Casual STR (half his normal STR) to resist the Disarm.

Disarm Incoming Attacks

Often a character will hold his action in order to Disarm an incoming attack. This happens especially often when a character half-moves and then holds his action, waiting for his attacker to reach him.

But, unlike most held actions, the Disarm vs. an Incoming Attack doesn't automatically mean that the attacker is disarmed before he performs his attack.

To decide who goes first (the Disarmer or the Attacker), both characters make DEX Rolls. Whoever makes the DEX roll by the most goes first. In the case of a tie, the character with the held action goes first.

If the Disarming character makes his DEX Roll by more or ties, and makes a successful Disarm, then the attacker loses his attack and can do no more this Phase.

If the Disarming character makes his DEX Roll by more or ties, but is unsuccessful in his Disarm, then the attacker attempts his attack normally.

If the Attacking character makes his DEX Roll by more, he goes first and attacks before the Disarm attempt. If the Disarming character is not Stunned or Knocked Out by the attack, he attempts his Disarm normally.

DODGE

As in the *HERO System Rulesbook.*

GRAB

A Grab counts as a short attack. If the GM is using the optional weapon length rules, this means that the attacker takes -1 vs. a target with a medium Weapon, or -2 vs. a target with a long weapon. A grabbed character is x1/2 DCV.

A Grabbed character finds it harder to use weapons. Any attack with a short weapon takes no penalty. Any attack with a medium weapon takes a -2 OCV. Any attack with a long weapon takes a -4 OCV.

A character may grab with only one hand. His STR is reduced by 5 for the purposes for holding on to his opponent and for squeezing him.

If the GM is using Hit Location, then the attacker should roll to see what part of his target he grabbed. When grabbing with both hands, any hit on the arms or legs immobilizes them. When grabbing with one hand, a hit on the arms or legs immobilizes one limb. Grabbing an opponent by the torso or head does not immobilize any limbs, but has the best normal stun modifiers.

HAYMAKER

A character may use a haymaker with a melee weapon. When using a haymaker, all OCV and DCV modifiers should be applied normally. The attack comes at the end of the next segment, just as in a normal haymaker. If the attack hits, the attacker should multiply his STR by x1 1/2 and then subtract the weapon's STR Minimum. The attack does +1 DC for every 5 STR by which the modified STR exceeds the weapon's STR Minimum. Of course, a weapon can never do more than twice its base DC, no matter how much extra STR is used. Haymaker is its own maneuver; it cannot be combined with other maneuvers (except the optional Club Weapon rule; see below).

Example: *Gareth is using his Greatsword with a STR Min of 18 against a Dragon, doing 2d6K damage with his STR of 20. He has been unable to hack his way through the creature's scales, so he decides to risk a Haymaker. This maneuver multiplies his STR by 1 1/2, to a total of 30. This is 12 points higher than he needs to wield the Greatsword, which translates to +2 DC, raising his damage to 2 1/2d6K for that attack. However, with a -5 DCV, Gareth dearly hopes that his attack is successful.*

MOVE BY

A character may attempt a Move By with no weapon according to the normal rules. When using a weapon, a character's STR is divided by 2 before calculating extra damage or OCV penalties for the weapon's STR min. As for all maneuvers, for every 2 extra normal dice of damage, the weapon adds +1 DC. If a character is mounted, he can use the mount's movement when calculating additional damage.

In a normal Move By, the attacking character takes some damage because of impact. When attacking with a melee weapon, the weapon takes the damage. If the total BODY of the attack is more than 3x the weapons base damage class, the weapon breaks.

MOVE THROUGH

A character may attempt a Move Through with no weapon according to the normal rules. He can also perform a Move Through with a melee weapon. As for all maneuvers, for every 2 extra normal dice of damage, the weapon adds +1 DC. If a character is mounted, he can use the mount's movement when calculating additional damage.

In a normal Move Through, the attacking character takes damage because of impact. When attacking with a melee weapon, the weapon takes the damage. If the total BODY of the attack is more than 3x the weapon's base DEF, the weapon breaks.

SET

As per the *HERO System Rulesbook.*

STRIKE

This is the basic attack maneuver used with or without weapons.

OTHER ATTACKS

This is the basic attack maneuver for spells and any other attack not listed.

OPTIONAL COMBAT MANEUVERS

COVERED

This maneuver can be used by a character with a bow or crossbow to cover a target. It can also be used with a melee weapon to hold someone at sword point.

DIVE FOR COVER
As per the *HERO System Rulesbook.*

PULLING A PUNCH
This maneuver is not allowed with melee weapons, unless the Club Weapon option is being used.

ROLLING WITH A PUNCH
This maneuver is not normally allowed in a heroic campaigns. The GM may allow it, with the understanding that it makes characters much tougher to kill. On the other hand, if a character is about to be felled by a lucky shot to the head or vitals, the GM may want to allow the character a chance to roll with the blow — this might be his only chance to survive.

SNAP SHOT
This maneuver takes a full move, so it can only be executed with a previously loaded ranged weapon. It is important to remember that a character is vulnerable for a full segment after taking a snap shot.

SUPPRESSION FIRE
This maneuver is not normally applicable in *Fantasy Hero*. If a character has a spell with Autofire, the GM may allow him to set up Suppression Fire.

SWEEP
This maneuver is very applicable to heroic fantasy. A Sweep can be one big attack by a twohanded axe, or a series of lightning thrusts by spear, or any series of attacks.

Example: *Gareth (OCV 9) is fighting three brigands (DCV 4). All three brigands are adjacent, so he decides to try to Sweep all three. Gareth is -4 for Sweeping three opponents, for an attack roll of 12 or less.*

On Gareth's first Phase, he rolls an 11, an 8, and a 12, hitting all three opponents.

On his next Phase, Gareth atempts toSweep all three targets again; he rolls a 10 and a 14. Since the second roll was a miss, Gareth does not get to roll against the third brigand.

MARTIAL MANEUVERS
Many martial maneuvers can be done in conjunction with melee weapons. As with other maneuvers, the weapon does +1 DC for every +2d6 normal damage added by the maneuver. Remember that a weapon can never do more than twice its base DC, no matter how much damage is added for additional STR, levels, or maneuvers.

Players who want a more extensive treatment of martial arts, or GMs who intend to base the campaign around martial arts should read *Ninja Hero*, the martial arts sourcebook for the HERO System.

DEFENSIVE STRIKE, MARTIAL STRIKE, OFFENSIVE STRIKE
These function identically to a normal strike, but with different modifiers for OCV, DCV, and damage.

MARTIAL BLOCK
This functions identically to a normal block, but with bonuses to OCV and DCV.

MARTIAL DODGE
This functions identically to a normal dodge, but with a better DCV bonus.

MARTIAL THROW, SACRIFICE THROW
When a character holds his action to Throw an attacking opponent, his throw does not automatically go before his attack. To decide who goes first, both characters make DEX Rolls. If the attacker makes his DEX Roll by the most then he goes first. If the character with the held action makes his DEX Roll by the most, or there is a tie, then he goes first. (See *Disarm,* above.)

Resisting Being Thrown

Some targets may resist being Thrown because of size or special powers. If the attacker's pushed STR (whether he is currently using it pushed or not) is inadequate to pick up the target, the attacker cannot throw the target down and the attack does no damage.

If a character on the ground has the Flight power available to him and knows the attack is coming, he can use his Flight to keep from being thrown. However, if a character is already flying, he can't resist the throw; the attack is presumed to be using his flight against him.

NERVE STRIKE, CHOKE HOLD, KILLING BLOW
These maneuvers are all done without weapons.

MARTIAL DISARM
As an optional rule, the GM can allow a character who has the martial disarm maneuver to use his STR bonus from the maneuver when someone tries to disarm him. This option prevents skilled fencers from constantly disarming each other.

MARTIAL ESCAPE
This maneuver functions as in the *HERO System Rulesbook*.

MARTIAL GRAB
This maneuver functions identically to a normal grab, but with different OCV, DCV, and STR modifiers.

NEW OPTIONAL MANEUVERS
These new maneuvers are useful for simulating some of the more unusual affects of combat in the fantasy genre. The GM should make sure to tell his players which rules he is using.

CLUB WEAPON
Most melee weapons are killing attacks that cause lethal harm to the target. Sometimes it is better to subdue an opponent without killing him, and normal attacks are best for this purpose. Most melee weapons can be used to do a normal attack by "clubbing" the weapon — using the flat of the blade or the haft of the weapon to strike, instead of the edge.

The Clubbed Weapon will inflict a normal attack of the same Damage Class. To convert killing damage to normal damage, use the Damage Class Table (*HERO System Rulesbook*, pg 158). For instance, a broadsword normally does 1d6+1 killing damage; using the flat of the blade (clubbed), it would do 4d6 normal attack.

Some weapons may not use this maneuver. The GM will have to decide this on the basis of the weapon's description. A mace that is a ball of spikes would be difficult to use as a club. Also, using the flat of a sword blade is a good way to break the sword; the GM should consider the DEF of the sword reduced by 2 when clubbed. Other weapons like axes will probably have their normal DEF when clubbed because of their sturdy design.

FLAIL

Flails are flexible weapons designed in part to bypass an opponent's shield by wrapping around and over its edge. If a character is using a Flail and his opponent has a shield, the attacker can use this tactic, called the "Flail maneuver." This is a -1 on his OCV, but the defender does not get his shield bonus for DCV (though he still gets any Skill Levels he has applied to DCV). Note that this maneuver is ineffective against Small Shields as the OCV modifier for the maneuver negates the bonus for the shield, but it is useful for larger versions.

SET vs. CHARGE

This maneuver is normally done with long thrusting weapons such as spears and pole arms. The GM may allow characters with other weapons to Set vs. Charge at his option.

A character who is not in melee can use the maneuver Set vs. Charge. Once set, the character may not move, but can attack the first enemy that comes within melee range.

A character who is Set vs. Charge gets a damage bonus of +1d6 normal damage for every 3 inches of his enemy's movement. Like all maneuvers, the character could also get +1 DC for every +2d6 normal damage bonus.

Example: *Yorick, who is armed with a spear, is being charged by a knight. Yorick Sets his spear vs. the charge. The knight is moving 12", which means that Yorick gets +4d6 of damage. This converts to +2DC. Yorick's spear normally does 1 1/2d6 (5 DC) damage; now it does 2d6+1 (7 DC) damage.*

SHIELD WALL

If a character with a shield has a friend with a shield adjacent, on his flank, and facing the same way, the character gets +1 DCV. This is in addition to the character's normal shield bonus. If the character with a shield has friends with shields on both flanks, and both facing the same way, the character gets +2 DCV.

UNHORSE

This maneuver makes the target fall off his horse, causing normal damage equal to the attacker's STR/5 plus 1d6 for every 5 inches the horse moved in the last Phase. An Unhorse maneuver can only be performed with a quarterstaff or a pole arm (although the GM may make exceptions if the player can come up with a very good reason). A character who has been unhorsed can make a Breakfall roll to halve the damage.

A character who is expecting to be Unhorsed will be much harder to Unhorse; the attack must be made at -3.

WEAPON BIND

A Weapon Bind maneuver blocks an opponent's weapon and binds it so that it cannot be used. The character using this maneuver performs an OCV vs. OCV attack as with a Block. If the Attack Roll is successful, the two weapons are momentarily locked together in a temporary deadlock. The Weapon Bind maneuver does no actual damage, but keeps the opponent from using his weapon.

If the Attack Roll is successful, both fighters immediately roll 1d6 per 5 points of STR. If the attacker's roll generates BODY equal to or greater than the BODY of the defenders roll, the defender's weapon is bound. If the defender wins, he breaks the bind, and the fight can resume normally. If the defender has the Escape maneuver, he may add the bonus STR to his 1d6 per 5 pts. of STR roll. (See *Grab*, above.)

Immediately after each successful 1d6 per 5 pts. of STR roll, the attacker may attempt a STR vs. STR roll. If he wins, then he may elect to shove his opponent back 1", as long as there is room for the defender to move backwards. If the attacker ties or loses the STR vs. STR Roll, then neither combatant moves.

Once in a Weapon Bind, on each character's Phase, both characters roll 1d6 per 5 points of STR. If the attacker generates BODY equal to or greater than the defender, the weapons stay bound. If the defender generates more BODY, he breaks the Weapon Bind. This roll of 1d6 per 5 points of STR takes the acting character a half Phase, but is not considered an attack roll.

The defender can remove the Weapon Bind by retreating 1" or more and not attacking the target this Phase.

While the characters are bound together they may still talk, attack with their off hands, etc. They do not get any OCV or DCV bonuses for their bound weapons, but are otherwise at their normal OCV and DCV.

This maneuver is often done against an opponent's shield. If an opponent's shield is bound, the opponent does not get the DCV bonus for his shield.

ARCHERY

Loading a bow or sling requires a half Phase action. Firing a bow or sling takes a half Phase action at half DCV. Therefore, loading and firing takes a full Phase and lowers the firer's DCV to half until his next Phase.

Light and heavy crossbows each take 1 full Phase to reload. An arbalest takes 2 full Phases to reload. A character firing a crossbow or arbalest has his full DCV when firing.

The following options give characters some additional choices when using ranged weapons. The GM may restrict these options to characters who are especially skilled with their weapon, say only to those characters with 2 or more levels that apply to the weapon. This will keep most guards and unskilled fighters from bothering with the options, but will make them available to skilled characters.

PREPARED ARROW FIRE

The archer may prepare two arrows to be fired in one Phase. Readying the arrows takes a half Phase action per arrow; the archer ends up holding two arrows in his hand (or one in either hand). Once both arrows are prepared, they can both be fired in the same Phase; each shot takes a half Phase action. Each arrow takes a -2 OCV on its chance to hit.

RAPID ARROW FIRE

The archer may load and fire an arrow in a half Phase action with this maneuver, instead of the usual half Phase to load, half Phase to fire. This allows an archer to half move, load and fire in one Phase. To use this maneuver, the bow's STR requirement must be at least 5 points less than the archer's STR. The load and shoot action only takes a half Phase but is made at a -2 OCV penalty. Rapid Arrow Fire may not be combined with Prepared Arrow Fire.

RAPID SLING FIRE

The slinger may load and fire a bullet (or stone) in a half Phase action with this maneuver, instead of the usual half Phase to load, half Phase to fire. This allows a slinger to half move, load and fire in one Phase. To use this maneuver, the slinger must make a DEX roll to load the sling properly (don't forget the DEX Roll modifiers for Encumbrance). If he blows the DEX Roll, he loses the half Phase and must try again to load the sling. If the roll is successful, the load and shoot action only takes a half Phase but is made at a -2 OCV penalty.

RAPID CROSSBOW LOADING

The user of a crossbow can load a crossbow in 1/2 Phase, instead of a full Phase, if he has 5 STR over the STR Min of the weapon and makes a DEX Roll. If the character misses the DEX Roll, he loses the half Phase and must try again to load the crossbow.

PRE-LOADED CROSSBOW

A crossbow may be carried loaded with a bolt. However, a crossbow at full tension with a loaded bolt is a fragile weapon. The crossbow may fire or the bolt may fall out whenever the character makes a non-combat move, is hit by an attack, dodges, falls, or otherwise makes a drastic action. Whenever a drastic action occurs, the character must make a DEX Roll, -0 to -5 depending on how drastic the action is. If he makes the roll the crossbow is unaffected. If he misses the roll the crossbow bolt falls out and the crossbow becomes unloaded. For really bad misses, the GM can say that the crossbow actually fires — and might hit someone!

IMPROVISED ACTIONS

Players are free to try any action they want, even if the maneuver is not listed on the Combat Maneuvers chart. The GM should interpret any action in terms of the Combat Maneuvers listed. If the action is sufficiently odd, the GM should give the character a Surprise Move bonus. After all, *Fantasy Hero* simulates adventure fiction — let the characters swing from chandeliers!

Generally, the actions players suggest will actually consist of several parts and may take them more than one Phase to accomplish. For instance, a player might say "I draw my sword, cut through the rope, grab it, and swing down into the big guardsman."

Analyzing this action, it consists of half Phase (draw weapon), half Phase (cut the rope — like an attack, but don't bother to roll it unless the rope is particularly tough), half Phase (Grab the rope), and half Phase (swing down into the guardsman).

Since the Grab maneuver allows the character to throw or do damage to the Grabbed object in the half Phase after Grabbing it, the GM decides that the character can swing down and hit the guardsman in one Phase. This probably counts as a Surprise Move. Also, the GM may give the character one or two extra dice in addition to his normal STR damage, reflecting the added momentum of the swing.

Flexibility in the interpretation of combat actions will make the battle a lot more fun to watch and will probably give the players more satisfaction. A good GM should try to develop this kind of flexibility.

INTEGRATED COMBAT MANEUVERS

COMBAT MANEUVERS

STANDARD MANEUVERS

Maneuver	Phase	OCV	DCV	Affects
Block	1/2	+0	+0	stops attacks, abort
Block for Other Character	1/2	-2	+0	protects other character
Brace	0	+2	1/2	+2 to offset Range Penalties only
Disarm	1/2	-2	0	can disarm target; attacker gets STR vs. STR Roll
Dodge	1/2	—	+3	vs. all attacks, abort
Grab	1/2	-1	-2	grab, do STR
Haymaker	1/2#	0	-5	x1 1/2 STR before Pushing
Move By	1/2	-2	-2	STR/2 + v/5; attacker takes 1/3 damage
Move Through	1/2	-v/5	-3	STR + v/3; attacker takes 1/2 or full damage
Set	1	+1	+0	
Strike	1/2	+0	+0	STR or by weapon type
Other Attacks	1/2	+0	+0	
Optional Maneuvers				
Attack Weapon	1/2	-2	+0	does damage to opponent's weapon
Club Weapon	1/2	+0	+0	does normal damage of equal DC
Covered	1/2	-2*	+0	target held at knifepoint
Dive for Cover	1/2	+0	+0	moves character, abort
Flail Maneuver	1/2	-1	+0	opponent gets no shield bonus to DCV
Pulling Punch	1/2	-1 / 3d6	+0	strike, normal STUN damage, 1/2 BODY damage
Set Vs Charge	1	+0	+0	STR + V/3 of target
Shield Wall	0	—	+1	Shielded friend to one flank
			+2	Shielded friends to both flanks
Sweep	1	-2	x1/2	hits multiple targets in melee
Unhorse	1/2	-1	+0	STR + V/5 of target
	1/2	-5	+0	STR +V/5 of target; target is expecting attack
Weapons Bind	1/2	+0	+0	can bind target's weapon with STR vs. STR
Archery Maneuvers				
Load Bow/Sling	1/2	—	—	
Load Crossbow	1	—	—	
Load Arbalest	2	—	—	
Fire Bow/Sling	1/2	—	x1/2	
Fire Crossbow/Arbalest	1/2	—	—	
Optional Archery Maneuvers				
Load Prepared Bow Fire	1	—	—	Prepares 2 Arrows; not with rapid fire
Fire Prepared Bow Fire	1	—	—	Fires 2 Arrows; not with rapid fire
Rapid Arrow Fire	1/2	-2	—	Load & Fire Bow, STR ≥ STR Min+5
Rapid Sling Fire	1/2	-2	—	Load and Fire, DEX Roll or lose 1/2 Phase
Rapid Crossbow Loading	1/2	—	—	STR ≥ STR MIN+5, DEX Roll or lose 1/2 Phase

* Also use OCV mod for Hit Location
\# This maneuver takes one extra Segment to perform

Explanation of Terms:

Phase: How long it takes to perform the maneuver.

OCV (Offensive Combat Value): The modification to the attacker's OCV for performing the maneuver. For example, a +1 OCV means that a character adds +1 to his roll to hit.

Dash ("—"): A dash on the table means that column is not relevant.

DCV (Defensive Combat Maneuver): The modification to the attacker's DCV. For example, performing a disarm maneuver decreases the attacker's DCV, making it more likely for the him to be hit.

Damage: The damage done by the attack. STR means that the attack does STR/5 in d6. Weapons do +1 DC for every +2d6 of the maneuver.

Abort: A character can forfeit his next Action Phase to do this maneuver out of Phase. For a more detailed explanation, see Action Phases.

SPECIAL CASES

This section focuses on three of these elements, providing extra detail for the GM to use or ignore as he sees fit. Any new rules contained herein should be considered optional and should only be used with the GM's permission.

MOUNTED COMBAT

Given a typical fantasy setting, characters are likely to be mounted on horseback some of the time. In combat, living mounts act just like vehicles in terms of movement and getting hit. A character is in complete control of his mount when the pair act at the lower of the two beings' Speeds and on the lower of the two beings' Dexterities. The DCV of the pair is based on the lower DCV of mount and rider.

CONTROLLING THE MOUNT

A character loses some control of his mount whenever the mount is moving at its non-combat movement rate, or if the mount is acting more often (at a higher SPD) than its Rider's SPD. The rider must make a Riding Roll to control his mount when moving non-combat, or the mount will not respond to his control.

Living mounts take damage like all other creatures. A mounted character who is knocked back or down must make a Riding Roll or fall off.

During Phased movement (combat time), the rider generally spends a half Phase controlling his living mount, and the mount can make up to a full move. The rider can use his other half Phase for other actions.

HORSES

Horses are by far the most common mount in fantasy settings. For the purposes of control in combat, horses fall into two categories: untrained horses and trained war-horses.

Untrained horses do their best to avoid combat. The rider must make a Riding Roll to get an untrained horse to move toward a melee. If the character makes the roll, the character uses a half Phase controlling the horse and the horse moves toward the fight. If the character blows the roll, the character loses a full Phase and the horse rears, or moves away, or otherwise avoids moving toward the fight. If the melee is very noisy or chaotic, or if the battle includes fire or frightening monsters, the GM may apply -1 to -5 modifiers to a character's Riding roll.

Controlling an untrained horse in combat requires a Riding Roll every Phase. If successful, the character spends a half move controlling the horse and may use the other half move making an attack at half OCV. But if the roll is failed, he must make a second Riding roll to avoid being thrown. Even if he makes this second roll, he can do nothing that Phase but hang onto his mount and make a half move directly away from the thick of battle.

Controlling a trained warhorse is easier. The rider may move and attack with full OCV in combat without a Riding Roll. If he wants the horse to attack as well, he must make a Riding roll. If the character makes the roll, he spends a half Phase controlling the horse, and may spend the other half Phase making his own attack. The horse may half move and attack with hooves or bite, or can make a full move and run its target down with a Move By or Move Through.

The Lance is a particularly effective weapon when used from a mount. A character may do a Move By or a Move Through and use the velocity of the mount to add to the damage of a Lance attack. Characters making such a lance attack should be wary of enemies who are "Set vs. Charge" — historically even knights were stopped by a wall of pikes.

An attack by a mounted warrior is a fearsome sight, and worth a bonus to the PRE of the attacker. Add +2d6 if the rider is attacking normally, and +4d6 if he is charging with Lance (unless the defender is Set vs. Charge).

A character fighting from horseback has a height advantage over most opponents on the ground. The GM can specify that all attacks from horseback attack targets on the ground using the 2d6+1 roll for determining Hit Location at no penalty. The GM can also specify that all attacks against riders from the ground use the 2d6+7 roll for determining Hit Location at no penalty.

FLYING MOUNTS

Flying mounts can gain and lose altitude and have turn modes like vehicles. When fighting between flying mounts, players should use Dogfight Combat, but ignore the range values. If the attacker wishes to enter melee while flying, he must close to melee distance.

The most obvious and dangerous difference between flying mounts and regular mounts involves the consequences of being dismounted (see *Falling, HERO System Rulesbook* pg. 175...). For this reason, saddles for flying beasts are usually more restrictive, to keep the rider from slipping off. This works well, providing a +2 bonus to any Riding roll to avoid being "unhorsed", but can be problematical if the rider receives a blow intended to knock him off his mount.

Being "strapped in" can be dangerous under these circumstances, as the rider receives more of the force of the blow. GMs should add an extra DC or 2; exceptionally unlucky characters could be take the damage and still be ripped from their mounts.

MONSTER HIT LOCATIONS

The place names on the Hit Location Chart are based on a humanoid target. However, many creatures in fantasy have radically different shapes. The Hit Location Chart can still be used with the different creatures, but some changes may be necessary.

In the simplest case, the GM can use the Hit Location Chart and just change the names. For example, the "Hit Location Chart" for horses might have hooves instead of hands and feet; the arms might be called fore legs. A bird might have wings instead of arms and shoulders. In all these cases, the numbers on the Damage Effects for each location are applied normally.

If the GM wants to be more ambitious, he can design his own Hit Location Chart for the particular creature. This is especially appropriate for bizarre creatures, or those that have a completely different anatomy than humans. In general, the Damage Effects for the locations should not be changed much, since this can have a tremendous effect on how tough the creature is.

Example: A serpentine dragon with large wings could be defines as:

Roll	Location
3-5	Head and Neck
6	Fore legs
7-10	Wings
11-13	Body
14	Hind Legs
15-18	Tail

FIGHTING LARGE CREATURES

When a creature is 2 hexes or larger in size, the GM has several options for dealing with CV Modifiers and Hit Location Modifiers.

Very large creatures take negative modifiers to their DCVs because of their size. Optionally, the GM may apply these modifiers only to the creature's DCV against ranged attacks; the creature gets its full *DCV against hand-to-hand* attacks (because of its reach). This makes large creatures much more formidable in hand-to-hand combat.

The GM can also limit the Hit Locations an attacker can hit by using the Special Hit Location Rules (HERO System Rulesbook, pg. 163). Thus, a human-sized attacker in front of a very large opponent might only be able to make a Head Shot, while an attacker standing behind a very large creature might only make a Leg Shot. The attacker takes no penalty for using Special Hit Location rolls if they are the only place that the character can hit.

OPTIONAL RULES FOR DETERMINING DAMAGE

The options in this section adjust the lethality level of the campaign. The HERO System is very flexible in its application of "reality" to combat, and can be easily adapted to whatever style of play the Gamemaster prefers.

CRITICAL HITS

Warning: These critical hits rules make combat more dangerous and unpredictable. They should only be added to a campaign where the GM wants every character to fear the possibility of "sudden death." These rules are also appropriate for campaigns where heavily armored foes can only be affected by the largest attacks.

A "critical hit" is a blow which is so accurate that it does maximum damage possible for the weapon. A critical hit takes place when a character's roll to hit is less than or equal to half of his Attack Roll (rounded down). For example, if Gareth had an Attack Roll of 13 or less, he would do a normal hit if he rolled 7-13, and do a critical hit if h***e rolled*** 3-6.

When a critical hit is struck with a killing attack, the GM should assume that the dice for calculating Body come up all 6's. Then, he can roll the Stun Multiplier or Hit Location and calculate the damage normally.

Example: Gareth, who has an OCV of 5, is attacking a character with a DCV of 5, so he has an Attack Roll of 11 or less. To score a critical hit, he must roll less than or equal to 11/2 = 5.5 which, rounds down to 5 or lower. He does 2d6 with his sword, so a critical hit would do 12 BODY. He rolls the STUNx and gets a 3, so he does 36 STUN. If he was attacking hand-to-hand with his STR of 20 (4d6), he would do 24 STUN and 8 BODY.

In general, it is not necessary to figure out "half of a character's Attack Roll" for every attack. The attacker should do this only when the die roll for the attack is very low, say 3-8. This will save time.

If the GM doesn't want the PCs taken out by critical hits, he should use this rule only for the PCs' attacks against NPCs. This will give them an edge that is appropriate for many settings in the fantasy genre.

MYSTERY DAMAGE

In real life, a person cannot take an injury and know "I've only taken 4 BODY, so I'm not in any real danger yet." He just knows that he's hurt; he may have some vague idea of the wound's severity but should have little confidence in his ability to shrug off the injury.

If the GM wants to simulate this in the game, he should keep track of all BODY damage done by killing attacks; he can let the players keep track of their own STUN damage from killing attacks, and of STUN and BODY damage from normal attacks. To do this, the GM has to know how much BODY the characters start with, what armor they are wearing, where it is, and how much resistant defense it provides. He must make sure the players tell him of any BODY their characters take from normal attacks.

Whenever an NPC hits a PC with a killing attack, the GM rolls the damage, rolls the STUN multiplier, and announces something like this, "He's stabbed you in the chest, right below the ribs. It hurts a lot; take 12 STUN."

To get an idea of how bad the wound is, the player will have to take a half-Phase action and look at it. At that point, the GM should say nothing more than, "It seems to be a flesh wound," or "It looks pretty deep, but you've had worse."

The characters will not know when they are mortally wounded, though the GM can tell them how they're bleeding like stuck pigs and swiftly growing weaker and weaker.

Note that when the GM uses Hit Locations, the process becomes a bit more complicated. A character who is told that he has been stabbed in the stomach and has taken 12 STUN automatically knows that he received 3 BODY from the stab. Therefore, in campaigns which use Hit Locations the GM has to keep track of STUN damage as well.

This method can be complicated and requires the GM to do more work than usual. We don't recommend it for any GM unless he doesn't mind being the one to keep track of damage, or he has a special reason to keep his players off-balance. It is quite effective for special circumstances like duels, where it can be used to heighten the suspense of the situation.

RELATIVE POSITION

From time to time, two fighting characters will face one another on something other than level ground. If the GM is using the Hit Location rules, he can use the Special Hit Location table to simulate differences in height and position.

To do this, the GM chooses the roll that best reflects the difference in position, and uses it instead of the normal 3d6 Hit Location Roll at no penalty. For example, a Head Shot would be used when firing down from a castle wall, and a High Shot would be used when a mounted attacker is striking an opponent on foot, who would use a Low Shot when fighting back. These same modifiers could be used for fighting up and down stairs, on furniture, steep hills and the like.

Additionally, the GM may apply OCV penalties when an attacker is restricted to using special hit location rolls. For example, if an attacker can only use a high shot, the GM can assign him a -2 OCV modifier. This will help balance the advantage of the special hit location rolls, and simulate the difficulties of fighting in unusual circumstances.

ATTACKS AGAINST DISADVANTAGED CHARACTERS

It's easier to perform Placed Shots on characters who are in some way disadvantaged and cannot use their full DCVs.

When a character is awake and trying to elude incoming attacks but is disadvantaged (e.g., prone, grappled by a character or by weapons such as chains and lariats, Entangled, etc.), he gets only half his DCV. Placed Shots take the normal penalties (-8 for a Head shot, etc.).

When a character is awake, not restrained, and is in combat but is unaware of an incoming attack (for example, an attacker is creeping up on him from behind), he gets only half his DCV. Placed Shots take the normal penalties.

When a character is not in combat and is unaware of danger, he is at 0 DCV (optionally, the GM can place him at 1/2 DCV if he is still active, for instance if he is jogging). Placed Shots take half their normal penalties rounded up (thus -4 for a Head Shot, -3 for a Hand Shot, etc.).

When a character is not moving and is unaware of danger (for instance, if he is asleep), he is at 0 DCV. Placed Shots take half their normal penalties. If you're using the optional Critical Hit rule (see above), such attacks can be considered automatic Critical Hits, at the GM's option.

OPTIONAL DAMAGE RECOVERY RULES

An unfortunate reality of combat is that the damage sustained during one fight carries over to the next. In a scenario where there are several fight scenes, this can be a problem, since the characters are often so weakened by early combats that they have little chance when they finally reach the ultimate confrontation.

Fortunately, there are several ways to deal with this problem.

First, the encounters can be balanced so that the characters can easily defeat the opposition in "earlier rounds" and they will be at full strength for later and more difficult encounters. This is not an ideal solution, as a well-balanced battle is more fun than the cakewalk offered by initial encounters of this kind.

Another technique is to make magical healing (like a BODY Aid) widely available. This is only effective in high-magic worlds where such spells could be commonplace.

Several possibilities arise. These optional rules are based on the assumption that several small wounds are easier to heal than one large wound that did the same total damage. These rules are very advantageous to characters wearing heavy armor as their individual wounds tend to be smaller.

To implement these rules, characters have to keep track not just of how much BODY they lose, but how much they lose from each attack. Instead of just saying "I've lost 7 BODY,'' a player must be able to say, "I took three blows, one doing 1 BODY, one doing 2 BODY, and one doing 4 BODY.'' The character can then deal with healing each wound separately.

CONVENTIONAL HEALING

In the HERO system, conventional (non-magical) healing is accomplished through the use of Paramedic skill and PS: Doctor (or Chirurgeon). As the rules stand, Paramedic skill is only useful for stabilizing the condition of a dying patient and negating the effects of Bleeding wounds. PS: Doctor is used for long-term care, such as the increased Recovery rate for hospitalization.

The GM can increase the effectiveness of conventional healing by allowing characters with PS: Doctor to cure a little BODY damage from each wound. The character rolls his PS: Doctor once for each wound. If he is successful, the character regains 1 BODY from that wound. Each wound may only be treated once and may not regain more than 1 BODY from this treatment. Paramedic skill does not confer this benefit, only PS: Doctor does.

This treatment takes a minute or two per wound and requires bandages of some sort; even a wound defined as a nasty bruise should be taped up and supported. This is not useful to characters during combat, only afterwards.

MINOR WOUNDS

With this option, characters take damage normally, but after the combat is over, the minor wounds they have sustained will heal quickly. This does not alter game balance while the characters are in combat, but makes characters more durable in the long run.

A "minor wound" is defined as any wound of 1 BODY. If these minor wounds are treated by a successful Paramedic roll, they are considered healed after 10 minutes or so. Even without a Paramedic roll, a character can quickly heal up to his REC in minor wounds in a single day. This healing can be proportioned over the course of the day if the GM so desires.

When combined with the Conventional Healing optional rule, any wound of 2 points that is doctored down to 1 point may be quickly healed as a minor wound. This means that an attack will have to do 3 or more points of BODY to have long-term effects.

Both the Conventional Healing and Minor Wounds rules give major advantages to characters in heavy armor or with high resistant DEF (the armor will reduce many wounds to the 1 or 2 point range). The GM should carefully decide when to apply both rules.

WEAPONS AND ARMOR

The glittering interplay of flashing blades and shining armor is part of the thrill of fantasy combat. The weapons listed here primarily represent the types of weapons available in Europe during the "dark" ages and early medieval period, which is what most fantasy fiction is based on. The GM should check out Ninja Hero for weapons used in Asian cultures.

The Weapons List provides all the information needed during play. E*ach pl*ayer should copy the information about the particular weapon selected onto his Character Sheet. Keep this list handy for reference during the game.

The weapons are grouped by similarity in style. *As explaine*d earlier in the Skills section, both Familiarity and Skill Levels apply to groups of similar weapons.

Each weapon name really refers to a variety of different weapons that all happen to have the same game effect in Fantasy Hero. Weapons terminology is remarkably vague; the word "mace" for instance, is used to refer to almost any weight on the end of a stick used as a weapon; a mace can have differing lengths, weights, flanges, and spikes.

The numbers are really what is important here. If a player has a favorite weapon name that he really wants to use, he should find one of the weapons on the chart that is closest, and substitute the weapon name.

MISSILE WEAPONS

Missile weapons include bows, crossbows, slings, and siege weapons.

BOWS

The regular bows are all short enough to be used from horseback. Longbows are too large to be used from horseback and must be used from a standing position.

A character can't use a greater STR with a bow than the STR Min listed. This means a strong character can't do more damage than a weak character. Therefore, it is best for a character to use a bow with a "pull" close to the character's STR. It normally takes a half Phase to load a bow, and a half Phase to fire it. The attacker is half DCV from the time he fires the bow until his next action.

A bow is normally carried unstrung. Stringing a bow takes a full Phase. Carrying a bow strung will quickly stretch the string. If the string gets wet, it is useless.

CROSSBOW

Crossbows and arbalests, like bows, do the damage listed; the character can't add damage by using a greater STR. The STR Min listed is the STR required to cock the crossbow. Firing the crossbow (after it has been cocked) uses a STR 3 less than that listed.

Firing a crossbow takes a half Phase. After firing, it requires one full Phase to recock and reload a crossbow, and two full Phases for an arbalest. Crossbows use both feet or a hook to recock. The arbalest uses a winch to recock; the user of an arbalest is half DCV while recocking it.

It is possible to keep a crossbow cocked with a bolt in it, ready for use. However, doing this for long periods can harm or warp the crossbow, which will of course ruin its accuracy.

SLINGS

Slings are simple missile weapons consisting of a couple of strips of leather attached to a pouch. The staff sling has one strip attached to the end of a haft for greater leverage. A sling takes two hands to use, and the slinger is at half DCV when using it.

Slings, like bows, do the damage listed; the character can't add damage by using a greater STR. The damage listed assumes that the slinger is using lead missiles. Normal stones can be used, but they do one less Damage Class. The sling is the most concealable of any weapon.

SIEGE WEAPONS

Siege weapons are too large to be carried by a character. They are characterized by slow rates of fire and multi-man crews.

Siege engines are rated in how long it takes a certain number of men to reload. For example, a catapult takes four men five Turns to reload. The crew may consist of as few as half the listed number of men, but then loading will take twice as long.

The ballista and heavy ballista are direct fire weapons. They are attached to pivoting mounts and may be aimed by their attacker. The direct fire weapons are aimed, use the attacker's OCV, and take Range Mods like other normal ranged weapons.

Some ballista mounts can fire multiple bolts or stones. All of the attacks must be aimed in the same area. If the target is man-sized, roll for only one attack. If the target is a troop in formation, roll each attack separately against targets adjacent to the aiming point. If the target is giant-sized (fills many hexes) it can be attacked once for each hex it fills.

The catapult, trebuchet, and heavy trebuchet are indirect fire weapons. Because they are so big, they are pointed in a direction, not aimed at a target. Because they cannot be aimed carefully, the user simply selects a target hex and rolls an attack with OCV 0. Range penalties apply. These weapons fire on a high arc, and cannot fire at nearby targets.

If the leader of the crew of an indirect fire weapon fires several times at the same hex and makes a PS: Siege Engineer roll, he gets a cumulative +1 OCV on his next shot. Any target in the hex that is hit by an indirect fire weapon takes the listed damage.

Because these indirect fire weapons seldom hit anything but a general area, they are normally used to knock down buildings, not to attack individual targets.

The ballista is a large thrower powered by a bow or torsion. The regular ballista can fire stones or large bolts. The large ballista may only fire very large bolts. Catapults are long armed large throwers powered by torsion. The trebuchet and heavy trebuchet resemble catapults, but are powered by a heavy counter weight. The catapults and trebuchets are so large that they are often built in place out of local trees.

MISSILE WEAPONS TABLE

Weapon	RMod	Damage	STUNx	STR	Max Range Min	Notes
Bows						
Very Small Bow	0	1d6-1	0	5	50	2-h
Small Bow	0	1d6	0	8	75	2-h
Medium Bow	0	1d6+1	0	10	100	2-h
Heavy Bow	0	1 1/2d6	0	13	125	2-h
Very Heavy Bow	0	2d6	0	15	150	2-h
Very Small Long Bow	+1	1d6	0	9	75	2-h, no horse
Small Long Bow	+1	1d6+1	0	12	100	2-h, no horse
Medium Long Bow	+1	1 1/2d6	0	14	125	2-h, no horse
Heavy Long Bow	+1	2d6	0	17	150	2-h, no horse
Very Heavy Long Bow	+1	2d6+1	0	19	175	2-h, no horse
Crossbows						
Light Crossbow	+1	1d6+1	0	12	100	2-h,1 Phase load
Heavy Crossbow	+1	1 1/2d6	0	14	125	2-h,1 Phase load
Arbalest	+2	2d6	0	18	150	2-h,2 Phase load
Slings						
Small Sling	-1	1d6-1	+1	6	50	2-h
Sling	-1	1d6	+1	10	75	2-h
Staff Sling	0	1d6+1	+1	15	100	2-h
Siege Weapons						
Ballista (bolts)	+3	3d6	0	—	225	1 man, 3 Phases load
Ballista (stones)	+1	2d6	+1	—	150	1 man, 3 Phases load
Heavy Ballista	+4	3d6	+1	—	225	2 men, 2 turns load
Catapult	0	3d6	+1	—	225	4 men, 5 turns load
Trebuchets	0	3d6	+1	—	225	4 men, 5 turns load
Heavy Trebuchets	0	4d6	+1	—	300	8 men, 5 minutes load

RMod: Modifier to ranged attacks made with the weapon. If the number is positive, the bonus can only be used to offset range penalties.

Damage: Damage that the target will take from a successful attack. If the damage is normal, then the d6 are listed as "d6N". Killing Attacks are listed as d6. All attacks do Physical damage. Armor Piercing is abbreviated AP.

STUN x: This is the STUN Multiplier, and should only be used for Killing Attacks. When the STUN Multiplier (d6-1) is rolled,the character should apply the weapon's STUNx modifier. If the Hit Location optional rule is being used, the character should determine the STUNx according to the Hit Location, and then add the weapon's STUNx. For example, if a character with a War Flail (STUNx = +1) hit an opponent in the head, the total STUNx would be x6.

STR Min: STR Minimum.

Max Range: The weapon's maximum range in hexes.

Notes: This catch-all category includes any statistics that aren't listed elsewhere:
2-h = Two- Handed
no horse = the weapon cannot be used from horseback

MELEE WEAPONS

Melee weapons include a large variety of hand-held implements of destruction. The catagories of melee weapons include: axes, maces, and picks; clubs; swords; pole arms; flails; and unusual melee weapons.

AXES, MACES, AND PICKS

The great axe, battle axe, francisca, large axe, hand axe and small axe are all "axes" — a wooden handle (called a haft) with a blade attached lengthwise to the end. The blade is usually curved, sometimes extremely so.

The maul, war hammer, large hammer, hammer and small hammer consist of a haft (often of metal) with a blunt mass of metal on the end, usually in a ball. Note that the hammers all have a +1 STUN Modifier.

The great mace, morningstar, large mace, mace and small mace are hafted weapons with several sharp flanges or thick spikes on the end.

The great pick, military pick, large pick, pick, and small pick are all hafted weapons with one or more long, thin spikes set at right angles to the end. Note that the picks all do Armor Piercing damage (it halves the target's defenses). Picks are often used on the opposite side of the haft from an axe or hammer.

Each type of pick corresponds to an axe or hammer (small pick to small hammer, pick to hand axe, military pick to battle axe or francisca, large pick to large axe, and great pick to great axe) on the same haft. During any given Phase, a character using these weapons may elect to use either side, doing the appropriate damage.

CLUBS

Clubs include both pre-designed wooden weapons and chance items used as weapons. For example, if a character picks up a heavy chair to use as a weapon, the GM can use the war club stats to figure out the character's OCV modifier and damage. (Of course, a chair will break much more easily...)

SWORDS AND KNIVES

The most common weapon for fantasy characters is the sword. A sword or knife is a metal weapon with a sharpened edge. There are many different lengths, thicknesses, and shapes of sword blades, with one edge or two, a sharp point or a rounded point. A wide variety of swords are listed here, the character can choose the one that best fits his characteristics and fighting style. If a particular weapon is not listed by name, the character should choose the approximate weapon and rename it. A fencing rapier, for instance, uses the same statistics as a short sword.

POLE ARM

The pole arm refers to a very general class of weapons that were between two and three meters long, with all sorts of interesting "business ends." The type of business end determines the type of maneuvers the weapon can do.

If the pole arm includes a sharpened point then it can be used in the Set vs. Charge maneuver. If the p*ol*e arm includes a hook of some kind then it can use the Unhorse maneuver. Some of the pole arms were designed to be thrown. If the weapon length is listed as L3, then the weapon can attack from the second rank (see Combat Maneuvers).

Pole arms that include a sharpened spike on the end do armor piercing damage and thus halve the target's defenses. Pole arms with multiple points on the end have reduced penetration and have their BODY damage divided into two attacks before applying the target's armor. For example, a trident that inflicts 8 BODY in an attack will do no BODY damage to a soldier wearing 4 DEF armor, although he may take STUN.

FLAILS

These are weapons with a haft, a length of chain (from two links to many links) attached to the end, and a ball or spiked stick attached to the other end of the chain. This flexibility makes it harder to learn how to use the flail, but it allows the user to use the Flail Maneuver. The Flail Maneuver is -1 OCV, but ignores the target's DCV bonus for his shield (see *Combat Maneuvers*).

The battle flail, military flail, large flail, bladed flail, and flail all represent different lengths and weights of flails. The war flail and large war flail have no spikes and a heavier ball, so they gets a +1 STUN Mod.

UNUSUAL MELEE WEAPONS

The fighting styles of the following types of melee weapons are different enough so that they each require an individual familiarity.

QUARTERSTAFF

This is simply a cylindrical length of wood about six feet long. Used with two hands, it allows a trained user numerous options in combat. The quarterstaff costs far less than most weapons, and one can be quickly crafted from a limb in a pinch. It is also one of the most innocuous of weapons; it looks innocent enough to be carried in places that would never allow a sword or an axe.

DARTS

These are large thrown darts with metal tips and fins or streamers for stabilization.

WHIP

This version of the whip is a long, very heavy whip set with bits of metal and a metal tip. The whip doesn't have the momentum of more solid weapons and so has reduced penetration; divide its BODY damage into two attacks before applying the target's armor.

The whip can be used on a target at a range of up to 3"; there is no range modifier. Whips can also be used for Grab maneuvers, up to 3" away.

LANCES

These are spears designed for use from horseback, with a long, thin, double-edged blade on the end of a very long haft. Lances are long weapons that can only be used from horseback, but they only require one hand to use. Familiarity with Lance includes all three lances.

ARMOR

Armor is a character's last defense against the damage of an attack. The defense of a piece of armor is fully resistant and adds to a character's PD and ED. The armor's resistant DEF value is subtracted from the BODY of any killing attacks. The armor's DEF plus the characters PD or ED is subtracted from the STUN of all attacks.

ARMOR ENCUMBRANCE

Most characters will wear some armor, though heavy armor will add to a character's encumbrance. Refer to the *Encumbrance* section of the *HERO System Rulesbook* (page 150) to find the DCV modifiers for carrying a heavy load. Encumbrance normally includes everything a character is carrying, but the GM may simplify this by only counting the weight of the character's armor.

The encumbrance and armor weight rules were designed around a standard 100 kg character. For characters who are very large or very small, multiply their armor weight and their encumbrance break points by their mass multiple. This means that very large characters will have heavier armor, but it will not slow them down any more than a normal character in similar armor.

MELEE WEAPONS LIST

Weapon	OCV	Damage	STUNx	STR Min	Length	Notes
Axes & Maces						
Great Axe	0	2d6+1	0	18	M	2-h
Battle Axe	-1	2d6	0	13	M	1.5-h
Large Axe	0	2d6	0	15	M	
Francisca	0	1 1/2d6	0	13	M	throw
Hand Axe	0	1 d6+1	0	10	M	throw
Small Axe	0	1d6	0	8	M	
Maul	0	1 1/2d6	+1	19	M	2-h*
War Hammer	-1	1d6+1	+1	13	M	1.5-h*
Large Hammer	0	1d6+1	+1	15	M	*
Hammer	0	1d6	+1	11	M	*
Small Hammer	0	1d6-1	+1	8	M	*
Great Mace	0	2d6	0	15	M	2-h
Morningstar	-1	1 1/2d6	0	10	M	1.5-h
Large Mace	0	1 1/2d6	0	13	M	
Mace	0	1d6+1	0	10	M	
Small Mace	0	1d6	0	8	M	
Great Pick	0	1 1/2d6	0	19	M	2-h, AP*
Military Pick	-1	1d6+1	0	13	M	1.5-h, AP*
Large Pick	0	1d6+1	0	15	M	AP*
Pick	0	1d6	0	11	M	AP*
Small Pick	0	1d6-1	0	8	M	AP*
Clubs (Do Not Require Weapon Familiarity)						
Great Club	0	(6d6N)	0	15	M	2-h
War Club	-1	(5d6N)	0	10	M	1.5-h
Large Club	0	(5d6N)	0	13	M	
Club	0	(4d6N)	0	10	M	
Baton	0	(3d6N)	0	8	M	
Stick	0	(2d6N)	0	5	S	
Swords & Knives						
Great Sword	+1	2d6	0	18	M	2-h
Bastard Sword	0	1 1/2d6	0	13	M	1.5-h
Falchion	+1	1 1/2d6	0	15	M	
Broad Sword	+1	1d6+1	0	13	M	
Scimitar	0	1d6+1	0	10	M	
Short Sword	+1	1d6	0	10	M	
Dirk	0	1d6	0	8	S	
Dagger	+1	1d6-1	0	8	S	throw
Stiletto	+1	1/2d6	0	8	S	throw, AP
Knife	+1	1/2d6	0	6	S	throw
Pole Arms						
Halberd	0	2d6+1	0	18	L	2-h, set, unhorse
Glaive	0	2d6+1	0	18	L	2-h, set
Voulge	-1	2d6+1	0	15	L	2-h, set, unhorse
Bardiche	-1	2d6+1	0	15	L	2-h
Pike	-1	2d6+1	0	15	L3	2-h, set
Fauchard	0	2d6	0	15	L	2-h.set
Bill	-1	2d6	0	13	L	2-h, unhorse
Trident	-1	2d6	0	13	L	throw, rdcd pen
Long Spear	-1	2d6	0	13	L3	2-h, set
Pole Axe	-1	2d6	0	13	L	2-h
Ranseur	-1	2d6	0	13	L	2-h, set
Lucern Hammer	-1	1 1/2d6	0	16	L3	2-h, set, AP*
Scythe	0	1 1/2d6	0	13	L	2-h
Harpoon	0	1 1/2d6	0	13	L	throw
Military Fork	0	1 1/2d6	0	13	L	2-h, set, rdcd pen
Medium Spear	-1	1 1/2d6	0	10	L	1.5-h, set
Bec de Corbin	-1	1 1/2d6	0	10	L	2-h
Awl Pike	-1	1d6+1	0	13	L3	2-h, set, AP*
Javelin	0	1d6+1	0	10	L	throw
Small Spear	-1	1d6+1	0	8	L	1.5-h, set
Partisan	-1	1d6	0	9	L	2-h, set, AP*

Weapon	OCV	Damage	STUNx	STR Min	Length	Notes
Flails						
Battle Flail	0	2d6	0	19	M	2-h, flail mvr#
Military Flail	-1	1 1/2d6	0	13	M	1.5-h, flail mvr#
Large Flail	0	1 1/2d6	0	16	M	flail mvr#
Bladed Flail	0	1d6+1	0	13	M	flail mvr#
Flail	0	1d6	0	9	M	flail mvr#
War Flail	0	1d6	+1	13	M	flail mvr*
Large War Flail	0	1d6+1	+1	18	M	flail mvr*
Unusual Melee Weapons						
Quarterstaff	+1	4d6+1	0	13	M	2-h
Darts	0	1/2d6	0	4	S	throw
Whip	0	1d6	0	9	L3	grab, rdcd pen
Heavy Lance	0	2d6	0	15	L3	
Medium Lance	0	1 1/2d6	0	13	L3	
Light Lance	0	1d6+1	0	10	L	

*+2 DC per 15 STR over STR Min, +1 DC per 7.5 STR over STR Min

#+2 DC per 12.5 STR over STR Min, +1 DC per 6.25 STR over STR Min

OCV: Bonus or penalty to all attacks made with the weapon.

Damage: Damage that the target will take from a successful attack. If the damage is normal, then the d6 are listed as "d6N" and are put in parentheses (). Killing Attacks are listed as d6. All attacks do Physical damage. Armor Piercing is abbreviated AP. For a complete description of how these work, see the section Power Advantages in the *HERO System Rulesbook.*

STUN x: STUN Multiplier, used for Killing Attacks. When the STUN Multiplier (d6-1) is rolled,the character should apply the weapon's STUNx modifier. If the Hit Location optional rule is being used, the character should determine the STUNx according to the Hit Location, and then add the weapon's STUNx. For example, if a character with a War Flail (STUNx = +1) hit an opponent in the head, the total STUNx would be x6.

STR Min: STR Minimum. For STR Min, see above.

Length: The Length of the weapon: S = short, M = medium, L = long, L3 = long weapon that can be used from the second rank.

Notes: This catch-all category includes any statistics that aren't listed elsewhere:

2-h = Two-handed
1.5-h = One-and-a-half handed — use as listed in one hand, use with -2 STR Min in two hands
throw = can be thrown.
AP = Armor Piercing
rdcd pen = reduced penetration
flail mvr = weapon can perform the Flail maneuver

Example: *A normal character wearing Ring Mail is protected by DEF 4, is carrying 10 kg., and is -2 DCV (for the encumbrance). A giant with a x8 mass multiple wearing Ring Mail is protected by DEF 4, is carrying 80 kg., but is still also only -2 DCV.*

For simplicity of calculating the DCV modifier, you can ignore the modifier on both the armor's mass and on the character's encumbrance break points and just look up the standard armor weight on the encumbrance chart and note the effects.

ARMOR DESCRIPTIONS

Heavy Cloth: any heavy, single layer, woven material. Most heavy woven clothing counts as Heavy Cloth.

Soft Leather: any untreated, medium-weight animal skin. Leather clothing often counts as Soft Leather.

Heavy Leather: a heavy-weight, but flexible, animal skin. This looks less like clothing and begins to look like armor or a significant covering.

Padded Cloth: heavy, multi-layer cloth, sewn together with a padding in between to help absorb an attack. This also looks less like clothing and more like armor.

Woven Cord: thick, natural rope or cord woven into flat matting. This and all heavier armor types are obviously intended as protection.

Boiled Leather: boiled, shaped, and hardened thick leather. This is obviously armor, and is fairly restrictive.

ARMOR TABLE

Armor	Resistant DEF	Weight of a Full Suit
Heavy Cloth	1	3.5 kg.
Soft Leather	1	3.5 kg.
Heavy Leather	2	5 kg.
Padded Cloth	2	5 kg.
Woven Cord	2	5 kg.
Boiled Leather	3	7 kg.
Cuir-bouilli	3	7 kg.
Heavy Animal Hide	3	7 kg.
Studded Leather	3	7 kg.
Brigandine	4	10 kg.
Ring Mail	4	10 kg.
Scale Mail	5	14 kg.
Bezainted	5	14 kg.
Splint Mail	5	14 kg.
Chain Mail	6	20 kg.
Laminated	6	20 kg.
Banded Mail	6	20 kg.
Double Mail	7	28 kg.
Plate and Chain	7	28 kg.
Plate Mail	7	28 kg.
Field Plate	7	28 kg.
Full Plate	8	40 kg.

Cuir-bouilli: another name for boiled leather armor. Also obvious to the observer and restrictive.

Heavy Animal Hide: the heaviest form of armor without chemical treatment, reinforcing, or metal. The heavy animal hide can represent the hide of animals with very thick skins.

Studded Leather: heavy leather, reinforced with studs and metal strips.

Brigandine: armor consisting of a layer of heavy cloth, a layer of metal scales, and another layer of heavy cloth.

Ring Mail: non-overlapping metal rings sewn onto a heavy leather backing.

Scale Mail: overlapping metal scales riveted onto a heavy leather backing.

Bezainted: overlapping metal disks riveted onto a heavy leather backing.

Splint Mail: vertical strips of metal riveted onto a heavy leather backing.

Chain Mail: interlocking metal rings and links fitted into a flexible material.

Laminated: overlapping metal strips that are linked together.

Banded Mail: Overlapping horizontal metal bands that are linked together.

Double Mail: heavy, interlocking metal rings and links that are thicker than chain, and a little less flexible.

Plate and Chain: A series of plates reinforcing a chain underlayer. It provides additional protection with only a little loss in flexibility.

Plate Mail: metal plates linked by straps into a flexible whole.

Field Plate: large articulated fitted plates attached by buckles and screws.

Full Plate: heavy large articulated fitted plates that provide complete coverage at the cost of enormous weight.

Each type of armor can be expanded to include a "light" version and a "heavy" version. The light style is -1 DEF, and is correspondingly lighter. The heavy style is +1 DEF, and is appropriately heavier. For example, heavy ring mail is DEF 5, and a full suit weighs 18 kg.

SECTIONAL DEFENSE

Armor need not cover a character completely; each location on the Hit Location Chart can be armored individually. The weight of a piece of armor that covers each roll on the hit location chart is listed in the Sectional Armor Weight Table. Remember that the total weight of a character's armor is important for figuring his modifiers for encumbrance. After choosing the armor value that covers each hit location, the player should total the weight of the armor and figure the DCV and END encumbrance modifiers.

PIECES OF ARMOR

Most named pieces of armor cover several hit locations. Not all named pieces of armor historically were used with all types of armor. But, nearly any type of armor can be used to cover any of a character's hit locations.

The Sectional Armor Defense Table lists a number of different pieces of armor, their coverage, and their weight in kilograms.

AVERAGE DEFENSES

If a character is wearing different armor on different parts of his body, he should calculate the average value of his Armor. This average value is useful when the campaign is not using the Hit Location rules. It is also appropriate when the character is hit by an attack that is not concentrated against a single area.

There are two methods of calculating the Average Armor Value. In the first, the player should total the Armor Defense covering hit locations 9-14, add the Armor Defense covering the head, and then divide the total by 7. This is the equivalent of wearing a byrnie and a helm. The armor covering the head must cover at least two of the head hit locations to count towards the Average Armor Value.

This average armor calculation is a simplification, but it takes into account about 70% of a character's hit locations, and all hit locations that have x1 or x2 BODY multiples on the Hit Location Chart.

This Average Armor calculation is only accurate if the character has some armor covering even those locations that are not included in the calculation. But, it does represent the way many characters in fantasy literature are depicted. If the GM feels that a character is abusing the average armor rule by heavily armoring the locations in the calculation, but leaving the other locations undefended, the GM may reduce the Average Armor Value by 1 or 2 to compensate.

SECTIONAL ARMOR WEIGHT TABLE (IN KILOGRAMS)

Hit Location	Armor Base Defense							
Name (Roll)	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Head (3)	.02	.02	.03	.05	.06	.09	.13	.18
Head (4)	.05	.07	.10	.14	.19	.28	.39	.56
Head (5)	.10	.14	.19	.28	.39	.56	.78	1.11
Hands (6)	.16	.23	.32	.46	.65	.93	1.30	1.85
Arms (7)	.24	.35	.49	.69	.97	1.39	1.94	2.78
Arms (8)	.34	.49	.68	.97	1.36	1.94	2.72	3.89
Shoulders (9)	.41	.58	.81	1.16	1.62	2.32	3.24	4.63
Chest (10)	.44	.63	.88	1.25	1.75	2.50	3.50	5.00
Chest (11)	.44	.63	.88	1.25	1.75	2.50	3.50	5.00
Stomach (12)	.41	.58	.81	1.16	1.62	2.32	3.24	4.63
Vitals (13)	.34	.49	.68	.97	1.36	1.94	2.72	3.89
Thighs (14)	.24	.35	.49	.69	.97	1.39	1.94	2.78
Legs (15)	.16	.23	.32	.46	.65	.93	1.30	1.85
Legs (16)	.10	.14	.19	.28	.39	.56	.78	1.11
Feet (17)	.05	.07	.10	.14	.19	.28	.39	.56
Feet (18)	.02	.02	.03	.05	.06	.09	.13	.18

A more comprehensive, but more easily abused, method is to add up the character's defenses in all 16 hit locations and divide by 16. This tends to give big bonuses to characters who wear armor on their hands, arms, legs, and feet, but it does take all the armor a character is wearing into account. If a character has a reasonable distribution of armor when the GM is using hit locations (heavy armor covering x1 and x2 BODY locations) then using all 16 hit locations is a more comprehensive calculation of the character's Average Armor Value and encumbrance.

SHIELDS

Shields are classified as small, medium or large. In all cases, the shield adds to the wielder's DCV when it is in his off hand. It takes a half Phase to ready a shield.

A small shield can be a small disk of wood or metal with handgrips inside. However, small weapons, a rolled cloak, a stool, or other impromptu items could be used as small shields with the GM's permission.

The medium and large shields are made of wood (sometimes with added metal) with straps on the inside to hold the shield on the arm. The shape of the shield varies widely from round to "flatiron" shaped (called a "heater") to other exotic or decorative forms.

The Shield Table lists the Name, DCV Mod, weight, and STR Min of the various types of shields. In normal combat, a shield adds its DCV bonus to the character's DCV. When a character executes a block maneuver with a shield, he adds the shields DCV bonus to his OCV for the block. If a character attacks with his shield (a shield rush) he does his normal STR damage and he adds the shields DCV Bonus to his OCV for his attack. Some shields have a spiked metal boss sticking out of the center; a shield rush with such shields does a killing attack with a DC equal to the wielder's STR/5 (see *Combat Maneuvers*).

For every 5 points a character's STR is less than the STR Min of his shield, he loses -1 off his DCV Mod. Thus, a character with Strength 10 using A NORMAL SHIELd (STR Min 13) would only get a DCV Mod of +1 instead of +2.

Note that a shield being used in a block or an an attack is not defending against all incomimg attacks, so the character loses the DCV bonus of the shield.

SHIELD TABLE

Name	DCV Mod	Weight	STR Min
Small Shield	+1	2 kg.	5
Normal Shield	+2	4 kg.	13
Large (Kite) Shield	+3	7 kg.	18

SECTIONAL ARMOR DEFENSE

Hit Location	Armor Base Defense							
Name (Roll)	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Full Helmet (3-5)	.16	.23	.32	.46	.65	.93	1.30	1.85
Coif (4-5,9)	.55	.79	1.10	1.57	2.20	3.15	4.41	6.30
Helm (4-5)	.15	.21	.29	.42	.58	.83	1.17	1.67
Cap (5)	.10	.14	.19	.28	.39	.56	.78	1.11
Gauntlets (6-7)	.41	.58	.81	1.16	1.62	2.31	3.24	4.63
Gloves (6)	.16	.23	.32	.46	.65	.93	1.30	1.85
Brassards (7-8)	.58	.83	1.17	1.67	2.33	3.33	4.67	6.67
Vambraces (7)	.24	.35	.49	.69	.97	1.39	1.94	2.78
Rerebraces (8)	.34	.49	.68	.97	1.36	1.94	2.72	3.89
Pauldrons (9)	.41	.58	.81	1.16	1.62	2.32	3.24	4.63
Hauberk (7-14)	2.85	4.07	5.70	8.15	11.4	16.3	22.8	32.6
Corselet (9-15)	2.43	3.47	4.86	6.94	9.72	13.9	19.4	27.8
Byrnie (9-14)	2.27	3.24	4.54	6.48	9.07	13.0	18.2	25.9
Cuirass (9-13)	2.03	2.89	4.05	5.79	8.10	11.6	16.2	23.2
Vest (10-13)	1.62	2.31	3.24	4.63	6.48	9.26	13.0	18.5
Breastplate (9-11)	1.28	1.83	2.56	3.66	5.12	7.32	10.2	14.6
Skirtplate (12-13)	.75	1.06	1.49	2.13	2.98	4.26	5.96	8.52
Chausses (14-18)	.57	.81	1.13	1.62	2.27	3.24	4.54	6.48
Leggings (14-17)	.55	.79	1.10	1.57	2.20	3.15	4.41	6.30
Skirt (14)	.24	.35	.49	.69	.97	1.39	1.94	2.78
Greaves (16-17)	.15	.21	.29	.42	.58	.83	1.17	1.67
Boots (17-18)	.06	.09	.13	.19	.26	.37	.52	.74
Knee Cops (15)	.16	.23	.32	.46	.65	.93	1.30	1.85
Demigreaves (16)	.10	.14	.19	.28	.39	.56	.78	1.11
Anklets (17)	.05	.07	.10	.14	.19	.28	.39	.56

GAME MASTERING FANTASY HERO

Fantasy Hero provides everything needed to run an evening's adventure. But what about the next evening, and the one after that? What's the best way to keep the players entertained and having fun? And what does it take to create a campaign of numerous interconnected adventures?

The pages that follow contain some material to help the GM. They are:

Basic Game Mastering: This section contains tips and tricks on how to be a good Game Master and how to make sure that the players enjoy themselves.

Creating and Running Scenarios: This section explains, step-by-step, how the GM can create his own fantasy scenarios.

Conventions of "Genre" Fantasy: This section explains exactly what "Fantasy" is all about, and how the GM can make sure that his scenarios have the proper fantasy feel.

Confessions of a Hack and Slash Junkie: This is just what it sounds like. Read it.

Setting up a Campaign: This section explains how the GM can string his scenarios togther into a campaign. There are extensive guidelines on how the GM can start a campaign, and the various elements he should consider.

Worldbuilding: This section includes the information necessary to create a believable fantasy world. There are sections on geography, ecology, history, and so forth.

Editor's Note: *Some of the following sections have been taken from earlier HERO Games (especially Champions). They have been adjusted for Fantasy Hero, however, and we recommend that all GMs read them.*

BASIC GAME MASTERING

There are several ideas GMs should keep in mind when running an adventure.

1) BE ENTERTAINING

GMs have been described as "gods" in their own little worlds. All too often GMs come to believe that being a god means that everything must go their way, but this is dead wrong.

The job of a GM is to entertain the players and himself. If things don't go the way a GM has planned it, what difference does it make so long as everyone is having fun? Every GM has the right to feel proud about the adventure he's designed, but if the characters solve it in an unexpected manner, that doesn't make the adventure poor. It means the players are good.

Entertaining the players takes various forms. Designing puzzles for players who love to figure them out is an excellent technique. However, providing the same puzzles for people who would rather play out a night at the tavern doesn't work nearly so well. If the players prefer the dirty job of assaulting a castle, the GM should create the castle for them.

2) BE FAIR

This is often hard to do, but it is vital for a good GM to remember. Every GM runs into a situation where the plot doesn't quite work out the way he wants it to. It is important not to cheat against the players — if they have defeated the villains, they deserve the victory, even if the victory didn't work out the way the GM expected.

Example: *The GM has planned for the Thieves Guild to hit a character's room while the character is at the tavern. While down at the Tavern, the character cleverly uses his Conversation Skill to learn about the thieves' plot. The PC returns to his room to lay a trap. While the GM knows the character is waiting, he can't stop his bad guys because there's no way they could tell if the character was out or not. The only solution is to play the scenario out, playing dumb for the bad guys.*

This sort of fairness is good for the game, because his players will come to trust him and accept the GM's judgements without argument. This can save many problems in the long run.

3) BE FIRM AND CONSISTENT

If a question does arise in a gaming situation, and the GM is certain he's being fair about its resolution, he should stick with his decision. If a player can force the GM to back off a perfectly fair solution to a problem simply by being loud and obnoxious (or by offering some sort of a bribe), the players will start to argue about any call that goes against them.

Consistency will save the GM many headaches. If he decides that being hit by a flying bat does 1d6 STUN in one session, then ignores the damage in another session, it may cause problems. The example above is trivial, but changing accepted conventions only causes trouble.

4) BE FLEXIBLE

Players do the most unorthodox things when the GM least expects them to, and he has to be prepared to deal with their actions. Every harebrained scheme deserves to be considered and concluded fairly. If the plan throws a monkey wrench into the GM's plotting, he should accept it and roll with the punch.

For example, imagine a powerful Witch-king who has a trap that fills a hall with an invisible, odorless gas. The GM expects the Witch-king to capture the player characters, and the evening's adventure will involve their attempts to escape. Against all expectations, the players decide to avoid the hall by climbing the outer wall into the Witch-king's bedroom. What should the GM do?

A bad GM answers, "You can't climb the wall," and then forces the PCs to walk through the trapped hall. The bad GM refuses to let the PCs alter the plot in any way. A good GM lets the characters win their victories, and revises his plans accordingly.

5) USE DRAMATIC LICENSE

GMs should not be afraid to disregard the mechanics of a situation for dramatic effect. If the players have come up with a great, exciting plan but they blow the necessary die roll, the GM should consider letting the plan succeed anyway, although it might require modifications. If the die roll could gum up the effect he wants, and the effect isn't crucial or won't hurt anyone, he shouldn't roll the dice. If the GM is fair with his players, it can make the difference between a boring game and an entertaining adventure.

Example: *With an army of cannibals at their backs, the PCs come to a yawning chasm which is spanned by a single rope bridge. The players decide to have all of their heroes scramble across, except for Baran, a barbarian fighter who will be the rear-guard. When the last of his comrades is across, Baran plans to cut the ropes and then swing down to the other side of the canyon. He can then climb up the bridge to the top of the canyon and join his comrades.*

With Baran guarding their backs, the other characters run across. But when Baran tries to cut the ropes with his sword, he rolls minimum damage for his sword — and doesn't even cut the rope. According to the dice, the GM could have the cannibals catch Baran and eat him. Instead he says "Your blow almost completely cuts the rope. Then the lead cannibal leaps down onto you. The added weight snaps the rope. With the cannibal biting your shoulder and you hanging on for dear life, the rope bridge swings toward the opposite side of the canyon..."

6) STRETCH THE PLAYERS

GMs should present the players with situations where there are no easy solutions. Make them think! If the answer to every dilemma is too easy, then the players become bored, and don't get any feeling of accomplishment. Moreover, difficult situations encourage teamwork among the characters and camaraderie among the players — both of which promote fun.

7) GIVE EACH PLAYER AIR TIME

GMs should make sure that each character gets some "air time" directed solely for him or his interests (as opposed to the group or group interests). This allows the character to take center stage, even if only for a moment. Giving a character air time needn't take a tremendous amount of time or energy; it could be as simple as a visit from a rival or DNPC or being allowed to use an unusual Skill or Talent. However, by giving each character time to advance his goals, the GM can ensure that all the players feel like full participants in the campaign.

8) WORK WITH THE PLAYERS

All too often, roleplaying games degenerate into an us-vs.-them atmosphere where the GM and players view each other as adversaries. This does nothing to advance the game, and isn't usually enjoyable either. GMs and players should remember that roleplaying games are supposed to be fun, and this fun can be improved if everyone works together. The GM should never be afraid to ask the players what they like in a campaign, and what they want their characters to do. A GM should always listen carefully when a player says "I wish my character could ..." So long as these goals don't ruin his entire campaign, the GM should try to incorporate them into his scenarios.

9) TAKE ADVICE

No GM is perfect, and players always see things from a different perspective from their GM. The GM should periodically ask the players what they feel is going well, and what is going poorly in the campaign. This should not be taken as an open license to criticize the GM during the game. But afterwards, when everything has cooled down, the GM should be willing to listen to criticism about parts of the game that bothered the players or decreased their enjoyment.

10) WATCH OTHER GAME MASTERS

Even if the players are satisfied with the game, that still doesn't mean that GM can't improve. He should, whenever possible, play in the games of other GMs. Just getting on the other side of the table can be a big help, since it lets the GM see things from a player's perspective for a change. It is also good just to watch the way that other GMs handle their players and their scenarios. Any GM can learn a few new "tricks of the trade" from other GMs.

EXTRAS

Of course, there's more to running a scenario than the 10 basic tips. Staging a game is like buying a new car. Sure, it's possible to have a scenario that looks bad and runs well, but wouldn't it be so much nicer to have a car that looks nice *and* runs well?

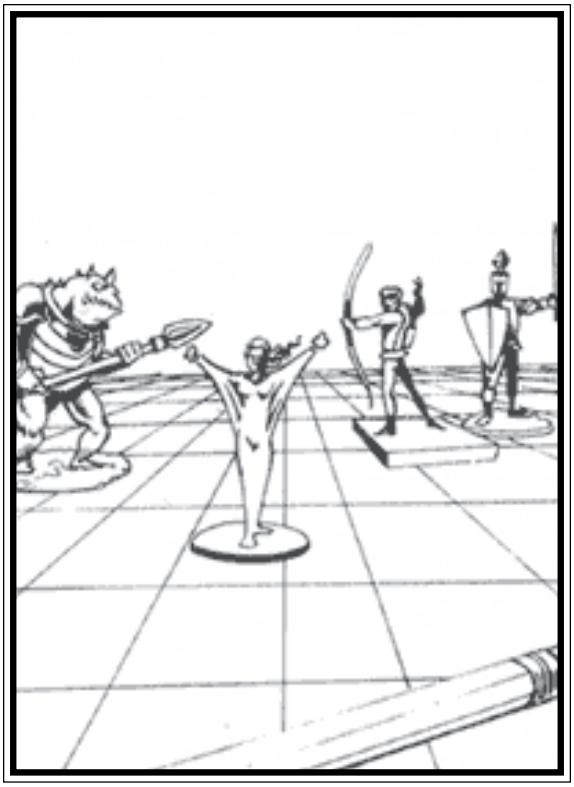
There are many things which, while not absolutely necessary, certainly add to the color to a gaming session. Most are commercially available at good games stores, or through the mail. This section deals with those extra goodies. What are they and what are their advantages and disadvantages?

Miniatures

Perhaps the most well known play aid for fantasy roleplaying games is the miniature. Miniatures are small replicas of the characters, typically used to show characters in a combat situation. They are usually made of metal, but there are also plastic and cardboard miniatures as well.

The major advantage of miniatures is that combat becomes much easier to visualize and movement becomes easier to deal with. Instead of having to calculate each character's position, the players can simply look down at the game board and see where everything is. Miniatures also add color to the campaign, since they can be easily painted.

The major disadvantage of miniatures is that they can be distracting. Players may spend too much time admiring the craftsmanship of the miniature and not enough listening to their fellow players or the game master. And the players' own imaginations always exceed any effect a lead figurine can produce.



Hex mats

A hex mat (also called a "Battle Mat") is a map with markings (normally hexes or squares) which are used to show distances and directions. Hex mats are typically used with miniatures to create a very detailed battle scene in which the characters' positions and facings can be determined quickly and precisely. As with miniatures, the advantage of the battle mat is precision. There are no questions about how far one character is from another or whether or not an opponent is in range. This is also the battle mat's largest weakness, as it takes away any possible chance of error. Not knowing exact distances can sometimes provide excitement and tension. (Can I leap over that cliff if I push my strength? I guess I won't know until I try...)

Art Work and Illustrations

Anyone familiar with the differences between comics and novels knows the advantage of the illustration. We live in a visual world. That is, we do almost everything by our sense of vision. One thing which makes a character or a setting seem more real is an illustration. (Ever wonder why gaming companies spend so much money on interior art and flashy covers?)

Getting decent visuals is not as difficult as it might seem. The most obvious source of art work is players in the group. Many players have or know someone who has artistic talent. If none of the players are artists, it's always possible to borrow. Pictures from adventure supplements and magazines have made many wonderful character illustrations. Many settings can also be better envisioned by players if they have an illustraion to look at. Backpacking magazines and *National Geographic* are good places to look for that stuff. Illustrations are not that hard to come by and are usually worth the time invested finding or making them.

Other Extras

Many other props and play aids can be used in gaming. Obviously not all can be dealt with here. So, here are some general guidelines to follow when for props and extras.

1. Extras should be used to enhance the presentation of the game, not distract from it.
2. Extras which are dangerous should be avoided (real weapons, for example).
3. Poor use of props or props of poor quality are distracting and should be avoided.

Following these three simple rules, no GM should ever go wrong using extra materials.

CREATING AND RUNNING SCENARIOS

The HERO System rules explain how to create characters and resolve combat, but there's more to *Fantasy Hero* than just creating characters and fighting. Roleplaying a story is much more interesting than random violence.

A roleplaying scenario, or adventure, is a creation of the players and the GM working together. The GM's responsibility is to create and run the adventure, knowing how and when to use the rules to produce an interesting evening for the players. The players' responsibilities include roleplaying their characters, thinking their way through the adventure, and helping create the story through their actions.

The following section contains sugestions on how to Game Master more effectively. Note that there are as many different styles of GMing as there are GMs. These are just a few methods that we have found useful in our campaigns.

CAMPAIGNING

Arguably, the best roleplaying is found in a campaign game, where the adventures are linked together by a common background and a continuing cast of characters. This requires the GM to find or create a world and its cultures and to come up with adventures that involve the characters directly, building upon their previous actions. Later in this chapter, we discuss how to go about creating such an environment (see *Setting Up a Campaign*).

CREATING THE SCENARIO

How does the GM come up with adventures? The easiest way is to use an adventure that's already been written, like *The City of Demons* in this book, or other adventures from HERO Games. Next easiest is to use adventures written for other roleplaying games, but adapting their game statistics into HERO System numbers. This is fairly easy, once you get the hang of it; see the *Appendix* for specific guidelines. Lastly, GMs can write their own stories.

The basic plot involves a problem to be solved by the characters. The player characters should be the protagonists for the story; anyone or anything that can stop them are the antagonists. The conflict between these two forces is what makes the story work. Over the course of the scenario, the PCs face the problem, overcome their antagonists, and (one hopes) resolve the problem. Almost any fantasy story you read will have this structure.

To come up with a good problem and antagonists, the GM should look at fantasy fiction. Fantasy novels and movies are tremendously useful sources of ideas and fantasy plots. The GM should pull out the plot elements and then use them in his own adventures. The GM can take plot complications from many different stories and throw them at the players, if they're capable of handling it.

For his initial stories, the GM should probably take plots directly from fantasy stories. It's always helpful to know the characters the players will be playing; having a copy of their character sheets is a very good idea. Looking at the character sheets allows the GM to customize the adventure to the PCs; for example, a character's rival could show up, or a DNPC could wander onto the scene.

Common plot elements of fantasy stories should be used freely in creating adventures. The Quest, for instance, is part of many stories, and NPCs should often send characters on quests for items or knowledge. Other times the characters choose their own quests, perhaps seeking power or a cure for some malady.

Capture and escape is another common element of fantasy adventure, as well as a great way to relieve characters of excess material posessions. Even Conan got captured many times, often because someone dropped a drug in his drink or popped him on the back of the head when he wasn't looking.

There are dozens of other standard fantasy plots and plot devices, including the duel, the theft, the war, etc. GMs should see the Bibliography section for a full list of appropriate source material.

STANDARD PARTS OF A SCENARIO

A typical scenario can be divided into 4 parts:

Introduction: This is where the GM gives the PCs the information they need to start the adventure. For example, the PCs could find out that someone has been kidnapped, the king is looking for brave explorers, or that the dragon (who guards the treasure) has died. This information should be enough to kick off the plot and get the PCs into action. If need be, the introduction is also where the PCs join together; they could all decide to join the king's army, for instance.

The Plot Thickens: In this phase, the characters suffer setbacks, or discover that the goal they're after isn't as easy as they thought. Perhaps the information in the Introduction wasn't entirely correct, or perhaps there are other groups seeking the same goal.

Climax: This is the exciting conclusion of the adventure, and usually involves the PCs overcoming their adversaries and resolving the plot. The climax includes an exciting confrontation with some of the PCs' enemies, and there is often combat. For more information, see Climax, below.

Epilogue: This is where the GM ties up any of the loose strings left over from the climax. If someone was injured, the GM describes what happens to him; if a mystery was solved, the GM says what happens to the perpetrator. This is also where the GM can introduce clues to the PCs next adventure.

RUNNING THE SCENARIO

Once the GM has written the scenario, its time to run it for his players. The GM should keep the following things in mind while GMing the scenario; they are equally appropriate for original scenarios and published ones.

INDIVIDUALIZE THE NPCS

All NPCs are not alike! Although they certainly don't deserve as many details as the player characters or major villains, the GM should try to make all NPCs interesting in some way. This can be as simple as an unusual accent or motivation. The cockney Dwarf and the noble, but tragic Orc are much more memorable than standard NPCs.

Individualizing the NPCs makes the scenario much more interesting. In the real world, no two people are alike. In a fantasy scenario this is probably a bit too much to ask — but there's no harm in trying. Even minor differences among the characters is an improvement over cookie-cutter NPCs.

COMBAT

A combat scene is usually the climax of fantasy fiction, but in some roleplaying situations it doesn't work so well. The players only have to run one character, but the GM has to keep track of all the NPCs. While the players can carefully plan out their characters' moves, the GM has to think quickly, or else the game bogs down.

One of the ways to solve this problem is to have the players make some of the dice rolls that the GM would normally make. For example, the GM could tell the player "OK, you've been hit by the bandit — his sword does a 1d6+1 killing attack. Roll the location and damage for me, would you?" Then, while the player is rolling damage, the GM can move on to the next player. Alternately, if some of the players have had their characters taken out of the fight and have nothing to do, the GM can let them control some of the bad guys and make all the dice rolls, or even the tactical decisions (with the GM's overall guidance, of course). This gives the players something to do and makes the GM's job a little easier.

The Combat Record Sheet provided at the back of *Fantasy Hero* makes keeping track of characters and NPCs during combat much easier. The GM should get the players to fill out the sheet before he starts the game, putting the characters in order of DEX. He can then put all of the NPCs and monsters on the sheet. If there are eight identical soldiers, just record the stats once, and leave eight lines blank beneath, numbering them one through eight, to keep track of damage. If the GM wants to simplify this process even more, he doesn't have to keep track of their STUN or BODY; he should note them as a "one-hit" person, or a "two-hit person" (and so on). This allows the GM to just mark down the number of times they get hit, and when they reach the magic number, they don't fight any more. This method is especially appropriate for large melees, or any time that the PCs are facing a huge number of lesser opponents.

It's important to remember that combat scenes take place in the context of a larger roleplaying game. Thus, although there are certainly tactical elements to roleplaying combat, this combat is not a wargame. The goal is not to beat the players — the GM can do this any time he wants. Instead, try make the scene enjoyable for the players. If one of the players likes tactical combat, that's fine, put him in interesting tactical situations. But if another isn't interested in counting hexes and calculating damage, the GM should give him an opportunity to use other skills.

Example: *The GM wants to run an action/combat sequence for two characters — one a knight who likes combat, and the other a halfling thief who can hardly swing a sword. The GM creates a scenario where the climax involves an escape from a castle. Thus, while the knight holds off a host of guards, the halfling must climb a wall, scrabble across a grappling line, and set fire to the manor house, all under a hail of arrows. The knight slays 14 opponents, while the halfing never draws a weapon, but both have taken part in a tense action sequence.*

Also note that combat is supposed to be exciting and dramatic. If a certain rule is slowing things down and destroying the mood — throw it out. Real combat is full of split-second, life and death decisions. Roleplaying combat should be as close to this as possible.

PACING

When running the scenario, the GM should keep things moving. The adventure doesn't have to grind to a boring halt just because one player wants to barter over the price of apples. If all the players want to do something, the GM should let them, but no single player should be able to dictate the actions of the entire group.

Similarly, the GM shouldn't let the players become too confused about what to do or where to go next — there should always be at least one clear choice of action. This keeps things movings and prevents the players from getting frustrated. It's usually a bad idea to separate the PCs for long periods of time, as this will leave everyone but one character with nothing to do, and this leads to boredom. And when in doubt, the GM can start a fight — and come up with a reason for it later. Nothing gets the blood moving better than a good, old-fashioned free-for-all!

CLIMAX

The GM should never neglect the endings of his adventure. An exciting adventure can be ruined by a dull or unsatisfying climax. The GM usually manipulates events somewhat during the course of the adventure, but the ending is where his manipulation must be strongest.

In general, the GM should try for a climactic confrontation — a big battle, a startling discovery (which can lead to other adventures), a single combat between champions (with cheating on the sidelines occupying the other characters), etc. Maybe the characters lose this adventure; if so, give them a chance to solve the problem in the next adventure.

The GM should resolve the plot as cleanly as possible. This means tying up most of the loose ends presented earlier. Thus, wherever possible the players should succeed in determining the identity of the assassin, they should rescue the king's kidnaped daughter, etc.

There are notable exceptions to tying up all the plots; see Foreshadowing, below.

REWARDS

The GM should always try to leave the characters with some reward. Often their reward will be the satisfaction of saving someone's life or destroying a great evil, rather than just money. Of course, Experience Points and magic items are excellent rewards for more mercenary characters, since these make the characters more powerful. Some characters might be pleased with money.

Even if they "lose", the GM should give the characters some reward. Often this takes the form of a clue or item that will allow them to win the next time they meet the same opponent.

CAMPAIGN CONSIDERATIONS

If the scenario is part of an ongoing campaign, there are additional things for the GM to consider:

FORESHADOWING

In an ongoing campaign, the GM should try to foreshadow the plots for future adventures. Perhaps the characters, on their way to rescue the princess, encounter a band of knights headed in the other direction. The knights seemed surly and didn't talk much; though suspicious, the characters moved on to their urgent adventure. But next adventure, the characters find out that those knights were heading toward the capital to throw their support behind the usurper Prince. Such foreshadowing of events helps tie the adventures together, creating a sense of continuity for the campaign.

In turn, the GM should use the events from previous adventures to create new adventures. If the evil bandit chief wasn't killed during the PCs' assault, he could return in some future adventure, more powerful than ever and seeking revenge. Similarly, if someone helped the PCs, he might return, calling in the debt. These stories are easy to create and reinforce the campaign by allowing PCs expand on previous adventures.

CASH FLOW

An element central to fantasy fiction, but often neglected in roleplaying adventures, is a strong cash flow. In other words, the characters tend to get money and other valuable posessions in the course of their adventures, and tend to lose them just as quickly.

The GM should try to control the characters' wealth. Money is bad for characters because it tends to destroy their motivations. Why would a mercenary fighter go adventuring to get rich if he is already rich? Why would a thief steal if he already has enough possessions? If a paladin already has enough gold to finance his campaigns against the infidel, why go looking for more?

There are more subtle ways to deal with wealth than simple GM edicts. The easiest way is to make sure the characters never get more than they need. If they don't have it in the first place, the GM won't have to take it away from them. But what if the characters somehow get their hands on an enormous treasure?

There are dozens of ways to get the money away from the PCs. Religious characters should be obliged to give money to deserving charities. Moneylenders can act as banks, but then who knows how reliable they are (or whether a sudden reversal in their business might wipe them out). There are always beggars, who will pester wealthy characters incessantly. Don't forget taxes, either, or bribes to officials, priests, merchants, informers. Even daily travels can add up, if the character — known as a wealthy adventurer — is expected to buy drinks for everyone in a bar. And of course, rich individuals are always a target for extortion, kidnaping, or straightforward theft. All of these help take money away from the characters.

Lastly, and most importantly, the GM can avoid this problem altogether by having the players design characters with motivations other than simple greed. If a character's goal is to overthrow the High Priest of Amon Thoth, then no amount of money will make the character happy, and no amount of money will convince him to stop adventuring. In some fantasy campaigns, characters who are looking for money are almost nonexistent (remember *Lord of the Rings*?). Such non-mercenary characters make the GMs job easier, and help broaden the campaign as well.

CONVENTIONS OF "GENRE" FANTASY

Any story or roleplaying adventure depends on certain assumptions. Without these assumptions, or "conventions," the story does not work. For example, most comic-book superhero stories assume that a mask completely conceals the hero's identity. Masks seldom work that well in real life; but without that convention, the story would fall apart. Fantasy, too, has its share of genre conventions.

Don't confuse genre conventions with plot elements. Fantasy stories often revolve around prophecies, dragon hoards, wars against evil kings, or the misadventures of sorcerers' apprentices. These are elements of individual stories, and many fantasies function perfectly well without any of them. So they're not conventions.

Fantasy stories all share a single convention: that magic, defined as the violation or sidestepping of recognized physical laws, works. Magic may appear as lightning blasts from outstretched fingertips, as wardrobes that open on other lands, or as subtly as the existence of demihuman races.

But the story's world always works differently from our own — in a way our world cannot work — or the story isn't fantasy. The presence of magic is the genre's defining convention.

COMMON GENRE CONVENTIONS

The presence of irrational or supernatural events defines the fantasy genre. Beyond that, it's a diverse field; no other single assumption governs all fantasy stories.

Often, fantasy worlds are very similar to our own, but with "magical" differences that have the effect of emphasizing specific elements our real world. For example, Piers Anthony's pun-filled *Xanth* books emphasize the peculiarities of our language, while Philip Jose Farmer's *Riverworld* novels emphasize the different and eternal nature of great men and women through history.

However, a few more conventions do cover nearly all the stories told in fantasy roleplaying games. For example:

Good struggles against evil

Sometimes it's "law versus chaos" instead, or "light against darkness." Whatever the labels, most fantasy roleplaying game plots depend on a simple conflict between two opposing forces. Often implicit in this convention is another idea, "Things should stay the way they are when possible; they're worth protecting." In this way, fantasy stories are often profoundly conservative.

Intelligent beings can control magic

Often the control is chancy or accidental. But throughout history, every human culture has espoused this belief — that human faith or ritual can influence nature or produce supernatural effects. So it is in fantasy, where this belief can be true.

Magic can powerfully influence a situation

Obviously.

The world is an old and mysterious place

This catch-all convention has spawned the endless prophecies, ancient evils, ghosts and gods and demons, and abandoned underground lairs that decorate most fantasy adventures. Generally, fantasy assumes that the old times were greater than the meager present; the older the event or object, the more powerful it was or is. "There were giants in the earth in those days..."

This relates to the common human experience of embellishing memories and aggrandizing one's earlier self, parents, ancestors, and mentors. The experiences of our youth, which so powerfully influenced our development, loom much larger in our minds than today's mundane world, which surrounds us and yet has little power to shape our already-established personalities, beliefs, and understanding of reality.

Fantasy embodies this belief in concrete terms, calling hordes of monsters from the darkness where no man goes (much like the monsters in the human subconscious), and controlling the fates of kingdoms with words mouthed by an oracle ten thousand years ago.

The implicit corollary here is, "People can never understand everything that's going on." Yet the heroes of fantasy usually find out enough about their problems to defeat them. They simplify confusion in a way that we, in our bewildering modern world, can only envy. Perhaps that helps account for fantasy's phenomenal current popularity.

SO WHAT'S ALL THIS FOR?

What do conventions have to do with designing a good roleplaying adventure? Plenty. A good GM knows the genre of his story, whether it's an established category or his own unique creation. Genre conventions constitute a contract between the GM and the players about what is appropriate and expected. Following that contract helps make everyone feel comfortable with the game, and allows players and GMs alike to have more fun playing.

In any genre, certain story elements "feel" more appropriate than others. The genre's conventions help to shape and predict the villain's actions, the events of the storyline, the tone of encounters, and ideally the PCs' actions as well.

This is not to say that the players are chained to a specific script; rather, the genre guides their characters toward appropriate actions and away from inappropriate ones. In a high fantasy adventure, where armies of good and evil are massing on the battlefields, heroes shouldn't travel to The Evil Bauglauron's stronghold with a compromise proposal ceding him territories to be negotiated — it just doesn't fit. If the GM knows the conventions of the genre, he can discourage this; and if the players know them, they won't even try inappropriate tactics.

Genre conventions also suggest plot elements. A GM desperate to elaborate his swords-and-sorcery plot can logically consider barbarian tribal customs, dark sorcerous cults, and scantily-clad princesses (or princes). Clever manipulation or inversion of these stock elements can result in a rich plot that retains the genre "feel."

SUBGENRES

On the varied landscape of fantasy, the well-defined terrains of seven subgenres dominate. No, not all fantasy stories fit these subgenres, nor even all fantasy roleplaying adventures. But these seven subcategories describe the popular forms that have produced the largest bodies of fantasy fiction.

This section briefly describes the tone and events of these subgenres, and it offers some typical conventions of each one. It also offers nothing less than the nature of the universe — that is, the implied nature of the world the characters adventure in. Is it inherently benevolent or hostile? It depends on the subgenre.

Use these conventions to prepare characteristic adventures that will stand beside the classics that you and your players enjoy.

HIGH FANTASY

EXAMPLES

Most Greek and Roman mythology; much of the old testament of the Bible (particularly Exodus); The Arabian Knights; anything by J.R.R. Tolkien; the *Earthsea* books of Ursula K. LeGuin; T.H. White's *Once and Future King* and most other King Arthur legends; some of Michael Moorcock's fantasy (but see "Swords and Sorcery" below); Stephen Donaldson's *Thomas Covenant* books; and works by Lloyd Alexander, Poul Anderson, David Eddings, Jane Gaskell, P.C. Hodgel, Patricia McKillip, Thomas Burnett Swann, Roger Zelazny, and many others. Also movies like "The Princess Bride," "Willow," and "Labyrinth."

CHARACTERISTICS

This popular subgenre works on a grand scale. A titanic evil power menaces the entire known world. Seemingly unbeatable, it sends armies on missions of conquest. A small band of valiant heroes, drawn from many different backgrounds and races, finds the key to victory. They join in a desperate quest to carry the key to their goal, while evil menaces them along the way. At the end, amid personal sacrifice, they achieve the goal and the menace is vanquished. There is an emphasis in this subgenre on the idea that the individual good is not as important as the good of the whole of society. Heroes are therefore self-sacrificing and not interested in glory so much as they are in the idea of service to a greater good.

TYPICAL CONVENTIONS

A detailed world background. And plenty of history. There's always a lot of lore to know in high fantasy, and the most powerful characters (the wizards) usually know the most. Whether that is a cause-and-effect relationship is not always clear. Parenthetically, this knowledge often drives the most powerful wizards crazy and/or to evil (e.g. Tolkein's Saruman of Many Colors).

Really high stakes. The standard plot involves a struggle between good and evil for the destiny of a world.

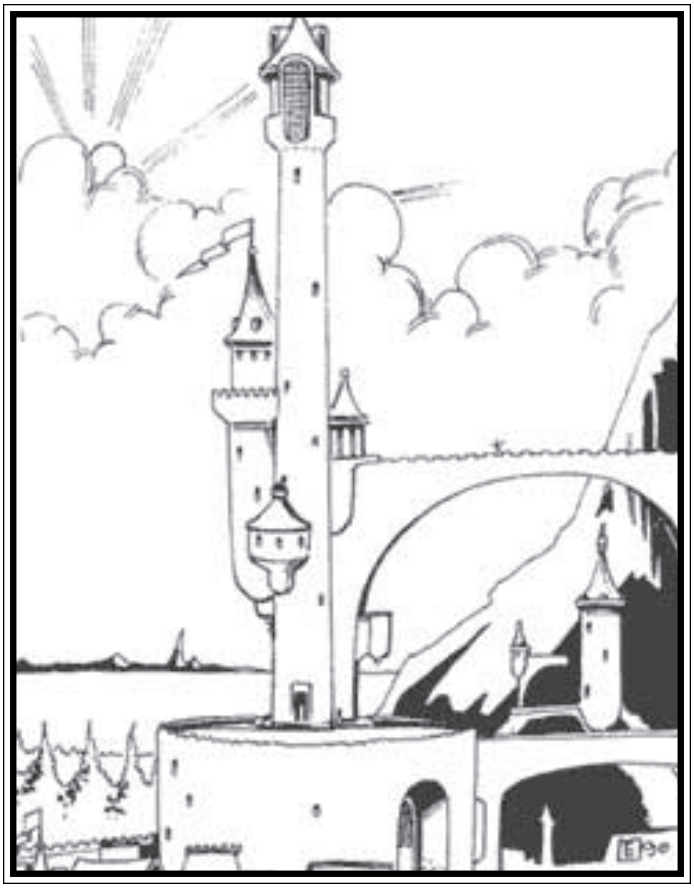
Sympathetic (or decidedly awful) characters. Characters in high fantasy are drawn larger than life, and in bright primary colors. Evil is evil, good is good, and never the twain shall meet.

A few individuals show ambiguous loyalties. If they're pretending to be heroes, they betray the good guys and then die; if villains, they're henchmen who betray the master villain and either die or join the heroes for good.

An aged wizard versus an army — no contest. Never bet on the army! Wizards in high fantasy command world-shaking power, if they have plenty of time to prepare and cast their enchantments. On short notice, the outcome is less certain. And for every heroic wizard, there's a bad wizard or monster that makes him quake in his sandals. Incidentally, note that the major forces in high fantasy are nearly always quite old — except for the reader-identification hero, who is young and naive but willing to do his part against the forces of evil.

THE UNIVERSE

Subtly beneficent. Heroes must endure hardship to defeat their enemies, but there's always a key — a ring, a sword, whatever — that will do it. Often a prophecy from long ago predicts that the villain will fall; this panics the villain, so that he initiates plans to foil the prophecy; and these plans allow the heroes to fulfill the prophecy! The universe sets things up so that good people, if sufficiently dedicated, can win.



SWORDS AND SORCERY

EXAMPLES

Robert E. Howard's stories of Conan, Kull, and others; Fritz Leiber's Fafhrd and the Grey Mouser stories; Michael Moorcock's Eternal Champion cycle of novels about Elric of Melnibone, Dorian Hawkmoon, Corum, and others; Roger Zelazny's Amber series; and lots (lots!) of others. And there are movies like the Conan series, "Dragonslayer," "Krull," and — surprise — "The Sword and the Sorcerer".

CHARACTERISTICS

Sword-swinging barbarians swing their swords in a colorful landscape, with many kingdoms and lots of minor evils lurking in dark corners. Pausing only to swing their swords through a few legions of attackers, the barbarians rescue maidens and, with a swing of their swords, destroy nasty magicians. Here the tone is action and romantic struggle against a small-scale bad guy. At the end the heroes, swinging their swords, ride untouched into the sunset.

TYPICAL CONVENTIONS

Only the tough survive. If you can't fight, you're dead.

A guy with a sword can usually attack before a guy with a spell. You see it in a dozen Conan stories: the evil wizard starts to gesture and incant, and Conan runs across the room and cleaves the wizard in half with his broadsword. Seldom fails. The contest between sword and sorcery, though closely fought, usually favors the swordsman. However, this convention does not hold true for other S&S works, especially those variants wherein the hero wields magic himself.

To game this, the GM may require all spells to take the Extra Time Limitation, to at least Full Phase. Major spells usually have great numbers of Limitations, including Gestures and Incantations.

"Barbarism is the natural state of mankind." That is, any effort at civilization produces soft, weak, effete namby-pambies who will soon die in the next barbarian invasion. This theme, explicitly stated in one of Howard's Conan stories, underlies all his work and most of his imitators. Some S&S defies this convention, but almost all of it has to confront the idea.

THE UNIVERSE

Straight neutral, usually. Heroes survive when they're tough, and not otherwise. Fortunately, they always are; in swords and sorcery, that's what makes them heroes.

HACK AND SLASH FANTASY

EXAMPLES

Early *Dungeons and Dragons* games and a host of minor imitators, including Zork and other computer games.

CHARACTERISTICS

Many basic stories center around dungeons filled with wandering monsters and mountains of treasure, with occasional trips up to the town or city above the dungeon to sell the loot and buy magical items. Most adventures are characterized by tremendous amounts of combat, trap-avoiding, lock-picking, door-listening, mapping, and looting of dead bodies.

TYPICAL CONVENTIONS

Death, Death, Death. In most of these games, characters gain power by killing creatures and accumulating treasure — so they do a lot of both. Most characters are incredibly wealthy death machines, bulging with gems and swords.

Sloping passages and secret doors. Dungeons are often elaborately designed and go on and on for tremendous distances for little discernable reason. No one knows who built the dungeon, or what it was originally designed for. Mapping is often impeded by gradual slopes, trap doors, and secret passages.

Magic is absolutely reliable. Wizards know exactly what they can do and when they can do it. They are extremely weak when they begin their careers, but they are more than a match for whole armies when they reach the peak of their powers.

Characters are two-dimensional cutouts. Most player-characters, and almost all non-player characters are defined entirely by their profession and their functional role in "the party" of adventurers. Good and Evil, Law and Chaos are restrictive labels with little meaning in groups where Paladins collaborate with Thieves to massacre kobolds for experience points. They rarely have any goals other than the accumulation of gold pieces.

THE UNIVERSE

Usually neutral, though sometimes tilted in the favor of the heroes. In general, the scenarios are more like a wargame than a roleplaying game, and the GM is viewed as the opponent. Since it is easy to be resurrected, even dead characters can come back for another try.

SWASHBUCKLING FANTASY

EXAMPLES

Shakespeare's *Henry V* and *Romeo and Juliet* are examples of swashbuckling fantasy, although Alexandre Dumas dominates this field (particularly with *The Three Musketeers*), followed by a number of imitators. Errol Flynn's movies, Robin Hood and the legend of Zorro round out a representative sample of the subgenre. The successor to this genre is found in modern romance novels, westerns and much action-oriented science fiction. Sure, this isn't "fantasy" as such — no magic — but many people associate this derring-do with the heroes of genre fantasy.

CHARACTERISTICS

Strenuous adventures with real men fighting for the good of the country, the love of a good woman, and the honor of the oppressed everywhere. The heroes are capable, loyal, brave, and group-spirited.

TYPICAL CONVENTIONS

Lighthearted, often patriotic. Many of the outstanding works in the field are political or chauvinistic in their original presentation (The Scarlet Pimpernel is obviously a reaction to the seeming chaos of the French Revolution), but they share other common characteristics, particularly in their representations of their heroes and the proper relationships between men and women.

Swashbuckling. The only real way to cross a room is by the chandelier, and defending a lady's honor is the highest virtue.

No magic. This genre was established in the heydey of the Enlightenment, and generally eschews the supernatural, though not a belief in (usually Christian) religion.

THE UNIVERSE

Dangerous but ultimately benevolent. The cause of good is in real danger, but capable, brave adventurers whose hearts are in the right place can stop the onslaught of evil.

FUNNY FANTASY

EXAMPLES

Works by Piers Anthony, Robert Lynn Aspirin, Terry Pratchett, and a host of minor imitators.

CHARACTERISTICS

Whimsical, pun-filled adventures playing on the conventions of other fantasy subgenres. The heroes, though likable, may well be inept or stumble-footed.

TYPICAL CONVENTIONS

Anything for a laugh. No situation is too contrived if it leads to a nice pun. For instance, in Piers Anthony's Xanth, the cherry trees bear explosive fruit; but if our world didn't have a well-known firework called a "cherry bomb," people in Xanth could have walked through their orchards without fear.

Magicians are absent-minded or loony. Often their apprentices keep them on track, but the apprentices can't get spells to work right. Power levels of magic are always plot (or joke) driven — whatever's funny, that's what magic can do.

Monsters are anthropomorphic. Or, more accurately, anthropathic — that is, they behave in recognizably human ways and with human motives. (The dragon tells the hero, "Sure, I'll skip burning your village this time... for a price. Got anything around like a nice Renoir painting?")

THE UNIVERSE

Quite strongly benevolent, or else amusingly capricious. If the cause of good were really in danger, that wouldn't be funny, would it?

MUNDANE FANTASY

EXAMPLES

Countless "tavern tales" of fantastic events recollected in the corner bar; works by James Blaylock, Emma Bull, John Crowley, Peter Dickinson, Lord Dunsany, Jack Finney, Alan Garner, Rudyard Kipling, Fritz Leiber, Andre Norton, Tim Powers, Thorne Smith, James Thurber, Charles Williams, and many others. Movies of the genre almost always concentrate on the afterlife, and include "Topper," "It's a Wonderful Life," "Heaven Can Wait," "The Ghost and Mrs. Muir," "The Bishop's Wife," and so on. The "Ghostbusters" movies fit in this genre (just barely). The Friday the 13th TV series is a solid example of what this genre is about.

CHARACTERISTICS

This subgenre contrasts magic with the ordinary surroundings of the "real," recognizable world. Characters can pursue goals in both worlds. A good recent example: Emma Bull's fine novel W*ar for the Oaks*, wherein the heroine helps ancient supernatural beings fight a war in downtown Minneapolis, romances a pooka, and becomes a successful rock musician.

Dark fantasy takes this approach as well (see below). But Mundane fantasy operates with different conventions and a different worldview, so GMs can usefully regard this as a separate subgenre.

TYPICAL CONVENTIONS

Magic is a secret. Whether a ghost returns to visit her surviving spouse and set his life in order, or antediluvian spirits fight wars in downtown Minneapolis — supernatural forces remain discreet. Only the heroes and a select few can detect them; otherwise, the mundane world would soon become much less mundane!

People (other than the PCs) don't believe in magic. This is a corollary of the first rule. If everyone believed in magic, not only would the world change radically, but the heroes would get lots of help in dealing with supernatural forces. This forces the heroes to operate on their own in stopping the supernatural (which is, after all, much more heroic than calling the police.)

The world works more strangely than you thought it did. A cardinal example here is Leiber's *Conjure Wife*, which postulates that all women are witches who hide their magic from men. Other examples relate to the afterlife, history, or the workings of mundane institutions. ("Yes, in fact, the IRS has been using demonic accountants for some time.")

The "conceptual breakthrough," the sudden and dramatic redefining of some long-accepted view, marks the mundane fantasy's appeal. This does not lead to insanity, as in horror fantasy, but to some intriguing story situation. Through the magical impetus, heroes may come to greater understanding of themselves, or they may get their wayward lives in order.

THE UNIVERSE

Variable attitude, though seldom blatantly hostile.

DARK FANTASY (HORROR)

EXAMPLES

This is a crowded field. The genre's origins can be traced back to Greek and Renaissance tragedy, including Sophocles' *Oedipus Rex* and William Shakespeare's *Hamlet* and *King Lear*. In the nineteenth century, Edgar Allen Poe, Arthur Machen, Algernon Blackwood, M.R. James, William Hope Hodgson, A. Merritt, and Bram Stoker's *Dracula* dominated the field. In the pulp era H.P. Lovecraft dominated, amply supported by Clark Ashton Smith, Robert E. Howard, Robert W. Chambers, August Derleth, and early Robert Bloch. More recently Stephen King, Peter Straub, Harlan Ellison, Charles L. Grant, Brian Lumley, Ramsey Campbell, Robert Bloch (still), and many others have made the field their own. There are way too many movies to list.

CHARACTERISTICS

Almost all dark fantasy takes place in our world, or in a recognizable historical one. Likable people, who always have deep emotional commitments or loved ones, confront supernatural monstrosities that threaten those commitments or loved ones. Whatever the character cherished most is destroyed, corrupted, or revealed to be malign. The best of these stories achieve great suspense and powerful effects.

Why would anyone want to play this in a game? It's not for everyone, true. But in dark fantasy, more than any other form in any genre, the villains are really evil. There is **no** ambiguity. Heroes never even question that they're fighting the good fight. If you get eaten, you know you've perished in a good cause.

TYPICAL CONVENTIONS

Things lurk in the dark that can destroy us. Sometimes they're physical, sometimes merely insane thoughts that turn us into lunatics (cf. *Lear*, *Hamlet*, Stephen King's *The Shining*). In any case, they're always repulsive and should never be allowed into the light. This obviously parallels the "monsters" of everyone's subconscious mind.

Anybody can die at any time. This principle, first espoused by noted "drive-in-movie critic" Joe Bob Briggs, applies to the most suspenseful prose and RPG adventures as well as movies.

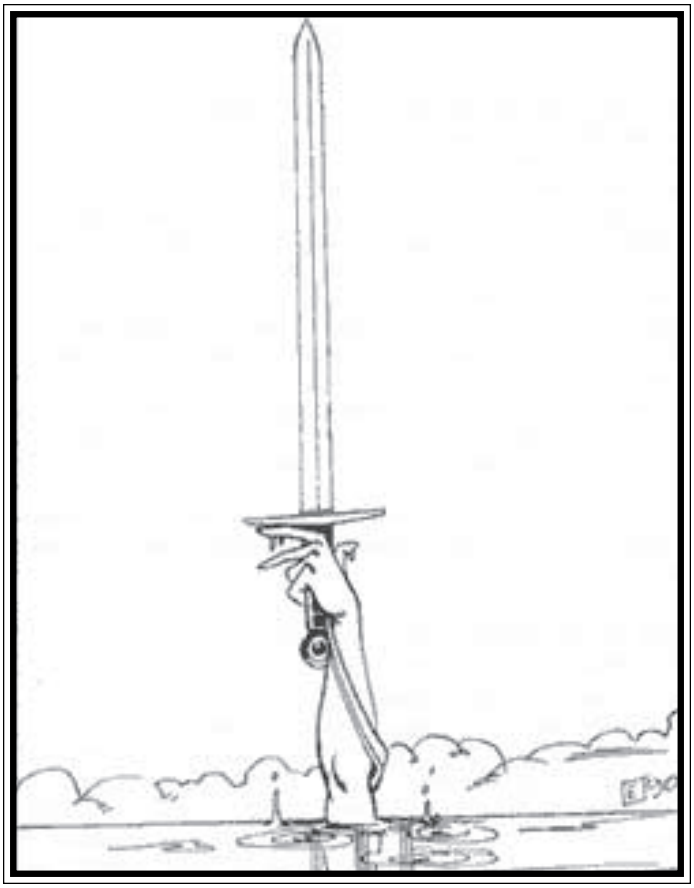
If people truly understood reality, they might go crazy. Our lives create an illusion of comfort and stability. But any series of supernatural events can make us confront this illusion, and we will perceive the horrible reality.

Magic may also have this effect. Spells could have a Side Effects Limitation that Drains INT or EGO. Incidentally, powerful spells may require repulsive materials or a human sacrifice (Expendable Focus!). Magic in horror fantasy is seldom obvious or extremely powerful in its effects.

Even so, it's better to be aware than ignorant. This theme is not always honored in all horror works, but it's implicit in many. The heroes end up jumping at shadows or starting at sudden noises; but they're living with knowledge, not in ignorance.

THE UNIVERSE

Actually hostile. The heroes' best plans go astray if it produces horrific effects. Humanity's place in the universe remains tenuous, and many enemy forces would just as soon see us go away.



CLASSIC FANTASY BITS

There is, of course, a wide variety of classic "bits" that help make fantasy fiction what it is. Different subgenres make use of different bits, and what follows cannot be more than a partial list.

The Quest is common in fantasy fiction, dating back to Homer's *Odyssey*. The heroes have to travel enormous distances and face a wide variety of obstacles in order to reach their ultimate goal. Sometimes what they want at the outset of the quest turns out not to be what they want at the end.

Altars upon which innocent maidens are sacrificed, at which benediction is given, or at which heroes and innocents pray are common in fantasy fiction. The presence of an altar gives a scene an added significance, as it implies the blessing of the divine upon the victor, or the desecration of the divine by evil forces. Altars are often used in story openings, climaxes, and endings.

Demons, whether real or imaginary, are a staple of the genre. Sometimes they are external creatures, and sometimes they are summoned from within, but in any event they are dangerous, deceitful, and difficult to deal with.

Stalactites hanging from cavernous ceilings threaten heroes and villains when they fall, and provide cover from dragon's breath and arrow for heroes and villains alike. They add to a sense of gloom and powerlessness in a dark, frightening underworld.

Swords are powerful symbols of the extension of power and are probably more common than any other single element in fantasy fiction. Broken swords that must be reforged represent of fallen power than has not been regained. Reforging such weapons is often the focus of a quest.

Potions can grant tremendous but temporary power, but, in fantasy fiction are often unreliable and/or dangerous to ingest. Hallucinations and insanity can follow the rush of insight and potency granted by potions.

Cities are more than just stopping places and watering holes for heroes between dungeon excursions. They are interesting places themselves, and each city has its own distinct personality. The cities of a fantasy world can also be more bizarre and strange than any real city could ever be. They can be 100 layers deep, almost like a labyrinth in themselves, or they can be magical palaces that float in the sky. Cities are also great repositories of knowledge and culture, much of which can be interesting or useful to adventurers. And of course, cities are often the homes of governments, kings, emperors, and their court intrigues.

Castles are the places where kings, emperors, barons, knights, and the like live. They can be places of refuge or the home to great danger. Also, they very often hold deep dark dungeons designed to hold prisoners and other unpleasant things. Ruined castles can be home to bandits, creatures, treasures, traps, and lost artifacts and are described by half-ruined maps.

Gigantic Monsters are a staple of high fantasy, and are often used to represent larger-than-life concerns and problems. Dragons, for example, typically represent the evil of greed and the random destructiveness of nature.

Hordes of Small Monsters often represent smaller evils and petty concerns. Orcs are generally representative of mindless obedience to authority, for instance.

Partial Maps can do almost as much to motivate heroes as magical treasure. Often the heroes will do whatever they can to uncover the source of the map and find out what it leads to, even without the slightest clue as to its value.

Mysterious Warnings and Dark Prophecies fall into the single category of common foreshadowing devices used in fantasy fiction. These devices can be used to give players clues about upcoming events and people they have yet to meet, but they must be either ambiguous or unreliable. A famous example comes from the oracle at Delphi, who, when asked by a Greek general who would prevail if he assaulted the Persian army, said "a great army will be destroyed." The next day the Greeks were routed in a tremendous battle.

Alchemists are a specific but very common variety of magician that specializes in making potions and poisons, and in turning lead into gold. They are usually surrounded by vast alchemical laboratories filled with weird glass apparatus, eye of newt, heart of toad, bat's wings, etc. Generally, alchemists are old and slightly addled.

Armorers, though they are usually support characters for powerful warriors, are sometimes important because of their great skill. Sometimes a quest will focus on finding a particular armorer to reforge a lost weapon.

Innocent Heroes are the most common type in fantasy literature. Jaded, disillusioned heroes are generally relegated to minor supporting roles where they are shown that there really is hope after all. While the jaded hero is more common in modern fiction, he is rarely a prominent figure in fantasy fiction.

Powerful But Unreliable Mentors often work alongside the reader-identification heroes. Gandalf the Grey, in *The Hobbit*, was an excellent example of this, as is the often-missing Merlin in the King Arthur legends.

CONFESSIONS OF A HACK AND SLASH JUNKIE

Players and GMs alike complain about the tendencies of players and campaigns to emphasize a bloody "hack and slash" style of fantasy. This emphasis on the looting of bodies and the accumulation of treasure is a legacy of the first fantasy "roleplaying" games, which tended to concentrate more on maps and monsters than on coherent stories and interesting characters.

This emphasis, in turn, is directly related to the wargaming origins of these games. In a wargame, winning the combat and achieving a simple objective is all the game is about. This is not to disparage wargames — they can be hours of fun. But they aren't roleplaying, and neither is the "hack and slash" style of fantasy game-playing.

ROLE-PLAYING BUILDS CHARACTER, AND IT'S FUN, TOO

The rewards of roleplaying are not the accumulation of treasure and victory over of mindless monsters or (to take an example from an actual campaign) the slaughter of kobold children "because they aren't worth experience points alive." (I kid you not. This really happened. Scary, huh?) No, the rewards of roleplaying come from creating an interesting character and taking him through an interesting adventure which causes him to change in some logical and positive way.

Of course, no GM wants to bore his players with hours of romance when what they want is combat, right? Well, that's certainly true enough. Even the most combat-hungry players, however, enjoy an adventure more if they understand and agree with what they are fighting for. Moreover, players enjoy working together to solve problems and defeat monsters. It's rarely fun for an entire group if one player's character does everything.

And aside from the obvious benefits of fun for all, there are other benefits to be had from good roleplaying. Not only can roleplaying teach teamwork and respect for differing points of view, but it can also provide an opportunity for real intellectual growth as well. Now, I'm not going to pretend for a moment that even the best roleplaying is a match for Shakespeare, nor should it be. But, neither should *Fantasy Hero* be restricted to the roleplaying equivalent of Saturday Night Wrestling.

FORSOOTH, SOME SUGGESTIONS

First, be consistent in your campaign setting. Decide what kind of world you want for your players and stick to it. Talk with them about it first, since you don't want to be arbitrary and make your friends unhappy, but once you've all decided, stick to it. If you've decided on a King Arthur campaign and French Musketeers start showing up, things are going to get weird fast.

Also, keep the non-player characters and institutions consistent. If Lady Guinevere is always flirtatious and cheerful and suddenly turns into a raving maniac, your players are going to be confused and upset. Don't do it, unless the focus of that adventure is figuring out what has happened to turn her into such a troll. If knights everywhere are honest, chivalrous and respected, and suddenly the heroes run into a whole mess of rude thieves who call themselves knights and are spat on by peasants, something is wrong. Now, this might be an interesting basis for a scenario, but don't do it randomly. It's more fun for everyone when the world behaves.

Second, create memorable characters for the players to enteract with. This is easier than it sounds. Since this a game, you can steal characters from elsewhere. Everyone wants to meet King Arthur, Lancelot and the Knights of the Round Table. Just make sure your NPC's aren't so interesting and so competent that they steal the scenes from your players. It helps to think of the NPC's as supporting characters. They should never be the ones who are the center of the story or the focus of the action, but they should be around to make the world a little more pleasant and little more "real" for the players.

Now that we have a consistent world peopled with memorable characters, all we need is some villains and the players and we're ready, right?

THE BLACKEST HEARTS IN ALL OF CHRISTENDOM

Well now, what about those villain guys?

In fantasy stories, villains typically come in five flavors. They start with the nuisance — the pickpocket, brigand, burglar or thief who steals something absolutely essential from the heroes or from someone else. His action often sets the plot in motion or keeps it going, but rarely if ever does he present a significant obstacle. He is usually quickly captured, by which time he has passed the item on to someone else.

The next level up from the nuisance is the thug — the street tough or man-at-arms who serves mainly as an annoyance to provoke the players into action or to slow them down (but not by much).

Then there is the treacherous deceiver. He is no match for the heroes, so he cheats. This kind of slimeball usually employs thugs and is often in the employ of some other, more nefarious and powerful figure. (For some reason these guys usually wear black, are deformed, and don't wash their hair.)

The next level of bad guy is the fallen knight. Corrupt in some way, he would be the equal of the heroes if only he were pure of heart. Unfortunately, he has become cowardly and dishonest, fleeing and lying when a true knight would stand his ground and speak the truth.

Then there are the major league bad guys — evil wizards, ambitious nobles, and foreign monarchs. Conquest is the name of their game, and they often command huge armies and always outnumber the good guys.

Remember, when you're creating villains, it's important that they be memorable too. If the players are playing King Arthur's knights, then Modred is entirely appropriate, but a heavy-breathing knight dressed in black with magic powers that let him deflect arrows and perform feats of telekinesis is no less appropriate for high fantasy. All the rules for interesting supporting characters apply to villains as well.

THE GAME IS AFOOT

Now we have almost everything we need. All that's left is a plot.

A plot can be as simple as "evil wizard kidnaps the queen and the heroes have to get her back," but it need not be. Whenever possible, complicate things. Perhaps the evil wizard grabbed the lady of one of the player-knights along with the queen. Now, suddenly, the hero has a strong motivation for going after the bad guy. The wizard might be the evil half-brother of another hero, who has to defeat his nefarious scheme in order to reclaim the family honor.

And there can be more. The wizard is kidnapping the queen as a prize for a barbarian chief who will invade the country once the queen is his. The wizard, though, wants to use the queen as a pawn in a demonic sacrifice that requires "a woman queen and princess." Once he sacrifices the twice-married queen, he thinks he'll gain tremendous power to destroy the chief and the king. The demon, of course, has decided to double-cross him by giving him a bull's head at the same time he grants him power. The queen, meanwhile, is also being pursued by her former paramour, a powerful knight of great repute. One of the king's advisers who is secretly working for the wizard insists on accompanying the heroes.

Put it all together, and you have a story that might look something like this: The heroes, all aspiring knights, meet at a tournament being held at the king's court. Just as the tourney is about to begin, the evil wizard attacks with his band of brigands. With surprise and treachery on his side, he and his followers kill or severely injure the king and his knights, and get away with the queen. The heroes fight him, but don't really have a chance. They probably kill several evil henchmen, and capture some others, who can tell them the location of the wizard's castle.

The heroes set out on their journey, accompanied by the evil adviser. On the way to the castle they do good deeds and they learn about the queen and her past, including the powerful knight. The adviser leads the heroes into an ambush, which they escape through bravery and cleverness. As the heroes travel across the countryside destroying monsters they acquire knowledge or weapons that will enable them to ultimately defeat the wizard.

GET BACK, FOUL CREATURE

A note about monsters and treasure is appropriate here. Never make either gratuitous. Monsters in literature and film never "wander" for reasons unrelated to the plot, nor should they in the games that strive, at their best, to emulate literature. The monsters should serve some sort of purpose, either in plot or metaphor. If orcs want to wipe out humanity, they can be a metaphor for racism or mindless obedience to tyranny. If trolls are killed, their treasure should include the swords that were lost to the characters' ancestors and which make victory possible. Evil, marauding knights should have hostages who can give the players valuable information about where the villain is or what he (or someone else) is likely to do. Magic rings should ultimately lead to a test of character for a player. And so on.

ONCE MORE INTO THE BREACH

The story continues as the player-characters arrive at the wizard's castle, only to find it surrounded by the barbarian chief's horde. The players find out that the queen is scheduled to be wed to the barbarian at dawn, and they have only hours to rescue her. Clever, lucky and stout-hearted, the heroes pull off the rescue in the nick of time. All is going well.

Then they run into the powerful knight who was the queen's suitor. Powerful, but not very bright. He mistakes the heroes for the bad guys, and attacks immediately, not listening to reason. The queen, done in by her ordeal, has fainted and is no help in sorting things out. The heroes fight the knight and his men for a while until the real bad guys show up. Tired from fighting among themselves, the good guys are no match for the bad guys led by the barbarian chief.

The whole lot are captured and hauled off to the wizard's dungeon. While they're in the dungeon, the heroes meet the wizard's badly-tortured ex-apprentice. It seems he made a mistake at the wrong time and cost the wizard the use of a limb forever, for which he has been tortured for weeks. The apprentice is on the verge of death when the heroes meet him.

The apprentice, embittered by his treatment at his former master's hands, tells the heroes everything he knows — which includes the wizard's plans for a demonic sacrifice. Naturally, the barbarian chief won't believe a word of this from the disgruntled torture victim when he comes with the wizard to visit the heroes and gloat.

The heroes must then figure out a way to escape (the old "help, guard, he's sick" ploy always seems to work, probably because the last guy it worked on isn't around to tell the new guy about it). Next they have to retrieve their equipment in time to disrupt the wedding and prevent the sacrifice. The wedding scene should be a chaotic free-for-all, with the wizard forcing the priest to proclaim the chief and queen married before the vows are finished, and then stabbing the queen and summoning the demon. The chief may help the heroes, the demon might help the heroes, the whole lot might attack the demon, the demon might kidnap the queen, the knight could sacrifice himself for the queen (or vice-versa), the chief's men and the wizard's underlings (who saw how the apprentice was treated) could run from the demon or start attacking anyone. The heroes should be decisive in the melee.

And, of course, there are always possibilities for sequels. If the demon got the queen, the heroes could go through Dante's hell to get her back. If she was badly wounded or even killed, a quest for the Holy Grail might be in order. The heroes might have to restore order to a kingdom that collapsed while they were away, since the king and all his knights were badly wounded or killed in the initial attack. The wizard (if he lived) will surely want revenge. The characters could be knighted (and an entire game could be devoted to just that event, and the ceremony and intrigue surrounding it). The powerful knight might invite the heroes for a visit, or he might have some problem that requires cleverness (and therefore the heroes) to solve. And what about that barbarian chief?

As you can see, the possibilities are nearly endless.

GATHER AT A TABLE ROUND

Just remember to give your players complicated plots featuring memorable characters in a consistent world, and you should have no trouble encouraging roleplaying. Remember the flavor and tone of heroic fantasy, with its deeds of justice and charity, its themes of honor and love, and its epic adventures, and you'll do fine. Just don't begin adventures with "You're sitting in a tavern, and you see these guys." And don't let your players slaughter kobold children...

SETTING UP A FANTASY CAMPAIGN

A roleplaying campaign is a game in which characters and plots continue over a series of several gaming sessions. The players are usually involved in long adventures where each new session brings the characters to new places and new dangers. Characters come and go, new characters take their places, and even the campaign setting itself can grow and evolve over time.

Good fantasy campaign settings, however, require a lot of thought and pre-planning on the part of the gamemaster. More than any other of the major roleplaying genres (with the possible exception of science fiction), fantasy requires a GM to develop his "reality" from the ground up; he can't fall back on his own real-world experience to tell him the way things "should" be.

Before you, as GM, sit down and start planning your fantasy campaign setting and first gaming session, the following section offers a few things to keep in mind.

CREATING YOUR WORLD

A lot of thought and playtesting went into making the HERO System flexible enough to simulate any conceivable roleplaying environment. Fantasy itself is a broad genre, and the term encompasses many different types of fiction, from realistic medieval chronicles to flights of fancy through enchanted faerie-worlds. With the HERO rules and a good imagination, a GM can create a campaign to cover either of the above extremes — or anything inbetween.

The rules, however, provide only game mechanics. It is up to the GM to decide the campaign's tone and setting. In some cases this may mean adjusting those rules that don't reinforce the campaign that the GM would like to generate.

In the course of setting up the campaign, the players and GM decide on its "ground rules" — what the GM expects from the players and what the players expect from the GM. Real problems develop in campaigns where the GM provides no guidance as to what the ground rules are, and in campaigns where the PCs find that their own codes of behavior clash with one another and the GM.

In order to avoid these problems, a GM must ask several questions of himself and his players before starting a campaign. The following sections offer a step-by-step guide to the considerations that should be taken into account before these decisions are made.

PLAYER INPUT

Before you, as GM, get too far along in the campaign creation process, it's a good idea to talk to your players. Find out what kind of campaign they would like, and keep this in mind when designing your campaign. For example, if your players all want to be barbarian warlords, a "Three Musketeers" style campaign probably won't go over that well. Remember that the players are, after all, the ones playing in the campaign, and if they have a good time, you will too.

Conversely, you should never run a campaign which you don't enjoy. Unenthusiastic GMs run unenthusiastic campaigns, and pretty soon no one will be having any fun. Take the players' desires into consideration, but in the end, the decision as to what type of campaign to run is yours and yours alone. The best way to handle things is to decide, in general, what type of campaign you'd like to run and then let players design their characters within these guidelines.

"Real world" concerns also play a role in campaign design. Will all of the players be at every run, or will there be a rotating membership? Long, involved "quest" campaigns don't tend to lend themselves to high PC turnover, but a "Theives' Guild" style campaign would handle a rotating membership quite well.("Hmmm, let's see just who's down at the Guild Hall today when the gold-laden merchant caravan comes into town.")

If you know that some of your players will be leaving the area (perhaps graduating?) after a given period of time, then you should consider a campaign with a definite ending, such as a final climactic battle versus the Dark Lord. Finally, if your players tend to get into arguments, plan a campaign that will encourage them to work together toward mutual goals. In general, plan the campaign to make the most of the players.

PLAYER GOALS AND MOTIVATIONS

Your most basic questions concern the goals and motivations of the PCs. What do the heroes want, and what will they do to get it? Is it something that can be achieved, or only worked towards? Remember, all PCs need a reason to be adventurers. Every PC should have his own personal goals, even if it merely to preserve the status quo. These goals guide the campaign more than any other factor; PCs trying to promote the forces of good react very differently from PCs trying to find true love or get rich.

ACHIEVABLE GOALS (THE "QUEST" CAMPAIGN)

Nearly all fantasy literature revolves around heroes attempting to achieve some sort of tangible goal (the "quest"). This goal can be anything from rescuing a fair princess or destroying a magic ring to freeing a kingdom from oppression or slaying a huge dragon. These campaigns are usually linear in nature: The characters strive to achieve their goal, they overcome numerous obstacles, and in the end they (presumably) succeed.

The advantages to running this type of campaign include: It can be short-lived (if needed), it provides clear goals for the PCs to pursue, and it can have a definite ending that results in the realization of goals and a great deal of player satisfaction. The main disadvantage of this campaign is that it has a limited scope; PCs spend most of their time trying to complete the quest, missing out on other interesting activities and roleplaying opportunities. For example, if the PCs must destroy the evil wizard Sarador before his armies overrun all the Western Shores, then they won't be inclined to linger in taverns swapping tales with the townsfolk. Also, once the goal is reached, the campaign is basically finished and must change radically if the GM wants to keep running it.

OPEN-ENDED GOALS (THE CONTINUING CAMPAIGN)

While an open-ended storyline is uncommon for fantasy literature, it is much more common in fantasy gaming, where many GMs prefer to run ongoing campaigns. Unlike the quest campaign, the continuing campaign has no tangible, achievable goal for the characters to pursue. This is not to say that the characters have no goals, merely that those they choose will never be completely realized. The PCs could go on a continuous series of minor quests in order to gain honor, or they could simply be concerned with grabbing as much fame and fortune as possible. The PCs know, however, that there is always more honor, money and notoriety to be had.

This type of campaign has some advantages over a campaign with an achievable goal. Because the goal is not really attainable, the GM doesn't have to worry about the PCs charging single-mindedly towards their goals and having the campaign end abruptly. There should be plenty of time for character development and roleplaying. On the other hand, because the player can never attain his character's ultimate goal, the GM must take extra care to keep the campaign fresh and interesting. Unless the PCs are allowed to have some minor successes (such as rooting out a foreign spy ring in the royal court or slaying a dragon and aquiring his horde) they will eventually despair or grow bored.

COMMITMENT TO THE GOAL

Having determined the type of goal each character has, it is now time to decide how each character's goals mesh with the goals of the other characters. How the PCs goals relate help you to decide how to treat the heroes and the world around them.

UNITED GOAL

Although the PCs might have minor differences in motivation or personal concerns, they are all united to achieve a common goal. The goal can be as unified as that in Tolkien's *Lord of the Rings* (everyone wanted the Ring destroyed, and for pretty much the same reasons), or the players could all share the same goal for different reasons. (Example: Sarador the Wizard rules the kingdom with an iron hand. Sir Justin's father was killed by Sarador. Lyra the druid is upset by the wanton destruction of forest caused by Sarador's men. Chiron the thief knows Sarador wears a ruby ring worth half the value of the realm. While the PCs' motivations range from revenge to outright greed, they can all agree on one thing: "Let's go get Sarador!") This type of goal works especially well for "quest" campaigns. A united goal provides a strong unifying theme which keeps the PCs working together, although it prevents some of the interesting character conflicts which occur in less-united groups.

OVERLAPPING GOALS

In this type of campaign, the characters do not share the same goals or motivations. Instead, there are two or more individual goals which overlap. For example: Derek the Rogue wants to accrue as much money as is humanly possible. Kerendor, priest of Deletar, is interested in locating the long-lost arcane tomes of his sect. Troll the Terrible just wants to hit things. Adventuring will almost certainly allow each of them to pursue their individual goals, but when it comes time to decide whether the group should venture to the Tomb of Wiloth the Wealthy, the Lost Library of Lexos, or the kingdom-wide Gladiator Tourney, expect some conflict! Because the heroes' reasons for cooperating as a team are quite different, this type of campaign can be much more varied and intricate than one based around a single group motivation. The campaign can explore the characters' backgrounds and the reason they do what they do. At the same time, take care that inter-character conflicts don't get out of hand. If you run a campaign with overlapping goals, as the GM, you must develop a good reason for the group to stay together; otherwise, it will inevitably split apart.

IMPORTANCE OF THE HEROES TO THE CAMPAIGN WORLD

The second point a GM must determine is the overall importance of the heroes. Though the heroes should always be the focus of the campaign, they may not necessarily be the focus of the campaign world. Mercenaries hired to protect a caravan may have plenty of exciting adventures, but they won't have a big impact on the world at large. Alternately, players running wizards who are members of The Ruling Council of Supreme Archmages can decide the fates of entire countries or even worlds.

This question is not necessarily a reflection of raw power. Extremely powerful characters might have limited concerns, and weak ones could hold the keys to the universe (remember hobbits?). Also, the player characters don't necessarily need to know what kind of campaign they're playing in at first. (Remembering hobbits again; a PC might think he's a simple townsperson and that Ring is just a bauble, when in actuality the fate of the world hangs around his neck.) The following campaign categories are not set in stone; the importance of the heroes might very well change over the course of the campaign.

The categories are as follows:

MOST IMPORTANT

In this sort of campaign, the heroes are an elite group of individuals who have a major impact on their world. However, the world does not revolve around them alone, and important things happen which are totally unrelated to the PCs. The PCs could be the ones charged with destroying the magic item which will bring about the downfall of the Dark Lord (although others are helping in the fight), or the PCs could be the premier sorcerers in a world of magicians. King Arthur and the Knights of the Round Table are good examples of "most important" heroes. Even though their concerns were limited to Britain, Britain would be considered the "campaign world," as characters rarely travelled beyond it.

This sort of campaign lets the heroes feel important and consequential. A drawback of this type of campaign is that it sometimes discourages certain aspects of roleplaying. After all, who has time to swap tavern stories when you're responsible for saving the realm?

IMPORTANT

While the "ultimate quest to save the world" is a staple of fantasy literature, the GM may not want his players to set their sights on such lofty goals. Instead, he might want the PCs to be important individuals in a certain area, but outside of that area (and sometimes even within it!) events occur which the PCs have no control over. While they might save the kingdom on occasion, they certainly won't be saving the world (at least not without great effort).

The GM has much greater control over this type of campaign. Also, because the stakes are lower, there is less pressure on the PCs. Heroes can spend time exploring subplots or flights of whimsy without having to worry about "more important matters." Players should, however, know that the things they do are consequential in their own area (perhaps they could meet people whose lives they have saved or be knighted by the monarch of the realm).

UNIMPORTANT

In this sort or campaign the PCs have little or no impact on the campaign world. Perhaps the heroes are rogues and petty-thieves in a major city, or soldiers in the king's legions. They might be servants, prisoners, or even slaves! While the PCs might adventure and change their own destinies (stealing enough to retire modestly or perhaps escaping bondage), they don't have the power to change the world.

GMs and players who enjoy "realistic" campaigns may find this type of campaign enjoyable. GMs don't have to worry about the PCs being able to alter the campaign world, and the players are also able to spend a lot of time on character development and interaction. The GM has a more difficult time keeping the players from feeling useless, however. In the fantasy genre, characters are usually powerful "free-agents." Even though characters are inconsequential to the world, they should have important successes on a personal level. Even minor accomplishments can hold a great deal of satisfaction. PCs should never have to feel like "nothing we do makes any difference." In the early Conan stories, for example, Conan does many great and heroic deeds, even though he doesn't really affect the world at large.

CAMPAIGN TONE

Having established the unifying goals and relative importance of the heroes, you should think about what tone. A campaign's tone is the feel that the GM tries to present through his scenarios. A swords-and-sorcery campaign feels very different from a historically accurate medieval campaign. Tone is important, and the GM should try to describe its relevant aspects to the players. Is the campaign going to be triumphant or depressing? Funny or serious? The answers to these questions will have an effect on the characters the players create.

An important aspect of tone is consistency. Some GMs maintain a consistent tone throughout the campaign. Such campaigns allow players to construct characters which will always fit comfortably into the milieu. In campaigns where flavor is important, such as a campaign set in Tolkien's Middle-earth, it is best to maintain a consistent tone. Such campaigns can, however, suffer from the tedium of adventures that all feel the same.

Often, a GM will allow the tone of a campaign to evolve slowly from one type to another. It may begin as a swashbuckling campaign full of derring-do, then become dark and depressing as the evil cardinal begins to exert his control, before finally becoming a more sober, but once again hopeful, quest to overthrow the villain. Such campaigns make it difficult for characters to be completely integrated into the tone throughout the entire course of the campaign, but it's easier to prevent them from becoming stale and treadworn.

A third alternative is to make a pointed effort not to develop any consistent campaign tone at all. One adventure could be comical, the next a serious murder mystery, and a third a romantic adventure. Such campaigns allow the GM to experiment with different tones, and offers something for all kinds of characters. At the same time, it can be frustrating for players who like to work their characters into the campaign tone, and it can be difficult for the GM to run a scenario where the tone is an especially important feature, since not all of the characters will be of that same tone. (For example, it would be difficult to run an effective court intrigue adventure if all of the characters were hack-and-slash barbarians.)

What follows are some elements you should consider when determining the campaign's overall tone.

MORALITY

How clear are the moral choices in your campaign? Are good and evil easy to distinguish from one another, or do they blur together into shades of gray? The question of campaign morality affects both the way in which characters are designed, and how they react to situations. If the choices between right and wrong are easy for characters to make, they can act with the courage of their convictions, knowing in their hearts that they "fight the good fight." Characters' morality, "alignment," beliefs (or whatever one wishes to call it) are much easier to play in such a world. For example, no

one need have any regrets over slaying orcs, since orcs are (in a morally black & white campaign, at least) totally and irredeemably evil. Most classic fantasy tends to follow this morality, where evil, as often as not, is a mystical, palpable force (in the form of an evil Dark Lord, demons, or beings from the netherworld). Unfortunately, this sort of campaign can often seem simplistic and unrealistic. Players who enjoy wrestling with more complex moral issues will probably be dissatisfied.

If you, as GM, establish a campaign where right and wrong are not clearly divided, the tone will be very different. Heroes won't readily be able to assume that good guys are good guys and bad guys are bad guys. PCs themselves may, in fact, be morally "gray." (Example: A campaign in which the PCs are all mercenaries who prize money over any other cause, such as the Black Company series by Glen Cook). This sort of campaign tends to be closer to reality, and works well for historical fantasy. It also appeals to GMs and players who prefer to explore ethical questions while roleplaying. On the down side, making decisions is a lot more difficult than in clear-cut worlds. Moreover, each right decision can be tinged with wrong, often preventing the characters from experiencing a complete triumph.

REALISM

Consider the sort of adventures you'll be running. Will they be realistic or romantic (i.e. idealized), and to what extent?

Do you want the campaign to feel like the real world? After all, even "fantasy" can have a hefty dose of realism thrown in. In a campaign with a realistic tone, the world is usually an unforgiving place. Characters who are mortally wounded die, and those that grandstand pay for it. Player characters in a realistic campaign avoid dangerous situations and make efforts to preserve their own lives. In short, they act like real people in the real world. This is good for simulating a real-life genre, like a historically accurate Crusades campaign — where the PCs *should* avoid taking risks.

In a fantasy campaign, realism is closely linked to character mortality. Even if the world is "unrealistic" (i.e. containing magic, dragons, faeries, and the like), the players will avoid taking unrealistic risks if the GM kills them for mistakes. On the other hand, this type of campaign must be carefully managed, or the PCs can become overcautious, thus causing the campaign to lose any fantasy feel. ("We walk down the corridor at 1/4 speed, tapping the walls with our ten-foot poles and throwing a spike with a rope tied to it ahead to check for traps while simultaneously communicating in sign language to avoid alerting any monsters to our presence.")

In the Romantic campaign, dramatic (but unrealistic) behavior is encouraged. Far from penalizing the PC for swinging from a chandelier, the GM applauds the action, perhaps even giving the character a bonus due to surprise. Even if the dice dictate that the character "dies," the GM says the body was never found. A few weeks later the lost character could reappear (no doubt with an amazing tale explaining how he survived going over that 500 foot waterfall). Such a campaign is well-suited for rip-roaring, swashbuckling type adventures. It also frees the players from the constant fear of losing their beloved characters and lets them roleplay fearless PCs.

It does, however, make it more difficult to instill fear in the players. This tends to cheapen the players' sense of triumph, since they never know if the GM was helping them succeed. Most fantasy literature tends to fall somewhere in between realism and romanticism. Oftentimes, the protagonists (the PCs) are able to accomplish great feats without fear of death, but no such protection is provided for supporting characters (important NPCs and DNPCs).

OUTLOOK

What does the future hold for the campaign world? Are the people there optimistic or pessimistic about the world and the future?

In a pessimistic campaign, the heroes always have a wrong to right. But at the same time they have difficulty achieving long-lasting victories, and much of their work is ignored or overturned. This type of campaign is unusual for classical (and even most modern) fantasy, where a staple of the genre is the heroes' triumph over their foes in the end. This campaign can easily become depressing, and the GM should take care that the players don't despair and leave the campaign.

In an optimistic campaign, the heroes regularly triumph, and the forces of evil are quickly overcome. This outlook allows the players to feel the thrill of positive accomplishments, and the glow of living in a wonderful world. Whereas the forces of evil can be just as powerful and menacing as in a pessimistic campaign, the opportunity exists for evil to be entirely vanquished on both the small and grand scale. Most fantasy literature has an optimistic tone, and it is much easier for the GM to capture a fantasy "feel" for his campaign when it is possible for good and evil to be locked in conclusive struggle. This campaign can grow stale, however, if the successes come too easily. The GM must work to give the PCs credible challenges. A campaign could even seem pessimistic at first, as the bad guys win victory after victory, but then the PCs turn the tide and triumph in the end.

SERIOUSNESS

How serious is the campaign, and how seriously is it taken by the players? Fantasy campaigns can range from overblown silliness (such as the *Myth-Adventures* series) to the hard-bitten feel of a *Thieves' World* campaign, and everything in between. This all depends on what the GM and the players enjoy playing.

A lighthearted campaign can be lots of fun to play, and lets the players go wild with character creation. In contrast, serious campaigns allow the GM to simulate genres that don't lend themselves to cheap laughs. Care must be taken to avoid making the campaign seem too heavy, however, or it will become unenjoyable. Every campaign can use some comic relief, if only to contrast the seriousness of the rest of the environment. Even at the edge of Mordor, Sam Gamgee's domesticity provided some light-hearted moments.

CONTINUITY

How closely does one adventure follow the next? How important is it that they follow each other at all?

In an episodic campaign, the adventures are disconnected stories, united solely by the presence of the heroes. Adventures take place in no particular order and have no connection to each other. The early Conan short stories are a good example of episodic adventures. While episodic campaigns discourage serious character development, they are easier to run, and it is simpler to work in new or visiting players.

In a serial campaign, the adventures are all part of a continuous series — separate chapters in an ongoing story. Continuity in the campaign is very important; otherwise, the adventures will seem disjointed. In a serial campaign, every detail and occurence of import is worked into the fabric of the campaign. Moreover, the adventures flow together, with actions taken in one scenario affecting the situations in adventures to come. The events of Tolkien's *The Lord of the Rings* are the epitome of a serial campaign, where actions follow one another, and events early on affect later "chapters." This campaign can foster very intricate storylines and encourages character development, but it is also a great deal of work to maintain.

It is also possible to run a campaign which falls somewhere in between the two types listed above. In this campaign, the GM can intersperse isolated, "filler" adventures with longer-running plotlines, or he can run a series of unconnected adventures, but with each adventure taking several play sessions to complete.

DIFFERENT TONES IN FANTASY

Since the tone of a campaign involves many things, several examples of different tones and how they were arrived at are given below. This list is by no means complete, so feel free to adapt these or construct your own.

Realistic Medieval: This sort of campaign does its best to simulate "the way things were" in feudal Europe. Life is generally harsh, and no magic exists. Morality is completely muddled in shades of grey. The campaign is realistic, with a rather pessimistic outlook (they weren't called the Dark Ages for nothing!). It is obviously very serious, and efforts are made to preserve continuity.

Epic High Fantasy: The Age of Chivalry! Tall knights on bold steeds riding to the rescue of a fair maiden! Valor, nobility, and honor are the orders of the day for most all heroes. Both good and evil are larger than life, and scarcely a day passes without some great deed being done. This sort of campaign covers high fantasy from King Arthur to Middle-earth. Morality is very black and white. It is optimistic, and is a mixture of seriousness and some light-heartedness. Continuity is fairly important, especially if the GM intends to run a "quest" campaign.

Swords and Sorcery: This covers Conan, Elric, and most modern, low-budget fantasy movies. Magic is often more prominently featured than in epic fantasy, but the stakes are usually lower. More often than not the plot centers around a tough, muscle-bound protagonist wading his way through scores of antagonists to rescue a scantily-clad female. The emphasis here is on action, romance, and (random) violence. Morality is mostly black and white, though some of this sub-genre's heroes are as bloodthirsty as the villains. The tone is generally optimistic, and light-heartedness is nearly as prominent as seriousness. Continuity and realism usually last about as long as it takes for the hero to first kill someone (i.e. not very).

Swashbuckling Campaign: Even more romantic than the swords-and-sorcery campaign, this campaign places a heavy emphasis on rambunctious roleplaying, comedy, and derring-do. Think Errol Flynn, Zorro, and The Three Musketeers. Wit and charm supercede brawn, the chandelier is the preferred means of getting from one end of the bar to the other, and no one ever turns down a chance to show off when comely young maidens are watching. The morality is even more clear-cut than that of epic fantasy. The campaign is also light-hearted, optimistic, and romantic. Little or no attempt is made to maintain continuity.

SETTING

Once the GM has used the aforementioned factors to determine what kind of campaign he will be running, he must determine what environment he will put it in (i.e., the setting). The setting establishes the physical surroundings of the characters, and the physics of the campaign universe. It affects the way heroes interact with the environment and each other.

FAMILIAR VS. UNFAMILIAR

How much does the campaign world resemble "standard" fantasy? Even though you, as GM, are planning a "fantasy" campaign, this doesn't mean you should abandon all (or even most) real-world setting elements.

A "familiar" campaign is one which incorporates many elements which the GM and players are accquainted with, such as castles, wagons, swords and horses. The players know that if they want to find a lord, they should look in a castle. They know what a sword is and how it is used in combat. If they want to travel a great distance, they know to buy a horse and perhaps a wagon. In fact, most fantasy literature tends to be set in an environment which resembles historical earth at some point in its history or another. For example, Tolkien's Middle-earth roughly resembles western Europe around the 14th century minus the church. Such campaigns are less work for the GM, as he can draw on history itself and much fantasy literature as source material. The players, also, will be more at ease in a world they recognize. Even with the addition of fantastic creatures and magic, a campaign can be considered "familiar" so long as the players can relate to it.

The unfamiliar campaign, on the other hand, rarely runs the risk of resembling anything other than the fantastic. In this type of campaign, the GM designs a world which is completely unfamiliar to the players. The setting could range from a faerie world to some other dimension. Such a world requires the GM to do a tremendous amount of work, since he cannot expect any ready-to-use support materials. When done properly, such a campaign can allow the PCs and GM to fully stretch their imaginations in an unfamiliar setting, but it takes a lot of work to pull off. (This is not recommended for novice GMs.)

THE SCOPE OF THINGS

How big an area does the campaign setting cover? This can range anywhere from a single city to an entire world. It is also possible for campaigns to deal with single city districts, or entire dimensions — but these are not as common.

Many GMs automatically assume that their campaign should cover an entire world, in order to give themselves and their players as many settings to adventure in as possible. Other factors, however, should be taken into consideration. In general, the greater the scope, the less the detail. If a GM concentrates on a certain region or city, he has the time to provide a rich, detailed setting in those areas. In a campaign of grander scope, more areas will be outlined, but unless the GM is willing to do a lot of work, they won't be nearly as complete, as he must detail many more locations. Also, in a large scope campaign, unless travel is uniformly uneventful (or somehow instantaneous) the GM must be prepared to spend gaming sessions devoted in part or entirely to getting from one place to another, since adventure locations can be many hundreds of miles apart. (And if they're not, then the campaign scope should be narrowed, as there's no reason to detail an entire continent).

This is not to say that campaigns which deal with many and varied locales are somehow inferior, just that not all fantasy campaigns need be on a grand scale. Large-scope campaigns do allow adventures in many different and exotic locales. Large-scope campaigns also lend themselves well to epic adventures where the fate of an entire world is at stake. Even if the PCs aren't involved in earth-shaking plotlines, having an entire world or continent to explore frees the PCs from the feeling that they have to stay in a certain area simply because that is the only region the GM has detailed. Campaigns based in Tolkien's Middle-earth or The Land (from the Stephen R. Donaldson's *Chronicles of Thomas Covenant*) are examples of large-scope campaigns.

A small-scope campaign, on the other hand, deals with adventuring in a more limited area, perhaps a single kingdom or city. Examples would include a Robin Hood or Thieves' World campaign. Such campaigns allow the GM to create a high level of detail for his campaign setting, as he can spend time fleshing out inns and taverns rather than only being able to concentrate on cities, countries, and contintents. Such detail goes a long way toward making the PCs feel as if they are adventuring in a real locale. On the other hand, they may be somewhat limited in where they can go and what they can do. Robin's Merry Men, for example, could not realistically travel to, and adventure in, feudal Japan without some serious alterations to the tone and scope of the campaign.

In any case, the GM should always concentrate on what the PCs see. While it's possible to have a big world (thus preventing the "don't go over there, I haven't written it yet." problem), if the PCs are only going to be adventuring in one area, then only that area need be finely detailed.

THE ROLE OF MAGIC

Magic in the fantasy genre can be extremely variable, depending on what sort of setting the GM is attempting to create. Magic in a swords-and-sorcery setting plays a very different role than magic in a campaign set in mythic Greece. The GM must decide (among other factors) how prevalent he wants magic to be, what is the source of magic, what it can and cannot do, and how it is looked upon by the general populace.

The relative occurence and availability of magic can have a great effect on a campaign's setting. If the GM wants magic to be common, this means much more than simply having a lot of wizards in the general populace. If magic is common, then it follows that it is fairly easily learned (if not mastered) and is thus practiced by many. Perhaps even ordinary citizens know a few simple spells (such as seasoning spells for cooks or sharpening spells for blacksmiths). Not only would there be a higher incidence of magic items, but a higher incidence of anti-magic measures (all thieves carry magic lockpicks, but most doors have magic locks).

On the other hand, if magic is rare, even items of little power would be looked upon as wondrous (a lamp which glows upon command is a pretty amazing thing to someone who has never dealt with magic before). Wizards would either be revered or hated, but would not simply be treated as everyday citizens. Magic items would only be available to very powerful characters or to characters that completed great quests.

Another factor, often tied to magic's prevalence is its relative power. Magic can simply be useful for lighting fires and predicting the weather, or it can shatter mountains and lay whole armies low. If magic is capable of tremendous feats, then it is likely that wizards wield a great deal of non-magical power as well (controlling armies, ruling nations, etc.). This doesn't neccessarily mean power should be concentrated in the hands of PC wizards, however. In *The Lord of the Rings*, Sauron held his empire together by force of magic, yet relatively little magic was concentrated in the hands of the heroes. If, however, the GM allows the PCs to accumulate powerful magic, he should always take special care when granting the PCs some new magic item or ability, as it can unbalance scenarios and cheapen the players' feeling of accomplishment.

Finally, it's important for the GM to determine how magic relates to other factors in his campaign setting. Are magicians generally revered, spat upon, or feared? Or are they treated differently at all? Is magic tied to religion, or do all temples condemn magic as unholy witchcraft? Does the general populace even know of magic's existence? These are important questions that should be answered early in the campaign creation process. Remember also that the very nature of magic in a campaign affects how it is viewed by society. If magic is common, the general populace understands it better and consequently tends not to fear it. On the other hand, if all magic power springs from demonic sources, it is probably less well received.

If the GM thinks through the role of magic, his campaign will benefit greatly from it. Remember — magic is what sets fantasy apart from from other roleplaying games. It deserves some consideration.

RELIGION AND THE POWERS THAT BE

Religion has been a powerful, civilization-shaping factor in history. Consequently, serious thought should be given to the nature of religion in a fantasy campaign. Most modern religions do not personify God, referring to the creation force as more a presence or ideal (life, love, mercy, etc.). Ancient and fantasy religions, however, are usually less discreet. Gods (and goddesses) behave more like individuals, with distinct personalities and abilities. Moreover, earthly sects exhibit the more obvious traits of their deities. For example, followers of a war god are combat proficient, while those who worship the goddess of knowledge are more learned and academic.

The GM should decide how prominent a role he wishes religion to play in his campaign. Are governing bodies secularly or spiritually motivated, or does it vary from kingdom to kingdom? Is there only one major accepted religion, or do several vie for power? Keep in mind that individuals would be much more devout to their gods in a world where open manifestations of deific power are common. The GM should also decide how familiar he wants religion in his world to be. It could be as familiar as the medieval Catholic Church, or as bizarre as a sect that worships alien extra-dimensional beings who prey on their own devotees. Familiar religions require less work to create, and players whose characters are priests will have at least a general idea how worshippers of a familiar religion behave. Unfamiliar religions require a lot more background work and pre-planning, but when run properly, they can give a campaign a very otherworldly feel. Most fantasy religions fall in between these extremes, however, and are often based on polytheistic real-world religions such as those of the ancient Greeks and Norsemen.

Finally, religions with direct, specific creeds such as “Kill all worshippers of Ambrius” or “Never refuse a challenge to the temple” are much more interesting for PCs to encounter than those with vague or more complex precepts. Religion should always be used to enhance a campaign setting; it should never detract from it.

CIVILIZATION AND TECHNOLOGY

The level of civilization and technology in the fantasy genre varies more from case to case than in any other genre exception science fiction. Fantasy settings can be as primitive as ice-age cavemen or as advanced as Florentine musketeers, though they more commonly range from post-Roman to renaissance.

In the real world, technological development also parallels the development of civilization. A tribal culture would not possess relatively advanced items such as catapults or printed books. Likewise, large empires could not exist without trade routes and the ships and carts which travel them.

In fantasy, however, the GM can usually give himself a bit more leeway. Barbarian clansmen could be the wards of ancient technological secrets from days gone by, and mighty kingdoms could be relatively primitive, held together by a strong chieftain or warlord. Relatively advanced civilizations offer the PCs more things to do and see (the lives of cavemen tend to be pretty simplistic). On the other hand, campaigns in a primitive tribal setting can offer a refreshing change from more standard fantasy fare.

The GM should also keep in mind that levels of civilization are not universal. Certain areas will be more advanced than others, so when the GM decides on a technology level, what he is really deciding is: “How advanced will the primary adventuring areas be, and what type of items and devices do the PCs have access to?”

THE NON-HUMAN ELEMENT

Fantasy worlds are usually populated by all sorts of fantastic creatures. Even the Arthurian legends, which can be considered historical fantasy, include giants, faeries, and demons. The GM must decide which fantastic creatures, if any, he wants to include in his campaign setting, how common such creatures are, and how they are regarded by the general populace.

Such creatures generally come in two varieties, “monsters” such as dragons, griffins and giant insects, and “races” such as elves, dwarves and goblins. Any type of creature which interacts with other humanoids and has its own society qualifies as a race, everything else can probably be classified as a monster.

Non-human races appear throughout fantasy literature, and can be as common as dwarves or as unusual as plant-men. While they may interact with humans, this does not neccessarily insure good relations. The GM should decide how each race feels about the others, and how this affects the setting in general. Do elves and dwarves hate each other, and thus live far apart, or do they hate each other because they squabble over the same territory? The GM should also determine each race’s general tendencies (are gnomes as a race evil, good, or neither?), and how widespread its members are. In a more fantastic setting, humans might not even be the dominant race. A truly unusual (but potentially quite interesting) campaign would be one in which humans don’t even exist at all!

Monsters are a different matter. As with magic, people tend to fear that which they don’t understand. Monsters which are rare, ugly, or just bizarre would be feared and hunted down. Likewise, common creatures would be more accepted.

KEEPING IT ALL STRAIGHT

Once the GM has decided on some of the important parameters of his world, he should decide how to mold the HERO rules to fit his campaign. On the following Ground Rules sheet, questions and blanks pertain to Power levels, Skills, Talents, Powers and Disadvantages. If the GM chooses to use the sheet, he should photocopy it and hand copies to each of his players, so they'll know what sort of characters to create, what rules they'll be playing under, and what to expect from the campaign.

CAMPAIGN DESCRIPTION

The first section of the form allows for a description of the campaign's Tone, Setting, and how important the PCs themselves will be (remember, though, the PCs don't neccessarily need to know this).

Question (1)-Base Points?

The GM should decide how many points the players may use to start building their characters. Obviously, characters built on more points are more powerful and more versatile.

If the GM wants the PCs to be little better than the average citizen, then the PCs should start with 50 pts.

If the PCs are similar to heroes in mainstream fantasy (i.e. competent, good in one or two specialties, but not massively powerful), then they should start with 75 pts. This is the recommended starting level.

If the PCs are to be truly epic heroes, the type just made to save the world, start them with 100 pts. or more.

Question (2)-Points from Disadvantages?

This section tells the players how many points they can recieve from Disadvantages. A limit should be put on this number, particularly in campaigns run by beginning GMs. Otherwise, most players will overload their characters with Disadvantages, unbalancing the campaign and creating characters which are impossible to play.

If the GM wants the PCs to be shining, flawless examples of heroic perfection, then they should not be allowed to take many Disadvantages; their starting points should be increased instead. Remember, however, that there is nothing necessarily unheroic about taking a great number of Disadvantages (remember Elric?). A good rule of thumb is that Disadvantage totals should never be more than base points in heroic fantasy campaigns.

The GM should also decide if he would like to set a limit on the number of points that a character can get from a single type of Disadvantage. Setting a limit ensures that characters have numerous types of Disadvantages; they won't be able to get all of their Disadvantage points from Hunteds or Psychological Limitations, for instance. It is recommended that the maximum points that a player can receive for any one type of Disadvantage should be equal to half the character's base points. Thus, a character in a campaign with a 50 point base, could take up to 25 points in any Disadvantage category.

Character Type	Base Pts.	Max Pts. from Disads	Max Pts. from one type of Disad
Skilled Normal	25	25	25
Low-Powered Heroes	50	50	25
Standard Heroes	75	75	25
Epic Heroes	100	150	75

POWER LEVELS

These lines tell the players how much combat ability and raw power they can possess. Under "Beginning Range," they are told how powerful the characters can be when they begin the campaign. "Maximum" tells them how much power their characters may have in the campaign, period. For example, a typical arrangement:

OCV/DCV (with levels): Beginning Range: 5-9, Maximum: 13

Speed: Beginning Range: 2-4, Maximum: 5

Weapon Damage: Beginning Range: DC 2-6, Maximum: DC 9

Spells: Beginning Range: 20-30 active points,
Maximum: 50 active points

Skills: Beginning Range: 8- to 14-, Maximum 17-

HOUSE RULES

This section covers any miscellaneous House Rules that are not covered in the preceding sections.

CHARACTER REQUIREMENTS

This section tells the players which Skills, Talents, Powers and Disadvantages are required, not recommended, or totally disallowed. Are the heroes all members of a Thieves' guild that has certain skills taught to its members? Are they all hunted by the city guard? The GM can reflect this by requiring characters to have certain abilities and Disadvantages On the other hand, if the GM wants all of the PCs to be heroic and pure of heart, he could forbid them from buying the Interrogation skill.

There are, of course, many more things to consider when designing a campaign setting. Where will everything be in relation to everyplace else? What nations exist? Does the climate follow earth standards? These questions will be answered in the next section, *Worldbuilding*.

FANTASY HERO CAMPAIGN GROUND RULES SHEET

General Description

Importance of the PCs

Campaign Tone

Morality 1 / 2 / 3 / 4 / 5

1) Good vs. Bad is black and white; 2) Good vs. Bad is mostly clear cut; 3) Some cross-over between Good vs. Bad; 4) There is little distinction between good and bad. 5) Morality is always in shades of gray

Realism 1 / 2 / 3 / 4 / 5

1) Very Romantic; 2) Romantic; 3) Neutral; 4) Realistic; 5) Extremely Realistic

Outlook 1 / 2 / 3 / 4 / 5

1) Everything works out-Very Optimistic; 2) Almost Everything works out; 3) Mixed Outlook, some things work out 4) Few things work out; 5) Almost nothing works out, Very Pessimistic

Seriousness 1 / 2 / 3 / 4 / 5

1) Almost entirely light-hearted; 2) More light-hearted than serious; 3) Seriousness balanced by light-heartedness; 4) More serious than light hearted; 5) Almost entirely serious

Continuity 1 / 2 / 3 / 4 / 5

1) Episodic-No effort is made to tie the adventures together; 2) Mostly episodic, with some continuing stories; 3) Somelong stories and some episodic ones; 4) Mostly serial, some enforcement of campaign continuity; 5) Entirelyserial, everything must fit into the storyline

Setting

Physical Description

Scope

Occurrence of Magic 1 / 2 / 3 / 4 / 5

1) No magic exists; 2) Some magic exists, usually in the form of items and magical creatures; 3) Magic is uncommon, but accessible by PCs; 4) Magic is common, magical items and creatures abound. 5)Campaign is steeped in magic

Influence of Magic 1 / 2 / 3 / 4 / 5

1) Magic useful only for the most minor of tasks; 2) Magic is useful, but inconsequential on a large scale; 3) Mix of powerful and weak magic; 4) Magic is extremely powerful; 5) Magic powerful enough to alter the entire campaign world on a massive scale

Source of Magic

State of Religion

Civilization/Technology Level

Character Building Guidelines

1) Starting Points for PCs _____
2) Maximum Disadvantage Points for PCs _____
3) Max points for one Disadvantage category _____

Power Levels	Beginning Range	Maximum	Magic Power Level	Average	Maximum
*OCV/DCV (w/levels)			*Normal Attack		
*Speed			*Killing Attack		
*DEF			*Defenses		
*Skill Rolls			*Other Spells		

House Rules

THIS PAGE IS BLANK

WORLDBUILDING

When designing a campaign world, many GMs assume they need to do just that — create an entire fantasy planet from scratch. This can lead to many work-filled hours creating and fine-tuning ideas and minute details which have little or nothing to do with the adventures that will actually take place. If frustration does not overcome the hapless worldmaker, he will often end up with a monstrous, lumbering creation filling several three-ring binders and including detail down to the marriage rituals of obscure tribes.

Such a GM is usually surprised when the PCs are more interested in getting into a tavern brawl than learning about the hunting customs of the northern nomadic mud-flat peoples.

In general, a campaign world's scope need not be larger than necessary, as much time and effort will be wasted on useless information while true areas of interest go neglected. Ambitious GMs can still extensively detail their entire world, but the important thing is to focus on the areas which the PCs see and in which they interact. The following section provides some guidelines on worldbuilding, so that the GM might avoid unneccessary work and be able to concentrate more on making the campaign entertaining for both himself and his players.

WHERE TO START?

The inspiration for a campaign world can spring from many different sources. Some GMs like to build their world around a certain culture, such as an Arabian campaign, which would require a desert world full of sultanates and exotic locales.

Others like to base their world on lands from fantasy fiction (a campaign set on Leiber's Nehwon, for example). Other sources for campaign-world inspiration include: a predominant type of climate or terrain (an island world or ice-age world), a central, fundamental conflict (several "good" southern nations allied against an evil northern empire), or a world whose inhabitants all worship a certain single religion or type of magic.

Once the GM has a general concept of the type of world he wants to build, he can start to fill in the details. Obviously, the area in which most adventures will take place (at least initially), should be the most fleshed-out. Other areas should include enough detail to give them flavor (and so the GM can answer general questions about them, when asked), but need not be so rigidly defined. This gives the GM room to customize new regions to suit the campaign style as it evolves, rather than setting everything in stone from day one.

Consistency of detail is also an important aspect of creating a campaign world. If the GM makes up details for members of a wandering order of knights which the PCs meet, then he should make a note of these details in case he ever has the characters encounter other members of this order. If all the knights are inscrutably honest and all use a swan as their shield device, then knights of this order encountered in the future should exhibit similar qualities and decoration.

Most importantly, a campaign world should include great variety. A continent should have several distinct nations and/or cultures, each with its own motivations and way of looking at the world. Terrain and climate should also be varied to provide a large number of different settings for adventure. For example, even if a campaign is set entirely within a desert region, certain areas could be rocky and mountainous, while others are sun-drenched seas of sand dunes. In a campaign set entirely within a single country or city, attention to variety is especially important. Even though everyone might be part of the same culture, the GM should make certain that every town, inn, or inkeeper is different from another. PCs should seldom feel that "if you've seen one tavern in this town, you've seen 'em all!"

What aspects of a campaign should a GM detail, and how can he arrange these details so that his world makes sense to the players? The following elements should be considered, though not neccessarily in this order, and their relative importance may vary from campaign to campaign. Though this list is by no means all-inclusive, it is intended to give GMs ideas as to what to think about when detailing their world.

WORLD-BUILDING ELEMENTS

Note: The following are merely brief paragraphs intended to help GMs think about various aspects of world-building. There is a wealth of literature for anyone who wants a more in-depth treatment of any single world-building element. A good college textbook on the chosen subject usually offers more than enough information, and can also suggest additional sources of information.

GEOGRAPHY

In the real world, continents are shaped by tectonic plate movement, volcanic forces, and erosion. Fantasy worlds are not limited to such mundane forces, however. Catastrophic magical forces and the hands of deities can play a part as well. With supernatural forces are at work, deserts can border glaciers, mountains can be larger on top than at the bottom, and even stranger phenomena can exist.

Natural forces, however, are a bit more predictable. Mountains tend to run in ranges, with younger mountains taller and more jagged than older ones. Isolated mountains are usually the handiwork of volcanic forces (but in fantasy worlds, they might be the handiwork of giants). Mountainous regions are most often surrounded by foothills, and are the most frequent location of caves.

Deserts are usually found inland or on one side of a mountain range. Grasslands and savannah occur in flat, dry (but not arid) regions. In wetter climates, forests become more numerous. Aside from climate, the primary check to forest growth is mankind; in populated areas farmland predominates.

Most rivers form from rainfall and melting snow in mountainous areas, though some have natural springs as their headwaters. Fast-flowing rivers have more direct courses, and can form deep gorges by erosion. Slower moving rivers (occuring in flatlands) tend to wind. Naturally-occuring lakes of any size are rare in the real world, but as before, this need not be the case in a fantasy setting. Swamps occur in low-lying areas, usually surrounding or bordering slow rivers.

All of the above may or may not hold true for a fantasy world. In fact, some areas of a fantasy world could follow natural laws, and some could be based completely on magic or whimsy.

ECOLOGY

In the real world, animals and plants are not isolated entities. Every species has a role to fill in the environment. While it is easy for a GM to draw on real world examples to explain the incidence and behavior of non-fantastic creatures, things get a bit more difficult when he has to fit orcs, chimerae and dragons into the food chain!

Large and active animals need more room to feed and roam than smaller, less active ones. Also, the higher a creature in the food chain, the less numerous it tends to be (discounting intelligent creatures, who often have agriculture to support their numbers). For example, in a fantasy forest there may be hundreds of deer, preyed upon by two dozen wolves. The wolves and deer are food in turn for a handful of gryphons, and all of them are potential meals for a single dragon.

Animals and plants also fulfill certain ecological niches.

When two or more species have the same or similar niches, competition results, and one species usually must leave the area or be eliminated. This can hold true for fantasy species as well. If orcs and goblins are both tribal, underground cave dwellers who live off rats, spiders, and the like, and yet orcs are larger and more powerful in every way, what is to prevent the goblin population from becoming extinct? Perhaps they can easily hide from the orcs, or can breed quickly. They might even have the backing of a goblin-god who magically replenishes their numbers.

In general, though, the basic rule to follow when placing creatures in an area is simply: "Make sure there is some good reason, ecological or otherwise, for them to be there!" Goblins should not just be creatures whose sole purpose in life is to inexplicably spend all of their time sitting in rooms in "dungeons" guarding treasure and waiting for the PCs to show up and kill them. Likewise, monsters don't just "wander." Giving them motivation (even if it is only "to hunt" or "to migrate to warmer climes") makes a fantasy world seem more believable. It can also has the added bonus of making the GM's job easier when he has to roleplay the creatures.

WORLD HISTORY

Constructing a timeline for world's history is nearly a must for a GM. Obviously, a lot has happened before the player-characters arrive on the scene, and much of it has shaped the world they adventure in. This timeline does not need to go all the way back to Creation, only as far as remembered history (though the GM may want to detail prehistoric events for his own records).

Important elements to include in a timeline are:

- Major Political Events (e.g. when was the kingdom founded, by whom, and under what circumstances?)
- Wars and other large conflicts (dates, principal combatants, who won, and what was the result of this, etc.)
- The creation or first appearance of creatures and races (e.g. have orcs been around forever, or were they created by some evil force or accident?)
- Natural (or unnatural) disasters which had a lasting impact on the world.
- Events which affect what people believe and the way they act in the present (e.g. why do elves and dwarves distrust one another? How did The Witchwood get its name?)
- Anything else which had (or still has) an impact on the campaign world of the present or the PCs in particular (such as a recent drought or harsh winter)

A sample timeline appears in *Sample Campaign* chapter of this book.

As with ecology, make certain there is a good reason for historical events to have occurred. Wars almost never "just start," and if it was just a misunderstanding that originally fostered suspicion between elves and dwarves, why weren't things cleared up after a few hundred years? A good, convincing world history with many details relevant to the present can really help players feel their characters are part of a living, evolving campaign world.

NATIONS AND SOCIAL STRUCTURE

Most fantasy worlds have many varied cultures and nations. In general, the higher technology a culture possesses, the larger its political organization is. For example, Neolithic cultures rarely have more than a tribal form of organization, whereas a Renaissance society could support a large empire with a complex system of government. Also, more advanced societies tend to conquer and/or absorb primitive ones. If the GM wants both types to exist in his world, he should have a good reason why the advanced society hasn't eliminated the primitive one (perhaps they are separated by geographical distance, or maybe the primitive society has magical "equalizers"). Language is also normally a barrier between the peacful coexistence of cultures. Unified nations usually have a single common language which most of its citizens speak (although there may be many dialects). Where two cultures or nations border each other, the people of that region may be bilingual, or even speak some strange hybrid form of the languages from the surrounding nations.

While technology plays an important role in determining which cultures are dominant in a world, social class performs the same function in regard to individuals within a culture. Members of the upper class tend to be better educated, healthier, and have more free time than the peasantry. Greater freedoms are allotted to the rich, and consequently, they can be excused some pretty eccentric behavior. Different cultures also have differing rules regarding social relations between classes. Social classes can be as rigid as India's caste system, or as loose or looser than those of Rennaissance Britain, where class intermingling was relatively common, and "where no man was slave or bondsman." In the actual Middle Ages, the "rags to riches" scenario was quite rare, but in fantasy, this need not be the case. The King Arthur myths are an excellent example of this theme. It is often reflected in fantasy gaming as well. Beginning characters often worry about where the next meal is coming from, but proven adventurers can rub elbows with kings.

LAW AND ORDER

When creating the rulers and governments of his world, the GM should also decide how these institutions guarantee their authority, and what laws they enforce upon their citizenry. Most nations have laws dealing with the collection of taxes, capital crimes such as murder and treason, and social customs such as marriage. Extremely restrictive societies might also have laws forbidding travel or certain behavior such as public assemblies, the practice of a certain type of magic or religion, or even such vague things as "disloyal behavior." To enforce such laws, restrictive or militaristic societies usually have a strong city guard or militia. More benevolent governments in a fantasy world might actually have some laws actually approaching the U.S. Bill of Rights in character — although in general, medieval governments were not nearly as concerned for their citizens as their modern-day counterparts.

ECONOMICS

Medieval economies worked primarily on a barter system. Although money had been invented, it was used primarily for tax purposes and as a medium of exchange for the upper classes. Truly inspired or dedicated GMs could, in fact, have their campaign run off bartering, but this can be a lot of work, and somewhat inconvienient for PCs, who really don't have room to cart around 18 chickens to trade for a new helmet.

Fantasy economies, on the other hand, often resemble the boom-bust economies of the Old West. Money (usually minted by the government) is plentiful, but prices are very high, as well. Gold is cheap; and a chest of it may re-outfit the entire PC party and let them live in style for a few weeks, but it's not enough to retire on. Supply and demand curves tend to be exaggerated. Horses might normally be inexpensive, but if there are only one or two available in a town, then the price may multiply five or tenfold. Money's primary advantage is that it tends to be more portable (and less traceable) than goods. Consequently, thieves and bandits will take changepurses and money coffers, while leaving a man's cloak or a caravan's cargo untouched.

Obviously, if the GM wants to have pirates which attack merchant ships or bandits which attack trading caravans, then there need to be merchant traders. Although the GM certainly doesn't need to detail every trade relationship between nations and/or individuals, a few well-thought-out trade routes can certainly help add flavor to a campaign world. Consider what is traded, and in what amounts (a nation of superb weaponsmiths could trade a half-dozen spears or one fine sword for a whole wagonload of grain). He should also think about how the goods are transported, be it by land, sea, or in more fantastic campaigns, air!

ART AND HIGHER CULTURE

Art often reflects the innermost nature of a culture. In general, the more advanced socially and technologically a culture is, the more sophisticated its forms of artistic expression. This has nothing to do with actual "beauty". Many primitive tribal designs can be quite striking, and much "modern art" is more bizarre than artful.

"Art" includes not only such obvious mediums as painting and sculpture, but also such things as music, architecture, and even city planning. When the GM defines a culture's "art," he is actually designing hooks which quickly give clues to the society or race in question (for example, Dwarven art may be spartan and utilitarian in appearance, yet functional and beautiful in design). It is also a fairly standard convention in fantasy to have the bad guys ignore such artistic whims. The GM can make just as strong a statement by deciding that orcs in his world practice no form of artistic expression as he can by saying that their art is crude and brutal-looking.

RELIGION

Religion can be a powerful influence in a fantasy society. Early religions tend to hold natural forces in reverence (sun-worship, tree worship, etc.). They also tend to be quite disorganized. Religion in a primitive society could vary greatly even from clan to clan. More advanced religions create definitive personalities for their deities. In a fantasy world, however, these personalities are not necessarily fabrications of mankind; gods and goddesses actually exist, and regularly prove it through manifestations of their power or the rare appearance to the mortal world. As stated above, the devotees of a religion often attempt to emulate the characteristics of their deity (militant clerics of a war god, etc.).

Religions whose deities take an active hand in world affairs have an advantage over passive religions. Not only would the former be able to call on its god for holy power to fight infidels, but it would also have an easier time winning converts. A priest who can show substantive proof of his god's existence is much more convincing than one who appeals to faith alone. Also, the more powerful a religion is, the more organized it usually will be. If a religion controls as much power as a national government (in some nations, the two are one and the same), it would have an established hierarchy (i.e. buraecracy) to manage and consolidate its holdings.

WARFARE

Large-scale conflict between nations and cultures gives plenty of opportunity for adventure. Wherever two societies come in contact, there is bound to be some friction. A GM who creates a world in which everyone gets along risks making his campaign static and boring. In the modern world, conflict between nations can arise from something as vague as differences in governmental philosophy. In the standard fantasy world, the reasons are usually more concrete (King A kidnapped King B's daughter; the patron deity of Kingdom A declares Kingdom B a land of heretics which must be crushed entirely, etc.)

Also keep in mind that in open conflict, different nations have different ways of waging war. Some nations have organized standing armies, but most nations of medieval times raised levies from the general populace to fight under their local lord. While the latter method is more historical, the former is fairly common in fantasy gaming and literature, where professional soldiers make good NPC thugs for the player characters to fight. And of course, almost everyone used mercenaries of some sort.

Strategic thinking in fantasy worlds is often a very blunt reflection of the personality of the military or national leader who commands the armies. An honorable king would enforce the fair treatment of war prisoners and de-emphasize such things as sneak attacks, while the armies of an orc lord would probably be very aggressive, but prone to retreat or surrender when outnumbered or surrounded.

DIPLOMACY

In the modern world, diplomacy is used to prevent wars before they start. In a fantasy world, where war can begin at a king's whim, diplomacy is more often used to decide amongst the victors who gets what from a defeated enemy. It is also used for making alliances for mutual gain and/or against a common foe. While modern diplomacy is exceedingly subtle, fantasy diplomacy is rather crude by comparison. Such "diplomacy" can often be nothing more than threats and intimidation. ("Trade to us your swords for our furs", says the barbarian king to a civilized ambassador, "and maybe I don't put your scalp on my belt.")

MULTI-NATIONAL ORGANIZATIONS

Some groups supercede national boundaries. These can range from international trade guilds to orders of wandering knights. Organizations like these can help lend a campaign some continuity. While nations should exhibit a great deal of variety, they should be interconnected to some extent, or each will begin to seem like its own, isolated world. These multi-national groups can also provide some good adventure ideas. Perhaps an order of helpful monks has a monastery in a hostile land in which battered and bruised PCs could seek refuge. Or maybe the PCs think they left that assassain's guild behind when they fled a foreign land, only to discover later (much to their sorrow) that the assassins have a branch in their home city!

THIS PAGE IS BLANK

FANTASY HERO SOURCEBOOK

Editor/Developer: Rob Bell

Authors: Rob Bell, Mark Bennett, Chad Brinkley, John Brunkhart, Mike Cremer, Cyrus Harris, Mike Nystul, George MacDonald, Doug Tabb

Editorial Contributions: Aaron Allston, Mark Bennett, John Brunkhart, Earl S. Cooley, Kevin Dinapoli, Jo Lori Drake, Brian Nystul, Mike Nystul, Steve Peterson, Allen Varney

Spellbook Authors: Brian Altmiller, Rob Bell**,** Tim Binford, David Boris, Chad Brinkley, John Brunkhart, Dean Chambers, Ronald Cole, Jo Lori Drake, Cyrus Harris, Morgan Hazel, John Losey, David Majors, Andy Matthews, Jason McDavitt, Raymond Morgan, Andy Nelson, Gorham Palmer, Calvin Schaefer, Robert Schake, Tom Skukas, Chris Taylor, Paul Wayner

Proofreaders: John Brunkhart, Jo Lori Drake, Bruce Glassco, Allen Varney

SAMPLE CHARACTERS

This chapter contains several complete characters, written up along the guidelines in the *Character Creation* chapter. The first group of characters — the "Flashing Blades" — are written up in full. They can be used as Player Characters or as NPC heroes. They are especially useful for introducing new characters to the game, or whenever an experienced player doesn't have a character ready. They can also serve as examples of character design.

The second half of this chapter contains sample character archetypes. These are short write-ups that can be dropped into a campaign or used as characters. However, they are not as user-friendly, and thus beginning characters should stick to the Flashing Blades.

THE FLASHING BLADES

The Flashing Blades are a party of adventurers who work the cities and wilderness of the Western Shores. The party has a flexible membership and no official recognition. The members are simply like-minded adventurers who find a semblance of safety and companionship in numbers. They can be used as the basis for similar adventuring parties in the Western Shores (or *Shadow World*; see the *Appendix* chapter).

The Flashing Blades membership currently includes: Dannor, Kandlin, Thelona, Mikkal, Esterkan, Zorra, Jalak, Wentford, and Sherry. The individual members are often apart, but they come together when an adventure of sufficient draw, or a personal matter of sufficient urgency, calls.

When traveling as a party, the Flashing Blades normally move by horse. They are not a rich group, but they have been reasonably successful. As a group, the Flashing Blades are heroic by nature and seek to help those in need. However, they are certainly not averse to wealth, and if a merchant prince or a duke has a job, the Flashing Blades will demand a hefty fee for their services.

DANNOR (FIGHTER)

Val	Char	Cost
23	Strength	13
15	Dexterity	15
18	Constitution	16
15	Body	10
10	Intelligence	0
13	Ego	6
10	Presence	0
8	Comeliness	-1
10	Physical Defense	5
4	Energy Defense	0
3	Speed	5
9	Recovery	0
36	Endurance	0
36	Stun	0

Cost	Skills & Abilities	
	Combat Skills	
2	FAM w/Common Melee Weapons	
2	FAM w/Common Missile Weapons	
6	+2 w/Axes, Maces, Picks	
4	+2 w/Battle Axe	
	Other Skills	
3,3	Breakfall 12-;	Climbing 12-
3,3	Concealment 11-;	Gambling 11-
1,3	Riding 8-;	Survival 11-
3,3	Trading 11-;	Weaponsmith 11-
1,1	KS: Fighting Styles 8-;	KS: Famous Warriors 8-
	Racial Abilities	
26	Increased CHAR Maxima	
2	Bump of Direction, only underground	
	Cultural Abilities	
5	Dwarven Language	
3,2	AK: Caves & Underground 12-;	PS: Miner 11-
2,2	PS: Artisan 11-;	PS: Silversmith 11-

75+	Disadvantages
3	Fighter Package Bonus
5	Reputation 8- (Powerful Fighter)
1	Decreased CHAR Maxima
2	-1" Running (5")
10	Distinctive Features, Dwarf
3	Cultural Package Bonus
10	Dislikes Orcs and Racial Enemies
10	Hates to Compromise
5	Miserly, What's his is his
20	Hunted by Katryn & her demons, 11-
5	Hunted by the Greentree Bandits, 8-
149	Total Points

Costs:	Char	Skills	Total	Disadv	Base
	69 +	80 =	149	= 74	+ 75

Background: Dannor son of Stannor is a strong, tough, male mountain dwarf. He grew up in the vast cave complexes in the Drakor Mountains and trained first as a miner and then as a warrior. But he quickly (at least in Dwarven terms) grew bored of the mines and decided to find out what the rest of the world was like.

Once above ground, Dannor found the world complex, and different. His quick eyes saw 'civilizations' where those who were evil were sometimes in command, and where the poor seemed to be treated as less valuable than animals. Dannor also found that his Dwarven constitution and skills made him a formidable opponent against such injustice.

But Dannor was practical enough to realize that he couldn't change things alone. So he joined with the others in the Flashing Blades hoping that together they could make a difference. Dannor is non-political, but notices everything. He is not a troublemaker, but strongly presents his very practical point of view. He tends to distrust Jalak on racial grounds and Esterkan because of his profession. He is good friends with Kandlin and Wentford because he appreciates their experience and knowledge of the world.

Quote: "What's right is right, and no one can deny it."

Tactics: Dannor wears heavy armor, wields large weapons, and carries a big shield. He often opens up a battle by throwing a hand axes, and then wades into the fray with axe and shield.

Visuals: Dannor is short and stocky (4' 10"), with the look of a classical dwarf. He wears plate and chain armor on his torso, arms, and legs, and has an open face helmet. He carries a hand axe on his belt, a battle axe in one hand, and a shield in the other. He can also use a sword.

Equipment:

Battle Axe: OCV -1, DMG 2d6, STR Min 13, +10 STR, +4 Levels
Hand Axe: OCV 0, DMG 1d6+1, STR Min 10, +13 STR, +2 Levels
Plate & Chain Byrnie (4-5, 9-14): DEF 7, Mass 18.2 kg, Enc -3 DCV
Chain Mail Armor (6-8, 15-18): DEF 6, Mass 6.12 (6.8)
Large Shield: +3 DCV, STR Min 18.

KANDLIN THE RANGER (RANGER)

Val	Char	Cost
20	Strength	10
18	Dexterity	24
13	Constitution	6
13	Body	6
18	Intelligence	8
13	Ego	6
15	Presence	5
14	Comeliness	2
8	Physical Defense	4
5	Energy Defense	2
3	Speed	2
7	Recovery	0
26	Endurance	0
30	Stun	0

Cost	Skills & Abilities	
	Combat Skills	
2	FAM w/Common Melee Weapons	
2	FAM w/Common Missile Weapons	
1	FAM w/Quarterstaff	
21	Classic Martial Arts (Hand to Hand & Falchion)	
	Maneuver **OCV** **DCV** **Damage**	
	Martial Strike 0 +2 +2d6N, +1 DC	
	Offensive Strike -2 +1 +4d6N, +2 DC	
	Martial Block +2 +2 Block	
	Martial Throw 0 +1 STR+V/5, Opponent Falls	
	Martial Dodge — +5 —	
3	+1 All Bows	
2	+1 Very Heavy Long Bow	
	Other Skills	
3,3	Animal Handler 11-; Breakfall 13-	
3,3	Climbing 13-; Concealment 13-	
3,1	Deduction 13-; Mimicry 8-	
3,3	Navigation 11-; Paramedic 13-	
3,3	Riding 13-; Shadowing 11-	
3,3	Stealth 13-; Survival 11-	
3,2	Tracking 13-; AK: Forest 11-	
2	KS: Forest Flora and Fauna	11-
1	KS: Local Citizens (Eastern Irolo)	8-

75+	Disadvantage
3	Ranger Package Bonus
20	Protects the Weak
5	Prefers wilderness to civilization,Uncommon
10	Unluck 2d6
10	Reputation 11- (Punishes those who harm the wilderness)
20	Hunted by Katryn & her demons, 11-
5	Hunted by Greentree Bandits, 8-

Costs:	Char		Skills		Total		Disadv		Base
	75	+	73	=	148	=	73	+	75

Background: Kandlin is a tall human male who grew up in a large extended family of woodsmen living near the Breezewood. From the time he was a boy he was trained as a ranger. Wice of the lord that claimed the forest. In the lord's service he became the favorite pupil of a master swordsman and was trained to hold the center of the line in a heavy infantry company.

While in the military service, Kandlin saw too much of the wrong side of civilization. He longed to return to his native woods. When his hitch was up, he traveled back home and tried to fit back in. However, he had seen too much injustice to return to the simple forest life and he had acquired a case of wanderlust while in the military. When he met the other members of the Flashing Blades, he helped spearhead their adventure to stop an ogre army that was invading Greatwood Forest. In the 'Blades he found a way to fulfill both his longing for justice and his need to see what was just over the next hill.

Kandlin is a peacemaker within the Flashing Blades and often uses humor to defuse tense situations. He gets along especially well with Dannor (they trade harmless elf jokes) and Mikkal (they forever argue about which is better, civilization, or the open country). He has a great respect for Esterkan's achievements, but he also has a slight distrust for anyone who uses magic. Still, when Kandlin is on the road, the 'Blades are the closest thing he has to family, and they are all important to him.

Quote: "Why anyone would want to be trapped within a city of walls and stone is beyond me."

Tactics: Kandlin is effective both at range with his Very Heavy Long Bow and up close with his Falchion. He often ends up anchoring the center of the Flashing Blades' small shield wall.

Visuals: Kandlin is tall and broad shouldered (6' 3"), with an open, handsome, friendly face, and grey hair. He almost always has a knowing smile. Kandlin often wears plate and chain mail armor on his torso, leather leggings, and bracers on his arms.His leggings are brown, while his tabard and cloak are dark forest green.

Equipment:

Falchion: OCV +1, DMG 1 1/2d6, STR Min 15, +5 STR

Dagger: OCV +1, DMG 1d6-1, STR Min 8, +12 STR

Very Heavy Long Bow: Rng Mod +1, DMG 2d6+1, STR Min 19, +2 Levels

Plate & Chain Byrnie (4-5, 9-14): DEF 7, Mass 18.2 kg, Enc -3 DCV

Studded Leather Armor (6-8, 15-18): DEF 3, Mass 2.13

Large Shield: +3 DCV, STR Min 13

THELONA OF FREEWOOD (SWASHBUCKLER)

Val	Char	Cost
13	Strength	3
21	Dexterity	33
13	Constitution	6
10	Body	0
13	Intelligence	3
10	Ego	0
13	Presence	3
22	Comeliness	6
3	Physical Defense	0
3	Energy Defense	0
4	Speed	9
6	Recovery	0
26	Endurance	0
24	Stun	0

Cost	Skills & Abilities
	Combat Skills
2	FAM w/Common Melee Weapons
1	FAM w/w/ Bows
3	+1 w/ Bows
22	Fencing (Broadsword)

Maneuver	OCV	DCV	Damage
Thrust	+1	+3	Weapon Strike
Lunge	0	+2	+1 DC Weapon Strike
Slash	-2	+1	+2 DC Weapon Strike
Parry	+2	+2	Block
Disarm	-1	-1	Disarm, +10 STR

	Other Skills	
3,1	Acrobatics 13-;	Animal Handler 8-
3,3	Breakfall 13-;	High Society 12-
3,3	Riding 13-;	Seduction 12-
3,3	Stealth 13-;	Survival 11-
3,1	Tracking 12-;	KS: Fencing 8-
2	KS: Swashbuckling Code 11-	
1	KS: Famous Swashbucklers 8-	
	Racial Abilities	
9	Increased CHAR Maxima	
4	+2" Running (8")	
5	UV Vision	
3	Lightsleep	
	Cultural Abilities	
4	Language Elven	
3,2	AK: Forests 12-;	PS: Artist 11-

75+	Disadvantage
3	Swashbuckler Package Bonus
15	Foolishly Showy
3	Wood Elf Package Bonus
11	Decreased CHAR Maxima
5	Distinctive Features, Elf
3	Cultural Package Bonus
10	Dislikes Orcs and other racial enemies
20	Hunted by Katryn & her demons, 11-
5	Hunted by Greentree Bandits, 8-
150	Total Points

Costs:	Char		Skills		Total		Disadv		Base
	63	+	87	=	150	=	75	+	75

Background: Thelona is a slightly built female wood-elf, who grew up in Moondeep — the kind of loving, beautiful, Elven forest city that you hear of in stories. But unlike other elves, Thelona never exactly fit in, and seemed to always be searching for something. Then, while an Irolon trader, and ex-court duelist, was visiting her city, she heard his fanciful stories of swashbuckling fencers. The stories of action, adventure, travel, and freedom struck a deep cord in Thelona. She made a deal to travel and train with the trader and left the forest city for the wide world outside.

Out in the world, Thelona discovered that her natural Elven quickness made her an unmatched swordswoman, and her exotic Elven beauty made her popular both in taverns and at court. Her speed and skill, along with the support of her friends in the Flashing Blades, meant that she has never been truly defeated in a straight-up fight. She has grown fond of swinging from chandeliers and taking wild chances in combat. Thelona has never quite discovered the difference between Elven immortality and invulnerability.

Thelona is fond of flirting with Mikkal, Esterkan, and even Wentworth. She feigns a natural antipathy with Jakal, though they have saved each other's lives. Fun loving and exuberant, Thelona is either on top of the world, or cruising for a fall.

Quote: "Watch this!"

Tactics: Thelona wears very little armor and so normally uses her Thrust maneuver to keep her opponents at bay. She also uses her acrobatics and breakfall skills, along with any piece of terrain or furniture she can find, to get an advantage over her opponent.

Visuals: Thelona is short and cute (5' 2"), with a pixie face and a mischievous gleam in her eye. Her hair is long and golden blond, with a black headband keeping it out of her eyes and showing off her obvious pointed ears. She wears a cavalier outfit with thigh-high boots, puffy white sleeves, and a black leather vest. Her blouse is white, and everything else is black.

Equipment:

Broadsword: OCV: +1 DMG:1d6+1, STR Min:13, +0 STR, Maneuvers

Dagger: OCV +1, DMG 1d6-1, STR Min 8, +0 STR

Heavy Leather Armor (4-5, 9-14): DEF 2, Mass 3.19 kg. Enc- 0 DCV

MIKKAL STRONGWOOD (BARD)

Val	Char	Cost
15	Strength	5
18	Dexterity	24
13	Constitution	6
11	Body	2
18	Intelligence	8
10	Ego	0
20	Presence	10
16	Comeliness	3
6	Physical Defense	3
4	Energy Defense	1
3	Speed	2
6	Recovery	0
26	Endurance	0
30	Stun	4

Cost	Skills and Abilities
	Combat Skills
2	FAM w/Common Melee Weapons
2	FAM w/Common Missile Weapons
22	Dirty Infighting (Hand to Hand and Mace)

Maneuver	OCV	DCV	Damage
Punch	0	+2	+2d6N, +1 DC w/ Weapon
Roundhouse	-2	+1	+4d6N, +2 DC w/ Weapon
Low Blow	-1	+1	2d6NND
Disarm	-1	+1	Disarm, +10 STR to Roll
Kidney Blow	-2	0	1/2d6 HKA

Cost	Other Skills	
3,3	Acrobatics 13-;	Acting 13-
3,3	Bribery 13-;	Bureaucratics 13-
3,3	Conversation 13-;	Disguise 11-
3,3	Gambling 11-;	High Society 13-
3,3	Interrogation 13-;	Oratory 13-
3,3	Persuasion 13-;	Riding 13-
3,3	Slight of Hand 13-;	Streetwise 13-
3,3	Trading 13-;	PS: Bard 12-
2,2	KS: Storytelling 11-;	KS: Juggling 11-
2	KS: Lap-harp 11-	

75+	Disadvantage
3	Bard Package Bonus
15	Must pursue a good story
10	Showoff, Very Common, Moderate
5	Professional Rivalry with Kelefon, Important Court Bard
15	Reputation 14- (Famous Storyteller)
20	Hunted by Katryn & her demons, 11-
5	Hunted by Greentree Bandits, 8-

Costs:	Char		Skills		Total		Disadv		Base
	68	+	80	=	148	=	73	+	75

Background: Mikkal is a human male, born in Weyrcliff to a poor family. He had to leave his family when he was a young man because his family could not afford to support him. Mikkal joined a traveling circus with a group of gypsy entertainers, and later toured with a wandering acting company. Tiring of sharing the stage with a company, he went out on his own. Now he performs alone, because Mikkal is happiest when he is in front of an audience. He has a booming voice and a hearty laugh.

Mikkal's specialty is storytelling, using his small lap-harp but unfortunately to provide mood. He can give a cold recital of heroic poetry that will bring tears and cheers to tavern bums and courtiers alike. He loves stories, and takes his bard's duty of spreading the news very seriously. He has found that traveling with the Flashing Blades has given him lots of great stories and a chance to spread his stories where they are needed the most.

Because Mikkal came from a poor background he tends to give the news truthfully and without the twist that the local nobility would like. He has earned the enmity of Kelefon, the Ambrian royal bard. Kelefon often refers to Mikkal as an "uneducated lout," and he does what he can to keep Mikkal from performing (especially for the nobility). Mikkal is so good, however, that he finds a way to perform anyway, and often spears Kelefon in his stories.

Mikkal is fond of almost everyone in the 'Blades, but as an underdog, Jakal is a special friend. Mikkal also respects Zorra's ability with an audience, and Wentworth's broad knowledge and experience. He worries about Thelona and Sherry, however, and is occasionally overprotective.

Quote: "It was a dark and stormy night, there was a flash of lightning and a crash of thunder..."

Tactics: Mikkal can fight in a mass melee if he has to, but is much more comfortable in a tavern brawl without weapons. He opens many battles with his heavy cross bow, and then wades in with mace and shield.

Visuals: Mikkal is tall (6'), broad across the shoulders, with a barrel chest and a slight gut. He wears leather and metal armor over a tunic with wide belt under his waist. In one hand he carries a knapsack full of traveling stuff (he is something of a pack rat) and in the other he carries a mace. He has a beer tankard (with a top) hanging from his belt. His colors are bright: pastel green, yellow, with a dark green hat over brown hair.

Equipment:

Mace: OCV 0, DMG 1d6+1, STR Min 10, +5 STR, Maneuvers

Dagger: OCV +1, DMG 1d6-1, STR Min 8, +7 STR

Heavy Cross Bow: Rng Mod +1, DMG 1 1/2d6,
STR Min 14, 0 Levels

Scale Armor (4-5, 9-14): DEF 5, Mass 9.65 kg. Enc -2 DCV

Heavy Leather (6-8, 15-18): DEF 2, Mass 1.53

Medium Shield: DCV +2, STR Min 13

ESTERKAN OF LESSINA (CUTPURSE)

Val	Char	Cost
15	Strength	5
20	Dexterity	30
18	Constitution	16
13	Body	6
13	Intelligence	3
10	Ego	0
13	Presence	3
18	Comeliness	4
6	Physical Defense	3
4	Energy Defense	0
3	Speed	0
7	Recovery	0
36	Endurance	0
30	Stun	0

Cost	Abilities & Skills	
	Combat Skills	
2	FAM w/Common Melee Weapons	
1	FAM w/Slings	
10	+2 Melee Weapons	
2	+1 Sling	
6	+3" Running	
	Other Skills	
3,3	Breakfall 13-;	Bribery 12-
3,3	Climbing 13-;	Concealment 12-
3,3	Contortionist 13-;	Disguise 11-
1,3	Forgery 8-;	Gambling 11-
3,3	Lockpicking 13-;	Paramedic 12-
3,3	Riding 13-;	Security Systems 12-
3,3	Seduction 12-;	Shadowing 11-
3,3	Slight of Hand 13-;	Stealth 13-
3,3	Streetwise 12-;	Trading 12-
2,1	CK: Torleo 11-;	KS: Local Thieves 8-
2	KS: City Guards 11-	

75+	Disadvantage
3	Cutpurse Package Bonus
20	Will always side with the poor over the rich, assumes Nobility are almost always wrong
5	Womanizer
10	Reputation 11- (Connected with criminal element)
10	Romantic Rivalry w/ Duke over The Lady Dorazo
15	Hunted by his Lessina Guard, 8-
10	Hunted by Greentree Bandits, 11-
148	Total Points

Costs:	Char		Skills		Total		Disad		Base
	70	+	78	=	148	=	73	+	75

Background: Esterkan, or 'Star' was born in Lessina, one of the many city-states that make up the Duchy of Irolo. Because his mother was an Arab from to Zylistan, Esterkan suffered tremendous discrimination. No 'legal' profession was open to him, so he turned to taking what he needed from those who had more than they deserved. He worked his way up the criminal ladder, but always targeting the rich and helping the poor when he could.

Esterkan's one weakness was his conduct with women. His roguish good looks and bravado made him popular with the ladies, and eventually he became involved with the Lady Dorazo. Esterkan actually loved her, because she was the one noblewomen who treated him like a man and not like some kind of prize in a contest. Unfortunately, the Lady Dorazo was the betrothed to a Duke in a political marriage. The Duke discovered the affair and has since used all of his influence to capture Esterkan. So far, Esterkan has been too smart for him.

Because of his situation, Esterkan has had to move about a lot. In his own mind, he has triumphed over his lowly beginnings, but stubbornly keeps the name of his prejudiced home town in his name to remind himself from whence he came. He is caring when involved with those of the lower classes, but often goes out of his way to taunt the nobility.

Esterkan is a recent addition to the Flashing Blades, and was not involved with the Demon Katryn affair. He is the city scout, second story man, and street contact when the 'Blades are in civilization. Esterkan dresses to fit the occasion, rugged on the road, common but in good repair in the city, but in slightly bad taste when in high society.

Quote: "How would you like to live in a slum like this for all of your life?"

Tactics: Esterkan tries to stay out of melee combat, especially against heavily armored foes. Esterkan is most comfortable against unarmored opponents and when attacking from ambush.

Visuals: Medium height and wiry (5' 9") with a dark concerned face. This urban Robin Hood wears his long raven hair tied back in a pony tail and with a single small braid running down one side of his face and one earring. He wears a leather armored vest over a cream blouse, leather pants, and short boots. His clothes are plain, but serviceable. His colors are neutral: light brown leather and plain cream cloth.

Equipment:

Short Sword OCV +1, DMG 1d6, STR Min 10, +5 STR, +2 Levels
Dagger: OCV +1, DMG 1d6-1, STR Min 8, +7 STR, +2 Levels
Sling: Rng Mod -1 DMG 1d6, StunX +1, STR Min 10, +1 Level
Studded Leather Armor(4-5, 9-14): DEF 3, Mass 4.83 kg, Enc -1 DCV
Padded Cloth Armor (6-8, 15-18): DEF 2, Mass 1.53

ZORRA STALYNE (TRAVELING PRIESTESS)

Val	Char	Cost
18	Strength	8
17	Dexterity	21
13	Constitution	6
11	Body	2
18	Intelligence	8
10	Ego	0
18	Presence	8
10	Comeliness	0
8	Physical Defense	4
3	Energy Defense	0
3	Speed	3
7	Recovery	0
26	Endurance	0
27	Stun	0

Cost	Skills & Abilities	
	Combat Skills	
2	FAM w/Common Melee Weapons	
2	FAM w/Common Missile Weapons	
6	+2 w/ War God Weapons (Axes, Spears, Halberd)	
	Other Skills	
3,3	Bureaucratics 13-;	Conversation 13-
3,3	High Society 13-;	Oratory 13-
3,3	Paramedic 13-;	Persuasion 13-
3,3	Riding 12-;	Streetwise 13-
3,3	Tactics 13-;	Weaponsmith 11-
3,1	Language w/ Accent (Darian);	AK: Strongwall 8-
2,2	KS: Religious Procedures 11-;	KS: Dogma 11-
3	Perk: Priest	
	Magic Skills	
7	Magic Skill 15-	
	Magic Spells (Avatar of War Spells — 30 points)	
7	War Bolt: 2d6 RKA (-3 MR)	
7	Dispel: 8d6 dispel (-3 MR)	
1	Detect: Magic (-1 MR)	
9	Martial Skill: 3d6 DEX Aid in area (-4 MR)	
6	Battle Healing: 5d6 Healing (-2 MR)	

75+	Disadvantage
3	Traveling Priest Package Bonus
20	Protects the Weak
5	Likes to Preach
5	Reputation 8- (Protects the Weak)
5	DNPC, Father Detrich, Inc, Useful, 8-
10	Professional Rivalry, Bishop Malarathon
20	Hunted by Katryn & her demons, 11-
5	Hunted by Greentree Bandits, 8-
148	Total Points

Costs:	Char		Skills		Total		Disadv		Base
	60	+	88	=	148	=	73	+	75

Background: Zorra Stalyne is a black female human who was born to nonreligious parents. Her parents groomed her from birth to be the quiet daughter of a comfortable trading family. But Zorra wanted a different life. After trying various professions, she became a convert to the Church, devoting herself to the Avatar of War.

By the time Zorra was an adult, she had entered the priesthood under a liberal older priest named Father Detrich. Her rise was swift, and she soon became a full priestess. Zorra's future seemed assured until she came into conflict with the Bishop Malarathon, a staunch religious conservative. The Bishop kept Zorra from gaining a church of her own, and forced her to become a traveling priestess. At first, Zorra was resentful of her detached status. However, after she met the Flashing Blades, she began to enjoy the travel. Zorra has had a chance to meet important nobles and often acts as the spokesperson for the group. She is making a larger name for herself than she could have in her own church.

Zorra has a special relationship with the 'Blades. When she is "on stage" she can be quite a preacher — a verbal barn burner. But, she can also turn her religious fervor off; she doesn't try to convert her friends. While she is impressive in her full military religious regalia, she looks reasonably ordinary while traveling.

Zorra respects Dannor and Kandlin as fellow warriors, and she respects Wentworth for his experience. She sees Jalak as her blood brother. She doesn't truly understand Mikkal and Esterkan's motives, and she thinks that Thelona has an unconscious death-wish. But, Zorra sees all the members of the Flashing Blades as comrades in arms, and would lay down her life were it required.

Quote: "Friends, understand this one inviolable truth: All people must be prepared to defend what is theirs, or they will loose what is their's to those who would take it from them!"

Tactics: Zorra normally fights by throwing a hand axe and then fighting hand to hand with francisca and large shield. When in the second rank in a formation or when guarding a religious shrine she wields her ceremonial halberd.

Visuals: Zorra is tall, straight, and full-figured (5' 11"), with a beautiful, but cold black face. She wears sculpted plate armor . Her religious symbol is emblazoned on the front of her armor. Her religious colors are white, red and gold, with silver armor.

Equipment:

Halberd: OCV 0, DMG 2d6+1, STR Min 18, +0 STR, +2 Levels

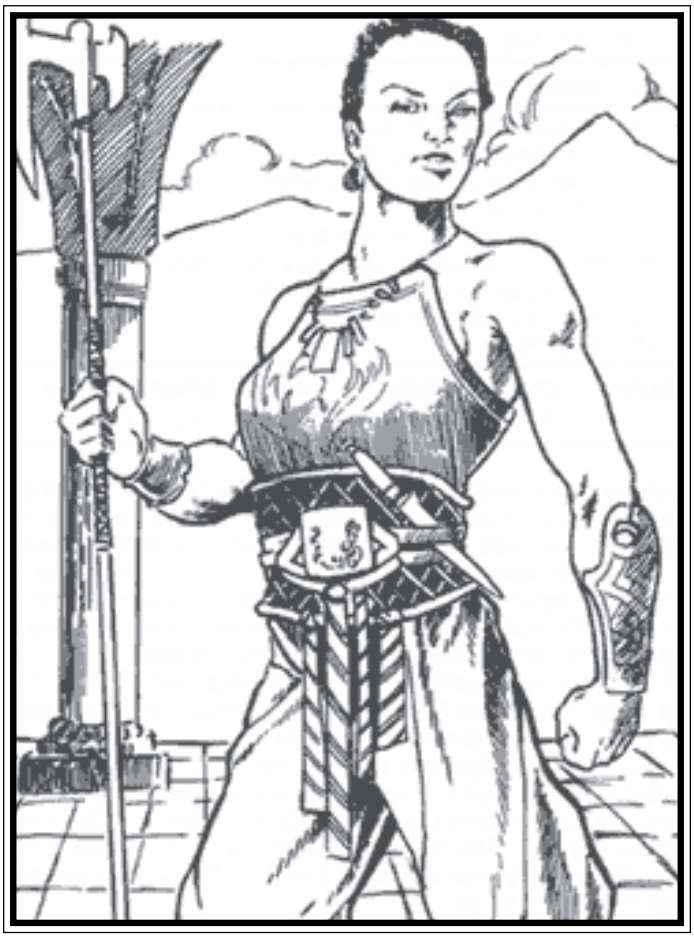
Francisca: OCV 0, DMG 1 1/2d6, STR Min 13, +5 STR, +2 Levels

Hand Axe: OCV 0, DMG 1d6+1, STR Min 10, +8 STR, +2 Levels

Plate Mail (4-5, 9-14): DEF 7, Mass 19.47 kg., Enc -3 DCV

Scale Armor (6-8, 15-18): DEF 5, Mass 4.27 kg.,

Large Shield: +3 DCV, STR Min 18.



JALAK AK KUR (EX-WITCH DOCTOR)

Val	Char	Cost
23	Strength	13
15	Dexterity	15
18	Constitution	16
13	Body	6
18	Intelligence	8
8	Ego	-4
10	Presence	0
6	Comeliness	-2
9	Physical Defense	4
4	Energy Defense	0
3	Speed	5
9	Recovery	0
36	Endurance	0
34	Stun	0

Cost	Skills & Abilities
	Combat Skills
2	FAM w/Common Melee Weaopns
1	FAM w/Thrown Weapons
5	+1 Melee Weapons
3	+1 Pole Arms
	Other Skills
3,3	Acting 11-; Mimicry 11-
3,3	Oratory 11-; Paramedic 13-
3,2	Riding 12-; KS: Religious Procedures 11-
1,1	KS: Religious Dogma 8-; KS: Members of Tribe 8-
4	Orcish Language
	Magic Skills
7	Magic Skill 15-
	Magic Spells (Animal Powers Spells — 30 points)
1	Spell Hunter: Detect Magic (-0 MR)
1	Night Eyes: Ultraviolet Vision (-1 MR)
3	Sense of the Wild: Active Sonar (-2 MR)
7	Realm of the Great: Growth +30 STR (-3 MR)
3	Realm of the Water: +8 Swimming, Breath Water (-1 MR)
2	Spider Walk: Clinging (-1 MR)
7	Wings of the Eagle: 15" flight (-3 MR)
6	Animal Forms: Shape shift (-2 MR)
	Racial Package
17	Increased CHAR Maxima

75+	Disadvantage
3	Witch Doctor Package Bonus
15	Superstitious (follows precepts of religion)
10	Tries very hard to be civilized, and worries about it
4	Decreased CHAR Maxima
10	Distinctive Features, Orc-like
20	Hunted by Katryn & her demons, 11-
5	Hunted by Greentree Bandits, 8-
7	Enraged when taunted about his mixed race, 8-, 14-

Costs:	Char		Skills		Total		Disadv		Base
	61	+	88	=	149	=	74	+	75

Background: Jalak Ak Kur is a large male Half-orc, with mostly human but some orcish features. Jalak's mother was a human slave captured from Trell, and his father was an orc witch doctor. His mother died when he was born; Jalak was raised by his father.

Jalak was hated in the village and grew up protected only by his father's power. Jalak grew up as an outcast; he knew he was different and could look at his orcish brothers from a detached perspective. He saw them as powerful but angry, clever but unable to organize. He also discovered his own violent temper; which he thought of as the "curse" of his orcish blood.

When Jalak's father died while trying to cast a great spell, Jalak's protection was suddenly gone. Jalak didn't want to leave, but the angry villagers refused to accept the "half-breed" as their new shaman. Jalak left the village, never to return.

While Jalak was wandering, he came across the Flashing Blades, who were surrounded by a host of orcs. The 'Blades had inadvertantly ridden across a holy burial ground. Jalak explained the situation to both sides, preventing a bloody clash. In gratitude, Jalak was offered a place among the Flashing Blades.

Jalak has become an observer of all the societies that the Flashing Blades travel through. He stays quiet unless he is brought into a conversation or is insulted. Though he has learned human language and become civilized, he wrestles with himself about maintaining his native traditions. Jalak will only mention his "curse", his fearsome orcish temper, if someone else brings it up.

Jalak has a special relationship with both Zorra and Wentford. He can feel the cultural bias against him from Dannor, Thelona, and Sherry. But all of the 'Blades have jumped to his defense from time to time, and he is proud to be a member.

Quote: "We can not condemn them until we understand them."

Tactics: Jalak will fight with Harpoon and Shield when in formation, but prefers Long Spear when fighting one on one. He will use his spells only when necessary.

Visuals: Jalak Ak Kur is medium height and chunky (5' 10").He wears barbaric leather armor (reinforced with metal and bone plates) with small bones, teeth and primitive symbols attached at various points. In one hand he carries a small totem and in the other he holds a wicked spear. His colors clash; they are pastels made from natural dies, and include greens, reds, and yellows.

Equipment:

Long Spear: OCV -1, DMG 2d6, STR Min 13, +10 STR, +2 Levels

Harpoon: OCV 0 DMG 1 1/2d6, STR Min 13, +10 STR, +2 Levels

Brigandine: DEF 4, Mass 10 kg., Enc -2 DCV

Medium Shield: +2 DCV, STR Min 13.

WENTFORD THOREN III (ADVENTURING WIZARD)

Val	Char	Cost
13	Strength	3
14	Dexterity	12
13	Constitution	6
11	Body	2
23	Intelligence	13
13	Ego	6
13	Presence	3
10	Comeliness	0
5	Physical Defense	2
3	Energy Defense	0
3	Speed	6
6	Recovery	0
26	Endurance	0
27	Stun	2

Cost	Skills & Abilities	
	Combat Skills	
2	FAM w/Common Melee Weapons	
2	FAM w/Common Missile Weapons	
6	+2 Swords & Knives	
	Other Skills	
3,3	Breakfall 12-;	Cryptography 14-
3,3	Oratory 12-;	Paramedic 14-
3,3	Riding 12-;	Stealth 12-
3,2	Streetwise 12-;	PS: Profession 11-
3,4	KS: Fire Magic 12-;	KS: History of Magic 13-
1	KS: Air Magic 8-	
	Magic Skills	
9	Magic Skill 17-	
	Magic Spells (Fire and Air Magic — 45 points)	
7	Fire Bolt: 2d6 RKA (-3 MR)	
1	Detect: Detect Magic (-0 MR)	
7	Blinding Flames: 2d6 Flash (-3 MR)	
3	Fire sight: Clairsentience, 100" (-3 MR)	
5	Smoking Fire: Darkness 2" Rad (-2 MR)	
10	Guardian Wind: Missile Deflect, +5 To Roll (-4 MR)	
2	Glide: Gliding 10" (-1 MR)	
6	Predict Weather: Clairsentience, Weather (-4 MR)	
4	Sense Air Currents: Detect Movement, +2 To Roll (-2 MR)	

75+	Disadvantage
2	Adventuring Wizard Package Bonus
10	Distrusts organized religions
10	Distrusts nobility
5	Seeks to punish those who “abuse” magic
3	Enraged when people “abuse” magic, UnComm, 8-, 14-
10	Reputation 11- (Powerful Worker of magic)
20	Hunted by Katryn & her demons, 11-
5	Hunted by Greentree Bandits, 8-
5	Age 40+
5	Distinctive Features: Fire Mage Tatoo, Easily Concealable

Costs:	Char		Skills		Total		Disadv		Base
	55	+	95	=	150	=	75	+	75

Background: Wentworth Thoren III was born to a noble family in Darius, where the unlicensed study of magic was illegal. As he grew up, Wentworth found it hard to obey this law; he was fascinated by magic. Eventually he left the city and went away to study magic. He lost his entire inheritance and was disowned by his parents — he now keeps only his name.

Wentworth’s studies went well, and he became a practicing mage of the Fire College. He also spent time learning the spells of the Air wizards. Wentworth found magic to be a wondrous thing, and devoted himself to its study. However, during his researches he began to realize that some mercenary wizards and priests “abused” magic, and used it only for personal gain. Wentworth was appalled, and decided to use his own spells to stop those who would abuse their abilities. Having made this pledge, Wentworth left the colleges and began to travel.

For a time he barely scraped by, but he found that there were worthy adventurers. He corresponded with those he liked, and these formed the basis for the Flashing Blades.

Wentworth is a crusader against those who use magic towards evil ends. He actively searches for magical abuse, and often calls the Flashing Blades together for an appropriate “adventure”.

Wentworth respects all the members of the Flashing Blades — he wouldn’t call them together if he did not. He is especially impressed with Zorra’s religious restraint. Wentworth is careful to make sure he gets the respect he feels he is due because of his years and wisdom, but he can also laugh both with others and at himself. He is also willing to take risks when the situation demands, dispelling the myth that there are no old, bold, wizards.

Quote: “Power tests us every day; we must be judged by how we pass those tests.”

Tactics: Wentworth is smart enough to base his defense on his comrades and on his magic. He has been in melee with short sword and dagger, but he detests the need for steel.

Visuals: Wentworth is short and tough looking (5' 6"). His face is older, knowing, and mature, but based on his looks, his age could be anything from a weathered forty to a well preserved seventy. He wears belted dark maroon robes, but with good boots and a backpack. His colors are dark, maroon and brown, with a small streak or accessory of silver or white for contrast.

Equipment:

Short Sword: OCV +1, DMG 1d6, STR Min 10, +3 STR, +2 Levels

Dagger: OCV +1 DMG 1d6-1, STR Min 8, +5 STR, +2 Levels

Studded Leather Armor(4-5, 9-14): DEF 3, Mass 4.83 kg, Enc -1 DCV

Padded Cloth Armor (6-8, 15-18): DEF 2, Mass 1.53

SHERRY OF HILLHOLM (EX-APPRENTICE)

Val	Char	Cost
10	Strength	0
18	Dexterity	24
13	Constitution	6
9	Body	-2
20	Intelligence	10
13	Ego	6
8	Presence	-2
14	Comeliness	2
3	Physical Defense	1
3	Energy Defense	0
3	Speed	2
5	Recovery	0
26	Endurance	0
22	Stun	0

Cost	Skills & Abilities	
	Combat Skills	
1	FAM w/ Swords & Knives	
2	FAM w/ Common Missile Weapons	
5	+1 w/ Ranged Weapons	
	Other Skills	
3,3	Concealment 13-;	Deduction 13-
3,3	Paramedic 13-;	Riding 13-
3,1	Shadowing 11-;	Sleight of Hand 8-
3,2	Stealth 13-;	KS: Specific Styles of Magic 11-
2,2	KS: Mentor 11-;	PS: Scribe 11-
4	Contact w/ her Mentor: Guihaul 13-	
	Racial Abilities	
14	Increased CHAR Maxima	
6	+2 PER Rolls	
	Cultural Abilities	
4	Language: Halfling	
2	PS: Weaver 11-	
	Magic Skills	
5	Magic Skill 13-	
	Magic Spells (Fire Magic — 12 points)	
7	Fire Bolt: 2d6 RKA (-3 MR)	
1	Detect: Detect Magic (-0 MR)	
5	Smoking Fire: Darkness 2" Rad (-2 MR)	
(24)	Unspent Character Points (for future spells)	

75+	Disadvantage
1	Apprentice Package Bonus
5	Dislikes Goblins and other Racial Enemies
10	Sworn to obey the rules of her mentor: Guihaul
5	Searches secretly for the means toward great power
5	Decreased CHAR Maxima
2	-1" Running (5")
10	Distinctive Features, Halfling
3	Cultural Package Bonus
8	Watched by her Mentor: Guihaul, Power+, NCI, punish
20	Hunted by Katryn & her demons, 11-
5	Hunted by Greentree Bandits, 8-

Costs:	Char		Skills		Total		Disadv		Base
	47	+	102	=	149	=	74	+	75

Background: Sherry of Hillholm is a female Halfling, born with a boundless spirit in a town that had very small horizons. As she grew up, she found herself limited by the boundaries, both in area and in vision, of Hillholm. She wanted to learn magic and go on adventures! Finally, an aging Halfling recommended that she talk to Wentworth, of the Flashing Blades.

Sherry tracked down Wentworth in a nearby city, and the wizard agreed to take her on as his apprentice. Now, when Sherry travels with the 'Blades she is a good comrade and supports the group on quest. But Sherry is also searching for a breakthrough in her power, an item, or some knowledge, that will make her a powerful spellcaster in her own right. Until she finds such a thing, she plays down her magic, she listens to Wentworth, and she listens to all workers of magic. Sherry knows that someday she will find what she truly wants.

Sherry gets along with Kandlin and Mikkal because they treat her as an equal and are non-threatening. Thelona, Zorra, and Jakal are harder to get along with, for they are all threatening in their own way. She listens to and works with the rest of them as comrades.

Tactics: Sherry is smart enough to avoid physical combat unless she has to. She uses her quickness and her spells to keep out of the way first, and help her friends second.

Visuals: Sherry is very short and of average build (3' 10") for a Halfling. Her face is still young and she occasionally looks slightly sheepish, but she is gaining some of the slight roundness of full-grown Halflings. She wears adventuring clothes, a vest over a blouse, pants, and a cloak (no shoes). Her colors are subdued, cream cloth, dark green cloak, and dark vest and pants.

Quote: "I'll find my ultimate power yet, no matter what anyone says, I'll find it yet!"

Equipment:

Short Sword: OCV +1, DMG 1d6, STR Min 10, +3 STR

Dagger: OCV +1, DMG 1d6-1, STR Min 8, +5 STR

Very Small Long Bow: OCV +1, DMG 1d6, STR Min 10, +1 Level

Studded Leather Armor(4-5, 9-14): DEF 3, Mass 4.83 kg, Enc-1DCV

Padded Cloth Armor (6-8, 15-18): DEF 2, Mass 1.53

SAMPLE CHARACTER ARCHETYPES

The following are character archetypes, and follow the guidelines presented in the *Character Creation* chapter. These characters are mostly of the heroic persuasion, and thus make fine NPC heroes, or substitute PCs. The GM can also use these archetypes as villains by altering their motivations.

FIGHTER — VAN JA'HANSEN

STR: 18	DEX: 18	CON: 15	BODY: 12	INT: 13
EGO: 10	PRE: 10	COM: 10	PD: 6	ED: 4
SPD: 3	REC: 6	END: 30	STUN: 29	**Cost:** 52

Skills: FAM w/Common Melee Weapons, FAM w/Common Missile Weapons, Paramedic 12-, Deduction 12-, Riding 13-, Concealment 16-, Stealth 14-, Survival 12-, Tracking 14-, Language: Darian (Completely fluent w/accent), Language: Orcish (Fluent conversation), AK: Ambrian/Darian border 12-, KS: Fighting styles 8-, KS: Famous warriors 8-, KS: Forests 12-, +1 w/Sword Weapon Group, +1 OCV w/Broadsword, +1 OCV w/Heavy Bow. **Cost:** 61

75+Disadvantages: Fighter: Package Deal Bonus. Completely loyal to his Lord. Common, Total. Hunted by soldiers of Daria. More Pow, wants to punish, 8-. Reputation: Ruthless bushwhacker, 8-. **Cost:** -38

Origin: Van Ja'hansen was born in a small rural Ambrian village. When Van was 10, his village was destroyed by a mercenary company employed by Daria. By chance, Van survived, and decided to join the army of King Arvidius. Van has distinguished himself several times over the years, and is well-liked among the men.

Personality: Van feels deeply that he has a personal responsibility to protect the border and people of his Lordship. Lately he has politely refused promotions beyond sergeant, because that would take him away from border duties.

Quote: "A toast to his Lordship. The finest leader in all the world!"

Tactics: Van is personally familiar with the border, and has several times used this knowledge to ambush scouting forces.

Appearance: Van is only about 5' 5", and is otherwise quite common. He will almost always be seen in his field gear, coming from or going to a border patrol. Even when relaxing, he usually looks like a warrior, but if called to serve in a ceremony, his discomfort and jittery attitude will be almost contagious.

BARBARIAN — BORG, SON OF TALON

STR: 20	DEX: 15	CON: 20	BODY: 20	INT: 10
EGO: 8	PRE: 13	COM: 8	PD: 9	ED: 7
SPD: 3	REC: 8	END: 40	STUN: 40	**Cost:** 77

Skills: FAM w/ Common Melee Weapons, Riding 12-, Climbing 13-, Tracking 11-, FAM: Streetwise 8-, AK: Tribe's common raid areas 11-, KS: Raiding tactics 8-, KS: Barbarian leadership hierarchy 11-, +3 w/Axe Weapons, +1 w/Any Weapon. **Cost:** 36

75+Disadvantages: Barbarian: Package Deal Bonus. Unfamiliar w/ City Culture. Hunted by Thieves' Guild — More Pow (NCI), wants to punish, 8-. Reputation: Bearclaw Tribesman, 8-. **Cost:** -38

Origin: Borg was born a member of the Bearclaw tribe of Brondheim, a tribe known for its wild unpredictability, even among the northmen! One day a man staggered into camp, looking for Borg. The stranger warned Borg that he was in great danger — the Golden Hand had put out a contract on the barbarian's head. Borg decided to find out why.

Personality: Borg has always been called "sharp" by other members of the tribe. So if some people are out to get him, he wants to get them first.

Quote: "Cities have such strange people in them!"

Tactics: If outnumbered, Borg will run, hoping to string out his attackers, and fight them one on one. If he has friends, he will take point.

Appearance: Borg is a 6' 5", black-haired, rock-jawed barbarian. He wears several tribal totems. These include a necklace of bear claws (usually carved of wood), and a shoulder covering of fur (only rarely bear skin).

SWASHBUCKLER — TANNER OF DORNICA

STR: 13	DEX: 18	CON: 13	BODY: 10	INT: 15
EGO: 13	PRE: 20	COM: 18	PD: 5	ED: 4
SPD: 3	REC: 6	END: 26	STUN: 30	**Cost:** 66

Skills: FAM w/Common Melee Weapons, High Society 14-, Navigation 13-, Oratory 15-, Riding 13-, Breakfall 15-, +1 w/Sword Weapon Group, +1 w/Any Combat, KS: Swashbuckling Code 11-, KS: Other famous Swashbucklers 8-. **Cost:** 47

75+Disadvantages: Swashbuckler: Package Deal Bonus. Follows Code of Chivalry. Foolishly showy. **Cost:** -38

Origin: Tanner is from the isles of Dornica. As with many from the isles, Tanner became a cabin boy on a pirate raider. Over the years he came to love travel. He changed ships several times, and gained rank. Unfortunately, on his first try as first officer, he was stuck with a vicious, petty captain. Tanner wearied of serving as the captain's hatchet-man, and jumped ship.

Personality: After his long years aboard ship, Tanner has found life as a free agent to be a giddy release. Tanner does every thing as loudly and expensively as possible.

Quote: "Please! Gentlemen? One at a time. I will not flee, but one at a time, please!"

Tactics: Swing, leap, parry and thrust. Tanner loves to move, and do "things" in combat. Things like slicing candles, swinging on a rope, or diving through windows. If given a choice between causing a diversion, and sneaking in under a diversion. Tanner will choose to cause the diversion every time.

Appearance: Tanner is a tallish blonde, always smiling, and dressing in only the flashiest of local styles (or if the local style is too boring, he gets out his buccaneer costume).

KNIGHT — SIR SAMSON OF STRONGWALL

STR: 18	DEX: 15	CON: 18	BODY: 12	INT: 10
EGO: 11	PRE: 15	COM: 15	PD: 8	ED: 5
SPD: 3	REC: 6	END: 37	STUN: 40	**Cost:** 55

Skills: FAM w/Common Melee Weapons, FAM w/Lance, High Society 12-, FAM: Oratory 8-, Riding 15-, Animal Handler 11-, Tactics 11-, +2 OCV w/Lance, +1 w/Any Weapon, KS: Code of Honor 11-, KS: Religious dogma 8-, KS: History of famous deeds 11-, Perk: Well off, Perk: Knight. **Cost:** 43

75+Disadvantages: Knight: Package Deal Bonus. Follows Code of honor. Distinctive Features : Rampant Gryphon, 11- **Cost:** -23

Origin: Sir Samson is the third son of a minor noble, and was raised with the ideals of his father. However, being the third son, Sir Samson knew he would never inherit his father's land — so he became a knight errant. Today, no situation is too small for Samson; he is equally happy repairing the village water wheel or eliminating marauding orcs.

Personality: Sir Samson tries to live up to his personal Code of Honor. He also avoids political, personal, or magical entanglements. Samson becomes nervous with any hero worship, as that is not well spelled out in the code.

Quote: "Hello, my good woman! Your burden looks great, may I lend a helping hand?"

Tactics: Sir Samson will remain mounted in combat if at all possible. He is very good with a lance, and will use it on the leader of an enemy force.

Appearance: Sir Samson is a tall, handsome man who is clearly of noble birth and disposition.

Option: Samson could be give a small healing spell, making him a minor paladin.

LEADER — BELCROSS, MERCENARY CAPTAIN

STR: 13	DEX: 13	CON: 13	BODY: 12	INT: 18
EGO: 13	PRE: 23	COM: 8	PD: 4	ED: 3
SPD: 2	REC: 6	END: 26	STUN: 26	**Cost:** 56

Skills: FAM w/Common Melee Weapons, FAM w/Longbow, Conversation 15-, Oratory 14-, Riding 12-, Tactics 14-, Interrogation 14-, Persuasion 15-, Combat driver: wagon 12-, +1 w/ Hammer Weapon Group, KS: Famous military strategies 11-, KS: Military procedures 11-, Perk: Captain, Follower: Sergeant Harrison. **Cost:** 47

75+Disadvantages: Leader: Package Deal Bonus. Obey orders. Distinctive Features: Throat is badly scared. Reputation: Sly, silver tongued liar 8-. **Cost:** 28

Origin: Belcross' origin is unknown, but it is certain that he rose by his own determination to command a mercenary company. A few years ago, a wealthy and powerful Irolon baron refused to pay Belcross, so Belcross marched on the Baron's manor and exacted the fee. The baron then spread rumors that Belcross had sold out his employer to collect a double fee. Belcross was unable to prove his innocence, and contracts dried up. Slowly the company collapsed, and today only an old Sergeant still follows the Captain.

Personality: Belcross is an extremely intense person, and somewhat bitter over what has happened to him. His eyes are piercing, and his commands are hard for anyone to resist.

Quote: "The wheel of fate can be quite dangerous. Shall I demonstrate?"

Tactics: Belcross is a tactician and leader. He is no weakling, but his personal combat skill has never saved the day in war.

Appearance: Belcross' personal intensity is such that most people think he is much taller then his 5' 9". His eyes are steel gray, and his hair dark brown. Belcross' skin is darker then most, and is thought by many to clue to his origin.

Follower: Sergeant Harrison is a Skilled Normal (see page 135, of the *HERO System Rulesbook*).

DUELIST — MARCUS DRAKE

STR: 13	DEX: 18	CON: 15	BODY: 15	INT: 10
EGO: 7	PRE: 13	COM: 10	PD: 6	ED: 3
SPD: 3	REC: 6	END: 30	STUN: 35	**Cost:** 54

Skills: FAM w/Common Melee Weapons, Ambidexterity, Fast Draw 16-, High Society 14-, Acrobatics 16-, Weaponsmith 11- Persuasion 12-, KS: Fighting Styles 11-, KS: Dueling Code 11- KS: Coin collecting 11-, +2 w/Sword Weapon Group, +3 OCV w/Short sword. **Cost:** 54

75+Disadvantages: Duelist: Package Deal Bonus. Follows Dueling Code. Hunted by Bounty Hunters — As Pow, wants to kill, 8-. Reputation: Is an awful swordsman, 8-. **Cost:** -33

Origin: Marcus Drake trained for years with some of the finest swordsmen in the known world. Unfortunately, he ignored the one rule all his masters taught — to keep his skill a secret. For a time, Marcus challenged everyone and his fame spread. But eventually he realized that he couldn't stop, as new challengers arrived weekly — many of them fools, or children.

Then in a match with a young aristocrat Marcus' blade slipped, and he killed his opponent. Marcus' will broke, and he lost all duels after that. Still worse, the aristocrat's father hired bounty hunters to avenge his son. Marcus Drake is now a wanderer; he seeks out his old masters and other advisers, while avoiding the bounty hunters.

Personality: Marcus is a lost soul. His wanderings have taught him little about the world, because is seeks absolution for a momentary act, not knowledge. Marcus is quiet, always seeking a path of least resistance. He has regained his nerve enough to fight, but will avoid it if possible.

Quote: "Please, don't challenge me. You wouldn't like me when I'm challenged."

Tactics: Single combat is his training, so he will seek that if escape is not the best course of action.

Appearance: Marcus Drake looks like a wandering beggar, with an extremely fine sword. His hair is usually a mess, and clothes are poor but warm. The sword is the only thing he carries with pride.

RANGER — SHELARRA (SHELLEY)

STR: 15	DEX: 18	CON: 16	BODY: 12	INT: 15
EGO: 10	PRE: 12	COM: 16	PD: 6	ED: 4
SPD: 3	REC: 6	END: 32	STUN: 28	**Cost:** 61

Skills: FAM w/Common Melee Weapons, FAM w/Shortbow, Riding 13-, Stealth 13-, Shadowing 13-, Survival 11-, Tracking 12-, Trading 16-, Navigation 12-, FAM: Tactics 8-, +1 w/Sword Group, +1 OCV w/Broadsword, AK: The Horse Wilds 11-, KS: Local flora & fauna 11-, KS: Tribes of The Horse Wilds 8-.

Cost: 47

75+Disadvantages: Ranger: Package Deal Bonus. Protects the weak. Dislike of Cities. Total: -33

Origin: Shelley was born in The Free City of Megiers, but soon realized that she loved living in the wilds. She now wanders the plains under the name Shelarra (which was given to her by a local tribe of Felines).

Personality: Shelarra (Shelley) is a gentle spirit, who has found her place. Out on the plains, day or night, she will be looking around, always finding some small, wonderful miracle. Shelarra believes in justice, but also feels that she must uphold it herself.

Quote: "The world is a big place and this part is mine."

Tactics: Shelarra is quite an accomplished swordsman, as well as a natural archer. If Shelarra spots something suspicious she will follow, and watch before launching any sort of attack. If she is surprised she will not hesitate for a moment in drawing her sword to fight.

Appearance: Shelarra is quite lovely under her trail dust, but the local people know that this woman is not to be sneered at or treated with less respect than other women, just because she wears breeches.

TRAVELING PRIEST — VERGE PAXTON

STR: 13	DEX: 15	CON: 15	BODY: 12	INT: 15
EGO: 15	PRE: 15	COM: 14	PD: 5	ED: 5
SPD: 2	REC: 6	END: 30	STUN: 27	**Cost:** 63

Skills: FAM w/Common Melee Weapons, Conversation 14-, Persuasion 12-, Oratory 12-, Trading 12-, Paramedic 14-, Riding 12-, Language: Brondheim (fluent with accent) (native Ambrian), +1 OCV w/Mace, KS: Religious Dogma 11-, KS: Religious Procedures 11-, Perk: Priest. **Cost:** 40

75+Disadvantages: Traveling Priest: Package Deal Bonus. Protects the Weak. Hunted by agents of a rival deity, As Pow, only watches, 8-. **Cost:** -28

Origin: Son of a rich mercantile family, Verger Paxton could have had a contented life in the family trade. However, to his father's dismay, young Verger's favorite adult was the village priest. The priest told Verger about traveling and performing good deeds — and converting the heathen. When he reached manhood, Verger decided to follow the priest's advice. He is currently working to convert the "heathen" Brondheimers to the Ambrian faith.

Personality: Verger Paxton is a good man working to help the promote his religion. In addition to straight-forward proselytizing, Verger uses his winning personality to make people like him; such individuals are much more likely to convert to the faith.

Quote: "I come to help — could any caring person do less?"

Tactics: Always are man of peace, Verger will always try to talk his way out of a fight. But if forced to fight, his mace will give ruffians pause. If Verger Paxton has magic, the Healing College, would be appropriate.

Appearance: Verger Paxton has a strong sympathetic face, and a tall (5' 11") lean frame beneath his robes.

VILLAGE PRIEST — PRIORESS METHRA

STR: 11	DEX: 13	CON: 13	BODY: 10	INT: 13
EGO: 21	PRE: 23	COM: 10	PD: 4	ED: 3
SPD: 2	REC: 5	END: 26	STUN: 23	**Cost:** 59

Skills: Conversation 14-, Persuasion 14-, Streetwise 14-, Trading 14-, Paramedic 12-, Riding 12-, Animal Handling 11-KS: Religious Dogma 8-, KS: Religious Procedures 11-, KS: Local people 12-, PS: Horse breeding 11-, Perk: Local Priest, Healing Magic College (23 points in spells). **Cost:** 54

75+Disadvantages: Village Priest: Package Deal Bonus. Protects her flock., Public Identity, Age: 40+ **Cost:** 28

Origin: A young convert of deep conviction, Methra passed through many levels of religious power and training in the Irolon church. After a provincial war in which she became personally involved, Methra decided to give up the religious "fast-track", and became Prioress of a small village that had been ravaged in the fighting.

Personality: Prioress Methra is a women of great compassion, who has lived through good times and bad. She thinks of this as a bad time for her community, not in poverty or war, but in spirit and faith. She is bringing to bear her personal charisma to strengthen the will of the community, but may soon discover strange new threats ...

Quote: "The people have no will to grow. I will show the lost a light to follow, and a straight path to walk."

Tactics: Methra is no fighter, but will not flee friends in danger. There are several stories of her facing down angry crowds, or a drunken brawler. But she usually depends on strong friends.

Appearance: Methra stands 5' 8", with soft (sometimes hard) brown eyes, and red hair streaked with gold. Her robes are that of the more common Priority, not the more sumptuous robes of her true rank.

SHAMAN — SPIRITWALKER

STR: 10	DEX: 11	CON: 13	BODY: 9	INT: 18
EGO: 14	PRE: 18	COM: 6	PD: 4	ED: 3
SPD: 3	REC: 6	END: 30	STUN: 30	**Cost:** 53

Skills: Oratory 14-, Acting 13-, Ventriloquism 11-, Mimicry 12-Paramedic 16-, Riding 11-, Survival 12-, Tracking 13-, KS: Religious Procedures 11-, KS: Religious Dogma 8-, KS: Dances 8-, KS: Members of Tribe 11-, Perk: Priest. **Cost:** 45

75+Disadvantages: Witch Doctor/Shaman: Package Deal Bonus, Superstitious, Reputation: Mad shaman 8-. **Cost:** -23

Origin: The young man called Spiritwalker was once like all other boys of the Talarak clans. Then he began to have fits, followed by a collapse. An old shaman of the clans came and took the boy away. When the boy returned, he was a full shaman, serving the tribe of his family, conducting ceremonies for the spirits, or preforming missions for the clans. The time of his seeming madness is still remembered, but his skills are strong and needed.

Personality: Spiritwalker is still young and his new understanding of his place in the order of things causes him to react with caution, and pessimism. However, he is proud of his station, and likes using his abilities.

Quote: "I only seek to live with myself, my neighbor, and the spirits. As anyone must."

Tactics: Spiritwalker carries a ornately carved piece of hardwood which can serve as a club or a tool. He does not like to fight. If he has spells, they can be from the College of Animal Powers or the College of Storm Mages.

Appearance: Spiritwalker's hair is worn in a long braid, with beads woven in. His eyes are calm, but change color (gray, green or brown) from time to time. He wears the common dress of his people, but adorns it with beads given to him by those who he has healed.

DRUID — DORRANNA, KEEPER OF SOUTHWOOD

STR: 10	DEX: 12	CON: 12	BODY: 15	INT: 20
EGO: 18	PRE: 13	COM: 18	PD: 4	ED: 3
SPD: 2	REC: 5	END: 24	STUN: 30	**Cost:** 60

Skills: FAM w/Throwing knife, Animal handler 11-, Paramedic 13-, Riding 11-, Stealth 12-, Survival 13-, Climbing 11-, Lightsleep, AK: Southern Greatwood 11-, KS: Religious Procedures 11-, KS: Nature 11-, Perk: Town advisor. **Cost:** 38

75+Disadvantages: Druid/Witch: Package Deal Bonus. Protects the wilderness. Reputation: Is actually a woodland spirit, 8-.

Origin: Dorranna is the child of Greatwood druids, and has been raised in the wonder of nature. One day it was her time to travel out and find her own part of the forest. Something led her to the woodside town of Brax, where she heard stories of Southwood, a small section in the extreme southern tip of The Greatwood full of dying trees. Dorranna discovered that a disease was killing the trees, and nursed the area back to health. Dorranna is now guardian of Southwood. The people of Brax respect her, and frequently ask for advice . Dorranna is only just getting to know the creatures of Southwood; most still fear humans as hunters, and stay well away. Dorranna is lonely, so often travels to town for companionship.

Personality: Dorranna is very tough with anyone she does not know well, treating them as though they cut down trees and kill animals for fun. Anyone who lasts though her opening volley will then be with a friendly young woman. Dorranna will gladly help the lost, or injured if they are not obviously destroyers of the wilderness.

Quote: "I wouldn't swing that axe again. Would you?"

Tactics: Although Dorranna is not a warrior, she would work to make life miserable for any who would hurt Southwood, and would demand that the townspeople do the same. If she has spells, they are from the College of Plant and Wood Magic.

Appearance: Dorranna is a small (5' 3") woman, with amber eyes and short russet hair. Her skin is tanned by the sun.

MONK — ORLION, THE WANDERER

STR: 10	DEX: 20	CON: 13	BODY: 14	INT: 10
EGO: 11	PRE: 12	COM: 10	PD: 5	ED: 5
SPD: 4	REC: 5	END: 26	STUN: 35	**Cost:** 72

Skills: Martial Arts: Kung Fu (all maneuvers), Breakfall 13-, Acrobatics 13-, FAM: Riding 8-, Stealth 13-, Combat Sense 11-, Resistance +3, KS: Religious Code of Conduct 11-, KS: Religious Procedures 8-, Perk: Monk **Cost:** 36

75+Disadvantages: Package Deal Bonus. Follows Religious Code. Vow of poverty. **Cost:** -33

Origin: Orlion was not always a wanderer. Once he was a proud young man who joined a martial monastery to learn how to fight. Although he excelled in the physical disciplines, Orlion was unable, or unwilling, to practice the humility demanded of his order. Eventually his master pushed him out the monastery door. "Go! Return to the temple only when you have learned the truth of the worm, and the bravery of the jackal." Since then, Orlion has traveled, seeking the answer to his master's riddle.

Personality: Orlion is by nature a proud, unforgiving person. However, he cannot decipher his master's riddle, and he finds this to be disturbing. He does not ask everyone his riddle.

Quote: "My master always used to say, 'True power comes from resolve.' What do you think he meant?"

Tactics: Orlion always goes for the physical answer to a problem. Afterward he will tell everyone that it was the wrong thing to do, and his master would be displeased.

Appearance: Orlion is young (15 years-old), brown-haired, and moves with feline grace. He is 5' 4" and will grow like a weed in the next few years.

BARD — KANDIFFERUS

STR: 13	DEX: 11	CON: 13	BODY: 10	INT: 15
EGO: 10	PRE: 15	COM: 10	PD: 4	ED: 3
SPD: 2	REC: 6	END: 26	STUN: 24	**Cost:** 22

Skills: FAM w/Common Melee Weapons, Conversation 16-, Acting 15-, High Society 12-, Oratory 18-, Riding 11-, Sleight of hand 13-, FAM: Lipreading 8-, Ambrian (native Weyrcliff Darian), PS: Story telling 14-, PS: Playing the pipes 11-, +1 w/Any combat. **Cost:** 71

75+Disadvantages: Bard: Package Deal Bonus. Must pursue a good story. **Cost:** -18

Origin: Kandifferus is a traveler, adventurer, rogue, explorer — in short, a bard. Kandifferus has been a bard for many years, but never had a following. Recently he has had the honor of performing for some lesser royalty in Irolo, and they have given him letters of introduction to other nobles. This could be the beginning of his career as a major entertainer ...

Personality: Kandifferus has lately come to feel that he is merely a forgettable toy. He wants to make his own mark somehow. Could he write serious music? Does he want to?

Quote: "So, you'd like a song, my child? Would you like to hear the song of the lonely piper? No! It is indeed a sad tale!"

Tactics: Several years ago he was stronger, and faster. His recent success has allowed him to get a little flabby. Kandifferus believes that standing your ground in the face of opposition is best. He has run away on occasion, but he can bluff with the best of them.

Appearance: Kandifferus is of average height, with eyes of dark blue, his beard and hair are streaked with grey. He has taken to wearing hats, perhaps to cover his premature baldness.

SCOUNDREL — HONEST WILLIAM

STR: 13	DEX: 11	CON: 10	BODY: 10	INT: 18
EGO: 9	PRE: 20	COM: 16	PD: 3	ED: 2
SPD: 2	REC: 5	END: 20	STUN: 25	**Cost:** 27

Skills: FAM w/Common Melee Weapons, Conversation 14-, Persuasion 21-, Acting 14-, Disguise 11-, Oratory 15-, Streetwise 16-, Gambling 12-, Riding 11-, Concealment 13- KS: Famous people 11-, KS: Famous scams 11-, KS: Ways to cheat at cards 14-, KS: Architecture 11-, +2 OCV w/ Dagger. **Cost:** 66

75+Disadvantages: Scoundrel: Package Deal Bonus. Hunted by Jackman, More Pow, wants to kill, 8-. **Cost:** -18

Origin: Honest William and John Jackman were the best of friends and the finest con artists in the city of Weyrcliff. As the first part of a certain scam, Jackman was to be caught by the city guard; William would then show up disguised as a foreign merchant, and get Jackman out as a lost servant. Unfortunately, the guard sergeant recognized Jackman instantly and William barely escaped. The sergeant called up a favor from a sorcerer friend, John Jackman was bewitched to find and kill his former partner. The spell was too effective, as Jackman set almost half the merchant district on fire trying to kill William. William escaped without a trace, but has learned that Jackman is still after him.

Personality: Honest William is willing to admit that he is out for himself, unless it would work against a scam, of course. He is a master of deception, but not as bad as he claims, as he quickly gives away his profits. He will also help these in trouble, claiming it is good for business.

Quote: "Now your lordship I wouldn't dream of insulting you by haggling, but take a look at the glitter!"

Tactics: Running away is the answer. William is not a fighter and would happily call himself a coward. He has talked his way out of some tight spots, sometimes making a profit as well.

Appearance: Honest William cultivates an average look, handsome but average. Many people will say they can't describe him, even if they met him only 10 minutes ago.

CUTPURSE — OMAR AL-ROSH

STR: 8	DEX: 18	CON: 11	BODY: 10	INT: 10
EGO: 11	PRE: 12	COM: 12	PD: 3	ED: 3
SPD: 3	REC: 4	END: 30	STUN: 20	**Cost:** 37

Skills: FAM w/Common Melee Weapons, +3" Running, Sleight of Hand (pickpocket) 16-, Gambling 11-, Streetwise 18-Shadowing 14-, Stealth 15-, Breakfall 13-, FAM: Contortionist 8-, CK: Zylibul 11-, KS: Zylibul City Guard 11-, KS: Tailoring 12- **Cost:** 56

75+Disadvantages: Cutpurse: Package Deal Bonus. Hunted by Zylibul City Guard: More Pow (NCI), wants to punish, limited area, 8-. **Cost:** 18

Origin: Omar is city born and bred. He has had to fight and claw for everything he has ever owned, which has never been more then the clothes/knives he wears. It is a credit to either his skill or luck (or both) that he still has both hands (The Zylistani do not believe in letting even petty thieves get away with merely a slap on the wrist). He has come to the attention of the local thieves' guild, but has not yet been recruited.

Personality: Omar has always had to steal to live. He doesn't think stealing is ethically wrong, it's just a job, like blacksmithing.

Quote: "I didn't take it! I didn't take it!...oh that? I found it. Really!"

Tactics: Hit and run. If forced into a real fight, Omar will act fearful and cowardly in hope of getting a surprise attack or a chance to flee.

Appearance: Omar is very thin and pale for a southerner. His eyes are dark brown (almost black), and his hair is wispy and brown.

BURGLAR — FROSH OF TORLEO

STR: 15	DEX: 15	CON: 15	BODY: 10	INT: 15
EGO: 10	PRE: 10	COM: 12	PD: 4	ED: 3
SPD: 3	REC: 6	END: 30	STUN: 26	**Cost:** 42

Skills: FAM w/Common Melee Weapons, Climbing 16-, Lockpick 14-, Security Systems 12-, Stealth 15-, Breakfall 13-, High Society 13-, Trading 11-, Persuasion 11-, Streetwise 11-, FAM: Riding 8-, KS: Valuable Items 12-, KS: Torleo City Guard 11-, Contact: Fence 11-. **Cost:** 61

75+Disadvantages: Package Deal Bonus. Vengeful. Hunted by Evil Noble: More Pow (NCI), wants to punish, 8-. **Cost:** 28

Origin: Frosh was once a young nobleman, bored with the other members of his generation, and angry at those that had power over him. Frosh was trained by a masked man who promised the youth adventure for an unspecified future payment. Frosh used his skills to get the promised adventure, and has made quite a name for himself as a burglar. However, he is beginning to have twinges of guilt for the stealing. And of course, he wonders how the masked man will call in the debt..

Personality: Frosh of Torleo is hard-edged; he often seeks to push himself and others to do better. However, he is not wicked — merely spoiled.

Quote: "Don't sell yourself short. Don't let me down."

Tactics: Trained to use most weapons, Frosh will fight with whatever weapons come to hand. Frosh does not usually carry a weapon larger than a Dagger, unless he expects to use it.

Appearance: Frosh is tall (6' 1"). He looks thin, but is all muscle and bone. His general attitude often shifts from bright and friendly to dark and angry.

SAGE — IGNATZ THE JUDICIOUS

STR: 8	DEX: 10	CON: 10	BODY: 8	INT: 25
EGO: 10	PRE: 18	COM: 10	PD: 3	ED: 2
SPD: 2	REC: 4	END: 20	STUN: 23	**Cost:** 24

Skills: Scholar, Linguist, High Society 15-, Riding 11-, Conversation 13-, Deduction 14-, Forensic Medicine 14-, 2" Swimming, PS: Harp 11-, KS: Zylistani Ruins 14-, KS: Specific vogues of late Zylistani culture 12-, KS: Zylistani architecture 11-, KS: Strange/magical flying creatures 11-, KS: Topography over the last 500 years 11-, Obscure Language: Linguist-Zylistani (fluent w/accent), Obscure Language: Choon tribal languages (fluent w/accent), Obscure Language: Classical Celinadion (fluent w/accent, plus Literacy), Obscure Language: Talarak (fluent conversation), literacy in native language, AK: Dragon Caves of The Loft Mountains 14-, AK: Location of Zylistani Ruins 11-, AK: Continent of Tolinar 11-, Cramming 8-, Luck 1d6, Base: Ignatz home. **Cost:** 84

75+Disadvantages: Sage: Package Deal Bonus. Age (40+), Doesn't understand how real world works. Reputation: Doesn't know about anything but Rocks, 8-. **Cost:** -33

Origin: If asked about his past, Ignatz will say he doesn't have time to talk about that. If pushed, he will say he's from far to the south, that his parents were poor, that he taught himself to read, that lords used to hire his services, that Zylistani ruins are fascinating, and that he loves to work in his garden ("Even though things don't live too long — I always forget to water them when I'm working.").

Personality: Ignatz is usually lost in thought. If he reaches a conclusion he will find some paper and write it out for later. He is also a bit of a pack rat, always picking up interesting things as he moves about.

Quote: "Would you repeat that?"... "Are you sure?"... "Thank you."

Tactics: With no skill at combat ("I think I own a sword... Here it is propping open the door"), Ignatz must hide or run away. Ignatz will assure anyone that he can handle any threat if a Zylistani Lightning Monolith (a bizarre ruin reported to have strange magical powers) were nearby, "...even a dragon would be no problem." When was the last time you saw a Zylistani monolith?

Appearance: Ignatz is more bent then he should be for his age, but it does not seem to be a problem. His hair is black, but his beard is striped with gray. The robes he wears are old but in good condition.

ADVENTURING WIZARD — NERZON ABRAKUS

STR: 13	DEX: 14	CON: 15	BODY: 11	INT: 15
EGO: 11	PRE: 13	COM: 18	PD: 5	ED: 5
SPD: 3	REC: 6	END: 30	STUN: 26	**Cost:** 51

Skills: FAM w/Swords, Magic Skill 12-, Conversation 12-, High Society 8-, Riding 12-, Stealth 12-, -1" Running, AK: Roads of the Kingdom 11-, KS: Fire Magic 12-, KS: History of Magic 11- KS: Items of Fire Magic 8-, KS: Treating burn injuries 8-, Spells of the Fire Magic College (30 points in spells). **Cost:** 51

75+Disadvantages: Adventuring Wizard: Package Deal Bonus. Club Foot. Berserk when mercilessly teased about his deformity, Uncommon, 8-, 11-. Reputation: Talking to Nerzon with any disrespect will be dangerous, 11-. **Cost:** -27

Origin: Nerzon Abrakus was a traditional apprentice, but always wanted to become an adventurer — bad foot or no. Nerzon's bad foot becomes quite painful if he walks for any length of time, so he and his horse "Sugarfoot" have done most of their adventuring along the king's highways.

Personality: Nerzon is not much concerned with the common folk. He earned his reputation in his early days of adventuring, and has regretted it since. Still, Nerzon has the tendency to be a bit curt if he doesn't think someone is important.

Quote: "How long is this going to take?"

Tactics: Fire. Nerzon is a fair swordsman but knows that his fire spells will serve him better, especially against animals.

Appearance: Nerzon is quite striking in his deep red robes. He is a handsome man with dark eyes and hair.

ADEPT — QUENTRAMASS OF GREEN TOWER.

STR: 7	DEX: 9	CON: 11	BODY: 10	INT: 25
EGO: 11	PRE: 15	COM: 10	PD: 3	ED: 3
SPD: 2	REC: 4	END: 26	STUN: 20	**Cost:** 26

Skills: Magic Skill 16-, Scholar, Spell Research (Inventor) 11- Paramedic 14-, Riding 11-, Survival 11-, KS: History of Magic 14-, KS: Styles of Magic 12-, KS: History of the Green Tower 11- KS: The Unlife 11-, KS: Hypothesis of elemental nature 11-, Obscure Lang: Classical Celinadion (fluent conversation), Base: Green tower (33 points), Spells of the Air or Metal College (33 points of spells). **Cost:** 87

75+Disadvantages: Adept: Package Deal Bonus. Age 40+, Constantly searching for magical information. Distinctive Features: Quentramass is well recognized in the area, 14-. **Cost:** -38

Origin: Quentramass was a traveler for many years (he claims to be over two hundred years old), before coming to the town of Guesling in northern Ambria. Once there, he attacked the beast that inhabited the "Green Tower". Quentramass soon settled into the tower, and uses it for his magical researches.

Personality: Quentramass has lived in the tower for over twenty years and will be very uncomfortable with the idea of leaving Green Tower for any length of time.

Quote: "There is more to life than adventure and death, young son."

Tactics: As a master of magic, he will use it. Although primarily concerned with research, Quentramass still remembers some more useful spells from his adventuring days. Years ago, he also knew how to use a sword, but he has since let that skill fade.

Appearance: Quentramass looks quite old, but not 200 years or more. His hair and beard are short and silky white. He wears green robes around the tower, but will often wear more common dress even to visit the town.

HERMIT — VASLOV, THE KNOT-TIER

STR: 6	DEX: 12	CON: 13	BODY: 9	INT: 15
EGO: 15	PRE: 15	COM: 14	PD: 3	ED: 3
SPD: 2	REC: 3	END: 26	STUN: 19	**Cost:** 28

Skills: Magic Skill 12-, Scholar, Survival 12-, Spell Research (Inventor), Riding 11-, AK: Southern Daria 12-, AK: The Peaks of Dawn 11-, KS: Rex-et's Star charting 12-, Standard Astronomy 15-, KS: Star Demons 12-, KS: Tying knots 19-, Spells from the Time College (30 points of spells). **Cost:** 70

75+Disadvantages: Hermit: Package Deal Bonus. Obsessed with the stars. **Cost:** -23

Origin: Vaslov, the Knot-tier is the child of a noble line of wizards. While still very young, he read a book which has directed his entire life. The book, written by a quack named Rex-et, detailed several cases of monsters that came from the stars, and a theory that the stars are themselves an intricate web of demons of some sort. Vaslov tries to understand the web of stars by recreating the patterns with string and knots. His rooms is usually strung with an incredibly intricate pattern of strings, ropes, and knots, knots, knots.

Personality: Vaslov is not a doer. He is situated well away from anything that would distract him from his star studies. It is difficult to communicate with him, as every reference has something to do with stars or knots.

Quote: "Rex-et himself often said "...studying the stars can drive one mad." I think this shows that the stars may well be demons."

Tactics: None. Vaslov has never had to fight, and never even considers the possibility. If forced to learn he is a clean slate.

Appearance: Vaslov, the Knot-tier is not more them 38 years old, but his studious lifestyle has made him physically weak and pale. People are often surprised when he stands to his full 6' 3" height.

APPRENTICE — GAYLUS, STUDENT OF JUTASHA

STR: 13	DEX: 13	CON: 13	BODY: 14	INT: 10
EGO: 10	PRE: 10	COM: 16	PD: 5	ED: 4
SPD: 2	REC: 6	END: 26	STUN: 30	**Cost:** 29

Skills: Magic Skill 8-, Riding 12-, Combat Driving: Carts 12-, Concealment 13-, Stealth 12-, Gambling 8-, KS: Gray light magic 11-, PS: How light works 8-, KS: Jutasha's behavior 11- KS: Carpenter 11-, Contact: Jutasha 13-, Spells from the Light College (40 points of spells) **Cost:** 67

75+Disadvantages: Apprentice: Package Deal Bonus. Follows Jutasha's Orders. Watched by Mentor: More Pow, will punish, Only watching 8-. **Cost:** -21

Origin: Gaylus is the son of an Irolon carpenter, who died several years ago. When Gaylus' mother married again, Jutasha (a local wizard) offered to take the boy on as an apprentice. Gaylus' stepfather was happy to be rid of the boy and immediately agreed. Gaylus has since become Jutasha's favorite apprentice.

Personality: Gaylus is quite young and loves his new powers. His mentor has often scolded the boy, who argues that he "was only practicing."

Quote: "If I don't practice, how can I get better?"

Tactics: Spells will be cast as fast as he can. As far as Gaylus is concerned, magic can do anything. GMs should note that Gaylus need not have access to all of his spells at the beginning of the campaign — if he did he would be quite a powerful wizard. Instead, the points are allotted so that Gaylus can learn his spells quickly, without waiting to accumulate enough experience.

Appearance: Gaylus has white blond hair, eyes so blue they are almost white, and a freckled face. He wears the gray robes of his college.

SAMPLE CAMPAIGN: THE WESTERN SHORES

The Western Shores is a ready-made campaign setting for *Fantasy Hero*. The following section details the many nations, cultures and geographical features of the western portion of the continent of Tolinar, commonly known by its inhabitants as the "Western Shores". GMs should feel free to use this section in whole or in part as a backdrop for a fantasy campaign.

The Western Shores can be incorporated into the Shadow World campaign by placing the continent 3,000 miles northwest of the continent of Palia (this puts the Western Shores in the Eastern Hemisphere of Kulthea). For more information on Shadow World, see the *Appendix*.

Note: If you are a player, and your GM is planning to use material from the Western Shores in his campaign, you should stop reading here. Otherwise your character will have far too much information about where he is living!

OVERVIEW

"The Western Shores" is the name most commonly given to the three-thousand mile long stretch of coast (and nearby islands) that marks the western edge of the continent Tolinar. the Western Shores are bounded to the north by The Trackless Snows and to the South by the Gulf of Opals (beyond which lies The Sultanate of Zylistan and stranger lands about which little is known). the Western Shores' eastern frontier is somewhat less defined, though most consider the "civilized" lands to end at the Celinadion River.

Scholars are divided as to why the climate is cold in the north and milder (even hot) in the south. Some claim that the Storm King (of Brondheim legend) keeps his ice palace in the North, swathing himself in cold, while others feel that it is the fires of the great volcano, Mount Thunder in Choon which warm the southern realms. Rainfall also varies with location. In general, coastal areas receive more rain than the continental interior, though there are certain exceptions.

The history of the Western Shores is dominated by the great Celinadion Empire. From the beginning or recorded history up until eight centuries ago, the entire region from the Lofty Mountains to the River Rabas paid fealty to the the Emperor. From their seat of power in Celinad, the Emperors ruled (for the most part) wisely and well. The City of Silver (as Celinad was known) was the center of a huge trade network which linked the Western Shores and the Kartaran Realms of the East.

800 years ago, Crown Prince Ildanar, heir to the Imperial throne, led a great expedition to find the bottom of Daemon's Cleft (then called Emperor's Rift). No man knows the final fate of that venture, only that it awakened a great evil that had been slumbering in the depths. Spirits of the netherworld came pouring from the canyon to ravage the land. Celinad's mighty armies were powerless against the demon-phantoms, and the empire's capital was laid waste in under three days. When the palace walls came toppling down upon Emperor Aldanar IX (Ildanar's luckless father), the spirits returned to the Cleft. No reliable report of the spirits' nature exists, as those who saw the creatures and lived had their minds shattered by the experience.

With the destruction of her legions and capital city, the Celinadion Empire disintegrated. The vassal states of the Western Shores were left undefended. It was not long before the wild horsemen of Kartar discovered this, and soon great barbarian hordes swarmed westward. The Western Shores were plundered repeatedly over the next century-and-a-half. The wide plain which surrounded Daemon's Cleft and marked the easiest invasion route into the Western Shores became so despoiled by the repeated passing of armies that it was renamed "The Ruined March". These times are now known as "The Days of Death and Fire". It was not until the former principalities of Celinad reorganized themselves into independent nations and began fielding their own armies that the barbarian raids tapered off.

In C.Y. (Celinadion Year) 2620, 165 years after the destruction of Celinad, the horde of Harka-khan was defeated by the combined forces of King Reluthur of Ambria and Jarl Throst of Brondheim in the Battle of Witchwood Downs. This marked the end of the Kartaran invasions, and little has been seen of the eastern barbarians since. Between then and the present (C.Y. 3250), the history of the Western Shores has been marked by the rise of Ambria as a nation (and the subsequent retreat of the Elves to the Greatwood), several regional conflicts, and a renewed dedication by sorcerers everywhere to the mastery of magic, though the study of subjects arcane is not nearly as advanced as it was in the glory days of Celinad.

Celinad is an abandoned ruin today, and the kingdoms which are the fragments of the Celinadion Empire are often hostile toward one another. To make matters worse, orcs, trolls and darker creatures have taken to inhabiting The Ruined March in greater numbers, and occasionally launch raids into the Western Shores. Doomsayers proclaim that if the orcs were ever united under a strong leader, then the Days of Death and Fire would begin anew.

TIMELINE OF MAJOR EVENTS

C.Y. 1: Legends say that Celinad was founded when a great warrior of the same name slew a silver dragon upon the future site of the city. Taking this as a good omen, he constructed a citadel upon the spot in 7 days with the help of the Dwarves of the Drakor Mountains.

C.Y. 312: The Dwarves of Drakor swear fealty to the Celinad Throne.

C.Y. 567: The tribes of Brondheim swear fealty to Celinad. All lands west of Celinad from the Lofty Mountains to the River Rabas are now part of The Empire.

C.Y. 801: Emperor Ledavis defeats the army of Kartar, and forces the Khan to take a blood oath never to attack the Western Shores so long as an emperor rules in Celinad.

C.Y. 1118: After a tremendous storm, a huge castle of floating ice appears off the Isles of Skiirk. Bitterly cold weather forces all living there to retreat to the mainland.

C.Y. 1666: Emperor Justivus opens trade routes with Kartar

C.Y. 1967: The Sultanate of Zylistan attempts to conquer all lands south of the Drakor Mountains, but the armies of the Sultan are defeated.

C.Y. 2121: Malekith, the Imperial Wizard, creates Sorcerer's Spire as a place of seclusion in which to conduct magical experiments.

C.Y. 2150: An fiery explosion obliterates the top of Sorcerer's Spire. Malekith is never seen again, but from that day forth, no magic works within 10 leagues of the spire.

C.Y. 2398: Orcs begin appearing in the Lofty Mountains in greater numbers. The Emperor increases patrols along the northern frontiers.

C.Y. 2455: Ildanar awakens the evil in Daemon's Cleft. Celinad is razed, and the Celinadion Empire Collapses.

C.Y. 2460-2620: Kartaran hordes repeatedly pillage the Western Shores. These are the Days of Death and Fire.

C.Y. 2620: Horde of Harka-khan defeated. Barbarian invasions end.

C.Y. 2744: Dwarves fleeing the orc-infested Drakor mountains settle in the Peaks of Dawn.

C.Y. 2848: The Kingdom of Daria invades Ambria. The Twenty Years War begins

C.Y. 2868: Daria is driven back, but not defeated. The Twenty Years War ends. Kron's Wall is built as a border watch.

C.Y. 2901: The Elves forcibly expel all Ambrians from The Greatwood, claiming it as their own sovereign territory. Lord Regent Edruss protests, but no conflict results

C.Y. 2993-2997: Irolo and Zylistan fight a series of border disputes over who owns the Horse Wilds. In the end, nothing is settled and the Wilds remain a no-man's land.

C.Y. 3013: Markoth the Undying, a sorcerer rumored to be less than human, sets up residence in the Grey Bogs.

C.Y. 3055: Acrid smoke pours forth from Daemon's Cleft on the 600th anniversary of the fall of Celinad. The Western Shores are shrouded in gloom for weeks, and thousands of people go mad.

C.Y. 3078: Mountain Giants and ogres close Eagle Pass, eliminating the last "civilized" route to the lands east of The Grand Range.

C.Y. 3110-3129: The Men of Brondheim begin a series of sea raids against Daria, Ambria, and Irolo. The armies of Daria attack Halbad, the Northman stronghold, and burn it to the ground.

C.Y. 3130-3140: Daria suffers ten years of very harsh winters.

C.Y. 3169: The Islands of Dornica, long a haven for smugglers, are united under Crispus Hookhand, a notorious pirate.

C.Y. 3184: Orcs and trolls begin living openly on The Ruined March. Raiding against the Western Shores increases.

C.Y. 3212: Dragons return in number to The Lofty Mountains.

C.Y. 3214: The Elves cease to enforce their border watch of The Greatwood. Some woodsmen and hunters move in.

C.Y. 3241: Evren of Ambria (the Lord Regent's son) mortally offends King Zephrahm of Daria by refusing his daughter's hand in marriage.

C.Y. 3244: Halay Steel, a new metal from the far south, begins appearing in northern ports. The metal makes excellent weapons and armor, but Zylistani merchants speak nothing of its source. Nonetheless, the coffers of the Sultanate are filled with Ambrian, Darian and Irolo gold.

C.Y. 3247: King Zephrahm of Daria begins preparing his armies for war against Ambria

C.Y. 3249: Reports from Trell indicate the orcs of The Ruined March are becoming more organized, and often enter Daemon's Cleft. Rumor has it they are uniting under an evil lord of great power.

C.Y. 3250: The Present...

CIVILIZATION AND TECHNOLOGY

Most nations of the Western Shores are technologically equivalent to nations of Earth's mid-to-late Medieval Period. Crossbows and plate armor are the pinnacle of military technology. Gunpowder has not been invented yet, and books are rare and always handscribed). Some (but not most) of the population is literate. The wild lands of Talarak and Choon, however, are not so advanced. Both are inhabited by late-Stone Age tribesmen. Scholars claim that The Celinadion Empire had such marvels as war engines propelled by heated steam, and devices which allowed books to be printed by the hundreds, though this information is sketchy. Still, many an adventurer is lost each year while travelling to the ruins of Celinad, seeking to unravel the secrets of the past.

MAGIC

Magic is a fairly common occurrence in the Western Shores, so much so that it is difficult to find a man who has never encountered it. Though many have some knowledge of magic, few master it. Perhaps 1 person in 50 actually practices magic, and only one in a thousand could be considered a true "wizard".

Most folk have only witnessed the lesser magics performed by the village healer or hedge-wizard. Consequently, most believe magic to be useful only for curing fevers, lighting fires, and predicting the weather. Stories of mages leveling castles and setting armies to flight are generally laughed at, except by the few who have witnessed such events firsthand. Magicians, in general, whatever their power level, tend to be respected for their unusual abilities. Some of the more malevolent wizards, such as Sarador of Daria and Markoth of the Grey Bogs, are greatly feared (even by many of the same people who discount the existence of great magical powers).

As a final note, magic in the Western Shores seems to work equally well regardless of physical location, with one notable exception. The bizarre peak known as Sorcerer's Spire is proof against all types of magic. No type of spells or magic items function in its vicinity. Small pieces of rock from the spire are often the focus for anti-magic spells and items.

RELIGION

The importance of religion varies widely depending on one's location. The Zylistani and Ambrians, for example, take religion very seriously, and their churches are large and well-attended. In Daria, however, matters of faith take a back seat to matters of state, and in Weyrcliff, there is no unifying religion at all! Religious structure also tend to vary along national boundaries. Brondheim is completely pantheistic, Ambria is only partially pantheistic, and Zylistan is unequivocally monotheistic. For descriptions of each religion, see the specific nation descriptions, below.

Most priests practice some form of holy magic. High priests in all of the Western Shores' major religions are required to possess some magical aptitude. Holy magic, in general, is not as overtly powerful as secular magic. Even the greatest priests do not wield as much magical power as an archmage (That sort of holy power is reserved for the avatars of deities, and the gods themselves!).

ECONOMICS

All nations mint their own money from gold, silver, and other precious metals. Gold pieces of one nation are usually exchangeable for those of another at major cities (with a substantial fee paid to the moneychanger, of course). However, most merchant activity is based on a barter system rather than a money system.

Trade is common, with the most active trading nations being Weyrcliff, Irolo, and Zylistan. Most trade routes are by sea, although the Dornican pirates and the occasional Brondheim raider are making land trade seem more attractive. The busiest land trade route runs from Arindel, in Ambria, down through Strongwall, Torleo, and Lantern Town, down the Celinadion River to Megiers, and then on to Zylistan. This route is known by the rather utilitarian name of the "Great North-South Road".

Slavery exists in the Western Shores, although it is a dying practice. Only in Zylistan and Daria is slavery at all common, and even there, slaves are treated almost like indentured servants, rather than property. Slaves are usually members of the extreme lower class who trade in their freedom for food, a bed, and a roof over their heads. No one is born into slavery.

In Ambria, slavery is forbidden entirely, and soon Irolo and Weyrcliff may adopt this practice as well.

NON-HUMANS

Over a dozen intelligent humanoid races populate the Western Shores, but humanity is by far the most numerous. Other major races include Elves, Dwarves, Orcs, Goblins, and Halflings. The other, less numerous races include Ogres, Trolls, Gargoyles, Lizard Men, Giants, Felines, and such mixed "races" as Half-Orcs and Half-Giants. Non-humans are generally treated with some minor suspicion in human society, especially in Daria and Zylistan. In the other nations, however, there is little prejudice, and capable non-humans can be found even in the upper levels of society.

THIS PAGE IS BLANK

THE TRACKLESS SNOWS
ISLES OF SKIRK
LOFTY MOUNTAINS
Hidden River
Icebrand River
The Frozen Halls
Donheim
TALARAK
Mt. Imperium
GVAARWALD
Halbad
BRONDHEIM
Trell
Darjus
Jarlsblut River
Black River
DAEMON'S CLEFT
THE WITCHWOOD
Vlaskarov
KRON'S WALL
Ulgrad
DARIA
The Old River
Lake Bellora
THE RUINED MARCH
Anarn
THE GRAND RANGE
To Realm of Kartar
PEAKS OF DAWN
Druidwash
Moondeep
Arindel
GREATWOOD FOREST
SORCERER'S SPIRE
AMBRIA
The Ruined Lake
Free City of Weyrcliff
STORMSHAVEN BAY
Strongwall
SAND ISLAND
PICKET'S POINT
THIMBLEBARK FOREST
ALL SEA
Green Water
DRAKOR MOUNTAINS
SCRUB BRUSH DOWNS
Torleo
Lantern Town
DORNICA
Alasrenoa
The Western Shores
DUCHY OF IROLO
HORSE WILDS
BREEZEWOOD
Port Regency
GREY BOGS
Megiers
CHOON
River Babas
GULF OF OPALS
DUNE SEA
Zylibul
Halay
ZYLISTAN

THE LANDS OF THE WESTERN SHORES

AMBRIA

"All hail His Lordship, Arvidius the Fourth!", shouted the herald. Trumpets blared and the crowd of citizens broke into cheers.

"Just for once," muttered Dannor, "I'd like to find a city where I can get bed and breakfast without the pomp and circumstance."

"And just for once," replied the Dwarf's Halfling companion, "I'd like to see you have some respect for something that wasn't forged in a mountain hole! Arvidius is the King of all Ambria, and us Halfling-folk as well!"

The Dwarf grunted and bowed as the royal procession went by. At the end marched a white stallion, and on it sat an old, wizened man with kindly eyes, a rich white beard, and a kingly crown. In one hand he held a jeweled scepter, but it seemed as if the strength of his limbs was barely enough to keep it upright. When the procession had passed Dannor and the Halfling both rose.

"So that's who commands the armies of the greatest nation in all the Western Shores! I should worry more about raiding orcs if I were you, Miss Sherry!"

The Halfling woman grinned. "I noticed you still bowed to him, Dannor."

"Bah!", grumbled the Dwarf, tightening his belt, "It's his beard I bowed to! Let's go find a worthy tavern."

Once the greatest coastal province of Celinad, and now the greatest nation in the Western Shores, the Kingdom of Ambria stretches from the Lofty Mountains in the north to Thimblebark Forest and the Scrubrush Downs in the south. It extends inland from Stormhaven bay to the Grand Range, making it by far the largest nation in the Western Shores.

In Celinadion times, Ambria was a wealthy principality. Situated on the coast, and controlling both the plains around Daemon's Cleft and Eagle Pass (two of the three known ways to cross the Grand Range), the land was a major trade route for Celinadion goods. Ships hailing from Brondheim, Zylibul, and further lands filled Ambrian ports. Ambria's good fortune did not end with trade, either. Her fertile croplands helped fill both the rich man's coffers and the poor man's stomach. Ambria was always well-protected by Celinadion armies, and the Crown Prince of Celinad was the traditional liegelord of the land. This left no question which principality was highest in the Emperor's esteem.

Sadly, Ambria's position of distinction worked against her when the hordes of Daemon's Cleft were released. Ildanar was lost in the expedition which awakened the evil, leaving the land without a true leader. Ambria's colonial armies seemed to draw the attention of the infernal host, and her land was ravaged. The Ambrians watched in terror as the host neared Arindel, the provincial capital.

The day was saved Lord General Caebial, commander of the City Guard. Caebial evacuated the population of Arindel onto warships, fishing boats, and commandeered merchant vessels. The ships, teeming with Arindel's citizens, sailed out into the harbor. The ghostly demon warriors, seen only as a dim shadows from the boats, were stopped by the waters of the Allsea. Though they spent a day looting Arindel, they could not hurt those on the ships.

On the third day after their arrival, the evil horde disappeared eastward. After a waiting 2 more days, General Caebial decided it safe to return to land. Under the General's direction, the Arindellers began to rebuild their shattered city. When it became clear that no word would ever come from the Emperor, the people asked Caebial to be crowned their new king. Caebial accepted the reins of leadership, but declined a royal title, refusing to officially acknowledge that the Emperor was dead. Instead, he accepted the title of Lord Regent. To this day, the ruler of Ambria is known by that title.

The folk of the countryside, not knowing of Caebial's heroics, were at first unwilling to accept him as ruler. Many towns threatened to become independent. For a time, it seemed that Ambria would dissolve into many feuding provinces, much like Irolo.

Strangely enough, it was the marauding hordes of Kartar which proved to be Ambria's salvation. When the eastern horsemen invaded Ambria, the formerly rebellious towns and provinces turned to Arindel and what was left of the colonial army for help. Under the leadership of Caebial and his heirs (all of whom showed a true aptitude for ruling), Ambria resisted the worst of the raiding. In the year 2620 the Ambrian army, together with the forces of Jarl Throst of Brondheim, defeated the horde of Harka-Khan. Since that day, Kartar has made no other attempt to cross the Ruined March and attack the Western Shores.

With the hordes gone, Ambria was poised to begin a true recovery. Slowly, one by one, the former provinces of Ambria swore fealty to the Lord Regent. The successors of Caebial proved to be true leaders indeed, wisely investing tax money to expand the army and repair the damage done by the hordes of demons and Kartarans.

In C.Y. 2848, the Kingdom of Daria attacked Ambria. This marked the beginning of the Twenty Years War. The war seesawed back and forth. Sometimes the fighting was intense, at others, there was hardly a battle a year. In the end, however, the Darian forces were driven back to the shores of Lake Bellora. King Kron of Daria ordered his forces to withdraw to Darian lands and built Kron's Wall as a barrier to "further Ambrian aggression" (see *Daria*).

In 2901, the Elves of Greatwood drove all Ambrians from the forest, giving no explanation for their actions. Some minor clashes between woodsmen and Elves resulted, with the Elves getting the upper hand each time. Lord Regent Edruss sent an emissary to the Elven king to protest these actions, but the diplomat was turned back at the forest's edge. Fearing renewed hostilities with Daria, Edruss avoided open conflict with the fair folk, and the Greatwood became an Elven stronghold.

Despite Edruss' fears, another conflict with Daria never came, and Ambria has enjoyed relative peace to this day. What few know, however, is that this peace has sapped the great nation's strength. Ambria's armed forces, while still impressive, have been reduced in size, and have lost their fighting edge. Centuries of fighting raids by orcs and trolls along the eastern frontier has killed off most of Ambria's great warrior families, and the blood of Celinad runs thin in the current ruling class.

Lord Regent Arvidius, the present ruler, is a wise but aged man, extremely studious and no fan of war. His heir, Evren, is an eager young man, and good with a sword, but is widely considered to be not very bright. While their hearts are in the right place, neither Arvidius nor Evren may truly be up to the task of defending Ambria from the threats of renewed Darian attacks, increasing raids from trolls in the Grand Range, or the ancient evil which seems to be stirring once again in Daemon's cleft. Perhaps all Ambria needs is a few good men in the right places, heroes like General Caebial, who can stand alone against the darkness and protect the Western Shore's greatest nation.

CAMPAIGN USE

Ambria is designed to be "the Good Guy" of the Western Shores. The culture is similar to that of medieval Britain, with a heavy Arthurian flavor. Knights are common, and the Church is powerful (but not as powerful as the Regent!). Ambria is the recommended home nation for most European PCs, and it makes a good location for campaigns to begin. Even though it has seen better days, Ambria is still the Western Shores' center of civilization. Ambria is currently friendly toward the Duchy Irolo and the Free City of Weyrcliff, neutral toward Brondheim, Zylistan, and the Elves of Greatwood, and hostile (but not yet at war with) Dornica and Daria.

THE LAY OF THE LAND

Ambria varies greatly in terrain and climate, as its northern extreme borders the icy wastes of Talarak, and its southern edge borders balmy Irolo.

Ambria is primarily covered by rolling hills, though the regions surrounding Stormshaven Bay and the Ruined March are fairly flat. These hills gradually become larger as one moves inland, finally culminating in the Grand Range. The climate is temperate, with the areas closest to the sea receiving the most rainfall. Ambria's driest region is the desolate plains around the city of Trell.

Most all of Ambria's land is quite fertile. The flatlands around the bay are especially well suited for farming, and the relatively warm climate makes for a long growing season. Most of Ambria's people live in these farmlands, scattered about in small villages and hamlets. Many small, winding rivers drain this area, but the only river of any size completely within Ambrian borders is the Druidwash.

Ambria's inland hills are home to shepherds and cattle-raisers. Fewer people live here, and raids by bandits and monsters from the mountains are not unknown. Consequently, the local lords are given more freedom by the Lord Regent to deal with these problems directly. Castles and fortified manor houses are more common in this region.

Three great forests lie in the shadow of the mountains: the Witchwood, Thimblebark Forest, and the largest of all, Greatwood Forest. Few humans live in these regions; the Thimblebark because it is the home of the Halflings, the Greatwood because of the Elves' border watch (lifted only in recent years) and the Witchwood because it is rumored to be haunted. Consequently, most of Ambria's lumber comes from smaller forests nearer the sea.

Ambria is home to many creatures, both domestic and wild. Nearly every type of beast common to temperate climates can be found somewhere within its borders. Large wild beasts become more common the further east one goes, but true "monsters" are not seen in any number outside of the forests or the Grand Range. Occasionally, a single Dragon, Gryphon, or a small group of orcs and ogres will stake out a territory within Ambria, however, and the local militias have not always been successful in killing them or driving them away immediately.

LIFE IN AMBRIA

Ambria is a classical (if somewhat idealized) feudal society. The lower class is composed primarily of tenant farmers who work on farmlands owned by their lord. Free farmers (i.e. those who own their land), most merchants, artisans, and the military make up the middle class. The upper class is composed of wealthy landowners (most of whom are of noble birth) and the most successful merchants. The peasants pay fealty to a local noble (a Lord, Earl, or Count), who in turn pays fealty to high noble (a Baron or Duke). While Ambria's ruler merely holds the title of Lord Regent, he actually enjoys all the powers of a King, and all of the high nobles owe their loyalty to him (since the days of General Caebial, the tradition of avoiding noble titles has lapsed somewhat, and many refer to the Lord Regent as "the King", and government property is known as "royal" property.

Peasants in the lowlands make their living primarily through farming, except for fishermen along the coast of Stormshaven Bay. Farmers are rarer in the eastern hills. Most folk there are occupied primarily with raising animals. Autumn sees a great deal of travel along the royal highways, as the herders head west to sell their fattened animals to farmers, and farmers head east to sell their harvests to the highlanders.

Taxes are collected regularly, and this causes some grumbling, but most of the peasantry is happy with its lot. The only exception to this rule is the land around Trell, where the peasants regularly challenge the authority of the area's high noble, Duke Whympul. Whympul is a weak ruler, and is not well-liked even among the aristocracy. Twice at year, at tax-collection time, the Lord Regent needs to send several companies of soldiers to that province to put down tax revolts. It is possible that in the future, the area may try to break off from Ambria entirely.

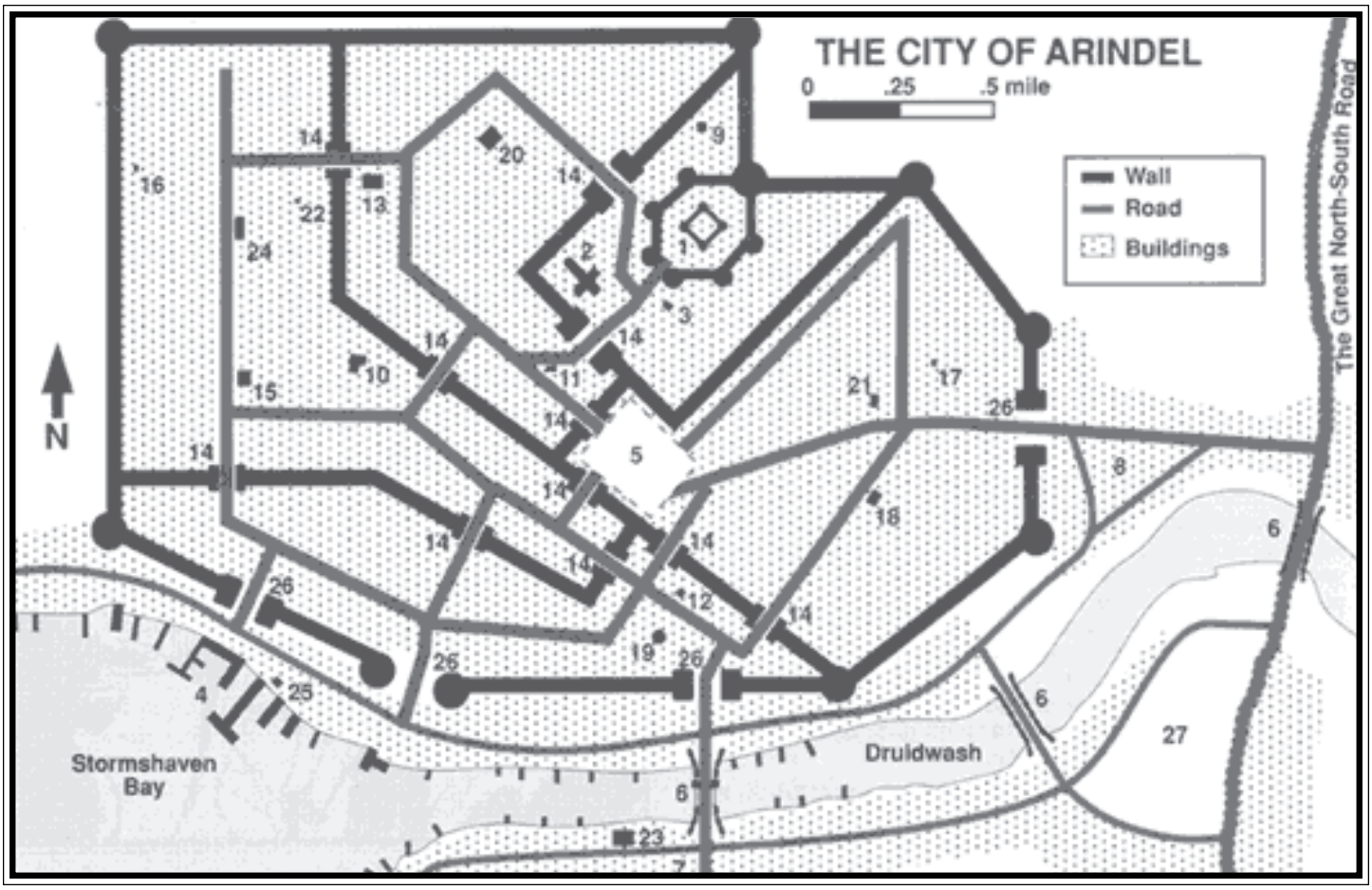
Life in Ambria's cities is more fast-paced than in the countryside. Goods are plentiful in city markets (even in Trell), and folk from the Ambrian countryside crowd the cities, looking to spend what little money they have for good clothes, fine tools, and other such items that are less available in the rural areas. Crime is also more common in the cities; Strongwall in particular is known for its pickpockets.

Law in Ambria is not very formal. Most disputes are settled by common law, with justice being dispensed by the local lord or his appointed judge. Punishments for a crime vary from region to region depending on local custom and the disposition of the lord or judge, although there are three killing offenses: murder, treason, and horse thievery. Lesser punishments can range from a night in the pillory to lifetime imprisonment. As a final note, in Ambria, unlike any other nation in the Western Shores, slavery is illegal. Any slaves brought onto Ambrian soil are immediately set free by the local authorities. Some rural villages are composed almost entirely of former slaves from Daria, Irolo, and Zylistan.

Ambrian religion is semi-monotheistic. It resembles the medieval Catholic Church in feel and structure, but saints are elevated to the status of lesser gods. The Chief Ambrian God is known as Jahael the Creator. He is in turn served by several dozen lesser gods, all known as "Avatars". An avatar is an earthly saint who has passed into the afterlife and ascended to become a deity. This honor is reserved only for the greatest living saints. Being canonized by the Ambrian Church doesn't necessarily mean one will become an avatar; only Jahael makes that choice! Each avatar represents a specific virtue of aspect of life (charity, harvest, valor, etc.). There are currently no living saints in Ambria.

The Ambrian Church is very much like the medieval Christian church, and preaches the virtues of prayer, charity, humility, and forgiveness (sadly, it also resembles the medieval Christian Church in that not all of its priests practice what they preach!). Priests are revered in Ambria more than in any other land (with the exception of Zylistan). All but the most lowly priests practice magic to some extent.

Magic is generally accepted in Ambria, although the common folk are often suspicious of magicians. In the cities, the practice of magic is more accepted, and also more common. Ambria still produces fewer talented magicians than Irolo, Weyrcliff, and Zylistan, however. Many attribute this to the country's proximity to Sorcerer's Spire, although no link has been proven.



ARINDEL

Arindel: (pop. 600,000) Arindel is detailed here as a good city in which to begin a campaign and to give the GM ideas on how to detail his own cities.

Built at the mouth of the Druidwash, Arindel is the Western Shores' largest city. Founded as a small village even before the arrival of the Celinadions, it has weathered adversity time and again, and has somehow always survived. Today, it is a major trading center for both sea routes and the Great North-South Road. It is also the political capital of Ambria.

The city proper is surrounded by a stone wall 30 feet high. There are only four gates in the wall — 1 inland and three facing the wharf-front. The city itself is divided by interior walls into five districts: the wharf district, the merchant district, the commoner district, the military district, and the wealthy district (These divisions are not formal — merchants, soldiers and commoners can be found in almost every district). In order to cut the crime rate, travel between districts is restricted at night. Only those with passes from the district watch commander may pass the gates.

The citadel of the Lord Regent is situated on the edge of the wealthy district. It is a huge construction, with many catacombs underneath. The outer sections resemble a fortress, but at the center is the sturdy palace of the Lord Regent. If Arindel were ever attacked in time of war, all of the city's 10,000 soldiers and guardsmen could withdraw within the walls of the citadel, along with a fair percentage of the general populace.

The city is ruled by a mayor, who is appointed by the Lord Regent. The current mayor is Brinn Andhame, an ex-military officer who often tries to run Arindel more like a military post than a civilian city. Brinn's hard-bitten approach to leadership is tempered somewhat by Archbishop Nafan, the head of the Arindeller Church. Nafan spends much time away from his cathedral in the wealthy district, moving with his procession of retainers throughout the other districts, dispensing blessings, hearing grievances, and meting out low justice. While this is not strictly protocol, Nafan is allowed his eccentricities because he is well-loved by the people and has served the Church for almost 50 years. Many consider him a saint.

The following are locations of interest in the city:

1- the Citadel: This large structure sits upon a low hill and is easily defensible. It is not only the home of the Lord Regent, but also the location of the Royal Treasury Vault.

2- Arindel Cathedral: the second-largest cathedral in Ambria (the largest is in Strongwall), this building is the tallest in the city. It is the home of the Archbishop of Arindel, and the center of the Ambrian Church. On religious holidays, the streets around the cathedral are packed with pilgrims from all over Ambria.

3- Mayor's House: Mayor Brinn's dwelling, this lavish townhouse is the traditional home of the city leader. Brinn, however, has no use for the luxury the house provides, and lives in spartan quarters in one wing. The rest of the house is only opened for social occasions (which Mayor Brinn also dislikes).

4- Wharf-Front: This area is busy 24 hours a day. In daylight, ships hailing from all ports load and unload cargo, and any man with a strong back and a will to work can earn himself a silver a day here. At night, any man who is good with a knife can make considerably more...

5- Central Market: This trading bazaar is one of the largest in the northern lands. Farmers from the countryside come here to sell their goods, and the square is a veritable carnival of wagons, tents, and temporary stands. Pickpockets work the area by day, but at night the stands and tents are taken down, and the wagons are rolled away. The empty square is then patrolled by the City Watch.

6- Bridges: Three bridges span the Druidwash. The largest of these, nearest the mouth of the river, can actually be raised in the middle to allow small ships and boats to pass to the smaller docks upriver. Each bridge has a toll booth.

7- Washtown: This collection of houses is an small suburb of the city proper. It is filled mostly with lower-class fisher-folk who can't afford to pay city taxes on their boats. It is not patrolled by the city guard, but crime is not especially bad (there's not much to steal!). While the folk are poor, the houses are normally kept in good repair and are very tidy-looking.

8- Gatetown: Another hamlet just outside the walls of the city, Gatetown is a shanty-town composed of the poorest of the poor. It is also where disreputable merchants try to sell their wares outside of city tariff jurisdiction. Gatetown is rife with crime, and the city guard doesn't bother patrolling here, either. Mercenaries hired by the Free Mercantile Union sometimes cause trouble here and try to drive the peddlers away.

9- Home of Sir Roland Galden: A typical dwelling of a wealthy man, Sir Roland's house is a walled, three-story affair with a modest garden and a few small outbuildings. Sir Roland also employs a gardener who is good with a sword. Sir Roland was a knight but is now a wealthy spice trader and the leader of the Arindel branch of the Free Mercantile Union.

10- the Tower of Falltann: Falltann is a sage, and a member of the Academy of Ancient Knowledge. His "tower" is actually a two-story building, the doors and windows of which he has bricked up. Falltann lives in the attic, which is accessible only by a narrow wooden stair. Falltann is an expert on the cultures of Celinad and knows something of Kartar as well. The walled-up first and second floors of his tower are actually a fine library containing much knowledge of Celinadion times. Anyone who entertains him with a good story of a far-off land may be allowed to enter his library through the attic.

11-Xavier Xanx, Magician at large: Xavier Xanx, one of the city's most colorful figures, both lives and works here. Xavier was once an adventuring wizard who has settled down to practice in town. Hailing from Dornica, he is more than half swashbuckler, and fancies himself a fine swordsman as well as a great magician. Xavier performs minor enchantments for a fee, but has begun to tire of staid city life. With a little prompting, he could be convinced to saddle up his horse, strap on his sword, and go riding off to some new adventure.

12- Needle's Tatoos: This seedy establishment is actually a front for the local thieves' guild, and is also affiliated with the Golden Hand. The owner, Needles, is a huge, bald mountain of a man, more than a little willing to give quick, painful tatoo jobs to snoopers he catches hanging around his place. The Guild meets in the immense cellar.

13- City Watch: This large, sturdy-looking building is the headquarters of the city watch. It is also the city armory. Its massive vaults can equip 10,000 men in time of war. The building is, of course, always very well guarded.

14- Interior Gate: Scattered throughout the city, these gates are the only public means of passing the walls from district to district. They are normally only guarded by a pair of watchmen. There is no toll for passing from district to district, but in nighttime hours, the gates are closed by portculli and travel is restricted only to those who have permission from the district watch commander.

15- the Half-Hewn Hickory, Inne and Taverne: Arindel's premier inn, this establishment is well-known for its fine food and drink, and occasional rowdy bar fights. It is expensive for an inn; private rooms cost a silver per night. Meal prices are fair , and food is served in heaping portions. Maak "One-Eye" Maavins, the owner and sometimes bartender, is an ex-adventurer. It is said that he occasionally hires rogues of the better sort to come to his tavern and cause trouble, just to keep things lively.

16- Weaponsmith: Known only by this utilitarian name, this is one of many weapons shops in Arindel. Most common weapons can be found here, as can some more unusual ones. Grig, the owner, is an immense, taciturn man with huge biceps. Some say he is a half-giant. Like all other weapons' dealers in the city, Grig operates only under strict license from the mayor.

17- Mad Hettie the Prophet: "Mad Hettie" is known by no other name. For as long as anyone can remember, she has operated a small shop in the poorer section of town, making prophecies and general pronouncements about the future of the world. What makes Mad Hattie remarkable is that her predictions sometimes come true! (Not always, but just enough to keep people coming to her for more prophecies). Mad Hettie charges no money. Only those who bring food for her and her two dozen cats will be granted a sitting. Depending on her mood, Mad Hettie can act either like a kindly old woman or a lunatic crone.

18- Livery: One of only a few stables in the city proper, horses can be bought or boarded here temporarily. Once a day, in fair weather, the stable boys lead the tethered horses to the fields outside the city for feeding. The Livery is guarded at night only by a few hired ruffians. Horse stealing is a hanging offense in Ambria, so this deters most would-be horse thieves.

19- Moneychanger's: Set in the heart of the wharf district, this small building is visited frequently by sailors and travellers from other lands. For a 10% fee (or more if the customer looks gullible), the moneychangers will exchange coins of another realm for those of Ambria, and vice-versa. There is a secure vault in this building, and it is guarded day and night by hired members of the Fraternity of the Sword and Shield.

20- Royal Gaol: This squat building is well-designed for holding prisoners. The above-ground levels are used for most offenders. Extremely violent or dangerous criminals are kept in a below-ground dungeon. Set in the heart of the military district, this building is always well-guarded.

21- The Knights of St. Stephen: Although this order originally had its headquarters in the wealthy district, 20 years ago they moved to a new building in the common district to be closer to the people. The building acts almost like a mission, providing shelter and food for the unfortunate. It is manned primarily by old knights and young squires, as most of the battle-ready knights travel the countryside in search of honor and adventure.

22- Curiosity Shoppe: Run by an old Halfling named Pipkin, this shop deals in magical trinkets of all kinds. More powerful items are kept here, but they are stowed away in a back room, only shown to "special customers". Thieves which attempt to break in here invariably find that all doors and windows whose locks are picked magically open into the City Gaol. No one knows where the Halfling comes by his items, but he is known to receive strange visitors late at night, who are always gone by morning.

23- Royal Theater: Built only recently on the south bank of the Druidwash, this theater closely resembles those of Elizabethan England. In warm, fair weather, two performances are given every day, ranging from juggling acts to ribald comedy to serious drama. With expensive boxes, and a cheap standing-only section, the theatre is a favorite locale of both nobles and commoners alike.

24- Royal Hospice: This house of healing is divided into two sections. The first is for non-paying customers. Here, city folk, upon proof of citizenship, may receive basic medical care and some minor healing magics performed by public chiurgeons. The other section is for paying customers. Here, as long as someone has money, nearly any healing magic can be found (prices are very high for major magics, however. For example: A cure for a broken arm may cost 25 silver pieces, but the regeneration of a severed limb may cost as much as 100 gold!).

25- Harbormaster: This building is the center of all dock activity. Jen Thorfssen, an ex-Brondheim captain, is the current harbormaster. Assisted by nearly two dozen customs officials, Jen levies trade tariffs and docking fees with a fair but firm hand. His word is law when it comes to the harbor, and any captain who crosses him may find his ship impounded.

26- City Gates: These huge wooden gates are set into solid gatehouses which are manned and guarded at all times. The gates are closed from sunset to sunrise, and small camps of folk waiting to enter the city often form outside at night. Pedestrians are allowed to pass through the gates free of charge, but horses and wagons are each charged a toll upon entering the city.

27- Festival Field: Twice a year, this large, open field is the scene of a carnival. The Spring and Harvest Festivals draw all manner of folk from the city and the surrounding countryside. There are tournaments, dances, and bardic competitions, and the Lord Regent himself presides over the activity.

OTHER PLACES OF INTEREST

Strongwall: (pop. 250,000) This city is a large trading port, set between two bayside hills. The castle of the Duke of Strongwall is on one, and the Western Shores' largest cathedral is on the other. The city gains its name from the large (45' high) stone wall which protects most of the city.

Anarn: (pop. 50,000) A medium-sized fortress city, Anarn has traditionally maintained watch over Ambria's approaches from Daria. Although trade with Daria is forbidden, Anarn is home to a thriving black market, which deals in goods which are smuggled across Lake Bellora in small boats.

Trell: (pop. 35,000) This small city is not a pretty sight, and has been on the decline since the fall of the Celinadion Empire. Trell is filled with criminals, barbarians, Half-orcs, and other unsavory types. Only nominally a part of Ambria, Trell is almost completely controlled by criminal gangs. The official ruler, Duke Whympul, is a spineless man and an embarrassment to the Lord Regent.

Lake Bellora: The "Battle-Lake", this body of water was the scene of the final battle of the Twenty Years War. Today its cool, dark waters are often crossed by smugglers from Anarn and Vlaskarov. The lake is very deep, and it is said that a strange, reclusive monster lives in the depths.

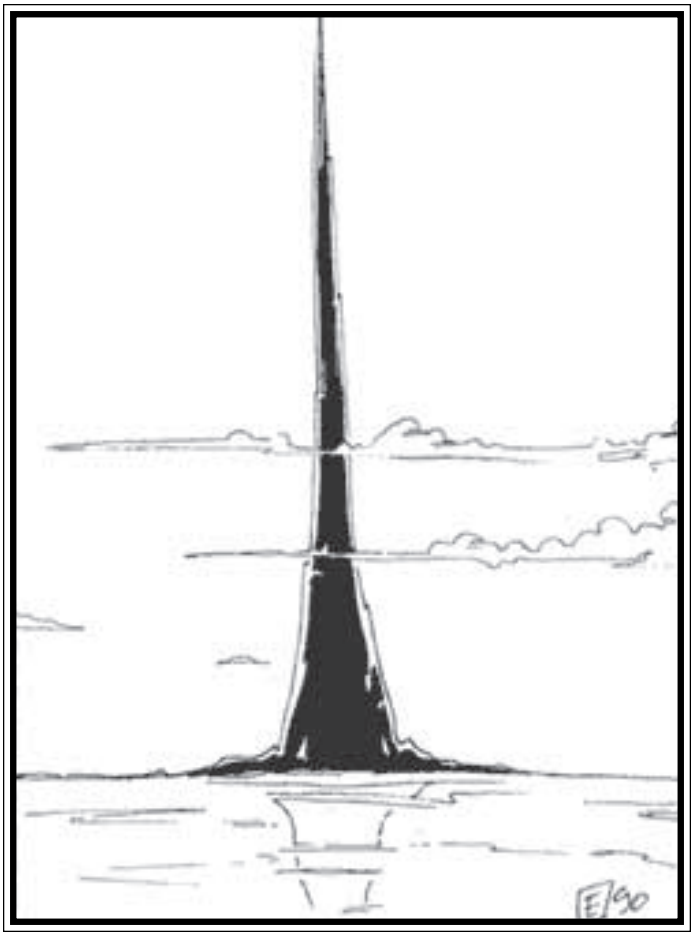
Stormshaven Bay: This large body of water is a fisherman's paradise. Sheltered from the storms on the Allsea, and filled with all sorts of edible sea-creatures, it is occasionally patrolled by Ambrian naval vessels. Because the only means of entering and exiting the bay is a narrow straight between Sand Island and Picket's Point, it is normally free of Dornican pirates, who fear they could be trapped within.

Sorcerer's Spire: Once the tower of the great Celinadion wizard, Malekith, this strange island is now deserted. Shaped like a black, jutting finger of rock pointing skyward, the spire is almost 3000' tall, but only half as wide at the base. The ruins of Malekith's tower still sit atop the spire, but the sides are fairly smooth and unscalable.

Magical means of climbing the tower are useless, as well, because no magic works within ten leagues of the tower, ever since the great magical explosion of 2150. Even magical flying steeds such as dragons and pegasi lose their abilities if they stray too near. Because of this strange ban on magic, no man has ever been able to reach the top of the tower in the eleven centuries since the explosion. It is rumored the the secrets of Celinadion magic can be found in the ruins, but this may never be learned for certain, unless mankind develops a non-magical means of reaching the top of the tower.

Sand Island: This island at the mouth of Stormshaven Bay is 50 miles long, but never rises more than 10 feet above sea level. It is really nothing more than a glorified sand bar. The island is home to all manner of sea-going birds, and even a few sea lions, but no humans.

Druidwash: This river is Ambria's only major waterway. Beginning at the Elven city of Moondeep, its clear, pure waters flow past Arindel and into Stormshaven Bay. In autumn, the river is covered with yellow leaves which fall in Greatwood Forest and are washed downriver.



Witchwood: This forest of twisted oaks borders the wild lands, and has a reputat*ion for being haunted. At night, passing travellers hear a moaning beneath its branches which may or may not be the wind. Bold woodsmen have occasionally entered the forest for timber, only to flee when a feeling of insurmountable fear gripped their hearts. To this day, the Witchwood remains a mystery.*

Grand Range: *With peaks over 15,000 feet high, the Grand Range is second only to the Lofty Mountains in height. It forms the border which separates Ambria from the uncivilized lands of the east. The mountains themselves are also wild, and are filled with trolls, ogres, and goblins. Small communities of Gargoyles haunt the peaks, but rarely attack Ambrian villages. Eagle Pass, the only known route through the mountains, has been closed for almost 200 years by mountain giants and ogres.*

Thimblebark Forest: This woodland is the home of the Western Shores' Halfling population. The Halflings consider themselves to be citizens of Ambria, but also appreciate being left alone to manage their own affairs. Despite being in the shadow of the mountains, this area is very pastoral and peaceful, and the countryside around the forest itself is dotted with many small Halfling towns.

GREATWOOD FOREST

The adventuring company known as the Flashing Blades made their way silently through the forest. At their head was Kandlin the Ranger, with Jalak the Half-orc at his side.

"Why do we hide?", asked Jalak, "I thought these Elves were supposed to be friends of yours."

"The 'Blades have helped the Elves of Greatwood in the past," Kandlin whispered as he moved quietly among the trees, "and we gained leave to enter even the deepest parts of their forest, but you were not one of us then. They may not take kindly to us bringing an "enemy" into their midst. We must take care that we are not set upon by some ambitious scouting party before we reach the King and Queen in Moondeep. Down!"

The ranger's keen hearing saved Jalak's life, as a green-feathered arrow whistled through the air where the Half-orc had been standing and imbedded itself deep into a tree. When the 'Blades picked themselves up, they found themselves face-to-face with a dozen Wood Elves, with a tall Elf at their head.

The lead Elf's grey eyes examined them closely, and not one of the 'Blades dared move, for such was the commanding strength of his presence. After several long, tense moments, his face broke into a smile. "Kandlin! It is good to see you again! Put away your bows, my friends, these are heroes of the Greatwood! I am truly sorry for the unseemly 'welcome'. It seems one of my over-anxious warriors did not recognize your... companion. Any friend of yours, Kandlin, is a friend of ours. Come, let us share stories on the way to Moondeep, where we might give you true Elvish greetings!".

Greatwood Forest is the largest forest in the Western Shores, and is also the ancestral home of the Elves. Elvish legend states that long ago Elves were the only race, and all the lands were covered with a single, great forest. In the ages since that time, men, Dwarves, Orcs, and other races appeared, cutting away areas of the forest to feed their fires and build their homes.

The Elves were gradually driven back as the forests shrank. A naturally peaceful race, they at first did not fight other races, as long as there was deeper forest to move into. This changed, however, when there was no more room to retreat. In C.Y. 2901, the Elves forcibly expelled all Ambrians from Greatwood Forest, giving no explanation, but using no undue force.

The Elves then began regularly patrolling the borders of the forest, cutting themselves off from all friendly contact with non-Elves (except for some druids, who they deemed non-threatening to the Forest and allowed to stay). Any humans, Dwarves, or Halflings who came under the eaves of the forest were turned away or driven off. Any marauding Orcs or trolls from the mountains, however, were given no quarter. This strategy seemed to work, and it wasn't long before Greatwood Forest was regarded by other peoples as the sovereign territory of the Elves.

In the year 3214, a pivotal event occurred. King Faldrin, who had ruled the forest for as long as any Elf could remember, was hunting alone when a violent storm blew down from the mountains. Struck by a falling tree, the king would have died if he hadn't been found after the storm by a wandering human druid. The druid returned the king to his people, where he quickly regained his health.

Faldrin vowed that the druid (whose name is unknown) would receive any reward that it was within his power to give. The druid asked that the Elves once again open the borders of the forest, so that all races might once again enjoy the beauty of the Western Shore's greatest wood. Faldrin honored the request, and the Elves ceased their border patrols. Though the Elves still claim the territory as their own (and expel any evil or destructive visitors), the woods have remained open to this day.

CAMPAIGN USE

Greatwood Forest is the home of the Elves of the Western Shores, and also makes a good place for rangers and druids to come from. Though the Elves patrol the central forest, the outlying areas are more wild, and make a good location for wilderness adventures.

THE LAY OF THE LAND

Greatwood Forest is home to all types of trees, though most found within its borders are deciduous. All trees in Greatwood grow to huge size, at least 150% as large as their non-Greatwood relatives. Many scholars speculate this is some magical effect, for neither the climate (temperate) nor the forest soil seem remarkable.

Greatwood is a hilly forest, being at the base of the Grand Range. It is extremely easy for a traveller who doesn't know his way around to get lost, as all of the wooded ridges begin to look alike after a while. Fortunately, the Elves and druids are usually more than willing to help out any lost travellers they come across. Nymphs, dryads, centaurs, and other forest creatures also roam the forest, but none are as numerous as the Elves.

LIFE IN GREATWOOD FOREST

Greatwood is a nation within a nation. Surrounded by Ambria on all sides (and felt by many Ambrians to be a part of their country), the Elves nonetheless consider themselves to be an independent land, and conduct themselves accordingly. They are ruled by a King (Faldrin) and a Queen (Tiriel). Not only the Elves, but the nymphs, dryads, centaurs, and other forest creatures consider Faldrin and Tiriel to be their rulers.

The Elves themselves are divided into two types. High Elves are those who have been alive since the time of the one great forest, before the coming of man and the other races. Wood Elves are the less lordly of the Elvish folk, born in the later years. Although Elvish society does not make any distinctions between the two types, the high Elves are less numerous, and tend to be less concerned with day-to-day affairs. There are rumors of a secret citadel populated entirely by High Elves, but these rumors have never been confirmed.

The Elves live in complete harmony with the forest, cutting wood only from dead or dying trees, and cultivating small gardens beneath the boughs. The Elves are largely self-sufficient, and trade little with outsiders. The only group they trade in any quantity with are the Dwarves of the Drakor Mountains (from whom they receive what little metal ore they need for their weapons and jewelry). The Elves are familiar with the concept of money, but employ no currency within their borders.

The Elves live in tree-top villages, which can hardly be seen from the ground, unless the Elves desire it. Each community is nominally ruled by an elder, although the Elves have little use for authority other than the King and Queen.

Despite the newly-opened borders, the Elves still diligently patrol the wood. Any evil creatures found near Elvish territory are quickly dispatched. Ambrian woodmen and hunters found to be unduly damaging the forest or its wildlife are driven out. Consequently, most Ambrians consider the Elves a strange, sometimes hostile force to be avoided if at all possible. Recent openness is beginning to change these prejudices, however.

The Elves are pantheistic, worshipping several naturalistic gods. Major deities include Cirludyn (God of Forests), Lyriel (Goddess of Light), Athindria (Goddess of Magic) and Emberen (God of Crafts). The Elves have no evil gods or gods of war. Elvish religion is very informal, and most holy gatherings appear more like group songs and poetry readings than structured religious ceremonies.

The Elves are very fond of magic, and many are quite skilled in its use. Elven magic tends to have subtle and beautiful manifestations, usually working through forces of nature. Elves are capable of more overt magic, but normally choose not to use it. Elven magical items are among the finest in the world, and are only rivalled by artifacts of ancient Celinad.

PLACES OF INTEREST

Moondeep: (pop.40,000) This town may be the most beautiful in all the Western Shores (only Halay, in Zylistan, can dispute this claim). Built amongst the treetops, the center of the town is the royal palace, a beautiful structure nestled in the top of a huge (300' tall) oak. The young Druidwash bubbles out from a spring at the foot of the trunk. At night, the city is lit only by fireflies and faint Elvish lanterns. Moondeep is always filled with laughter and music.

Pool of Lights: This enchanted pool is located in the very heart of the forest. It is guarded by a nymph, who allows only the pure of heart bathe here. It is said that the pool's water cleanses not only one's body, but one's spirit as well. Friends of the lucky few who have ever found the pool swear that their comrades look ten years younger after bathing there.

The Southwood Caves: As the name implies, this area is located in southern Greatwood. Little is known about it, except that it is supposedly guarded by a secretive order of druids that are less than benign. A certain species of moss is reported to grow in the caves which, when eaten, gives a man the strength of ten men for a day. Many warriors have often gone in search of these caves, but none have ever been known to return.

DARIA

"How we got into this dreadful situation, I'll never know.", muttered Mikkal beneath his breath.

"Quiet, Cur!", shouted the soldier. To punctuate the command, he backhanded the bard with his gauntlet. "You don't speak until the sergeant says so!"

Kandlin and Zorra moved to help their staggering companion, but the way was blocked by Darian spears.

"Coward!", Zorra snarled to the patrol's leader. "Let us fight face-to-face, and we shall determine by trial of combat who shall be free to walk these lands!"

The sergeant dismounted and threw back his black cape, displaying the silver broadsword that was his badge of office. "Perhaps, my dear, I shall show you the consequences of speaking in such a way to a Sergeant of the Border Watch. But first, we will discuss what a group of outlanders such as yourselves are doing travelling within the Realm of Daria." The sergeant sneered. "And without any any papers..."

The Kingdom of Daria spans all the coastal lowlands from the River Jarlsblut in the north to the Peaks of Dawn in the south. Once, Daria claimed all lands to the Druidwash, but these ambitions were smashed in the Twenty Years War. After this stinging defeat, King Kron ordered the construction of a huge wall, as high as four men and 40 feet thick, running from the River Jarlsblut to the lake. Kron declared the wall "a defense against further attacks by the barbarian Ambrians", and ever since then, Daria has isolated itself from Ambria completely, as the wall was built with no gates.

Since the time of the Twenty Years War, Daria has been ruled by a series of petty despots, each of whom has used the army more for terrorizing the populace than harassing neighboring Kingdoms. The current king, Zephrahm IX, is of a somewhat different mold, however. He rules Daria with a proverbial "iron hand". Zephrahm has capitalized on Daria's strong military tradition, and has tripled the size of the army since ascending the throne 10 years ago. With the help of the Royal Wizard, Sarador, he currently plans to use Ambrian prince Evren's refusal to marry his daughter as an excuse for invading Ambria. It is rumored that when the Darian armies march southward this time, they will have dark, sorcerous creations of Sarador marching alongside them.

CAMPAIGN USE

Daria's warlike and expansionistic nature suits it well for playing the villain in a campaign. It combines the militaristic totalitarianism of Imperial Rome with the oppression of late Czarist-era Russia. The culture is vaguely Slavic. Daria is not a nice place, but perhaps it could be, if Zephrahm and Sarador were removed from power somehow. Daria makes a good setting for espionage and covert adventures, as the government is very suspicious about foreigners, and PCs (especially those from Ambria) will have to watch their step. Daria can also be a more overt enemy if the GM decides to have Zephrahm declare outright war on Ambria.

THE LAY OF THE LAND

Daria is primarily composed of coastal lowlands. These are covered by grain fields and a few small deciduous forests. The climate is very hot in the summer, very cold in the winter, and is always humid.

Some of the areas along the seacoast and Lake Bellora are very marshy, and home to swarms of mosquitoes and biting flies. Large wildlife is uncommon except in the Peaks of Dawn, where there are fewer humans. The climate there is also cooler and drier, due to the higher elevation.

LIFE IN DARIA

The lifestyle of the average Darian is marked primarily by thankless toil. The earth is not especially fertile, and the peasants must labor from dusk to dawn in order to make a living. As a result, few Darians have the time or energy to foster a rebellion against their oppressive rulers. The King rules through the military, which traditionally has been kept in line through fear of the Royal Wizard. This loyalty is reinforced by superstitions that one will not sit in honor with his ancestors in the afterlife if he betrays the King.

Many Darians have attempted to escape the dismal farming life of the peasantry by moving to Darius or Ulgrad, Daria's large port cities. Most of those who do, however, simply exchange one type of poverty for another. Daria's cities are crowded, polluted, and disease-ridden. The sprawling slums are criminal havens, and even the middle-class shop districts are run-down in comparison with their Ambrian and Irolon counterparts.

About the only chance a commoner has to escape his lot in life is to join the military. The Darian army is very well-trained and equipped. Officers are accorded a great deal of respect, and even foot soldiers are given many privileges. A soldier may take any food and clothing he needs from commoners, even though the army is paid well. While the general populace may grumble about this, most accept it, as they accept most misfortune, as yet another necessary hardship of life.

Darians practice ancestor-worship, and tend to b**e very s**uperstitious. Organized religion is discouraged, as the monarchy considers it a threat. Magic is similarly discouraged. Practicing magicians must possess a royal license, and only magicians completely loyal to the king are ever granted one. Player characters must therefore be careful to avoid revealing any magical ability in public, as they may face fines and imprisonment.

PLACES OF INTEREST

Darius: the capital of Daria, Darius is a burgeoning city of 500,000 citizens. The city is centered around the Royal Citadel, a fortress-like structure made of black granite. More fortifications are also being built at the present time. The city's buildings are generally ugly and utilitarian. The only exception is the tower of Sarador, the Royal Wizard, which is a 350' tall obelisk of black and white marble. It can be seen from anywhere in the city. Sarador is a cool, calculating man who aids King Zephrahm to the best of his ability, but many Darians suspect he has darker secret motivations. The King himself is a devious and petty man. He cares nothing for the citizenry, and would gladly have the entire population of a city killed if it would assure him a place in the history books.

Ulgrad: Much like Darius, Ulgrad is a sprawling city of dull, functional buildings. Somewhat smaller (pop. 300,000), Ulgrad's only fortification is a small keep. While the Darian army garrison provides some deterrent, the navy is not nearly as good, and Ulgrad is consequently a favorite target of Dornican pirates and Brondheim raiders. This may change, however, as Zephrahm has chosen Ulgrad to be the staging ground for his campaign against the Dwarves of the Peaks of Dawn.

Vlaskarov: Vlaskarov is a small city (pop. 60,000). It is somewhat more pleasant than the other Darian cities, as it is built on the shores of Lake Bellora. Much of the city is actually built on piers extending out into the lake. Under the docks is a city beneath the city. Smugglers run a thriving black market here, with goods brought across the lake from Ambria. Almost anything can be bought here, for a price, and healthy bribes see to it that the city's guard looks the other way.

Kron's Wall: 25 feet high, and 40 feet thick, Kron's wall is an excellent barrier to invasion, as no gates exist. This actually comforts the Ambrians, who consider "Kron's Folly" to be as much of a barrier to attacking Darian legions as Ambrian armies. Sarador has promised King Zephrahm that he can move an army past the wall without compromising Darian security, though how he intends to perform this feat has not been spoken of.

The Peaks of Dawn: These low mountains are similar to the U.S. Appalachians, but with fewer forests. They are mineral rich, and the home to a great deal of wildlife. More malevolent monsters are driven out by the hill Dwarves which live there (see below).

The Dwarves of the Peaks of Dawn: Nonhumans are normally frowned upon in Daria, and many of those which attempt to settle down and live there end up "disappearing". The only nonhuman group of any size is the Dwarves of the Peaks of Dawn. These sturdy Hill Dwarves immigrated to the area after a long exodus from the Drakor Mountains, which they felt were becoming infested with orcs.

The Dwarves mine the region, and are excellent warriors and craftsmen. They also claim all of the low mountains as their own, and brook no incursion to their sovereignty. Their existence has been a thorn in the side of the Darian kings for 500 years, but a dedicated effort to drive them from the hills was never attempted until the time of Zephrahm IX. The King currently has dispatched an entire legion (25,000 men) to hunt down and kill any Dwarves spotted. Many border skirmishes have already occurred, with inconclusive results, but since the entire Dwarven population numbers no more than 10,000, it is only a matter of time before they are driven away or exterminated.

THE DUCHY OF IROLO

Firecrackers thrown into the bonfire popped wildly, accenting the raucous tune being played by the musicians. Townsfolk in festive costume danced through the square, many playing instruments of their own.

"I'll say this much for them,", said Esterkan, downing a flagon of fine wine, "My countrymen can sure throw a party! Not a solemn soul in the whole town, except maybe for you, Jalak."

The Half-orc nodded across the square. "There is also the man beside the fountain. He looks as if he would rather be somewhere other than this place."

The man looked uncomfortable, indeed. His gaze kept sweeping the surrounding buildings, as if he were looking for someone. Occasionally he would wring his hands nervously.

Suddenly, two tall men broke out from the midst of the dancing revelers. More quickly than the eye could follow, one produced a dagger from the folds of his black cloak and stabbed the nervous stranger. Before his victim could even fall to the ground, the two sinister figures had disappeared back into the crowd.

A woman, seeing the man slump to the ground, let out a scream. The dancing and music came to a halt, and an eerie silence descended. Then, from one of the houses, two blue-cloaked men emerged and collected the body. After a moment, the festivities began anew.

"What in the name of all the spirits was that?!?", exclaimed Jalak, rising to his feet.

"House warfare", muttered Esterkan, unable to conceal his uneasiness. "Happens around here all the time. Let's go draw another flagon."

Irolo is a large confederation consisting of over a hundred semi-independent fiefs and baronies. Its eastern border is the Greenwater and Celinadion rivers, its western and southern border is the Allsea, and its northern border is an indefinite line running somewhere somewhere south of Thimblebark Forest from the Grand Range to Stormshaven Bay. In fact, Irolo and Ambria could be more accurately described as blending into each other than bordering each other.

The lands which are now Irolo were part of Ambria in the days of Celinad. After the fall of the Empire, minor nobles all grabbed what power they could. The result was the fragmenting of the region into scores of tiny, independent kingdoms. For the next four centuries the lords and their heirs fought among themselves, each trying to add his neighbor's lands to his own. Although the demon invasion did not reach Irolo, the constant infighting among the regional nobles did nearly as good a job of plunging the land into chaos.

This state of affairs may have continued to the present, if two of the larger fiefdoms and the city-state of Alasrenoa had not signed a treaty of unification. The new kingdom had enough power to force the other fiefdoms to declare fealty to its ruler, who held the title "Duke of Irolo". Some nobles, of course, rejected the new authority, but the armies of the Duke were able to eliminate all military opposition in three years. Only one noble, Lord Megiers, resisted unification successfully, supposedly with the help of the Zylistani. (The Free City of Megiers is fully independent to this day).

Over the years, however, increasing eccentricity in the members of the Royal Family (said to be the results of an ancient, lingering curse) has caused the various fiefdoms to begin recovering some of their autonomy. The current ruler, Duchess Lorelia, spends most of her time commissioning new dresses (and then throwing them away when she decides she doesn't like them). She also takes long walks through the countryside, continuing her life-long search for "the one perfect buttercup, in which true beauty is contained". She leaves most of the tedious, administrative tasks to her aide-de-camp, Count Flavio. Many lords consider her completely incompetent. Unless something causes the current situation to change, it is only a matter of time before Irolo fragments once again, making it an easy target for sea-raiders, bandits from the Horse Wilds and Orcs from the Drakor Mountains.

Irolo is currently friendly towards Ambria, and trades with Zylistan through the Free City of Megiers. The Duchess has stated her desire to "see those nasty, brutish Dornican pirates sunk", but for reasons of his own, Count Flavio usually dissuades her.

CAMPAIGN USE

Irolo is a land with a weak, unstable government and many power blocs. It resembles of renaissance Italy in terms of government and lifestyle. The Irolons are less enlightened than the Italians, however, and tend to be a little more bizarre. The power politics and minor conflicts amongst Irolo's component states make the land a good setting for court intrigue and mercenary adventures (the lords are always looking for hired swords to perform some sort of mission against their neighbors).

THE LAY OF THE LAND

Irolo's terrain is much like Ambria's, but somewhat more hilly. It is also somewhat drier, except along the coast. Rain and stormy weather are common in the vicinity of the Grey Bogs. Irolo, being further south than Ambria, is warmer, and snow is rarely seen except near the Grand Range. The men of Irolo are somewhat shorter than their Ambrian neighbors, and darker in complexion. Halflings are fairly common in the north, and Felines from the Horse Wilds occasionally settle in eastern Irolo. Wild creatures are fairly common, and cattle raids by gryphons and ogres of the southern Grand Range are not unheard of.

LIFE IN IROLO

Irolon society most closely resembles renaissance Italy; the land is divided into dozens of city-states, with little or no central government. As such, local laws and customs, the economy and state of the military can vary greatly from province to province.

A few general rules hold true throughout all of Irolo, however. The peasants are loyal to their lord first, and to the Duchess second. Life amongst the common folk is generally good, although recent political unrest is beginning to change this. The Irolons are fond of festivals, and seem to find excuses to make new holidays every year. Harvest Festival is usually the largest of these.

Life is not as pleasant among the upper class, however. Certainly they enjoy a finer lifestyle, but there is a great deal of political and economic rivalry. Both diplomacy and trade in Irolo are complex duels of wit and skill, and only an Irolon can hope to grasp all the subtleties of an encounter.

Religion in Irolo is very intricate. The Irolons worship a pantheon of twelve gods, one representing each month of the year. Each gods has four servants, one for each week of his month. Worship may only be conducted by an ordained priest of the god of the current month. Many Irolons, particularly those of the upper class, place a great deal of belief in the idea that the month of one's birth influences one's fortunes throughout life (much like Astrology).

Magic is accepted in Irolo, although the Church frowns on secular enchantments. The only "wizard" of note residing in the land is Markoth the Undying, a reclusive lich which has driven all living inhabitants from the Grey Bogs. Magic items are fairly common, but are rarely very powerful.

PLACES OF INTEREST

Alasrenoa: (pop. 450,000) the capital of Irolo, Alasrenoa is a large, well-defended trading center. The royal palace, a fairy-tale castle of high towers and steepled turrets, is on a low hill at the center of the city. By order of Duchess Lorelia, every building is required to fly the Irolon flag, making for a festive (or ridiculous, depending on your point of view) sight. Count Flavio, a thin, rat-faced, man has been empowered by the Duchess to make nearly all of the decisions necessary to keep the government working.

What no one in Irolo knows is that Count Flavio is a Darian agent, sent by Zephrahm to destabilize the Irolon monarchy. He has made several pronouncements which have angered the lords of many provinces. When outright revolt against the government begins, it is is Zephrahm's hope that Ambria will send troops to guard its southern border. This will give Daria the opportunity it needs to catch Ambria off guard in the coming invasion.

Torleo: (Pop. 150,000) A meeting of many roads, Torleo is set in the middle of a great plain. It is partially surrounded by a wall which was begun in the days of Celinad, but was never completed after the Empire's fall.

Lantern-Town: (Pop. 80,000) This town is located at the end of the Great North-South Road. It gains its name from the many lanterns which hang outside every night, intended to scare away beasts and monsters from the Horse Wilds and Drakor Mountains. It is the home of many barge captains who carry goods up and down the Celinadion River.

Being so near the monster-ridden Drakor Mountains, and so far from Alasrenoa, the inhabitants of Lantern-Town are very capable, rough-and-ready sorts who consider themselves somewhat independent of Irolo.

Scrubrush Downs: These low hills are barren of trees, being covered only by scrub and grasses. They are frequented by shepherds and not a few bandits.

Greenwater: A slow, smallish river which winds down from the Halfling lands of the Thimblebark forest. It is remarkable in the fact that its banks are the only place in the Western Shores on which Tobacco can be grown.

Breezewood: This forest of ocean pine is cool and pleasant year-round. It also hides a secret — a colony of mermen, nearly a hundred strong, lives under the boughs nearest the shore. They have been given orders by their great king, Tritonis, to learn the ways and customs of the surface dwellers as a prelude to open contact.

Grey Bogs: This fetid, fog-shrouded swamp is home to Markoth the Undying, a lich and necromancer of great ability. Markoth moved into the bogs over two hundred years ago, and proceeded to drive out all living creatures within. Since then, anyone wandering too close to the bogs has disappeared. Rumor has it that Markoth is using the bodies to create an undead army. Most Irolons pray to their gods that these rumors are not true.

BRONDHEIM

"... of course, my new-found friends, one must be a native Brondheimer to truly appreciate the beauty of the games of the Jarlspeln." The northman warrior made a sweeping gesture to encompass all the playing field, and Mikkal, still remembering the blow that Darian soldier had given him months ago, ducked quickly to avoid being inadvertently slapped in the head.

Thelona wrinkled her Elfin nose as she watched a huge, hairy, barbarian warrior, muscles straining to the limit, heave a log a dozen yards. Sweat flew as he released the ungainly projectile, and he let out a grunt that reminded Thelona more of a bear with stomach trouble than anything human. The barbarian raised his arms and cheered. In the crowd, his cry was echoed as hundreds of warriors beat spear on shield. Thelona suddenly realized the party's northman guide was still talking.

"....and we must find you some place to bed down. Perhaps a stables. All of the longhouses are full with visitors for the games."

Thelona looked forlornly at the building to which the guide was leading them. While the Brondheimers' open exuberance was to her liking, she could tell that a lengthy stay would definitely cramp her sense of style...

Brondheim lies to the north of Daria and south and west of the Lofty Mountains. Brondheim has never been completely settled. Even in the days of Celinadion colonization and annexation, Brondheim was considered uncivilized. After the collapse of the Empire, the men of Brondheim reverted back to the clannish system of government they possessed before the days of Celinad rule. Since that day, Brondheim has changed little. The only remarkable event in recent history was the Battle in the Snows, a short-lived conflict with Daria that occurred during the winter 3128-3129. Responding to increased attacks by Brondheim raiders, a Darian legion crossed the river Jarlsblut and sacked Halbad, the northman capital. The ferocious winter prevented occupation troops from moving in, and by spring, the Darians had decided that Brondheim was too inhospitable to be worth conquering. The invaders left, but strangely enough, for ten years thereafter, Daria suffered exceedingly harsh winters.

Brondheim is currently ruled by Skuurl, who holds the title of Jarl (king). He is even larger, hairier and more tempermental than most northmen. Under his leadership, viking raids are once again on the rise. Like all of his predecessors since the Battle in the Snows, he has no love for Daria. He tends to be suspicious of any other non-Brondheimers, but looks more favorably on those who bring him gifts or perform a service for him.

CAMPAIGN USE

Brondheim is a land of huge, warlike northmen, the barbarian kingdom of the Western Shores. It is very much like Viking Scandanvia. "Everything is bigger" in Brondheim (the mountains are taller, the rivers run colder, the men are tougher, etc.) A good place for PC barbarians to come from, Brondheim can also set the stage for wilderness adventures.

THE LAY OF THE LAND

Brondheim is covered with rough, forested terrain. Summer is short, lasting only from May through August. The mountainous northern and eastern regions are especially frigid, and nearly uninhabitable. Even winters in the lowlands are quite cold, and snow is frequent. The coastline is ragged, with many impressive fjords.

Wildlife abounds in Brondheim, with bears, elk, wolves, deer and many types of smaller creatures. The land also has its share of monsters. Giants, ogres, and even some dragons haunt the mountains, and the Gvaarwald is said to be home to werewolves, walking trees, and huge, carnivorous bear-like creatures.

LIFE IN BRONDHEIM

Survival can be a hard business for the weak in Brondheim. Fortunately, the men and women are strong, sturdy, and self-reliant. Even the children are taught at an early age how to survive the rigors of the wild alone. Brondheimers are capable outdoorsmen, hard workers, and ferocious warriors.

Brondheim is not as technologically advanced as its southern neighbors. Such items as plate armor, books, and steel plows are true rarities. Those found in Brondheim are most likely the spoils of a raid rather than the fruits of barbarian ingenuity.

The average Brondheimer makes his living either hunting, fishing or trapping. Though most families plant a small garden for the short growing season, the climate is just too harsh to make farming pay. Because of this, the population of Brondheim has remained relatively small.

Many coastal clans use raiding to help support themselves. In spring, after the winter storms have subsided, Viking longships set sail from the fjords, with villages' entire population of battle-ready men aboard. These ships travel southward, sacking small coastal villages in Daria, Ambria, and sometimes even Irolo. Some, of course, are lost to storms and enemy warships, but enough return in the autumn of every year to make the raids worthwhile.

Each clan (a village-sized unit of 50-1,000 people) is ruled by a chieftain. The chieftain is responsible for governing the clan on a day-to-day basis, leading war parties, and performing marriage ceremonies. The only other individual of equivalent importance is the clan shaman, who conducts religious rituals, blesses warriors before going on a raid or into battle, and presides over funerals.

Once every five years, the chieftains of each clan meet in Halbad for the "Jarlspeln" (King's games). The Jarlspeln is a series of competitions which test physical strength, endurance, combat prowess, and cunning. The Jarl acts as host and head referee, even though he may compete as well. The overall winner of these games becomes the new Jarl. Normally only clan chieftains are allowed to participate, although a non-chieftain Brondheimer may participate, with the Jarl's permission (this might make an interesting adventure for PC barbarians).

Brondheimers worship a Norse-style pantheon, headed by Ulgaf, the Storm King. Other major gods include Halden (god of war), Myra (goddess of light and luck), and Thistr (god of evil mischief). Magic is normally restricted to shamans, though warriors can employ magic weapons, shields, and armor.

PLACES OF INTEREST

Halbad: (pop. 60,000 in winter, 15,000 in summer) Though sacked by Daria 120 years ago, this city has been completely rebuilt, as its buildings are only made of wood. Most all of the structures are Viking-type longhouses or storage buildings. The Jarl and his household live in a huge hall just north of the trading plaza at the city center. The central city is built on a low man-made hill and is surrounded by a well-maintained ditch and wooden palisade. The city has many large totem statues revering the Brondheim gods, as well as a large shipbuilding district. In winter, the population of the city increases fourfold as clans seek shelter from the snows.

Donholm: (pop. 25,000 winter, 10,000 summer). A major fishing, trapping, and lumbering center, Donholm's most remarkable feature is a manicured belt of pine trees 10 miles long which serves as a windbreak along the town's northern edge.

The River Jarlsblut: This river, whose name means "King's Blood", gains its name from the Battle in the Snows, when Jarl Eskeldur died fighting knee-deep in its waters, trying to hold off the Darian invaders.

Icebrand River: A cold, swift mountain river, the Icebrand widens to form a long, glacial lake above Donholm. Its waters are home to many large fish.

Gvaarwald: This huge forest of tall, dark pine is very dense. While hunters and trappers work under its eaves, the interior is unexplored. It is filled with all sorts of wild creatures, not all of them friendly to man. Monstrous forest drakes and giants of huge size are rumored to live within, but none of these sightings have been confirmed.

Isles of Skiirk: These small, desolate islands are home to the Half-giants. The islands are shunned by the Brondheimers, and Half-giants may be the only beings tough enough to live here Occasionally, Brondheim criminals and exiles are sent here to die.

THE FREE CITY OF WEYRCLIFF

"Aha! Here we are!", exclaimed the wizened little man as he pulled the book from the dusty shelf. "The Compleate Works of Trelekor the Ancient. I'm sorry this copy is in such poor condition, put it's the only one we have..."

"Not to worry, my good man," replied Wentford. "It is very likely the last surviving copy in all the Western Shores."

"Yes, well, we librarians often find books we didn't even know were in the collection up here in the tower room. I'm glad we're able to help you with your studies, master wizard. We like to think the library holds a little something for everyone."

Wentford did not immediately reply. Instead he stared through the glass of the tower window to the Weyrcliff cityscape below. Zorra had wandered off to find the temple of her Avatar, and Thelona was down at the market checking out the latest in Dornican swashbuckler fashions. The rest of the Flashing Blades were at the famous Dusty Dog Tavern, no doubt raising their glasses to the party's recent victory over the orc chieftain.

Wentford turned back to the waiting librarian. "So your collection holds a little something for everyone, eh? One could speak the same words of your fine city ... the same words indeed!"

Perhaps the most unusual independent land in the Western Shores, Weyrcliff is located on top of a mesa-like cape only fifteen square miles in area. It is surrounded by 400-foot tall cliffs. Weyrcliff is also the only state which does not date back to the time of the Empire.

Weyrcliff was founded in C.Y. 2860, at the height of the Twenty Years War between Ambria and Daria. At that time, Darian troops were off at war rather than busy oppressing the peasants. An enterprising young farmer named Uri took this opportunity to sow the seeds of unrest in his hometown in southern Daria. King Kron was even less popular than most Darian monarchs, and it didn't take much rabble-rousing on Uri's part to incite the citizenry to kill the royal Tax Collector.

The movement had progressed rather far along by the time a reserve battalion of troops arrived. By this time, Uri had nearly 200 followers. Knowing that he could never defeat the Darian army, Uri ordered a mass emigration, claiming that if they fled southward far enough, the soldiers would leave them alone.

Unfortunately, Uri had not counted on the blind obedience of the Darian Army. Even though they were sorely needed elsewhere, the battalion pursued the rebels all the way to the southern tip of Daria, where a tall wall of cliffs blocked any travel further southward.

The story of Weyrcliff might have ended right then and there, if it hadn't been for the timely arrival of a huge dragon that lived atop the cliffs. The soldiers immediately attacked the beast, but the rebel farmers hid in the craggy rocks at the cliff base. In the ensuing battle, the battalion was reduced to ashes, but the dragon was also mortally wounded, and it died no more than 100 yards away from where Uri had hidden himself.

Inspired by the fact that such a gigantic creature could live undetected atop the mesa, Uri ordered several of his more nimble followers to scale the cliffs and scout the plateau.

What they found was truly unbelievable. The Dragon had accumulated a vast horde, apparently from attacking ships. The ground also appeared to be incredibly fertile, as all manner of trees and plants grew atop the mesa, many of them enormous in size! It wasn't long before the rebels (now settlers) set up a basket winch and hoisted the entire group to the top. Eventually a small village was constructed and named Weyrcliff (A bastardized combination of the words Weir, a dragon's home, and cliff).

Later, against the wishes of some, Uri ordered a narrow road to be carved from the landward cliff face, in order to facilitate trade with the outside world. Kron, in the meantime, had forgotten the settlers entirely. When he learned of the village, he sent scouts to report on the possibility of sending troops to clean the place out. When it was reported that a handful could hold off an army from the mesa, Kron grudgingly accepted the village's independence.

Today, Weyrcliff has grown to be a city of 300,000 inhabitants, most of them Darian refugees. The city is ruled by a governor who answers to a city council. The current governor is a wealthy merchant named Golthos.

CAMPAIGN USE

Weyrcliff is an isolated, self-governing city, much like Hong Kong would if it were on a Pacific atoll. A self-contained urban environment, Weyrcliff epitomizes all that is good and bad about medieval cities. As such, it makes a good location for city adventures.

THE LAY OF THE LAND

Weyrcliff is built on a mesa eight miles long by two miles wide. The mesa is 400 feet high, and is surrounded on three sides by water and on the north side by Ambria, which gained the land from Daria at the conclusion of the Twenty Years War. The city itself is built at the southern tip of the mesa.

Weyrcliff is blessed with mild summers and winters, being so near the sea. The land atop the mesa is also very good for growing all manners of crops. Only a few wild creatures, such as squirrels and hedgehogs live there. The cliff walls, however, are home to thousands of sea birds, which wheel constantly about the mesa and the city.

LIFE IN WEYRCLIFF

Weyrcliff has been steadily growing since its founding 400 years ago. Now several hundred-thousand strong, the city-dwellers are beginning to feel the effects of overcrowding. Slums and shanty towns are springing up outside the city walls, and crime is becoming more and more common. Still, Weyrcliff's healthy trade industry and secure location continues to draw new immigrants to the free city.

The plateau lands have been unable to support the entire population of Weyrcliff for more than 250 years. As a result, the city must trade for its food. Most of its exports are finished goods made by the city's craftsmen. Because they are the only true source of income for the city, items crafted in Weyrcliff tend to be of the highest quality. The city has a healthy reserve in a huge vault (the dragon's horde and trade tariffs), but this is only used in times of dire need, and only the governor, treasurer, and city council know the true extent of this wealth.

At the bottom of the mesa's seaward sides are the many docks for visiting merchant ships. A few ramshackle buildings are also scattered among the rocks. This area, known simply as Docktown, is filled with the worst sort of individuals, and is rife with crime. Consequently, most ships only dock to load and unload cargo, weighing anchor in the harbor at night.

Only two ways exist for getting people and cargo up to the mesa-top. One is the north road, which is carved into the cliff face, very narrow, and with many hairpin turns. Any wishing to use this road must pass a guardhouse at the bottom and top. The other way to enter this city is more unusual. Huge winches have been constructed (powered by tethered mules and oxen) which lift wooden baskets the size of small cottages directly from the docks up to the top of the cliffs. In windy weather, riding one of these can be quite a harrowing experience!

Weyrcliff proper is a racial and ethnic melting pot bustling with frenzied activity. While most citizens are of Darian or Ambrian background, people of every ethnic group in the Western Shores can be found within the city walls. Dwarves, Halflings, and even some Elves can also be found in all parts of the city.

In the city center is the Old Town, where the elite make their homes. This area is walled off from the rest of the city, and non-citizens are only allowed there during daylight hours. At the center of this area is the town hall and other official buildings. Beneath the town hall in the city vault lies the greatest treasure horde in all the Western Shores. Also interred there are the bones of the dragon which delivered the first settlers from the hands of the Darians.

Weyrcliff has no official religion, and all the major faiths of other nations are practiced in the city. The Ambrian Church is the most popular. Magic in Weyrcliff is quite common, as the city has no regulations disallowing it.

PLACES OF INTEREST

City Market: the second-largest open-air bazaar in the Western Shores (the largest is in Zylibul), nearly anything can be purchased here if one has the money. Of course, it also helps to know who to ask.

Public Library: the only one of its kind to exist since the days of Celinad, this large building is home to nearly 50,000 books and scrolls on almost every subject imaginable.

Dusty Dog Inne and Tavern: One of the most famed inns in all the Western Shores, the 'Dog and its outbuildings take up an entire city block. The tavern bar is as big as a feast hall, and the rooms range from coffin-sized to palatial. Adventurers and those seeking their services meet here from all over the world to discuss business.

DORNICA

Thelona was in her element now! She laughed out loud as she ducked a flying mug of ale and deftly disarmed the ruffian approaching her.

"You mark my words, she'll get herself killed if she isn't careful." said Dannor, as a mighty swing of his axe split the table upon which his opponent was standing.

"Do you seriously believe these drunken pirates could pose any threat to us?", shouted Esterkan over his shoulder. A quick sidestep insured that the pirate lunging at him went over the bar rather than into his chest. "After all, most of these fellows have probably never seen true swordsmanship at ..." Esterkan trailed off as the bar suddenly became silent. A huge, one-eyed man with a great red beard walked into the bar. Fire was in his eye, a huge cutlass was in his hand, and four large, wickedly grinning pirates were at his back.

"'Oy, there! Which of ye be the ones responsible for startin' this ruckus in MY BAR?" The sailors all drew cutlasses of their own, and by their stance, it was readily apparent that they were no strangers to swordplay.

Dannor turned to look at Esterkan, and raised a bushy eyebrow. "You were saying?"

The Dornican Archipelago was first settled about C.Y. 300 by mannish tribes fleeing the wrath of the Lizardmen on Choon. These natives lived in relative tranquility (broken only by a few minor tribal wars between the islands) until the arrival of Celinadion explorers in 2067. The islands were soon colonized, and the natives were forced to swear fealty to the emperor (this didn't mean much to the natives, and they went along with it just to keep the newcomers happy).

When the empire fell, the mainlanders abandoned the islands for a time, but soon a different kind began showing up. Smugglers, escaped criminals, pirates, and cutthroats began using the islands as a hideout/base of operations. Over the years the natives gradually became absorbed into the growing pirate population.

Nearly a dozen small towns sprang up on the islands, each a den of thieves. With a bona fide base-camp to operate from, pirates began to grow more bold. Even repeated attempts by the Ambrian and Irolon navies to exterminate the pirates were not successful. In 3169, Captain Crispus Hookhand, the most infamous pirate ever to sail the seas, consolidated his power and united the islands beneath him, founding the independent "nation" of Dornica.

Since that date, Dornica has continued on its merry way, regularly assaulting merchant ships and occasionally attacking coastal towns. A strange relationship exists between the Dornican pirates and the Brondheim raiders. The Vikings respect the Dornican's sailing skill, but consider them cowardly weaklings in combat. The pirates consider the northmen to be witless barbarians, but nevertheless rarely attack the Viking longships.

CAMPAIGN USE

Dornica is similar to the West Indies of the pirate era . It is a wild, lawless land filled with wild, lawless men. Its a good place for thieves to come from, and wild, swashbuckling adventures can be set here.

THE LAY OF THE LAND

Dornica is composed of a half dozen large islands (large meaning more than a square mile in size) and hundreds of smaller ones. Each island has many coves, giving a pirate vessel literally thousands of places to hide. The islands themselves are covered with low hills. Stands of twisted pine grow on the north and west sides of the islands, but on the sheltered east and south sides, tropical forests thrive.

No "monsters" inhabitant the islands, but many tropical and semi-tropical creatures live there. The seas around Dornica are another matter, however. Large sea-monsters are often sighted, and small ships need to be wary of such hazards. Mermen have also supposedly been spotted, although many contend that such beings are merely creatures of legend.

LIFE IN DORNICA

History has no record of anyone ever living a quiet, peaceful life in Dornica. Buccaneer rowdiness often spills over from the towns into the countryside. There are really no laws in Dornica, and a man must depend on his wit and skill to survive.

Occasionally, small wars break out between rival pirate factions. These rage ferociously for a short time, and then die out when one crew or another has been killed or driven away.

The natives live primarily in the countryside. The descendants of jungle tribesmen from Choon, they are a rugged, dark-skinned folk. Their culture is a strange combination of old tribal customs and mainland influences. The natives worship naturalistic forces, and many practice the magical art of voodoo. They often hold colorful festivals, filled with music, dancing, and much rum-drinking. The pirates quite naturally enjoy participating in these.

The pirate towns themselves are little more established than the native villages. Composed of shanties and huts, they regularly suffer from fires, riots, and general lack of maintenance. The only permanent buildings are in Port Regency, which is also the only town of any size. Most types of (stolen) goods can be bought in the towns, although inconsistent supplies cause the prices to vary wildly over time. Nevertheless, the cities are awash with stolen gold. Gold is cheap, but life is cheaper.

Aside from the animistic voodoo practices of the natives, Dornica has no formal religion. Most of the citizens actively avoid any attempts at organized worship, and Ambrian missionaries who have visited in the past have gone away sorely disappointed. Magic is accepted in Dornica, but practitioners are quite rare.

Since its founding by Captain Hookhand, Dornica has theoretically been governed by a strange, fraternal, democratic system. Every man, woman, or child can buy a vote (or votes!) with gold. True power, however, has always rested in the hands of the most competent and powerful sea-captain, who collects the gold from voting and acts on the people's desires as he sees fit.

The current "top sea-dog" is an unsavory character named "Mad-Dog" Blacke. He has no illusions about Dornica's place in the world, and knows that it is a nation only in the crudest sense of the word. He readily encourages piracy, granting amnesty for a percentage of the plunder. He has survived several assassination attempts, and seems to be more firmly seated in power than ever. His bodyguard, a hulking native, is said to have the strength of 10 men.

Dornica has no formal relations with any other nations. Their ships are hunted by the Darian, Ambrian and Irolon navies. Even the sultan of Zylistan has a price on the head of Captain Blacke, dating back to a time when the infamous pirate stole nearly half his harem.

PLACES OF INTEREST

Port Regency: (Pop. 20,000) the most wretched hive of scum and villainy in all the Western Shores, Port Regency is built in and about the ruins of the original Celinadion settlement. The town is defended by a medium-sized keep, and is gaudily decorated by Captain Blacke to (unsuccessfully) appear like a sumptuous palace.

Picket's Point: While technically on Irolon soil, this sandy cape is a favorite mainland hideout for Dornican smugglers. The treasure of Crispus Hookhand, reported to be worth more than all of Dornica, is supposedly buried here. To this date, however, it has not been found, by magical means or otherwise.

THE SULTANATE OF ZYLISTAN

"I've never known Mikkal to be unable to trade for what he wants at a market!", said Sherry in amazement.

"This, my friend, is not a market.", replied Zorra, "It is the Zylibul Great Bazaar. This is a strange land, different from what we are used to."

Everywhere, white robed men and veiled, black-robed women moved about in a bustle of activity, the men haggling with each other over some small point of purchase, while the women carried baskets and water jugs about on their heads. Dust rose everywhere from the sun-baked city streets. Meanwhile, Mikkal, who obviously was having difficulty in the heat, continued arguing with the tanned camel merchant. The beasts in question stood nearby.

"Now see here.", said Mikkal, "we need those camels if we're to get anywhere in the desert! I've offered you our gold, I've offered you our magic talismans, I've even offered you my beloved tankard! What is it you want for those camels?!?"

The merchant thought a moment, then looked directly at Sherry and Zorra. "I will trade you two camels for each woman." Zorra bristled and fingered the haft of her halberd, causing the trader to step back. Sherry merely stammered, "Yes, Zorra, it is a strange land! Too strange for me!"

Zylistan is the only part of the Western Shores that was never under Celinadion rule. Since the dawn of recorded history, the fertile southern rim of the Gulf of Opals and the surrounding desert have been ruled by the Sultan of Zylibul. At one time, the sultan fancied himself the equal of the Emperor, and attempted to claim imperial territory as his own.

This caused the war of 1967, in which the armies of the sultan attempted to take all lands south of the Drakor Mountains. This was the first and last time any western nation attempted to challenge the power of the Empire. The sultan's forces were driven back south of the River Rabas in just under seven months. Today, seven is still considered an unlucky number in Zylistan.

Only one other major conflict has been fought by Zylistan. This was the series of border wars with Irolo from 2993 to 2997. The two nations clashed over who properly owned the Horse Wilds. In the end, both sides left the matter unsettled, and the Wilds remain a no-man's land to this day.

While traditionally a secretive land which takes pains to isolate itself from the rest of the Western Shores, Zylistan has been more open as of late. This is largely the result of the introduction of Halay steel. This wonderful metal, introduced to the Western Shores six years ago, makes weapons and armor of wonderful strength and lightness. Weaponsmiths from Irolo, Ambria, Daria, and Weyrcliff are beginning to learn of this metal, and have proved to be willing to pay a great deal of gold for it. The coffers of Zylistan merchants and those of the sultan himself grow larger every day.

CAMPAIGN USE

Zylistan is an Arabian, desert nation. It resembles lands from "the Arabian Nights" in culture, geography, and general flavor. It is meant to be a mysterious land, very different from the other nations of the Western Shores. It makes a good setting for more exotic adventures.

The Lay of The Land

Zylistan is a dry, desert country. Only along the coast is there enough moisture for agriculture. Fortunately, the land in that thin strip is fairly fertile. Olives, Oranges, and all other manner of exotic fruits thrive there. 99% of Zylistan's population lives along the coast, in fact.

Inland is the great Zylistan Desert, flat and rocky to the south, but building up to enormous sand dunes (up to 400' high) in the north. The extremely dry weather and incredible temperatures prevent all but the most durable plants and animals from living here. Some tribes of wandering nomads, known as the Zylidin, inhabit the desert. Even these camel-riding folk seldom go deeper than 100 miles into the desert, as it is nearly completely unsurvivable, and rumored to be inhabited by djinns, efreeti, and even stranger creatures.

Zylistan legend tells of strange lands beyond the desert to the east and south, lands where men ride tigers and sleep in trees. No one in living memory has ever visited or attempted to visit these lands, but their existence is certainly possible.

LIFE IN ZYLISTAN

Religion plays a greater part in the everyday affairs of Zylistan than perhaps any other nation. To be a citizen of Zylistan, one must worship the religion of Geslan, which preaches that there is but one God, rather than many, and that he determines the fates of all men before they are born. It is also considered the greatest honor one can achieve to die for the faith. As a result, Zylistan warriors fight with fanatic zeal.

Geslan also preaches little tolerance for crime. A thief has his hand cut off for a first offence, and may be killed if he steals a second time. Northern PCs may have to watch their step to avoid breaking laws while in Zylistan, as the Zylistani consider ignorance of the law to be no excuse. On the other hand, Geslan admires those who are generous, wise in the ways of the world, and faithful. Foreigners will suffer some discrimination, not because they are foreign, but because they do not follow the faith.

Zylistan is also a land of tremendous contrast. The sultan and the sheikhs (lords) live in truly sumptuous style. The extreme lower class and beggars aren't even shown the small amount of charity that would be expected in northern lands. Still, the Zylistan lower class accept this dichotomy, as Geslan proclaims that one may die and be reincarnated into an equal or higher station in life. Eventually, one will be reincarnated as the sultan, after which his soul passes directly to heaven. Hell is reserved for those who do not follow the dictates of Geslan.

The Zylistan are accomplished traders, and their cities are home to great bazaars. Foreigners are usually surprised at what they can buy there, but are usually even more surprised when they find they've been talked into trading their sword and shield for a worthless brass lamp and a moth-eaten non-flying carpet. Even accomplished Northern merchants must be careful not to lose their shirts when trading their wares for Zylistan's gems, spices, and Halay steel.

Another trait noticed by most foreigners is that the Zylistani do not give their women even a fraction of the respect shown to men. Women are not allowed to participate in government or trading, they may not own anything more than personal property, and they are not even allowed to reveal their faces in public. (It is recommended that female player characters from Zylistan be expatriates, or not fully of the Geslan faith, as their society is normally so restrictive toward women).

The current Sultan is Kamal-al-Ahzazal, a man nearly seven feet tall and at least as big around. The Sultan is very temperamental, and is prone to both fits of rage and laughter. He is not a rash or stupid man, however, and can be quite wily, as many of his enemies have found out too late ...

PLACES OF INTEREST

Zylibul: (pop. 300,000) the Sultan's huge palace rises above the slums and trading bazaars of the common folk. The Great Bazaar of Zylibul is the largest of its kind, and is the scene of frenzied trading from dawn until dusk. The Great Eastern Road, built in ages now forgotten, begins at Zylibul and heads east into the desert, before being lost among the shifting sands.

Halay: (pop. 75,000) This beautiful city is filled with Geslan temples. Every building is made of clean white sandstone, and the city is nearly always bathed in cool sea breezes. The city possesses an excellent harbor.

River Rabas: The river is fairly shallow, wide, and slow-moving. Reeds and small villages line its banks. Twice a year (in spring and autumn) the river floods, and often causes much damage.

Dunesea: Huge sand dunes, some several hundred feet in height, mark this region. It is prone to sandstorms, and even the Zylidin avoid it, as the dunes are constantly shifting, making it easy to get lost. The coast road from Zylibul to the ford of Rabas goes out of its way to avoid this area.

Gulf of Opals: This beautiful blue body of water is normally quite placid and warm year-round, and is home to many exotic fish.

WILD LANDS AND OTHER GEOGRAPHICAL FEATURES

These features are not a part of any single nation, but are worthy of mention as possible sites of interest.

THE TRACKLESS SNOWS

At the Western Shore's extreme northern frontier are the Trackless Snows. The Snows are actually a huge glacial plateau of packed snow and ice. The sides are sheer and several hundred feet high. Not even the natives of Talarak know what lies on top of or north of these cliffs, or how they came into being.

HIDDEN RIVER

This river is formed entirely by melting ice from the Trackless Snows. In spring and summer, huge gouts of melt-water break through the icy cliffs and spray out of the sides, sometimes forming seasonal waterfalls hundreds of feet tall. The Hidden River gains its name from the fact that the melting ice creates a great deal of cold, thick fog which constantly shrouds its waters.

TALARAK

This is a wide, barren Tundra plain. In wintertime, it is snow-covered and bitterly cold. In the very short spring and summer seasons, the ground melts and becomes marshy, and the plain becomes covered with tiny, brightly covered flowers. Talarak is sparsely populated by a few bears, wolves, caribou, and smaller creatures, as well as arctic nomads known as the Menepps.

The Menepps are a diminutive but hearty folk. If not for their lack of facial hair, the uneducated southerner might mistake them for mountain Dwarves. The Menepps live by hunting and fishing, and build houses of tundra sod. Not even the men of Brondheim can match the Menepp skills at surviving in the cold.

THE LOFTY MOUNTAINS

These are the tallest mountains in the Western Shores, with many peaks over 20,000 ft. The highest peak is Mount Imperium (named in the days of Celinad), at 27,500 ft. There are no known passes over these mountains, and they are thus very difficult to cross. The tops are almost always shrouded in clouds.

While the Drakor Mountains to the south are the homes of orcs and goblins, the Lofty Mountains are the home of giants, gryphons, and dragons. The Storm King is said to make his home here, and the mountains are thus revered by Brondheimers. There may be some truth to this, as the mountains foster storms at all seasons of the year, and even the winter blizzards which come down from them are always accompanied by thunder.

THE FROZEN HALLS

Perhaps the greatest mystery in all the Western Shores, the Frozen Halls appeared off the Isles of Skiirk after a bitter storm over two-thousand years ago. Appearing to be an iceberg carved in the shape of a huge castle, the Frozen Halls chilled (apparently magically) all of the nearby lands, driving all humans from the Isles of Skiirk. Since that day, the iceberg has remained an enigma. Every single attempt to explore it (including some by the greatest heroes of history) has been turned back by the bitter cold, or has disappeared entirely. The Brondheimers believe it to be the castle of Thistr, their god of evil mischief, but the truth may never be known.

THE BLACK RIVER

Flowing down from the slopes of Mount Imperium, the Black River quickly becomes slow and deep. Once the river's course passes into the lowlands near Daemon's Cleft, the water becomes foul, polluted, and completely undrinkable. Once it meets the Celinadion, the effect is diluted, although it leaves the waters tasting foul all the way to the Ruined Lake.

DAEMON'S CLEFT

The reason the Celinadion Empire collapsed, Daemon's cleft is a huge canyon nearly 150 miles long and apparently bottomless. From time to time, huge clouds of smoke and stinking gas issue forth from it. Its walls are made of craggy black and brown rock, which grows smoother further down. Expeditions in the days before the fall of the Empire never made it further down more than a few thousand feet before the walls became sheer. Even then the bottom was still not sighted. Those few expeditions which used flying magic never returned.

Since the Fall, no serious attempts have been made to explore Daemon's cleft, but there are many theories as to what it holds in its depths. Despite evidence to the contrary, some believe it is merely a natural phenomenon. Some say that it holds the palace of a demon lord exiled to this plane, or perhaps a renegade god. Still others believe that it is the abode of an extra-dimensional sorcerer of great power. One widely held rumor holds that the cleft was formed when a glowing artifact fell from the sky. Some say that Crown Prince Ildanor was looking for this artifact when he led the expedition into the cleft. Some believe that he found it, and that is why the Empire fell.

Whatever the truth may be, there is no doubt that the Cleft has an evil aura about it. Malevolent creatures have always been drawn to it, especially in the days since the Fall. In recent years, large groups of orcs, trolls, and worse have begun forming around the Cleft, and this is almost certainly a portent of evil times ahead.

THE RUINED MARCH

Known as the Northmarch in the days of Celinad, this wide plain between the Lofty Mountains and the Grand Range gained its name after the Fall, during the Days of Death and Fire. The once-fertile region was withered by smoke from the cleft. Over the next century-and-a-half it was repeatedly trampled by the invading hordes of Kartar. Yet later, orcs and other foul creatures began living there, and the land was further defiled. Today, the Ruined March is populated by orcs, goblins, and evil men, and even if the Ambrian army possessed the strength to drive off these inhabitants, it would be many centuries, if ever, before the land returned to normal.

THE REALM OF KARTAR

A wild but powerful land of horse-nomads, Kartar was the traditional rival of Celinad. After the Empire's fall, marauding hordes of horsemen rode into the Western Shores to raid and burn. After the defeat of Harka-Khan and his horde, no more invasions came. In fact, since that time over 800 years ago, no news at all has come from Kartar, though the Felines of the Horse Wilds are known to fight a race of nomads known as "the Kartra" along their eastern frontier.

THE OLD RIVER

Slow and meandering, the Old River is lined by twisted willow trees whose branches hang down into the water. Will-o-wisps and river nymphs keep it free of the foul creatures from the nearby Ruined March.

CELINAD

So great was the skill of the Imperial masons that the city of Celinad still stands. However, Celinad today is far removed from its imperial splendor. It has been an abandoned ruin for almost 1000 years and many of the great buildings were destroyed by the fury from Daemon's Cleft, including the Imperial Palace. Most of those that weren't destroyed have now lost their roofs to the rigors of wind and time, and large trees grow up from within their walls. The streets are green with grass, and partially-sunken boats are still moored to the piers on the Ruined Lake. Depending on one's point of view, Celinad is either very beautiful or very disturbing.

The city has been looted over the centuries, and many of its secrets have been scattered to the winds. There is still reported to be treasure in the catacombs beneath the city, for those brave enough to seek it. Monsters of all sorts supposedly roam the city at night, and even the journey to Celinad itself is fraught with peril, as one must pass through or near the Drakor Mountains and the Ruined March.

CELINADION RIVER

This great river, the largest in the Western Shores, has its source in the Lofty Mountains and runs southward to the Gulf of Opals. Once the most populous region of the Celinadion Empire, the river valley is now mostly an uncivilized waste. Only near its mouth, where it passes Irolo, does the river border any settled lands. The lower river is often used as a trade route between Lantern Town and Megiers, linking the lands of the north with Zylistan.

THE RUINED LAKE

Formerly Lake Silver, this once beautiful lake was made into a ruined bog from the ashes of Celinad and the pollution of the orcs of the Drakor Mountains. It has recovered somewhat since the Fall, and all manner of algae and water-plants grow on its surface.

THE DRAKOR MOUNTAINS

These mountains, averaging 9000 feet in height, have long been a home for both Mountain Dwarves and orcs. In the past, the Dwarves were predominant, building great halls and tunnels beneath the peaks. In more recent times, however, orcs began appearing in the mountains in ever-increasing numbers. In C.Y. 2744, one clan of Dwarves left the mountains altogether, seeking new homes in the Peaks of Dawn. There has been almost constant subterranean warfare beneath the Drakors since that time, making the Mountain Dwarves even more battle-hardened and suspicious of outsiders. Even with the presence of the Dwarves, the Drakor Mountains are no longer safe for travel.

THE HORSE WILDS

Plains of green grass which stretch for thousands of square miles, the Horse Wilds separate Zylistan from the northern nations. They are home to great herds of wild horses, and also the race of Felines. The Felines live in small, travelling family-bands, but occasionally settle down to form a village. The Felines live mostly by hunting, but also herd horses for sale in western markets (the Felines themselves dislike riding horses, as they are nearly as swift). While they normally avoid human contact, many Feline scouts and traders can be found in the Free City of Megiers.

THE FREE CITY OF MEGIERS

Founded 300 years ago, this city of 150,000 is a vital link of the land trade route between Zylibul and the north. Lord Megiers was the only noble to successfully resist the unification of Irolo, and since then, the citizens of Megiers have been fiercely independent. Megiers operates a city guard 3000 strong, and is well-fortified. A mish-mash of northern and Zylistani styles, the city doesn't boast much in the way of cultural and historical sights, and usually doesn't tempt passing travellers into settling down.

CHOON

The large island of Choon is covered with thick, tropical jungles. These jungles are home to all manner of strange birds and beasts. There are also many exotic plants in Choon which grow nowhere else in the Western Shores. Some of these plants have been praised for their medicinal values, but many are poisonous and quite deadly.

Choon's most remarkable feature is the great Mount Thunder, a 15,000 foot high active volcano. The mountain erupts frequently, and Choon is often subject to hot ash, lava flows, and earthquakes. The entire island, in fact, is part of the volcano, with the north side sloping gently toward the ocean and the south face falling away steeply to sea level.

Choon is almost bisected by the Lost River, so named because no one knows it source. The river is wide and shallow, and meanders slowly through the jungles.

Choon's primary intelligent inhabitants are Lizardmen, who find the hot and sticky climate quite to their liking. These large, aggressive, tribal creatures make life quite difficult for the small groups of jungle-dwelling humans on the island. In the past, there were more men on the island, but a series of particularly violent eruptions of Mount Thunder convinced the Lizardmen that their fire-god was angry with them. The Lizardmen's sluggish intellects eventually reasoned that the existence of humans on the island was what angered their deity, and they began hunting down the men. Most of the humans were killed, but some escaped to the Dornican Archipelago, and a few still hide in the jungles, eluding the Lizardmen.

Choon is the home of the most exotic beasts in the whole Western Shores. Passing ships have seen dinosaurs in the jungles, and missionaries speak of gargantuan turtles and apes.

MULTI-NATIONAL ORGANIZATIONS

The Western Shores has several groups which transcend national boundaries. Such groups include:

THE ORDER OF ST. STEPHEN

Originally merely an Ambrian order with religious roots, this group of knights now welcomes warriors of any faith or nationality, so long as they are willing to follow the ideals of Saint Stephen (valor, honor, charity, and humility). These paladins roam the land, aiding those in need, and defending civilized lands from orcs, dragons, and other monsters. They can be recognized by their white and blue shields and tunics.

THE FREE MERCANTILE UNION

This group is composed of wealthy merchants; their goal is to regulate trade and money. Their greatest accomplishment to date has been getting all of the major nations of the Western Shores to adopt gold and silver currency of similar weights. The Union's other duties include moneychanging, moneylending, and serving as an impartial board to settle trade disputes between merchants. Wealthy merchants contribute gold to keep this organization running, as members know the Union is impartial, and charges only small fees for its services (local port authorities, on the other hand, will often settle trade disputes by confiscating all of the goods in question!).

THE BLACK BROTHERHOOD

Named for the dark cloaks they wear, this secretive organization of assassins arranges "jobs" for its memebers, and provides safe houses in major cities. Dues are paid by all members, and any assassins who contract jobs through the Brotherhood must pay a percentage of their fee to the group. The Brotherhood is found in Ambria, Dornica, Daria, Irolo, and Weyrcliff. While members sometimes take jobs outside these lands, no guild houses are found there. For obvious reasons, crossing this Brotherhood is a risky business indeed.

THE FRATERNITY OF THE SWORD AN SHILED

An order of knights, this group is not nearly as benevolent as the Order of Saint Stephen. Resembling more closely a mercenary group, these warriors will take nearly any job for pay. They are the best at what they do, however, and are often hired by wealthy merchants to guard caravans, or by lords in times of war to act as heavy skock-troops. The only qualifications for this order are that one must not be wanted for a killing offense, and that one pass an extremely rigorous test of arms. Members of this order traditionally wear black and silver tunics, and carry the best armor and weapons available.

THE ROADSIDE BROTHERHOOD

The friends of travellers everywhere, the Roadside Brotherhood is an order of monks who operate rest houses in major cities and along travel routes. For only the slightest of fees, they will provide weary travellers with a roof, a bed, water, and warm broth or gruel. The only disadvantage to staying in one of these houses is that the Brothers subject guests to lengthy sermons on the virtues of poverty. The vigorously lecture travellers about giving up all their worldly possessions. The Brothers worship a variation of the Gesian god, but are considered heretics by true followers of Gesian. Consequently they are not found in Zylistan. They are tolerated in Irolo, Dornica (and are thus not as common there). Brothers found in Daria are usually imprisoned on sight, as they are considered (perhaps correctly) a worthless nuisance.

THE GOLDEN HAND

This group is an international thieves' guild, and can be found in every major city in the Western Shores. Much like the Black Brotherhood, the guild arranges jobs and provides safe houses for its members. In certain cities, less virtuous chapters of the Free Mercantile Union actually employ the Golden Hand to rob from non-Union merchants. This practice is officially discouraged by the Union, however.

Members of the Golden Hand are pledged to protect one another's lives. There being no honor among thieves, this pledge is ignored as often as not. All members wear a small gold (or brass) medallion in the shape of a hand somewhere on their person.

THE ACADEMY OF ANCIENT KNOWLEDGE

This group of learned sages is devoted to the pursuit of knowledge, specifically the lost knowledge of the Celinadion Empire. Once every decade, they travel from all over the Western Shores to Arindel, where they compare notes and compile all they have learned over the last ten years. Many are retired magicians.

Members of the academy often set up shop in large cities, providing knowledge on subjects from the mundane to the obscure. Adventurers often come to them for information before setting out on quests. The Academy only deals in knowledge, however, and those wishing to learn something from the sages must first provide them with some scrap of information or some lost text which they haven't heard of before. Naturally, the best sages are the most difficult to pay, as there are so few areas in which their knowledge is lacking.

THE ADEPT

An organization for practicing wizards, the Adepts are very secretive. Few non-magicians even know of this organization's existence. Adepts, much like members of the Academy of Ancient Knowledge, trade information (of a magical nature) with one another. The High Council of Adepts is composed of some of the most powerful magicians alive.

What few know however, is that the High Council is devoted to nothing less than mastery of the earth! Not even the lesser adepts know the sinister purpose. The High Council believes that society should be ruled by the most capable, and naturally consider themselves the most fit to rule. They hold non-magicians in disdain, as pawns to be used in their conquest.

The High Council is lead by non other than Sarador of Daria. Their current goal is to resurrect the spirit of Malekith, the creator of the Sorcerer's Spire and the greatest magician that ever walked the earth. They will stop at nothing to achieve this goal.

PRICE LIST

While prices vary widely with location, the following is a quick guide to money and prices in the Western Shores.

Each nation still uses its own currency, but the Free Mercantile Union has managed to standardize currency into the following denominations:

1 platinum piece (pp) = 10 gold pieces (gp) = $1000
1 gold piece (gp) = 10 silver pieces (sp) = $100
1 silver piece (sp) = 10 copper pieces (cp) = $10
1 copper piece (cp) = 10 iron pieces (ip) = $1
1 iron piece= 10 cents

The U. S. Dollar amounts listed are merely to give GMs and players an approximate idea of a coin's buying power. Copper pieces are the standard unit of currency. Silver is used for major purchases, and gold and platinum are rare indeed. Coins smaller that the iron piece do not exist, as most transactions on that level are done by barter, anyway.

WEAPONS AND ARMOR

To determine the price of a weapon, the GM should charge 50 sp per Damage Class; a short sword thus costs 150 silver pieces. Obviously, the GM should use this price as a starting point, and adjust with common sense. A sharpened stick that is sold as a spear will be much cheaper (although it might have some OCV or damage penalties).

Similarly, for armor, the starting price should be 50 sp per kilogram of armor. For example, a complete suit of plate mail (40 kg) costs 2,000 sp. Even moreso than weapons, armor comes in a dizzying array of options. The GM should consider the calculated price, and adjust for common sense. Extremely light armor, like boots, should have the cost increased.

Accessories	Cost
Arrows (20)	4cp
Backpack	2cp
Bedroll (Light)	2cp
Bedroll (Heavy)	7cp
Boots	10cp
Brush (writing)	5ip
Bucket	4cp
Caltrops	8cp
Candle	4ip
Case	40cp
Cask	24cp
Chain	6cp
Chalk (10)	2cp
Charcoal	2cp
Chisel	9cp
Cloak	9cp
Climbing Pick	28cp
Coat	15cp
Cross Bow Bolts(20)	11cp
Fire-starting Arrow	1ip
Flint and Steel	1cp
Framepack	3cp
Gloves	2cp
Grappling Hook	10cp
Hammer	10cp
Hammock	1cp
Harness	10cp
Hat	6cp
Hood	2cp
Ink	1cp
Ladder	1cp
Latern	12cp
Lock Pick Kit	10cp
Mirror	35cp
Nails (20)	1ip
Oar	1cp
Oil Flask	3cp
Padded Undercoat	6cp
Paddle	1cp
Padlock	23cp
Pants	3cp
Paper (10)	12cp
Parchment (10)	20cp
Pegs (10)	1ip
Pitons (10)	2cp
Plank	1ip
Pole	1cp
Pot (cooking)	7cp
Quill-pens (10)	1cp
Quiver	1cp
Rope	4cp
Rope (Superior)	12cp
Sack (50 lb)	1cp
Saddle	50cp
Saw	23cp
Scabbard (belt)	25cp
Scabbard (shoulder)	30cp
Shield, Small	35cp
Shield, Normal	55cp
Shield, Large	70cp
Shirt	3cp
Spade	16cp
Surcoat	9cp
Tarp	1cp
Tent	20cp
Tinderbox	2cp
Torch	1ip
Vial	2cp
Waterskin	1cp
Weapon belt	5cp
Wire (10 gauge)	9cp
Whistle	20cp
Food, Lodging and Services	
Beer/ale	2ip
Brandy	5ip
Cider	1ip
Mead	3ip
Wine	4ip
Light Meal	4ip
Normal Meal	10ip
Heavy Meal	12ip
Week's Rations	2cp
Trail Rations (1 wk)	1cp
Poor Lodging	1cp
Average Lodging	2cp
Good Lodging	4cp
Stable	1cp
Transport	
Camel (draft)	1200cp
Camel (racing)	4000cp
Elephant	5000cp
Horse (light)	450cp
Horse (medium)	600cp
Horse (heavy)	800cp
Mule/donkey	320cp
Ox	950cp
Pony (mature)	400cp
Sled dog	130cp
Warhorse	7500cp
Transport Prices	
Coach service	1cp/mile
Ferry service	2cp/mile
Ship passage	1ip/mile
Boat (small)	700cp
Boat (medium)	1100cp
Boat (large)	4000cp
Canoe	800cp
Chariot (war)	1400cp
Coracle	80cp
Dog-sled	70cp
Hand-cart	110cp
Horse-cart (open)	400cp
Ship (small)	8000cp
Ship (medium)	19,000cp
Ship (large)	65,000cp
Skis	1cp
Wagon (open)	600cp
Wagon (closed)	900cp

SCENARIOS

This chapter includes several ready-to-run scenarios designed specifically for *Fantasy Hero.* These scenarios can be run independently, or they can be part of an ongoing campaign. GMs are encouraged to run these scenarios, or to use them as examples of good *Fantasy Hero* adventures.

The first scenario, *Terror in the Valley*, is an introductory adventure. If the GM has never played *Fantasy Hero* before, he should probably run this adventure first. *Terror* is also appropriate for anyone who has never roleplayed before.

The second scenario, *City of Demons,* is a full-fledged miniseries scenario that can last for several game sessions. It serves as a good example of the extended adventure.

The third part of this chapter includes several short scenario ideas. GMs can expand these concepts into full adventures.

TERROR IN THE VALLEY

This small encounter is designed to introduce new players and new GMs to the fun and excitement of playing the HERO System. The adventure will let both players and GMs get the feel of fantasy combat with the HERO System and an idea of how Hero magic works.

The players and GM should have among them at least one copy of the *HERO System Rulesbook*, and should have read at least the *Introduction to the HERO System* section. Players, with the help of the GM, should have characters who are on friendly terms with each other and have a reason for adventuring. (Players who want to use pregenerated characters should see the *Characters* chapter in *Fantasy Hero).* The GM, perhaps with some suggestions from the players, should come up with some reason for the player-characters to be traveling. When they have finished this adventure, the players can go on and play *A City of Demons*, the adventure which follows this one. Anyone who is going to be a player in this adventure should stop reading here.

GETTING STARTED

PRE-GAME PREPARATIONS

If you intend to Game Master this scenario as your first *Fantasy Hero* adventure, you should read through this entire section to familiarize yourself with it. Be sure to read through the *HERO System Rulesbook,* so you have a familiarity with how the game works. And at least skim through the *Game Mastering Fantasy Hero* chapter of this book.

Once you're prepared, contact your players (you should have at least two but no more than six for your first run) and decide on a time when all of you can get together for a few hours.

GETTING YOUR PLAYERS STARTED

Once you're together with your players, give them a basic idea of how the HERO System works, let them look over the *HERO System Rulesbook*, and point out where important numbers are on the character sheets (Combat Values, Perception Rolls, Characteristics, etc.). As with most heroic adventures, the players should have characters that are willing to help people in distress. The characters should be based on 75 points plus Disadvantages.

Some thought should be given to whether this adventure is going to be played as a one-shot adventure or as part of an ongoing campaign. Characters in a one-shot adventure need not mesh well; however, if they are to stay together beyond this adventure, the players and GM might want to spend some time making sure the characters can get along with each other.

While all of the character sheets are on the table, make notes for yourself of each character's Disadvantages (Unluck, Psychological Limitations, etc.) and any other information you might want to refer to in secret during the course of the adventure. If possible, get copies of each character sheet.

When playing *Fantasy Hero*, or any other Hero game, it is always helpful to have an area, spread with several connected pieces of 1" hex paper or a gaming mat, where markers, miniatures or figurines representing the characters, can be placed and moved about. The area immediately surrounding this gaming area can be covered with dice, the character sheets.

THE ADVENTURE

SET THE SCENE

Now is the time to get into the spirit of the game. Set a scene to inspire the player's imaginations. Describe to them the world that their characters live in. If they have gathered in a city, describe the buildings. Are they dilapidated, soot-blackened hovels separated by avenues strewn with refuse, both the normal and the two-legged variety? Or is the city filled with tidy, neatly groomed dwellings of polished wood and sparkling stone with squirrels scampering among the flower lined paths? Be as descriptive as you can but avoid being tedious. Use dramatic gestures if you like, and vary the tone of your voice to add more interest to the descriptions.

SETTING OUT

Next, ask the players to devise reasons why they are traveling. Perhaps one of the characters is on a quest of some kind and the others are helping him. Perhaps one of the characters has a map that he thinks will lead him to buried treasure. Or maybe one of the heroes has friends or relatives in Rumaldo (see *City of Demons*, below) and is on the way to visit them.

The party should be adequately provisioned for a typical, non-adventurous, journey. They need foodstuffs, hunting weapons, horses, and perhaps, a wagon. Characters will, of course, want to bring their armor and weapons along "just in case", but they should be made aware that traveling in full plate (with sword drawn) is quite difficult and uncomfortable. Impress upon them how out of place and uncomfortable they would feel traveling about town or walking to a neighboring town wearing the bulky armor, complete with helmet and shield, of medieval times.

THE FIRST DAY ON THE ROAD

Though you won't be able to do it for every day, you should walk the players through most of the activities of the first day's travel. This will help the players picture their surroundings and get into the feel of the game. It will also accustom them to your delivery of scene descriptions. Describe the scenes like this:

"Your horses carry you along the dirt road. You see a lot of horse tracks and some deep ruts made from wagon wheels. Birds sail overhead, and beyond them the overcast sky blocks out the sun. To the right of the road, about 200 yards off, you see several small farms — the farmers are in the fields, picking the early harvest.

"After riding several hours, you come across a small stream. Your horses twitch in expectation as they smell the water. This might be a good place to take a break."

This should be encouragement enough for the party to dismount and rest and water their horses. Scanning the surroundings, wildlife can be seen moving about in the distance. Squirrels, rabbits and even some deer eye the party warily.

Some characters may want to hunt briefly in the surrounding countryside. If this occurs, tell the player that he must roll against his Survival Skill. You might wish to award him a kill based on how much his roll was successful by: If he just made his roll, he might have gotten a squirrel or rabbit. If he made the roll by a great amount, he might have taken a deer. Characters who don't have Survival Skill are out of luck; unless you feel especially generous, they are not successful hunters. Once the players are satisfied with their rest, inform them that their horses are now well-watered and rested and they may go on their way.

SETTING UP CAMP

The trip should proceed uneventfully for the rest of the day. Be careful at this point not to be too tedious in your detail of common sights. Keep the story moving. As night falls, the characters will to stop and set up camp. Get a list of actions from each character. That is, ask each player what his character will be doing around camp. Are they preparing to go right to sleep? Are they going to wander the woods for a while? Even in these uninteresting situations there is always something for everyone to do. Some paranoid players may insist on setting up a watch throughout the night. Don't argue with the player but allow each of the other players to decide if he wants to take a part in the watch. Dinner and the rest of the night should pass uneventfully. Encourage the players to roleplay fire-side conversation — which is a great chance for the PCs to get acquainted.

THE FIRST ENCOUNTER

In the morning the characters can have a brief breakfast before breaking camp. The sky is still overcast and it looks as if it may rain within a day. The woods to either side of the road are somewhat quieter today, and the animals, visible yesterday, are no longer active. Perhaps this is because of the oncoming rain. After some hours travel, the characters clear the top of a low rise. On the road at the base of the next hill lies a wagon, turned on its side in the dirt.

When the characters get close enough to inspect the wagon, they find it empty. Its contents and horses are gone. Footprints can be seen in a circle around the wagon. If any of the players makes a Tracking Skill Roll they discover the nature of the footprints:

human-sized boot prints, and several sets of smaller, crooked, bare feet. The small prints come out of the woods, travel along the road for a short distance, circle the wagon, and proceed down the road.

Have the characters make Hearing Perception Rolls. Those that succeed hear screaming from off in the woods. If fate is unkind and all the heroes fail their Perception Rolls, allow the characters' horses to hear the scream and become skittish or perhaps attempt to bolt. This allows the heroes to make another Perception Roll to hear what the horses are reacting to. The characters will likely charge off into the woods to locate the source of the screams. Several minutes later, as the characters draw nearer the screams, the sound of high-pitched, frantic laughter can be heard as well. As the trees clear enough to see further ahead, the characters can see two goblins throwing rocks up into a tree. Up in the tree is a small boy clinging to a branch. He is crying and screaming when the stones strike him.

Since the heroes will likely surprise the goblins, begin combat on segment 12. This gives all of the heroes an action before the goblins know they're there. (The goblins don't get an action on Segment 12 — they're surprised.) Start with the character with the highest DEX, asking him what he is going to do. Refer to the Combat Sequence Checklist on page 145 of the *HERO System Rulesbook*. Remember that unless one of the characters is adjacent to a goblin, he will have to use a ranged weapon. Alternately, he can move up to a goblin, but this might take his whole action. For more information, see *Movement* in the *HERO System Rulesbook.* The goblins will fight until it is obvious that they are losing; then they will run.

Proceed this way through the remainder of Segment 12, then proceed with the next Turn. Keep calling out Segments until either a hero or a goblin has a Phase. Continue the combat until the goblins are either dead, unconscious, or have fled.

GOBLIN				
Val	**Char**	**Cost**	**50+**	**Disadvantages**
13	STR	3	(15)	Distinctive Features: concealable, major reaction.
13	DEX	9		
13	CON	6	(10)	Psych Lim: Aversion to daylight, common, moderate.
8	BODY	-4		
5	INT	-5	-40	Monster Bonus
8	EGO	-4		
8	PRE	-2		
2	COM	-4		
4	PD	1		
3	ED	0		
2	SPD	0		
6	REC	0		
26	END	0		
24	STUN	1		

Cost	Abilities
5	Ultraviolet vision
2	FAM w/ Common melee weapons
2	FAM w/ Common missile weapons

OCV: 4; **DCV:** 4 ; **ECV:** 3; **Phases:** 6, 12

Cost:	Char		Powers		Total		Disad		Base
	1	+	9	=	10	=	-40	+	50

The goblins are short, scraggly humanoids. They are both wearing boiled leather armor (3 resistant PD & ED) and wield short swords, which do 1d6 killing damage. One goblin has a leather pouch which holds 15 copper pieces; the other has nothing of value.

CHADDI'S STORY

Once they have defeated the goblins, the heroes can talk to the boy. His name is Chaddi, and he has been badly bruised by the rocks. Anyone who makes a Paramedic roll can ease the pain and earn the boy's respect.

Chaddi tells the players that he was traveling with his sister, Willowa, to the next town to visit some relatives when the goblins swarmed out of the woods and attacked them. The goblins took everything from the wagon and turned it over. They tied up his sister, but when they came for him he broke free and ran into the woods. He ran for a long time (about an hour), but when he thought he'd lost any pursuers and started back, he was attacked and treed by the two goblins.

By the time the excitement of the moment wears off, Chaddi will realize the seriousness of his sister's situation and will start to cry and beg the heroes to save her.

Ah! A maiden in distress! Here's an opportunity for an adventure! Judging from the footprints leading on down the road, the goblins are somewhere ahead of the party. They've had about two hours' head start and apparently, judging from the spacing of the horse tracks, they're not riding the wagon's horses.

These things should all be apparent to the heroes. If they don't seem to get it all, review these facts with them. From here the heroes should go after Chaddi's sister. Chaddi will want to go with them.

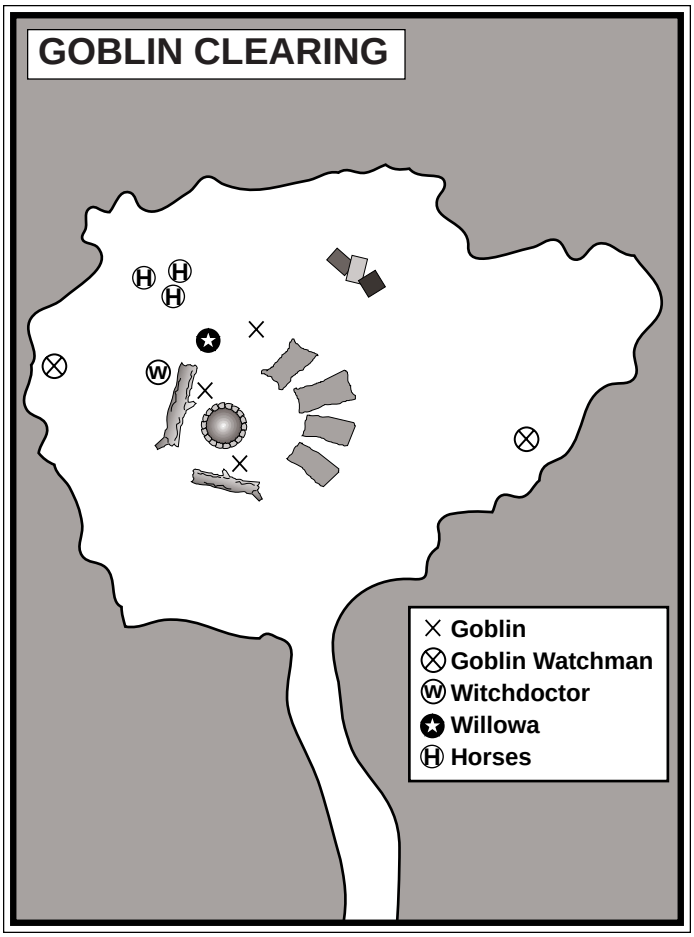
RESCUING WILLOWA

Mounting up again, the heroes ride on down the road, following the footprints. About an hour along the road, the tracks turn down a small side path into the woods. The path's size forces the party to travel more slowly and in single file. After another hour on the path the sound of goblins' laughter and shouts can be heard from somewhere ahead among the trees. A girl's frustrated cries can also be heard.

In a clearing just ahead are six goblins. (If there are more than six PCs, the GM can add one goblin for each PC over six.) Two of the goblins are standing watch to the left and right of the clearing. These are wearing armor of boiled leather (3rPD, 3rED), and one is carrying a light longbow. The rest of the goblins are unarmored, sitting around a fire pushing and tormenting Willowa, who has her hands tied behind her. One goblin has colored pigments smeared in intricate patterns on his face and arms. He is also wearing a necklace of bear claws and a larger pouch than the rest of the goblins. This is the goblins' witch doctor. Another goblin is sharpening what appears to be a very long cooking spit. Near each of these goblins is a large bone club. Also nearby are several crude sleeping mats made of branches, the stolen horses and several boxes and bags (the provisions from the wagon).

AN OPEN ATTACK

If the heroes charge right into the goblin camp they will know no specifics of their foes. They only notice the guards if they make a successful Perception Roll. You may begin combat as before, giving each hero an action on Segment 12. The goblins are too surprised to act until the next Phase. Those around the fire pick up their clubs and attack the nearest player character. The armored goblin bowman maintains his distance and tries to pick off the heroes while the other will join the combat. The witch doctor retreats to the cover of the nearest trees and casts spells from there until he is directly assaulted or the spells appear ineffective. He then joins the combat wielding his enchanted club.



A SNEAKY ASSAULT

If the heroes use a more strategic approach and take the time to scout the goblins, they see the scene as described above. They can then use ranged attacks from the cover of the woods or apply a combined assault of ranged attacks and direct frontal assault. Again, begin combat on Segment 12. Unless the goblins have an obvious target, they do not know where the attack is coming from. Most of them scatter about the camp seeking cover. The bowman fires wildly into the woods unless (with a Perception Roll) he finds a target. Willowa is abandoned in the panic.

When the battle begins going against the goblins, they retreat, scattering into the woods, abandoning their camp and possessions.

Refer to the stats above for the five normal goblins.

GOBLIN WITCH DOCTOR

Val	Char	Cost	50+	Disadvantages
13	STR	3	15	Distinctive Features: concealable, major reaction.
13	DEX	9		
16	CON	12	10	Psych Lim.: Aversion to daylight, common, moderate.
8	BODY	-4		
8	INT	-2	7	Monster Bonus
10	EGO	0		
13	PRE	3		
2	COM	-4		
4	PD	1		
3	ED	0		
2	SPD	0		
6	REC	0		
36	END	5		
29	STUN	6		

Cost	Abilities
5	Ultraviolet vision
2	FAM w/ Common melee weapons
2	FAM w/ Common missile weapons
7	Magic Skill, 13-
	Demon Spells
8	Spell: Summon Imp (see below)
7	Spell Demon Fire (see below)
10	Spell: Demon Wall
10	Spell: Evil Eye
	Magic Items
2	+3d6 HA (enchanted club), 0 END, Independent, OAF

OCV: 4; **DCV**: 4 ; **ECV**: 3; **Phases**: 6, 12

Cost:	Char		Powers		Total		Disad		Base
	29	+	53	=	82	=	32	+	50

The witch doctor looks like the other goblins, but has a belt of skulls, and a bone stuck through his nose. A full description of his spells can be found in the Spellbook.

THE AFTERMATH

When the combat has ended, Chaddi rushes to untie his sister. Willowa then thanks the heroes enthusiastically. With the danger gone, the pair will revert to form: Willowa is 14 and shy, whereas Chaddi is 12 and a brat. In any case, both youths are very grateful for all that the heroes have done, and will invite them to Rumaldo.

Around the goblin camp the heroes can find a variety of abandoned possessions. In two large packs near the fire is enough goblin food to feed six people for two days (it is edible, but not particularly appealing). Near one sleeping mat (the witch doctor's) is a wooden box containing 100 cp and 50 sp. This is money taken from Willowa and Chaddi's wagon. Piled in one area of the camp are the rest of the food and possessions from the wagon.

CONCLUSION

The heroes can help Willowa and Chaddi get on their way again. The horses can be taken back to bring up the wagon but the heroes' help is needed to set the wagon on its wheels again. Chaddi and Willowa can do the rest themselves, but gallant or chivalrous heroes might want to assist them in resuming their journey. The two youths are traveling to the next city on this road (which lies farther than the turn-off to Rumaldo), and are happy to have the PCs travel with them as far as they'd like.

At this point, unless the players have some other actions they want to perform, the adventure is over. Discuss the adventure briefly with the players. Find out what they liked and disliked about it and use this information when running future adventures. This is also the time to discuss any problems that arose during the adventure and to discuss any actions that they may not have understood at the time.

Once things have settled, give the players some Experience Points. Award everyone who participated in the adventure one Experience Point. If the heroes were significantly outnumbered by the goblins, give everyone one more Experience Point. In addition, if any players performed actions that were innovative, helped the adventure move along more smoothly, or role-played their character particularly well, award these players one extra Experience Point. Pages 206 and 207 of the *HERO System Rulesbook* have more complete information and suggestions on handling Experience.

From here it is easy to proceed on to the next sample scenario (City of Demons), one of the Other Scenarios, or any other adventure the GM can think of.

CITY OF DEMONS

INTRODUCTION

This adventure is an example *Fantasy Hero* scenario. It is designed for both beginning players and GMs. It can be played by itself or may follow *Terror in the Valley* to form a longer narrative. Anyone wishing to play in this adventure should read no further.

GAME MASTERING THE SCENARIO

This scenario describes events in the town of Rumaldo. The heroes innocently enter town and must set things right. The adventure is written in a simple style so that the heroes are led from one situation to the next. First, the heroes are travelling, unaware of anything wrong. Then they come to a roadside shrine where they first learn that something bad is happening in the town ahead. Next, they come to Rumaldo where they are confronted by demons and discover the plans of the evil Katryn. Finally, they travel downriver to an ancient demon temple to stop the threat of a demon invasion.

If there are more than six heroes in the party the GM might wish to make the villains tougher by increasing their number, or adding to their CON, BODY, PD, ED, STUN, and Combat Value. If the heroes are weak or number fewer than four, reduce these Characteristics and/or decrease the number of demons.

BEGINNING THE ADVENTURE

The adventure begins with the heroes traveling into town for some reason. There are several options for starting the adventure. One of the heroes' DNPCs could live in Rumaldo. If they played *Terror in the Valley*, the PCs could be escorting Chaddi and Willowa to the town. Perhaps Rumaldo is home for one of the heroes who still has family there. Or maybe the heroes just need provisions. Whatever the reason for their stop at Rumaldo, the GM should make sure the heroes have no reason to suspect anything is wrong.

BACKGROUND

Centuries ago, a demon stronghold, a base of operations from which the influences of demonkind would spread across the world, was constructed. The stronghold, actually a small, compact city, was not merely built, but transported whole from one of the hells. A small, initial wave of demons intent on independent mischief immediately went forth into the world. The rest of the demons, already a formidable army, remained in the stronghold organizing and summoning more demons to increase their number to overwhelming proportions.

Note: If playing the Western Shore campaign, locate the town of Rumaldo and the temple between the Grand Range and the Greatwood Forest, and assume that a smaller river runs from the mountains through the town and joins with the Druidwash River. If you're not using that world, place the adventure in a similar temperate geographic location.

The priests and priestesses of Omaltrin, then a powerful religion, sensed the presence of the demons and used all their mystic powers to send the demon city back to hell. At the end of the vast magical ceremony, the priests succeeded for the most part in sending the stronghold and its inhabiting demons back to hell. The nature of the demons' magic was so strong, however, that the temple of the demons' city remained in our world.

Since that time centuries ago, the church of Omaltrin has diminished in power and followers, and is now merely a small, local cult followed mostly by the farmers of the surrounding countryside. The initial wave of demons which left the stronghold have either been killed or have returned to find the base gone. However, one demoness, a Deceiver known most often as Katryn, was imprisoned in a cavern, trapped within a mystic symbol made from the cave's natural rock by a party of adventurers.

Some months ago the natural erosion of the cavern's rock reopened Katryn's prison, finally allowing her to escape. When she returned to her home's site, she found only the abandoned temple and the new town of Rumaldo nearby. Within the town's meager library, kept in the Chapel of Omaltrin, she discovered the long-forgotten fate of her demon city.

KATRYN'S PLAN

Katryn determined that she could retransport the stronghold to this world, but she could not accomplish it alone. The ceremony for transporting the city required the cooperation of one hundred demons. Katryn knew she could not hope to amass that many cooperative demons. She did, however, possess the ability to cast a single spell capable of transforming a number of totally unsuspecting victims within a single enclosed space into demons. The new demons would be lesser demons, but demons nonetheless, and would allow her to then retransport the demon stronghold.

To fool the townsfolk, Katryn concocted a story that she was a priestess of Omaltrin sent to work with the existing priestess, who was quite old.

Over the course of several months Katryn put her plan into effect. She slowly poisoned the older priestess, making her eventual death appear as from natural causes. Katryn constructed a great number of magical Foci, disguised as holy medallions of Omaltrin, which would allow her to effect the transformation of so many people. She performed minor healings and explained many fortunate coincidences around the area as the results of her prayers, slowly gaining the total acceptance and trust of the townsfolk.

Two days before the town's Harvest Celebration she offered to pay a silver piece to each of the village children who brought her as much of a specific herb as they could find. This herb was the last component of her Transform spell.

KATRYN'S MINIONS

The morning of the Harvest Celebration, Katryn cast her spell. The Chapel of Omaltrin was filled to capacity. Each person who attended the church ceremony was given a necklace with a medallion of Omaltrin to wear as a keepsake of the celebration (actually Katryn's magical Foci). The herbs were burned on the altar, producing a smoke which would make the churchgoers more receptive to her spell. The spell was a success. When the church doors opened again, out came 150 demons, representing almost the entire population of Rumaldo.

Katryn sent her minions out into the town to kill any townspeople who did not attend the celebration. She herself wandered the town freely, using her magic ring to turn people to stone. After this brief rampage through town, she assembled her troops. She sent one demon to guard each road leading into Rumaldo; left several free to roam the town, looting and putting down any attempts to organize resistance; and took the remaining demons, about 115, to the docks to board the boats. From there, she intends to go down the river to the old temple.

The heroes will arrive at the town just after Katryn's forces set sail (around late afternoon). Her preparations at the temple will take some time, so the heroes have time to investigate the town and find out what is going on.

THE PEOPLE OF RUMALDO

The people of Rumaldo can be encountered in one of four different states: unaffected, turned to stone, transformed to demons, or dead.

Those who are unaffected react as stated where they appear.

Those who are stone have been transformed by Katryn. They appear to be highly detailed statues of people. Only Katryn's destruction can quickly return them to normal. (If the heroes are accompanying Chaddi and Willowa, one of the statues can be the pair's uncle, whom they were coming to visit.)

For the purposes of Dispel, there are 134 Active Points in the transformation. See Katryn's Spells & Magic Items at the end of this adventure for complete information on Katryn's Ring of Stoning.

Those who are now demons are the townspeople who were transformed by Katryn's spell. The effects of her magic have transformed them into a minor demon.

HENCH-DEMONS

13 STR	14 DEX	14 CON	9 BODY	8 INT
10 EGO	13 PRE	0 COM	4 PD	4 ED
2 SPD	6 REC	28 END	24 STUN	

Powers and Skills: 1d6 HKA with Reduced Penetration, 2x 1/2d6 HKA (2x 1d6 HKA w/ STR)=claws; 25% Resistant Physical Damage Reduction, not vs. silver or magic (-1/2); Fam w/ Common melee weapons. Demons are usually armed with clubs, knives, and harvest scythes.

50+Disadvantages: Overconfident; Malicious; Totally loyal to master/mistress; Monster Bonus.

Treat any attempts to dispel the townspeoples' transformation as if they have to overcome 180 Active Points. See Katryn's Spells & Magic Items at the end of this adventure for complete information on the demon creation spell.

The Hench-demons are malicious, energetic little creatures who thoroughly enjoy viciousness and evil. Due to the nature of the transformation spell, these lesser demons are especially loyal to Katryn and follow her every command. In battle they fight until unconscious or dead. They remember nothing of their former existence, only that they have been demons as long as they can remember.

The means of their transformation are silver holy medallions which were worn at the Harvest Celebration and are the Foci (Inobvious, Accessible) of Katryn's Spell. If a medallion is removed, the person returns to normal but receives a magical backlash of 15d6, Stun Only (see *Katryn's Spells & Magic Items* at the end of this adventure for specifics). This enables the heroes to restore the townspeople without permanently harming them.

THE ROAD TO RUMALDO

Rumaldo is a small isolated farming community of perhaps 250 people including the outlying farms. Rumaldo's rich soil and pleasant weather make this exceptional farmland. The town of Rumaldo itself does a small amount of milling and sends some of its produce to other communities, but mainly exists to support the surrounding farmers.

THE ROAD

There are several small farms along the road to Rumaldo. A few farmers, unaware of the events in town, are working in the fields, preparing for the late summer harvest. The low hills are green, the sky above clear and blue, the fields and trees laden with fruit. Breezes carry the sounds of insects buzzing to and fro, and a small brook gurgles nearby. As the heroes near the town, smoke can be seen rising in various places. From this distance, however, its source cannot be determined.

Up to this point at least, the heroes should be comfortable and at ease. If the heroes stop to talk, the farmers will be friendly and polite, offering water or food to the travelers.

While on the road, the heroes meet a boy of eight running along the road towards town. He has a small bag almost full of leaves. He tells the heroes he is looking for special herbs. Katryn, the priestess in Rumaldo, said she would pay him a silver pieces if he found enough to use during the Harvest Celebration ceremony! He has wandered far from town, however, and hopes he can get back before the Harvest Ceremony is over. Because the heroes are strangers, he will not accept any offers of a ride into town, preferring to take a shorter route which bypasses the road.

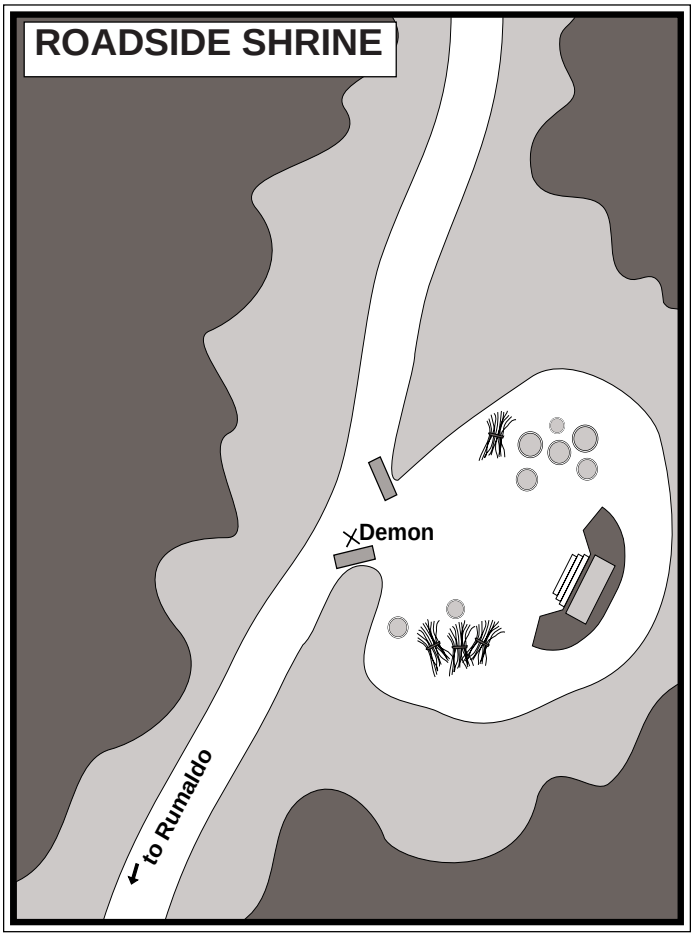
This should be a light, fun exchange. While GMing it, you should attempt to mimic the mannerisms of the boy and speak in that pretending-to-be-mature voice which children that age use.

ROADSIDE SHRINE

A small, rune-covered shrine sits near the road about two miles from Rumaldo. The outlying farmers usually come here to pay homage to Omaltrin. The ground around the shrine is strewn with bundles of grain and baskets of fruit, all slowly rotting in the sun. The fruit and grain are traditional offerings left in hopes of a bountiful harvest. Any characters having KS or PS: Farming, or KS Rumaldo area, will know the shrine's purpose, as will anyone who can read the runes.

Next to the shrine sits a figure wearing a deeply hooded cloak, apparently resting. As the heroes approach, he says "If I were ye, I'd not be going to Rumaldo today. The town is ours now. It has been reclaimed by the rightful owners of this countryside. Begone!" If questioned further he says that the heroes have no business in Rumaldo and that he will not allow them to enter.

This scene is the hook. The man is one of Katryn's demons, sent here to guard against unwanted intruders. The demon, having little patience, attacks without warning if the heroes do anything except turn and leave. And even if they do, he will secretly follow to make sure they don't attempt to bypass him. Under his cloak he is wearing a medallion made of silver embossed with crossed wheat stalks (the Focus of his transformation). Like the other demons, this one will fight wildly until knocked out, killed, or returned to normal (by removing the medallion).



RUMALDO

As the heroes approach the town, they notice signs that not all is well. Birds and animal seem to have abandoned the surrounding countryside, and the insect noises are soft and tentative. The town is eerily quiet and appears deserted — which is not far from the truth. Katryn has taken most of the townspeople, now demons, with her down the river, and many others have fled into the surrounding countryside. The air is strong with the acrid smell of burning wood and herbs (from Yaltick's house ahead and the herbs burned in the chapel).

Far off, a dog begins barking, but quickly stops. The dog belongs to (and was silenced by) Elyna, the Baker's daughter, who is hiding near the mill (#9 below). Smoke is rising from a large building just off the road ahead.

Detailed maps are not given for buildings in Rumaldo. Several demons are wandering the town, however, committing various acts of violence. To have an encounter with demons in one of these buildings, the GM should feel make a simple layout of the building.

Note that none of these "encounters" are automatic. They assume that the PCs are wandering through the town, investigating the situation, but not making too much ruckus. The GM should adjust the situation according to the PCs' actions. For example, if the heroes are incredibly subtle and sneaky, they should probably be able to surprise the demons who are still looting Rumaldo. Alternately, if they are loud, all the demons still in Rumaldo probably attack at once.

#1. LORD YALTICK'S MANOR

Lord Basel Yaltick, Baron of Rumaldo, lives here. This is where the last fight between Katryn's demons and the remaining townspeople took place. The smoke rises from the Manor House. Several bodies lie in the garden and on the gravel path circling the fountain. Ten of the bodies are townspeople who met their fates on the lawn and in the gardens. Most were killed with clubs, harvest scythes, and claws wielded by the demons. Some of the bodies are those of demons similar to the one at the roadside shrine. All these still wear the transformation medallions.

Near the main entrance to the house is Lord Yaltick himself. His body is turned to stone, posed in a horrified manner, one arm thrown up, as if to ward off a blow and face frozen in fear. Yaltick radiates a strong aura of magic, but the heroes' attempts to Dispel the effect will be difficult (see above).

While the heroes are poking around, five demons emerge from the manor, having finished looting and vandalizing it. As soon as they see the heroes, they attack, brandishing makeshift clubs and their natural claws. All are wearing Katryn's medallions.

The Main House and Grounds

Hedges: Low (1 meter) privet hedges surround the house. The hedges are broken by iron gates at the east and west of the back gardens. Heroes who do not leap hedges are slowed -3" to force their way through.

Garden: The rear garden has several gravel paths and two iron benches. Two large statues of distinguished looking noblemen stand in the garden. They are ordinary statues and cannot be changed into humans no matter what is tried.

The Manor House: The central part of the house is two stories tall and built of stone. It consists of a formal entry area, grand hall, and kitchen. Upstairs is the master bedroom. The east and west wings are one story high and made of wood, no doubt later additions to the house. This explains why the fire was contained in the east wing. The west wing, which is still intact, houses the dining hall and a den. The house is furnished exceptionally well for the area. Lord Yaltick is quite proud of the decor, which includes wood and leather furnishings and mementos of his military days.

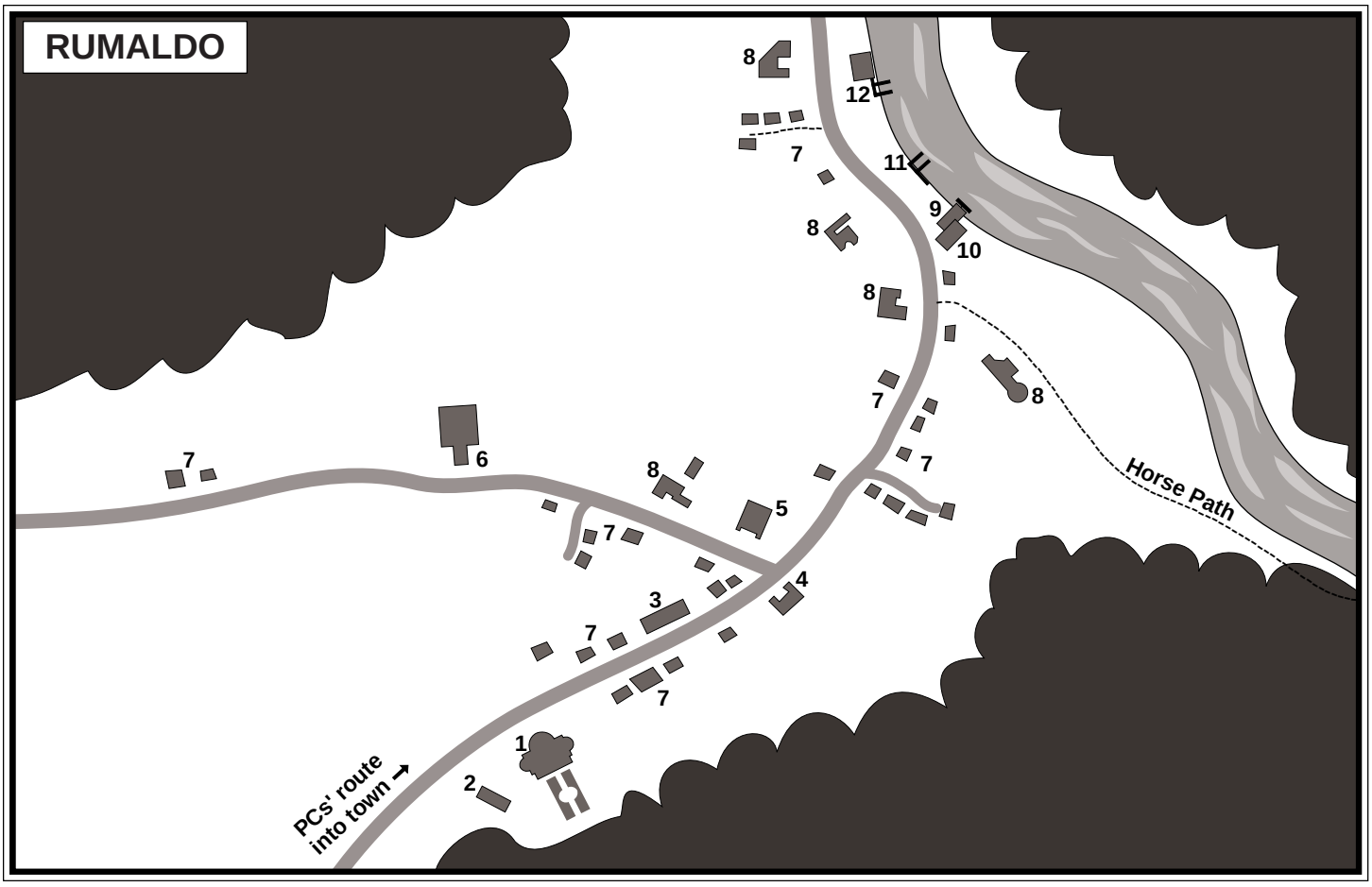
In the kitchen a woman lies unconscious on the stone floor, blood seeping from a wound on her arm. This is Lady Yaltick. She is heavily bruised, and has lost much blood. A Paramedic Skill Roll should be made to repair the arm. Once revived, Lady Yaltick asks the heroes where her husband is. If told, she insists on bringing him inside and staying by him until he can be restored. When the demons' assault began she tried to hide in the kitchen but was discovered and beaten until unconscious. She saw almost nothing of the fight, but did hear Katryn, the new village priestess, giving orders to the attackers. She has no idea where the townspeople have gone or where the demons came from. She and Lord Yaltick awoke late in the morning and did not attend the Harvest Celebration.

#2. YALTICK STABLES

The Yalticks keep three riding horses and two carriages here. All are unmolested. Hidden in the rafters above is a dusty rowboat used by Lord Yaltick for his (infrequent) fishing trips.

#3. TRAVELER'S REST

The Traveler's Rest appears to be the only tavern in town. It has been the scene of a small fight, as the demons came this way, heading for the Manor. Inside, the tables and chairs are broken and scattered.



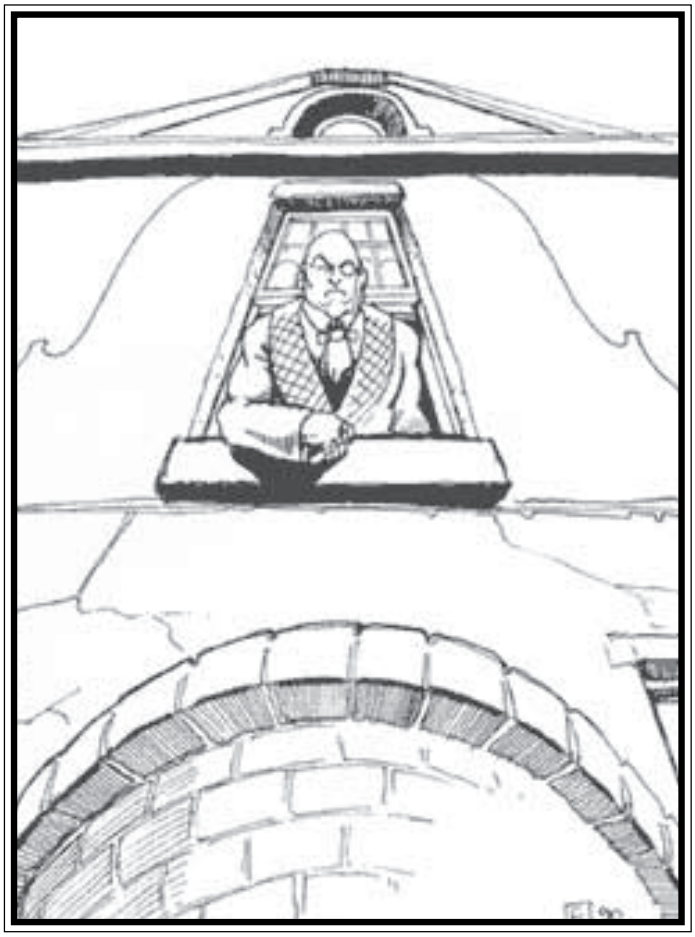
#4. MONEY LENDER'S

The home of the town's money lender is securely sealed. The building is two stories high and made of stone. Its closed doors and shuttered windows are of stout wood and bars and are battered and scarred. The doors are DEF 4, BODY 5 and the iron bars set over the windows are DEF 5, BODY 3.

On the second floor a curtain flutters, and a man, Helbin Krohl, the money lender, stares down, frowning.

Krohl is armed with a shortsword and has cloth armor where he can get into it before anyone can break in.

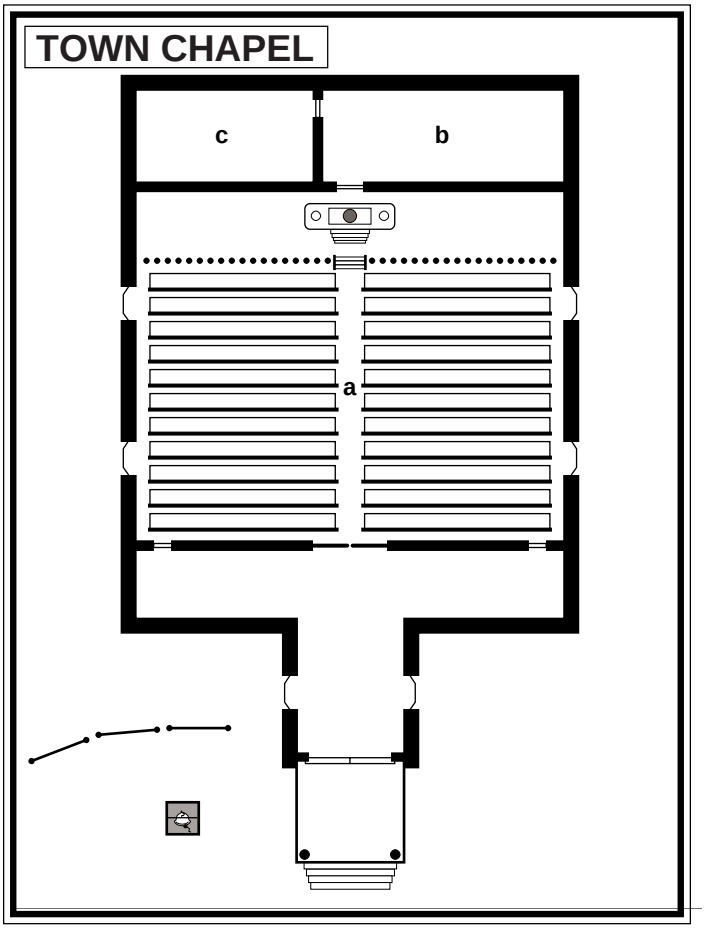
He and his wife and two children are inside. He saw the townspeople go into the chapel for the Harvest Celebration and the hoard of demons, led by Katryn, swarm out. He also saw them storm the manor, then head off to the mill. A small group of demons headed for his shop and attempted to break in. When they could find no easy entrance, they turned toward the mill. Krohl does not know how or why this happened. He will not come out, nor will he allow the heroes in. Krohl answers questions grudgingly, only because there is no other way to make the heroes go away. In his locked safe are 450 pieces of the kingdom's silver.



#5. RUMALDO GENERAL STORE

A wagon sits in front of the Rumaldo General Store, piled to overflowing with food and clothes. A demon staggers out of the store, apparently drunk, arms laden with cases of wine. He stops suddenly when he sees the heroes, then drops the wine and runs back into the store, shouting.

Inside, boxes and barrels are crammed together, forming narrow aisles that honeycomb the store. Drinking and frolicking among the supplies are six demons. When the demon runs in from outside, the others will join him, and all rush out to attack. Because of their drunkenness, the demons fight at -2 OCV & -2 DCV.



#6. THE CHAPEL

The chapel is a modest-sized wooden building with two large stalks of wheat, the symbol of the church's religion, intricately crafted and plated with silver, hanging over the doorway. Hazy, acrid smoke drifts through the open doors and into the afternoon sky. Little of the interior can be seen due to the thick smoke inside. There is a belltower, with a demon sitting in it keeping a desultory watch.

If the demon sees the heroes approaching, he snarls and make as if to attack. Then he stops as if remembering something more important, and rushes into the chapel shouting, "Quickly! Burn them! Burn them all!" Inside the chapel, five other demons have been reading through the tomes on the ancient history of Omaltrin that describe the story of the demon city centuries ago. At the other demon's urgings, these five demons will try to burn the books. Of course, the PCs can try to save some of the books.

If the heroes sneak up on the demon outside and incapacitate him quietly, they may take the demons inside unaware. If they choose to listen before they attack, the heroes can hear the demons talking about the great riches that will be available once "the stronghold" returns.

Some or all of Katryn's plans can be revealed at the GM's discretion. If the demons are warned from outside and there is a fight, at least some of the books should survive for the heroes to find. Also, under the influence of Interrogation Skill or a Presence Attack, a cringing demon might impart some information.

a) Worship Hall: Ranks of pews flank the aisle to a raised platform separated from the pews by a wooden railing. Centered in the platform is a sturdy wooden altar, atop which sits a large stone urn. Acrid smoke still rises from its depths, making it rather hard to see (-2 to sight Perception Rolls). The demons are in this area with the books.

b) Vestry: This sparsely furnished room is where the priest or priestess prepares for ceremonies. Plain wool and cotton vestments hang in the open wardrobe. A small desk and plain chair complete the furnishings. Sitting on the desk are several empty bags smelling of fragrant herbs. The smell and leaf fragments confirm that they held the herbs now burning in the Sacred Urn.

c) Priestess' Quarters: This is where Katryn has lived since she replaced the former priestess of Omaltrin. The room is rather ordinary, containing a bed, trunk and chest of drawers full of clothes and dressing table with large mirror. Anyone making an Intelligence Roll will notice that the room is devoid of any religious symbols of Omaltrin.

#7. HOUSES

All of these buildings are simple two or three room houses. They are the now deserted homes of the workers at the tavern, mill, and general store. All of the former occupants are now either part of Katryn's horde or have fled the town.

#8. FANCY HOUSES

These three larger houses have larger gardens, and each has a barn. They are all single story structures, and have four to six rooms. These homes belong to the owners of the tavern, general store, and mill/bakery and are deserted.

#9. THE MILL

Two stone statues stand near the entrance to the mill. One is a large man dressed in a leather apron, and another of a portly woman with her hair up in a bun (the baker, Walif, and his wife). The faint smell of burnt bread hangs in the air. Aged beams of oak support a massive waterwheel. The mill adjoins a bakery. Both appear deserted.

Katryn and her demons came here where boats were moored to travel downstream. Walif and his wife tried to defend their home and daughter from the transformed villagers but were overwhelmed. They were touched by Katryn and like Lord Yaltick have been turned to stone.

Inside

The interior looks as though it was abandoned suddenly. The grist mechanism is engaged, and the millstones are grinding, but the grain feed is empty. Several open sacks of flour are standing about waiting to be sewn shut. The whining of a dog outside rises over the rasping sounds of the millstones and the creaking of the waterwheel.

#10. THE BAKERY

The smell of burnt bread is stronger here. Fresh breads and pastries sit hardening on cooling racks.

The oven contains a batch of very burnt bread. The fire has long since gone out. No one is here.

#11. THE DOCKS

Only a few boats, capable of holding six persons each, remain moored here. A few mooring lines dangle in the water, the frayed ends indicate they were cut. Under the pier, a dog begins barking frantically. A short, high pitched screech is followed almost immediately by a loud splash, and a small child floats from underneath, spluttering and coughing and clutching a small dog.

Elyna, the daughter of Walif the baker, and her dog Bruno hid under the pier when the mill was attacked. She is nine years old and very wide-eyed and frightened. She explains that the priestess Katryn and many demons all piled into the boats and floated downriver singing strange songs. She and a friend have been to the deserted temple to explore, but she found it spooky, and has never returned.

Elyna does not want to go anywhere near the temple and will resist efforts to be taken along.

#12. WAREHOUSE

This large wood building is apparently used to store the excess produce from all the farmers of the surrounding area until barges come. It has been cleaned and patched in anticipation of the harvest. A few boats sit at the adjoining docks.

DOWN THE RIVER

Once the heroes learn where Katryn is holding her ritual they will likely head for the temple. The heroes can either take one of the boats from the mill or warehouse, or they can travel by land along the horse trail. The trip takes about 30 minutes by water, or an hour by foot. For the sake of the drama, whichever route they take, the heroes should arrive at the temple during the climax of the ceremony. The moon is rising just as the heroes arrive.

THE RIVER

The winding river valley is steep, as if it were carved from the earth with a chisel. The half-moon shines brightly on the sparse trees and wiry grass clinging to the rocky soil. The river is narrow here (perhaps 50 meters side to side and four meters at its deepest). No sounds save for rushing water can be heard. The current is fast, and the riverbed is littered with rocks washed down from the hills.

Negotiating a fast river in the dark can be tricky. Roll once against Transport Familiarity with boats. If none of the characters have skill with boats, check twice along the journey (8-). Failure in either case means the raft or boat has struck a rock and capsized in the dark. Here is a good place to test the character's Swimming ability. This is also a fine place to check a hero's Unluck, or Luck.

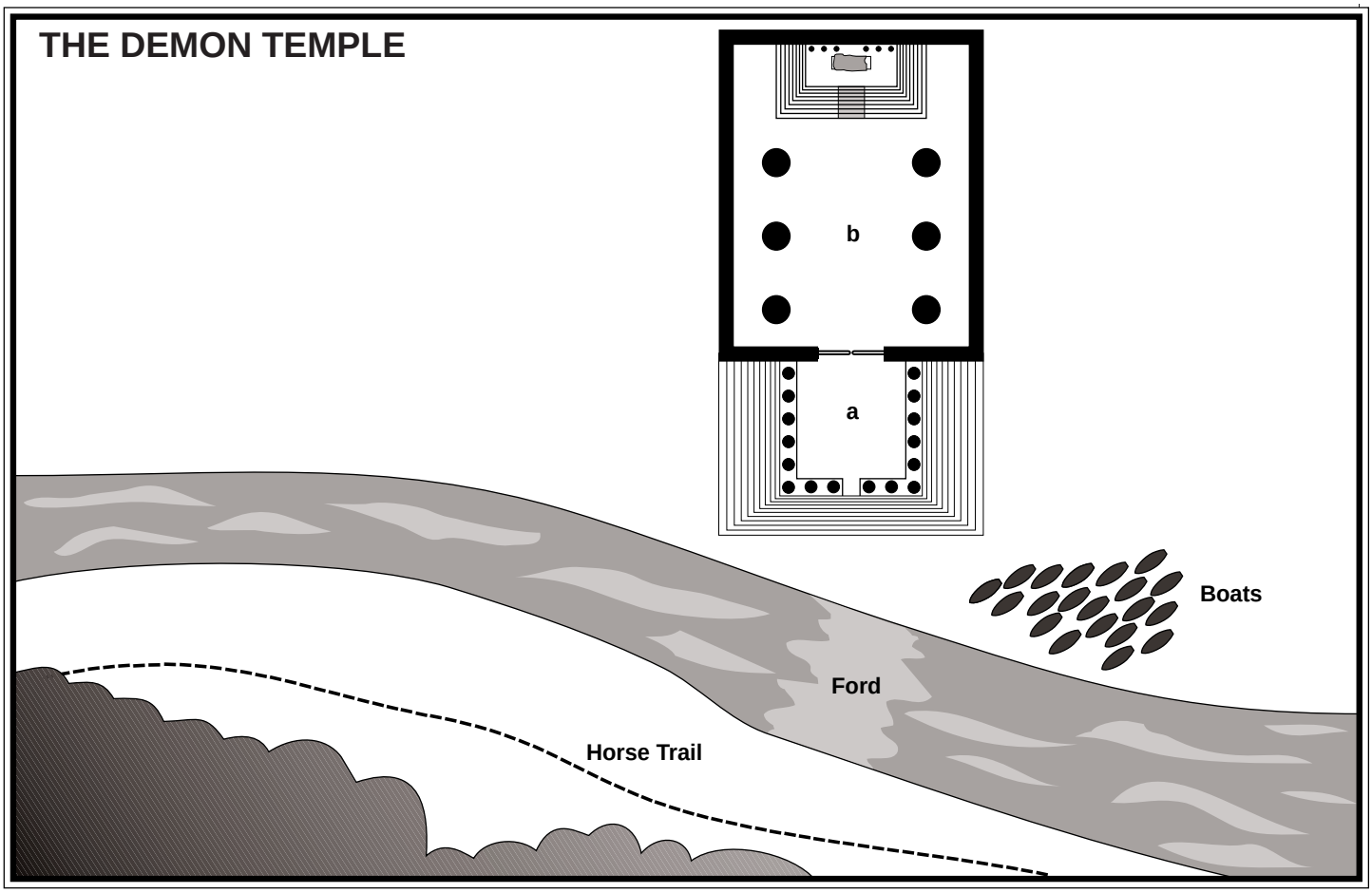
About halfway through the river ride, the heroes are fired upon by two demon archers sent to prevent pursuit. The archers have Familiarity w/bows and are wielding medium bows. At the speed the heroes' boat is moving, they are in range for three Turns. Because of the cramped conditions of the boat(s), the heroes are at 1/2 DCV. They can use shields, however.

THE HORSE TRAIL

The riding trail along the river is little used and somewhat treacherous to travel in the dark. Not far from the civilization of town, the countryside becomes wilderness again. The sound of the river and of animal; wolves, bears, and mountain lions can be heard in the distance. If the heroes are carrying torches or other light, the foliage overhead seems to writhe in its own shadows, and vines and branches appear to reach out for the travelers. If the heroes are travelling in the dark, the surrounding vegetation seems to reach out and touch or scratch them.

About halfway to the temple, the heroes come upon an ogre engrossed in a quiet meal of crushed deer. Though not seeking combat, nor particularly hungry, the ogre refuses to let the heroes pass unmolested. If the party is small, he attacks, hoping to steal the heroes' possessions. If the group is significantly more powerful than the ogre, he throws a large log (2 hex area attack) at the heroes and rushes off into the woods with his deer. If combat with the ogre lasts longer than 5 Turns, the demon archers (see *The River* above) arrive, attracted by the sound of fighting. They will fire indiscriminately on everyone, hero and ogre alike, in an attempt to kill or drive them off. The exact abilities for the ogre are listed in the *Bestiary* chapter.

Eventually the horse path leads to the slate beach outside the demon temple.



THE DEMON TEMPLE

The river widens, and becomes more shallow as it arcs slowly southward. Several boats have been drawn up onto the rocky shore. The landscape is washed pale in the hard, white light of the moon. The stone walls of the demon temple rise from a jumble of broken rocks. The temple sits at the base of a steep slope. Loose rock and shale lie in untidy heaps on either side. The building is made entirely of slate, standing some ten meters high, and perhaps fifty wide. Torches burn in racks to either side of the doors at the end of the plaza. As the heroes leave the immediate area of the river, the muffled sounds of religious chanting can be heard.

a) The Plaza

Stone steps lead to an open plaza. The rear of the plaza forms the front of the temple proper. Massive stone doors stand closed for the night. Chanting, muffled by the doors, can be heard from inside. The voices within are building to a frenzied crescendo.

The ceremony has reached its peak; the sacrifice is about to begin. This is a good time for the heroes to make their entrance, whether bold or subtle. The doors weigh about 150kg each and open outward. They require a Stealth Roll at -3 to open quietly.

b) The Interior

The interior of the temple is a single chamber. Torches sit in brackets along the wall, throwing twisted shadows on the ceiling some 10 meters overhead. The rear of the room rises step by step to a large dais, atop which sits a stone altar. Packed almost shoulder to shoulder are about 100 demons, writhing and chanting. Their attention is fixed on a tall, gaunt woman (Katryn) standing poised behind the stone altar. She is dressed in long, flowing black robes. A small curved blade of metal is clutched in her fist (a magical dagger +2 OCV, +2 Damage Class). The flashing blade is aimed at the chest of a young man bound to the stone. This is one of the untransformed townsfolk captured en route to the docks.

Begin Segment 12. The spell to summon the demon city is nearly completed. In six Turns the blade will fall and the rest of the demon city will appear. If the heroes opened the door quietly, they have surprise on everyone. The demons in the chamber have been well instructed in the transport spell and understand that if they break from the group to attack the spell may fail. There are, however, about 15 demons more than are needed for the successful casting. These 15 have been determined in advance as the strongest of the demons(+2 OCV and DCV). They have been instructed to guard against any interference. They will engage any intruders and attempt to take the combat outside to further lessen the chance of interference. Each of these demons is armed with a shortsword, and five have small shields.

If the 15 guard-demons are beaten or bypassed and the heroes reach the ceremony before its completion, they are faced with how best to stop the ceremony.

INTERRUPTING THE SPELL

If Katryn is restrained or Stunned, the spell will immediately be cancelled. However, if she is freed and has her 100 demons she may begin again.

If the heroes begin taking out the demons either by combat or by removing the medallions, assume that Katryn will have -1 to her Magic Roll for each demon killed. Katryn does not have the ability to create more demons. Katryn will fight only if she is foiled and has no means of escape. She will use the magic dagger only if her spells appears to be ineffective.

Of course if Katryn is killed, her spells immediately end, and all the townspeople, whether demon or stone, return to normal.

IF THE SPELL SUCCEEDS

If the heroes are defeated or are unable to stop it in time, the spell will be cast. The air in the temple will grow stale and warmer. The demons will faint from the exertion of the spell. Katryn will no longer need to concentrate on the spell and will be free for the first time to use all her powers against the heroes. It is, however, now just Katryn (and any of the remaining guard-demons) against the heroes, a fight still capable of being won.

The heroes might also attempt to flee and seek help against the demons.

AND WHAT OF THE DEMON CITY?

This option is left entirely up to the GM. Any number of exciting things can happen from here.

The players might now be faced with not only Katryn and her demons, but an entire city full of demons. On a larger scale, what does this mean to the countryside? The kingdom? The world?

What about the demons of the city? They could be rather unhappy to be so unexpectedly plucked from their nice warm hell. If they're unhappy with Katryn, they'll probably care even less for the townspeople-demons. This low opinion might cause a rebellion among Katryn's minions.

Or, it has been hundreds of years since the stronghold was last in this world. Who knows what could have happened in that time? The stronghold could now be deserted for some reason. (Perhaps that reason is still lurking somewhere.) When Katryn finds out that she has no support she will probably flee, leaving the heroes with an abandoned demon city full of wonders to explore.

EPILOGUE

After the adventure, take a few moments to review the adventure with your players. What did they like? What did they dislike? What went smoothly, and what could have run better? A post-game discussion is a good time to tie up loose ends and explain esoteric points. Don't forget to assign experience points for the adventure!

KATRYN

Val	Char	Cost	50+	Disadvantages
20	STR	10	20	Psych. Lim: Overconfidence,
15	DEX	15		very common, strong.
20	CON	20	289	Monster Bonus
15	BODY	10		
18	INT	8		
20	EGO	20		
25	PRE	15		
30	COM	10		
10	PD	6		
8	ED	4		
4	SPD	15		
10	REC	4		
40	END	0		
35	STUN	0		

Cost	Powers	END
29	8d6 Mind Control, humanoids only (-1/4), opposite sex only (-1/2)	
6	Armor, +2rPD, +2rED.	
20	50% Resistant Physical Damage Reduction, not vs. silver or magic (-1/2)	
30	Life Support, full effect	
5	Mental Defence (5 pts)	
10	Infrared & Ultraviolet Vision	
14	Flight, 7"	
	Spells	
21	Create Demons (see below)	
3	Demon Shield (see *Spellbook*)	
9	Demonic Possession (see *Spellbook*)	
7	Demon Fire (see *Spellbook*)	
11	Magic Items (see below)	
	Skills & Talents	
31	Magic Skill 25-	
15	+15 w/ Transport Demon City spell (-1)	
3	Oratory 14-	
3	Persuasion 14-	
3	Seduction 14-	
1	FAM w/ Paramedic 8-	
1	FAM w/ swords	

OCV: 5; **DCV**: 5; **ECV**: 7; **Phases**: 3, 6, 9, 12.

Cost:	Char		Powers		Total		Disadv		Base
	137	+	222	=	359	=	309	+	50

KATRYN'S SPELLS

Katryn has the abilities of a typical Deceiver. In addition, she is a skilled spellcaster with several spells.

CREATE DEMONS

This spell transforms all persons within a single room into small demons. A person so transformed will return to normal after healing back all transformed BODY or if the focus of the spell, the medallion, is removed. This, however, will cause a magic "backlash" to the target, usually rendering him unconscious.

Power: 6d6 major Transform

Modifiers: Area Effect (9" radius area), Concentrate (1/2 DCV), Gestures, Incantations, OAF — difficult to find, can only be cast once a year (-2), only on unsuspecting targets (-½), 5 min. to cast., only within the area of a single enclosure (-½) **Active Cost** = 180 points.

END Cost: 18; **Skill Roll:** n/a; **Casting Time:** 5 Minutes

Real Cost: 21

TRANSPORT DEMON CITY

This spell is a plot device. If the GM wants to write it up, he should create a spell that involves Clairsentience into another dimension, along with an Extra-Dimensional Movement, Usable Against Others, Transdimensional, Area Effect.

MAGIC ITEMS

Ring of Stoning

This marble ring allows its wearer to turn others to stone. The hand which wears the ring must come into contact with the victim. The victim returns to normal once he has healed back all of the transformed BODY.

Ability: 7d6 Major Transformation, 0 END, OIF Ring, Independent, No Range.

Active Cost: 157; **Real Cost:** 39

OTHER SCENARIOS

The following are short scenario ideas that GMs can use as the bases for short runs or entire scenarios.

A WIZARD'S MANIPULATIONS

A scheming wizard is planning to cast a powerful clairvoyant spell, but requires the lifeblood of a great earth elemental to cast it. Lacking sufficient force to slay the elemental himself, the wizard has kidnapped the daughter of the king of a nearby country. A message was sent to the king stating that if he ever wanted to see his daughter again, he would send his army to slay the elemental in its lair.

However, the king is fighting a war with a neighboring country and would put his kingdom at great risk if he pulled his soldiers out now. Therefore he is soliciting warriors to make up an attack on the elemental.

The king's advisors, however, fear that even after he gets the elemental, the wizard might not return the princess. They advise that the king's team of warriors be sent against the wizard himself. The king is torn.

Preparation: The GM needs to prepare for either eventuality, whether the party goes after the elemental or the wizard. The wizard, though not powerful enough to kill the elemental, has a variety of protections, both living and magical, around himself and the princess. The elemental will be in its lair and may have traps and others of its kind living with it. Preparing a rough layout of the wizard's keep and the elemental's lair in advance will prevent having to lay them out on short notice or while running.

MARK OF THE WEREWOLF

During the course of a previous adventure or simply while traveling, the heroes are viciously attacked by a werewolf and one of them contracts lycanthropy. The change can take place slowly; the other members of the party can come across animals (or people) who have been brutally killed. When they finally trace the deaths to their comrade, the heroes will presumably want to cure him. Legend has it that a place deep within the Gvaarwald forest, the Tomb of the Grandfather of Werewolves holds the secret to curing the evil disease.

Preparation: The task of getting the infected hero to the Tomb should be a tricky one. The hero (while in his werewolf form) is certainly not going to be cooperative. The route to the Tomb should be fraught with a variety of perils from bad weather to wild animals to superstitious townspeople. The Gvaarwald forest will be very difficult to travel through, since the Tomb is not near any trail and is severals days travel into the woods.

Have a sketch of the Tomb ready when the heroes finally get there. It could consist of a single chamber containing the crypt and not much else, or it could be a vast labyrinth of burial chambers. The tomb should be filled with dangers. The cure, found in the resting chamber of the Grandfather of Werewolves, could be anything from a potion to a fountain to a tome containing the recipe for the cure. If the GM wants to lengthen the adventure, the ingredients could be quite rare and dangerous to obtain.

SPECIAL DELIVERIES

The delivery of something from one place or person to another is a recurring theme in fantasy. The parcel can be common or unique. It can even be a person.

Delivery scenarios are easy to plan for and easy to run with little or no preparation on the spur of the moment. Here are some suggestions for delivery scenarios:

SURPRISE PACKAGE

The heroes are hired to deliver a magic item to a wizard or king somewhere several days away. The magic item could be powerful or cursed. It could be thoroughly wrapped, and its identity kept secret from the heroes. It could even be sentient and talkative. Any number of hazards could occur during its delivery. Ordinary bandits or organized raiders who know of the parcel's contents could attack the party. Or the heroes could be plagued by natural disasters or other effects brought on by some curse.

WEDDING MARCH

The daughter of a powerful political figure in one kingdom is to be married to the son of royalty in another kingdom. The heroes are to see that she (and perhaps some valuable dowry) is escorted safely to the kingdom where the wedding is to take place. Kidnappers or thieves could sweep down on the wedding entourage. In this type of scenario the reasons for the attack might be more interesting than the attack itself. If the GM enjoys writing adventures with court intrigue, the attempted kidnapping could only be an indication of something bigger.

A DYING WISH

A frail and aged wizard (perhaps the master of a PC magic-user) is dying. He asks the heroes to escort him to his homeland so he may return his life essence to the land from whence it came. Over the many years of his life the wizard has made a great many enemies. Secrets are tough to keep from those with magical abilities, and some of those enemies have decided to take this last opportunity to exact a measure of vengeance against the wizard. Can the heroes see the dying wizard to his homeland while protecting him from one (or more) of his ancient foes?

AN ANCIENT WRONG

While traveling along a seldom used trail, the heroes lose their way in a storm. After traveling for two days in unfamiliar territory, they come upon the ruins of an ancient temple. The temple mostly lies in ruins except for the central building which still stands whole, though it too is crumbling and overgrown with plants. All doors into the building have been solidly bricked shut. Ancient writings, though their pigments are beginning to flake off, are discernible on the stones covering the main entrance. Once within reading distance of the script, the heroes minds will be deluged with images; sights, sounds, smells, and emotions of an awful battle taking place on the grounds surrounding this very temple; good, holy men of this church being slaughtered by hordes of evil warriors led by a single foul priestess.

Though the priests of the church died horribly, their ends were merciful compared to that of the high priest. Once the priests of the church had all been slain or driven off into the surrounding countryside, the high priest was thrust before the dark priestess. With a withering, venomous grin the priestess took from her henchman a large glass urn, transparent, though clouded, with a lid. The priestess performed a brief ceremony, conjuring up magic even more foul than herself. At the spell's climax the urn's lid was removed and the priest wailed in agony as a pure, mystic light, his immortal soul, was torn from his aged flesh and channeled into the urn where it twisted and writhed behind the darkened glass. The priestess lidded the urn and sealed it with wax. The withered body, now without life, was discarded at the entrance to the temple, to be found by any of the priests who fled, should they be brave enough to return. And they did return. They took the old priest's body to the most sacred chamber of the temple, and there they performed magical rites to prevent the body from decaying. The body was left in the chamber on the altar and covered with a fine silken sheet. The few remaining priests sealed the entrance to the temple and inscribed it with powerful magic runes. This magic would explain what had happened, the location of the evil church, the urn containing the long-tormented soul of the high priest, and the magical means by which it might be restored to his body. They then went their separate ways, never to be seen again. The heroes minds are burned with this knowledge along with a tremendous sense of a terrible wrong left unrighted for centuries.

An exciting new goal should be clear to the heroes. The urn containing the the high priest's soul must be found and returned. A magic ritual must be performed to return his soul to his body so that he, and his religion, may live again. They can then go and exact vengeance on the evil priestess.

Preparation: This one could take considerably more preparation. The GM first needs to locate the evil temple in his world. This will determine how long it will take to get there and help indicate what natural dangers could lie between the heroes and the temple. Next decide if the evil church is still active after all these years, and if so, what evil deity it worships. This will determine the nature of the resistance that the heroes will encounter once they reach the church. If the church is no longer active, the dangers within could be merely traps and/or guardian creatures that the heroes have never seen (or perhaps even heard of). They could be monsters that the GM simply doesn't use often or the GM could create something new and surprising from scratch. If the church is still active the heroes could have to infiltrate a facility that is heavily guarded by mostly human minions on the outside and steadily more dangerous obstacles as they near the location of the urn. Determining the specific religion of the evil church will help the GM choose the types of guards and other creatures and dangers that would be appropriate in that setting.

Once you've decided all this, set the players on their way. The journey could be a direct one involving only those dangers specific to this adventure, or it could be a long-running quest with other adventures along the way. The spell which returns the high priest's soul to his body could require rare and dangerous to acquire components, or some specific secluded spell-caster. These things could be gone after before or after the heroes go for the urn.

DARING RESCUES

Rescues, like deliveries, are standard fare in fantasy adventures. They usually involve a person or thing being in some danger and requiring the heroes to bring them to safety. A few examples are:

ON THE SCENE

While one or more of the heroes is walking through town several men run or ride up and grab a young boy off the street. They then attempt to escape down the nearest alleyway or into an abandoned building. The reason could be as simple as a mugging or as complicated as the kidnapping of the daughter of some dignitary. Small bits of heroism like this one make nice in-between adventure scenarios. With a minimum amount of preparation the GM can provide the players with a great deal of satisfaction.

NEST OF DANGER

While traveling past a small secluded cottage or farm a bruised and sweating woman rushes out to the heroes screaming for help. She tells them that a gryphon swooped out of the sky while she was playing in the yard with her infant son and snatched the child up and carried it away. The people of the surrounding area have always known about the mated pair of gryphons which lives in the nearby mountains (woods? valley?) but have never lost more than a little livestock. The mother begs the heroes to save her son from certain death.

Since the gryphon nest is well known (and well avoided) it shouldn't be hard for the heroes to find. Rescuing the son should be another matter, however. The nest itself is several hundred feet above (or below) the characters and is difficult to climb to. The nest contains only the unconscious infant and a sleeping, newly-hatched gryphon fledgling. The heroes have to reach the nest and escape with the son before the gryphons return.

SPECIAL DELIVERIES REVISITED

Perhaps one of the Special Delivery scenarios above has failed. The heroes will have to recover the item and get it to its planned destination.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT

Try working the following premise into any situation: (item from list A) has been stolen by (individual from list B) and taken to (location from list C) where it is guarded by (guardian from list D).

List A	List B
A beautiful princess	an evil wizard
A rare gemstone	an army of bandits
A small girl's cat	a lonely giant
A herd of cattle	a sea monster
One of the PC's shoes	a blind assassin
An entire city	five aged warriors
A seemingly worthless sword	an angry goddess
The champion jumping frog	the ghosts of a slain army
A unicorn's foal	the four elements
An old priest's holy symbol	a living mountain
A chest of ancient gold	a schizophrenic mage
A prince's dreams	the father of a spoiled child
Four rings of silver	a man from the future
A General's messenger birds	a dragon

List C	List D
a city under the sea	a demon
an unexplored cavern	an army of mercenaries
a mountain peak	a pack of lycanthropes
one of the elemental planes	six drunken orcs
a flying ship	a sleeping dragon
a city in the clouds	living shadows
a valley of ancient creatures	a thousand poison snakes
an abandoned building	four humanoid turtles
	assassins
the fruit cellar of the gods	a garden of living plants
a cave of ice	a deadly trap
a demon's amusement park	living food
the dungeon of an evil king	the nightmares of a god
a monster infested swamp	the dead
a faraway land	the one who stole it

This may initially seem a little dumb but it is a great system for getting a GM's imagination going. Any combination can be used. The more logical ones can be quickly set up and run. The more unusual combinations can still be run but take a bit more rationalization. They're also nice for keeping those players, who expect to always face logical situations all the time, on their toes.

THE BESTIARY

One of the things which makes fantasy roleplaying "fantastic" is the nature of the opposition. Fire-breathing Dragons, multi-headed Hydras, rocky Gargoyles — all of these make a fantasy setting seem different from the real world. Add in non-human races like Elves, Dwarves, Orcs and the like, and the GM has all the inhabitants he needs for a fantasy campaign.

Included in this section are notes for building "monsters" (including sentient nonhumans). There are also more than than 75 monsters, ranging from the powerful Demon Lords to the lowly goblin, and everything in between. These are presented in summary form; the full write-ups can be found in the *Fantasy Hero Companion.*

DESIGNING MONSTERS

Each monster should be designed as a Competent Normal (human character): that is, the monster starts out with a 10 in all the Primary Characteristics, and 50 Base points. However, there is no limit to the number of points that a monster can receive from Disadvantages. Also, Monsters do not have Characteristic Maxima. This does not apply to non-human races; these must buy their Characteristics just like humans (see *Character Creation*). Some creatures have a Monster Bonus. This functions identically to experience, and makes the monster tougher. When assigning Disadvantages to animals, the GM should not give them points for just being animals; they should not take a Disadvantage for being unable to speak, etc. However, any Disadvantages which are unique to that animal, like being skittish around fire or having no fine manipulation, should be worth Disadvantage points.

The monsters in this section have been created to simulate their counterparts in literature and legend. As such, many have large Monster Bonuses to help pay for especially powerful ability. Others actually have fewer points than the 50 point base; these are built with a negative Monster Bonus (-30, for instance). Such monsters also have Disadvantages that are marked with parentheses. These Disadvantages give the monster no points, but help define it and make it interesting. For an example of this, see Goblin, below.

The GM should feel free to customize the monsters that the PCs encounter. This is especially important for the non-human races. Not all Elves will act alike, and each Dwarf has his own unique personality. The Characters in the monster write-up are intended to be racial archetypes — examples of a typical member of the race.

VENOM

Some monsters have the ability to poison their victims; this venom can be constructed using the Power *Killing Attack (Ranged)*, along the following guidelines. These guidelines can also recreate modern poisons, dangerous diseases, and any other attack where the damage takes time to affect the target.

CREATING POISONS

To create a venom attack, the character should first buy a Ranged Killing Attack. Obviously, the larger the Killing Attack, the more dangerous the venom. Other attacks can form the basis for the poison, but RKAs are the most common.

To make the Killing Attack a poison, the character should buy the Advantage NND. Poison NNDs do BODY damage. In general, the defense against this NND is having an appropriate immunity, having a radically unusual metabolism, or receiving an antidote. Because none of these are common defenses, the poison NND must be bought as a **+2** Advantage. Most poisons are bought with the Limitation *No Range*, although this is not necessary.

Once the character has created the Killing Attack, he can apply *Gradual Effect*, a new Limitation (see below). A Power with this Limitation takes some time to inflict its full damage; this Limitation can be used to simulate poisons that take some time to reach their full effect.

Many poisons are also bought along with a Hand-to-Hand Killing Attack. The poison is bought with the Limitation *Doesn't Affect Target unless HKA does BODY*. The value of this Limitation is based on the size of the Killing Attack, and usually ranges from -1/4 to -1/2. This Limitation simulates poison-filled fangs and other attacks where the attacker must first break the target's skin before injecting the poison.

To use a poison built along these lines, the attacker simply makes a normal attack. If successful, the poison begins to work, and damage is applied normally. If the target is brought below 0 BODY, he will start to die. For more information, see Grad*ual Effect*, below.

Thus, the typical poison looks like:

Power:
RKA

Advantages
No Normal Defense (+1 or +2)

Limitations
Gradual Effect (-1/2 to -4)
No Range (-1/2)
Doesn't Affect target unless simultaneous HKA does BODY (-1/4 to -1/2)

NONLETHAL POISONS

At the GM's discretion, nonlethal poisons can be bought by using Drain against appropriate Characteristics. Thus it is possible to buy a poison INT Drain that affects INT, a poison EGO Drain that affects EGO, etc. When buying a poison based on Drain, the character should be sure to buy back the recovery rate on the Drain (to match the Gradual Effect); otherwise the victim will recover the damage before the next increment takes effect.

It is possible to build nonlethal poisons around other Powers. For example, a poison could be created using a Transform that slowly changes the target into, say, a frog. The possibilities are limitless.

EXAMPLE VENOMS

Venom	Attack	Gradual Effect
Rattlesnake	3d6 RKA, NND	1 Hour (1d6 RKA every 20 minutes)
Cobra	4d6 RKA, NND	1 Hour (1d6 RKA every 15 minutes)
Mamba/Krait	5d6 RKA, NND	5 Minutes (1d6 RKA every minute)
Coral Snake	10d6 Normal, NND	1 Hour (1d6N every 5 minutes)
Scorpions/Spiders	2d6 RKA, NND	1 Hour (1d6 every 30 minutes)

STOPPING POISON

Just because a character has been poisoned with a Gradual Effect poison doesn't mean that he is doomed. There are numerous ways that the effects of poison can be ameliorated, or even halted. Moreover, these efforts to save a character who has been poisoned can become an exciting race against time — which makes for excellent roleplaying.

NORMAL RECOVERY

A character who has been poisoned gets to recover normally. Although this is not much help against lethal poisons (since BODY is only recovered slowly), it can be extremely helpful against poisons that inflict STUN. In this case, the victime gets to recover the STUN on his normal recoveries, and thus recovers the damage extremely quickly.

ANTIDOTE

First, all poison attacks built around NND must have an antidote. This is a prerequisite for the Advantage, and needn't be defined in game terms. (It could, for example, be a certain rare root, a noxious alchemist's brew, the eye of a newt, etc.) A character who takes the antidote will take no further damage from the poison, but any damage he has already taken will remain.

SPELLS

Poison powers should, in general, be considered a different special effect from magical spells; thus most magical Dispels and Suppresses will have no effect on a poison. However, it would be possible to buy a spell that worked specifically against poison. This type of spell would be especially appropriate for healer characters. Thus a Dispel could be a "Cure Poison", a Suppress could be a "Slow Poison", and so forth. As with the antidote, a successful spell only stops the poison from doing further damage; it has no effect on poison damage that the character has already taken.

Of course, a character could also try to avoid death by getting enough healing spells to "stay ahead" of the poison. This is possible, although the poison should be treated as a single attack for the purposes of such spells.

CONVENTIONAL MEDICINE

Conventional medicine in most fantasy settings is not advanced enough to counteract poisons. At the GM's option, a physician might be able to slow the onset of the poison by sucking at wound or other folk remedies.

Competent physicians can be useful in keping a poisoned character alive once he falls below 0 BODY. Without medical attention, such a character will quickly expire, as per the normal rules for taking damage. If a physician makes his Paramedic roll, he can keep the character alive. However, he must remake the roll each time another increment of the poison takes effect. (This is the same as "reopening wounds".) And if the poison is so strong that it brings the victim to -2x his BODY, he will die automatically, despite his physician's best efforts.

GRADUAL EFFECT

A Power with this Limitation works slowly, and takes some time to reach its full effect. When purchasing *Gradual Effect,* the character decides the duration — how long it takes for the attack to apply its full damage. The Power receives a Limitation based on the following table.

Duration	Limitation
1 Turn	-½
1 Minute	-1
5 Minutes	-1 ½
1 Hour	-2
5 Hours	-2 ½
1 Day	-3
1 Week	-3 ½
1 Month	-4
etc.	

When the character uses a Power with this Limitation, the GM apportions the damage over the duration of the Gradual Effect. For example, if a character has a 5d6 RKA, and took a Gradual Effect of 5 minutes, then the GM would apply 1d6 Killing Attack every minute. A character gets his normal defenses against this attack, so until the attack exceeds his defenses he takes no damage.

Example: *Gareth is hit by an acid RKA. The acid is 3d6 RKA with a gradual effect for one minute. This means that Gareth will take 1d6 every 20 seconds. His Leather armor has DEF 3, and this DEF is only applied against the attack once.*

Thus the first die of the attack does 2 BODY. This is less than the DEF of his leather armor, so Gareth takes no damage. 20 seconds later, Gareth takes the second d6. This d6 rolls a 4. Gareth has 1 DEF of the leather armor, so he only takes 3 BODY. 20 Seconds later, the final d6 of acid is applied. Because the DEF of the vest has already been completely applied against the acid attack, Gareth gets no DEF against this third d6. When it rolls a 5, he takes all 5 BODY damage. Ouch.

The first increment of damage should be applied immediately upon the completion of the initial attack. Powers with this Limitation are usually bought with either No Normal Defense or AVLD, and thus ignore defenses altogether.

Example: *The GM is designing the dread dune vipers, a variety of cobra which lives in the desert. To create the creature's deadly venom, the GM settles upon 4d6 RKA, for a Base Cost of 60 points. He applies the advantage "NND" at the +2 level (see above). He also applies the Limitation "Gradual Effect" to the one hour level (-2). The final cost, ignoring all other Limitations and Advantages, is 60 points.*

In combat, the dune viper successfully attacks a PC. The viper pays full END for the attack and the poison now starts to work. The GM divides the attack up over the hour, so the PC will suffer 1d6 NND Killing Atttack (1 hour/4d6) every 15 minutes. The GM applies the first 1d6 immediately, and then applies 1d6 every 15 minutes thereafter. The PC will take the damage, and if he drops below 0 BODY he will start to die. However, the poisoned PC has some time to find an antidote, or some healer who can use BODY Aids or Poison Dispels. The GM might also allow the character to prevent some of the damage by sucking the poison out of the wound, applying a tourniquet, etc.

THE BESTIARY

The creatures presented here should not be considered immutable — the GM can change them to fit his campaign. This is especially important with regards to power level; if the GM wants to make an especially tough Hydra, for instance, he should increase its defenses, attacks, etc. This can reflect a Hydra that has been around longer than the rest, has superior genes, or whatever. In any case, it can provide a good surprise for overconfident Player Characters!

When running the monsters in combat, the GM should always use his common sense. If the monster is a mere animal, it should act like one. For example, herd animals are generally skittish, but can charge and trample an opponent. Few creatures are sophisticated opponents — they rarely block incoming blows, most will never disarm their opponents, etc. And almost no one fights to the death! By making his monsters fight "realistically", the GM can add color to combat, and make it more believable as well.

CREATURE SUMMARIES

These creatures are presented in a shortened format. The full write-ups, along with notes on the creature's abilities, ecology, tactics, and so forth, can be found in the *Fantasy Hero Companion.*

Name	STR	DEX	CON	BODY	INT	EGO	PRE	COM	PD	ED	SPD	REC	END	STUN	OCV	DCV	Total
Alligator	18	15	18	13	4	5	18	4	9	8	3	12	40	34	5	5	132
1d6 HKA (2d6 with STR), bite; +2d6 HA (5 ½ d6 with STR), tail; Armor: 3 rPD, 1 rED; Swimming: +4" (6" total); Extra Limb: tail; +2 w/ H-to-H combat; +1 w/ tail; +1 PER, all senses; +3 Hearing PER; +3 Smell PER; Concealment 14-; -2" Running (4" Total)																	
Ant, Giant	30	15	20	13	3	5	25	2	6	4	3	9	40	31	159		
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); +1 Hearing PER; +4 Smell PER; Concealment 8-; Extra Limbs; 1d6+1 HKA (2 ½d6 with STR), mandibles; 3d6 Character Points of STUN Drain, Recover 5 points every 5 minutes, Gradual Effect (5 minutes), only if HKA does BODY (-¼), poison; Armor: +4 rPD, +2 rED; Clinging, normal STR; Tunneling 2", 1 DEF; Running +2" (8" total)																	
Basilisk	25	13	20	16	5	10	15	0	10	4	2	9	40	39	4	4	163
1d6 HKA, reduced penetration; 2x½d6 (2x1d6 w/ STR), bite; 10d6 Major Transform: opponent to stone, all or nothing, Requires line of sight and eye contact (-1), gaze; Armor: 5PD/5ED, scales; Ultraviolet Vision																	
Bee, Giant	30	15	20	13	3	5	25	2	6	4	3	9	40	31	5	3	133
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); +1 Hearing PER; +4 Smell PER; Concealment 8-; Extra Limbs; 11" Flight, 1/2 END Cost; Armor: +1 rPD, +1 rED; 1 pip HKA (½ d6 w/ STR), stinger; 3d6 STUN Drain, only if HKA does BODY (-½), poison; Running -2" (4" total)																	
Beetle, Giant	30	15	20	13	3	5	25	2	6	4	3	9	40	31	5	3	140
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); +1 Hearing PER; +4 Smell PER; Concealment 8-; Extra Limbs; Additional Abilities (Beetle); 1 ½d6 HKA (3d6+1 with STR), mandibles; Climbing 14-; Armor: 8 PD, 4 ED; Running +4" (10" total)																	
Bear, Grizzly	33	20	18	22	5	5	20	10	10	8	4	10	36	33	7	7	180
1d6 +1 HKA (2 ½d6 with STR), bite; 1 ½d6 HKA; reduced penetration, 2x 1 ½d6 HKA (2x 1d6+1 with STR), claws; +1 w/ H-to-H combat; Armor: +4 rPD/ +2 rED; Density Increase (5) 0 END, Persistent, Always On; +10 PRE; Fear only (-½) only while growling (-¼); +1 PER, all senses; Climbing 12-; Concealment 10-; Running: -2" (4" total)																	
Bear, Black	23	15	18	12	5	5	20	10	8	6	3	10	36	33	5	5	106
1d6 HKA (2d6 with STR), bite; 1d6+1 HKA; reduced penetration, 2x 1d6-1 HKA (2x 1d6+1 with STR), claws; +1 w/ H-to-H combat; Armor: +2 rPD; Density Increase (5) 0 END, Persistent, Always On; +10 PRE; Fear only (-½) only while growling (-¼); +1 PER, all senses; Climbing 12-; Concealment 10-; Running: -2" (4" total)																	
Boar	13	17	15	12	5	5	10	8	8	4	3	8	30	28	6	6	122
1d6 HKA with Reduced Penetration = 2x ½d6 HKA (2x1d6+1 with STR), tusks; Armor: +2rPD; PRE: +5; for PRE Attacks only (-½); Running: +7" (13" total); Smell PER +4; Hearing PER +4; Ultraviolet Vision; Concealment 12-; +3 w/ H-to-H combat																	
Camel	25	11	20	16	4	5	13	8	5	4	3	8	40	32	4	2	116
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); 1d6+1 HKA with Reduced Penetration = 2x ½ d6 HKA (2x1d6+1 with STR), bite; 1d6 Flash, No Range, Full Phase Attack, Spit; Armor: +2 rPD/+1 rED; +12" Running (18" Total); Hearing PER +4; Flash Defense (2pts.); +2 With Spit Attack																	
Centaur	28	14	18	18	10	10	15	10	8	4	3	10	40	40	5	3	115
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); Running +10" (16" total); +2d6 HA (7 ½d6 w/ STR), kick; FAM w/ Common melee weapons; FAM w/ Bows																	
Crocodile	23	15	20	15	4	5	20	4	10	8	3	12	40	35	5	5	148
1d6 HKA (2d6 with STR), bite; +2d6 HA (6 ½d6 with STR), tail; Armor: 4 rPD, 2 rED; Swimming +4" (6" total); Extra Limb: tail; +2 w/ H-to-H combat; +1 w/ tail; +1 PER, all senses; +3 Hearing PER; +3 Smell PER; Concealment 14-; -2" Running (4" Total)																	

Name	STR	DEX	CON	BODY	INT	EGO	PRE	COM	PD	ED	SPD	REC	END	STUN	OCV	DCV	Total
Demon, Fire	40	17	23	18	13	18	25	0	13	10	4	12	50	48	6	6	328
2d6 HKA (4d6 with STR), OAF (whip or sword), 0 END; 8d6 EB, x2 END Cost (-½, fire blast; ½d6 HKA, Always On, Persistent, 0 END, 2" Radius Area of Effect, heat damage; Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); Armor: +2 rPD, +2 rED; 50% resistant Damage Reduction: Physical not vs. silver or magic (-½); 50% Resistant Damage Reduction, Energy, fire only (-1); Mental Defense (8 pts.); Full Life Support; Infrared and Ultraviolet vision; Flight, 7"																
Demon, Amorphous	40	11	28	28	3	18	50	0	10	6	2	11	56	60	4	4	373
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); 8d6 Physical Blast, pseudopods; 1d6 HKA 2x½d6 (2 x 1d6 w STR), x2 END (-½), Hardened Psuedopods); Entangle, 5d6, sticky pseudopod; 75% resistant Damage Reduction: Physical not vs. silver or magic (-½); Regeneration, 2/Turn; Full Life Support; Extra Limbs, psuedopods; Clinging																
Demon, Deceiver	20	15	20	15	18	18	25	30	10	6	3	8	40	35	5	5	231
10d6 Mind Control, humanoids only (-¼), opposite sex only (-½); Armor: +2 rPD, +2 rED; 50% Resistant Damage Reduction, Physical, not vs. silver or magic (-½); Life Support, full effect; Mental Defense (5 pts.); Infrared and Ultraviolet Vision; Flight 7"																	
Demon, Hordling	15	14	13	9	8	8	10	0	5	4	3	6	26	25	5	5	115
1d6 HKA (2d6 w/STR), stinger; 3d6 Character Points of STUN Drain, Recover 5 points every 5 minutes, Gradual Effect (5 minutes), only if HKA does BODY (-¼), venom; 25% Resistant Damage Reduction, Physical not vs. silver or magic (-½); Flight 8"																	
Demon, Hell Hound	18	18	15	12	8	8	20	10	5	8	4	7	30	30	6	6	145
1d6+1 HKA with Reduced Penetration = 2x ½ d6 HKA (2x1d6+1 with STR), bite; 1d6 Kill with Reduced Penetration = 2x ½ d6 HKA (2x1d6 with STR), claws; 3d6 NND vs Immune to Intense Heat, Cone Affect, No Range, Full Phase Attack; Armor: +1 rPD/+1 rED; +1" Running (7" Total); Tracking Scent; Distinctive Smell; Infrared Vision; +1 PER																	
Demon, Lord	50	20	28	20	23	23	40	10	14	12	5	16	60	60	7	7	812
Variable Power Pool: 80 points "Magic". Change of powers is 0 phase action (+1); Magic Skill (20-) for Power Pool; 1d6 HKA (2d6 HKA w/ STR), claws/bite; Armor: +4 rPD, +4 rED; Clairsentience: Sight group & normal hearing, see through past and into other dimensions, 350" rng; 75% resistant Damage Reduction: Physical not vs. silver or magic (-½); 75% resistant Damage Reduction: Energy, only against fire (-1); Mental Defense (10 pts.); Power Defense (5 pts.); Lack of Weakness (5 pts.); Infrared & Ultraviolet vision; Extra-Dimensional Travel: "earth" & "hells", x16 mass; Mind Link: minions (one at a time), any dimension, any distance; Regeneration, 4 BODY/turn, in home dimension only (-1); Shape Shift: any humanoid form; Shrinking (10) to ½ height; Growth (30 pts.); Acting, Bureaucratics, Interrogation, Oratory, Steetwise, Persuasion (17- each); Disguise 13-; Talent: Universal Translator 14-																	
Doppleganger	13	14	11	10	13	10	10	10	3	3	3	5	22	23	5	5	124
50 pt. Variable Power Pool (Mimic Pool), Only to Mimic Abilities of victims (-½), Doppleganger Must have had contact with the victim (-½), Requires One Turn To Mimic Powers (-1), No Roll Required (+1); Shape Shift into Any Living Thing, 0 END, Doppleganger Must have Touched Victim (-½), One Turn to Shift (-1); Mimicry 11-; Acting 11-; Disguise 11-; +3 with Mimicry, Acting and Disguise																	
Dragon	60	17	30	30	18	14	40	10	14	8	4	11	60	80	6	1	331
Growth (35 pts.), 0 END, Persistent, Always On; (-4 DCV, +4 to other's to other's sight PER, -7" Knockback, +3" reach); 3d6+1 HKA, reduced penetration 2x1 ½d6 (2x2 ½d6 w/ STR), bite/claws; Armor: +9 rPD, +9 rED, scales; Running +6" (12" total); Ultraviolet Vision; +2 to PER, all senses (15- Roll) Optional Abilities, Dragon: Fire Breathing: 4d6 ERKA, ranged or 2d6 ERKA A of E Cone, no range (Multipower) END Reserve: 20, REC 1/hour; Damage Reduction, 75% resistant, Fire only (-1); Flight 15"; Multiform: 'Normal' Human; Mental Awareness; Regeneration: 2 BODY/turn																	
Dwarf, Mountain	15	14	18	12	10	11	10	10	5	4	3	7	36	31	5	5	85
Bump of Direction, Only Underground; Concealment 11-; AK: Underground Passages and Caves 12-; KS: Dwarven History 11-; PS: Miner 11-; PS: Artisian 11-; PS: Current Occupation 11-; Dwarven Language; Familiarity with Common Melee Weapons; +2 w/ Axes and Maces; Individual Skills, Talents and Items; Racial and Cultural Package Bonus; -1" Running (5" Total)																	
Dwarf, Hill	13	14	15	11	10	11	10	10	5	3	3	6	30	30	5	5	50
Concealment 11-; KS: Dwarven History 11-; PS: Current Occupation 11-; Dwarven Language; Familiarity with Axes and Maces; Familiarity with Mountains and Hills 8-; Familiarity with Trading 8-; +1 With Axes and Maces; Racial and Cultural Package Bonus; -1" Running (5" Total)																	
Elemental, Air	0	23	23	15	8	20	20	0	2	5	4	5	50	30	8	8	340
6d6 Physical Blast, double knockback (+¾), affects real world (+2), reduced by range (-¼); 50% resistant Damage Reduction: Physical; 50% resistant Damage Reduction: Energy; Desolidification, 0 END, Persistent, Always On, not through solid objects (-½), still affected by magic; Flight 20"; Life Support: Need not eat, excrete or sleep; no aging																	
Elemental, Earth	50	17	23	15	8	20	25	0	12	11	3	10	50	40	6	6	295
Density Increase, 0 END, Persistent, Always On (-5" KB); Armor: 8rPD/8rED; 50% resistant Damage Reduction: Physical; 50% resistant Damage Reduction: Energy; Full Life Support; Tunneling: 5", through 10 DEF, can close behind																	
Elemental, Fire	0	20	23	15	8	20	30	0	0	7	4	5	50	30	7	7	360
2d6 ERKA, 0 END, Persistent, Always On, damage shield; 3d6 ERKA, explosion; Armor: 8rED; 75% resistant Damage Reduction: Physical; 75% resistant Damage Reduction: Energy, fire only (-1); Life Support: Need not eat, excrete or sleep; no aging; intense heat, disease, radiation; Infrared Vision																	
Elemental, Water	25	18	23	15	8	20	20	0	8	5	3	10	50	40	6	6	270
Telekinesis 30 STR, only in water (-1 ½); +3d6 HA (8d6 w/ STR); Invisibility, normal sight, 0 END, persistent only in water (-1 ½); 75% resistant Damage Reduction: Physical; 50% resistant Damage Reduction: Energy; Life Support: Need not eat, excrete or sleep; no aging, self-contained breathing, radiation, disease; +8" Swimming (10" total)																	

Name	STR	DEX	CON	BODY	INT	EGO	PRE	COM	PD	ED	SPD	REC	END	STUN	OCV	DCV	Total
Elf, Half	13	15	13	10	13	11	11	14	3	3	3	6	26	24	5	5	62
+2 Vision (Only to offset Darkness Modifiers); Lightsleep; +1" Running (7" Total); Stealth 12-; Survival OR Oratory; Tracking OR PS:Artist; PS: Current Occupation; Elvish Language; Familiarity with Common Melee Weapons Or Hunting Weapons; Familiarity with High Society OR Animal Handler																	
Elf, High	8	18	11	10	13	13	18	18	3	2	3	4	22	20	6	6	75
UV Vision; Does not Age; Light Sleep; +1" Running (7" Total); Stealth 13-; Oratory 13-; PS: Artist 11-; PS: Current Occupation 11-; Elvish Language with Literacy; FAM w/ common melee weapons; FAM w/ High Society 8-; +1 With Swords; Racial and Cultural Package Bonus																	
Elf, Wood	13	18	13	10	13	13	13	16	4	3	3	6	26	24	6	6	81
UV Vision; Light Sleep; +2" Running (8" Total); Survival 11-; Tracking 11-; Stealth 13-; Elven Language; AK: Forests 12-; PS: Current Occupation 11-; FAM w/ Animal Handler 8-; FAM w/ Hunting Weapons; +1 w/ Bows; Racial and Cultural Package Bonus																	
Faerie, Large	8	18	10	8	13	14	10	20	3	2	3	4	20	18	6	8	79
Shrinking (10pts.) Always On, 0 END, Persistent; (+2 DCV, -2 to other's sight to other's sight PER, +3" knockback); Life Support: vs. disease and aging; Concealment 12-; Running -2" (4" total)																	
Faerie, Medium	6	18	10	6	13	14	8	20	2	2	3	3	20	15	6	10	60
Shrinking (20pts.) Always On, 0 END, Persistent. (+4 DCV, -4 to other's sight to other's sight PER, +6" knockback); Life Support: vs. disease and aging; Running -3" (3" total); Optional Power (see below)																	
Faerie, Small	4	18	10	4	13	14	5	20	2	2	3	3	20	10	6	12	59
Shrinking (30pts.) Always On, 0 END, Persistent. (+6 DCV, -6 to other's sight to other's sight PER, +9" knockback); Life Support: vs. disease and aging; Running -4" (2" total);																	
Optional Powers, All Faeries: Luck 4d6; Change Environment (effects depends on race) 2" radius; 10" Flight (common for smaller faeries); Images: normal sight & normal hearing; Invisibility: normal sight; Shape Shift, limited forms (usually animals); Telekinesis 10 STR; Telepathy 4d6; 10" Teleportation																	
Feline	9	20	11	9	10	8	13	12	4	2	4	4	24	25	7	7	80
1pip HKA (1/2d6 with STR), claws; +2 PER; +2" Running (8" Total); Lightsleep; Breakfall 13-; Survival 11-; Tracking 11-; AK:Grasslands 11-; KS: Grassland Creatures 11-; PS: Current Occupation 11-; Feline Language; Racial and Cultural Package Deal																	
Gargoyle	15	11	15	13	10	10	10	8	7	3	2	6	30	30	4	4	95
1d6 HKA (2d6 w/ STR), talons; 10" Flight, Wings may be fouled (-1/4); Armor: +3rPD, +3rED; Simulate Death; AK: Home Area 11-; PS: Current Occupation; Gargoyle Language; +2 With Claws; Racial and Cultural Package Deal																	
Ghoul	8	18	10	8	13	14	10	20	3	2	3	4	20	18	6	6	68
1d6 HKA (1d6+1 w/ STR), talons; 3d6 Character Points of STR Drain, linked to talons (-1/2), must do BODY (-1/2)																	
Giant, Half	30	11	15	15	10	11	15	10	8	5	2	8	30	40	5	5	90
Growth (5pts.) Always On, 0 END, Persistent; (-1" KB); +3" Running (9" Total); AK: Mountains 11-; PS: Current Occupation 11-; FAM w/ Common melee weapons; Racial and Cultural Package Deals																	
Giant, Lesser	40	14	28	25	10	11	30	10	16	10	3	12	60	60	5	3	175
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); Armor: +2 rPD, tough skin; +4" Running (10" total); FAM w/ Common melee weapons																	
Giant, Stone	45	14	28	25	10	11	30	10	18	12	3	12	60	65	5	3	190
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); Armor: +3 rPD, +1 rED, tough hide; +3" Running (9" total); Ultraviolet Vision; FAM w/ Common melee weapons																	
Giant, Fire	50	14	28	27	10	11	35	10	18	11	3	12	60	70	5	2	230
Growth (20 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight to other's sight PER, +1" reach, -4" KB); Armor: +2 rPD Armor,tough skin; Damage Reduction: 75% Resistant Energy, vs. Fire only (-1); Running +4" (10" total); FAM w/ Common melee weapons; Damage Reduction: 75% Resistant Energy, vs. Fire only (-1)																	
Giant, Frost	55	14	30	28	10	11	35	10	19	12	3	12	60	75	5	2	240
Growth (25 pts.), 0 END, Persistent, Always On; (-3 DCV, +3 to other's sight PER, +2" Reach, -5" KB); Armor: +2 rPD, tough skin; +5" Running (11" total); FAM w/ Common melee weapons; Damage Reduction: 50% Resistant Physical vs. Ice only (-1); Damage Reduction: 50% Resistant Energy, vs. Cold only (-1)																	
Giant, Storm	60	15	30	30	18	15	40	20	20	14	4	12	60	80	5	1	270
Growth (30 pts.), 0 END, Persistent, Always On; (-4 DCV, +4 to other's sight to other's sight PER, +2" reach, -6" KB); Armor: +2 rPD, tough skin; +6" Running (12" total); FAM w/ Common melee weapons; Cost Optional Abilities — Titan only; 10d6 Energy Blast, Lightning Bolts; Change Environment 16" radius, variable (+1), control weather; 15" Flight, 1/2 DCV (-1/4), Levitation																	
Goblin	13	13	13	8	5	8	8	2	4	3	2	6	26	24	4	4	10
Ultraviolet vision; FAM w/ Common melee weapons; FAM w/ Common missile weapons																	
Golem, Clay	25	14	10	12	4	0	25	0	5*	6*	3	0	0	0	5	5	142
Takes no Stun, no effect except. BODY (Automaton); 1d6 RKA, Cone AofE 3" sides (+1), No Range (-1/2), 4 Charges, breath; 2d6 Character Points of STR Drain, linked to breath (-1/2), 4 Charges; 2d6 Character Points of CON Drain, linked to breath (-1/2), 4 Charges; Density Increase 5 pts., Persistent, Always On, -1" KB; 1/4 Resistant Physical Damage Reduction, only vs. sharp weapons (-1); Familiar with Common Melee Weapons; +2 w/ H-to-H combat Optional Abilities (2'-4' tall golems); Shrinking 10 pts., Persistent, Always On; (+2 DCV, -2 other's PER, +3" KB (+2" w/ DI)); Running -2" (4" total); -3 BODY; -5 PRE Optional Abilities (10'-20' tall golems); Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); +5 PRE; Running +2"																	

Name	STR	DEX	CON	BODY	INT	EGO	PRE	COM	PD	ED	SPD	REC	END	STUN	OCV	DCV	Total
Golem, Metal	45	18	10	16	5	0	25	0	9*	6*	3	0	0	0	6	6	235
Takes no STUN (Automaton); 20 pts. Density Increase, Persistent, Always On -4" KB; 2d6 RKA Cone AofE 3" sides (+1), No Range (-½), 4 Charges, breath; +1d6 RKA linked to breath (-½), only affects inanimate objects (-1); 75% Damage Reduction vs. Edged Weapons (-1); FAM w/ Common Melee Weapons; FAM w/ Common Missile Weapons; +4 w/ H-to-H combat Optional Abilities (2'-4' tall Golems): Shrinking (10), Persistent, Always On +2 DCV, -2 other's PER, +3" KB (+2" w/ DI); Running -2" (4" total); -3 BODY; -5 PRE Optional Abilities (10'-20' tall golems): Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); PRE +5; Running +2" (8" total) Optional Abilities (Rusty Metal Golem): DEX -3; SPD -1; Running -2" (6" total)																
Gryphon	25	23	20	15	9	13	25	18	10	9	4	10	40	40	8	8	243
2 ½d6 HKA with Reduced Penetration, 2x 1d6+1HKA (2x 2d6+1 with STR), claws; 1d6 HKA (2d6 with STR), bite; Flight 12"; Armor: +3 rPD/ +3 rED; Running +8" (14" total); +3 Sight PER 15-; +2 Hearing PER 15-; UltraViolet Vision; Stealth 14-; +2 w/ H-to-H combat																	
Halfing	9	14	13	9	13	11	8	12	2	3	3	5	26	22	5	5	70
Stealth 12-; Concealment 12-; PS: Current Occupation 11-; PS: Hobby 11-; Halfling Language; FAM w/ Common Missile Weapons; Familiarity with Slight of Hand 8-; +2 PER; +1 With Ranged Combat; Racial and Cultural Package Bonus; -1" Running (5" Total)																	
Harpy	13	15	15	12	8	10	15	0	8	4	4	6	30	27	5	5	95
2d6 HKA, reduced penetration. 2x 1d6 HKA (2x1 ½d6 HKA with STR), talons; Flight 10"; PRE +10, only when attacking (-1); +1 Sight PER; Local language (basic conversation); -4" Running (2" Total)																	
Hobgoblin	15	14	15	13	8	10	13	4	5	3	2	6	30	29	5	5	40
Ultraviolet vision; FAM w/ Common melee weapons; FAM w/ Common missile weapons; +1" Running (7" Total)																	
Horse, Riding	25	15	20	16	4	5	15	16	5	4	3	8	40	32	5	3	115
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); ½d6 HKA with Reduced Penetration = 2x 1 pip HKA (2x½d6 with STR), bite; +3d6 HA, kick; Armor: +1 rPD/+1 rED; +12" Running (18" Total); Hearing PER +4																	
Horse, War	30	18	20	18	5	8	15	10	7	4	4	7	40	33	6	4	133
Growth (20 pys.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -4" KB); ½d6 HKA with Reduced Penetration = 2x 1 pip HKA (2x½d6 with STR), bite; +3d6 HA, kick; Armor: +1 rPD/+1 rED, Natural Hide; +5rPD/+5rED Armor, OIF (Barding); +6" Running (12" Total); Hearing PER +4; Familiarity with Tactics; Familiarity with Language (For Commands)																	
Hydra	60	14	30	30	8	11	35	0	12	7	6	12	60	70	5	1	285
Growth (30 pts.), 0 END, Persistent, Always On; (-4 DCV, +4 to other's to other's sight PER, -6" Knockback, +2" reach); 2d6 HKA, reduced penetration 2x1d6 (2x2d6 w/ STR), bite; Armor: +7 rPD +7 rED, scales; Running +1" (7" total); Extra Limbs: 7 heads/necks; +4 w/ H-to-H combat Optional Abilities, Hydrae: Fire Breathing: 4d6 ERKA, ranged or 2d6 ERKA A of E Cone, no range (Multipower) END Reserve: 20, REC 1/hour; Damage Reduction, 75% resistant, Fire only (-1); Flight 15"; Multiform: 'Normal' Human; Mental Awareness; Regeneration: 2 BODY/turn																	
Lich	15	14	20	15	28	23	30	0	8	10	4	7	40	35	5	5	397
Variable Power Pool: 50 points 'Magic' change of powers is zero phase action (+1); Magic Skill (18-) for Power Pool; 7d6 RKA, NND (+2), Damage Shield (+½), 0 END Persistent (+1), Gradual Effect (1 Month), disease; Damage Resistance 4 rPD, 6 rED; Does not bleed (Automaton); Life Support: Self-contained breathing, need not eat, excrete, or sleep, immune to disease and aging, safe from radiation; Infrared Vision; FAM w/Swords; FAM w/Quarterstaff; Scholar; KS: Magic theory 12-; KS: Necromancy 12-																	
Lion	23	20	20	14	6	5	20	16	10	8	4	9	40	36	7	7	172
1d6 HKA (2d6 with STR), bite; 1d6 HKA with Reduced Penetration = 2x 1/2d6 HKA (2x1d6+1 with STR), claws; +5" Running (11" total); +15 Presence, Fear Only (-½), Only While Roaring (-¼); Armor: +1rPD; Tracking Scent; +2 General PER; +2 Hearing and Smell PER; Ultraviolet Vision; Climbing 13-; Concealment 11-; Stealth 13-; +2 w/ H-to-H combat																	
Lizardman	20	11	15	12	3	8	15	0	6	3	3	7	30	30	4	4	70
½ d6 HKA, claws/bite; +3 Smell PER; +2d6 HA (6d6), tail lash; Discriminatory Smell; Swimming +2" (4" total); Stealth 11-; Familiarity with Small Arms; Optional Abilities; Life Support: Water breathing; Concealment 14- as chameleon; FAM w/ Common melee weapons																	
Minotaur	23	17	20	15	10	10	20	4	12	6	3	12	40	39	6	6	217
2d6 HKA (4d6 with STR), horns; 1d6 HKA (2d6 with STR), bite; Growth (10 pts.), 0 END, Persistent, Always On; (-1 DCV, +1 to other's sight PER, -2" KB); Armor: +4 rPD, +2 rED; +15 PRE, Only to terrify (-½), Only while roaring (-¼); Running +4" (10" total); Tracking Scent; Ultraviolet Vision; +2 Hearing PER; +2 Smell PER; FAM w/ common melee weapons; Stealth 12-; +2 w/ H-to-H combat; +1 w/ Move-by and Move-through																	
Mule	23	11	20	12	3	5	10	10	5	4	3	7	40	31	4	2	108
Growth (15 pts.), 0 END, Persistent, Always On (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); ½d6 HKA with Reduced Penetration = 2x 1 pip HKA (2x½d6 with STR), bite; +5d6 HA, kick; Armor: +1 rPD/+1 rED; +5" Running (11" Total); Hearing PER +4																	
Ogre	30	14	23	20	8	8	25	0	12	9	3	10	50	50	5	4	115
Growth (5pts.), Always On, 0 END, Persistent; (-1" Knockback); 1d6 HKA, reduced penetration 2x½d6 HKA (2x1d6 HKA with STR), bite; Armor: +2 rPD, tough hide; Running +2" (8" total); Familiarity with Common Melee Weapons																	
Orc, Lesser	15	11	15	10	5	8	10	2	5	3	2	6	30	26	4	4	16
Ultraviolet vision; FAM w/ Common melee weapons; FAM w/ Common missile weapons																	
Orc	15	14	15	12	10	10	13	6	5	3	2	6	30	28	5	5	37
FAM w/ Common melee weapons; FAM w/ Common missile weapons																	

Name	STR	DEX	CON	BODY	INT	EGO	PRE	COM	PD	ED	SPD	REC	END	STUN	OCV	DCV	Total
Orc, Greater	18	14	18	15	8	11	15	0	6	4	3	8	36	35	5	5	65
Ultraviolet vision; FAM w/ Common melee weapons; FAM w/ Common missile weapons																	
Orc, Half	15	14	15	12	10	10	13	6	5	3	3	6	30	28	5	5	47
FAM w/ Common melee weapons; FAM w/ Common missile weapons																	
Pegasus	25	15	20	16	8	8	20	18	8	4	3	12	40	49	5	3	223
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); Flight 20"; Running +12" (18" total); Armor: +3 rPD, +1 rED; 1d6+1 HKA with Reduced Penetration, 2x ½d6 HKA (2x 1d6+1 with STR), bite; +2 Sight PER; +4 Hearing PER; +3 w/ H-to-H combat																	
Merman	13	14	15	11	10	10	13	12	4	3	3	6	40	28	5	5	75
Life Support: May Breathe Underwater; +3 PER Rolls in Water; +4" Swimming (6" Total); Survival 11-; PS: Ocean Husbandry 11-; PS: Current Occupation 11-; AK: Ocean 11-; Merfolk Language; Familiarity with Polearms and Nets; Racial and Cultural Package Deal																	
Nereid	8	14	13	13	10	10	13	16	5	5	3	6	26	25	5	5	260
Variable Change Environment in a 32 Hex Area, Only in or near water (-1); 6d6 Physical Energy Blast, Area Affect Line, Only in or near water (-1) (wave); 40 STR TK, Only to pull downward (-1), Only in or near water (-1) (Whirlpool); 3d6 NND, Does Body, Continuous, Only in or near water (-1) (Drowning); 75% Damage Reduction, Physical Resistant; 50% Damage Reduction, Energy Resistant, Not vs Fire (-½); Armor: +3rPD/+3rED; Life Support: May Breathe Underwater; +3 PER Rolls in Water; +4" Swimming (6" Total); Survival 11-; KS: Marine Life 11-; KS: Friends 11-																	
Rat, Giant	8	17	15	7	8	5	15	6	5	4	3	5	30	22	6	6	84
½d6 HKA (1d6 with STR), bite; ½d6 HKA with Reduced Penetration, 2x 1pip HKA (2x ½d6 with STR), claws; Armor: +2 rPD; +4 Hearing PER 15-; +4 Smell PER 15-; Ultraviolet Vision; Climbing 14-; Concealment 13-; Tactics, Pack 11-																	
Scorpion, Giant	30	15	20	13	3	5	25	2	6	4	3	9	40	31	5	3	176
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); +1 Hearing PER; +4 Smell PER; Concealment 8-; Extra Limbs; Armor: +6 rPD, +4 rED; Running +4" (10" total); ½d6 HKA with Reduced Penetration, 2x1 pip HKA (2x½d6 with STR), pincers; ½d6 HKA (1d6 with STR), tail stinger; 3d6 RKA, NND (+2), Gradual Effect (1 hour), No Range (-½), only if HKA (stinger) does BODY (-¼), poison; SPD +1; +2 w/ H-to-H combat																	
Siren	8	18	13	9	18	13	20	20	5	3	3	5	26	20	6	8	151
62pt. Multipower, Incantations, 14- Activation; 12d6 Mind Control, Only vs Males; 5d6 Sonic NND, Explosion; 4d6 Sonic Flash, Explosion; Life Support: May Breathe Underwater; +3 PER Rolls in Water; +4" Swimming (6" Total); Perfect Pitch; PS: Singing (PRE-based) 13-; Seduction 13-; Persuasion 13-; Conversation 13-; Sleight of Hand 13-; Stealth 13-; Concealment 13-; Survival 11-; +2 w/ DCV																	
Skeleton	13	14	10	10	5	0	10	0	4 r	5 r	3	5	0	5	5	130	
Takes No Stun (Automaton); Does Not Bleed (Automaton); Life Support: full effect; Infrared Vision (can "see life"); 0 END cost on STR; Climbing 8-; Local Language (basic conversation); FAM w/ Common melee weapons; FAM w/ Common missile weapons; Optional Abilities; 1d6 HKA, reduced penetration 2x½d6 HKA (2x1d6 HKA with STR), sharpened fingers																	
Snake, Cobra	5	18	11	5	5	5	10	2	5	2	4	3	22	14	6	6	80
1pip HKA (½d6 with STR), bite; Armor: +1 rPD/ +1 rED; Swimming +2" (4" total); +4 Hearing PER 14-; +1 w/ H-to-H combat; +2 OCV with Killing Attack; 4d6 RKA, NND (+2), Gradual Effect (1 hour), No Range (-½), only if HKA does BODY (-½), venom																	
Snake, Boa	15	11	15	10	5	5	8	2	5	3	2	6	30	26	4	4	51
1pip HKA (½d6 with STR), bite; Armor: +1 rPD/ +1 rED; Swimming +2" (4" total); +4 Hearing PER 14-; +1 w/ H-to-H combat; +2 with Grab; +1" Run (7" Total); Climbing 12-; +10 Strength, Only with Grab (-½); STR is Penetrating (+½), only with squeezing (-¼)																	
Snake, Giant	40	15	25	16	5	5	35	2	12	8	3	14	50	50	5	3	216
Growth (20pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +2" Reach, -4" KB); 2d6 HKA (4d6 with STR), bite; Armor: +6 rPD, +4 rED; Swimming +8" (10" total); +4 Hearing PER 14-; +1 w/ H-to-H combat; Running +10" (16" total); Optional Abilities (poisonous); 6d6 RKA, NND (+2), Gradual Effect (1 hour), No Range (-½), only if HKA does BODY (-0), venom; (Other Drains are possible); Optional Abilities (constrictor); STR is Penetrating (+½), only with squeezing (-¼)																	
Spider, Giant	30	15	20	13	3	5	25	2	6	4	3	9	40	31	5	3	244
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); +1 Hearing PER; +4 Smell PER; Concealment 8-; Extra Limbs; Additional Abilities (Spider); ½d6 HKA (1d6+1 with STR), bite; 2d6 NND, linked to bite, No Range; 4d6 RKA, NND (+2), Gradual Effect (1 hour), No Range (-½), only if HKA does BODY (-¼), poison; 3d6 Entangle, 3 DEF, Sticky; 2d6 Entangle, 2 DEF, Sticky, Area Effect, 5 minute delay; Clinging, +9 STR (39 STR total); SPD +1; Armor: +2 rPD, +2 rED; Running +3" (9" total); +1 w/ H-to-H combat																	
Tiger	25	21	23	18	6	5	20	16	12	8	4	10	46	43	7	7	134
1d6 HKA with Reduced Penetration = 2x ½d6 HKA (2x1d6+1 with STR), claws; 2d6 HKA with Reduced Penetration, 2x1d6 HKA (2x2d6 with STR), claws; +6" Running (12" total); +10 Presence, Fear Only (-½), Only While Roaring (-¼); Armor +1rPD; Tracking Scent; +2 General PER; +2 Hearing and Smell PER; Ultraviolet Vision; Climbing 13-; Concealment 11-; Stealth 13-; +2 w/ H-to-H combat																	
Troll, Common	35	14	25	22	10	11	25	0	13	9	3	10	50	55	5	4	175
Growth (10pts.) Always On, 0 END, Persistent; (-1 DCV, +1 to other's sight to other's sight PER, -2" knockback); 2d6 HKA, reduced penetration. 2x1d6 HKA (2x2d6 HKA with STR), claws/bite; 2rPD Armor (Tough Hide); Regeneration: 1 BODY per Turn; Ultraviolet Vision; +2" Running (8" total); FAM w/ Common melee weapons																	
Troll, Stone	40	13	28	22	10	11	25	0	14	10	3	12	56	56	4	3	188
Growth (10pts.) Always On, 0 END, Persistent; (-1 DCV, +1 to other's sight to other's sight PER, -2" knockback); 2d6 HKA, reduced penetration. 2x1d6 HKA (2x2d6 HKA with STR), claws/bite; Regeneration: 1 BODY per Turn; Armor: +3 rPD, +1 rED, hide; Ultraviolet Vision; Running +2" (8" total); FAM w/ Common melee weapons																	

Name	STR	DEX	CON	BODY	INT	EGO	PRE	COM	PD	ED	SPD	REC	END	STUN	OCV	DCV	Total
Troll, War	40	15	28	23	13	14	30	0	15	10	4	12	60	60	5	3	229
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); 2d6 HKA, reduced penetration. 2x1d6 HKA (2x2d6 HKA with STR), claws/bite; Armor: +2 rPD, tough hide; Regeneration: 1 BODY per Turn; Running +3" (9" total); Ultraviolet Vision; FAM w/ Common melee weapons; FAM w/ Common missile weapons																	
Troll, Cave	40	14	28	24	10	11	25	0	14	10	3	12	56	58	5	4	184
Growth (10pts.), Always On, 0 END, Persistent; (-1 DCV, +1 to other's sight to other's sight PER, -2" knockback); 2d6 HKA, reduced penetration. 2x1d6 HKA (2x2d6 HKA with STR), claws/bite; Armor: 2 rPD, hide; Regeneration: 1 BODY per Turn; +2" Running (8" total); FAM w/ Common melee weapons																	
Unicorn	25	21	25	15	15	20	20	24	8	6	4	15	50	41	7	5	309
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); Running +15" (21" total); Armor: +5 rPD, +3 rED; 5d6 Suppress all magic, Persistent, Always On, 0 END, No Range; 1 ½d6 HKA (3d6 HKA with STR), Armor Piercing, horn; 1d6+1 HKA with Reduced Penetration = 2x ½d6 HKA (2x 1d6+1 with STR), bite; +4 Hearing PER; +1 w/ H-to-H combat; +5 w Move By and Move Through																	
Vampire, Greater	30	25	20	15	18	18	30	20	10	4	5	10	42	40	8	8	432
Armor +6 rPD, not vs. silver or wood (-3/4); * Damage Reduction: 75% Resistant Physical, not vs. silver or wood (-3/4); Infrared Vision (can "see life"); 1d6 HKA, must grab (-½) (2d6 HKA w/ STR), blood drain; Life Support, full except. vacuum, intense heat/cold; 10d6 Mind Control must establish eye contact (-1); Mind Link: any one subordinate vampire at a time; Clinging; 2d6 Transformation Attack: Human into Lesser Vampire, cumulative (+½), no range (-½) constant 0 DCV (-½), extra time: 1 minute (-1.5), 1/day per target (-1); Desolidification, 0 END cost (+½), cannot walk through solid objects (-½), vulnerable to magic and silver weapons (mist form); 3" Flight, linked to Desolidification (-½); Shapeshift: Wolf, Bat, Cloud of mist; Regeneration 2BODY/Turn; Running +4", linked to wolf (-½); Tracking Scent, linked to wolf (-½); 10" Flight, linked to bat. (-½); Shrinking (20pts.), linked to bat (-½), +4 DCV, -4 to other's to other's sight PER, +6" knockback; Active Sonar, linked to bat (-½); PS: Former occupation 12-; FAM w/ Common melee weapons; KS: Hobby 11-; Conversation 15-; Persuasion 15-; Seduction 15-; Stealth 14-																	
Vampire, Lesser	28	24	13	11	13	11	13	10	8	4	4	9	26	33	8	8	220
+6 rPD Armor, not vs. silver or wood (-¾); Damage Reduction: 75% Resistant Physical, not vs. silver or wood (-¾); 1d6 HKA, must grab (-½) (2d6 HKA w/ STR), blood drain; Life Support, full except. vacuum, intense heat/cold; Clinging; Infrared Vision (Can 'See' Life); Profession: Former occupation 12-; FAM w/ Common melee weapons; KS: Hobby 11-; Familiarity with 2 skills; Three skills or talents, various. Default to PS: Seduction 12-, Stealth 14-, PS: Interrogation 12-; Two skills at +1, various. Default to: Shadowing 12-, Concealment 13-; +1 with all melee; Running +1" (7" total); FAM w/ Thrown knife/axe																	
Werewolf	15	18	18	12	6	5	20	14	7	5	4	7	36	30	6	6	237
Multiform (Into 100 pt. Human), Requires 1 Turn to Shift Forms (-1) 2d6 HKA (3d6 with STR), claws; 1d6 HKA, Continuous (2d6 with STR), bite; 1d6 Transformation: Human into Lycanthrope, Cumulative (+½), No Range (-½), Linked to Bite (-½), Bite Must Do Body (-½), 14- Activation (-½); *Armor: +3 rPD, +2 rED; *75% Damage Reduction: Resistant Physical; *50% Damage Reduction: Resistant Energy; Tracking Scent; Discriminatory Smell; Ultraviolet Vision; +1 General PER; +2 Hearing and Smelling PER; +1" Running (7" Total); Concealment 11-; KS: Pack Tactics 11-; +1 w/ H-to-H combat; Animal Friend with Wolves 14-; Doesn't Work Against Silver or Fire (-¾)																	
Wolf	10	18	15	10	6	5	15	14	6	3	4	6	30	23	6	6	96
½d6 HKA with Reduced Penetration, 2x 1 pip HKA (2x ½d6 with STR), bite; Armor: +1 rPD, hide; Running +1" (7" total); +4 Hearing PER; +4 Smell PER; Tracking Scent; Ultraviolet Vision; +1 w/ H-to-H combat; KS: Tactics, pack 11-; Concealment +1 11-																	
Wraith	13	18	13	10	10	18	25	0	5	4	3	6	26	24	6	6	278
Desolidification, 0 END, Persistent, Always On affected by magic and silver; Infrared Vision (can "see life"); Ultraviolet Vision; Flight 8"; Life Support: Full effect; Chilling Touch: 3d6 STUN Drain, recover 1pt./Turn 2d6 STR Drain, recovers 1pt./ Turn, link (-½) 1d6 ERKA, no range (-½), link (-½) ½ END cost on Drains (+¼), Affects real world (+2)																	
Wyvern	30	18	23	18	8	11	30	0	11	6	3	8	50	40	6	4	242
Growth (15 pts.), 0 END, Persistent, Always On; (-2 DCV, +2 to other's sight PER, +1" Reach, -3" KB); 1d6 HKA, reduced penetration 2x½d6 (2x1d6 w/ STR), bite; 1d6 HKA (2d6 w/STR), stinger; 3d6 RKA, NND (+2), Gradual Effect (1 hour), No Range (-½), only if HKA does BODY (-¼), venom; Armor: +6 rPD, +6 rED, scales; Flight 15";																	
Zombie	20	8	10	20	5	0	15	0	3 r	2 r	2	6	0	0	3	3	125
Takes No Stun, loses body parts (Automaton); Does Not Bleed (Automaton); Life Support: full except. vacuum and extreme heat/cold; Infrared Vision (can "see life"); 0 END cost on STR; Climbing 8-; Language: Local at fluent w/ accent (slurred); FAM w/ Common melee weapons;																	

MAGIC ITEMS

This chapter is designed to help GMs and players construct magic items — those items of mystery or legend that are common in fantasy literature. The next few pages will teach GMs and players how to build a variety of items, from one-use potions to incredibly powerful artifacts. There are also suggestions for introducing and handling magic items in a campaign.

With these guidelines, the GM should be able build whatever magic items he wants to use in his campaign. GMs who want pregenerated items should look at the *Fantasy Hero Companion*, which contains dozens of ready-to-use items.

CREATING MAGIC ITEMS

Most magic items will be found by the PCs during their adventures — few fantasy heroes spend their time actually constructing the items. But where do magic items come from initially? And what should the GM do if a wizard PC wants to construct his own magic items?

To create a magic item, the character has to spend his own Character Points. To construct it, the character must also possess some skill related to creation of the particular item he's trying to enchant. For example, a character who wants to construct a magical sword must be able to construct the sword itself and must therefore have Weaponsmith. Other applicable skills include appropriate Professional Skills or Knowledge Skills.

Example: *Malachi the Summoner wishes to create a magical ring of summoning. The GM rules that Malachi must have PS: Jeweler in order to build the ring. The GM, at his option, could also require Malachi to have KS: Summoning Magic.*

For more information, see the *Magic* chapter.

The GM must decide whether the enchanting process is easy, hard, or impossible. This is related to how common magic is in the campaign and can be simulated by using the optional rules presented in this chapter. Obviously, if magic is omnipresent, then constructing magic items should be easy, and almost everyone should have one. Conversely, if magic is rare or nonexistent, then constructing magic items should be difficult, or impossible. (Remember how much work went into the one true ring...)

The following are guidelines for how the GM should handle magic item construction.

EASY ITEM CONSTRUCTION

The easy method of item construction is extremely straightforward. To create a magic item, the player constructs the item, including the Powers, Advantages, Limitations and Power Frameworks. The player includes a description of the item and what he intends it to do. The GM then reviews the construction of the item and its abilities, making sure that the powers have been built properly and, most importantly, that the item will not unbalance the campaign. If everything checks out, the character pays the necessary points for the item and the GM introduces it into the campaign.

If the item is fairly simple, the GM may wish to allow the character to have made it offstage, between adventures. If the item is complex or powerful he should use the difficult construction method, as detailed below.

DIFFICULT ITEM CONSTRUCTION

The difficult method is similar to the easy construction in most respects. The character should build the item and its functions on paper for the GM to review.

The difference is that the GM makes the construction process difficult and interesting, using some or all of the following optional rules. None of these optional rules give the Power(s) in an item a Power Limitation bonus or any other cost break — they are simply steps the creator must take or else he can *never* build the item.

The GM should review the optional rules below and decide which rules or combination of rules he will use. He should explain to the players how these rules affect the campaign and, specifically, how they will affect the process of item creation. The use of these optional rules, or other similar rules, is highly recommended for most *Fantasy Hero* campaigns.

MATERIALS

Magic items should usually be something special, and the GM can simulate this by requiring that magical items be constructed by certain (and presumably rare) materials. For example, it is possible that only one sort of metal can hold a magical spell, and thus all magical metal weapons are made from this material. Similarly, particular gemstones might be required before magical rings can be enchanted. Even potions might require especially pure water or a cold-iron container.

All such materials require that the caster, or his servants, undertake quests to get the necessary items. As such, they are an excellent source of adventures, and help limit the introduction of magic items into a campaign.

CONDITIONS

With this option, the GM requires a character to meet certain conditions before an item he is constructing will be complete. These conditions vary, depending upon the type of item, the campaign setting and description of the item. The condition can be as simple as requiring that a holy item be enchanted in a church, or as difficult as demanding that the wand which shoots fireballs be prepared under the breath of a dragon. The GM should choose a condition that suits the item, (e.g. darkness items must be enchanted at night, and so on).

SKILL

With this option the GM may require that the character actually make a Skill Roll to successfully enchant a magic item. (In the easy construction, the character need only possess the skill; he doesn't actually have to make a Skill Roll). This Skill Roll can be based on the character's appropriate Professional Skill, or can be based on the character's Magic Skill, if he has one. If the GM wants to make the process truly difficult, he can apply a -1 penalty to the Skill Roll per 10 Active Points in the item.

FAILING A ROLL

Often times, failing a roll in a game can be as much fun as making one. When a player misses a skill roll, the GM has several interesting options:

1. The item may hold its enchantment but occasionally malfunction, going off unexpectedly (possibly injuring allies) or malfunctioning at crucial moments (resulting in the possible injury of the entire party).
2. A cursed item may result; the item may have Powers other than those intended or Powers which only work against the caster.
3. The failure may be obvious (an explosion), or initially undetectable. Cursed items should appear normal, at least at first.
4. A particularly cruel GM might rule that the attempt failed and that the real points spent are lost and must be respent before the caster can try again. This option would help insure that players would buy the appropriate skills up to reasonable levels.

Example: *The illusionist, Satee, decides to create a magical cloak which will obscure him from sight. Unfortunately for Satee, he has only purchased familiarity with PS: Tailor (8-). Not surprisingly, Satee then proceeds to fail his roll. The fun-loving GM decides that the cloak works, but not in quite the manner that Satee had hoped for. Instead of making him invisible, the cloak occasionally makes the wearer glow with a dim light. The light, of course, can only be seen by people other than Satee. Satee must still pay the full points for the cloak, and maybe next time he'll be more careful.*

TIME

The GM may require that the construction of magic items take actual game time to complete. This rule helps keep down the number of items constructed because the player will not want to miss several adventures while his character is off enchanting an item.

The length of time required to make an item is entirely up to the GM, but a good standard is about 1 day game time to enchant an item with 20 active points. This time would move one level down the Time Chart each time the power level is doubled.

Example: *Arkelos the Wizard wishes to construct a magic sword built on 40 active points. The GM requires Arkelos to spend 1 week game time to create the sword. Arkelos will miss all the adventures that the group may have during this time and, of course, the experience awarded at the completion of these adventures. Arkelos will, however, have a new magic sword at the end of this week.*

The base time could be higher than 1 day, especially in settings where magic is rare. For example, if magic is extremely uncommon, enchanting a 20 active point item might take 1 week, 1 month, or even longer.

RUSHING AN ENCHANTMENT

Occasionally a situation may arise where a character wants to create a magic item in a relatively short amount of time. The GM can allow this, but he should make it a more difficult process so that players will be discouraged from attempting this on a regular basis.

A simple way to handle rushed enchanting is to apply a penalty to the character's Skill Roll. (This assumes that Skill Rolls are being used.) A cumulative -2 penalty to the caster's roll is recommended for each level on the Time Chart that the character wishes to move up. Remember that the base time requirement is 1 day, so use that as the starting point when moving up and down the Time Chart.

Example: *Some time later, Arkelos wishes to create a 40 active point magic ring which will help him control demons. This would normally take him 1 week. Unfortunately, with the demon-lord Melekor rampaging through the city, Arkelos needs the ring sooner than that. He decides to try to create the ring in 5 minutes. This moves up the time chart 4 levels, so Arkelos must make his PS: Jeweler roll at -8. (If the GM is feeling especially lenient, he might allow Arkelos to use his Magic Skill instead of his PS: Jeweler).*

GMs may wish to modify the required amount of time depending upon the item. Powerful items with complex abilities should take a long time to build while simple, low-powered items can take mere minutes.

IMPOSSIBLE ITEM CONSTRUCTION

Forbidding players to build their own magic items is also a viable option, especially if little or no magic exists in the campaign. This allows the GM to strictly control the number of magic items in the campaign, and simulates much fantasy fiction as well. GMs who are debating this option should read *Why Introduce Magic Items?* section, below.

INTRODUCING MAGIC ITEMS

There are many questions a GM should consider before introducing new magic items into his campaign. These include the reason for introducing the item, the type of item, and the item's power level. These are of course closely related to how common magic is in the campaign.

WHY INTRODUCE MAGIC ITEMS?

Magic items can be introduced into a campaign for a number of reasons, each of which increases the potential for good roleplaying. Some of these reasons include:

For fun. Most players love to have magic items. Low-powered items can be regularly introduced and used up, freeing the stage for later magic items.

To establish a balance of power. Some PCs, because of more awarded experience, superior character design, or other reasons, are more powerful than their companions. Magic items can be introduced to even the score a little. It's a bad idea to introduce extremely powerful items for this, as the whole purpose is to balance the power level, not shift it the other way.

To increase the PC power level. Suppose the characters are too low-powered to survive a particular adventure that the GM would like to run. Rather than lower the power level of the villains, the GM can temporarily outfit the heroes with magic items. The items will even the power balance and will most likely only be available to the heroes for this adventure.

To serve as rewards. "Body magic," the items taken from the bodies of slain or defeated enemies, is a part of many fantasy campaigns.

There are many other important uses for items. A magic item can serve as the basis of a single scenario, a string of scenarios or even an entire campaign. The Game Master can use an item as an end goal — something the characters compete for, seek, or even destroy.

The GM should think of each magic item as an opportunity for roleplaying. Other characters (or NPCs) could be jealous of the character who just acquired an item. Other people could be seeking the item. Perhaps the item has hidden powers , which will only slowly become apparent to its owner. If the item is gaudy (an Obvious Focus, for instance), how does the character deal with this when entering populated areas?

The best reason for introducing magic items into a campaign is to have fun. Magic items can make a game more interesting by adding fuel to the roleplaying fire. Players appreciate the introduction of magic items with interesting pasts, unusual powers and especially entertaining storylines.

WHEN ITEMS SHOULDN'T BE INTRODUCED

There are many reasons not to introduce magic items into a campaign. Doing it because other gamers or other game systems do, or because players want to be more powerful, is probably a bad idea.

Many fantasy roleplaying games on today's market are chock full of magic items. The purpose of many of these systems' supplements seems to be to bombard the players with as many magic items as possible. This provides gamers with the fuel they need to run super high-level campaigns where the characters regularly defeat gods and whole dimensions. While this is fine for some, GMs shouldn't feel forced to follow this playing style. Players and GMs should choose a balance that is appropriate for their style of play and stick to it. If a GM feels uncomfortable introducing a magic item, especially a powerful one, he doesn't have to do it.

INTRODUCING HIGH POWERED ITEMS

In most fantasy games, at one time or another, a very powerful item will be introduced into play. This may be a magic sword with a demon bound inside it, a holy chalice which brings peace and prosperity to an entire kingdom, or a ring which can enslave all the races of the world. The item may only last an adventure, or it could be the focus of an entire campaign. How are these items created?

By far the easiest way is to provide the item for the characters — say it was made by some super-being — and not worry about the point total. This is a common method, especially in literature where the characters don't have to worry about spending their own experience points to make an item.

The following methods are provided as ideas for GMs who wish to charge their characters points for the item, or for GMs who wish to keep track of the point total of an item.

One method which is a recurring theme in fantasy stories is the cult. A large body of worshippers gives over its "mana" or lifeforce to the priests or leaders of the cult, who in turn imbue it into some sort of power sink, usually a fierce demonic idol or a blood-stained altar. Over a period of years, or even centuries, an enormous amount of magical power builds up, which the priests or priest-leader may tap to perform miracles. The leader of the cult could grant himself superhuman powers, summon powerful creatures, or create wondrous artifacts by infusing an item with this power.

Another possibility, if the referee allows it, is to allow a character to call upon his fellow adventurers in order to manufacture a much-needed item. Characters might each make certain elements of the item required for the end product, with the spellcaster using his power to join these elements into the desired item.

DEALING WITH TOO MANY ITEMS

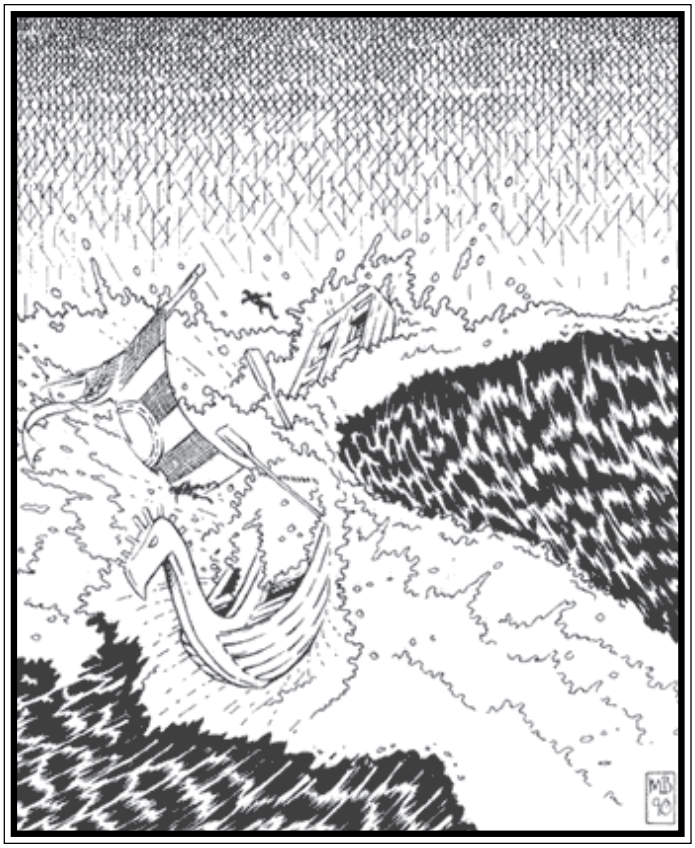
Items do not have to hang around forever. Items may be designed to require specialized materials, which are consumed over time. Characters will either be unable to procure these materials, effectively giving the item a limited lifespan, or the GM may use the goal of finding such materials as the basis for several lengthy scenarios, which would also limit the item's use.

Items may be destroyed. The characters' opponents may use potent dispel magic spells to destroy the characters' items as a matter of course.

Items may be stolen. After all, the player characters are likely to be in possession of the greatest concentration of magical items since the Fabled Days of Whenever. It is only reasonable that thieves of skill and daring would travel from throughout the world for a chance at plucking some or all of the characters' booty.

One good accident while traveling can serve to eliminate a large number of magic items in one fell swoop. A storm sinks the travelers' ship, and they consider themselves lucky to get away with their lives (it's too bad that they had to divest themselves of their loot in order to swim to safety). Characters with enough items might be the target of greedy kings and lords, those with armies too powerful to ignore ("It's tax time!").

Several other, more roleplaying oriented, options exist as well. A terrible monster of legend appears and can only be stopped by a prophesied item wielded by brave adventurers. The heroes, after a long hunt and bitter battle, manage to destroy the monster, but at the cost of the item (and possibly one or more heroes).



Alternately, the characters might hear of a kingdom in need of a certain item. The heroes travel to this far-off land, fight back the growing evil with the use of their item, and journey off again, leaving the item with a champion of the realm so that he may continue the battle.

Constantly purging the characters' magic items is a useful way to keep the campaign balanced, and creates fresh new scenarios and new dangers for the characters who have come to depend on their devices.

Players should be good sports about the whole process, and realize that the character is what's important, not his items. New items can always be obtained, but new characters take quite a while to gain experience.

DESTROYING MAGIC ITEMS

Destroying magic items can be almost as fun as creating them, in a roleplaying sense. Destroying a powerful item can be the subject of a scenario or an entire campaign, as demonstrated in several popular works of literature. There are two ways to destroy a magic item in a fantasy game: destroying the physical item itself or dispelling the magic within the item.

BREAKING MAGICAL FOCI

Except in special cases, all magic items in a fantasy game are considered to be breakable foci. Items have a DEF equal to the (Active Points/5) of the largest power of the focus; minimum DEF is 3. One of the focus's powers is destroyed each time the DEF of the item is exceeded by an attack. A Focus is destroyed when it loses all its powers or when any single attack does x2 its DEF, at the GM's option.

Simply breaking the item may the easiest way to get rid of the item, especially if the item has been bought with the Power Limitation Fragile. An item with this Limitation has but 1 DEF.

On occasion, the GM may introduce an item which is not so easily gotten rid of. These items should be defined by the GM as Unbreakable. An item which is defined as Unbreakable is strong enough to withstand any conventional pounding. This sort of item can only be destroyed in one way, and that method is defined when the item is made. The method of destruction should be tied in some way to the item's origin, (e.g. the Ring of Power can only be destroyed by being tossed into the fires of Mount Doom, and so on).

DISPELLING AN ITEM

The other way to destroy an item is by dispelling its magic. Casting a dispel on an item and achieving x1 Active Points of the targeted power will dispel the item's magic permanently. Dispelling the magic simply removes the magic from the item. The item will still be able to perform any of it's normal functions (i.e. a magic sword which has been dispelled can still be used to fight with).

To avoid this possibility, an item may be purchased with the Power Advantage *Difficult to Dispel*. Each level of Difficult to Dispel doubles the Active Points of the power it was purchased on, only for resisting the Powers Suppress and Dispel.

TYPES OF ITEMS

Magic items in fantasy literature come in a multitude of shapes, sizes and effects. These items have been categorized by the following Power levels; trivial magic items, major magic items and artifacts. These categories are also used for the pregenerated items presented in the *Fantasy Hero Companion.*

TRIVIAL ITEMS

Trivial magic items are items which are presented in fantasy literature as minor items — those which come and go during an adventure. These items most often have limiting factors built in, such as low power, limited number of uses, or limited usefulness. Trivial items can easily be constructed and introduced into a game by the GM or players alike. Becasue they are low-powered and frequently one-use, these type of items can be given to the heroes with little threat of abuse or game unbalance.

Fantasy literature usually presents these trivial items as potions or salves (which may or may not work), scrolls which can only be used a few times, or any one of many other items of magic origin, but limited in versatility and power.

Trivial items, especially in a campaign setting where magic is uncommon, are usually made by unreliable sources (alchemists, witches, or Gypsies) — the type of NPC that the heroes consult only when there is no other option. These items are not always reliable, or may have effects other than those promised by the vendor.

Settings in which magic is more common usually present trivial items as fairly reliable. Trivial items in this type of game tend to have a wider range of possible effects as well, as opposed to a low magic game where love potions and evil-eye scrolls are about the extent of things.

Regardless of the magic level, trivial items can all be constructed in basically the same manner. Most trivial items should be constructed with the Power Limitations *Obvious Accessible Focus (OAF)*, *Fragile* and *Independent*. Many also have the Limitation *Charges*, possibly with the additional Limitation *Charges never Recharge (-2).*

MAJOR ITEMS

Major items cover a wide variety of effects and power levels. Major items differ from trivial items in that they are substantially more powerful. This power level can be very high, as in the case of limited-use items, or just slightly higher, represented by perpetual items.

LIMITED USE ITEMS

These items are those which only work for a limited time, or a limited number of times. Items of this nature are typically found as wands, braziers, rings, and other miscellaneous devices.

Limited use items can be further sub-categorized into three main types: Items which will remain active for a period of time, items which can only be used several times a day and items which can only be used several times ever.

Items which remain active for a period of time can be constructed with the following common Limitations: *3 Charges*, *Continuing*; *Extra Time*, *Obvious Accessible Focus (OAF)*, and *Independent*. The Limitation value for Charges can be raised or lowered according to the amount of time the Power is active; 3 Charges is simply the most common.

For items which can only be used a few times ever, add the Limitation *Charges do not Recover* (-2). These items are inexpensive to build, but useless once all the power in them is exhausted.

PERPETUAL ITEMS

These items, probably the most common items in the genre, can be used whenever the owner feels like it. The items are usually not overly powerful, but retain their magic power forever (or until destroyed or dispelled).

The Powers in these items should be purchased with either the Reduced E*ND*, *0 END*, or *0 END Persistent* Power Advantage. Power Limitations for Perpetual items include *Obvious Accessible Focus (OAF)* and *Independent*.

Vessels for these sort of items can appear as rings, staves, armor or shields. The most common form, however, is the magic weapon.

WEAPONS

In fantasy literature, weapons have been the basis of single scenarios, lengthy adventures and even entire campaigns.

The common Limitations applied to the killing damage of a magic weapon are *STR Min*, *Obvious Accessible Focus (OAF)*, and *Independent* for a total of -4.

ARTIFACTS

These are items of legend: King Arthur's sword Excalibur, Thor's hammer Mjolnir, Sauron's ring of power, Alladin's lamp, and the Ark of the Covenant.

Items of this level generate scenario ideas almost instantly, and long adventures and even whole campaigns can be based around them. Examples include the search for the Holy Grail or Frodo's efforts to destroy the ring of power.

GMs who wish to introduce items of this power level should carefully review the Introducing High Powered Items section, above. GMs should almost never allow characters to create their own Artifact level items. These items are extremely powerful, and the potential for abuse is immense.

OPTIONAL ARTIFACT RULES

Many artifacts in fantasy literature have strange abilitities, interesting backgrounds, and unusual appearances. The following rules help GMs design artifact abilities.

SENTIENCE

Sentient artifacts are magic devices with minds and personalities of their own. To reflect this, Sentient items should be constructed using the AI rules on pages 181-183 of the *HERO System Rulesbook*

The characteristics of EGO, INT, DEX and SPD allow the item to think, reason and act. A sentient item's characteristics start at normal human level, base 10 for INT, EGO, and DEX, and 2 for SPD. Increasing these statistics costs the same as human costs. The item may also buy STR to offset the STR Min on attacks that it wields itself.

Powers may be purchased for intelligent or sentient items just like normal items. Skills, Perks, and Talents may be also be purchased for a sentient item.

Because a sentient item can think, reason, and act, the use of the item's Powers rely totally upon the will of the item. For instance, a magic sword might be built with a Transform (in addition to its regular killing attack). The killing attack is the sword itself, and anyone who can wield the weapon can use this Power. The Transform, however, operates at the will of the sword, not the wielder.

To put this in game terms, the Power Advantage *Usable By Others* should be added to the Killing Attack, but not to the Transform.

For example, the mercenary captain, Damon Hellbender, wields the sentient sword, Galantri, Sword of Heroes, which has the following Powers:

GALANTRI, SWORD OF HEROES

Abilities:

•1 — 3d6 Killing Attack (HKA), Reduced END (0 END), Usable by Others (+1/4), STR MIN of 16 (Active Points/3-10) (+1/4), OAF Bastard Sword, 1 1/2 Handed Weapon, Independent

•2 — Characteristics (16 STR), OAF Bastard Sword, Independent (This is used to offset the STR Min)

•3 — 5" Flight, 0 END, OAF Bastard Sword, Independent

•4 — +6 levels with Flight, OAF Bastard Sword, Independent

•5 — Missle Deflection (thrown objects, arrows and projectiles) usable by others (+1/2), OAF Bastard Sword, Independent.

•6 — +4 To Missile Deflect Roll, OAF Bastard Sword, Independent

•7 — +3 OCV, Usable by Others (+1/2) OAF Bastard Sword, Independent

Val	Char	Cost
13	INT	3
15	EGO	10
17	DEX	21
4	SPD	13

Total Active Cost: 242; **Real Cost:** 102

The Killing Attack is used by either Damon or the sword, but not both at the same time. The HKA, therefore, is purchased with the Power Advantage *Usable By Others* at the +1/4 level.

The weapon's STR can only be used by the sword, and is used to offset the HKA's STR Min.

Galantri's Flight allows the sword to move on its own and engage in combat. The +6 levels purchased with this Flight allow the sword to execute pinpoint turns (see *Movement*, in the *Hero System Rulesbook*). The Flight, and corresponding levels, can only be used by Galantri, so this Power is purchased normally.

The Missile Deflection Power allows the sword or its wielder to deflect thrown objects and arrows. This Power can be used by either Galantri, Damon, or both in the same phase (provided they each have an action phase). To make this possible, the Power Advantage *Usable By Others* (+1/2) has been purchased on Galantri's Missle Deflection. Now, if both Galantri and Damon have an action in the same phase, they each have a chance to deflect an incoming object. Galantri, however, is more skilled at using its own

Power of Missile Deflection, so the additional levels purchased for this Power can only be used by Galantri.

Finally, Galantri is a very accurate weapon. Its Combat Skill levels are usable by either Damon or Galantri, or both in the same phase. The Power Advantage *Usable By Others* (+1/2) has been added accordingly. Should Damon and Galantri each have an action on the same phase, and both want to use the sword's powers, these levels can only be used with Powers that have the Usable By Other advantage at the +1/2 level.

The characteristics purchased for Galantri are those which are necessary to make Galantri a sentient weapon. These characteristics cannot be used by the weapon's owner.

If an item is sentient, its wielder cannot force the item to follow his orders, unless the item has an appropriate Pyschological Limitation (see below). As with all items purchased as AIs, a sentient item must make a successful EGO roll (9+EGO/5) to initiate an action.

ITEM DISADVANTAGES

Any artifact may have Disadvantages, and they're especially appropriate for sentient items. Disadvantages help define the item's personality and history. Strong Psychological Disadvantages and Hunteds make interesting adventures, and can function as the subject of a scenario or campaign.

Example: *The Ring of Power had a strong desire to return to its creator, Sauron. The ring used its Powers to slowly corrupt whoever held the ring so that the bearer would take the ring back to Sauron. This was a Psychological Limitation: Loyalty to Sauron.*

Meanwhile, Sauron tried to locate the ring through the use of his Ringwraiths. The Ringwraiths used their formidable powers to try to locate and capture the ring. This was the Disadvantage "Hunted by Servants of Sauron".

In general, artifacts are not constructed with Disadvantages; instead they are developed over the history of the item.

Common Item Disadvantages

These are Disadvantages which are commonly found among powerful magic items, most of which are also sentient.

Beserk: This item thirsts after combat and uses all its Powers to their utmost during combat.

Distinctive Features: This item may have a mark, symbol or other feature which is recognizable by passerbys. This can be a harsh Disadvantage if magic is outlawed in the campaign world.

Hunted: An extremely common Disadvantage, this Disadvantage means the item is wanted by someone or a group. The holy sword being hunted by the evil cult or the talisman of evil sought by the knights of legend are good examples.

Psychological Limitation: These are the Disadvantages which help define the item's personality. Stubborn or Gung-ho items can make for interesting roleplaying. A few common Psych Lims are: Loyalty to Master, Secret Goals, Bloodlust.

Reputation: This item is known, probably for the worse, around the campaign world. It could be the staff of the great wizard who saved the world, the shield which devours souls, or the sword which united a kingdom and defeated the enemy hordes.

Unluck: Perfect Disadvantage for the item which is cursed. Taking 4d6 Unluck on an item can cause unluck on the entire party, although the item may be so wonderful that the owner doesn't want to give it up. As an option, the GM can allow an unlimited number of dice of Unluck to be placed on an item.

EXAMPLE ITEMS

The following pregenerated items can serve as examples of hos GMs can design their own magic items. For additional items, see the *Fantasy Hero Companion.*

GIANT'S MILK (TRIVIAL ITEM)

Legends hold that this is the milk that stolen human children are fed to turn them into giants. The user must drink the milk in order for it to work, and its effects last for 1 minute.

Ability: Growth, 3 levels, Activation Roll (14-), 3 Continuing Charges (1 minute each), Charges do not recover (-2), Gestures (Must drink milk), OAF, Fragile Focus, Independent.

Active Cost: 15; **Real Cost:** 2

SWORD KILLER (MAJOR ITEM)

This shield destroys swords which come into contact with it. The sword must strike the shield with a solid blow. Unless the sword striking this shield is magical, it will probably be destroyed.

Abilities:

•1 — +2 DCV, OAF: Medium Shield, STR Min -5 (STR min is 8) (-1/2), Independent.

•2 — 3d6 HKA, 0 END, Damage Shield, Armor Piercing, Only works against swords (-1), Activation Roll (14-), OAF: Medium Shield, Independent.

Total Active Cost: 122; **Real Cost:** 22

DJINN RING (ARTIFACT)

This powerful item, made by unknown hands, has been around for centuries. The ring can call forth Nafar, a Djinn of immeasurable Power, and force him to do the will of the ring's owner. Nafar, of course, isn't happy about this arrangement and will take advantage of any opportunity which arises. Nafar will follow orders to the letter, and will not hesitate to fulfill a command which could possibly kill his new master. The ring can summon forth the Djinn three times; after that the ring vanishes, to be found somewhere (or somewhen) else...

Abilities:

•1 — Summon 1000 pt. Djinn, 3 Charges, OAF: Ring, Independent, Charges not recoverable (-2)

•2 — 50d6 Mind Control, Only to force Djinn to obey commands (-1/2), 3 Charges, OAF: Ring, Independent, Charges not recoverable (-2),

Total Active Cost: 480; **Real Cost:** 64

SPELLBOOK

This chapter contains pregenerated spells — spells that the player or GM can use when designing characters. There is a wide variety of spells, and their effects range from mundane to near-cosmic.

The spells in the *Spellbook* are organized into magical "colleges". Each college is built around a certain style of magic; thus there is a College of Demonology and a College of Fire Wizards. All the spells of a certain college are built around this magical theme. The spells of the college are also linked by a set of Common Limitations that each spell in the college must have. Most wizards specialize in the spells of one college, and thus become demonologists, or fire wizards. Extremely skilled sorcerers, however, could learn spells from more than one school of magic.

There are 13 colleges presented. These include 11 colleges for wizards, and 2 for priests. Many more colleges will be appearing in the *Fantasy Hero Companion*, and the GM can design his own. For more information, see *Using Spell Colleges*, below.

SPELL COLLEGES

College of Air Spells
College of Animal Powers
College of Demonology
Earth College
College of Empathy
College of Fire Wizards
College of Illusionists
College of Necromancy
The College of Plant and Wood Magic
College of Water Wizards
College of Storm Mages
Church of Healing
Church of War

USING SPELL COLLEGES

The spell colleges presented in this chapter are more than just a way to list spells. By giving cost breaks to wizards that specialize, the colleges encourage wizards to use a "style" of magic, rather than simply a hodge-podge of spells.

The GM must decide how prominent the actual colleges are in the campaign. At one extreme, the different magical colleges could be completely exclusive and antagonistic magical universities. In this case, fire wizards might be in constant conflict with time mages; there could be pitched battles over which colleges practice the most powerful style of magic, etc. The GM should design Package Deals for the various magical colleges; these Package Deals should include Disadvantages like Distinctive Features, Hu*nted*, *Watched*, and — especially — *Rivalry*. In this sort of setting, an aspiring wizard has to pledge his loyalty to a certain college; it is almost impossible for a wizard to study at more than one college

At the other extreme, the GM could decide that the colleges are little more than loosely organized schools where anyone can learn a spell or three. Or maybe there are no colleges at all — every wizard must design his spells from scratch.

Of course, there are plenty of options in between these two extremes. Perhaps certain colleges, like the college of necromancy, are exclusive, but the rest are not. Perhaps certain colleges band together to form guilds that then bicker among themselves. Thus the elemental colleges (Air, Earth, Fire, and Water) might form a fractious guild that is in constant conflict with those that disturb the "natural" order, like the demonologists or necromancers.

The GM should also decide how important the colleges are to learning magic. In some campaigns, attending a spell college is the only way that a wizard can learn new spells. In this case, the colleges are very powerful, and every wizard must belong to one. Alternately, the colleges can be seen merely as an adjunct to solo research; in this case a wizard can choose to belong to a college, or he can design his own spells. In general we recommend that most campaigns fall somewhere in the middle; thus most wizards are members of a spell college, but there are quite a few who design their own spells from scratch. For more information, see the *Magic* chapter.

THE SPELLS

To learn a spell, the wizard pays the points and chooses the spell. He can choose one spell or many, but the spells must conform to the GM's magic system. It is especially important to get approval before selecting a Unique Spell, since many of these are too powerful for PC wizards. The spells themselves are divided into three types: Basic Spells, College Spells, and Unique Spells.

BASIC SPELLS

These are the extremely common spells that wizards find useful, or even necessary, in day-to-day adventuring. The Basic Spells include Blast (Energy Blast), Bolt (Ranged Killing Attack), Shield (Force Field), Wall (Force Wall), Detect Magic (Detect), and Dispel (Dispel). Because they are so useful, most colleges have some variations of these spells. Fire wizards have Fire Bolt and Fire Shield; the College of Plant and Wood Magic teaches its students Shield of Oak and Ironwood Bolt; Storm Mages can learn Wind Shield, etc. These spells generally consist of the basic Power, modified by the Standard Limitations for the college.

COLLEGE SPELLS

These are the spells that form the meat of the college, and help set it apart from other colleges. They are based around the college's theme, and are usually more distinctive than the Basic Spells. If the GM wants magic to be hard to learn, then these College Spells should be considered more difficult than the Basic Spells.

UNIQUE SPELLS

The extremely powerful, the bizarre, the extremely uncommon — these are the Unique Spells. The Unique Spells are frequently those created by great sorcerers in the past, and represent the pinnacle of achievement for the given college. They are frequently named for their creator; thus there is Malekith's Meteor Storm, or Darklock's Dismal Discord.

If the GM wants magic to be hard to learn, then these Unique Spells should be the most difficult of all. They might require lengthy study or special labors. The aspiring wizard might even have to find the spell's original creator!

STANDARD LIMITATIONS

Each magical college has "Common Limitations" — Limitations that are applied to every spell in the college. These Limitations include the necessary -1 in Limitations, along with any other Limitations that are especially appropriate to the college's spells. For example, no spells from the Fire college can be cast underwater or in the rain, Necromancy spells don't work on holy ground, etc. Such Limitations help give the college flavor, and should even be taken on spells that the character designs for the college.

Special Note: It is important to note that the Casting Time for the spells only refers to the amount of time it takes to initiate the spell. Thus, although most Spells based on Movement Powers take only a 0 Phase action to cast, the character must still follow the standard rules for movement. For example, if a character had a spell that allowed him to fly 6", this would take only a 0 Phase action to cast. However, to actually fly, the character would have to take an action; flying 3" would take a half-Phase, and flying 6" would take a full-Phase.

DESIGNING COLLEGES

Fantasy Hero GMs shouldn't feel limited to the colleges presented here. There will be additional spell colleges in the *Fantasy Hero Companion*. In addition, the GM (or in special cases the player) can design colleges himself.

When designing the college, it is important to emphasize the college's theme. First, the designer should decide what it is; the theme should neither be too restrictive or too all-encompassing. The designer should then decide what set of Common Limitations gives the college the proper feel. Finally he should design the individual spells, including Basic Spells, College Spells, and Unique Spells. An effort should be made to keep the power level close to that of the other colleges, since otherwise everyone will want to be a member of just one college.

If the GM wants to allow the players to design their own colleges, he should determine what type of spells are permissible. He should also set limits on the power level of the spells (see *Magic*). Then, once the college has been written up, the the GM should examine it extremely carefully, to make sure that it will fit into the campaign.

COLLEGE OF AIR SPELLS

The breath of air is essential to life itself, seemingly of no substance, yet in nature simple air can become devastatingly powerful. As one of the four elements that many think comprise all matter, this is a popular college, and air spells are commonly researched by wizards.

Often called the most graceful college, air magic requires many fluid movements and gestures involving a Sprite's Wand. The Sprite's Wand is a staff or wand of varying length with a long silver ribbon on the end. The swirling and flowing of the ribbon is used to direct the flow of the element air.

Air magic is primarily physical, but not usually deadly — aside from the finicky Lightning Bolt and the difficult, powerful Tornado spells.

Common Limitations: Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — Sprite's Wand (-1), Character must have at least 20 points in spells from Air College (-½), Slightly enhanced effect outside, slightly reduced effect indoors (no effect in vacuum or underwater, twice bonus in dense atmosphere or a strong storm) (-0).

BASIC SPELLS

LIGHTNING BOLT

Opposing winds summoned by the caster generate a large static charge that is channeled through the caster at the target — a lightning bolt.

If the caster fails his Magic Roll, he'll suffer a large shock, unless he is wearing no metal, in which case the full force of the spell will be turned on whatever piece of metal nearby that the GM feels is appropriate.

Power: 2 ½ d6 RKA Energy Blast (Lightning)

Modifiers: Side Effects (6d6 Energy Blast or Random discharge) (-½), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (- 1), Character must have at least 20 points in spells from the Air college (-½), (+1 Body Outside, -1 Indoors) (-0). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 10

WHIRLWIND WALL

Whirling winds form a wall, opposing all attacks.

Power: 2 PD / 2 ED Force Wall

Modifiers: Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½), (+1 PD Outside, -1 ED Indoors) (-0). **Active Cost** = 10 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 3

DISPEL

The caster directs a magical wind of elemental air at a spell. Upon striking, the wind attempts to dispel the target spell.

Power: 8d6 Dispel

Modifiers: Affects any single magical spell (+¼); Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½), (+1d6 Outside, -1d6 Indoors) (-0). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 9

DETECT MAGIC

The caster summons a small wind which causes the ribbon on his wand to swirl in the presence of magic, or swirl around anything magical it touches.

Power: Detect Magic +2

Modifiers: Costs END (-½), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½). **Active Cost** = 7 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 2

COLLEGE SPELLS

GUARDIAN WIND

This spell summons a protective wind that can be used to deflect ranged attacks aimed at the caster or at others (with appropriate range mods). It is effective against thrown objects, bows, slings, Magic Bolts, etc., but not guns, lasers, or other post-gunpowder, high-tech weapons.

Power: Missile Deflect, +5 to roll, Non-Gunpowder Projectiles

Modifiers: Usable at Range (+1), Costs END (-½); Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 10

STEAL BREATH

This spell sucks the breath out of the target with a visible wisp. Once successfully cast and targeted, the spell may be maintained by paying the END cost, with no need to roll again.

The spell won't work if the target has any type of airtight head covering, an active Force Field, or no need to breathe.

Power: 2d6 NND

Modifiers: No Normal Defense (Defense is a Force Field, air- tight helmet, or no need to breathe) (+1), Continuous (+1), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 9

FOUL AIR

This spell temporarily fouls the air in a 2" radius around the target hex.

Anyone in the target area can hold his breath safely if warned before hand. However, anyone holding his breath who takes damage from an attack must make an EGO roll to avoid taking a breath. Also, anyone with a airtight head covering, no need to breathe, or using the Fresh Air Spell are immune (people with Force Fields are still breathing the foul air).

Note that the caster is not personally immune.

Power: 2d6 NND, Area

Modifiers: No Normal Defense (Defense is air-tight helmet, no need to breathe, Fresh Air Spell, or holding breath in time) (+1), Area Effect (2" Radius) (+1 ½), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½). **Active Cost** = 35 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 10

FRESH AIR

This spell refreshes enough air for the caster to survive indefinitely in enclosed areas. The caster can also hold his breath indefinitely, under water, in a poisonous cloud, or in any other conditions.

However, the caster can be startled or stunned into losing his breath, causing him to take damage from any adverse conditions until he can recast the spell.

Power: 5 pts Life Support

Modifiers: Costs END (-½), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½), Character loses breath if startled or stunned (-¼). **Active Cost** = 5 points.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

GUST

This spell summons a strong gust of wind blowing 6" along a 1" path. It will blow everything in its path in the direction of the wind (indicated by the caster) with a 10 STR. It has more effect against objects of wide surface area (such as a door) than small, dense objects (such as a paperweight).

People caught in the gust will often be knocked over unless they brace themselves or grab hold of something. (The spell and the resisting person roll 1d6 per 5 STR and compare BODY. The spell's roll must exceed the target's resistance to knock him over.)

Note that the caster is not personally immune.

Power: Telekinesis (STR 10), Area

Modifiers: Area Effect (6" Line) (+1), Can Only Push — in Designated Direction (-½), (+1" Area Outside, -1" Indoors) (- 0), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

GALE WIND

This spell summons a gale-force wind more powerful than the spell above, and more difficult to control. The wind blows for 6" along a path 2" wide.

People are picked up and thrown 4" (unless they successfully resist as under Gust). This does damage as per a 20 STR. The spell can also be useful for tossing opponents into lava pits and such.

If the caster blows his roll (so to speak), he loses control and a STR 20 whirlwind picks him up and throws him in a randomly determined direction.

Note that the caster is not personally immune, even if the spell is cast successfully.

Power: Telekinesis (STR 20)

Modifiers: Area Effect (6" X 2" Line) (+1); Can Only Push — in Designated Direction (-½), Side Effects (STR 20 TK) (-½), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (- 1), Character must have at least 20 points in spells from the Air college (-½), (+1" Length of Area Outside, -1" Indoors) (-0). **Active Cost** = 60 points.

END Cost: 6; **Magic Roll:** -6; **Casting Time:** ½ Phase

Real Cost: 13

GLIDE

This spell summons an updraft that allows the caster to glide.

The caster must drop 1" in altitude each Phase to maintain his forward velocity, and from the ground starts with altitude and velocity equal to his upward leap. A common tactic is to use a Gale Wind to lend an initial boost.

Power: 10" Glide

Modifiers: Costs END (-½), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½), (+1" Outside, -1" Indoors) (-0). **Active Cost** = 10 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 2

SUMMON WINDS

This spell summons numerous winds to whip the caster's robes about his body dramatically, blow papers about the place, rustle the curtains, blow doors shut, and muss his opponents' hair.

This spell has no combat effect, but in a dusty environment it might subtract 1 or 2 from perception rolls. It can of course blow out all the candles, plunging a room into natural darkness. It's great for getting people's attention and adding to Presence attacks.

Power: Change Environment (8" Radius)

Modifiers: Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½), (Double Radius Outside, Halve it Indoors) (-0). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 6

PREDICT WEATHER

This spell allows the caster to predict the weather. Generally it will let the caster know when the next change in the weather will be, and what that change will be. It won't allow him to write an almanac predicting the weather for the next year. The spell won't warn the caster about a weather control spell not yet cast, though it might warn the caster if the weather's currently being interfered with.

Power: Clairsentience (Precognition)

Modifiers: Weather Only (-2), Only for next change in weather (-1), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 0 Phase

Real Cost: 6

SENSE AIR CURRENTS

This spell makes the caster aware of minute air currents, allowing him to detect movement. It is not a 360 degree sense or a targeting sense, but is useful in the dark. It is only blocked by airtight barriers. Thus, the caster cannot sense movement beyond closed doors, through deep foliage, etc...

The caster can also get information on the type of movement — how big an object is moving, how many objects, and how fast. Individuals cannot be recognized, and even different humanoid species are likely to be confused. The caster couldn't tell the difference between a large cat and a small dog, for instance.

Power: Detect Movement +2, Range, Discriminatory

Modifiers: Costs END (-½), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½). **Active Cost** = 17 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 4

UNIQUE SPELLS

VLAD'S BODY OF MIST

This spell is a successful attempt to recreate the famous vampire's ability to transform into an intangible cloud of mist. The caster cannot move through walls or airtight barriers, but may seep under doors, through keyholes and other such openings.

The body of mist may not be harmed by normal attacks or most spells. It is vulnerable to the Elemental Colleges (Fire, Water, Air, Earth) except for Earth (the opposite of Air). It takes double damage from the Air College spells such as Steal Breath and Foul Air. It will take damage from any wind or sonic based attack.

Power: Desolidification (damaged by fire, air, and water-based attacks; X 2 damage from Air College Spells)

Modifiers: Cannot Move Thru Solid (Airtight) Barriers (-¼), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — wand (-1), Character must have at least 20 points in spells from the Air college (-½). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 0 Phase

Real Cost: 10

TORNADO

One of the most difficult spells to have ever been cast successfully, the Tornado Spell is also one of the most destructive.

Once cast, a 100 foot tall funnel quickly appears above the target hex (maximum range is 150"). The tornado sucks up everything in a 7" radius around the target hex with a STR of 50 (just strong enough to pick up a small Kansas farmhouse). Beyond 7" the winds lose 5 STR per hex. Everything picked up is thrown upward through the funnel and in a random direction with the full STR of 50.

Anything or anyone thrown through the funnel is buffeted randomly by whatever else has been sucked up. On three separate 11- rolls, the unfortunate subject caught by the tornado takes 2d6 K, 1d6 K, and 6d6 normal — all physical damage. There is no chance to dodge these objects; they'll either hit, or they won't.

The average man-sized object will be thrown 32" straight up, and 16" to the side. It will take 3 seconds to fall to the ground, with a velocity of 15" (taking 15d6 damage).

This spell takes a minimum of 5 minutes to cast, requires a large bulky altar and total concentration. If the caster misses his roll, the tornado will appear atop the altar he's standing next to.

Powers: Telekinesis (STR 50), 3d6 RKA (phys.), 6d6 EB (phys.)

Modifiers: For all three: Five Minutes (-2), 0 DCV (-½), Side Effect (same spell on caster), (-1), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — large bulky altar (-1 ½), Character must have at least 40 points in spells from the Air college (-1); For Telekinesis: Area Effect (7" radius) (+1), Explosive (+½), Only lifts and throws in one direction (-½); For RKA: Area Effect (vertical 18" line) (+1), Linked to TK (-½), Activation 11- (-1), Reduced Penetration (-¼); For EB: Area Effect (vertical 12" line) (+1), Linked to TK (-½), Activation 11- (-1). **Active Cost** = 337 points.

END Cost: 34; **Magic Roll:** -34; **Casting Time:** 5 minutes

Real Cost: 38

COLLEGE OF ANIMAL POWERS

Mankind will always look on the other creatures of the world with envy. The soaring bird, silent cat, or powerful bear — all of these creatures have abilities that mankind cannot possess. The powers that nature has bestowed upon the animals are many and varied.

To gain these powers, an aspiring wizard of this college must first learn his personal totem animal; he must then study all animals. The Basic spells manifest as ghostly forms of the personal totem, but the greater spells are far more startling in execution. The wizard's physical form is altered. If cast successfully, he will have claws instead of fingers, wings instead of arms, or skin replaced with scales. These changes will cause most people to react strongly, usually with fear, and the change can also interfere with manual dexterity and other skills. The clothes or possessions of the wizard do not undergo change, so care must be taken in the style of dress and armor worn. Also the college spells do not combine with one another, because the power of the Bear and the power of the Eagle are different.

The spell names/necklace totems are meant to reflect a quickly recognizable form. If the campaign background does not include a listed animal, simply change the animal to something of similar lifestyle or power. Suggestions for alternate animal totems are listed in parenthesis in each description.

Common Limitations: Requires Magic Skill Roll (-½), OIF — Necklace Totem "totem animal" (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 (20 for Basic spells) points in spells of the Animal Power School (-¾).

BASIC SPELLS

The basic spells are the most related to other schools of magic. The wizard creates a glowing representation of his personal totem, and this agent then carries out the will of the wizard. The name of each spell should be changed to fit the personal totem of the caster.

TOTEM SHIELD

The caster is sheathed in the glowing form of his personal totem. While in effect the totem's form moves with the caster and is quite obvious to any onlooker.

Power: 4 PD / 4 ED Force Field

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "personal" (-½), Visible (-¼), Character must have at least 20 points in spells of the Animal Power School (-½), Costs 2x END (-½). **Active Cost** = 8.

END Cost: 2; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 2

TOTEM DISPEL

The totem image acts as a living creature that claws, bites, & kills the target spell. The targeted spell may also manifest an image representing its caster or his college to fight back. The strength of this spell is based on its almost living animal nature.

Power: 10d6 Dispel

Modifiers: Affects any single magical spell (+¼); Requires Magic Skill Roll (-½), OIF — Necklace Totem "personal" (-½), Character must have at least 20 points in spells of the Animal Power School (-½), Costs 2x END (-½). **Active Cost** = 30.

END Cost: 6; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 10

SPELL HUNTER

As the wizard touches the object of the spell the image of the totem flashes about his hand. If the totem's eyes glow, then the item is magical.

Power: Detect Magic

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "personal" (-½), Character must have at least 20 points in spells of the Animal Power School (-½), Costs END (-½). **Active Cost** = 3.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

COLLEGE SPELLS

CLAWS OF THE BEAR

As the wizard draws on the power of the bear, his body grows slightly larger, his back hunches slightly, and his hands and arms become massive and hairy. Fingers are replaced by claws, which can now crush almost any opposition. The claws remain as long as the wizard wills.

(Alternate totems: Tiger, alligator, lion, or wolverine)

Power: 2x ½d6 (2x 1d6 with 10 STR) HKA

Modifiers: Continuous (+1), Reduced Penetration (-¼), Requires Magic Skill Roll (-½), OIF — Necklace Totem "Bear" (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾). **Active Cost** = 40.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 9

THE NIGHT EYES

The eyes of the wizard become like that of a cat — large and green with vertical slit pupils. Total darkness is impenetrable to the Night Eyes, but starlight is as bright as day.

(Alternate totem: Owl)

Power: Ultraviolet vision

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Cat" (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), Costs END (-½). **Active Cost** = 5.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 1

SENSE OF THE WILD

The head of the caster becomes bat-like, and his ears become larger and directed forward. The wizard can, even if blinded, catch a coin tossed in the dark or fight at full effect in total darkness.

(Alternate totems: Jackal, or moth)

Power: Active Sonar

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-½), Costs END (-½). **Active Cost** = 15.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 3

SKIN OF THE SNAKE

The change in the caster is quite dramatic as the wizard's hair, nails and teeth vanish, and the skin darkens and hardens into tight scales. The colors are fixed for any given wizard, but almost any colors and patterning are possible.

(Alternate totems: Armadillo, iguana, or crocodile)

Power: 2 PD / 2 ED Force Field

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), 2x END (-½). **Active Cost** = 4.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

REALM OF THE SMALL

The world of small animals and insects is amazing to behold. The power to become smaller can be incredibly useful as a spying device, or in the recovery of objects dropped in holes.

(Alternate totems: Rat, garden snake, or lizard.)

Power: Shrinking (5" tall, PER -8, CV +8, KB +12")

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Mouse" (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾). **Active Cost** = 40.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 0 Phase

Real Cost: 10

REALM OF THE GREAT

The great creatures of the Earth are widely revered by common and noble people. This spell confers the massive strength and physical nature of one of these animals. The body of the wizard changes in two ways. First the body becomes larger, second the face takes on a mask like quality resembling the totem animal used by this wizard.

(Alternate totems: Cave Bear, whale, or dragon)

Power: Growth (8 meters, 6,400 kg, +6 BODY, +30 STR, +6 STUN, DCV -4, PER +4, Reach +2", KB -6)

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Elephant" (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), 2x END (-½). **Active Cost** = 30.

END Cost: 6; **Magic Roll:** -3; **Casting Time:** 0 Phase

Real Cost: 7

REALM OF THE WATER

The lakes, seas and oceans are stocked with life that the surface dwelling animals can scarcely imagine. This spell gives it's user a set of gills and a more streamlined physique. The wizard can operate just as well in and out off water, but should feel some discomfort in the gills if they are in the air for more then 10 minutes.

(Alternate totems: Barracuda, octopus, or sea serpent)

First power: Swimming +8" and Life Support (Breath Water)

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Trout" (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), Linked (Life Support only). **Active Cost** = 13.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 3

SPIDER WALK

Insects almost monopolize the power to cling to sheer surfaces. Among the insects, the arachnid has perfected it to even walking on glass. While under this spell the wizard's body will seem more round and compact, and the arms covered with coarse bristles.

(Alternate totems: Black widow, house fly, or gekko)

Power: Clinging

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Tarantula" (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), Costs END (-½). **Active Cost** = 10.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 2

WINGS OF THE EAGLE

The physical change is mostly to the arms of the wizard as they lengthen sightly and feathers appear along the arms to form wings. The spell allows the wizard to fly without flapping the newly formed wings, simply holding out the wings allows flight with a mental command.

(Alternate totems: Bat, wasp or falcon)

Power: Flight 15" (30" non-combat)

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Eagle" (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾). **Active Cost** = 30.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 0 Phase

Real Cost: 7

ANIMAL FORMS

The spell for which the Animal Powers wizards are best known. This spell allows the wizard to become the physical form of any animal. The new form does not gain any powers of the copied animal, and the mass of the wizard is not altered.

Power: Shape Shift (to any animal forms)

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem for the desired animal (-½), Visible (-¼), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Character must have at least 30 points in spells of the Animal Power School (-¾). **Active Cost** = 20.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 6

UNIQUE SPELLS

EMPEROR OF THE BEASTS

Among all the creatures of the Earth the Dragons, are unchallenged masters. It takes a wizard of great power and skill to gain this spell. This spell is more powerful, but basically the same as the College spells. The spell simply has a much wider effect on the wizard than its weaker relations. Each Power causes a different body molding effect. The wizard's form becomes very dragon-like, but he does not become a true dragon.

(This spell can be used as an example of how wizards can construct similar, complex, "animal powers" spells.)

First power: Growth — 9 Levels (16 meters, 50,000 kg, Body & Stun +9, DCV -6, PER +6, Reach +4", STR +45, KB -9)

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Dragon" (-½), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), Extra Time — 1 Turn (-1). **Active Cost** = 45.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 1 Turn

First Cost: 9

Second power: Wings — Flight 10" (Noncombat 40")

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Dragon" (-½), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), Extra Time — 1 Turn (-1). **Active Cost** = 25.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Turn

Second Cost: 5

Third power: Breath Weapon — 8d6 Energy Blast

Modifiers: Cone Area Effect (+1); Requires Magic Skill Roll (-½), OIF — Necklace Totem "Dragon" (-½), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), Extra Time — 1 Turn (-1). **Active Cost** = 80.

END Cost: 8; **Magic Roll:** -8; **Casting Time:** 1 Turn

Real Cost: 17

Fourth power: Tail — Extra Limb

Modifiers: Limitation: No fine manipulation (-½), Requires Magic Skill Roll (-½), OIF — Necklace Totem "Dragon" (-½), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), Extra Time — 1 Turn (-1). **Active Cost** = 5.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 1 Turn

Fourth Cost: 1

Fifth power: Scaly Hide — 9 PD / 9 ED Force Field

Modifiers: Requires Magic Skill Roll (-½), OIF — Necklace Totem "Dragon" (-½), Limitation: Spell cannot be cast while any other totem's spells are being maintained (-½), Limitation: Reforms the body into a part human, part animal form (-½), Character must have at least 30 points in spells of the Animal Power School (-¾), Extra Time — 1 Turn (-1). **Active Cost** = 18.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Turn

Fifth Cost: 3

Total END Cost: 17; **Total Magic Roll:** -16; **Casting Time:** 1 Turn; **Total Active Cost** = 173

Total Cost: 35

COLLEGE OF DEMONOLOGY

Using only his frail and weak abilities, the Demonologist seeks to control the darkest, most dangerous of all creatures — demons. Demonology is the most dangerous college of magic, for with the slightest mistake, a demon will turn upon its caster and rend him limb from limb, or worse, take him down into the nether regions to suffer eternal damnation. Some say only a madman would risk such dangers, yet the power it offers has led many foolhardy souls astray. The most foregone souls of all are those who have signed a pact with some demon lord in order to gain more power.

Most demonologists have a few common traits. They tend to be highly secretive and paranoid. Also, many demonologists have a familiar which appears as an ordinary animal, such as a cat or a crow, yet is actually a shape-changed demon.

In game terms, a pact with a demon lord would be designed by the Game Master as a Package Deal. The package deal would have a familiar bought as a follower, 20 points in spells, Magic Skill, Knowledge of demonology, and the Disadvantage of Watched (Watched by Demon Lord and his underlings to ensure that character honors pact, more powerful than PC, has extensive non-combat influence, variable appearance). The pact may be for servitude, the character's soul, his first born child, or other appropriate agreements.

Demonic magic often involves long rituals and complicated casting and so it is generally not well suited for combat. The standard focus for Demonic magic is a small pentagram worn on a chain around the neck. The chain is light, and so the focus can be torn off by a strong tug. From the above descriptions it is obvious that demonic magic is not very heroic and not well suited for most PCs.

Common Limitations: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), One Phase Casting Time (-½), Character must have at least 20 points in College of Demonic Magic (-½), Side Effects (-½), IAF — medallion (-½).

BASIC SPELLS

DEMON FIRE

When casting this spell, the demonologist shoots forth from his hand a gout of red and black flames which burn the target.

If the caster fails his roll he is enveloped by the flames.

Power: 2d6 RKA Energy (Fire)

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (6d6 Energy Blast, fire) (-½), IAF — medallion (-½). **Active Cost** = 30 points.

END Cost: 3; **Skill Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 7

DEMON SHIELD

The caster summons a shield to protect him from harm. The shield itself is composed of the 2-dimensional spirit forms of several demons; the shield howls in pain and snarls in defiance when struck.

If the caster fails his roll he is struck by one of the demons he attempted to summon, and will suffer damage to his soul as a result.

Power: 6 PD / 6 ED Force Field

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (2d6 END Drain, 2d6 EGO Drain) (-½), IAF — medallion (-½). **Active Cost** = 12 points.

END Cost: 1; **Skill Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 3

DEMON WALL

The caster summons a protective wall created from the 2-dimensional spirit body of one large demon. The spirit is semi-transparent, and the hideous features of the demon can be made out. The demon usually laughs in derision at attempts to break down the wall.

If the caster fails his roll he is struck by the demon he attempted to summon, and will suffer damage to his soul as a result.

Power: 8 PD / 8 ED Force Wall

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (2d6 END Drain, 2d6 EGO Drain) (-½), IAF — medallion (-½). **Active cost** = 40 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 10

DISPEL

The caster summons a small anti-magic demon, which he then hurls at the target. When the demon hits it explodes in a small, stinking green cloud which dispels magic.

If the caster fails his roll the demon goes off in his hand, dispelling magic on himself.

Power: 10d6 Dispel

Modifiers: Affects any single magical spell (+¼), Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (10d6 Dispel) (-½), IAF — medallion (-½). **Active Cost** = 37 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 9

DETECT

The caster makes the movements to draw a pentagram in the air, and if it glows, then magic has been detected.

If the caster fails his roll the attempt leaves him drained of energy.

Power: Detect Magic, +2 to PER roll

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Costs END (-½), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (6d6 END Drain) (-½), IAF — medallion (-½). **Active Cost** = 7 points.

END Cost: 1; **Skill Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 2

COLLEGE SPELLS

SHADOW DEMON

The caster summons a shadowy demon which can strike at a foe. The demon itself must be summoned in an area of shadows. After being summoned it strikes with blinding speed at its target, disappearing after the attack.

If the caster fails his roll the demon will attack him instead.

Power: 1 ½d6 RKA (Physical)

Modifiers: Indirect, any location, any direction (+¾), Attack must originate from shadows within 3" of the target (-½), Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (2d6 RKA, physical) (-½), IAF — medallion (-½). **Active Cost** = 44 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 10

DEMON WINGS

This spell causes a pair of demon wings to grow out of his back, enabling the caster to fly.

If the caster fails his roll the wings attempt to grow out his back, but they cause terrible wounds in the process and the final wings are useless.

Power: 8" Flight

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Concentrate: ½ DCV while casting (-¼), Extra Time: One Turn (-1), Character must have at least 20 points in College of Demonology (-½), Side Effects (6d6 Energy Blast, Physical) (- ½), IAF — medallion (-½). **Active Cost** = 16 points.

END Cost: 2; **Skill Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 3

SUMMON DEMON HAND

With this spell the caster summons the hand of a giant demon. The hand will erupt from the ground to do whatever the caster wishes. The hand can be attacked but is very difficult to harm.

If the caster fails his roll the hand grabs him instead.

Power: 25 STR Telekinesis

Modifiers: Summoned “Hand” can be killed by attacks, treat the hand as having DCV 3, DEF 7, and 10 BODY done to it will eliminate the hand (-¼), Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (25 STR TK grabs caster and will smash him into the ground for 2 phases) (-½), IAF — medallion (-½). **Active Cost** = 37 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 9

SUMMON IMP

With this spell the caster summons a small (2' tall) demon imp which will be under “contract” to help the caster. The imp can be killed by ordinary attacks. The imp is mostly useful for grabbing things; if ordered to attack it will mock the caster and then disappear.

If the caster fails his roll, the imp will make one attack on the caster then disappear.

Power: 10 STR Telekinesis with Fine Manipulation 14-

Modifiers: No Range Modifiers (+½), Imp can be eliminated by ordinary attacks. Treat it as DCV 6, DEF 3, and 5 BODY done to it will eliminate it (-¼), Requires Magic Skill Roll (-½), Gestures (- ¼), Incantations (-¼), Extra Time: One Turn (-1), Character must have at least 20 points in College of Demonology (-½), Side Effects (2d6 KA, Physical) (-½), IAF — medallion (-½). **Active Cost** = 37 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Turn

Real Cost: 8

EVIL EYE

This spell allows the caster to curse the target with bad luck. This spell is often imitated by charlatans because its effects are hard to detect.

If the caster fails his roll he will be cursed with bad luck.

Power: 4d6 Minor Transform (Target stays the same except he gains 2d6 Unluck, the unluck can be eliminated by finding something lucky, like a four leaf clover or a rabbit’s foot. The unluck can also be eliminated by receiving a blessing at a holy place.)

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (Disadvantage: 6d6 Unluck) (-½), IAF — medallion (-½). **Active Cost** = 40 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 10

FIRE BLESSING

This spell gives the caster the blessing of a fire demon, making him nearly immune to any fire attack. The caster has small flames crackling off of his body while this spell is in effect.

If the caster fails his roll he explodes into painful flames.

Power: 30 ED Force Field

Modifiers: Only vs Fire and Heat attacks (-1), Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Turn (-1), Character must have at least 20 points in College of Demonology (-½), Side Effects (4d6 Energy Blast, fire, Explosion) (- ½), IAF — medallion (-½). **Active Cost** = 30 points.

END Cost: 3; **Skill Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 5

PENTACLE OF BINDING

This spell creates a wall of magical energy that will (hopefully) contain a demon. Demons with energy powers can easily knock down this wall.

If the caster fails his roll he is immobilized by a small wall around him.

Power: 16 PD Force Wall

Modifiers: Only effects Demons (-1 ½), Requires Magic Skill Roll (- ½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (3d6, 3 DEF entangle) (-½), IAF — medallion (-½). **Active Cost** = 40 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 7

DEMONIC POSSESSION

This spell allows the caster to summon an invisible demon which can posses the mind of its target, making it susceptible to suggestions from the caster.

If the caster fails his roll he will be possessed by the demon.

Power: 8d6 Mind Control

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Turn (-1), Character must have at least 20 points in College of Demonology (-½), Side Effects (Disadvantages: Obeys the Demon (Very Common, Strong) and Hunted by Demon's foes (As powerful as PC, 8-, want to kill demon)) (-½), IAF — medallion (-½). **Active Cost** = 40 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Turn

Real Cost: 9

UNIQUE SPELLS

DEMON VISION

With this spell the caster beseeches his demonic lord to provide him with a quick vision of some distant event. The caster must make a small sacrifice, usually a goat, and the caster must have considerable experience. The spell only works once per day when the demon lord decides to allow it, and so it is very unreliable.

If the caster fails his roll, his body is blasted by pain for his impudence.

Power: Clairsentience, 820 km range

Modifiers: One charge, lasts 1 Turn (-1 ¼), Costs END (-½), Activation roll 12- (-¾), Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Hour (-2 ½), Concentrate: 0 DCV while casting (-½), Character must have at least 30 points in College of Demonology (-¾), Side Effects (10d6 Energy Blast, Stun only) (-½), IAF plus a bulky expendable focus- (-½). **Active Cost** = 80 points.

END Cost: 8; **Skill Roll:** -8; **Casting Time:** 1 Hour

Real Cost: 9

DEMON LOCUSTS

This spell summons a swarm of demon locust which bite and gnaw upon everything in their way. The locusts can be destroyed by anything effective against swarms of small creatures.

If the caster fails his roll, the locust swarm on him.

Power: 1d6+1 RKA Physical

Modifiers: Continuous (+1), Area Effect Radius 3" (+1), Any Area Effect attack on the locusts will kill them (-¼), Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (Same effect but centered on the caster and lasts for 1 Turn) (-1), IAF — medallion (-½). **Active Cost** = 60 points.

END Cost: 6; **Skill Roll:** -6; **Casting Time:** 1 Phase

Real Cost: 14

GREATER PENTACLE OF BINDING

This spell allows the caster to create a powerful pentacle to hold a particular type of demon and prevent it from attacking the caster or escaping. Once held like this, the demon will be much more willing to negotiate with the caster. To use this spell the caster must have drawn a pentacle on the floor first. The force wall will be the same shape as the pentacle. Making this pentacle requires the use of special drawing tools (brushes made from human hair with human blood used as the inks), and it requires about an hour. This spell also requires great experience in demonic magic.

If the caster fails his roll he is trapped by a small force wall around himself.

Power: 18 PD / 16 ED Force Wall

Modifiers: 0 END Cost (+½), Hardened (+¼), Delayed Effect (Only one Pentacle at a time can be prepared) (+¼), Only affects a Particular Demon Type, Chosen at the time of Casting (-2), Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: 5 Minutes (-2), Concentrate: 0 DCV while casting (-½), Character must have at least 30 points in College of Demonology (-¾), Side Effects (Entangle 20d6, 0 DEF) (-½), IAF plus drawings of the floor made from expendable expensive materials (The drawing is immobile and takes an hour to draw but drawing materials can be easily carried) (-1 ½). **Active Cost** = 170 points.

END Cost: 0; **Skill Roll:** -17; **Casting Time:** 5 Minutes

Real Cost: 18

CONTROL DEMON

This spell is of great help towards using any of the following demon summoning spells. In general, a summoned demon's first desire is to slay the summoner. The summoner can try to get the demon to do his bidding by offering gold, jewels, or human sacrifices. The problem is that these offerings don't always work, and so the following spell acts as an additional control over the demon. It is most effective when used in conjunction with an offering. To use the spell, the caster must have words of power written into the circle of summoning. Writing these words requires the use of special drawing tools (see above), and it takes about an hour.

If the caster fails his roll he suffers a mental backlash.

Power: 10d6 Mind Control

Modifiers: ½ END Cost (+¼), Only vs Demon (-1 ¼), Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: One Phase (-½), Concentrate: 0 DCV while casting (-½), Character must have at least 30 points in College of Demonology (-¾), Side Effects (4d6 Mental Attack) (-½), IAF plus drawings of the floor made from expendable expensive materials (The drawing is immobile and takes an hour to draw but drawing materials can be easily carried) (-1 ½). **Active Cost** = 62 points.

END Cost: 3; **Skill Roll:** -6; **Casting Time:** 1 Phase

Real Cost: 9

SUMMON HORDLING

This spell summons the smallest and weakest type of demon. The demon will wish to slay the caster but can be bribed. To use the spell, the caster must have drawn a circle of summoning. Drawing this circle requires the use of special drawing tools (such as brushes made from human hair with human blood and liquid silver used as the inks), and it takes about an hour.

If the caster fails his roll the creature is still summoned but will have an immense hatred of the caster and will be difficult to control.

Power: Summon Hordling

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: 1 Hour(-2 ½), Concentrate: 0 DCV while casting (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (Same summoning but the Hordling is +10 EGO, has 20 points of Mental Defense against Mind Control, and hates the caster) (-½), IAF plus drawings of the floor made from expendable expensive materials (The drawing is immobile and takes an hour to draw but drawing materials can be easily carried) (-1 ½). **Active Cost** = 52 points.

END Cost: 5; **Skill Roll:** -5; **Casting Time:** 1 Hour

Real Cost: 7

HOUND OF HELL

This spell summons the Hell Hound, one of the most dreaded types of demon. The hound will wish to slay the caster but can be bribed. Riches are not very effective in bribing the hound, but human flesh is always a good idea. To use the spell, the caster must have drawn a circle of summoning. .

If the caster fails his roll the creature is still summoned but will have an immense hatred of the caster and will be difficult to control.

Power: Summon Hell Hound

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: 1 Hour (-2 ½), Concentrate: 0 DCV while casting (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (Same summoning but the Hound is +10 EGO, has 20 points of Mental Defense against Mind Control, and hates the caster) (-½), IAF plus drawings of the floor made from expendable expensive materials (The drawing is immobile and takes an hour to draw but drawing materials can be easily carried) (-1 ½). **Active Cost** = 59 points.

END Cost: 6; **Skill Roll:** -6; **Casting Time:** 1 Hour

Real Cost: 8

SUMMON DECEIVER

This spell summons a Deceiver, one of the most commonly summoned type of demon. The Deceiver will wish to slay the caster but can be bribed. Riches are very effective in bribing this sort of demon. Otherwise, this spell functions like the other demon summoning spells.

Power: Summon Deceiver

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: 1 Hour (-2 ½), Concentrate: 0 DCV while casting (-½), Character must have at least 20 points in College of Demonology (-½), Side Effects (Same summoning but the Deceiver is +10 EGO, has 20 points of Mental Defense against Mind Control, and hates the caster) (-1), IAF plus drawings of the floor made from expendable expensive materials (The drawing is immobile and takes an hour to draw but drawing materials can be easily carried) (-1 ½). **Active Cost** = 76 points.

END Cost: 8; **Skill Roll:** -8; **Casting Time:** 1 Hour

Real Cost: 9

SUMMON FIRE DEMON

This spell summons the fire demon, one of the demons of greater power. The demon will wish to slay the caster but can be bribed. Riches are somewhat effective in bribing the demon, but generally something special, like unicorn flesh, is needed to placate the fire demon. Otherwise this spell functions like the other demon summoning spells.

Power: Summon Fire Demon

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: 1 Hour (-2 ½), Concentrate: 0 DCV while casting (-½), Character must have at least 30 points in College of Demonology (-¾), Side Effects (Same summoning but the Fire Demon is +10 EGO, has 30 points of Mental Defense against Mind Control, and hates the caster) (-1), IAF plus drawings of the floor made from expendable expensive materials (The drawing is immobile and takes an hour to draw but drawing materials can be easily carried) (-1 ½). **Active Cost** = 96 points.

END Cost: 10; **Skill Roll:** -10; **Casting Time:** 1 Hour

Real Cost: 12

SUMMON AMORPHOUS HORROR

This is the most powerful demon summoning spell. It is rumored that even more powerful spells exist, but they are very difficult to find. The summoned demon will wish to slay the caster but can be bribed. Riches are not very effective in bribing an Amorphous Horror, but sometimes something special, like a fresh human sacrifice, will satiate the demon.

In other respects, this spell is like the other demon summoning spells.

Power: Summon Amorphous Horror

Modifiers: Requires Magic Skill Roll (-½), Gestures (-¼), Incantations (-¼), Extra Time: 1 Hour (-2 ½), 0 DCV while casting (-½), Character must have at least 40 points in College of Demonology (-1), Side Effects (Same summoning but the Horror is +10 EGO, has 30 points of Mental Defense against Mind Control, and hates the caster) (-1), IAF plus drawings of the floor made from expendable expensive materials (The drawing is immobile and takes an hour to draw but drawing materials can be easily carried) (-1 ½). **Active Cost** = 105 points.

END Cost: 10; **Skill Roll:** -10; **Casting Time:** 1 Hour

Real Cost: 12

EARTH COLLEGE

Earth, though the most solidly physical of the four elements (earth, fire, air, and water), is perhaps the least glamorous of the Elemental Colleges.

Stoicism is emphasized. Spell casting gestures are choppy or simple static poses. The concentration required makes the wizard an easier target in combat. On the other hand, Earth magic offers the resistance of earth and rock to the caster, making available some of the best defenses found in any college.

Spells are primarily physical, manipulating the element earth that exists in all solids. However, the caster must have a solid connection with the Mother Earth to work his magic. Spells will work on the top floor of a building or in a moving wagon, but not on a ship, not while flying, not while riding a living creature, etc...

Common Limitations: Gestures (-¼), Incantations (-¼), OAF — Gemstone(not necessarily expensive) (-1), Skill Roll (-½), Must have connection to the ground (-¼), Character must have 20 pts of spells in the Earth College (-½), Concentrate: ½ DCV (-¼).

BASIC SPELLS

STONE BLAST

The caster shoots a handful of stones at the target with considerable force.

Power: 6d6 Energy Blast (Physical)

Modifiers: Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

IRON SHIELD

The caster's skin takes on the appearance and toughness of iron.

Power: 8 PD / 8 ED Force Field

Modifiers: Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 16 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 4

STONE WALL

The caster summons a stone wall which rises out of the ground. Shifting gaps in the wall allow the caster to see out, and others to see in, but these gaps move or close over before an attack can get through.

Power: 6 PD / 6 ED Force Wall

Modifiers: Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 0 Phase

Real Cost: 7

DISPEL

The caster directs a stream of dirt and sand at a spell. Upon striking, the stream of elemental earth attempts to dispel the target spell.

Power: 8d6 Dispel

Modifiers: Affects any single magical spell (+¼), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

DETECT MAGIC

The caster's gemstone vibrates in the presence of magic or if touching a magical item.

Power: Detect Magic

Modifiers: Costs END (-½), Gestures (-¼), Incantations (- ¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 3 points.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

COLLEGE SPELLS

STONE BODY

Turns the Caster's body into animate stone, multiplying his mass by 4, increasing STR by 10, increasing non-resistant PD and ED by 2. The spell may be cast on anyone the caster's gemstone touches, willing or unwilling.

Power: 2 Levels Density Increase

Modifiers: Usable Against Others (+1), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 5

IRON WILL

The caster receives greatly enhanced defenses against attempts to steal or drain his powers, or to dispel his personal spells.

Power: 20 pts Power Defense

Modifiers: Costs END (-½), Gestures (-¼), Incantations (- ¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 4

MUD TRAP

The caster summons mud from the ground to stream over his opponent and harden into sticky tendrils. The mud does not completely cover the target, allowing the target to be struck without breaking the hardened mud.

Power: 2d6, 2 DEF Entangle

Modifiers: Entangle takes no damage (+½), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

EARTH READING

The caster can sense the identity of the last person or creature to pass over the section of ground he is casting over.

Power: 40 pts Clairsentience (Retrocognition)

Modifiers: Last one to pass over that position only (-1), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 0 Phase

Real Cost: 8

EARTH PASSAGE

This spell allows the caster to create a tunnel through the ground at the rate of 4"/Phase. The spell will tunnel through rocky soil, clay, even sandstone, but it will not tunnel through solid granite or stone walls.

Power: 4" Tunneling (DEF 4)

Modifiers: Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 29 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 0 Phase

Real Cost: 7

EARTHQUAKE

This spell creates an earthquake with a 2" radius around the target hex. Once cast the spell may be maintained by paying END, without further Skill or targeting rolls.

People in the area of the earthquake must resist a STR 15 by bracing or grabbing hold of something, or be thrown to the ground. Inanimate objects will be knocked over. If the floor is rigid (like stone) it will crack, causing bad footing even after the quake. Unless people in the target area can resist the quake with their casual STR, they will have a -3 penalty to every roll they make requiring coordination or concentration.

Note that the caster is not personally immune.

Power: Telekinesis (STR 15)

Modifiers: Area Effect (2" radius) (+1), Continuous (+1), Only to knock down and shake up (-1), Gestures (-¼), Incantations (- ¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 67 points.

END Cost: 7; **Magic Roll:** -7; **Casting Time:** ½ Phase

Real Cost: 13

SENSE EARTH

The caster can sense and identify different types of earth, stone and metals. This includes precious metals and gems. Solid barriers do not block this sense, but open spaces and living beings do. For instance, the caster could not sense gold in a person's hand in the next room, but could sense it buried 20 feet straight down.

The caster cannot tell if the substance has been worked or forged (but could sense the purity of a metal). He could recognize a previously sensed item, such as a sword or a jewel.

Power: Detect (Range, Discriminatory)

Modifiers: Costs END (-½), Gestures (-¼), Incantations (- ¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 13 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 3

LIKE A ROCK

This spell allows the caster to suffer any environment a stone could. The caster could literally reach into a forge and pick up a burning coal with his bare hand, or sleep on a bed of nails. However, he will still take damage from the sudden shock of attacks.

Also, conditions too severe for even a rock will harm him (lava pits, the surface of a sun, the pressure of a steel press).

Power: Life Support: Self contained breathing, Intense heat and cold, Vacuum and high pressure, High radiation.

Modifiers: Costs END (-½), Gestures (-¼), Incantations (- ¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 20 points in spells from the Earth college (-½). **Active Cost** = 19 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 4

UNIQUE SPELLS

THE MEDUSA TOUCH

This spell allows the caster to do with a touch what the mythical Medusa did with a glance: turn a person to stone. This is an all-or-nothing transformation, and it is a tricky spell. If the caster fails his roll, he himself turns to stone.

The only sure way to reverse the spell is to cast Animate Statue on the target, though it is rumored that very powerful earth elementals can reverse it at will.

Power: 9d6 Transform (into stone statue)

Modifiers: Side Effects (same spell on caster) (-1), Gestures (- ¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (- ¼), Concentrate: ½ DCV (-¼), Character must have at least 40 points in spells from the Earth college (-1). **Active Cost** = 135 points.

END Cost: 13; **Magic Roll:** -13; **Casting Time:** ½ Phase

Real Cost: 25

ANIMATE STATUE

This spell will animate any statue of a non-organic substance up to twice the size of a man (3 levels growth); the statue will then fight as the caster directs. Once cast, the statue will fight as long as the caster powers it and the caster may take other actions while he directs it.

This spell is treated as telekinesis, limited by the statue. Base STR is determined by the appearance of the statue. A statue of a normal man would have STR 10, an extremely muscular athlete could have a maximum base of STR 20. 5 STR is added for each level of growth, up to +15 STR. Clay adds +5, stone and marble add +10, and iron adds +15 STR. Maximum total STR is 50.

All telekinetic actions are limited by the statue. For instance, a statue with no arms couldn't grab, but could kick or push. Statues move at 6"/Phase on the caster's SPD, and can attack at the end of a full move. Movement might be increased or decreased due to the nature of the statue.

If the statue is of poor quality, the TK is at -1 CV; if it is a masterpiece, the GM may allow +1 CV.

If the statue is destroyed, the spell is canceled. Man-sized statues have 10 BODY. Clay has DEF 3, non-resistant; stone: 4 DEF (resistant); marble: 5 DEF; iron: 6 DEF. The statue fights until all BODY is destroyed, the caster runs out of END or falls unconscious. Stone and marble take +3d6 from any fall.

GM's are encouraged to play up the special effects of this spell.

Power: Telekinesis (STR 50)

Modifiers: Continuous (+1), STR limited by statue (-½), Actions limited by statue (-½), Canceled by destruction of statue (-¼), Gestures (-¼), Incantations (-¼), Requires Magic Skill Roll (-½), OAF — gemstone (-1), Character Must Have Connection to the Earth (-¼), Concentrate: ½ DCV (-¼), Character must have at least 40 points in spells from the Earth college (- 1). **Active Cost** = 150 points.

END Cost: 3 per 10 STR; **Magic Roll:** -15; **Casting Time:** ½ Phase

Real Cost: 26

COLLEGE OF EMPATHY

"If you control a man's emotions you control his actions." So runs the creed of the College of Empathy. However, in order to control a man's emotions you must first understand them. As a result, the College of Empathy concentrates first on perceiving and recognizing emotions before it moves on to controlling them.

This college has the advantage that it derives its power solely from the mind. Because of this, its magic requires none of the props so prevalent in other colleges. Nevertheless, it has restrictions of its own. In order to properly cast empathic spells, the mage's own mind must be at peace. This requires at least an hour of quiet meditation every day. During this meditation the mage may not travel or receive outside interruptions. Without such meditation an empathic mage's mind will not be calm enough, and he will be unable to cast any of his spells. This can be a problem during hurried journeys or in particularly noisy locales.

The spells from this college revolve around subtlety. Few cause or prevent any great harm. Most also require some concentration. Because of this they are not particularly useful in combat — they are better used to prevent combat from ever happening.

Common Limitations: Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½),Character must have at least 10 points in spells from Empathy College (–¼), Concentrate ½ DCV (–¼), Most require Extra Time. Many require Gestures and Incantations.

BASIC SPELLS

FEEL MAGIC

To cast this spell, the empathic mage frees his emotions from his body and has them examine the object in question. This process necessarily causes the caster to be preoccupied and unable to react as quickly as he normally would.

Power: Detect Magic, +2 to PER Roll

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Costs END (–½), Requires an hour of quiet meditation every day (–½), Character must have at least 10 points in spells from Empathy College (–¼), Concentration: 0 DCV (–½), Extra Time — full Phase (–½). **Active Cost** = 7 points

END Cost: 1; **Magic Roll:** –1; **Casting Time:** 1 Phase

Real Cost: 2

MAGICAL DISRUPTION

Although the College of Empathy is not geared towards direct action, a desperate empathic mage may risk injury to try and ward off an attack or some other spell. That involves separating the emotions from the mind and using their power to dispel a given spell.

If the mage fails his Magic Roll he will dispel any spells in effect on himself and suffer a shock to his body.

Power: 8d6 Dispel

Modifiers: Affects any single magical spell (+¼), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½),Character must have at least 10 points in spells from Empathy College (–¼), Side Effects (6d6 Dispel and 3d6 Stun Drain) (–1), Concentrate: ½ DCV (–¼). **Active Cost** = 30 points

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 10

COLLEGE SPELLS

READ EMOTIONS

This is one of the most basic spells in the college. By casting it the mage can for a time determine what emotions people around him are feeling. Note that this is not telepathy; it does not pry deep into the target's mind. However, it is capable of picking up surface emotions.

Power: Detect Emotions, at range, discriminatory, +2 to PER Roll

Modifiers: Requires a Magic Skill Roll (–½), Costs END (–½), Requires an hour of quiet meditation every day (–½), Character must have at least 10 points in spells from Empathy College (–¼), Concentrate: 0 DCV throughout (–1), Extra Time — full Phase (–½). **Active Cost** = 19 points

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 5

DETECT LIFE

Since all things living radiate some emotions, it is possible to detect life by simply looking for emotions. The caster need only expand his awareness of emotions to include the area around him.

Power: Detect life, at range, +2 to PER Roll

Modifiers: Requires a Magic Skill Roll (–½), Costs END (–½), Requires an hour of quiet meditation every day (–½), Character must have at least 10 points in spells from Empathy College (–¼), Concentrate: 0 DCV throughout (–1), Extra Time full Phase (–½). **Active Cost** = 12 points

END Cost: 1; **Magic Roll:** –1; **Casting Time:** 1 Phase

Real Cost: 3

DETECT LIES

When a person lies his emotions will give him away. This spell allows the caster to sense those emotions and tell when a person is lying. But watch out. It makes no distinction between a little white lie and a big whopper. In addition a target who has mental training can sometimes hide the tell-tale emotions.

Power: 4d6 Telepathy

Modifiers: Requires a Magic Skill Roll (–½) Costs END (–½), Requires an hour of quiet meditation every day (–½), Character must have at least 10 points in spells from Empathy College (–¼), Concentrate: 0 DCV throughout (–1), Extra Time full Phase (–½), Only to Detect Lies (-1). **Active Cost** = 20 points

END Cost: 2; **Magic Roll:** –2; **Casting Time:** 1 Phase

Real Cost: 4

CLOUD MIND

The caster of this spell is able to cloud his mind with emotions and thus be protected from mental attacks. If the caster fails his Magic Roll, he will be temporarily more vulnerable to mental attacks.

Power: +10 Mental Defense

Modifiers: Gestures (–¼), Incantations (–¼), Costs END (–½), Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½), Character must have at least 10 points in spells from Empathy College (–¼), Side Effects (3d6 Ego Drain) (–½), Concentrate: ½ DCV (–¼), Extra Time — full Phase (–½). **Active Cost** = 10 points

END Cost: 1; **Magic Roll:** –1; **Casting Time:** 1 Phase

Real Cost: 2

EMOTIONAL BLAST

Through the use of this spell, the caster sends an overwhelming blast of emotions at his opponent. This spell is cast quicker than most other Empathic spells. But it carries with it some risks. It is particularly draining on the caster. It also leaves the caster more vulnerable to attack and if miscast it will have the reverse effect from the one intended.

Power: 3d6 Ego Attack

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½), Character must have at least 20 points in spells from Empathy College (–½), Side Effects (3d6 Stun Drain) (–½), Concentrate: ½ DCV (–¼), 2x Endurance cost (–½). **Active Cost** = 30 points

END Cost: 6; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

OBJECT READING

This spell allows the caster to use the Detect Emotions spell to detect the emotional residue left on objects. This may tell the mage something about who owned the object or how it was used. This spell has no use if the caster doesn't already have the Read Emotions spell.

Failing the Magic Roll for this spell will cause all of the emotions held within an object to flood forth all at once. This is painful, and can stun the caster.

Power: Clairsentience for Detect Emotions, retrocognition

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), No range (–½), Requires an hour of quiet meditation every day (–½), Character must have at least 20 points in spells from Empathy College (–½), Side Effect (3d6 Stun Drain) (–½), Concentrate: 0 DCV (–½), Extra Time — 1 minute (–1 ½). **Active Cost** = 30 points

END Cost: 1; **Magic Roll:** –1; **Casting Time:** 1 Minute

Real Cost: 6

PROBE EMOTIONS

This spell enables the caster to send emotions, and enables the caster to read deeper emotions than he can with a simple Read Emotions spell. Probe Emotions can enable the caster to engage in basic communicate even if he doesn't know the target's language. This spell could also be helpful in dealing with animals, but its range is limited, which can make this somewhat risky.

If a mage fails his Magic Roll, strong emotions will rebound back upon him causing him discomfort.

Power: 8d6 Telepathy

Modifiers: Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½), Only for Emotions (–½), Character must have at least 20 points in spells from Empathy College (–½), Side Effects (3d6 Stun Drain) (–½), Concentrate: 0 DCV (–½), Extra Time — full Phase (–½) Reduced by range (–¼). **Active Cost** = 40 points

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 9

FRIENDSHIP

This spell will make the target believe that the caster is a dear friend. Any reasonable request made of the target will be honored in deference to this friendship. However a request that the target finds particularly distasteful may snap him out of the spell and cause him to realize what has happened. Also, once the spell has ended, the target will fully realize what has happened and may be none too pleased. This spell is further complicated by the fact that it requires eye contact between the caster and the target. Thus it is not very good at long ranges.

A failure of the Magic Roll for this spell causes the caster to be momentarily vulnerable to mental assaults.

Power: 6d6 Mind Control

Modifiers: Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½),Character must have at least 20 points in spells from Empathy College (–½), Requires eye contact with target (–½), Side Effects (3d6 Ego Drain) (–½), 2x Endurance Cost (–½), Concentrate: ¼ DCV (–¼), Extra Time — full Phase (–½). **Active Cost** = 30 points

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 6

EMPATHIC HEALING

Through the use of this spell the caster can heal someone else's wounds by taking them on himself and then healing his own body. In the case of wounds he has received, he can just bypass the first step and heal himself. This spell is very draining on the caster.

Failing the Magic Roll for this spell will result in the caster taking on some of the subject's wounds without removing them from the subject.

Power: 4d6 Healing

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), , Requires an hour of quiet meditation every day (–½), Character must have at least 30 points in spells from Empathy College (–¾), Side Effect (1d6 Body Drain and 2d6 Stun Drain) (–½), Concentrate: 0 DCV (–½), Extra Time — 1 Turn (–1), 5x Endurance cost (–2). **Active Cost** = 20 points

END Cost: 10; **Magic Roll:** -2; **Casting Time:** 1 Turn

Real Cost: 3

FEAR

This spell causes the subject to experience extreme fear and act accordingly. Usually this involves running away. But other reactions are possible. As this spell is cast more quickly than most Empathy spells, it is not as efficient in its use of energy and tends to exhaust the caster.

If the Magic Roll fails, this spell will backfire on the caster causing him to suffer a fright himself.

Power: 10d6 Mind Control

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Only to cause a fear reaction (–½), Requires an hour of quiet meditation every day (–½),Character must have at least 30 points in spells from Empathy College (–¾), Side Effects (6d6 Mind Control) (–½), Concentrate: ½ DCV (–¼) 2x Endurance cost (–½). **Active Cost** = 50 points

END Cost: 10; **Magic Roll:** -5; **Casting Time:** ½ Phase

Real Cost: 10

CLOUD EMOTIONS

Through the use of this spell the caster completely covers up his emotions. In essence he radiates no emotions for other people to pick up. As a result, he is undetectable by people trying to sense his emotions. As a by-product, no one can mentally detect if he is lying. Nor can he be located by any mental senses.

Miscasting this spell will cause the caster's mind to be extremely vulnerable until he can recover his wits, as it were.

Power: Invisibility to Detect Emotions, Detect Life, Detect Lies and all Mental senses

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½), Character must have at least 30 points in spells from Empathy College (–¾), Side Effects (3d6 Ego Drain) (–½), Concentrate: 0 DCV (–½), Extra Time — full Phase (–½). **Active Cost** = 40 points

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 8

UNIQUE SPELLS

DARKLOCK'S DISMAL DISCORD

The target of this spell will suffer such extreme emotional anguish that he will be unable to concentrate on anything. This will reduce his ability to think on his feet, and will make it nearly impossible to properly cast spells. Because this spell exposes the caster to extremely volatile emotions, it may only be safely cast once per day — any more would severely risk the sanity of the caster. A night's sleep followed by meditation is required to properly calm the caster's mind and allow another attempt at the spell.

If the mage fails his Magic Roll for the spell, it rebounds and affects him instead of the desired target.

Power: 5d6 Magic Drain linked with a 2d6 Intelligence Drain

Modifiers: Magic Drain affects all magical powers at once (+2), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½),Character must have at least 40 points in spells from Empathy College (–1), Side Effects (Same spell centered on caster) (–1), Concentrate: 0 DCV (–½), Extra Time — full Phase (–½), 1 Charge — costs END (–2 ½). **Active Cost** = 170 points

END Cost: 17; **Magic Roll:** -17; **Casting Time:** 1 Phase

Real Cost: 21

MASS FEAR

Through the use of this spell the caster can cause whole armies to run in terror. This could turn the tide of a battle. But it can be devastating to friendly forces if miscast.

If the caster fails his Magic Roll, the spell will be successfully cast but improperly directed. It will center right in front of him aiming in the exact opposite direction as intended. Needless to say, any friendly forces accompanying the caster will be quite upset.

Power: 10d6 Mind Control, 20" long cone

Modifiers: Area of effect — cone (+1), Double size of cone (+¼), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½), Only to cause a fear reaction (–½), Character must have at least 40 points in spells from Empathy College (–1), Side Effects (same spell centered on hex in front of caster pointed in opposite direction) (–1), Concentrate: ½ DCV (–¼), Extra Time — full Phase (–½). **Active Cost** = 125 points

END Cost: 13; **Magic Roll:** -13; **Casting Time:** 1 Phase

Real Cost: 22

ADORATION

If the target of this spell is the opposite gender, he or she will immediately fall in love with the caster. If he is the same gender he will treat the caster as his oldest, dearest friend. Virtually anything that the caster asks the target to do will be done in the name of this love or friendship. This spell requires the caster to make eye contact with the target in order to be successful.

If the Magic Roll for this spell is failed, then the caster will lose most of his will and for a time may himself be manipulated by anyone.

Power: 16d6 Mind Control

Modifiers: Requires a Magic Skill Roll (–½), Requires an hour of quiet meditation every day (–½), Caster must seek +20 necessary to make the target think the actions were natural (–½), Requires eye contact with target (–½), Character must have at least 40 points in spells from Empathy College (–1), Side Effects (4d6 Ego Drain and 4d6 Presence Drain) (–1), Concentrate: ½ DCV (–¼), Extra Time — full Phase (–½). **Active Cost** = 80 points

END Cost: 8; **Magic Roll:** -8; **Casting Time:** 1 Phase

Real Cost: 14

COLLEGE OF FIRE WIZARDS

Fire. Whether the blessed flame of the campfire or an unstoppable firestorm, fire has always fascinated man. Thus it is hardly surprising that one of the most common colleges of magic focuses on fire and its many uses.

Fire magic is extraordinarily easy to learn, and requires almost no study. The spells of this college typify both the best and worst traits of flame. On one hand, they are quick to start, and pretty to look at. However, they can easily run out of control if the caster is not careful. Fire spells are good in combat, since they are extremely quick, and usually quite destructive. But since they all have Side Effects, most fire wizards buy a high Skill Roll.

Almost all fire spells smell of brimstone, and will cause the target to catch on fire.

Common Limitations: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Character must have at least 10 points in spells from Fire College (–¼). Most Fire spells also have Side Effects (–½).

BASIC SPELLS

FIRE BLAST

A bolt of flame leaps from the caster's finger and flies at the target, burning him.

If the fire wizard fails his Magic Roll, the bolt merely burns his hand instead. Although this is painful, it doesn't cause any long-term damage.

Power: 8d6 Energy Blast (Fire)

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (3d6 Character Points of STUN Drain) (–½), Character must have at least 10 points in spells from Fire College (–¼). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 10

FIRE BOLT

A bolt of white-hot flame leaps from the caster's finger and flies at the target, burning him.

If the fire wizard fails his Magic Roll, the bolt chars his hand instead.

Power: 2d6 RKA Energy Blast (Fire)

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (6d6 Energy Blast) (–½), Character must have at least 10 points in spells from Fire College (–¼). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

FIRE SHIELD

Solid flames surround the caster, protecting him from incoming attacks.

If the fire wizard fails his Magic Roll, the flames will flare brightly, blinding him.

Power: 4 PD / 4 ED Force Field

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (3d6 Flash against sight) (–½), Character must have at least 10 points in spells from Fire College (–¼). **Active Cost** = 8 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 2

DISPEL

The caster throws a ball or fire at another spell. Upon striking, the ball of fire tries to dispel the target spell.

If the fire wizard fails his Magic Roll, the flame turns on him, and may dispel any spells he might have in operation.

Power: 6d6 Dispel

Modifiers: Affects any single magical spell (+¼), Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (8d6 Dispel) (–½), Character must have at least 10 points in spells from Fire College (–¼). **Active Cost** = 24 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 8

DETECT

The caster creates a ball or fire that flares brightly when in the presence of magic.

If the fire wizard fails his Magic Roll, the flame flashes too brightly, blinding him.

Power: Detect Magic

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (3d6 Flash) (–½), Character must have at least 10 points in spells from Fire College (–¼), Costs END (–½). **Active Cost** = 3 points.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

COLLEGE SPELLS

BLINDING FLAMES

The caster throws a ball of fire at the target. At the last second, the ball explodes in a flash of bright light, which can blind everyone standing nearby.

If the Magic Roll fails, the light never leaves the caster's hand, and explodes in the caster's face.

Power: 2d6 Flash

Modifiers: Explosion (+½); Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (2d6 Flash Explosion) (–½), Character must have at least 10 points in spells from Fire College (–¼). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

DANCING FLAMES

This is an noncombat spell, used by fire wizards to impress or entertain. With this spell, a skillful wizard can tell a story or set a scene. Of course, less reputable wizards can use the spell to hide themselves in swirling flames.

If the spell is miscast, the flames flare brightly, blinding anyone standing too close (including the wizard).

Power: Images, -4 to PER Roll

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (2d6 Flash Explosion) (–½), Character must have at least 10 points in spells from Fire College (–¼), Images are recognizably flames (–1). **Active Cost** = 22 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 4

FIREBALL

This common spell creates an explosion of flame that burns anyone in its radius. The caster holds up his tinder, points his finger, and with a "whoosh" the fireball flies toward the target and explodes. The fireball frequently sets its target on fire.

If the fire wizard fails his Magic Roll, the fireball will blow up in his face, causing a 4d6 explosion centered in his hex.

Power: 6d6 Energy Blast (Fire)

Modifiers: Explosion (+½); Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (4d6 Explosion) (–½), Character must have at least 10 points in spells from Fire College (–¼). **Active Cost** = 45 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 11

FIRE SIGHT

This spell allows the caster to look into a fire, and see out of a different fire. For example, a wizard could stare into his campfire and see out of a baron's fireplace. Similarly, a wizard could stare into his pipe, and see out of a torch on the other side of a door. Anyone else looking into the flames will see nothing out of the ordinary.

If the wizard fails his Magic Roll, the flames shine too brightly, temporarily blinding him.

Power: Clairsentience (sight). Max distance 100".

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), Fragile OAF — tinder and open flame (–1 ¼), Doesn't work in rain or underwater (–¼), Side Effects (3d6 Flash) (–½), Character must have at least 10 points in spells from Fire College (–¼), Concentration: ½ DCV for duration of spell (–½), Only from fire to fire (–2). **Active Cost** = 20 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 0 Phase

Real Cost: 3

HYPNOTIC FLAMES

This spell creates dancing flames that can entrance a chosen viewer (to anyone other than the target, the flames appear normal). To work, the victim must be able to see the flames. Once hooked, he target will stand motionless until he breaks free from the trance.

If the fire wizard fails his Magic Roll, he may become entranced in his own hypnotic flames.

Power: 8d6 Mind Control

Modifiers: Telepathic Command (+¼); Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (6d6 Mind Control, as per spell) (–½), Character must have at least 10 points in spells from Fire College (–¼); Single Command (Stop Moving) (–½), Target Must be able to see flames (-½). **Active Cost** = 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** ½ Phase

Real Cost: 10

PRODUCE FLAME

This common spell allows the caster to create a small flame that he can use to start campfires, light pipes, set the stage for larger spells, etc.

If the caster fails his roll, the tinder burns up in a blinding flash.

Power: 1 pt. RKA, linked with Change Environment (start fires)

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (2d6 Flash Explosion) (–½), Character must have at least 10 points in spells from Fire College (–¼), No Range (–½). **Active Cost** = 15 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 3

SEARING TOUCH

This spell causes the wizard's hands to turn white-hot — hot enough to pierce even thick armor.

If he fails his Magic Roll, the caster feels a searing burning sensation in his hand, but suffers no real damage.

Power: 1d6 +1 RKA (Fire)

Modifiers: Armor Piercing (+½); Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (3d6 Character Points of STUN Drain), Character must have at least 10 points in spells from Fire College (–¼), No Range (–½). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

SKIN OF FLAME

This causes the wizard to be covered with swirling blue flames. Although these flames do not hurt the wizard or his clothes, they will burn anything else that touches him — like an attacker's weapon. This spell is especially effective against animals, who will frequently avoid the wizard after one attack.

If the fire wizard fails his Magic Roll, the flames race over his skin, causing pain but no lasting damage.

Power: 1d6 RKA (fire)

Modifiers: Damage Shield (+½); Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (3d6 Character Points of STUN Drain) (–½), Character must have at least 10 points in spells from Fire College (–¼). **Active Cost** = 22 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 5

SMOKING FIRE

This causes an existing fire put forth black, sooty smoke that is almost impossible to see through.

If the fire wizard fails his Magic Roll, the smoke will go into his eyes only, blinding him

Power: 2" Radius Darkness (impervious to normal sight)

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (3d6 Flash against sight) (–½), Character must have at least 10 points in spells from Fire College (–¼). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 5

UNIQUE SPELLS

MALEKITH'S METEOR SWARM

Perhaps the most powerful fire spell commonly known, this spell allows the caster to call down a devastating hail of burning meteors. This spell has very limited usefulness in combat, but is extremely dangerous in a noncombat setting. Its original casting left an entire town devastated, with each building either destroyed or burning. Obviously, use of this spell is frowned upon by most reputable wizards, except in the best of causes.

Although the spell can be cast in 5 minutes, almost all wizards take longer (to help improve their roll).

If the poor wizard fails his Magic Roll, the spell still works, but is instead targeted on *him.*

Power: 3d6 RKA

Modifiers: Area Effect, x256 Area (+2), affects 320" radius; Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), Bulky Fragile OAF — Large burning brazier and tinder (–1 ¾), Doesn't work in rain or underwater (–¼), Side Effects (Same Spell, centered on caster) (–1), Character must have at least 30 points in spells from Fire College (–¾), Concentration: 0 DCV while casting (–½), x2 END Cost (–½). **Active Cost** = 180 points.

END Cost: 36; **Magic Roll:** -18; **Casting Time:** 5 Minutes

Real Cost: 27

THE PHOENIX EFFECT

Getting its name from the mythical phoenix, this powerful spell causes the caster to seemingly explode in a blinding flash of fire. Anyone standing near the mage will be badly burned, as well as blinded. The wizard himself takes no damage.

This spell is used by powerful fire wizards when they are fighting alone, or when they have no concern for their companions. It has a stunning effect on the battlefield, blinding or disabling all of the wizard's nearby opponents.

If the fire wizard fails his Magic Roll, the spell still works, but he feels the full impact.

Power: 2 ½d6 RKA, linked with a 3d6 Sight Flash

Modifiers (both Powers): Explosion (+½), lose one DC per 3" (+½), Personal Immunity (+¼); Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — tinder (–1), Doesn't work in rain or underwater (–¼), Side Effects (Same spell, but without the personal immunity) (–½), Character must have at least 10 points in spells from Fire College (–¼), No Range (–½). **Active Cost** = 157 points.

END Cost: 16; **Magic Roll:** -16; **Casting Time:** ½ Phase

Real Cost: 33

COLLEGE OF ILLUSIONISTS

The College of Illusionists is the school of deception and manipulation of the senses. The magics of the College of Illusionists are insubstantial and ethereal, but can be quite powerful. The spells of this college are not difficult to learn, but the caster must have a high EGO to cast them successfully and a high Magic Skill to avoid the side effects which afflict the unskilled dabbler.

Practitioners of this art must have a focus of shaped glass. This usually takes the form of a prism or lens. The casting of illusions is usually accompanied by an amplification and warping of light in the general vicinity of the caster.

Common Limitations: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Most Illusions also have Side Effects (–½).

BASIC SPELLS

DETECT

The caster sees a golden nimbus surrounding the source of magical energies in his area.

If the Illusionist fails his magic roll, the golden nimbus floods his vision (whether or not there is any magic present), blinding him.

Power: Detect Magic

Modifiers: Gestures (–¼), Incantations (–¼), Costs END (–½), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (3d6 Flash) (–½). **Active Cost =** 3 points.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

COLLEGE SPELLS

MIND MISSILE

The Illusionist flings an illusory missile from his hand at the target. Exactly what sort of missile this is is up to the caster. The caster must roll EGO+20 for this illusion to take effect if he wants the missile to do STUN damage, EGO+30 if he wants the missile to do STUN and BODY damage. If he makes this roll, then the missile automatically hits for whatever damage it would normally do, up the total of the illusion dice in Active Points.

Should the caster fail his Magic Roll, then he suffers an excruciating flash of pain in his head.

Power: 12d6 Mental Illusions

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (3d6 EGO Attack) (–½), Limitation: only for creating illusory missiles (–1 ½). **Active Cost =** 60 points.

END Cost: 6; **Magic Roll:** -6; **Casting Time:** ½ Phase

Real Cost: 11

BLUR

The caster's image blurs, making him very hard to hit in combat.

If the Illusionist fails his roll, then the spell has just the opposite effect — his image becomes crystal-clear, and he is correspondingly easy to hit.

Power: +4 Combat Skill Levels, only for DCV

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (3d6 Character Points DEX Drain) (–½), Limitation: levels for DCV only (–1). **Active Cost =** 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 4

DISPEL ILLUSION

The Illusionist focuses the power of the target illusion back upon itself, overloading the energies involved and destroying the illusion.

Failure of his Magic Roll could result in the caster's own spells being dispelled.

Power: 6d6 Dispel

Modifiers: Affects any single magic spell (+¼); Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (10d6 Dispel) (–½), Limitation: vs. illusions only (–1½). **Active Cost =** 22 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 4

IMAGES

With this simple spell, the caster can create an image which is both visible and audible to onlookers.

If the Magic Roll is failed, then the caster is temporarily blinded and deafened by the backfiring of his spell.

Power: Images (sight and sound), 1" area

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (2d6 Flash, sight; 1d6 Flash, sound) (–½). **Active Cost =** 15 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** ½ Phase

Real Cost: 4

INVISIBILITY

This spell renders the caster invisible by creating an illusion of the surrounding terrain between himself and any viewers, regardless of from which angle they happen to be looking. This illusion is perfect, except at close range, where a viewer can see the light warping around a "dead spot".

If the Illusionist fails his Magic Roll, then rather than being invisible, he shines with a bright light and all sounds caused by his actions are amplified to thunderous proportions.

Power: Invisibility to normal sight

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (Images — loud sound, bright light, 16" radius) (–½). **Active Cost =** 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 6

WARDROBE

This nifty little spell allows the caster to change the appearance of his clothing from what he is currently wearing to anything he can imagine.

If the caster fails his Magic Roll, then his clothing is reduced to tatters.

Power: Instant Change (any clothing)

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (6d6 Cosmetic Transform of clothes to rags) (–½). **Active Cost =** 10 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 3

SHADOW

The caster creates a field of illusory darkness with a 2" radius which is impervious to normal sight.

If the Illusionist fails his Magic Roll, then the darkness merely clouds his own vision temporarily.

Power: Darkness to normal sight, +1" radius

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (3d6 Flash) (–½). **Active Cost =** 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 5

DISGUISE

The caster creates an illusory mask which superimposes itself over his own features, thereby disguising him. If the caster wishes to copy someone's features, he must make an INT Roll, modified by how well the caster knows the person (–3 — met only once, -1 — an acquaintance, +3 — his mother, etc.).

If the caster fails the Magic Roll, then the spell works, but transforms the caster's features into a mask of hideous distortion.

Power: Images (sight)

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (6d6 Cosmetic Transform — caster's face made hideous) (–½), Limitation: only to produce disguise on caster (–1 ½). **Active Cost =** 10 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** ½ Phase

Real Cost: 2

DUPLICATE

The caster creates illusory duplicates of anything that he can currently see. Since the caster is merely duplicating something he can see, he duplicates are very accurate and convincing.

If the Illusionist fails his Magic Roll, then the image of the object he was trying to duplicate is burned into his retina, temporarily blinding him.

Power: Images, -3 to PER Rolls

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (3d6 Flash) (–½), Limitation: only to create multiple images of objects already present (–1). **Active Cost =** 19 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 4

TEMPERATURE

This spell enables the caster to make all targets within a 3" radius feel a dramatic change in the temperature. This perceived change does not have any immediate effects on the targets (in the form of damage), but can seriously effect them in the long run. For example, if the targets felt the equivalent of 150° F while fighting, they would sweat profusely (and use up tons of END). The GM has the final say on exactly what the effects of this power will be.

If the caster fails the Magic Roll, then his own body temperature is radically heated or cooled (depending on what he was trying to do).

Power: 5d6 Mental Illusions

Modifiers: Area Effect (3" Radius) (+1), Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (3d6 STUN Drain) (–½), Limitation: tactile only, temperature only (–2), Limitation: cannot damage target (–1). **Active Cost =** 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** ½ Phase

Real Cost: 7

LIGHT

The caster creates a glowing ball of light which hovers near his shoulder. This ball illuminates everything within a 4" Radius as if it were day.

If the Illusionist fails his Magic Roll, then the light flashes in front of his face briefly, then disappears. This will blind the caster momentarily.

Power: Change Environment (light, 4" Radius)

Modifiers: Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 10 points in spells from College of Illusions (–¼), Side Effects (3d6 Flash) (–½), No range (–½). **Active Cost =** 15 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 3

UNIQUE SPELLS

ILLUSION

This spell represents your basic high-power illusion. It can be anything, and affects everyone within an 8" radius. Why, you might ask, don't all illusionists just take this spell? After all, it can do everything, or at least almost everything, that the rest of the spells of this college can do. The reason is simple. It's hard to cast and uses gargantuan amounts of END. Only true masters of the College of Illusions can learn and successfully cast this spell.

If the Illusionist fails his Magic Roll, then he suffers a powerful EGO Attack which can render him unconscious for some time.

Power: 12d6 Mental Illusion

Modifiers: Area Effect (8" Radius) (+1 ¾), Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 30 points in spells from College of Illusions (–½), Side Effects (16d6 EGO Attack) (–1), Concentrate (0 DCV) (–½), Extra Time: +1 minute (–1 ½), Increased END (–½). **Active Cost =** 165 points.

END Cost: 32; **Magic Roll:** -16; **Casting Time:** 1 minute

Real Cost: 24

PHANTASM

This powerful spell creates a full-sensory illusory creature completely independent from the caster. It will follow the caster's original instructions until the condition of those instructions have been fulfilled; then it will vanish.

This is a very powerful illusion. It is also very difficult to cast (–21 Magic Roll) so the Illusionist will probably take a lot of extra time to cast it. The Mind Control component of the spell is used to simulate the caster's control over his illusion. If the Mind Control doesn't work, then the illusion vanishes. This simulates the caster's failure to cohesively structure the encoding of his instruction for the illusion. This is a tricky task, and should not be automatic.

The type of creature created is completely up to the caster (and GM, of course); after all, he's creating from his head. If he wants his Phantasm to be a three-headed pink killer sloth, then as long as he knows what one looks like, that's fine. The viewers of this monstrosity would probably get a bonus to their PER Rolls, however.

If the caster fails his Magic Roll, then he is subject to a very painful EGO Attack. This may render him unconscious for a long time.

Power: Summon (200 Point creature) linked to 3d6 Mind Control

Modifiers: Summon Anything (+2), Gestures (–¼), Incantations (–¼), Requires Magic Skill Roll (–½), OAF — glass (–1), Character must have at least 30 points in spells from College of Illusions (–½), Side Effects (20d6 EGO Attack) (–1), Concentrate (0 DCV) (–½), Extra Time — +1 minute (–1 ½), Increased END (–½), Limitation: Mind Control only affects creature summoned (–2), Limitation: targets of creature can disbelieve on a PER Roll, after which it can do no damage (as in Images) (–¾). **Active Cost =** 207 points.

END Cost: 42; **Magic Roll:** —21; **Casting Time:** 1 minute

Real Cost: 27

COLLEGE OF NECROMANCY

Necromancers are some of the most feared and hated magicians in existence. Though it is instinctive for living beings to fear and avoid death, necromancers embrace it openly. As a result, most of these death-magicians live far from other living beings, absorbing themselves in their dark pursuits.

Necromancy is extremely difficult to learn, as it is almost never taught openly. Most necromancers gain their knowledge from the writings of other death-wizards who have since passed into the Void. Death magic is a very dangerous magic to learn, for those who mishandle the forces of death may cause themselves to wither and die. Any time a necromancer fails his magic roll, he takes at least 2d6 worth of cumulative transformation towards aging himself five years. A necromancer who fails his magic roll often enough can find his way to an early grave.

Necromancers can pack a powerful offensive punch, but unless they have been careful to establish a bodyguard of undead thralls, their defensive capabilities will not withstand a concentrated attack. Also, although necromancers need not gesture to perform their spells, all of their magics must have a physical link between the worlds of life and death. These foci need to be worn on the necromancer's person, and glow with fetid green light when energy is being channeled through them.

When necromancy is used properly, all nearby feel a horrible, lingering chill and catch a faint charnel smell. Quite obviously, necromancy is more suited for NPC villains than PC wizards.

Common Limitations: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — various death-related objects (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects: Cumulative Minor Transformation: caster ages five years (–½)

BASIC SPELLS

CHILLING GAZE

The caster, his eyes glowing with a pale light, has merely to stare at a target, mutter the correct incantation, and the target will feel chilled and feverish. Particularly frail targets may actually faint. The focus for this spell is the dust from a dead man's eye.

Power: 6d6 Energy Blast

Modifiers: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — eye dust (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), Blast does stun only (–½). **Active Cost =** 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

DETECT MAGIC

A skeletal hand appears (a spirit only, no tangible form) and points out the location of nearby magic. The focus for this spell is a human finger bone which has been soaked in blood for 3 days.

Power: Detect Magic (bought as sense)

Modifiers: Incantations (–1⁄4), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — finger bone (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), Costs END (–½). **Active Cost** = 3.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

SPELLSDEATH

The caster summons several gaunt phantoms, which fly rapidly about the target spell, howling and ripping it apart with their bony fingers. The focus for this spell is the mummified talon of an eagle.

Power: 10d6 Dispel

Modifiers: Affects any single magic spell (+¼); Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — eagle claw (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½). **Active Cost =** 37 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 9

COLLEGE SPELLS

GLOOM

With this spell, the caster causes the immediate area to become dim and foreboding. A shadow falls across the sun and lanterns grow smoky. The air is chilled, and fog creeps along the ground. In short, this spell creates a perfect environment for undead. The focus for this spell is a piece of a burial shroud.

Power: Change Environment (Gloom), 128" radius

Modifiers: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — burial shroud (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½). **Active Cost =** 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 0 Phase

Real Cost: 10

TOUCH OF DECAY

With but a word and a touch, the necromancer can cause unliving objects to crumble and rot, while living objects wither and die. The spell's focus is a withered orchid.

Power: 1d6 BODY Drain

Modifiers: Incantations (–1/4), Requires Magic Skill Roll (–1/2), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — orchid (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), BODY returns at 5 active points/month (+1 ½). **Active Cost =** 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** ½ Phase

Real Cost: 12

SPEAK WITH SPIRITS

The caster causes a dead spirit to manifest before him. He may then communicate with the departed soul, forcing it to reveal anything it knows on whatever subject the caster enquires about. The focus for this spell is the skull of any small bird.

Power: Clairsentience, Sight and Hearing, May see through past and into future

Modifiers: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — bird skull (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), Caster limited to knowledge and experiences of soul he is speaking with (–1). **Active Cost =** 65 points.

END Cost: 6; **Magic Roll:** -6; **Casting Time:** 0 Phase

Real Cost: 13

CREATE LESSER UNDEAD

This spell is a staple of Necromancy. The caster can take an ordinary dead body and imbue it with undead life force. This normally requires quite a bit of time. The focus for this spell is, of course, the remains that the caster wishes to animate.

The spell listed below allows the caster to create eight low-powered, 25 pt. undead (skeletons, zombies, etc.)

Power: Summon (8x25 pt creatures)

Modifiers: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — corpses (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), Extra Time: 5 minutes (–2). **Active Cost =** 45 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 5 Minutes

Real Cost: 8 points

CREATE STRONG UNDEAD

This spell is a more powerful version of the Create Lesser Undead spell. This spell allows the caster to create four 75 pt. undead (ghouls, wights, etc.). The spell takes much more time and preparation to cast than its weaker counterpart.

Power: Summon (4x75 pt. creatures)

Modifiers: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — corpses (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), Extra Time: One Hour (–2 ½). **Active Cost =** 55 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Hour

Real Cost: 8 points

CREATE GREATER UNDEAD

This spell is the most powerful undead-creation spell in common usage by death-wizards. With 5 hours preparation, the necromancer can create a single 150 pt. creature (vampires, spectres, etc.). Controlling the new undead, however, is another matter.

Power: Summon (150 pt creatures).

Modifiers: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — A corpse (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), Extra Time: 5 Hours (–3). **Active Cost =** 60 points.

END Cost: 6; **Magic Roll:** -6; **Casting Time:** 5 Hours

Real Cost: 9 points

CONTROL UNDEAD

This is the companion spell to "create undead". Without it, lesser undead which the caster creates will mill about mindlessly, while more powerful creatures may actually attack the caster. The focus for this spell is a bone shackled in an iron manacle.

Power: 8d6 Mind Control

Modifiers: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — bone and manacle (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), Limitation: Undead Only (–1). **Active Cost =** 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Points: 8

ANIMATE DEAD

Through the use of this spell the caster is able to cause dead bodies to move to his mental command. This spell differs from the "create undead" spells in that it does not give a corpse an undead lifeforce of its own; the merely moves the body like a puppet. It is a useful spell for a necromancer who needs short-term muscle.

When this spell is cast, the caster's eyes, and the eyes of the body he is animating glow with fetid green light. The focus for this spell is merely a piece of the corpse to be animated.

Power: Telekinesis, 20 STR w/fine manipulation

Modifiers: Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — corpse (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½), Limitation: usable only for animating dead bodies (–1 ¼), Concentrate: ½ DCV Throughout(–½). **Active Cost =** 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** ½ Phase

Real Cost: 9

SLEEP OF THE DEAD

The caster causes his body to actually die, although his soul remains within. The caster concentrates for several minutes, and then wills himself dead until a certain period of time (or until a prearranged condition is met). Even though dead, the caster's body will not decay as long as the spell lasts. Even the most thorough medical investigation will reveal the necromancer to be dead, although magical detection will immediately show that his demise is not permanent. This spell's focus is a small black opal, which the caster places beneath his tongue.

Power: Simulate Death

Modifiers: Fully Invisible power effects (+1); Incantations (–¼), Requires Magic Skill Roll (–½), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — black opal (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Side Effects (2d6 Cumulative Minor Transformation: caster ages five years) (–½). **Active Cost =** 6 points.

END Cost: 0; **Magic Roll:** -1; **Casting Time:** 5 Minutes

Real Cost: 1

UNIQUE SPELLS

MARKOTH'S ROTTING CURSE

This spell is greatly feared, as it causes the target to suffer a slow, painful lingering death. The caster has but to touch the target and speak the incantation, and the spell is set in motion. Over the next several days the target will become ill and begin to suffer from a gangrenous, leprosy-like disease. Unless a magical cure can be found, the target's body will rot away entirely. As the magic of the spell keeps the target alive to the bitter end, the experience is quite painful and horrifying.

Note: The active point totals of this spell do not accurately reflect its power level. This spell is meant to be used as a GM plot device, and GMs should never allow PCs to possess a spell of this active point total without extreme scrutiny

Power: 7d6 RKA

Modifiers: NND (+2) (see *Venom*); Incantations (–¼), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — minced maggot (–½), No Range (–½), 1 Charge (-2), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Gradual Effect: 1 week (–3 ½). **Active Cost =** 315 points.

END Cost: 0; **Magic Roll:** None; **Casting Time:** ½ Phase

Real Cost: 35

CALL OF THE VOID

A fearsome weapon of last resort, this spell is usually only cast once in any necromancer's lifetime. When cast, an explosion of complete blackness engulfs the caster and all around him. Everything within the radius (including the caster) is drawn into The Void, a terrible dimension of utter nothingness. Only those with transdimensional teleportation may escape from within (except for the caster, who can never escape). Among other reasons, the magician must cut off his own hand to cast this spell, so the spell is normally cast by necromancers in a no-win situation who "want to take as many of them with me" as possible.

Power: Transdimensional Teleport, 1 Fixed Location, up to 128x human mass

Modifiers: Area Effect 14" Radius (+1), Transdimensional (+½), Usable against others (+1); Incantations (–¼), Characters must have at least 30 points in spells from Necromancy College (–¾), OIF — caster's severed hand (–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Extra Time: +1 turn (–1), Gestures (–½), Concentrate: 0 DCV Throughout (–1), Only to The Void (–2). **Active Cost =** 196 points.

END Cost: 20; **Magic Roll:** None; **Casting Time:** 1 Turn

Real Cost: 26 Points

LIFE TRANSFER

The caster steals the target's life-force with a touch, causing the target to grow older while the caster grows younger by a like number of years. This spell is the most difficult of all spells of this college to cast, but is sought after by all death-wizards, since it is the only way to offset the destructive side effects of Necromantic magic. As long as the caster can find a supply of youthful victims, there is no reason he could not extend his life indefinitely. If a Dispel (of any size) is cast upon the target while on holy ground, he will gain back the lost years, and if the necromancer is treated similarly, all of his stolen youth will vanish.

Power: 7d6 Major Transformation (target ages 5 years and caster gains back 1 year for every BODY done over the required total)

Modifiers: Area Affect one hex (+½), Variable Special Effects (+¼), Incantations (–¼), Characters must have at least 50 points in spells from Necromancy College (–1), OIF — hourglass(–½), Limitation: does not work in bright sunlight (–¼), Limitation: does not work on ground sanctified to a "good" religion (–¼), Extra Time: 5 Minutes (–2), Activation Roll- 12- (–¾). **Active Cost =** 184 points.

END Cost: 18; **Magic Roll:** None; **Casting Time:** 5 Minutes

Real Cost: 26

THE COLLEGE OF PLANT AND WOOD MAGIC

The college of Plant and Wood magics deals with controlling, warping, and using wood. It is mainly used by hermits and other men and women of nature, and most of the spells work with the forces of nature, rather than against them. Even though the combat spells for the college don't do much damage, they are versatile enough to make the wood mages passable combatants, especially in the forest. Most wood mages are "good" sorts, although some ally themselves with the darker nature of the forest — which is angered by man's intrusions.

Standard Limitations: Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½).

BASIC SPELLS

SHIELD OF OAK

The spirit of the Oak comes alive and grants its protection to the caster, giving him protection from physical and magical attacks.

Power: 4PD / 4ED Force Field

Modifiers: Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½).**Active Cost =** 8 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 2

IRONWOOD BOLT

The caster throws a small stick of ironwood at the target. As it leaves his hand, the stick grows into a sharp, self-propelled spear.

Power: 1d6+1 RKA

Modifiers: Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff and Ironwood twig (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½).**Active Cost = 20** points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 5

PROTECTIVE CIRCLE OF ASH

The caster is able to call a circle of trees to protect him, as well as his friends, from all harm.

Power: 4PD / 4ED Force Wall, stops sight

Modifiers: Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½). **Active Cost =** 20 points.

END Cost: 2; **Magic Roll:**-2; **Casting Time:** 1 Phase

Real Cost: 5

WHISPER OF NATURE

The casters tunes into the spirits of the wood and field which are disturbed when magic is used in the area.

Power: Detect magic

Modifiers: Requires Magic Skill Roll (–½), Gestures (–¼), Costs END (–½), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½). **Active Cost =** 3 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 1

THE OLIVE'S RENEWAL

The caster calls upon the healing power of growing things to heal injuries and to counter the debilitating effects of poisons and magic spells.

Power: 4d6 Aid

Modifiers: Variable Effect (+¼), Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — herbs, and OAF is fragile (–¼), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½). **Active Cost =** 25 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 6

COLLEGE SPELLS

WOOD'S GRASP

At the caster's command, the woods comes alive and grab everything in the hex of the caster's choice.

Power: 2d6 Entangle

Modifiers: Indirect (+¾), Area Effect, one hex (+½), Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½). **Active Cost =** 45 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 10

STORM OF THORNS

The caster calls on the thorns in the target hex to fly out and attack nearby targets. In addition to hitting anyone in the target hex, the thorns will fly outward, although they will get weaker the farther they are from the target hex.

Power: 1d6 +1 RKA

Modifiers: Indirect (+¼), Explosion (+½), Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½), not in contact with Iron (–½). **Active Cost =** 35 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 7

PATHS OF CONFUSION

The caster calls upon the spirts of the wood to confuse the traveler's path and misdirect their ways. Victims of this spell will see trees shifting in the edge of their visions and will have a hard time making intelligent decisions.

Power: 4d6 Suppress vs. INT

Modifiers: Trigger (when a boundary is crossed) (+¼), 0 END (+1/2), Area Effect (line, 7" long, 2" wide), Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½), Limitation: Only to effect tracking, Area Knowledges, and Perceptions (–¼), only in woods (–¼). **Active Cost =** 55 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Phase

Real Cost: 11

WOOD SPEAK

The caster speaks to the wood and plants to find out the events that have occurred in the past. These conversations take a great deal of time because plants and trees tend to be slow speakers.

Power: Retrocognition sight and sound, range (900")

Modifiers: Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: 5 minutes (–2), Must have 20 pts in college (–½), Concentrate: 0 DCV throughout (–1). **Active Cost =** 55 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 5 minutes

Real Cost: 8

VISIONS OF THE FOREST

The caster contacts the tree spirits and talks to them about others who are in the wood, from them he can find out who is in the woods and what they are doing.

Power: Clairsentience is sight and sound 2000" range (cost 45), Detect is ranged, discriminatory, 360°, Parabolic (+18 or -0 up to 2000") (cost 50).

Modifiers: Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: 5 Minutes (–2), Must have 20 pts in college (–½). The Clairsentience has the Limitation: Linked with Detect (–½). **Active Cost =** 95 points.

END Cost: 9; **Magic Roll:** —9; **Casting Time:** 5 minutes

Real Cost: 16

SWIRLING LEAVES

The Mage can call a swirling wind to blow all the loose debris up in the air, making it impossible to see or hear anything.

Powers: Darkness to normal sight and sound 3".

Modifiers: Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½). **Active Cost =** 35 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 8

SECRET PATHS

Once a wood mage enters a forest he can travel down the "secret paths" . Following these paths the mage can make himself almost impossible to see, or follow.

Powers: Invisibility to sight and sound.

Modifiers: One Half END (+¼); Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½)., Only in the Forest (–¼). **Active Cost =** 31 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 7

LIVING WOOD

The trees themselves become alive and grab or hit the caster's enemies.

Power: 15 STR Telekinesis.

Modifiers: Indirect (+¾), Area Effect one hex (+½), Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½). **Active Cost =** 49 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Phase

Real Cost: 11

WOOD SHAPING

The caster speeds and directs the growth of wood. The subject wood can range from a sapling to an old tent peg — it doesn't matter — the caster can make it grow.

This spell also allows the caster to warp the wood into another shape. These new shape can be anything from simple wood sculpture to a permanent structure made out of a living tree.

Power: 2d6 minor transformation attack.

Modifiers: Cumulative (+½), Can change target into anything made of wood (+¼), Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Full Turn (–1), Must have 20 pts in college (–½)., Concentrate: 0 DCV (–½), not in contact with iron (–½). **Active Cost =** 35 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Turn

Real Cost: 6

BLACK TOUCH OF THE LOTUS

The touch of the lotus plant is one of the Dark spells in this college. It is mainly used by evil wood mages to cause rotting of flesh or the weakening of the target's body.

Power: 2d6 Drain of Characteristics.

Modifiers: Drain any single Characteristic (STR, CON, BODY, PRE, COM, END, and STUN) (+¼), Recover 5 pts/hour (+¾), Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF is a properly prepared piece of the Lotus plant, fragile (–¼), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½). **Active Cost =** 40. points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 9

WARRIORS OF THE DARK WOOD

This is another Dark spell in the college, and it is truly Black. The spell calls forth four tree spirits that have been turned evil by a black magic ritual. The Summoned warriors will generally do as they are commanded for a short time because of the blood ritual. After they have done their task they will grow into a black mass of thorn bushes that hate animal life.

Power: Summon (4x60 pt creatures)

Modifiers: Difficult to dispel (+¼), Requires Magic Skill Roll (–½), Gestures (–¼), Incantations (–¼), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: Full Phase (–½), Must have 20 pts in college (–½)., must have human sacrifice (–¾), Concentrate: 0 DCV (–½). **Active Cost =** 52 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Phase

Real Cost: 7

UNIQUE SPELLS

WRATH OF THE GREEN WORLD

To slow an onrush of attackers the Mage may call upon the forces of nature to place a barrier between himself and them. The Mage says the words and all the plant life between himself and the attackers grows and pushes back, grabs, or strikes those who wish to do harm to the Mage.

Power: 20 STR Telekinesis.

Modifiers: Area Effect radius, extra range (256" radius), selective (+2 ¾), Reduced END: ½ END (+¼), Requires Magic Skill Roll (–½), Gestures throughout (–½), Incantations throughout (–½), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: One Turn (–1), Must have 40 pts. in college (–1), not with iron (–½). **Active Cost =** 120 points.

END Cost: 6; **Magic Roll:** -12; **Casting Time:** 1 Turn

Real Cost: 19

BLESSINGS OF HERN THE HUNTER

This spell calls upon the spirit of Hern the Hunter to bless the ground and the people with a bountiful harvest of crops. After spreading enchanted thorns on the ground the Mage begins to chant and gesture over the field. This will bring, overnight a bountiful harvest of crops.

Power: 2d6 Transformation (minor)

Modifiers: Area Effect radius, 96" radius (+2 ¼), Cumulative (+½), Requires Magic Skill Roll (–½), Gestures throughout (–½), Incantations throughout (–½), OAF — Staff (–1), Only where plants can grow (–¼), Extra Time: 5 Hours (–2 ½), Must have 40 pts in college (–1), Concentrate: 0 DCV throughout (–½), x3 END (–1). **Active Cost =** 75 points.

END Cost: 7; **Magic Roll:** -7; **Casting Time:** 5 Hours

Real Cost: 9

COLLEGE OF WATER WIZARDS

Of all the major elements water is perhaps the most subtle. As a novice Water Wizard is told by his master: "Even the stone that shatters the mighty sword will eventually be ground to dust by water". The majority of the offensive spells in the Water College reflect this, and while not immediately disabling they do wear an opponent down. While more common along costal communities and sea ports, Water Wizards can be found further inland. They are very popular among sea-going traders. Since the majority of the spells use moisture drawn from the air, the Water Wizard is weak in dry areas such as deserts. If his spell fails when cast, the energies used draw water from the caster's body causing him to weaken through sudden dehydration.

Common Limitations: Gestures (–1/4), Incantations (–¼), Require Skill Roll (–½), OAF — Water (–1), Won't work in very dry areas (–¼), Side Effects (–½), Character must have at least 10 points in spells from the Water College.

BASIC SPELLS

DETECT MAGIC

The caster sprinkles water on the target. If there is magic present, a mist forms. If the caster fails his Magic Roll, then he becomes weak as he suddenly becomes dehydrated.

Power: Detect Magic

Modifiers: Gestures (–¼), Incantations (–¼), Costs END (–½), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN drain) (–½), Won't work in very dry areas (–¼), Character must have at least 10 points in spells from Water College (–¼). **Active Cost** = 3 points.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

DISPEL

The caster tosses water at the target spell. As it strikes, a mist forms and tries to dispel the spell. If the Magic Roll is failed, then the mist forms about the caster and tries to cancel his spells.

Power: 6d6 Dispel

Modifiers: Affects any single magic spell (+¼), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (8d6 Dispel) (–½), Won't work in very dry areas (–¼), Character must have at least 10 points in spells from Water College (–¼). **Active Cost** = 22 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 5

WATER BALLS

As the caster throws water at a target, the water expands to a couple of inches in diameter, begins to boil, and accelerates towards the target. If the Magic Roll fails then the wizard is weakened by sudden dehydration.

Power: 4d6 Energy Blast

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN Drain) (–½), Won't work in very dry areas (–¼), Character must have at least 10 points in spells from Water College (–¼). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** ½ Phase

Real Cost: 5

COLLEGE SPELLS

DOWSING

This spell enables the caster to locate water. Using a dowsing stick, the caster walks about till the stick moves — water will be found below the stick. Failing the spell roll causes the wizard to weaken as he suddenly becomes dehydrated.

Power: Detect Water at Range

Modifiers: Ranged (+½), Gestures (–¼), Incantations (–¼), Costs END (–½), Requires a Magic Skill Roll (–½), OAF — Dowsing Stick (–1), Side Effect (3d6 Character Points of STUN Drain) (–½), Won't work in very dry areas (–¼), Character must have at least 10 points in spells from Water Spells (–¼). **Active Cost** = 4 points.

END Cost: 1; **Magic Roll:** -0; **Casting Time:** 0 Phase

Real Cost: 1

SWIMMING

This spell allows the caster to swim for extended periods of time at greater than normal speeds. And since it also gives the caster the ability to breathe underwater he may stay underwater indefinitely. To cast the spell, the wizard goes through the gestures and incantations and then places a handful of water in his mouth. He then places his face into the body of water that he wishes to swim in and inhales. If the Magic Roll is made the caster may begin to swim. If the Roll is failed then the caster takes damage as if he were drowning.

Power: Swimming (4") linked with Life Support (breathe underwater)

Modifiers: Incantation (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN Drain) (–½), Extra Time: full Phase (–¼). **Active Cost** = 13 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 1

WATER FIST

This spell can only be used when the caster is near 10 cubic feet of water. To cast the spell, the wizard throws a handful of water toward the target. If the spell is successful, the larger body of water rises up and bludgeons the target. If the Magic Roll is failed the wizard is automatically struck by a water fist.

Power: 8d6 Energy Blast vs. PD

Modifiers: Gestures (–1/4), Incantations (–1/4), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (caster is struck by 6d6 EB vs PD) (–½), Must have at least 10 cubic feet of water (–¼), Caster must have at least 10 points in spells from Water College (–¼). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 10

CREATE WATER

This spell creates one cubic foot of water that can be used to fill canteens or put out small fires. If the caster fails his Magic Roll then he suddenly becomes dehydrated.

Power: 5d6 Minor Transformation

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN Drain) (–½), Won't work in very dry areas (–¼), Character must have at least 10 in Water College spells (–¼), Extra Time (1 Phase) (–¼). **Active Cost** = 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Phase

Real Cost: 11

PURIFY WATER

This spell purifies one cubic foot of water to make it drinkable. This spell will remove any poisons and could be used to turn salt water to fresh water. If the caster fails his Magic Roll, he is suddenly weakened by dehydration.

Power: 5d6 Minor Transformation

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effects (3d6 Character Point STUN Drain) (–½), Won't work in very dry areas (–¼), Character must have at least 10 in Water College spells (–¼), Extra Time: full Phase (–¼). **Active Cost** = 50 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Phase

Real Cost: 11

CHANGE WATER TEMPERATURE

This basic spell allows the wizard to change the temperature of water, from freezing to extremely hot (but not dangerous). If the Magic Roll is failed the caster is weakened by dehydration.

Power: Change Environment 8" radius

Modifiers: Vary environment (freezing to extremely hot) (+1), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN Drain) (–½), Won't work in very dry environment (–¼), Character must have at least 10 points in spells from Water College (–¼), Extra time: 1 Turn (–1). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:**1 Turn

Real Cost: 8

FAR SIGHT

This spell allows the caster to use the surface of calm water to observe events happening far away. By staring into the water the caster can see and hear what is happening. It should be noted that only the caster can see and hear, to everybody else the caster is simply staring at his own reflection in the water. If the wizard fails his Magic Roll he is weakened by sudden dehydration.

Power: Clairsentience (sight and sound) 125" range

Modifiers: Gestures (–¼), Incantations(–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN Drain) (–½), Won't work in very dry conditions (–¼), Character must have at least 10 points in spells from Water College (–¼), Extra time: 1 Turn (–½). **Active Cost** = 25 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Turn

Real Cost: 5

DEHYDRATE

This simple offensive spell causes the target to suddenly become dehydrated and be weakened. The caster simply casts his water in the air towards the target and then if successful the target takes damage. If the Magic Roll is failed the caster becomes dehydrated instead.

Power: 3d6 Character Point STUN Drain

Modifiers: Ranged (+½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN Drain) (–½), Won't work in very dry areas (–¼), Character must have at least 10 points in spells from Water College (–¼). **Active Cost** = 45 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 11

STEAM CLOUD

This potent spell creates a cloud of superheated steam around the target. The target is affected until the spell it is dispelled or the caster stops the spell. If the Magic Roll fails a cloud forms around the caster for a Phase, burning him badly.

Power: 1d6+1 RKA vs. ED

Modifiers: Continuous (+1); Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (2d6 RKA vs ED against the caster) (–½), Won't work in very dry areas (–¼), Character must have at least 10 points in spells in Water College (–¼). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 10

MIST FORM

This popular water spell causes the caster's body and belongings to become a cloud of mist which can move about. When used in combat the wizard is protected from physical attacks, and they pass through him without effect. However the mage is still vulnerable to energy attacks. As a noncombat spell, the mage can move about silently and get into places where he may not be welcome. The caster should remember though that he is not invisible and that he can't pass through solid physical barriers. If the Magic Roll is failed the wizard is weakened as he is suddenly dehydrated.

Power: Desolidification (vulnerable to energy attacks)

Modifiers: Gesture (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN Drain) (–½), Won't work in very dry areas (–¼), Character must have at least 10 points in spells from Water College (–¼), Cannot move through solid objects (–½). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 0 Phase

Real Cost: 8

WATER WALKING

Sometimes even Water Wizards don't want to get wet, so they cast this spell which allows them to walk, or run, across the surface of the water. It takes a longer time to cast the spell and once out on the water the wizard tires quickly. But once the spell is cast, the wizard is able to act as if he were on land. If the surface of the water is very rough then the wizard must be careful or he may fall. If he falls, the spell will still continue, so he won't get wet. When the spell is being cast the wizard is slowly stepping out onto the water. If the Magic Roll is failed then he simply falls through the surface of the water and gets soaked.

Power: Flight 6"

Modifiers: Incantation (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Extra Time: 1 Turn (–½), Surface of water only (–2), Increased END (–½), Character must have at least 10 points in spells in Water College (–¼). **Active Cost** = 12 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Turn

Real Cost: 2

FOG BANK

The caster causes the moisture to condense out of the air around a target, causing an extremely thick cloud to form which blocks normal sight. If the Magic Roll is failed, the cloud forms but it is centered on the caster, and blocks his vision until Dispelled.

Power: Darkness vs. normal sight, 3" radius

Modifiers: Gestures (–¼) , Incantations(–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (1" darkness centered on spellcaster) (–½), Won't work in very dry conditions (–¼), Character must have 10 points in Water College (–¼). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

BREATHE UNDERWATER

The caster casts handfuls of water about the group of people that he wishes to enchant. If the spell is cast successfully, the entire group of people will be able to breathe underwater as long as they stay close to the mage. Not only does the spell allow the characters to breathe underwater but it also protects them from the crushing pressures and cold temperatures found at deep depths. If the spell caster fails his Magic Roll, he is weakened by sudden dehydration.

Power: Life Support (breathe underwater, withstand severe pressure, and intense cold) 4" radius

Modifiers: Area Effect (+1 ½), Usable by others (up to 4 other people) (+1 ½), Gestures (–¼), Incantations (–¼), Costs END (–½), Requires a Magic Skill Roll (–½), OAF — Water (–1), Side Effect (3d6 Character Point STUN Drain) (–½), Character must have at least 20 points in spells from Water College (–½), Extra Time: 1 Turn (–½). **Active Cost** = 44 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 1 Turn

Real Cost: 9

UNIQUE SPELLS

WATER SPOUT

A Water Wizard who is capable of successfully casting this spell will find himself in high demand with sea-going ships. By creating a powerful water spout, the caster can control it to sink other vessels. Originally developed to protect merchants from pirates, it was quickly adopted by many navies and is used a great deal in large sea engagements. Even though it takes 5 minutes of casting, most wizards take extra time in order to improve their chances of casting the spell successfully. Failure of the Magic Roll results in a water spout half as strong forming with the caster at it's center.

Power: 12d6 Energy Blast

Modifiers: Continuous (+1), Area Effect (1 hex) (+1/2), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), OAF — Water (–1), Must have at least 30 points in spells from Water College (–¾), Concentrate: 0 DCV while casting (–½), Extra Time: 5 minutes (–1), Can only be used in large bodies of water (–¼), Side Effect (spout centers on spellcaster as 6d6 EB) (–½), Spout can only move 6" per caster's Phase (¼). **Active Cost** = 150 points.

END Cost: 15; **Magic Roll:** -15; **Casting Time:** 5 minutes

Real Cost: 24

TSUNAMI

The most devastating spell available to the Water Wizard, this spell is quite capable of taking out a fleet of ships or an entire coastal village. This spell is normally used only by the most foolhardy or by the strongest of mages as the results of success or even the consequences of failing are severe. It should be noted that this spell can only be done with a body of water that is considered a sea or ocean.

To cast the spell the wizard must either be standing near the body of the water or on the water. During the entire casting period, during which the wizard is slowly tossing the water from the body of a water elemental into the sea, the wizard is totally unaware of his surroundings and is very vulnerable to attack. Failure of the Magic Roll results in the wizard being weakened as the energy is channeled into him instead of the water.

Once the spell has been completed, the attack takes place over a huge area. However, the Tsunami does not immediately affect the entire area — it starts closest to the caster and move as a wave at 10" a Segment. This is neither an Advantage or a Limitation, as the pluses and minuses tend to balance each other out.

Power: 15d6 Energy Blast vs PD wave that travels at 10"/segment

Modifiers: Area Effect Cone (512" to a side) (+2 ¾), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), OAF — Water from the body of a Water Elemental (–2), Side Effect (10d6 STUN Drain and 4d6 Body Drain) (–½), Will only work in ocean or sea (–1), Extra Time: 1 hour (–2 ½), Concentrate: 0 DCV during casting (–½), Character must have at least 30 points in spells from Water College (–¾). **Active Cost** = 281 points.

END Cost: 28; **Magic Roll:** -28; **Casting Time:** 1 Hour

Real Cost: 34

COLLEGE OF STORM MAGES

The problem of the weather is one which has confronted mankind for ages. There is no one set of rules by which the ecosystem is bound, and therein lies the problem: The weather is unpredictable. While some people have become skilled enough to make good guesses about, the weather has continually avoided precise predictions... Its awesome power continues to evade man's controlling grasp.

Weather magic is very difficult to learn. The spells of this college are especially tricky because they disturb the delicate balance of nature. Due to the concentration and time required for a storm mage to produce the desired effects, this college has limited uses in combat. It is generally more useful when the caster knows that trouble is coming and has time to cast some spells before hand. Also, the very nature of these spells limits their effectiveness indoors.

Common Limitations: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: Full Phase (–½), Spells limited to half their active points when in a closed environment (–½), Character Must have at least 30 points in spells from the Storm Mage college (–¾).

BASIC SPELLS

WIND SHIELD

The caster calls a fury of winds to buffet around him, protecting him from harm.

Power: 4 PD / 4 ED Force Field

Modifiers: Gestures (–¼), Incantations (–¼), Costs END (–½), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 8 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 2

DETECT MAGIC

When he casts this spell a light breeze blows away from the caster. The gentle breeze blows back at him if the chosen device is magical.

Power: Detect Magic, +2 to PER roll

Modifiers: Gestures (–¼), Incantations (–¼), Costs END (–½), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 7 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 2

DISPEL

The caster counters a set of weather conditions with his own, opposing, weather conditions. The two fronts cancel each other out.

Power: 8d6 Dispel

Modifiers: Affects any single magical spell (+¼), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 7

COLLEGE SPELLS

DETECT WEATHER MANIPULATION

With this spell, the caster may determine if the surrounding weather conditions are the result of natural causes or magic. Furthermore, if magic is being used to manipulate the weather, the caster can determine what kind of magic is being used and how powerful it is.

Power: Detect Weather Manipulation, Discriminatory

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Costs Endurance (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 8 points.

END Cost: 1; **Magic Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 2

LIGHTNING BOLT

A bolt of lightning is called down from the sky to strike the spell's target. This spell is strong enough to penetrate even the toughest of armor.

Power: 1d6+1 Ranged Killing Attack (Electricity)

Modifiers: Indirect (+¼), No Range Modifier (+½), Armor Piercing (+½); Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 45 points.

END Cost: 5; **Magic Roll:** -5; **Casting Time:** 1 Phase

Real Cost: 12

WEATHER MANIPULATION

This spell allows the caster to manipulate various weather patterns in the surrounding area. The caster may create any kind of moderate weather conditions he wishes. For example, a clear day could be turned into a light rainstorm, or low autumn temperatures could be raised to spring temperatures.)

Power: Change Environment in an 64 hex radius

Modifiers: Variable (+1), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: Turn (–1), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 70 points.

END Cost: 7; **Magic Roll:** -7; **Casting Time:** 1 Minute

Real Cost: 16

FOG CALL

The caster calls a thick cloud of mists which is almost impossible to see through.

Power: 2" Radius Darkness (impervious to normal sight)

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 5

RAIN STORM

This spell allows the caster to cause a large amount of rain to fall in a small, concentrated area. These rains quench the flames of any fire located in the area.

Power: 2d6 Suppression

Modifiers: Affects any Fire Powers (+2), One Hex Affect (+½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 35 points.

END Cost: 3; Magic Roll:-3; **Casting Time:** 1 Phase

Real Cost: 9

WIND CONTROL

This spell allows the caster to create and control winds. These winds are very powerful and are even capable of lifting a fully sized man into the air.

Power: 10 STR Telekinesis

Modifiers: Explosion (+½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 22 points.

END Cost: 2; Magic Roll:-2; **Casting Time:** 1 Phase

Real Cost: 6

WIND RIDING

When this spell is cast, a flurry of winds surrounds the caster, lifting him into the air. The caster is able to manipulate these winds to carry him through the sky at moderate speeds.

Power: 10" Flight

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 5

THUNDER CLAP

A loud clap of thunder is invoked on a target area. Everyone in the area who's hearing is not protected is stunned by the loud noise.

Power: 3d6 Energy Blast

Modifiers: NND (+1), Explosion (+½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 37 points.

END Cost: 4; Magic Roll:-4; **Casting Time:** 1 Phase

Real Cost: 9

LIGHTNING FLASH

This spell is very much like lightning bolt except that the caster does not strike the target with the bolt, he cause the bolt to strike in front of the target. The bright light is generally enough to blind anyone in the near vicinity.

Power: 2d6 Flash

Modifiers: Explosion (+½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 30 points.

END Cost: 3; **Magic Roll:** -3; **Casting Time:** 1 Phase

Real Cost: 7

PREDICT WEATHER

The caster of this spell instantly becomes aware of what the natural weather conditions will be for the next day. The information provided by this spell is very precise, allowing the caster to know every detail about the conditions in question. For example, the caster will know exactly how long the rain storm will last, what the wind speed will be and the exact amount of water that will fall.

Power: Clairsentience with Precognition

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Precognition is limited to one day (–¼), Precognition can only be used to determine weather conditions (–1 ¼), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 40 points.

END Cost: 4; **Magic Roll:** -4; **Casting Time:** 1 Phase

Real Cost: 9

WEATHER VISION

This spell allows the caster to see normally in any kind of weather. Thus the user can see through conditions such as fogs and heavy rains without difficulty. Many Storm Mages learn this spell so that they are not hampered by their own spells.

Power: N-Ray Vision

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Concentrate: ½ DCV (–¼), Extra Time: full Phase (–½), Costs Endurance (–½), Only to see normally in poor weather conditions (–1), Character must have at least 30 points of spells from the Storm Mage college (–¾). **Active Cost** = 20 points.

END Cost: 2; **Magic Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 3

UNIQUE SPELLS

THE GREAT WASTING

This spell is a powerful invocation which is known to only the most powerful of Storm Mages. When this spell is cast, it changes the environment in about a 100 km radius causing a drought. This drought can last for years and has been known to leave some countries which were once fertile as barren wastelands. Needless to say, most Storm Mages look down upon the use of this spell.

Power: 1d6 Transformation (Normal weather into drought conditions)

Modifiers: Cumulative (+½), Area Effect Radius, X 32,768 Hex Area (+4 ¾), Gestures Throughout (–½), Incantations Throughout (–½), Requires a Magic Skill Roll (–½), Concentrate: 0 DCV (–½), Extra Time: One Day (–3 ½), , Character must have at least 60 points of spells from the Storm Mage college (–1). **Active Cost** = 93 points.

END Cost: 9; **Magic Roll:** -9; **Casting Time:** 1 Day

Real Cost: 12

THE GREAT STORM

This spell call into being a tremendous storm, one powerful enough to destroy vast armies and entire towns. While the spell is very destructive, it has few uses in combat due to the extensive time and preparations required to cast it. The spell was originally created to destroy the forces of an invading army. Obviously, this spell disturbs the gentle balance of the surrounding ecosystem a great deal, and should only be cast in times of great need.

Power: 20 STR Telekinesis, Linked with 1d6 Visual Flash

Modifiers: Area Effect (+1), x256 Area (+2), ½ Endurance (+¼), Gestures Throughout (–½), Incantations Throughout (–½), Requires a Magic Skill Roll (–½), Concentrate: 0 DCV (–½), Extra Time: 5 Hours (–3), Limited to Half of the Active Points in Enclosed Environments (–½), Character must have at least 40 points of spells from the Storm Mage college (–1). **Active Cost** = 170 points.

END Cost: 6; **Magic Roll:** -13; **Casting Time:** 5 Hours

Real Cost: 23

CHURCH OF HEALING

The Church of Healing appeals to the gentler side of humanity; kindness and humility are the cornerstones of this religion. The followers of this church are, above all, concerned with helping their neighbors, and violence is generally shunned. Ostentatious displays of wealth are also avoided. The church attempts to remain neutral in regards to political differences, but will speak out in favor of non-violence. This neutrality means that the church will help any reasonable request for aid. One advantage of this neutrality is that the church rarely has any significant enemies. The church is very popular with the poor, and even normally violent warriors will pay respect to the church as their life may depend upon the church's healing.

The Priests of the Church of Healing usually dress simply and have a humble demeanor. The official obligations of the church are quite simple — just daily prayers. The powers of healing will not work in areas of great evil and the spells tend to be rather draining on the caster, however, many of the spells require no special materials.

Common Limitations: Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), Increased END: x2 END Cost (–½), Won't work in areas of great evil (–¼)

BASIC SPELLS

SPELL OF WOUNDING

This spell enables the caster to fire a blast of energy that will create a wound on the target.

Power: 4d6 Energy Blast (Mystical)

Modifiers: Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), 1 Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 20 points.

END Cost: 4; **Skill Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 5

DEFENSE FIELD

When casting this spell the caster creates a field around himself that blocks the strength of incoming attacks.

Power: 4 PD / 4 ED Force Field

Modifiers: Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 8 points.

END Cost: 2; **Skill Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 2

DISPEL

The caster holds his hands in prayer and a ball of energy shoots out, attempting to dispel the magic of whatever it strikes.

Power: 6d6 Dispel

Modifiers: Affects any single magical spell (+¼), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 22 points.

END Cost: 2; **Skill Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 5

DETECT

The caster puts his hands in the position of prayer, and they will begin to glow whenever magic is near.

Power: Detect Magic

Modifiers: Incantations (–¼), Gestures (–¼), Costs END (–½), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 3 points.

END Cost: 2; **Skill Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 1

COLLEGE SPELLS

MINOR HEALING

This is the most basic spell of the Church of Healing — a spell which will correct minor wounds.

Power: 2d6 Healing

Modifiers: Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 10 points.

END Cost: 2; **Skill Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 2

MAJOR HEALING

This spell enables the caster to correct more grievous wounds that the target has suffered. Because the spell is more powerful, it takes much longer to cast.

Power: 4d6 Healing

Modifiers: Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: Turn (– 1), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 20 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** 1 Turn

Real Cost: 4

EXALTED HEALING

This is the most powerful healing spell (not counting the unique spells) available. It can heal even the deepest wounds. Because of its great power the spell takes a long time to cast, is not reliable and it can only be done at an altar of healing.

Power: 6d6 Healing

Modifiers: OAF — Bulky (Altar of Healing) (–1 ½), Jammed 12- (–1 ¼), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (– ½), Religious Restrictions (–¼), Extra Time: 1 Hour (–2 ½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 30 points.

END Cost: 6; **Skill Roll:** -3; **Casting Time:** 1 Hour

Real Cost: 3

RESTORE PHYSIQUE

This spell enables the caster to restore a body's physical condition back to normal.

Power: 3d6 Aid to physical characteristics

Modifiers: Any one physical characteristic (STR, DEX, CON, COM, PD, ED, SPD, REC, or END) below normal (+¼), Can only raise characteristics to starting value (–½), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 19 points.

END Cost: 4; **Skill Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 4

RESTORE MIND

This spell enables the caster to restore a person's mental condition back to normal.

Power: 3d6 Aid to mental characteristics

Modifiers: Any one mental characteristic (INT, EGO, or PRE) below normal (+¼), Can only raise characteristics to starting values (–½), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 19 points.

END Cost: 4; **Skill Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 4

RESTORE SENSES

This spell enables the caster to restore a persons senses back to normal.

Power: 3d6 Aid to Senses

Modifiers: Any one Sense (PER rolls, IR vision, etc) below normal (+¼), Can only raise sense to starting values (–½), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 19 points.

END Cost: 4; **Skill Roll:** -2; **Casting Time:** 1 Phase

Real Cost: 4

CURE DISEASE

This spell enables the caster to cure a person of diseases.

Power: 17d6 Dispel vs. Diseases

Modifiers: Any Disease (–¼); Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), No Range (–½), Concentrate: 0 DCV (-½), Extra Time: One Turn (-1), Religious Restrictions (–¼), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 64 points.

END Cost: 12; **Magic Roll:** -6; **Casting Time:** 1 Turn

Real Cost: 13

NEUTRALIZE POISON

This spell allows the caster to neutralize any natural poison or venom.

Power: 17d6 Dispel vs. Poisons/Venoms

Modifiers: Any Poison/Venom (+¼); Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), No Range (–½), Concentrate: 0 DCV (–½), Extra Time: One Turn (-1), Religious Restrictions (–¼), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 64 points.

END Cost: 12; **Magic Roll:** -6; **Casting Time:** 1 Turn

Real Cost: 13

DETECT AILMENT

This spell enables the caster to determine if the person touched is suffering from some sort of ailment.

Power: Detect Ailment, +6 to PER Roll

Modifiers: Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 15 points.

END Cost: 2; **Skill Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 4

IMMUNITY

By casting this spell the caster can make himself and up to two other people immune to diseases.

Power: Immunity to Disease

Modifiers: Usable by Others, caster can still use (+½), Maintainable at Range (+½), Usable by two others (+¼), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 7 points.

END Cost: 2; **Skill Roll:** -1; **Casting Time:** 1 Phase

Real Cost: 2

REGAIN HEALTH

This spell gives the affected person increased ability to heal naturally at a much faster rate. The caster holds the person's hand and increases their natural healing ability. The caster must occasionally return in order to maintain this increased healing.

Power: 4d6 Aid to REC

Modifiers: Return rate once per 5 hours (+1), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: Turn (–1), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 40 points.

END Cost: 8; **Skill Roll:** -4; **Casting Time:** 1 Turn

Real Cost: 9

UNIQUE SPELLS

STRENGTH SWITCH

This spell enables the caster to drain strength from the target and use that strength to make himself stronger. Because of the transfer effect, this spell tends to be less draining of the caster but it does require a focus which is a leech used for bleeding.

Power: 2d6 Transfer STR to STR

Modifiers: Usable at Range(+½), ½ END Cost (+¼), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), OAF — leech (–1), Won't work in areas of great evil (–¼). **Active Cost** = 52 points.

END Cost: 2; **Skill Roll:** -5; **Casting Time:** 1 Phase

Real Cost: 12

OPEN WOUND

The terrible spell causes any old wounds on the target to open up again, causing terrible pain and bleeding.

Power: 2d6 STUN Drain, linked to it 1d6 BODY Drain

Modifiers: Usable at Range (+½), Continuous (+1), Linked (Only for BODY Drain) (–½), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (–½), Religious Restrictions (–¼), Extra Time: full Phase (–½), Concentrate: 0 DCV (–½), OAF focus (–1), Won't work in areas of great evil (–¼). **Active Cost** = 75 points.

END Cost: 14 ; **Skill Roll:** -7; **Casting Time:** 1 Phase

Real Cost: 18

TRANSCENDENT HEALING

This powerful spell of healing can only be used at few holy places and the cost is high, since expensive incense must be used in the casting of the spell.

Power: 10d6 Aid

Modifiers: Aid to any characteristic below starting value (+¼), Focus-OAF, Immobile (Holy Place), Expendable (Expensive Incense) (–2 ¼), Only Works on Characteristics Below Starting Value (– ½), Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (– ½), Religious Restrictions (–¼), Extra Time: 1 Hour (–2 ½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 62 points.

END Cost: 12; **Skill Roll:** -6; **Casting Time:** 1 Hour

Real Cost: 7

ZELKOR'S REGENERATION

This spell actually enables a person to regenerate a portion of their body. Exactly what can be regenerated is determined by the Game Master. The spell can only be used at special holy places, requires expensive incense, and is not reliable.

Power: 2 Points of Regeneration

Modifiers: Usable By Others (+¼), Only Regenerates Lost Parts, cannot heal more than 6 BODY (–½), OAF, Immobile (Holy Place), Jammed 11- (–1 ½), Expendable (Expensive Incense) (–2 ¼) Incantations (–¼), Gestures (–¼), Requires a Magic Skill Roll (– ½), Religious Restrictions (–¼), Extra Time: 1 Day (–3 ½), Concentrate: 0 DCV (–½), x2 END Cost (–½), Won't work in areas of great evil (–¼). **Active Cost** = 25 points.

END Cost: 4; **Skill Roll:** -2; **Casting Time:** 1 Day

Real Cost: 2

CHURCH OF WAR

To many, the highest glory and honor is in the ancient art of warfare. War can make or destroy a person and even whole nations, so it is not surprising that many people choose to worship the Gods of War. The Church attracts a variety of worshippers from the highest King praying for the victory of his armies down to the lowest warrior praying to survive the next battle.

The duties of a Priest of the Church of War are usually quite simple. Daily praying is required, and an occasional ceremony. The primary way in which a Priest of War serves his god is by engaging in combat. Battle and bloodshed is what their god demands and they must fulfill their duty by providing it to him. All Priests of the Church must be engaged in some sort of war or military service. One way of fulfilling this duty is by joining an established church tied to the state, and whenever the state goes to war, they follow. Other Priests may be involved in their own private wars. These wars could be against a generic opponent like bandits, or perhaps members of a rival church. Generally, any justification is enough to declare a war, although that can vary depending upon the exact nature of the god. Whatever type of war they engage in, the Priests must pursue it with vigor, otherwise their god will become displeased and remove his favor.

Priests of the Church of War tend to be young and vigorous as befits the demands of the Church. They generally dress like soldiers with armor and weapons. All Priests must be familiar with at least two different weapons and many have Tactics.

The casting of the spells of this Church is accompanied by the smell of blood and a blood-red magical glow. Because the God of War can be rather fickle, if the caster does not perform the spell properly, his opponents may gain the War God's favor. The standard focus is a weapon, usually the favored weapon of the God of War.

Common Limitations: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (– 1), Side Effects (–½).

BASIC SPELLS

WAR BLAST

The caster of the spell aims his focus and releases a blast of energy. If the caster fails his roll he is stunned by his own attack.

Power: 6d6 Energy Blast

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (6d6 Energy Blast, STUN only) (–½). **Active Cost** = 30 points.

END Cost: 3; **Skill Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

WAR BOLT

The caster of the spell aims his focus and fires a bolt of pure energy at the target. If the caster fails his roll he is struck by his own bolt.

Power: 2d6 RKA Energy Blast

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (2d6 RKA Energy) (–½). **Active Cost** = 30 points.

END Cost: 3; **Skill Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

BATTLE SHIELD

When this spell is cast, shimmering ornate armor (similar in appearance to the God of War's) appears around the caster, protecting him from damage. If the character fails his roll, the War God makes him especially vulnerable to attacks.

Power: 8 PD / 8 ED Force Field

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (Disadvantage: x1 ½ STUN & BODY from physical killing attacks) (–½). **Active Cost** = 16 points.

END Cost: 2; **Skill Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 4

DISPEL

The caster fires a red bolt of energy that dissipates the magic of whatever it strikes. If the caster fails his roll, whatever he was trying to dispel is strengthened by his god.

Power: 8d6 Dispel

Modifiers: Affects any single magical spell (+¼), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (3d6 Aid to the magic the caster tried to dispel) (–½). **Active Cost** = 30 points.

END Cost: 3; **Skill Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

DETECT

The caster holds up his focus, and it will glow red when magic is nearby. If the caster fails his roll he will be temporarily blinded.

Power: Detect Magic

Modifiers: Gestures (–¼), Incantations (–¼), Costs END (–½), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (3d6 flash) (–½). **Active Cost** = 3 points.

END Cost: 1; **Skill Roll:** -1; **Casting Time:** 0 Phase

Real Cost: 1

COLLEGE SPELLS

BRAVERY

This spell makes the recipients braver and better prepared to withstand any intimidation. If the caster fails his roll his opponents gain the advantage of this power.

Power: 2d6 Aid to Presence

Modifiers: Area Effect (variable) (+1), x8 Area of Effect (8 hexes) (+¾), Return rate once per minute (+¼), Gestures (– ¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (Same effect but the area of effect is set by the GM so as to give the greatest bonus to the caster's opponents) (–½). **Active Cost** = 30 points.

END Cost: 3; **Skill Roll:** -3; **Casting Time:** ½ Phase

Real Cost: 7

BATTLE HEALING

This spell is used after the battle to help return warriors to health. The War God does not feel that being wounded is unworthy, for brave deeds often extract grave consequences. If the caster fails his roll, his god directs his wrath onto those who called upon his power.

Power: 5d6 Healing

Modifiers: Gestures (-¼), Incantations (-¼), Requires a Magic Skill Roll (-½), Religious Restrictions (-½), OAF (-1), Side Effects 6d6 EB (-½). **Active Cost** = 25 points

END Cost: 2; **Skill Roll:** -2; **Casting Time:** ½ phase

Real Cost: 6

WAR SCARE

With this spell the caster encourages a group of creatures to engage in combat. In addition to casting the spell, the caster must verbally incite combat. If the caster fails his roll his god makes him susceptible to berserker behavior.

Power: 4d6 Mind Control

Modifiers: Area Effect (radius, 2") (+1), Only commands to commit violence are allowed (–½), Gestures (–¼), Incantations (– ¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (Disadvantage: Berserk 8-, recover 11- whenever anyone suggest the use of violence) (–½). **Active Cost** = 40 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 9

MARTIAL SKILL

The casting of this spell gives everyone in an area the blessing of the God of War so that their weapons strike true and their opponents miss the mark. If the caster fails his roll his opponents gain the advantage of this power.

Power: 3d6 Aid to Dexterity

Modifiers: Area of Effect (variable) (+1), x2 Area of Effect (4 hexes) (+¼), Recover rate once per minute (+¼), Gestures (– ¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (Same effect but the area of effect is set by the GM so as to give the greatest bonus to the casters opponents) (–½). **Active Cost** = 37 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 9

STRENGTH IN ARMS

The casting of this spell gives those in the area of effect additional bodily strength with which to combat their opponents. This spell can also be used as a minor healing spell. If the caster fails his roll his opponents gain the advantage of this power.

Power: 1d6 Aid to STR, Linked with 1d6 Aid to BODY and 1d6 Aid to PD

Modifiers: Area of Effect (variable) (+1), x2 Area of Effect (4 hexes) (+¼), Recovery rate once per minute (+¼), Linked (only applies to Aid to BODY and PD) (–½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (Same effect but the area of effect is set by the GM so as to give the greatest bonus to the casters opponents) (–½). **Active Cost** = 37 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 9

RESIST PAIN

The casting of this spell gives those in the area of effect the ability to ignore most pain. If the caster fails his roll his opponents gain the advantage of this power.

Power: 2d6 Aid to PD, Linked with 1d6 Aid to STUN

Modifiers: Area of Effect (variable) (+1), x2 Area of Effect (4 hexes) (+¼), Recovery rate once per minute (+¼), Linked (only applies to Aid to STUN) (–½), Gestures (–¼), Incantations (– ¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (Same effect but the area of effect is set by the GM so as to give the greatest bonus to the casters opponents) (–½). **Active Cost** = 37 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 9

RETRIBUTION

The caster asks his god to strike down all those who would attack him. Anyone who hits the caster in hand-to-hand combat is struck by magical surge of energy. If the caster fails to make his roll the god makes the caster more vulnerable to enemy attacks.

Power: 1 1⁄2d6 Killing Attack (Energy)

Modifiers: Damage Shield (+½), The damage can only do damage equal to the damage done by the attacker, just touching does nothing (–0), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (Disadvantage: x1 ½ STUN & BODY from physical killing attacks) (–½). **Active Cost** = 37 points.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 9

SOUL SCARE

The caster aims this spell at a particular target, weakening the target's will to fight. The caster must give a verbal order to flee or surrender. If the caster fails his roll he may become frightened of his opponents.

Power: 8d6 Mind Control

Modifiers: Can only give orders to flee (–½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (8d6 Mind Control accompanied by an order to flee the battlefield) (–½). **Active Cost** = 40.

END Cost: 4; **Skill Roll:** -4; **Casting Time:** ½ Phase

Real Cost: 10

THUNDER FIST

This spell gives the caster the ability to strike with tremendous force using only his bare hands. If the spell caster fails his roll the spell backfires and he is hit with stunning force.

Power: 3d6 Hand Attack

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (6d6 energy blast, stun only) (–½). **Active Cost** = 9 points.

END Cost: 1; **Skill Roll:** -1; **Casting Time:** ½ Phase

Real Cost: 2

DIVINE INSPIRATION

The caster beseeches his god for divine advice as to the best tactic to take in a battle. Because this requires the god's attention, it may only be used once per day. If the caster fails his roll he is struck by an energy bolt from his god for making an impertinent request.

Power: Skill: Tactics 19-

Modifiers: 1 Charge (–2), Costs END (–½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (6d6 Energy Blast) (–½). **Active Cost** = 23 points.

END Cost: 2; **Skill Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 4

DETECT BATTLE

The caster casts the spell and concentrates to determine if there is a battle nearby. If the caster fails his roll his god stuns him for his errors.

Power: Detect Battle, Range, 360 degrees, +3 to roll

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (6d6 Energy Blast, STUN only) (–½). **Active Cost** = 3 points.

END Cost: 2; **Skill Roll:** -2; **Casting Time:** 0 Phase

Real Cost: 6

SUMMON WARRIOR

By casting this spell the caster summons the reincarnated form of a warrior who was a worshipper of the War God. He will usually appear as a man in armor. The warrior will be eager for battle, although with whom is of some question. Initially the caster will be attacked, although the warrior won't mind attacking others (see following spell, Control Warrior).

If the caster fails his roll, a warrior will still appear, but with a difference. This warrior will hate the caster and will also have strong mental defenses, making the Control Warrior spell useless.

Power: Summon 100 point warrior

Modifiers: Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (Summoned warrior will have +10 EGO and 30 points Mental Defense) (–1). **Active Cost** = 50 points.

END Cost: 5; **Skill Roll:** -5; **Casting Time:** ½ Phase

Real Cost: 11

CONTROL WARRIOR

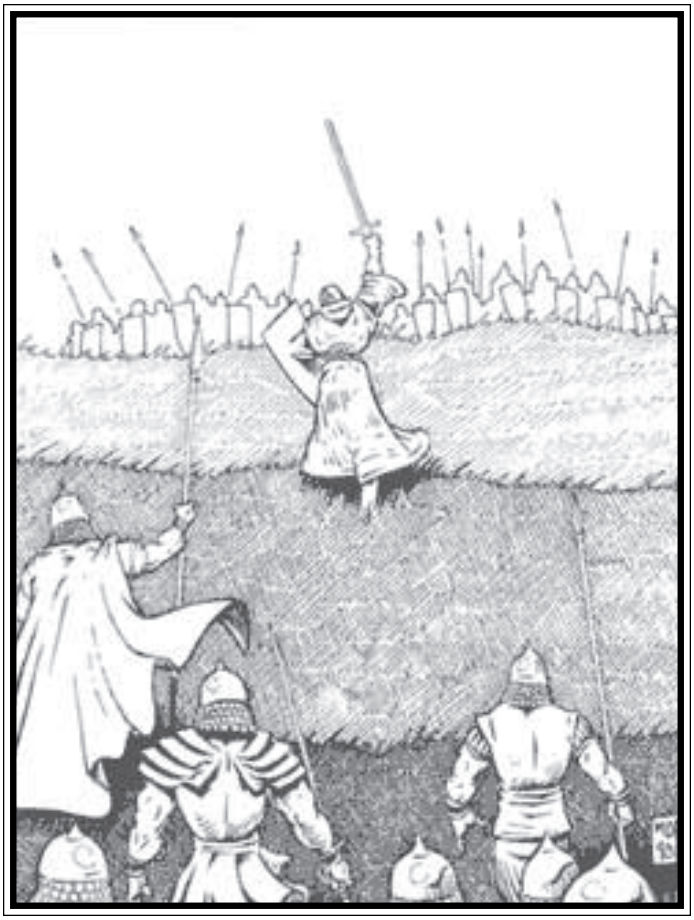
This spell is used by the caster to mentally control a summoned warrior. If the spell caster fails his roll he suffers a mental backlash which may stun him.

Power: 10d6 Mind Control

Modifiers: Only usable against summoned warrior (–1), Gestures (– ¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (–½). **Active Cost** = 50 points.

END Cost: 5; **Skill Roll:** -5; **Casting Time:** ½ Phase

Real Cost: 11



UNIQUE SPELLS

DOGS OF WAR

With this spell the caster summons war dogs from his War God. These dogs will attack anyone the caster wishes within a certain area. They will continue to attack as long as the caster maintains the spell. The dogs can be killed by normal weapons. If the caster fails his roll, a war dog appears and attacks him.

Power: 1d6+1 RKA Physical

Modifiers: Area effect (radius, selective) (+1 ¼), Continuous (The caster can be forced to make a new attack roll on a target being attacked if someone kills the dog making the attack. The dogs are DCV 6, DEF 3, and die after taking 12 BODY) (+1), x2 END (–½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (2d6 RKA physical) (–½). **Active Cost** = 65 points.

END Cost: 12; **Skill Roll:** -6; **Casting Time:** ½ Phase

Real Cost: 14

FOG OF WAR

This spell creates a dark fog that is very difficult to see through. The fog lasts as long as the caster wishes. Note that the cannot see in the fog any better than a normal person. If the caster fails his roll his eyes become fogged and he cannot see.

Power: Images of Fog, -4 to PER Roll to See through

Modifiers: Radius of 64" (+1 ½), 0 END Cost (+½), One Phase (–½), Gestures (–¼), Incantations (–¼), Requires a Magic Skill Roll (–½), Religious restrictions (–½), OAF (–1), Side Effects (–½). **Active Cost** = 66 points.

END Cost: 0; **Skill Roll:** -7; **Casting Time:** 1 Phase

Real Cost: 15

APPENDIX

Given the popularity of roleplaying games, especially fantasy role playing games, the chances are good that you've played one before. You may even have a detailed campaign world already created for some other game. If you want to play *Fantasy Hero*, but not lose the time and effort which you have put into an already existing campaign, then you will need to convert that campaign into *Fantasy Hero*. Alternately, if you want to use some of the material found in *Fantasy Hero* in another game system, you will need to convert the *Fantasy Hero* statistics. This chapter explains how to do these conversions.

The *Appendix* also contains a lengthy review of *Shadow World. Shadow World* is a line of fantasy supplements that are published by Iron Crown Enterprises; these supplements contain full statistics for *Fantasy Hero*. The *Shadow World* review explains how to use *Shadow World* in a *Fantasy Hero* campaign, and which products are most suitable for *Fantasy Hero.*

Note: *AD&D®* is TSR's (Lake Geneva, WI) trademark for their fantasy roleplaying game, and our references to it are in no way meant to indicate that ICE has a license from TSR with regards to *Fantasy Hero*. *GURPS®* is Steve Jackson Games's (Austin, TX) trademark for their fantasy roleplaying game, and our references to it are in no way meant to indicate that ICE has a license from Steve Jackson Games with regards to *Fantasy Hero*. *Rolemaster®* is ICE's (Charlottesville, VA) trademark for its fantasy roleplaying game.

SYSTEM CONVERSIONS

While every effort has been made to make these conversion systems as accurate as possible, no system can be perfect. When in doubt, the GM (or player) should try to simulate the conception of a given effect, rather than using a strict point-to-point conversion. In addition, conversions are sometimes "rough," meaning the converted character feels incomplete or stilted. Once the basic conversion has been completed using the charts and formulae, the GM (or player) should smooth off these edges, and complete the character.

Some of the conversions, especially those for spells, use *Fantasy Hero* information that appears in the *Fantasy Hero Companion*. GMs who don't own that book can simply use the conversions that refer to *Fantasy Hero.*

STATISTICS CONVERSION CHART

FH Char	GURPS® Formula	RM Formula	AD&D® Formula
STR	(STx2)-10	ST/5	STR
DEX	(DXx2)-10	(AG+QU)/5	DEX
CON	(HTx2)-10	CO/5	CON
BODY	HT	8+(Hits/10)	8+(HP/10)
INT	(IQx2)-10	(RE+ME)/10	INT
EGO	(IQx2)-10	SD/5	WIS
PRE	10+(CHR LVLx2.5)	PR/5	CHA
COM	By Appearance	AP/5	CHA
PD	2xFigured	2xFigured	2xFigured
ED	2xFigured	2xFigured	2xFigured
SPD	Figured (Round Up)	Figured (Round Up)	Figured (Round Up)
REC	Figured	Figured	Figured
END	Figured	Figured	Figured
STUN	Figured	Figured	Figured

MONSTER CONVERSION CHART

This chart should be used for simple monsters who fight until they die; they have no CON, STUN, or REC.

FH Char	GURPS® Formula	RM Formula	AD&D® Formula
DEX	(DXx2)-10	DB/2	10+Hit Dice
SPD	Figured (Round Up)	Figured (Round Up)	Figured (Round Up)
OCV	((DXx2)-10)/3	1+OB/10*	3+Hit Dice
DCV	((DXx2)-10)/3	DB/6	(10+Hit Dice)/3
DC	Max Damage*/2	OB/10	Max Damage*/3
Resist DEF	DR+1	Armor Type/2	8-AC (Minimum 0)
BODY	HT	8+(Hits/10)	8+(HP/10)
Move	Basic Speed	Base Rate/10	Move/2

*For creatures with an OB greater than 100, add +1 DC for each 20 OB over 100. For example, a creature with 140 OB would have OCV 11+2 = 13.

SKILL CONVERSION CHART

FH Skill	Old FH Skill	GURPS® Skill	RM Skill	AD&D® Skill
Acrobatics	—	Acrobatics	Acrobatics	Tightrope, Jumping
Acting	Disguise	Acting	Acting	Disguise
Animal Handler	Animal Training	Animal Handling	Animal Handling/Training	Animal Handling/Training
Breakfall	Breakfall	Acrobatics	Tumbling	Tumbling
Bribery	—	Fast Talk	Bribery	—
Bureaucratics	—	Administration	Administration	Etiquette
Climbing	Climbing	Climbing	Climbing	Climb Walls
Combat Levels	Skill Levels	High Skills	Adrenal Defence, Higher OB/DB	High Level
Concealment	Concealment	Holdout	Hide, Hide Item, Camouflage	Hide In Shadows, Find Traps
Contortionist	—	Escape	Contortions	—
Conversation	Conversation	Diplomacy	Diplomacy	—
Criminology	—	Intelligence Analysis	—	—
Deduction	Deduction	Criminology	—	—
Demolitions	—	Demolitions	Academics	—
Disguise	Disguise	Disguise	Disguise	Disguise
Familiarity	Familiarity	Low Skill Rolls	Low Level Skills	—
For. Medicine	—	Surgery	Surgery	—
Forgery	—	Forgery	Falsification	Forgery
Gambling	Gambling	Gambling	Gambling	Gaming
High Society	Courtier	Savoir-Faire	—	Etiquette
Interrogation	—	Interrogation	Interrogation	—
Inventor	—	—	Academics	—
Knowledge	Knowledge	Various Skills	Lore Skills	Lore Skills
Languages	Languages	Languages	Linguistics	Languages
Lipreading	—	Lip Reading	Lip Reading	Reading Lips
Lockpicking	Lockpicking	Lockpicking	Pick Locks	Pick Locks
Magic Skill	Magic	Spell Skills	Spell Skills	Spellcraft
Martial Arts	—	Karate/Judo/Brawling	Brawling, Martial Arts (S&T, St)	Martial Arts (OA)
Mechanics	—	Mechanic	Academics/General Skills	—
Mimicry	Disguise	Acting	Mimicry	Disguise
Navigation	—	Navigation	Navigation	Navigation
Oratory	Oratory	Bard	Public Speaking	—
Paramedic	Medical	First Aid	First Aid	Healing
Persuasion	—	Fast Talk	Duping	—
Perception	Perception	Awareness	Perception	Detect Noise
Pro Skills	Professions	Professional/Hobby Skills	Various	Various
Range Levels	Skill Levels	High Skill Roles	Higher OB	High Level
Riding	Riding	Riding	Riding	Riding (AB&LB)
Science	—	Science Skills	Various Academics	Various
Sec. Systems	—	Traps	Set/Disarm Trap	Disarm Trap, Set Snares
Seduction	—	Sex Appeal	Seduction	—
Shadowing	Stealth	Shadowing	Surveillance	Move Silently
Skill Levels	Skill Levels	—	Higher Level Skills	—
Sleight of Hand	Pickpocket	Pick Pockets, Sleight of Hand	Trickery, Pick Pockets	Pick Pockets
Stealth	Stealth	Stealth	Stalk	Move Silently
Streetwise	Streetwise	Streetwise	Streetwise	—
Survival	Hunting	Survival	Scrounge, Foraging, Hostile Environs	Survival
Swimming	Swimming	Swimming	Swimming	Swimming
Tactics	—	Tactics, Strategy	Tactics, Leadership	—
Trading	Trading	Merchant	Appraisal, Advertising, Trading	Appraising
Transport Fam	Sailing	Vehicle Skills	Boat/Wagon Pilot	Charioteering, Seamanship
Ventriloquism	—	Ventriloquism	Ventriloquism	Ventriloquism
Weapon Fam	Weapon Familiarity	Weapon Skills	Weapon skills	Weapon Familiarity
Weaponsmith	—	Armoury	Smithing	Weaponsmithing, Bowyer, Armorer

CONVERTING FIRST EDITION FANTASY HERO

The first edition *Fantasy Hero* rules and the new *Fantasy Hero* rules are very much alike. Conversions between the two systems should be easy for any player or GM. These suggestions are included simply included to make things easier.

CONVERTING CHARACTERISTICS

Characteristics have not changed at all since the first edition rules were published. *Fantasy Hero* characters will have the exact same Characteristics under the new rules.

CONVERTING SKILLS

To convert to the new *Fantasy Hero* rules, the player should find his Skills in the *Old FH Skill* column in the Skill Conversion Chart. Where an old skill is equivalent to more than one Skill under the new *Fantasy Hero* rules, the character should take all the appropriate Skills. For example, if a character had Disguise under the old rules, he would have Acting, Disguise, and Mimicry under the new rules. A character should have the same Skill Roll that he had with the Skill under the Original *Fantasy Hero* rules.

CONVERTING DISADVANTAGES

These have been changed and clarified since the first edition *Fantasy Hero*. In addition, the costs have been changed. In general, the characters should convert over their Disadvantages to the new rules, and then adjust for the new point values.

CONVERTING MAGIC

The following guidelines will allow players to convert spells directly from the original *Fantasy Hero* . Included is a listing of old effects and their equivalent Powers in the new rules.

The standard *Fantasy Hero* magic rules from the first edition included the following Limitations:

1) Extra Time: Full Phase (-1/2).

2) Concentrate: 1/2 DCV (-1/4).

3) Requires (Magic) Skill Roll (-1/2)

Total Limitation: -1 1/4.

These rules can also be used as a Standard Limitations that magic-users apply to all of their spells. Certain spells could be created leaving out some of these Limitations, but only with the GM's consent.

Within these Standard Limitations, many different types of magic can be constructed as "schools" of magic, concentrating on different techniques or specific Powers. The *Magic* chapter describes how to set up different styles of magic for your campaign — simply include these limitations.

FANTASY HERO 1ST EDITION EQUIVALENTS

The following list includes all *Fantasy Hero* 1st edition effects and how to recreate them using the current HERO System rules. Modifiers could also be easily converted.

Accuracy: Combat Skill Levels for 5 pts. per + 1 OCV as a spell; to duplicate the first edition version, take the Modifiers: Costs END to use (-1/2), Usable by Others (+1/4), and 0 END (+1/2)

Adapt: Life Support with the following Modifiers: Costs END to use (-1/2), 0 END (+1)

Aid: Aid

Analyze: Detect with Discriminatory Sense

Blast: Energy Blast

Clairaudience, Clairsentience, Clairvoyance: Clairsentience

Cloak: Invisibility

Create: This can be done with a major Transformation

Dazzle: Flash

Defense: Power Defense

Destroy: Drain

Detect Object, Set, Type: Detect

Dispel: Dispel

Dominate: Mind Control

Drain: Drain

Haste: Running or Swimming

Heal: Aid (especially with the Healing option)

Illusions: Mental Illusions

Images: Images

Killing Blast: Killing Attack

Levitate: Fly

Locate: Mind Scan

Mind Attack: Ego Attack

Mind Defense: Mental Defense

Obscure: Images versus Detect

Perceive: Enhanced Senses or Skills

Protect: Combat Skill Levels for 5 pts. per + 1 DCV as a spell; to duplicate the first edition version, take the Modifiers: Costs END to use (-1/2) Usable by Others (+1/4), and 0 END (+1/2)

Psychokinesis: Telekinesis

Restore: Aid

Shadow: Images

Shapechange: Multiform or Shape Shift

Shield: Force Field

Silence: Darkness that works against the Hearing Sense Group

Sounds: Images that works against the Hearing Sense Group

Suppress: Suppress

Telepathy: Telepathy

Transfer: Transfer

Transform: Transform

Transport: Teleport

Ward: Force Wall

CONVERTING GURPS®

GURPS® and *Fantasy Hero* are very similar: Both are skill-based systems and both have point-based character creation rules.

CONVERTING CHARACTERISTICS

The major difficulty in converting *GURPS®* characteristics to *Fantasy Hero* is that *Fantasy Hero* has a large number of specific statistics while *GURPS®* uses four very general ones. The Characteristic Conversion Chart shows how to convert *GURPS®* Characteristics into their *Fantasy Hero* equivalents.

CONVERTING SKILLS

GURPS® and *Fantasy Hero* are both skill-based systems. The Skill Conversion Chart lists most *GURPS®* skills along with their *Fantasy Hero* equivalents. To convert to the new *Fantasy Hero* rules, the player should find his Skills in the *GURPS®* column in the Skill Conversion Chart. Where an old skill is equivalent to more than one Skill under the new *Fantasy Hero* rules, the character should take all the appropriate Skills. For example, if a *GURPS®* character had Acrobatics, he would have Acrobatics and Breakfall in *Fantasy Hero.*

Because *GURPS®* and *Fantasy Hero* both use a 3d6 to determine Skill rolls, the converted character will have exactly the same roll in *Fantasy Hero* as they did under the *GURPS®* rules.

CONVERTING ADVANTAGES

Many of the *GURPS®* advantages correspond to Skills and Talents which exist in *Fantasy Hero*. Due to space limitations, a complete listing of these conversions cannot be made available. Players should use the names of the advantages as guides to determine the appropriate *Fantasy Hero* Skill or Talent. (Fast Draw, for example, is a skill in *GURPS®* and acts exactly the same way as the Talent of the same name in *Fantasy Hero*.)

CONVERTING DISADVANTAGES

As with advantages, a complete listing of the *GURPS®* disadvantages and their *Fantasy Hero* equivalents could not be provided. However, the following guidelines should prove useful:

- Most Social disadvantages are Distinctive Features and Reputations in *Fantasy Hero*.
- All Physical disadvantages are Physical Limitations in *Fantasy Hero.*
- Mental disadvantages can be either Psychological Limitations (representing beliefs, moral codes and misconceptions) or Physical Limitations (Things which are caused by some form of chemical imbalance or brain damage).
- Enemies are translated as Hunteds.

CONVERTING MAGIC

In *GURPS®*, magic spells can be very inexpensive often costing only a single point; to use magic, though, a character needs the advantage *Magical Aptitude*, which can cost from 15 to 35 points. This power structure immediately suggests that the best way to convert a mage from *GURPS®* to *Fantasy Hero* is to set up his spells in a Multipower Framework with Ultra slots. Judicious use of Variable Advantage, Variable Special Effect and Variable Limitation can cut down on the number of slots needed, as many *GURPS®* spells are just Variations on a certain effect. The appropriate Power Modifiers are based on the spellcaster's ability. Use the following chart:

GURPS® Magic Suggested Modifiers

Skill Roll	
11 or lower	Full Phase Action (-1/2), Gestures (-1/4), Incantations (-1/4), 0 DCV Concentration (-1/2)
12-14	Gestures (-1/4), Incantations (-1/4), 0 DCV Concentration (-1/2)
15-17	Gestures (-1/4), Incantations (-1/4), 1/2 DCV Concentration (-1/4)
18-20	Gestures (-1/4) or Incantations (-1/4) and 1/2 DCV Concentration (-1/4), 1/2 Endurance Cost (+1/4)
21-34	1/2 Endurance Cost (+1/4)
25	0 Endurance Cost (+1/2)

CONVERTING ROLEMASTER

The *Rolemaster* system is a fantasy roleplaying game, also from Iron Crown Enterprises. It is also used with *Shadow World.*

CONVERTING CHARACTERISTICS

The Characteristic Conversion Chart shows how to convert *Rolemaster* statistics into their *Fantasy Hero* equivalents. GMs who want a more precise approximation can use the following chart to determine the Val of the Characteristic.

RM Char Value	FH Char Value
01-90	1 per 5
91-100	1 per 2
101+	1 per 1

For example, an exceptional character with a 102 rating in a *Rolemaster* characteristic would have (90/5) + (10/2) + (2/1) = 25 value in the appropriate *Fantasy Hero* Characteristic.

CONVERTING SKILLS

The *Fantasy Hero* equivalents of the *Rolemaster* skills can be found on the Skill Conversion Chart. To convert to the *Rolemaster* rules, the player should find his Skills in the *Rolemaster* column in the Skill Conversion Chart.

To determine the Skill Roll, divide the character's skill bonus by 5; this is equivalent to the 3d6 Roll for *Fantasy Hero*. To find a character's OCV with a weapon, divide the character's weapon skill bonus by 10. See the Skill Conversion Chart for more information.

CONVERTING LEVELS

Levels is a concept which is not used by *Fantasy Hero*. Instead, experience is given in the form of Character Points which the player can directly spend to improve his character. For each level that a *Rolemaster* character has, the converted *Fantasy Hero* character has 15 Character Points to spend on Skills and other abilities. This means that starting characters (who have 2 levels, and thus 30 Character Points) are not especially skilled, which corresponds accurately to *Rolemaster.*

CONVERTING MAGIC

Obviously, providing strict conversions for the thousands of *Rolemaster* spells is beyond the scope of this *Appendix*. Please note that many *Rolemaster* spells are very similar to the basic spells provided in the magic section of this book. In general, a spell will have 5 Active Points for each level of the caster.

Rolemaster spells are limited by the caster's power points. In *Fantasy Hero*, these can be simulated by Charges, Delayed Effect, or END Reserve. For more information, see the *Magic* chapter.

Essence

A spell caster who is using Essence is tapping into the primal energy from which the universe is created. Most powerful essence spells reflect their natural origins and are elemental in nature. Inert material interferes with the flows of Essence and disturbs the casting of these spells.

Essence spells in *Fantasy Hero* have the following Modifiers: Caster may not wear Armor or carry a lot of equipment (-3/4), Extra Time (varies), 1/2 DCV Concentration (-1/4), Activation 15- (-1/4), Side Effects (-1/2).

Channeling

Channeling magic is magic which is given the faithful followers of a deity. This is the kind of magic which most priests use. Metal interferes with the drawing of power from the gods.

Channeling Spells in *Fantasy Hero* have the following Modifiers: Caster may not carry more then one pound of metal (-1/2), Extra Time (varies), 1/2 DCV Concentration (-1/4), Activation 15- (-1/4), Side Effects (-1/2), Spells only work if the caster is in the god's favor (-1/4 or more).

Mentalism

The power of Mentalism comes entirely from the caster. Mentalists channel their minds energy to enable them to do miraculous things. These spells are limited by the caster's perception and his ability to focus. Helmets and other forms of head gear dissipate the mental energy of the user.

Mentalism spells in *Fantasy Hero* have the following modifiers: Based on ECV (If it is not already) (+1), Caster may not wear a Helmet or Head Gear (-1/4), Extra Time (varies), 1/2 DCV Concentration (-1/4), Activation 15- (-1/4), Side Effects (-1/2).

CONVERTING AD&D®

CONVERTING CHARACTERISTICS

AD&D® has fewer characteristics then *Fantasy Hero*, even though the scale is similar. The Characteristic Conversion Chart shows how to convert *AD&D®* statistics into their *Fantasy Hero* equivalents.

CONVERTING CLASSES

Perhaps the way in which *Fantasy Hero* and *AD&D®* differ the most is in character abilities. In *Fantasy Hero* a character is defined by his Skills; in *AD&D®* a character is defined by his class or profession. The closest things to professions in *Fantasy Hero* are the character archetypes, characters should purchase the appropriate Package Deal(s).

Fighter: Fighter, Barbarian, Swashbuckler, or Leader

Paladin: Knight

Ranger: Ranger

Mage: Adventuring Wizard, Wizard for Hire, Adept, Hermit, Apprentice

Illusionist: Same as Mages

Cleric: Travelling Priest, Village Priest, or Witch Doctor (Shaman)

Druid: Druids and Witches

Thief: Scoundrel, Cutpurse, or Burglar

Bard: Bard

Multi-Class and Dual-Class: Use multiple archetypes to represent each class

CONVERTING SKILLS

Fantasy Hero is a game in which characters are defined by their skills. In *AD&D®*, much less emphasis is placed on a character's skills (called Nonweapon Proficiencies.) Game Masters wishing to convert skills should refer to the Skill Conversion Chart. Note that *AD&D®* characters converted to *Fantasy Hero* usually need additional skills to round them out.

CONVERTING LEVELS

Levels of experience are not used in *Fantasy Hero*. Instead, experience is given in Character Points which can be spent to improve the character. The following guidelines can be used to determine how an *AD&D®* character's level affects his *Fantasy Hero* abilities.

All characters receive 20 Active Points to spend on abilities for every level of experience they have in *AD&D®*. Various classes must spend some of these points in various areas, determined as follows:

- **Warriors:** +1 with some weapon for each level.
- **Priests:** +2 with some weapon for each 3 levels; 10 points Spells or bonus to Magic Roll for each level.
- **Rogues:** +1 with some weapon for each 2 levels, 10 points of profession related Skills for each level.
- **Wizards:** +1 with some weapon for each 3 levels; 10 points of Spells or bonus to Magic Roll for each level.

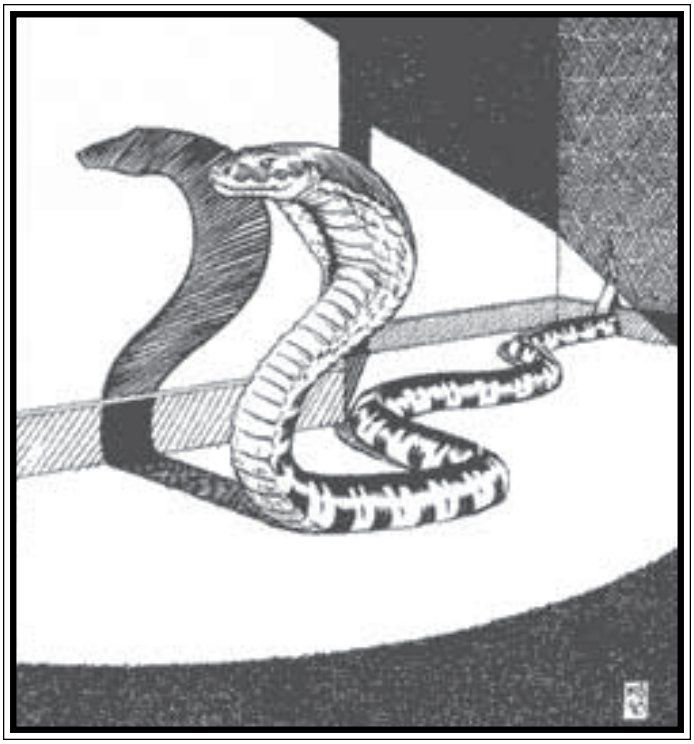
CONVERTING ALIGNMENTS

Alignments are not really used in *Fantasy Hero*. Players in *Fantasy Hero* determine their "alignments" through their actions in play and their characters' attitudes. If the GM really wishes to have a game mechanic for a character's ethics and morals, then the character should take appropriate Psychological Limitations.

CONVERTING SPELLS

To convert all *AD&D®* spells would be a monumental task, and beyond the scope of this *Appendix*. What follows are basic suggestions for converting *AD&D®* spells to *Fantasy Hero*.

Many of the spells presented in the *Magic* chapter can be used almost directly as translations of *AD&D®* spells. The following table lists the *AD&D®* magical schools along with the *Fantasy Hero* spell college which most closely resembles them.



AD&D®	Fantasy Hero
Abjuration	None (Use various spells)
Alteration	Use various Powers
Conjuration/Summoning	Summon or Transformation
Enchantment/Charm	Empathy College or Mind Control Powers
Greater Divination	Use Detects, Enhanced Senses or Clairsentience Powers
Illusion/Phantasm	Illusions College
Invocation/Evocation	None (Use various spells)
Necromancy	Necromancy College
Animal	Animal Powers College
Astral	Use Extra-Dimensional Movement, Leaves Body Behind (-1 Limitation)
Combat	Church of War
Creation	Use Transformation
Elemental	Air, Water, Earth and Fire Colleges
Healing	Church of Healing
Plant	Plant and Wood College
Protection	None (Use spells from Various Colleges)
Summoning	Use Summon Power
Sun	Use Fire College spells
Weather	Storm Mage College

- Any spell which has somatic components should take the Limitation *Gestures*.
- Any spell which has verbal components should take the Limitation *Incantations*.
- All spells requiring material components have some kind of Focus.
- Since spells can only be cast a certain number of times per day, each spell should be bought with Charges. Often, spells with lengthy preparations can be built with the Advantage *Delayed Effect*.
- *AD&D®* wizards cannot wear armor and cast spells at the same time. To simulate this, they should take a -1/2 Limitation *Cannot Be Cast While Wearing Armor* on their spells.

SHADOW WORLD AND CAMPAIGN CLASSICS

Unlike the first edition *Fantasy Hero*, the *Fantasy Hero* you are holding is part of a fully supported game system. HERO Games (as part of ICE) publishes regular *Fantasy Hero* modules and sourcebooks. The most obvious of these are the *Fantasy Hero Companion(s)*, which directly complement the basic *Fantasy Hero.* There are also two other support lines: *Shadow World* and *Campaign Classics. Shadow World* describes the planet Kulthea, and includes adventures and campaign settings. The *Campaign Classics* are complete campaign settings based on a historical or mythical settings; they include *Mythic Greece*, *Pirates*, *Vikings*, and *Mythic Egypt.* Both product lines include statistics for *Fantasy Hero* and for *Rolemaster.*

Because the second edition of *Fantasy Hero* had not been completed when many of these books were written, the *Fantasy Hero* statistics are sometimes incomplete or erroneous. All future *Shadow World* and *Campaign Classics* will contain full and complete statistics for the new *Fantasy Hero.* As such, they are recommended for all *Fantasy Hero* players and GMs.

Players who wish to use already existing *Shadow World* products should see the following section for guidelines. *Campaign Classics*, being mostly non-technical background information, are useful even though some of the *Fantasy Hero* rules are outdated; GMs should buy any that they find interesting.

KULTHEA: THE SHADOW WORLD

Kulthea is a large planet of extraordinary contrasts. With a circumference of 27,000 miles, this seventh of fifteen planets has wide expanses of ocean. Numerous volcanic atolls and islands dot the rugged surface, which is largely unexplored and seismically unstable. A dearth of heavy elements keeps technology at a primitive level; for example, no chemical explosives exist. The world holds five moons in orbit, but only one — Orhan — significantly affects tides and currents. Flora and Fauna flourish, as do several races of intelligent beings isolated from one another by natural barriers, Essence Flows, and eras of distrust and superstition.

FLOWS OF ESSENCE AND THE LORDS OF ROHAN

The most fascinating aspect of Kulthea is the presence of Essence Flows, which are shifting and unseen energy fields akin to radiation. Essence originates in another universe where the laws of physics are different. Like a gateway, Kulthea rests upon the threshold of that other universe and is thus affected by the flows passing to and from that other plane. In all other ways, the Shadow World is firmly anchored in the dimensions of time and space which we all recognize.

Invisible and almost undetectable, Essence flows shift haphazardly and can form temporary but genuine barriers (which can also be erected by skilled Essence users). The ordinary individual cannot recognize an Essence flow and would most likely be baffled and frustrated by it, without the costly guidance of a Navigator. No shield or spellcasting ability can completely overcome or defy the Essence, which is the basis of all living things.

Even more terrifying are the Essence storms, radical fluxes in energy that can completely drain or dramatically enhance any form of spell energy in an instant. Triggered by solar flares or a conjunction of moons, Essence storms are accompanied by high winds, lightning, and other unusual or destructive weather patterns. When caught in a flow-storm, the best advice is to take cover and offer prayers to the highest deity.

A more reassuring aspect of Essence is its tendency to form foci. Such a concentration of pure Essence occurs upon the Nexus, the home island of the Navigators. One of a handful of key Foci on the planet, Nexus serves as a gathering place for power and a "springboard" for the Navigators' transport. In addition, hundreds of greater and lesser Foci exist, often rooted to a location or an object (an ancient tree, for example.) Foci might boost or distort spell power within their proximity. A very few skilled users can control or tap into some Essence flows.

GM's Note: *In* Fantasy Hero *Terms, Essence flows are Force Walls which are very tough (20 DEF or more) and which run for hundreds of miles. Essence storms are plot devices, used to give players trouble. Foci are like nodes (see the* Magic *chapter).*

Some beings have learned to tap the flows and to channel the Essence (these are spellcasters on Kulthea). Some of them have learned to manipulate the Essence flows themselves and have taught others their techniques. (This is how the spell colleges described in the Magic Section of *Fantasy Hero* are represented.)

Those beings who have truly mastered the Essence are known as the Lords of Orhan. They are immortal and are said to predate the first era. They rarely intervene in mortal affairs, preferring to use their priests to achieve their goals. (Priests gain their power from their respective Lords.) The Lords of Orhan are unparalleled in power and often appear as extraordinary humanoids. In almost every way, The Lords of Orhan are the gods of Shadow World.

THE LORDS OF ESSENCE AND THE THREE ERAS

(A Whirlwind History of Kulthea.)

Imbued with extraordinary powers by a freak flare of Essence, the immortal Lords ruled over the lands and waters of Kulthea for thousands of years until two camps formed. A titanic struggle ensued, tearing the world apart. Races were buried by rock and flooded by mountainous tidal waves; lands sank, and islands emerged. The wicked empress Kadaena was slain, and her head was severed. This upheaval ended the First Era, and with it faded the power and presence of the Lords of Orhan.

The Second Era saw the healing of the land and the reawakening of the few races of beings who survived the cataclysms. Erratic Essence flows tortured the world for 100,000 years, if certain Loremasters are to be believed. Perhaps descendants of the Lords, Loremasters appeared to guide and to speed the healing of Kulthea. Able to tap the Essence flows at will, the remote Loremasters tutored the Elves and men in their recovery over the course of several centuries. When they were done, the Loremasters disappeared into the mists of myth.

The Unlife

The coming of the Unlife, a vast power which feeds upon destruction, unleashed cults and orders dedicated to evil; great Demons were fashioned by the most powerful of the Lords who had fallen under the influence of the Unlife; they were led by the Empress Kadaena. Wise but twisted in spirit, the servants of the Shadow offered knowledge beyond that which the Loremasters deigned to give such "lesser beings," and the power of the Unlife grew unfettered in the Second Era.

The 300-year-long Wars of Dominion concluded the Second Era. Weary Loremasters at last overcame the forces of the Unlife. At great cost in blood and power, the world was once again at rest, however uneasily, at the dawning of the Third Era.

Now

It is the year 6,050 TE. The mighty and righteous Lords of Orhan remain aloof from the affairs of Men and Elves; dark cults have arisen, and black religions flourish and multiply. Right-thinking Loremasters are rarely seen and offer only words of advice, never power or weaponry. This is the Third Era, the Time of the Shadow.

THE ROLES OF PLAYER CHARACTERS

With the Lords of Orhan remaining aloof and the withdrawal of the Loremasters from the world, there is a power vacuum in Kulthea. Each age has its struggles and the struggle of the Third Era is just beginning. Darkness has chosen its warriors: The dark cults and the remaining minions of the Unlife. The other side is slowly building its forces and those forces, for the first time on Kulthea, are the humanoid races.

Adventurers of all types have a wide variety of things to do in the Shadow World; their role depends upon what kind of campaign the GM wishes to run. One of the most enjoyable styles is the epic quest. In this set-up, the characters start out as insignificant, but end up being the primary force to stand against the Dark cults. Another, equally viable option is to run the player characters as minor heroes, dwarfed by the world around them. Kulthea is a world filled with beings, items and places of incredible power. Either the characters will rise up to meet that power, or they will be overshadowed by it.

MAGIC

Kulthean magic is always powerful. Since all magic in Shadow World comes from the ability to manipulate or channel Essence, magic of any kind is impressive. However, magic is very common in the Shadow World source books because characters are supposed to be powerful enough to deal with most spell users. In *Fantasy Hero*, this can be dealt with in one of two ways. First, magic can be restricted to only a few characters. This will make it seem much more powerful and dangerous because it is so rare. Alternately, magic can be available to all of the heroes, thus giving them an edge on most of the dangers they will face.

Once the GM has decided on how common magic is, he should decide how it will work. In general, the guidelines given in the conversion section for converting *Rolemaster* to *Fantasy Hero* will be appropriate for determining how magic works in the campaign world. In addition, all spells should be given a -1/4 Limitation *Subject to Variation due to Essence Flows, Storms, and Foci*. Spell colleges which are equivalent to the Spell Lists used in *Rolemaster* are given below. It should be noted that spells from one game will not necessarily work exactly the same way in the other.

Listed below is each spell college from the basic *Fantasy Hero* book; there are also a select few from the *Fantasy Hero Companion*. Beside each of these colleges are the *Rolemaster* spell lists which can be simulated using that college. There are some *Rolemaster* lists which are composed of spells from many different lists, these are given under a section at the bottom. Some *Rolemaster* lists don't fit nicely under any of the spell colleges. For these spells, lists of Powers are suggested which will allow the GM to duplicate spells from those lists.

Air College: Wind Law

Animal Powers College: Animal Mastery, Nature's Protections, Monk's Sense, Sense Mastery.

College of Body Manipulation: Physical Enhancement, Living Change, Body Reins, Shifting, Mystical Change.

College of Demonology: Summons, Darklore, Dark Contacts, Dark Summons.

Earth College: Earth Law, Inorganic Skills, Solid Manipulation

Empathy College: Calm Spirits, Mind Merge, Mind Visions, Controlling Songs

College of Fire Wizards: Fire Law

College of Illusions: Lights Way, Starlights, Lesser Illusions, Light Law, Illusion Mastery, Sound Molding, Light Molding, Feel-Taste-Smell, Darkness, Brilliance, Illusions.

College of Necromancy: Disease, Curses, Necromancy, Physical Erosion, Flesh Destruction.

College of Plants and Wood: Nature's Law, Natures Lore, Plant Mastery, Herb Mastery, Nature's Protection's, Path Mastery, Natures Ways, Organic Skills.

College of Time: Communal Ways, Times Bridge, Evasions, Anticipations, Past Visions, Future Visions.

Water College: Water Law

College of Storm Mages: Weather Ways, Wind Law

Church of Healing: Purification, Concussion Ways, Blood Law, Blood Ways, Blood Mastery, Bone Law, Bone Ways, Bone Mastery, Organ Law, Organ Ways, Nerve and Organ Mastery, Muscle Law, Muscle Ways, Muscle Mastery, Nerve Law, Life Mastery, Surface Ways, Body Renewal, Self Healing, Prosthetics.

Church of War: Attack Avoidance

Rolemaster Lists Which Use Spells From All Colleges: Spell Defense, Barrier Law, Detection Mastery, Spell Resistance, Sense Control, Locating Ways, Lore, Protections, Repulsions, Inner Laws, Holy Visions, Star Sense, Spell Wall, Essences Perceptions, Detecting Ways, Elemental Shields, Delving Ways, Dispelling Ways, Enchanting Ways, Delving, Damage Resistance, Detections.

The Following lists have no good *Fantasy Hero* equivalents yet. Each spell list is given along with a Power or list of Powers which can be used to simulate its effects.

Gas/Solid/Fluid Destruction: Drains or Transformations

Liquid/Solid/Gas Manipulation: Change Environment, Telekinesis, or Transformations

Cloaking, Hiding, Confusing Ways, Natures Guises, Invisible Ways: Invisibility, Shape Shift or Darkness

Speed, Rapid Ways: Running, Swimming or Enhanced SPD

Unbarring Ways: Telekinesis with Fine Work, or Skills used as Powers (Lockpicking or Security Systems)

Lofty Bridge, Monks Bridge, Lofty Moves: Flight

Gate Mastery, Minds Door, Navigators Lists: Extra-Dimensional Movement or Teleportation

Telekinesis, Essence Hand: Telekinesis

True Perception, True Sight: Enhanced Senses

Mind Speech: Telepathy, Mind Link

Mind Attack: Telepathy, Mind Control, Ego Attack

Mind Mastery, Dark Mentalism: All Mental Powers

Mind Destructions: Drains with lots of reduced recovery time

Ice Law: Use similar Powers to the other elemental spell colleges but with ice as a special effect.

SUGGESTED OPTIONAL RULES FOR SHADOW WORLD

Shadow World is a harsh environment which threatens even the most powerful heroes. It is not usually the setting for swashbuckling romance or mythic heros — it is far more realistic. When a character does something stupid, chances are he will die. (Being a hero does not give you script approval in *Shadow World*!)

To simulate the reality of combat and action which is called for in Shadow World, it is suggested that GM use many of the optional combat rules presented in the *Combat* chapter. It can be especially appropriate to use the rules that increase the lethality, like Critical Hits.

A REVIEW OF SHADOW WORLD

This section of *Fantasy Hero* is intended to be a guide to all previous *Shadow World* products. As mentioned above, these *Shadow World* products were written before *Fantasy Hero* was completed; and thus are sometimes incomplete. GMs should read this section before purchasing any *Shadow World* products. The newer *Shadow World* products do a much better job of presenting *Fantasy Hero* adventures and campaign settings.

The Shadow World Master Atlas

This boxed product is the cornerstone of the series. It includes a 3 foot by 4 foot poster-map of Kulthea's western hemisphere; the *World Guide* containing explanatory maps and general information (like weather patterns and history); and the *Inhabitants Guide*, which covers the races and beasts of Kulthea.

Because the Master Atlas was written in 1989 before the HERO System revision was completed, the *Fantasy Hero* statistics in the book are incomplete, especially for the gods and monsters. *Fantasy Hero* players who want the extensive background information or the map should buy the Atlas, everyone else should probably give it a miss.

Quellbourne (Land of the Silver Mist)

This supplement is set in the kingdom of Quellbourne, which fell during the Second Era. Today, Quellbourne is a frontier land with a variety of cultures and races. There is background information and descriptions for specific locations, *Quellbourne* is not an adventure; it is useful primarily for GMs who want suggestions for designing their own adventures.

The *Fantasy Hero* statistics in the book are very light. Most of the major NPCs have only their combat statistics listed and there are no statistics for many of the creatures. GMs who wish to use this adventure will have to work out many of the statistics for themselves.

Journey to the Magic Isle

This adventure is concerned with a specific location, an island with a university dedicated to the magical arts. There are two ready-to-run adventures that are especially appropriate for magical PCs.

Journey has extensive and complete statistics for most of the NPCs; items are also included. The characters have no spells (a problem for most *Shadow World* products), but the GM can easily use spells from *Fantasy Hero* and the *Fantasy Hero Companion.*

Demons of the Burning Night

This adventure centers around the recovery or destruction of a powerful artifact of evil. There are also extensive notes on demon-summoning in Kulthea. A high-powered adventure, this is not for the squeamish or weak of heart.

The *Fantasy Hero* statistics in *Demons* are quite poor, and consist of little more than combat notes. Items are barely described and skills and spells are not present at all. GMs who wish to use this adventure will have to do extensive work to get it ready to run.

Tales of the Loremasters

This supplement is a collection of small adventures which are tied together geographically The adventures themselves have a wide range of variety. Some involve problem solving and others are simple dungeon crawls. This supplement is especially useful for GMs who need a few small encounters or side adventures for a larger campaign.

The *Fantasy Hero* statistics are predictably poor, and neglect Skills and spells. Magical Items are only described in *Rolemaster* terms and special abilities are not listed for most of the creatures. Again, quite a bit of work is necessary before *Tales* can be used with *Fantasy Hero.*

Star Crown Empire

Set in the continent of Govron, this supplement is full of historical and cultural material. There are also several ready-to-run adventures that take advantage of the setting.

The first *Shadow World* supplement written by *Fantasy Hero* players, *Star Crown Empire* features complete statistics for all of the major NPCs, as well as usable write-ups for most of the creatures and minor NPCs. *Star Crown Empire* is also the first supplement to include any spells for *Fantasy Hero.* However, the characters do not have Skills, and their magic items are also left undescribed.

The Orgillian Horror

A horror story in a fantasy setting, *Orgillian Horror* includes references to the hideous Older Ones. It also has useful floor-plans that can be used in any fantasy adventure.

As with most other *Shadow World* adventures, statistics are given for all of the NPCs and creatures, but not all of the items or herbs are described for *Fantasy Hero.*

Kingdom of the Desert Jewel

Desert Jewel is mostly a background piece that provides an overview of Gethrya, a large, arid land. Like ancient Egypt, Gethrya has a long history that is rich in religion and ritual. There are also adventures that include (of course) a pyramid.

The *Fantasy Hero* statistics are better than usual. The creatures can be run in combat. The major NPCs, however, have no Skills or spells, and have to be fleshed out by the GM.

Tales of the Loremasters (Book II)

The second *Tales* is composed of 10 stand-alone adventures that can easily be inserted into a fantasy campaign. The settings range from the arctic to the desert.

The *Fantasy Hero* statistics from Tales of the Loremaster II are not bad. While the NPCs still lack Skills and spells, many of the special abilities and situations are described in detail in the text.

Cyclops Vale

This supplement, like the *Tales of the Loremaster* series, provides the GM with several adventures. In this case, the adventures are 9 linked adventures that are intended for low-level characters.

The *Fantasy Hero* statistics in this supplement are actually quite good. All major NPCs are provided with full statistics, Skills and suggestions for what effects spell casters should have. All magic items, herbs and poisons are also described (in original *Fantasy Hero* rules).

Jaiman (Land of Twilight)

This book provides an overview of the entire continent of Jaiman: its cultures, races, and long, tangled history. Eight medium to high-power adventures take players from ancient tombs to the treacherous citadels of Priests of the Unlife. Four adventures can be linked together to form a mighty quest affecting the fate of all Jaiman.

The *Fantasy Hero* statistics provided with Jaiman are pretty good. All major NPC are given stats, skills, and items. GMs are also provided with enough information to use the flora and fauna of Jaiman.

Islands of the Oracle

Like *Quellbourne*, *Islands of the Oracle* is more of an adventure setting then an adventure itself. The setting is a small group of islands which are populated mostly by Lizardmen. The islands are also home to a mysterious figure known as the Oracle, a being of great knowledge and wisdom.

Like all the latter *Shadow World* adventures, the *Fantasy Hero* statistics provided in this supplement are more than sufficient to run the adventures. Complete statistics are provided for all major NPCs and magical items. Spells, of course, are absent, but can be easily replaced with spells from *Fantasy Hero* and the *Fantasy Hero Companion.*

Sky Giants of the Brass Stair

This supplement deals with an area called Narlshaw which is an area which has always been plagued by racial feuds. The work draws heavily on racial tensions; it is the interaction of the various races which makes the area interesting.

Unfortunately, there are fewer *Fantasy Hero* statistics in *Sky Giants* than in the preceding few products. Major NPCs are given only basic Characteristics; creatures, items and encounters are not explained as well as they could be. *Sky Giants* is still better than the first few *Shadow World* products, however.

Nomads of the Nine Nations

Nomads is another background supplement. It describes a vast grasslands that is populated by nomads who have unusual views about magic. There are also several adventures provided.

As in *Sky Giants*, the *Fantasy Hero* statistics provided in *Nomads* are not complete; the module would require some work before it was ready for a *Fantasy Hero* campaign.

Norek: Intrigue in the city-state of Jaiman

Norek contains 9 adventures set in and around the city-state of the same name. These scenarios feature diplomacy and intrigue; there are also extensive notes on the politics and peoples of Norek.

The *Fantasy Hero* statistics provided for *Norek* are quite useful and complete, lacking only the spells. The characters have fully detailed statistics and Skills.

Emer

Another giant boxed set, *Emer* is intended to complement and update the *Master Atlas. Emer* includes new gods, new races, and more information about *Shadow World.* There is also a full description of the continent of Emer, the greatest continent in Kulthea. There are more than a dozen kingdoms, ranging from the floating city of Eidelon to the steaming jungles of Khum-kaan. There are also a full color map and four color city maps.

Like *Norek,* The *Fantasy Hero* statistics provided for *Emer* are complete except for spells. The characters have fully detailed statistics and Skills. *Fantasy Hero* GMs can actually use *Emer* immediately, with little additional work.

Future Products (Stock Numbers 6015+)

Any *Shadow World* products published after *Fantasy Hero* will have complete statistics for *Fantasy Hero*, and will use spells from the *Spellbook* chapter. They should be instantly usable by *Fantasy Hero* GMs. They will have stock numbers higher than 6015, and include any *Shadow World* products not on this list.

COMBAT RECORD SHEET

CHARACTER	DEX Levels	SPD	1	2	3	4	5	6	7	8	9	10	11	12	OCV	DCV	ECV
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			
			☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐			

CHARACTER	tPD/rPD	tED/rED	MOVEMENT	PER Roll
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		
	/	/		

CHARACTER	NOTES (Unluck, Psych. Lims, Knockback Resistance, EGO Def., Et)