


KIDS ON BROOMS

The book cover features a dynamic illustration of two young characters, a boy and a girl, riding brooms. The boy, in the foreground, wears a blue hooded cloak and looks back over his shoulder. The girl, behind him, is in a green dress and holds a wand. They are positioned in front of a large, glowing rectangular portal. The background is a dark, textured space filled with floating papers, magical symbols like lightning bolts and triangles, and a bright, swirling magical light on the right. The overall color palette is dominated by blues, greens, and oranges, with a high-contrast, comic-book style.

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MAGICAL ADVENTURES IN ENCHANTING SCHOOLS!





KIDS ON BROOMS

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Lot Code: 042020-1

ISBN: 978-1-7345115-5-0

10 9 8 7 6 5 4 3 2 1

Made in China

HUNTERS
ENTERTAINMENT

 **RENEGADE**
GAME STUDIOS

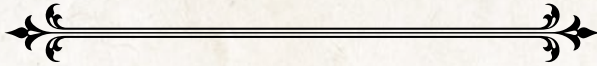


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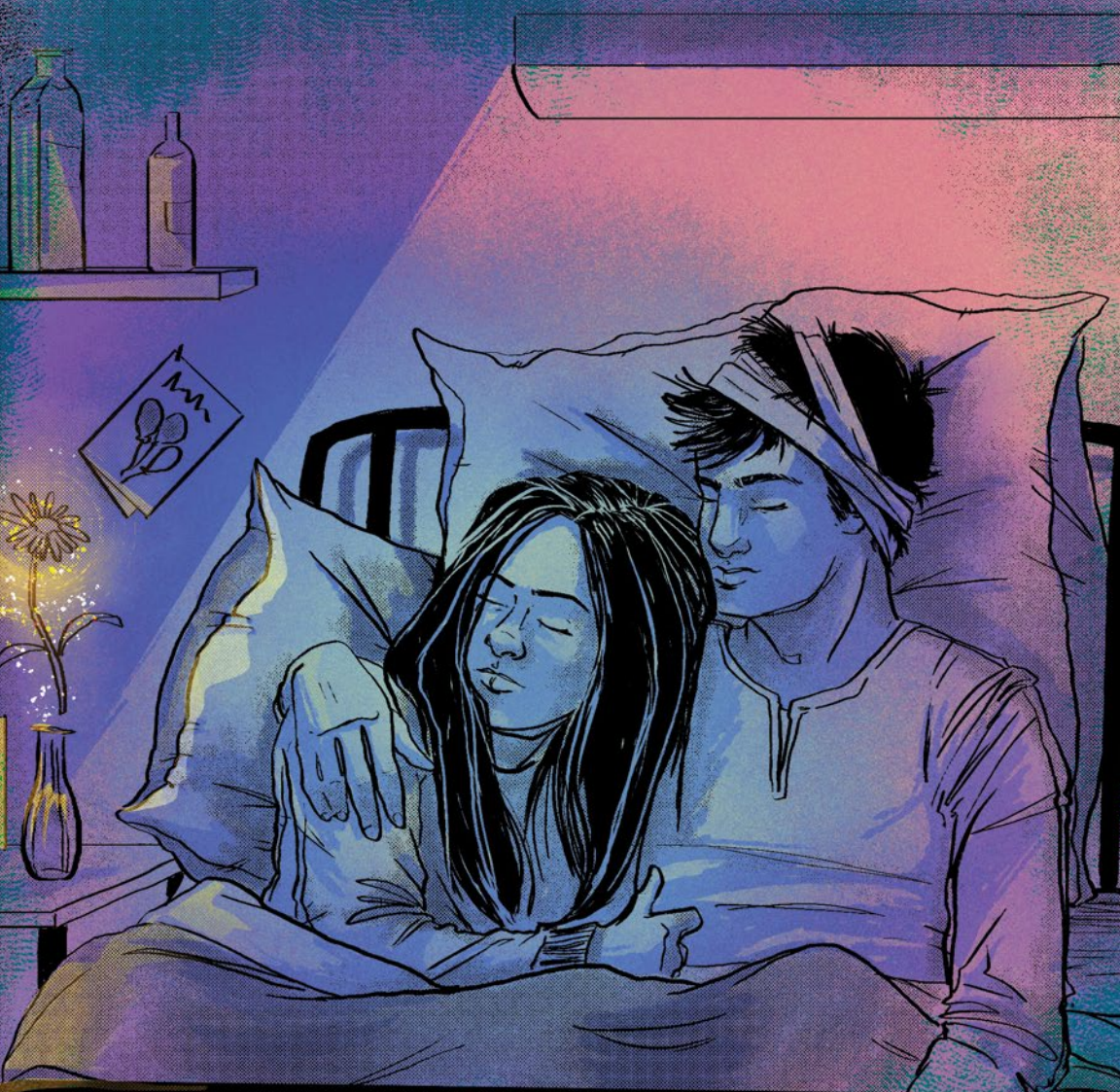
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KIDS ON BROOMS

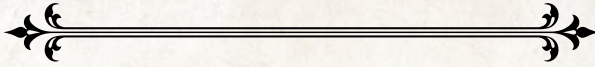
As you and your classmates push through the old library in the dark of night, the books rustle and snore, sleeping unaware upon their shelves. You pull your wand from the folds of your cloak, and its glowing blue end illuminates the door in front of you—the entrance to the banned books section. You watch as the copper snakes twist and turn around the lock that keeps students like you out. But you’ve been left with no choice. Your barn owl hoots softly upon your shoulder as you raise your wand to the knob and whisper the unspoken words. The snakes recede and the door fades, leaving only cobwebs in its place. Then, from inside, you see the red glow of three eyes. The Keeper of Secrets knows you’re here.

In ***Kids on Brooms***, you’ll take on the roles of witches and wizards who belong, in one way or another, at the magical school you all attend—a place full of mystery, danger, and thrilling adventure. From dealing with strict professors to facing down mythical beasts, players will get the opportunity to ride brooms, brew potions, and cast powerful magic as they uncover the incredible secrets their school and its inhabitants hold.

Note: Most of this book is written with players in mind and directed towards them. Gamemasters, all of this information will be pertinent to you, too—and we’ve included more information for you at the end of the book, starting on page 67.



SETTING BOUNDARIES



Before starting to create your characters, you and the gamemaster (or GM) should address the kinds of things that the players want to see in the game and the things they don't. You'll already have agreed on the overall tone you want the game to have, but it's important to know what narrative elements might upset players so the group can avoid them. Doing so will make the game more enjoyable for everyone. To start this process, the GM will ask whether the players would like to talk about these boundaries or give the GM lists.

If players agree to have a discussion, everyone will talk about what they're okay with and what they want to avoid. During this discussion, don't ask others to explain why they don't want certain elements in the game; take their requests at face value and respect them. However, do feel free to ask for clarification.

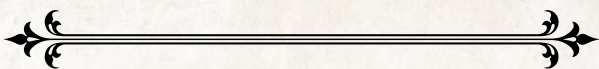
If players would rather give the GM a list, they'll write down the topics they'd like to avoid, and the GM will compile that list anonymously. As with the discussion, there shouldn't be explanations of why players don't want to address certain topics.

In addition to the group's comfort, another factor to consider while establishing boundaries is where you're playing the game. If you're playing in the privacy of your own home or in a conference room at a convention, you only need to consider the players' preferences. However, if you're in a public place, if you're around younger people, or if there are other factors beyond the preferences of the group, you should consider them when establishing boundaries. In general, you should be playing the game in a way that will be comfortable for everyone who may hear it. For example, your group may be comfortable addressing issues of race in 50s suburbia—but if you're in public, everyone who overhears you might not be. Try to keep this in mind and be respectful to anyone who might overhear your game.

If, during the game, someone accidentally brings up one of the topics that should be avoided—or if anything that is part of the story is making you uncomfortable—simply knock quickly and lightly on the table. Whoever is currently narrating should simply rewind and proceed down a different path. There is no need to discuss your request to go in a different direction; the group will just move on with the story in another direction.



WORLD BUILDING



Kids on Brooms should probably be set in a magical school with shadowy secrets in its past, dangerous people in its midst, or a future put in jeopardy by a powerful magical force. Preferably, it's a place with all three. It should probably be hidden away from non-magical folk, whether in a remote location or sitting right beneath their noses, and close to places where strange creatures could be lurking, powerful wizards could be hiding, and magical history is waiting to be uncovered. But ultimately, it is up to you!

We recommend letting the players work together to craft the magical school and its surroundings, possibly in a short session prior to playing or even during the first session, if everyone's okay with the gamemaster (GM) thinking on their feet.

COLLABORATIVE CREATION

If you choose to collaboratively build the world, players should first agree on the tone they want the game to take, whether that's serious, goofy, or somewhere in the middle. This decision will help guide the decisions you'll make when creating the school. As with the rest of the game, there are no wrong answers here! It's whatever you want the game to be.

Then, answer the following questions to create the school, adapting the number of questions asked, so that each player is answering the same number of questions about the school.

1. Our school is called _____.
2. Our school is located _____. *(After answering this prompt, pause to very briefly discuss how this impacts the interaction of the school and the world outside of the school.)*
3. The head of our school is named _____ and is best known for _____.
4. One of our favorite pastimes is a magical combination of _____ and _____.
5. A notable landmark in the school is _____. *(Repeat as many times as you like. We suggest having at least two notable landmarks.)*
6. One of the most unconventional classes we have at the school is _____. *(Repeat as many times as you like. We suggest having at least two unconventional classes.)*

After constructing the school, each player shares one piece of the school's history, either known to be true or a famous rumor. It could be a famous person who attended the school, a major event in the magical world that centered around the school, or something about the creation of the school. Remember, these don't necessarily have to be true, but they will help to set the tone of your game.

Then, each player shares one rumor about the current goings on at the school. It can be anything from a hidden room containing a professor's secret project, a popular student's most recent relationship, or anything in between. The GM writes these rumors down, keeping them in mind so that they can influence the upcoming game—though there may be sources for the rumor that the players can't even imagine. Also, not all rumors have any truth to them. Finally, keep in mind that as long as you're within the bounds of what the group has agreed to include in the game, there are no wrong answers.

For example, Ama, Hana, Jakub, and Tee are sitting down to play the game, with Ama as the GM. Hana decides that the school is called Pelfinor Prep, and Jakub decides that the school is located in a remote part of the American Midwest. Rural Iowa to be exact. He points out that because the school is remote, they can function mostly unobserved, but Tee points out that they aren't completely remote and suggests that the school isn't magically hidden. Everyone else agrees, and they discuss what it means that people from nearby towns might stumble upon the school. Tee suggests that maybe the school has a good relationship with the nearby towns, openly using their knowledge of herbology to help them grow the most flavorful rye in the whole country.

Tee then names the head of the school, Dr. Debra Mulligrew, who's best known for sneaking on to campus when she was six and casting spells simply by imitating the hand gestures she watched through the windows. Jakub adds that at ten, she was accepted as the youngest member of the school, which usually only admits students at the age of twelve. She loves the school so much that, after earning her doctorate in combative herbology and after a few years working as an enforcer with the Council for the Ethical Use of Magic, she returned to teach. She has worked for the school for 70 years. Ama points out that this would mean she's over 90, and Hana suggests that maybe she's worked at the school for almost 50 years instead, which would make her just over 70.

Hana now comes up with the favorite pastime at the school, which is a magical combination of jousting and wiffle ball: joustleball. Jakub says that one of the most notable landmarks in the school, then, is of course the joustleball field, named after the previous headmaster and founder of the school, Professor Percival Pelfinor. Tee adds that another notable landmark is the Ever-Shifting Corn Maze, an acre of dense corn that sprung up as the result of Dr. Mulligrew's senior project. Each night, the corn there recedes back into the ground and, at every sunrise, sprouts into a different maze.

The group agrees that one of the unusual subjects that the students at Pelfinor Prep study is a pretty mundane one: Magical Crops for Non-Magical Farmers. It's a course, they agree, that helps students know the limits of how much aide they can give the farmers around Pelfinor, which the school does in exchange for being left largely alone. Ama suggests a stranger class for the second one: Corn Augury. This, she suggests, is a course

that teaches students how to predict the future based on offering corn to crows and seeing what they eat. Everyone agrees.

As they move into the history of Pelfinor Prep, Tee says that one of the most famous graduates of the school is Brad Pitt. (Yes, that Brad Pitt.) Jakub says that Pelfinor is the first magical school to be founded with the full knowledge and consent of the surrounding non-magical citizens. Hana says that at the end of the school year last year, the Council for the Ethical Use of Magic visited the school unexpectedly and a potions teacher, Professor Jeremiah Houget, was removed from his post—though no one is clear why exactly he was removed.

Finally, for the rumors, Jakub says that he heard that Diane Pendleton, a senior last year, found a way to make the Ever-Shifting Corn Maze grow in exactly the same pattern for two days in a row in the two days leading up to graduation last year. After graduation, rumor has it that Diane was summoned (quite literally and quite magically) to Dr. Mulligrew's office and has not been seen or heard from since then, much to the consternation of her girlfriend, Bak Subin, who is now a senior.

Hana says that since the students returned to school three weeks ago, there have been a spate of incidents on surrounding farms involving plants that non-magic users should never have. Some students think that someone is selling magical plants to local farmers. Others think that someone is pulling a prank on the nearby townspeople. Either way, someone's going to be in a lot of trouble.

Tee says that they heard that Professor Houget and Diane Pendleton were involved in an unethical business of selling overpowered fertilizer potions to nearby farmers. Some students even say that they were selling love potions. There's no concrete evidence of any of this, though.

SYSTEMS OF POWER WITHIN YOUR WORLD?

You should also discuss whether your game will feature systemic oppressions such as racism and sexism. Go over different forms of bigotry and decide how you would or would not like to see them in the game. For each one, you might select one of the following:

This form of bigotry doesn't exist in our version of the world. Perhaps magic has made all buildings accessible and given all videos on the Internet good subtitles. Perhaps all gender identities have always been accepted for no reason other than “why would you do otherwise?”

This form of bigotry exists in the world, but it won't show up in our narrative to the same degree as in the real world, if at all. Perhaps sexism exists but the wizard community or this particular school don't hold with it.

This form of bigotry looks just like how it does in the real world. In this case, talk about whether PCs may themselves have bigoted beliefs as character flaws for them to work through or whether only NPCs will have them.

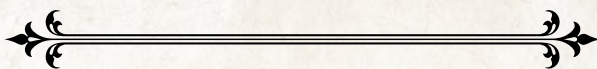
This form of bigotry is worse in the context of our game than in the real world. If you choose this option, your characters will probably spend much of their time battling systemic oppression and sticking it to the Man.

This would be a good time to decide whether your game features “fantasy oppression” such as racism against fae (faecism?) or legal restrictions on magic. These forms of oppression may seem safer to work with than real-life power dynamics, but sometimes they're even riskier. Precisely because they feel safer, they can encourage individuals to exaggerate prejudiced behavior. They may also lead to misery tourists, players who like pretending they're marginalized people to enjoy the illusion of challenge and adversity on a temporary, low-stakes basis. Fantasy can be a fun, safe space to explore some of these concepts, but keep the safety measures in mind in case they get exploitative. And if anyone at the table gets uncomfortable with the direction of the game, agree upon a safety measure, discussed in “Player Safety” on page 67.





CHARACTER CREATION



The core of any RPG is the character you'll be embodying. You and your GM should work together to agree upon a character you'll be excited to play. One who reminds you of yourself in important ways—but who also is different enough from you to be an escape from the real world.

If there are boundaries that you, as a player or GM, want the characters to have or modifications that you want to make to the creation process, please do! The core of the game is the experience that the players will have, and anything you want to do to augment that experience is great.

OVERVIEW OF PROCESS

When creating your character, you'll move through the following steps, likely in this order:

1. Select a Trope from the Playbook and take the appropriate character sheet
2. Make Trope selections for your character: grade, strengths, flaws, familiar, first name
3. Introduce your character to the rest of the group
4. Answer questions about your character's relationship with the other characters in the game
5. Select the finishing touches for your character: motivations, fears, schoolbag, wand, last name, and trope-specific questions.

SELECTING A TROPE

To streamline the character creation process, we've created a set of Tropes so you can get into character more quickly. These Tropes fall into categories like Reluctant Oracle, Eccentric Professor, or Teacher's Pet and will determine your character's Stat Dice and streamline some choices for you. Tropes can be found in the Playbook, which is available on the Renegade and Hunters Entertainment websites. Alternatively, you can find the information for these Tropes in Appendix A on page 82.

Choose the Trope that you're most interested in playing. There's no right or wrong answers here, and your GM will work with you to make sure that, whatever character you choose, you'll be central to the story of the game. Also, remember, selecting a Trope does not mean that you'll be forced into a certain style of play. True, the Withdrawn Bookworm isn't going to be as charming as the Perfect Prefect but, as in life, be careful assuming too much about a personality based only on a few descriptors.

If you don't find a Trope that fits your sense of your character, feel free to work with the GM to create your character from the ground up! This will take more time, but for players who already have a clear vision of who they want their character to be—or for players who don't want their character to fit into one trope or another—this might be the most satisfying way to create their character. (For more details on this process, refer to “Creating a Character from Scratch” on page 39.)

On the bottom right corner of your Trope sheet, you'll find two questions specific to your Trope. These will help you flesh out who you are. You don't need to answer these out loud, but by the end of the character creation process, you should know what your answers are to them.

STATS

The Trope you choose will determine how you assign Stat Dice to your six stats. The higher the possible value on a die, the better your character is with that stat. The six stats are:

- ✧ **Brains:** This stat determines how book-smart a character is. This will determine how well they understand problems, how well they did or are doing in school, and how quickly they're able to solve academic problems. *Example: I know there's a hidden door somewhere in this room. I'm going to apply what I learned in our Magical Architecture class to try to find it!*
- ✧ **Brawn:** This stat determines how much brute strength a character has. It does not determine how well they can fight—just how well they can lift things and how much physical damage they can take. It also determines how physically intimidating a character is. *Example: I want to move that giant pillar that fell in our way, so I'm going to try to push it out of the way!*
- ✧ **Fight:** This stat determines how good a combatant a character is with whatever weapons or fighting skills you decide your character knows. Also, they'll be able to learn how to use new weapons and fighting skills more easily, if given proper training. *Example: I want to clock this bully, so I'm going to swing at his jaw!*
- ✧ **Flight:** This stat determines how fast a character is—as well as how skilled they are at evading their problems (both literally and figuratively). Characters with a high Flight stat will be fast and tough to trap both physically and verbally. *Example: I want to get out of the way of the troll's club, so I'm going to dive out of the way!*
- ✧ **Charm:** This stat determines how socially adept a character is and how good they are at reading the emotions of another person or group of people. Characters with a high Charm stat will be able to talk themselves out of tough situations and into good ones with relative ease—within reason. *Example: I want to explain that I was out late exploring the Cursed Forest, so I need an extension on my Potions lab report!*
- ✧ **Grit:** This stat determines how hard it is to break a character emotionally or physically. Characters with a high Grit stat will be able to keep a level head in the worst of situations and will be able to keep their cool even when pushed hard. Finally, this stat also determines how street-smart a character is. *Example: The curmudgeonly Wards teacher is reading my*

homework out loud to the class to make fun of me. I want to look like this isn't bothering me at all when it really is!

The higher the stat is, the better a character is at skills involving that stat and the more likely they are to succeed when using that stat. While there's no guarantee that you'll roll your maximum, generally, characters will be better able to pass checks with their higher dice.

Die	Short Description	Brief Explanation
d20	Superb	Even on the first day of class, anyone would be able to readily tell that this is a strength of yours. You are remarkably good with respect to this stat.
d12	Impressive	People would say that you're pretty good with respect to this stat, but it wouldn't be something that's obvious during a first encounter.
d10	Above Average	You aren't remarkably good in terms of this stat, but you're slightly above average.
d8	Below Average	You aren't too bad in terms of this stat, but you're certainly not good, either. You're just slightly worse than average.
d6	Bad	People would say that you're pretty bad with respect to this stat, but it wouldn't be something that's obvious during a first encounter.
d4	Terrible	Even on the first day of class, people would immediately be able to tell that this is a weakness of yours. You are remarkably bad with respect to this stat.

When creating your character, think carefully about how your d20 stat and your d4 stat balance each other out. If your character has a d20 in Brains and a d4 in Fight, consider what that means for your character. Have they always been a few steps ahead of anyone they might have to fight, preventing things from ever even coming close to violence? Or have they always, when violence was about to erupt, reasoned their way out of it—or bribed a would-be attacker by agreeing to do their homework for them? Think about how your other Stats' values relate to this balance.

Stats will also be used to resolve skill checks (see “Stat Checks & Lucky Breaks” on page 43), to resolve any fights between characters (see “Combat” on page 60), and to use magic (see “Spell Checks” on page 52).

CHARACTERS' GRADES

For some of the tropes, you'll also need to pick your character's grade: Underclass Student (14 years old and younger), Upperclass Student (15 to 20 years old), and Faculty (21 years and older). Groups of player characters can certainly be a mixture of all three grades. The GM and the players will just need to establish early on what draws their characters together for their first adventure. For future adventures, you'll be linked by the events of the first session. Characters' grades have implications throughout the character creation process and during gameplay. The rules will discuss these implications as they become important.

At the start of the character creation process, the character's grade determines what Strengths each character gets for free—and what modifiers they have to roll with their Stat Dice.

Underclass students automatically receive the Innocence Strength. When rolling stat checks (described in the "Stat Checks" section, starting on page 43), underclass students add +1 to their Flight and Charm checks, as they're fast and likeable. Each underclass student should write their favorite class in the space provided on their character sheet. Also, come up with a name for the teacher who teaches that class to share later.

Upperclass students automatically receive the Trained in... Strength for casting magic using a trait of their choice. When rolling stat checks, upperclass student add +1 to their Fight and Brawn checks, as they're pugnacious and in their prime. Each Upperclass student should write their favorite class in the space provided on their character sheet. Also, come up with a name for the teacher who teaches that class to share later.

Faculty automatically receive the Studied in... Strength for casting magic using a trait of their choice. When rolling stat checks, faculty add +1 to their Brains and Grit checks. Even if they aren't always geniuses (though if they're teachers at the school, they probably are), they've seen enough of the world to know what it's about and to not get shaken by much. In the space provided on their character sheet, each faculty member should write either their favorite class to teach or, if they aren't teaching at the school, what their favorite class was when they went to school. If you have a favorite class to teach, come up with a name for your best student in that class—or maybe make your favorite student one of the other player's characters. If you aren't teaching at the school, come up with a student who you've connected with outside of the classroom.

It's fine if the best student, or teacher of the favorite class, described in any of these grades is played by someone else at the table!

For example, it's time for Hana, Jakub, and Tee to make their characters.

Hana decides to play as Bak Jimin, a first-year student who is the younger sister of Bak Subin. She selects the Reluctant Oracle Trope. When she was younger, her visions would help her stay out of trouble when she played tricks on her older sister and parents, giving her the knack for being one step ahead of them. During the flight to the school from their home in Ulsan, however, Jimin had the strongest vision she's ever had: her reaching into her sister's chest and pulling out a gnarled root of wolfsbane from where her sister's heart should be. Each time that she has touched her sister since then, she has had a flash of the same vision.

Jakub decides to play as Paul Saucer, the new potions teacher. This is his first teaching position and his first job. He chooses the Offbeat Eccentric Trope and firmly believes that he's months away from figuring out a potion that can prevent magical interference with emotions, a sort of vaccine against magical mood altering. He believes he was hired for the job because of the rumored love potions that the previous professor was making, but Dr. Mulligrew has repeatedly denied this, even after voluntarily taking a truth serum. He's starting to wonder if the potion is even possible, though, so finding someone who believes he's close would mean that he feels justified in continuing.

Tee decides to play as Gray Pelfinor, the great-grandchild of the founder of the school. Gray is a Perfect Prefect, a senior at the school who lives with younger students to help guide and mentor them. They're assigned to Yulthar, the dorm for the youngest students on campus. In the first few weeks, they've really enjoyed helping the kids settle into school, and they feel like they've done a great job helping the kids who have felt homesick. Still, their great-grandfather's name hangs heavy around them. They've always just wanted to be a student, but as soon as people find out that they're a Pelfinor, they treat them differently. Gray sometimes wants to cut loose a little bit, but that would set a very bad example for the new students.

SELECTING STRENGTHS AND FLAWS

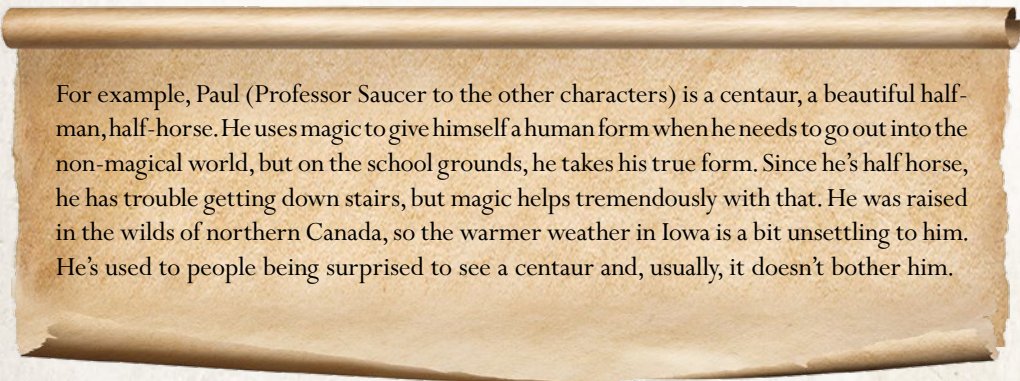
Once you've selected your trope and age, choose from the strengths and flaws associated with that character. Strengths are mechanical advantages that your character will have when playing the game. Flaws are not mechanical, but they'll help you develop your character's personality. Choose two strengths and two flaws from the ones associated with your character's trope. Or, if you want to draw from the larger list when deciding, you may. The full lists can be found in Appendix B: Flaws on page 89 and in Appendix C: Strengths on page 90.

Once this is done, give your character a first name—or a nickname that they go by. Hold off on a last name in case, as you're introducing your characters, you find that they're related to another character.

OPTION: PLAYING A DIFFERENT SPECIES

In a magical world, there's no reason that all of you have to be a human! There could be any number of different species available to you. Unlike many roleplaying games, our take on this is simple: whatever species you choose, you'll be mechanically the same as a humans. Of course, there will be narrative implications, so be sure to talk this over with your GM and fellow players. But don't worry about which Strengths would work or whether you'd have different stats, or anything like that. Being a different species will just change how you roleplay your character.

To that end, though, be careful about the extent to which you stereotype your species. In traditional fantasy, species like orcs, elves, dwarves, and goblins were often stand-ins for different real-world races or ethnicities. And the way that authors used these real-world correlations often unintentionally reinforced harmful stereotypes rather than subvert them. Whatever you do, be sure that your storytelling isn't harming anyone by accidentally slipping into racial or ethnic stereotypes. That said, it's absolutely possible that a species in your world would have a set of customs and expectations that make their upbringing different from those around them. If you decide to go this route, be sure that you're not making your character's upbringing a joke—and be sure that the other players agree to the same! Or, feel free to have your species's customs no different from humans' customs. In a world with magic, there's no reason that humans and centaurs can't have coexisted peacefully long enough that their cultures are indistinguishable!



For example, Paul (Professor Saucer to the other characters) is a centaur, a beautiful half-man, half-horse. He uses magic to give himself a human form when he needs to go out into the non-magical world, but on the school grounds, he takes his true form. Since he's half horse, he has trouble getting down stairs, but magic helps tremendously with that. He was raised in the wilds of northern Canada, so the warmer weather in Iowa is a bit unsettling to him. He's used to people being surprised to see a centaur and, usually, it doesn't bother him.

OPTION: INCLUDING DISABLED OR NEURODIVERSE CHARACTERS

For some players, a traditionally able-bodied or neurotypical character might not fit their vision of their character. Instead, a player may want to play a character who is physically disabled or whose brain functions differently. As long as the players and the GM agree that you will be appropriately sensitive in your portrayal of the character, you can play any character you want to play. If you choose to include a character with these differences, fleshing out the consequences or lack thereof of these differences, both positive and negative, will help you play your character better. **Also, remember that in a magical world, things could be made completely accessible for a character with a disability. That's entirely up to what all of the players are comfortable with.**

Remember that the limitations that accompany these differences should consistently develop the roleplaying experience and add to the story. Some differences may present situations that require more complex problem solving or may lead to easier solutions than others. Everyone at the table should carefully consider whether or not a player is ready to embrace this roleplaying respectfully before agreeing.

Also, remember that things that would make a character disabled or neurodiverse are almost always on a spectrum, not a binary. For example, an autistic character might be indistinguishable to the casual observer from other members of the party—or that character may be noticeably different in behavior, such as communicating non-verbally. Or, a blind character might be able to see just fine with a magical set of glasses, or they might choose to remain blind. It's up to you where you put your character along any spectrum.

Two words of caution about these changes, though. First, make sure that you're playing them in order to develop the character and the story, not for jokes or for novelty. Second, the GM should take care to not consistently exclude characters from events based upon any agreed-to changes.

As stated before, playing a character with limitations provides you with an opportunity to problem solve or think about a situation that you may have not considered. How would a deaf character problem solve in a scenario where he couldn't see the lips of a person trying to communicate with him? If a character who is blind needs to read a passage from a book that's not in braille, will they seek out someone's help or will they use magic? As in real life, differing abilities provide an opportunity for what could be considered non-traditional problem solving.

There may be moments during the story where a character who uses either a mundane or magical item to compensate for a difficulty they experience would lose access to that item. For example, a character who is blind with a magical set of glasses that enable them to see might have those glasses deactivated or stolen. However, if the GM agreed to a player's modifications to their character, they should take care to not make these moments frequent. And GMs should always encourage players to feel good about the choices they made for their characters, especially if they made those choices to deepen the roleplaying in the game.

To close this section with our most important piece of advice, if you're going to play a character who is neurodiverse or physically disabled in a way that you're not very familiar with, be sure that you do your research to avoid relying on stereotypes and generalized understandings. This can be a powerful element in the game, but it could also serve to reinforce misperceptions since there's no singular experience of neurodiversity. People with the same condition experience it in vastly different ways. If you can find someone willing to talk to you about their personal experiences with the kind of neurodiversity or physical disability that you plan to play with, so much the better! Role-playing games can be a great way to develop empathy for others' experiences

For example, Jimin is on the autism spectrum. She can sometimes get overwhelmed by loud noises or might get anxious when in a crowd of people. When feeling overwhelmed, she turns on her magical noise-cancelling earplugs that she wears at all times. However, because she spends so much time in quiet, her naturally sensitive hearing hasn't been dulled and she's able to pick out faint sounds that are inaudible to most, but not in any kind of supernatural way. The players at the table agree that this portrayal of someone experiencing autism is respectful and that Hana will be able to play this character sensitively, so they give the go-ahead.



RACE, ETHNICITY, GENDER, AND SEXUALITY

When creating your character, carefully consider their race, ethnicity, gender, and sexuality. These parts of your own identity are important to who you are, and they will be important to who your character is, too. And in *Kids on Brooms*, wizards, sorcerers, brujahs, mangkukalum, and other casters come from all countries, all regions, all walks of life. Unless your group decides otherwise during creation, it's safe to assume that there are people from all over the world slinging spells at your school. And, as a default in the *Kids on Brooms* system, gender and sexuality have nothing to do with whether you can make a broom fly across a room, teleport a friend to safety, or make a potion that turns your skin scaly. Magic is magic is magic.

In the real world, certain magical practices are traditionally associated with specific identities, most commonly ethnicity or religious affiliation but sometimes also gender or neurodivergence. If you introduce such practices to your game, decide whether to maintain those restrictions or open them up to unconventional practitioners. In the latter case, you'll have to judge case-by-case whether your changes feel respectful. Generally speaking, though, if a marginalized population owns a certain magical form, someone with more power appropriating it can feel cruel or mocking—better suited to antagonists than to your PCs.

If handled appropriately, race, ethnicity, gender, and sexuality contribute quite meaningfully both to your sense of the character and to your game's narrative. As long as your group agrees on the way these elements will be addressed and everyone is comfortable with these decisions—and as long as you are addressing these issues seriously and compassionately—you'll be playing within the spirit of the game.

For example, Gray is genderfluid and uses they/them pronouns. They usually identify as gender neutral, but sometimes, they feel more masculine. This doesn't define them. The school is a welcoming environment, and their family has always been supportive.

Jimin was born and raised in South Korea to Korean parents. She followed her older sister to school at Pelfinor Prep and misses the comforts of home quite a bit. This is especially true of the stark difference in food between South Korea and Iowa. Being South Korean is a big part of her identity.

OVERVIEW OF MAGIC

Magic, not surprisingly, is going to be a big part of your adventures in *Kids on Brooms*. While we'll go further into how magic works mechanically later in the book in "Spell Checks" on page 52, you'll need to know a little bit now to fill out your character sheet.

In *Kids on Brooms*, magic always follows two important rules. First, it reflects your personality and intent. When casting spells, you'll be drawing on the essence of what makes you who you are: your Brains, Brawn, Fight, Flight, Charm, and Grit. Second, if you practice magic recklessly or maliciously, it can have dangerous consequences. We'll delve into these possible consequences below, but it's important to keep in mind that with checks involving magic, failure has consequences just like any other stat check—and if you're doing something evil with a spell, the consequences of success might be far, far worse.

When using magic, the GM will choose the stat that best relates to the action you're attempting using the guide below.

TYPES OF MAGIC

Each stat corresponds to a type of magic. Types are ways that players will use the essence of who they are to magically impact the world around them. A tough, strong player may be more likely to use Fight and Grit to cast spells, while a smart, suave player might focus on spells that use Charm and Brains.

Each time you decide to cast a spell, the GM will tell you what stat's die you'll need to roll to make the check. While you can definitely try to explain how you're using a particular stat to cast a particular spell, ultimately, it's up to the GM what type of magic you're using—and thus which die you should use!

FIGHT

Your Fight stat is generally used to cast magic when you want to attack enemies, break curses, or blast through obstacles. Common spells include things like disarming an opponent, causing a target harm, or making something explode.

Remember, accidents happen at magic school. If you're going to learn to defend yourself, you'll need to apply that knowledge practically, trying to ward off some dangerous spells. You might get hurt, and one student might accidentally hurt another, even under the guidance of a careful, responsible teacher. But anyone who runs around intentionally harming others will find themselves in serious trouble—at least with the school and likely with The Council for the Ethical Use of Magic.

Classes that teach this include Defense Against Malicious Magic, History of Magic, and Potions.

FLIGHT

Your Flight stat is generally used to cast magic when you want to hide yourself, avoid being hurt, or use your broom to navigate. Common spells include things like deflecting dangerous magic, moving in magical ways, or blending into your surroundings.

Classes that teach this may include Defense Against Malicious Magic, Transfiguration, History of Magic, and Brooms.

BRAINS

Your Brains stat is generally used to cast magic when you want to reveal something hidden, understand something mysterious, or see into a different place in space or time. Common spells include things like finding hidden passages, astral projection, or decoding magical messages.

Classes that teach this include History of Magic, Divination, and Astronomy.

BRAWN

Your Brawn stat is generally used to cast magic when you want to move an object or keep something protected. Common spells include things like levitation, magically locking doors, or binding opponents.

Classes that teach this include History of Magic, Charms, and Brooms.

CHARM

Your Charm stat is generally used to cast magic when you want to influence someone's thinking, create an illusion, or modify your appearance in some way. Common spells include disguising yourself, being allowed into somewhere you normally aren't, or projecting images from your mind into reality.

Remember, magically influencing an unwilling person's emotions, except in the direst of circumstances, is likely to have two very bad consequences. First, when they realize they've been magically influenced, they're likely to be very upset with you. Second, this use of Charm magic is against the rules for most schools.

Classes that teach this include History of Magic, Charms, and Transfiguration.

GRIT

Your Grit stat is generally used to cast magic when you want to keep someone safe either mentally or physically. Common spells include blocking your mind from being peered into, dispelling magic that's already been cast, or healing someone who has been hurt.

Classes that teach this include History of Magic, Potions, and Defense Against Malicious Magic.

WANDS

Every great caster needs something to channel their magical energy, and most of the time, this takes the form of a wand. So, after you've created your character, you'll select your wand. The wand that you create for yourself will do two things for you. First, it will reflect your character, both in the story behind the wand and the mechanical impact that the wand will have on you. Second, it will make it easier for you to cast some kinds of magic.

To create your wand, you'll make two selections: the wood and the core. Each kind of wood will give you a bonus to one type of magic when you're casting them in the form of a +1 to magic checks (discussed in "Spell Checks" on page 52).

EXAMPLES OF WOODS

- ✖ Brains: Wisteria or Hawthorn
- ✖ Brawn: Pine or Oak
- ✖ Fight: Crabapple or Dogwood
- ✖ Flight: Birch or Bamboo
- ✖ Grit: Ironwood or Maple
- ✖ Charm: Lilac or Cherry

Then, select your wand's core. Each core gives you an additional +1 to a different type of magic than the wand's wood. For example, if your wand's wood is maple, +1 to Grit, your wand's core cannot give you an additional +1 to Grit. We suggest thinking about what your favorite class at school is and choosing a core that makes sense for that class. For example, if your favorite class is Illusions, the core of your wand might be changeling hair. If your favorite class is herbology, your core might be a second kind of wood. The core of your wand can be anything, even if it seems unlikely. Magic is possible in this world. Anything can be in the center of a piece of wood.

EXAMPLES OF CORES

- ✖ Brains: parchment, phoenix's feather, owl's feather
- ✖ Brawn: gorilla's fur, ogre's fingernail, hippo's tooth
- ✖ Fight: dragon's heartstring, wolf's tooth, elk's antler
- ✖ Flight: hawk's feather, air, bat's bone
- ✖ Charm: changeling's hair, gold, mirror
- ✖ Grit: steel, diamond, lion's mane

OPTIONAL: NON-WANDS

If you'd rather have your caster use an object other than a wand to focus their magical energies—or if a wand isn't appropriate for the kind of setting you have in your game—feel free to talk to the GM about using a different object to focus your spells. It must have two elements that compose it (such as a wand's wood and core). Those two elements will confer the same benefits as the wood and core of a wand and should be similarly representative.

For example, Jimin's wand is an ironwood wand with a parchment core, which gives her +1 to magical checks with Grit and Brains. She decides that the wand was a gift from her parents, who chose the separate elements of the wand for her. Her mother, always on her case to toughen up, selected the ironwood. Her father, who she feels better understands her true nature, selected the parchment core. Jimin has always been a reader.

Gray's wand is a cherry wand with a dragon's heartstring at its core, which gives them +1 to magical checks with Charm and Fight. When their great-grandfather died, the wand was given to the youngest Pelfinor at the time, Gray, then age seven. Having their grandfather's wand doesn't do much to get out from their family's shadow, so Gray is cagey about how they got it. Plus, their cousin Andrew resents that he didn't get the wand—especially since Gray tried to give it to him only to be chastised by their parents. "The wand chose you," their father told them. "You cannot choose to be rid of it."

Paul's wand is oak with a centaur's hair core, which gives him +1 to magical checks with Brawn and Flight. A gift from his mother, the hair in the wand's core comes from her own tail and the wood comes from a branch that fell from the tree under which he was born. Paul loves his wand, believing that it keeps him connected with his mother despite being far, far away from her.



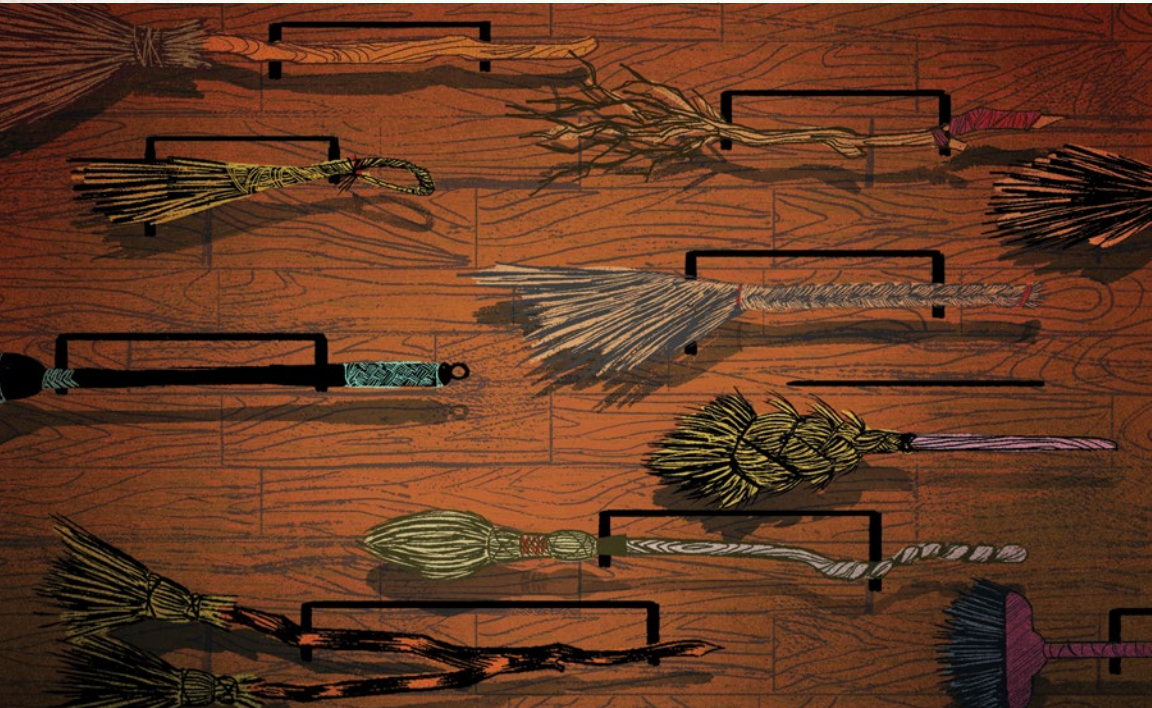
BROOMS

One of the best parts about magic school is having your very own broom! While you're on campus, chances are, you can fly your broom wherever you want, other than in the school buildings. Most of the sports at the school include brooms, too—and certainly the most popular and socially important ones do.

When choosing your broom, be sure you know the story about how you got it. A caster's broom is always special to them. Did you save up to buy it yourself? Was it a gift from a loved one? Did you find it the day you realized you had magical abilities? Depending on the story behind your broom, it might make more sense for you to pick a broom for yourself, to have the GM pick one for you, or to decide on your broom with the GM.

In the left two columns on the chart on page 25, you'll find the brand name of the broom and an adjective associated with a typical rider of such a broom. Each brand is known for giving its rider a specific benefit, listed in the right column. But these benefits only last as long as the rider is physically on the broom, so keep it close at hand! And, of course, it's possible that your broom could be so special that it isn't even on this list...

Remember, a surefire way to make the outside world aware of your ability to use magic is to be seen flying around on a broom. And if you aren't careful with your broom and it's damaged, it's not likely to work as well! Be judicious about where and how you fly!



Brand Name	Short Description of Rider	Mechanical Benefit (Only When Riding Broom)
The Blocker's Broom	Defensive	Gain the Guardian Strength.
Bolting 4000	Fast	You get +1 to Flight checks.
The Bruiser	Intense	You get +1 to Fight checks.
Cunning Captain's Cruiser	Natural Leader	You may treat Snap Decisions as Planned Actions unless you are facing a fear.
Daredevil's Duster	Flashy	If you perform a stunt, you get +3 to Charm checks against any characters who witness the stunt.
The Daring Dodger 3000	Ambitious	Each Adversity Token you spend during a check adds +2 to your roll, instead of +1.
Heartwood's Helper	Outgoing	Each time you succeed at a check, an ally of your choice receives one Adversity Token.
Mapmaker's Friend	Level-Headed	If you know the area, you cannot get lost.
The Mastermind's Sweeper	Confident	You get +1 to Brains checks.
The Strong Sweep 2500	Strong	You get +1 to Brawn checks.
The Suave Sweeper	Trustworthy	You get +1 to Charm checks.
The Tough Break	Tough	You get +1 to Grit checks.
Valiance 2400	Brave	You may ignore your fears.
Weasel's Whisk	Sneaky	Gain the Unassuming Strength.

For example, Jimin's broom is a Valiance 2400, which her parents gave her for her 10th birthday. Grey's broom, in keeping with their helpful nature, is a Heartwood's Helper, which they bought when they became a prefect. Prof. Saucer has a Daredevil's Duster from his younger days, but he rarely ever uses it now.

FAMILIARS

Everyone at your magic school has the option to have an animal companion. Because they're animals and somewhat disruptive to learning, most are not allowed to accompany their caster to classes. Dorm rooms are well equipped (often magically) to house familiars without much noise or mess.

While a familiar can be any animal, keep two things in mind. First, the familiar is a reflection of some core aspect of your personality. You have a special bond with this animal; it chose you as much as you chose it. Does the animal reflect a part of your personality you've completely embraced, one that you like about yourself? Or does the animal reflect a part of you that you haven't come to terms with yet, perhaps one that embarrasses or scares you?

Second, it is strongly encouraged that the familiar be small enough that you can carry it with you. While a cat is a great choice, a polar bear is not. Aquatic animals are a fine choice, too, as long as you understand how tough it will be to have them with you on dry land. With GM's permission, though, anything is possible.

SOME COMMON FAMILIARS INCLUDE:

- ✖ Birds, especially owls or ravens
- ✖ Cats
- ✖ Small dogs
- ✖ Frogs or toads
- ✖ Small rodents
- ✖ Snakes

Each caster has a bond with their familiar that allows them limited, one-way psychic communication. Your familiar is able to carry out simple tasks for you, which the GM should decide narratively rather than with rolls. Putting a goldfish familiar in a pond to get it to swim to the other side should succeed. Smashing in a door with that goldfish, though, isn't going to work, unless you've magically enlarged it and given it some way to breathe out of water.

On your sheet, write down your familiar's name and a brief description of it. If you're going for something unusual, be sure to get the GM's permission.

For example, Jimin's familiar is an albino cat, Yulyeong. The day she cast her first spell, Yulyeong appeared at her window, meowing to be let in. Jimin did, and the kitten fell fast asleep on her pillow, completely at ease. Professor Saucer's familiar is Skritch, a hare with a penchant for flicking his long ears with his back legs. Gray's familiar is Resurgam, a small phoenix—just like their great-grandfather. When their great-grandfather died, so did his phoenix. When Gray returned home, there was an egg resting in the middle of their desk that eventually hatched into Resurgam.

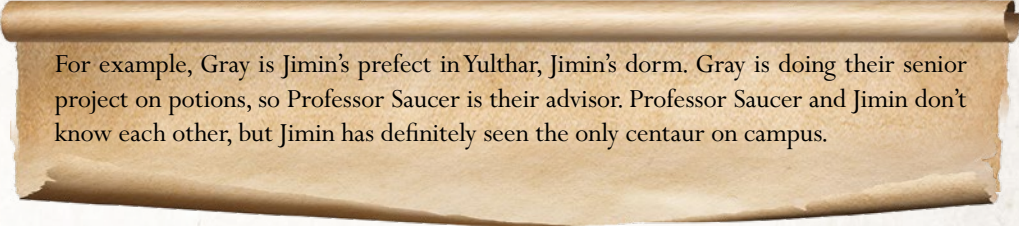
INTRODUCTIONS AND QUESTIONS

Your characters are ready to share! Go around the table and introduce the important details about yourself, including your trope, your grade or how many years you've been at the school, your favorite class and who teaches it, and anything else that you think is important.

Now that you know who everyone is, think about how they're related to the characters at the table. We encourage you to make these decisions based on what other players tell you about themselves. While it probably wouldn't make much sense for each of you in a five player game to know every other character at the table incredibly well, each of you should have at least one meaningful connection to another person at the table. This will give your GM ways to bring your characters together in the narrative.

If you're feeling stuck, some possible relationships include parents and children; siblings, step-siblings, and half-siblings; cousins; classmates; teachers and students; best friends or worst enemies; roommates; mentors and mentees; bosses and employees; and significant others or spouses.

This is a good time to start talking as your character: "We know each other from early childhood" rather than "My character and their character know each other from when they were young." Doing so will help you start to embody your characters!



For example, Gray is Jimin's prefect in Yulthar, Jimin's dorm. Gray is doing their senior project on potions, so Professor Saucer is their advisor. Professor Saucer and Jimin don't know each other, but Jimin has definitely seen the only centaur on campus.

Having broadly established how you know and don't know each other, each person will answer questions about the other characters. You'll do this one at a time, passing the list of questions around the table and collaborating to make the established relationships more complex and to hint at information about who you don't know. This process will make the story of the game richer, even before strange events start happening.

Depending on the length of time that you have for character creation, you could take one of three approaches to answering the questions: quick start, one-sided, or complete.

QUICK START QUESTIONS

(TIME: ABOUT 2 MINUTES PER PLAYER)

In the shortest version of setup, each person will answer just one question about the person clockwise from them at the table. Before answering the questions, you should move so that you are sitting next to someone you have a close relationship with. We do not recommend this setup, but if you're trying to get a group up and running for a demo of the game, this can cut down on the time needed to start playing.

FOR A CHARACTER YOU KNOW:

- ✖ Decide whether your relationship with that person is mostly positive or mostly negative.
- ✖ Roll a d20 and answer the corresponding question from the “Character You Know: Positive” list in Appendix D on page 92 or the “Character You Know: Negative” list in Appendix D on page 93. (If the question doesn't fit your relationship with that character or if it has already been answered, you may reroll or answer a question above or below the one you rolled that hasn't been answered yet.)
- ✖ Cross out that question.

FOR A CHARACTER YOU DON'T KNOW:

- ✖ Roll a d20 and answer the appropriate question from the “Character You Don't Know” list in Appendix D on page 94. (If the question doesn't fit the concept of that character that you have in mind or if it has already been answered, you may reroll or may answer a question above or below the one you rolled that hasn't been answered yet.)
- ✖ Cross out that question.

Once you've each answered a question about the person to your left, this part of the setup is complete.

For example, Jimin has a positive relationship with Gray. She rolls a 16 and explain that Gray doesn't see their own strength and independence, and she admires that they're able to be their own person. Even if Gray thinks everyone defines them by their name, Jimin knows that the new students see Gray as wise, brave, and kind—not just as a Pelfinor. Gray decides that they have a negative relationship with Professor Saucer, resenting them for not being Professor Houget. They roll a 3 and decide that the potions teacher has a special cauldron that makes potions more concentrated. Professor Houget often said that he didn't need it and was planning to give it to Gray to use exclusively for their senior year. When Professor Saucer got there, he refused to give it to Gray. Paul decides that he doesn't know Jimin. He rolls a 17, which asks him to explain how he wants to manipulate Jimin. Ama, the GM, decides that this isn't a direction she wants the game to take. The thought of an adult manipulating a child makes her uncomfortable, so Paul rerolls, getting a 15. He explains that some of the students are afraid of Jimin because they've seen what she looks like when a vision overtakes her. Few students have experience with the kinds of visions that Jimin has, and the physical signs scare many of them.



ONE-SIDED QUESTIONS

(TIME: ABOUT 5 MINUTES PER PLAYER)

In the mid-range version of the setup, each of you will answer a question about each other person. Seating arrangement is not important for this version of character questions.

We recommend this approach if you want to jump into the game, especially if you are running a one-off session of the game.

FOR A CHARACTER YOU KNOW:

- ✱ If you feel mostly positive about them, roll a d20 and answer the appropriate question from the “Character You Know: Positive” list in Appendix D on page 92. (If the question doesn’t fit the relationship with that character that you have in mind or if the question you roll has already been answered, you may reroll or may answer a question above or below the one you rolled that hasn’t been answered yet.)
- ✱ If you feel more negative about them, roll a d20 and answer the appropriate question from the “Character You Know: Negative” list in Appendix D on page 93. (If the question doesn’t fit the relationship with that character that you have in mind or if the question you roll has already been answered, you may reroll or may answer a question above or below the one you rolled that hasn’t been answered yet.)
- ✱ Cross out that question.
- ✱ Pass the questions to that person and have them answer a question about you from the other list: Negative (if you answered a question about them from the Positive list) or Positive (if you answered a questions about them from the Negative list.)
- ✱ Cross out that question.

FOR A CHARACTER YOU DON'T KNOW:

- ✱ Roll a d20 and answer the appropriate question from the “Character You Don’t Know” list in Appendix D on page 94. (If the question doesn’t fit the concept of that character that you have in mind or if the question you roll has already been answered, you may reroll or may answer a question above or below the one you rolled that hasn’t been answered yet.)
- ✱ Cross out that question.
- ✱ Pass the questions to that person and have them answer a question about you from the same list.
- ✱ Cross out that question.

Once each player has answered one question about each other character at the table, this part of the setup is complete.

For example, after the questions from the previous example (Quick Start) have been answered, Ama has each character go in reverse order to answer questions about the person who answered questions about them. Jimin rolls a 19 for Professor Saucer, someone she doesn't know. Because his predecessor was removed under suspicious circumstances, there have been some rumors that Professor Saucer is here to try to uncover exactly what happened, though Jimin doesn't believe this. If Dr. Pettigrew wants someone to find the truth, she would have picked someone more focused, of course. Paul decides that even though Gray feels negative about him, he feels positive about them. He rolls an 8 and explains that on the third day of class, he mixed up the school's byzantine schedule and wasn't in class when it started. Gray, who was still cleaning up from their independent work the previous period, stayed behind to lecture the class on safety in the potions lab, especially if the teacher wasn't there. When Professor Saucer did show up, Gray pretended that he was in on it the whole time, explaining that he'd told them to watch them and see what they did when he wasn't there. Finally, Gray rolls a negative question for their relationship with Jimin and gets an 11. They explain that both of them are used to staying out late and being trusted by the adults in their lives, so they both hate that Pelfinor Prep has a very strict curfew.



COMPLETE QUESTIONS

(TIME: ABOUT 8 MINUTES PER PLAYER)

In the long version of the setup, each player will answer two questions about each character they know at the table and one question about each character they do not know.

For multi-session plays of Kids on Brooms, this is the approach we recommend. It takes a while, but it helps you to develop rich, interesting relationships with the other characters, and it can lead to good directions for the story to take as you play. To foster this, while others are establishing their relationships, start thinking about how you could insert yourself into their dramas. For example, if Beatriz thinks Gregor stole her broom even though he didn't, maybe you actually did. Or if Afia cheated on Rana, maybe you were the one who told Rana—or maybe you were the one she cheated with.

Remember, this is a big part of the world building of the game. As long as you're within the bounds of what everyone wants from the game, there are no wrong answers here. Create the game you want to play by answering these questions!

FOR A CHARACTER YOU KNOW:

- ✱ Roll a d20 and answer the appropriate question from the “Character You Know: Positive” list in Appendix D on page 92. (If the question doesn't fit the relationship with that character that you have in mind or if the question you roll has already been answered, you may reroll or may answer a question above or below the one you rolled that hasn't been answered yet.)
- ✱ Cross out that question.
- ✱ Roll a d20 and answer the appropriate question from the “Character You Know: Negatives” list in Appendix D on page 93. (Same caveats as above.)
- ✱ Cross out that question.

FOR A CHARACTER YOU DON'T KNOW:

- ✱ Roll a d20 and answer the appropriate question from the “Character You Don't Know” list in Appendix D on page 94. (If the question doesn't fit the concept of that character that you have in mind or if the question you roll has already been answered, you may reroll or may answer a question above or below the one you rolled that hasn't been answered yet.)
- ✱ Cross out that question.

Once you answer questions about the other characters, pass the sheets to your left, and that player repeats the process until all players have answered questions.

For example, in addition to all of the answers from the previous two examples (Quick Start and One-Sided), Gray would answer one more question about both Professor Saucer and Jimin, and those two would both answer another question about them.

Gray has an overall positive relationship with Jimin, but they roll to see what negative question they'll answer. No relationship is perfect, after all. Gray rolls a 17 and explains that though they understand that Jimin is homesick, she stops by more than any other student, which takes time away from Gray's studies. Recently, Gray stayed up late talking to Jimin about how her older sister is being distant and as a result was too tired to ace the transfiguration test. Jimin rolls for a negative question about Gray and gets a 2. Jimin decides that she knows a secret about what Professor Houget was up to and where he is now that could have terrible implications for all of Pelfinor—but especially for Gray, Professor Houget's best pupil.

Gray now rolls a positive question for Professor Saucer and gets a 20. When Professor Saucer first met Gray in the lab, he seemed to know their name already and produced a stoppered vial of finely ground powder with Gray's name on it in Professor Houget's handwriting. Gray doesn't know anything about what that powder is—and they know better than to experiment with unknown powders—so they're keeping the vial locked in their desk drawer in their dorm room. Professor Saucer now rolls a negative question for Gray and gets a 1. At the very end of the class that Gray covered for him, Professor Saucer explains that Gray cast a spell to clean up a mess they'd missed before. They were a bit careless with where they pointed their wand, though, and instead of transporting a pile of herbs into the garbage, they transported a large patch of Professor Saucer's hair into the garbage. He was able to magically regrow it that night, but he spent most of his third day of teaching looking like he fought a Peruvian scissorbeast and lost.



FINISHING TOUCHES

FULL NAME

Now that you've fleshed out your character and your relationship with the other characters, you'll put the finishing touches on. If you were waiting to complete your name, do that now, keeping in mind that relatives probably have the same last name—but maybe not. Remember, try to keep your name in line with the tone that you and the other players have agreed to for the game.

MOTIVATION

Write down something that strongly motivates you. It might not be the thing that drives all of your decisions, but it should certainly drive most of them—and especially your big decisions. It could be a specific motivation (e.g., “a cure for the curse that’s afflicting my son, no matter what it costs me” or “impress Tom so that he’ll go out with me”), it could be more general (e.g., “look cool” or “learn”), or it could have to do with concealing some information (e.g., “don’t let the others find out my business is failing” or “don’t let my kids learn I killed their father”). If appropriate, share these with other players—but most likely, you’ll just be sharing this motivation with the GM.

Typically, underclass students will be motivated by their curiosity. Upperclass students will often be motivated by social factors like fitting in or finding and maintaining a romantic relationship. Faculty will be motivated by holding on to or protecting what they have, whether that’s a business or family. And all grades can be motivated by something or someone that they’ve lost.

FEARS

Think about what it is that scares you. There will be some mechanical implications for this fear that will be addressed in “Stat Checks and Fears” on page 51. In terms of role playing the fears, you will, of course, want to avoid your fears, and when confronted with them, you’ll behave more irrationally when facing that fear. Ultimately, what you fear in the game is up to you. Underclass students usually fear things that, rationally, they shouldn’t and don’t fear things that they ought to. They’re more likely to walk up to a stranger covered in blood to make sure they’re okay than they are to open up their closets in the middle of the night. Generally, children fear the unknown and what they can’t see. Kids are also generally not ashamed of their fears; they’ll gladly declare them to friends and strangers alike.

Upperclass students are all over the place. Some are still scared of the things that scared them as kids, but they’ll tend to be very tight-lipped about these fears. No upperclass student wants to admit that they’re still scared of the dark. Often, though, they’re more scared of social isolation, losing friends, or embarrassing themselves. Sometimes, though, more mature students—or ones whose lives have been rough—will have fears more like an adult’s.

Few adults have the fears that children have and most of them aren’t worried about the kinds of social things that concern teens. Rather, they’re typically afraid of things being taken from them, whether that’s their families, their homes, or their livelihoods. Some adults also fear realistic things going wrong—and there’s nothing saying that an adult can’t be afraid of something that most adults aren’t.

SCHOOLBAG

The final finishing touch is indicating what you have in your schoolbag, literally and figuratively. What items are you never without? Every caster carries these magical pouches with them, a lightweight, convenient way to carry around supplies. While not completely bottomless, they can fit small objects easily, magically compressing them so that they weigh less and take up less room. It's a great place to put supplies for spells, carry potions, or even stash a broom—but anything bigger won't fit well.

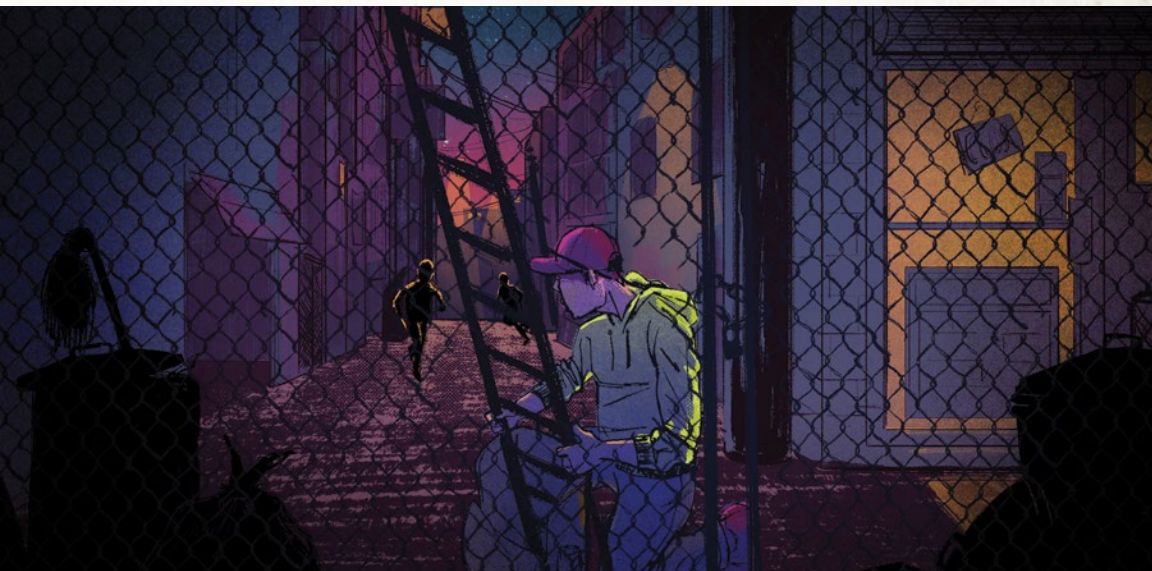
Figuratively speaking, the Schoolbag is also a good place to list the advantages that you “hold” over other people, carrying them with you weightlessly until you need them. If your character comes from a family with prestige in the magical community, you might list that in your Schoolbag, reminding you that you can always invoke your family's name to make your life easier. On the other hand, if your character was born to non-magical but incredibly supportive parents, you might “hold” greater resilience that you can draw on. These elements won't have mechanical advantages, but they'll provide cues for roleplaying your character.

TROPE-SPECIFIC QUESTIONS

Each Trope sheet in the playbook has two questions about your character that should be answered at some point during the character creation process. So, if you haven't yet answered them, make sure to do so now!

The answers to these questions do not need to be shared with the other players at the table—but they could be if you would like to. Certainly, though, your responses should be shared with the GM so that they can craft story hooks around the answers!

Now, you're ready to start your adventure in *Kids on Brooms*!



CLASS SCHEDULE

If you're playing multiple sessions of *Kids on Brooms*, each player should take some time during character creation to make their Class Schedule. You may choose three classes to have in your schedule for this semester, and when you apply that learning during your adventures, you'll work toward good marks in those classes. When you put enough time into studying, you will be able to add a Magic Proficiency Strength to your character. It's important to remember that wizards are always learning, so if you're not playing a character who is a student, these might be subjects you're getting pointers from another professor or something you're studying independently.

In between each session you'll have the chance to take marks in a magical class you're studying to become better at casting magic. Because your time in the classroom will often happen off-screen or be abstracted outside of play, unless there is something very important to the plot happening during the lesson, these marks will represent what you've learned over the course of your time at the school.

Each subject you have in your class schedule has a few options of types of magic you can improve through its study. At the end of a session, you may take up to two marks in classes that you and the GM agree you would have used knowledge from during the game. For example, if you made a potion to make yourself smaller and used your broom to get out of a dangerous scenario during this session, you could take a mark in Potions and a mark in Brooms.

When you fill up that class's first tier with 2 marks, choose a type of magic the class teaches that you're not already trained in and take the new Strength, "Trained in [type of magic]: +1". Whenever you cast a spell involving that type of magic, you'll now have a +1 to that roll. Subsequently, when you fill that class's second tier with 6 marks, you'll have the chance to replace any of the types of magic from that class that you have a "Trained in..." Strength for with the new Strength, "Studied in [type of magic]: +3". And when you fill that class's third tier with 10 marks, you'll again replace a "Studied in" Strength of a type of magic the class teaches with the new Strength, "Master of [type of magic]: +5". Once you achieve this level, you can no longer take any more marks in that class. Players can track it however they like, but it will always be true that Tier 1 = 2 marks to gain trained in, Tier 2 = 6 marks to gain Studied, Tier 3 = 10 marks to gain Mastered.

When assigning marks in between sessions, you can't assign more than one point to a class. If at any point you want to drop out of a class to take a new one, talk with your GM about what you'd like to switch to and work together to create a narrative way to reflect this. The GM may also tell you that you have to wait until the end of the semester, usually the length of a single story arc.

If you'd like to use a template for your class schedule that we've created for you, one can be found on the Renegade Games or Hunters Entertainment website.

SUGGESTED CLASSES AVAILABLE TO TAKE (CHOOSE 3)

Defense Against Malicious Magic—Fight, Flight, Grit

This class teaches the basics of defending yourself against hexes, jinxes, and other malicious forms of magic.

History of Magic—Fight, Flight, Brains, Brawn, Charm, Grit

This class is an overview of the important discoveries and figures of the magical world.

Potions—Fight, Charm, Grit

This class covers the ingredients and techniques required to create magical potions and tinctures.

Divination—Brains, Grit

This class provides insight into the many various methods of seeing into the future. Advanced studies can also involve sharing your own visions and memories with them.

Astronomy—Brains, Grit

This class covers the heavenly bodies, their movements, and the impact they have on the magical world.

Numerology—Brains, Charm

This class teaches the magical properties of numbers and their sequences, and how they're used to understand the theoretical building blocks of magic.

Charms—Brawn, Charm, Brains

This class covers the use of magic on inanimate objects and the use of non-harmful magic on people.

Brooms—Flight, Brawn

This class focuses on the use of magical brooms in transportation and sport.

Summoning—Brains, Charm, Grit

This class teaches the methods and dangers of using magic to summon objects or creatures from nothing.

Transfiguration—Charm, Flight

This class covers the proper spells used to transform both inanimate objects and living beings into other things.

... and, of course, any unconventional classes you made when creating the school!

USING YOUR CLASS SCHEDULE

When filling out your class schedule, you'll want to choose three subjects you are interested in studying this semester and write them into the Class List section at the bottom of the page. You'll then choose three times in your schedule to attend each class, leaving blanks where desired. This might mean you put your Transfiguration class on Monday mornings, Wednesday afternoons, and Friday nights. Feel free to collaborate with your fellow players to find times when your schedules can match up! It's often more fun to have classes with your friends.

Then, as a group, decide what two days of the week your school's pastime is played and fill that in under the Extracurricular Activity area of your schedule. You should all usually participate in the extracurricular in some way, whether its playing, coaching, or simply going to watch.

As a note, the class schedule is something that should always help to forward the narrative, never impede it. It provides a nice grounding in the reality of a magical school, but shouldn't keep you from going on adventures with your friends. Usually your work in the classroom will be abstracted in the narrative, and your adventures will take place outside of that time. As always, ultimately it's up to you and your group how strictly you want to stick to your schedules for storytelling sake—the most important thing is that you use it to upgrade your character's proficiency in magic. Beyond that, you may include it or ignore it as much as makes sense for the story you are telling.



OPTION: CREATING A CHARACTER FROM SCRATCH

Some players may wish to create their character entirely from scratch rather than beginning with a trope. Doing so takes longer, but it allows for truly unique characters that don't fit into any specific mold. If this is a route you're interested in, we encourage you to take it!

Using the blank character sheet, found in the Playbook or on page 95 of this rulebook (also available on Renegade Games or Hunters Entertainment website), begin by assigning the dice that you'll use for your stats. The best way to do this is to assign your d20 stat and d4 stat, then think about how those stats complement each other. Then, assign the other dice to the other stats.

Next, select your grade: Underclass Student (14 years old or younger), Upperclass Student (15 to 20 years old), or Faculty (21 and older.) Remember to give yourself the two stat bonuses and the Strength associated with your age. Underclass students get +1 to Charm and Flight and get Innocence for free. Upperclass students get +1 to Brawn and Fight and get "Trained in..." for one type of magic for free. Faculty get +1 to Brains and Grit and "Studied in..." one type of magic for free.

Then, select your other two strengths. Referring to the list in Appendix C on page 90, select two that fit with your vision for your character. All Strengths in *Kids on Brooms* are open to all characters. However, to take the "Studied in..." Strength for a type of magic, the character must first have the "Trained in..." Strength for that type of magic. Similarly, to take the "Master of..." Strength for a type of magic, the character must first have the "Studied in..." Strength for that type of magic.

Because of that, Underclass characters cannot start the game with the "Master of..." Strength. However, if they spend both of their Strengths, they could be "Studied in..." one type of magic. Upperclass characters could start the game as "Mastered in..." a type of magic by spending both of their Strengths at the start of the game. Faculty could gain the "Master of..." Strength by spending one of their Strengths during character creation. Characters can take Strengths in multiple types of magic; being "Studied in..." one does not prevent them from being "Trained in..." another!

Then, select your flaws. You may select any two from the list in Appendix B on page 89. Finally, give your character a first name. From this point on, character creation continues as normal. Refer to the section titled "Introductions and Questions" on page 27.

CHANGES TO YOUR CHARACTER ACROSS MULTIPLE SESSIONS

While it's unlikely that characters will change much over the course of a single game, in the case of longer campaigns, there might be changes to a character based on what happens during play. A character who gets locked in a magical, constricting closet might, for example, develop a fear of enclosed spaces. At the end of each session, the GM and players should discuss the ways in which the characters grew and changed over the course of the game. Each time you play, you should learn more about your character. They should never be static. These changes will likely come in the form of new skills, new strengths or flaws, or changed answers to the trope-specific questions.

Most importantly, these changes will come in the form of stronger or weaker bonds to the other characters in the game, especially the other PCs. After each session, try to think about what you learned about these characters and how you see them differently now. Just as characters should never be static, relationships should never be static, either. Typically, the kinds of experiences you'll go through in these sessions will bring your characters closer, but that doesn't mean that you'll always grow in a positive direction with them. Still, the more sessions you have, the more closely knit your destiny will be with the other characters at the table.

Except in extreme cases, losses should be counterbalanced by gains. A character who conquered their fear of hippogriffs at a critical moment might become boastful, which could cause tension with friends who previously appreciated their humility. The players and the GM should decide collaboratively what gains and losses occur at the end of one game or before the next one. Again, though, except in the strangest cases, there should always be a balance of what is lost and what is gained.

Also, remember to take marks in your classes, as described in the "Class Schedule" section on page 36. Be sure to check for any stat bonuses that may come from those marks and indicate them on your character sheet.

These dynamic relationships will keep things fresh at the table. Falling into a pattern with a character can be comfortable, but it's not representative of what happens to real people, who grow, change, and develop over their lives. These changes, of course, shouldn't be too extreme or sudden. A character who has been selfish for their whole lives won't suddenly become completely selfless after one scary encounter with a dragon. But it might make them feel like they have to repay a character who helped them—so they'll help them again, of course. Slowly but surely over time, changes like this might make a character more charitable toward others. If there's a direction you'd like to take your character, talk to your GM about it so they can help you move your character in the direction you want your character to move!

For example, during their first adventure together at the school, Jimin, Gray, and Professor Saucer uncover a cheating ring that's using magic to link students' minds, which they started calling The Murmurs. Some malevolent force was in that network, though, listening to the innermost thoughts of all of the students who entered the network. In trying to understand the Murmurs, Jimin got pulled into it and, for reasons unknown to anyone, heard everything the malevolent force was able to hear. Unable to stop the constant noise in her head for the few minutes before Gray and Professor Saucer were able to apparently deactivate The Murmurs, Jimin is still reeling from the sensory overload and appears more withdrawn than usual. She is also more sensitive to noise than usual, but only until she gets a bit more distance from the events of their first adventure.

Gray was impressed with Professor Saucer's focus when things got bad, and they trust him quite a bit more now. That doesn't change the fact that they still resent him for refusing to give them the cauldron. They're frustrated that he still hasn't changed his mind about that even though they asked again. Still, Gray is starting to warm up to Saucer.

Jimin, however, is more wary of the group now. While she knows it isn't their fault, she associates them with the suffering she experienced. When Gray stopped by her room to check on her, Jimin just waved them away. The only person she wants to talk to is her sister, Subin.

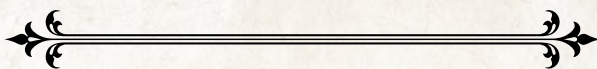
Professor Saucer was impressed with the skill of both students and is more in awe of the student body as a whole. He worries that he won't have much to teach his students, so he resolves to study more on his own—and to make absolutely sure he shows up to class on time for the rest of the semester!

In terms of taking marks, Gray had ample chances to practice their Defense Against Malicious Magic, so they take a mark in that class. In researching The Murmurs, Paul looked deep in the library and decides to take a mark in History of Magic. Because of her connection to something outside of herself, Jimin takes a mark in Divination. These aren't enough to change any of their stats yet, so there are no mechanical implications there yet.

After the session, Ama (the GM) and the players discuss what they liked in their first session, what they'd like more of, and what they'd like to do differently. Tee (playing Grey) and Jakub (playing Professor Saucer) like that their characters are growing closer, and they'd both like to keep that going in the next session. Hana (playing Jimin) felt somewhat powerless in the last game and wants to make sure that they don't have another session where Grey and Professor Saucer have to save her. Ama assures Hana that she'll make sure that Jimin gets to have more heroic moments in the next game.



PLAYING THE GAME



The game will take the form of a story that you, the other characters, and the GM tell together. The GM will help guide the action of the story and will make the “big picture” stuff happen, but you’ll have a lot of control over what you do and how you face the situations the GM throws in your way.

You’ll even have control over which parts you skip over. If your characters are going to have a pretty run-of-the-mill day at school, you don’t need to tell the story of all nine periods. Think of the game as the important scenes that will carry the narrative forward. Focus on the parts that promote action, excitement, and intrigue.

STAT CHECKS & LUCKY BREAKS

While you’re playing, any time you do something that runs the risk of failure, the GM will set a numerical difficulty for the action. You will then roll the appropriate stat die and check the value of that die against the value of the difficulty.

If you roll the maximum value of the die and that isn’t enough to succeed at the check, you have a “Lucky Break”—meaning that you reroll the die and add the maximum value that you rolled the first time to the new roll. You can have multiple Lucky Breaks on a single check, but as soon as your total is at or above the difficulty, you have to stop! So, if the difficulty is 6 and you roll your d8 stat and get an 8, nothing happens! And if you’re instead rolling your d4 stat for that check and get a 4 followed by another 4, you don’t get to keep rolling. (Lucky Breaks also have narrative implications that we’ll address in “Narrating the Results” on page 48.)

Keep in mind that the most you can roll without bonuses or a Lucky Break is 20, and that number is extraordinarily unlikely even with those. However, that doesn’t mean that the difficulty can’t be higher than 20 in cases where a feat seems truly impossible for mere mortals.

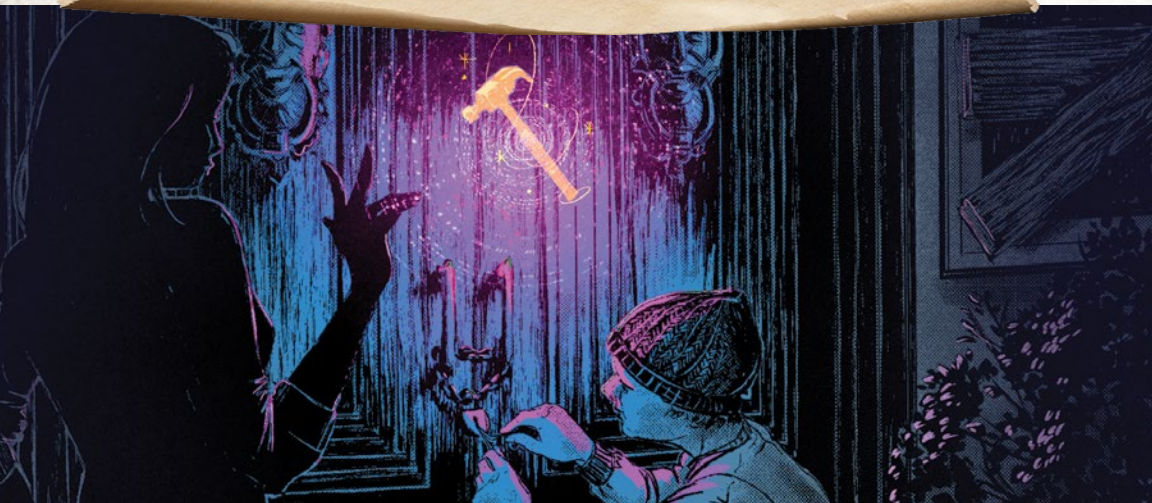
Also, these values are for doing things without magic. For calculating the difficulty of magical actions, refer to “Spell Checks” on page 52.

CHOOSING A STAT FOR THE CHECK

As in life, there are always multiple ways to solve a problem. If a character is struggling to memorize formulas for an important Potions test, they could use their Brains to try to memorize them, their Brawn to intimidate another student to help them cheat, their Fight to beat up a smarter student and take their notes, their Flight to hide the answers somewhere on their person to cheat on the test, their Grit to stay up late and keep studying, or their Charm to get help from a smarter student. There are always multiple ways you can solve your problems, but that doesn't mean they're all equally wise. It's also likely that each approach has a different difficulty associated with it. In the above examples, using Brains to memorize is likely a difficulty of 5 whereas using Flight to hide the answers somewhere without getting caught is likely a difficulty of 10.

When you're not sure what kind of check something will call for, you can always just start describing what you're doing and the GM will tell you what check to make. For things like deceit and lying, it's probably going to be Charm. But if you're throwing around a lot of Latin-sounding words to confuse an underclass student, that might be Brains. Or if you're standing up to a school bully, that's probably Grit—but it could be Fight if you're describing the training that you have and the nine ways you can break their jaw with your left fist. The bottom line is that the stats are here to help guide your storytelling and help you have fun. If you aren't sure what to do, ask the table. And if they aren't sure, just go with your gut!

For example, in the days following their encounter with The Murmurs, Gray and Professor Saucer decide to do some more research. They go to the library with the intent of finding out more information about hive minds, which they hypothesize might be what enabled it to exist in the first place. Ama tells them that a Brains roll is most appropriate for looking for information and that the difficulty is 14. This is really esoteric information they're looking for.



Difficulty	Explanation & Examples
20 or greater	<p>A task at which only the most incredible could even possibly succeed—but if they succeed, it will be one of the most impressive things a person has ever done. This is a nearly guaranteed failure.</p> <p><i>Lifting a marble column off of someone trapped underneath it. Figuring out a riddle that has stumped everyone else at the school.</i></p>
17 to 19	<p>A task where success would be incredible and impressive. This, too, is a nearly guaranteed failure.</p> <p><i>Convincing a hard-nosed teacher not to apply the penalties that cheating students usually face when they have proof you cheated. Outrunning a centaur on foot.</i></p>
13 to 16	<p>A task where success is extraordinary—but decidedly possible for those who are truly skilled at it.</p> <p><i>Standing up to the corporal punishment meted out by a draconian teacher without crying. Winning the school's yearly spell duel.</i></p>
10 to 12	<p>A task where success is impressive—but expected for those skilled at it.</p> <p><i>Acing a difficult test when you've studied and are well-rested. Convincing a teacher to give you another extension.</i></p>
7 to 9	<p>A task where success is certain for those very skilled at it—but not for those who aren't.</p> <p><i>Beating a much younger student in an arm wrestling contest. Passing a combative spellcasting test when you've studied and are well-rested.</i></p>
3 to 6	<p>A task where success is likely for all but those who aren't skilled or have a low stat in that field.</p> <p><i>Running back to your room to get your homework between classes without being late. Standing your ground against a younger student who thinks they can push you around.</i></p>
1 to 2	<p>A task where success is nearly guaranteed except in extreme cases.</p> <p><i>Lifting an empty cauldron. Completing an assignment your teacher gave you as busywork.</i></p>

PLANNED ACTIONS AND SNAP DECISIONS

Although the GM always sets a numerical difficulty, there are two distinct kinds of skill checks: Planned Actions and Snap Decisions. Planned Actions are skill checks when you have time to think about the best course of action and, perhaps, work with your friends. If you're in study hall working on a difficult problem set, that's definitely a Planned Action. Or, if you need to pick a lock to get into a classroom with no one in the hall, that's a Planned Action. In short, Planned Actions are when the conditions are relatively optimal to achieve something.

Snap Decisions, on the other hand, are choices that have to be made quickly under bad conditions—and are thus more chaotic and unpredictable. For example, if you're being chased across the campus by a dragon, that will definitely be a Snap Decision. Or, if you're trying to lie to a teacher without having time to plan for it, that would likely be a Snap Decision, too.

Ultimately, it's the GM's call whether something is a Planned Action or a Snap Decision. Players, though, should feel free to try to convince the GM of how they can get a moment of calm to make a Planned Action in a setting that would seem to call for a Snap Decision.

In order to make a check for a Planned Action, go through the following steps:

- ✱ Once you decide to resolve a problem with a particular stat, the GM sets a numerical difficulty. [For example, if you are trying to crack a safe in the privacy of your own home with the right tools, you might try to muscle your way in (Brawn), crack the safe (Brains), or sweet talk a buddy of yours to apply their safecracking skills (Charm).]
- ✱ Because you have time to think and react calmly, you may either roll the appropriate die for that stat or you may take half the value of that stat's die. [For example, if you have a d20 in Flight, you may choose to take a score of 10 for Planned Actions involving Flight instead of risking a roll.]
- ✱ If the value first rolled is the maximum value of the die and is below the difficulty level, the roll is a Lucky Break. Roll the same die again, adding both values together. This may be repeated as many times as you roll the maximum value of the die, though you must stop when you have reached or exceeded the difficulty.
- ✱ After determining whether there's a Lucky Break, add any age bonuses to the roll. Age bonuses will not cause a Lucky Break. Since you are not using magic here, any magic bonuses won't apply.
 - 🍷 Underclass: +1 Charm, +1 Flight
 - 🍷 Upperclass: +1 Brawn, +1 Fight
 - 🍷 Faculty: +1 Grit, +1 Brains
- ✱ You may also discard any number of your Adversity Tokens (earned after any failed checks), each token adding +1 to the roll. As with age bonuses, these additions do not count toward a Lucky Break.

- ✖ Other players may also spend Adversity Tokens to help you with the same +1 benefit as above, though they must also narrate how their actions are also helping your cause, and this is at the GM's discretion.
- ✖ If the total roll is greater than or equal to the value set by the GM, you have succeeded. You and the GM will narrate the success collaboratively.
- ✖ If not, you have failed. The GM will direct the narration with minimal input from you (the greater the failure, the less input from you). The more you miss by, the worse the failure. You also receive one Adversity Token, which can be used after future rolls to increase the value at a rate of 1 Adversity Token for +1 to the roll.

When things are dicier and you're under more duress and stress, you'll have to make a Snap Decision. In most ways, the process works as above with the following changes:

- ✖ First, you cannot take half of the value of the appropriate die. You must roll to see if you succeed, since this is a rushed attempt that you cannot plan.
- ✖ Second, although you may spend Adversity Tokens to help yourself, other players cannot spend Adversity Tokens to help you. There's no time for the kind of planning that collaboration requires.
- ✖ Third, though you still gain an Adversity Token for either kind of failure, the GM should make the consequences for failing a Snap Decision less weighty than failing a Planned Action. Narratively, when everything's on the line, the tension is already there, and you aren't doing something stupid—you're just in a bad spot. On the other hand, when you have time to plan and still fail, that usually means you've decided to take a risk.

For example, now that they know it's a Brains check of 14 to find information, Ama agrees this could be a Planned Action because they have time to peruse the library at their leisure. But Gray wants to succeed at this check by even more and takes the risk of making a Snap Decision. They roll a 16. Also, Gray took the Skilled at Research Strength, so they'll get +3 to this check for a total of 19!

Professor Saucer, however, has a d10 Brains. He also has a +1 because of his age, but he doesn't have 8 Adversity Tokens to bump up a Planned Action, so he decides to roll. He rolls a 2 (for a total of 3 with his +1). This isn't good, but at least he'll get an Adversity Token. . .

NARRATING THE RESULTS

After you've rolled and seen whether failure or success happens, you'll do the important part: telling your story! As indicated by the table of guidelines for success and failure on page 49, generally, you'll narrate your successes, and the GM will generally narrate your failures. Both of you, though, should feel free to contribute ideas in both cases! You're telling the story together!

When you roll well, the outcome should be a consequence of your ability in that stat. When bonuses help you succeed—like a +1 bonus to all stats because of your age, a bonus from your wand, or a bonus from one of your Strengths—try to work those into the narrative. And when a Lucky Break happens, be sure that the narrative reflects that you didn't do this all on your own: something very, very lucky happened around you to enable you to do that!

For example, when Paul fails by 7, something goes quite wrong. As he turns the corner in the library's stacks, he finds a shadowy figure standing there. "You're looking for all of the wrong information, Paul," it hisses as it grabs for his face with long, tentacle-like fingers. Ama tells him that it will be a Grit check of 7 to not have the shadowy figure reach into his mind. Paul rolls his Grit and gets a 6. With the +1 from his age, he just passes. He narrates how he resists the pull from the shadowy figure, explaining how he's faced terrors like this before and, while scary, this is nothing new for him.

Across the library, Gray resolves their Brains check, which they surpassed by 5, meaning they'll get some additional benefits. They zip through the stacks letting their instincts guide them. They've spent more hours than they could count over the years, and they know a thing or two about research. They describe how they've learned that a reference in one text can lead to a reference in another suddenly they find not just what they're looking for—but information on how to stop it from happening again. The literature they find calls them Auditory Mind Chains, and they can only exist when a specific kind of crystal is within range of all of the people in the chain. There are only a few places on campus that could provide that kind of range...

Meanwhile, across campus, Jimin is attempting to recenter herself with the help of her sister. Subin is talking her through it in the more spacious senior dorm room. Ama tells Jimin that she'll need to make a Grit check of 11 to recount the events in such a way that it puts her mind at ease. She rolls her Grit, a d8, and gets an 8, which means she gets a Lucky Break and rolls again: 4, for a total of 12. However, she hasn't succeeded purely because of her Grit alone: there was luck involved. As she recounts the story, the stress of it begins to overwhelm her until Subin squeezes her hand. "It's over now, sister. And you won. You're so strong. Keep going." Jimin takes a deep breath, listens to the silence around the two of them, and continues. It's only when she finishes her story that she realizes that her sister touched her without causing her to have the vision again.

(Roll + Modifiers) - Target	Guidelines for Success or Failure for Standard Checks
+10 or higher	The character succeeds smoothly and easily. It looks like the character is just showing off, or that the task is done so readily it happens without any effort at all. At the GM's discretion (and certainly not necessarily), there could be some unexpected positive results from a success of this degree.
+5 to +9	The character succeeds quite impressively. At the GM's discretion, the character might have some additional benefits beyond the success, but these will be slight and will only happen if important for pushing the game forward.
+1 to +4	The character succeeds but not impressively. Any benefits they gain above and beyond the success should be quite limited, if present at all.
0	The character succeeds—but just barely. Nothing surprising happens, and the player and the GM should narrate to make this success as skin-of-the-teeth as possible.
-1 to -4	The character fails, but not too badly. There might be some very, very minor short term consequences, but these won't shift the story for more than a minute or two. These characters have tried and almost succeeded.
-5 to -9	The failure is bad—but not a disaster. There will be some short-term consequences that might lead to some immediate difficulties—but nothing that the characters can't handle if they focus on them. Characters have tried to do or have been forced to do something beyond their capabilities. And, not surprisingly, they've failed.
-10 to -14	The failure is profound. There will be consequences for this failure, likely in keeping with what would be expected—but that doesn't mean that those consequences won't be very bad. These consequences may strongly influence the course of the current play session. Generally, though, characters will only find themselves failing this badly when they bite off more than they can chew—or because the GM has a good narrative reason.
-15 or lower	The failure is staggering and catastrophic. There will be both immediate and long-term consequences for this failure above and beyond what might be expected. These consequences might lead to serious changes in the course of the long-term arc of the story—especially because the character should only find themselves failing this badly through total recklessness or because the GM has purposefully put them in a staggeringly difficult situation.

In terms of what to do with narration when you fail a roll, in *Kids on Brooms*, failing a roll isn't all bad. First and foremost, it gives you an Adversity Token, which you can use to succeed when you really need it—especially if you pool it with other Adversity Tokens—or to activate your character's Strengths. Adversity Tokens give you more options later on, so failing a few times at the beginning is actually a good thing.

Second, failure can and should push the narrative forward. Remember, a failed roll means that what the character wants to happen doesn't happen, but that doesn't mean that what happens is bad for the story. For example, if you try to pick a lock but aren't able to, it might mean that you have to seek out a non-player character to help you with it. That character might, in turn, inadvertently give you a clue that helps you puzzle out a larger mystery. Or, if you try to get an older student to stop picking on your friend by fighting them, getting knocked out might draw enough attention from teachers to get them to help without looking like a tattletale.

So, while failures won't be what your character wants, they should almost always feel good for the story and should give the group more directions to take the narrative you're building together.

For example, after it attacks Saucer's mind and fails, the shadowy figure decides to use force. It rolls Fight, getting a 5. Saucer rolls a 3 for Fight. He's knocked backwards but uninjured. Both the GM and player narrate the result, and the figure keeps advancing.

Saucer decides to scream, hoping someone will hear them. Ama decides this is a Grit check of 11. Paul rolls and gets a 1: a profound failure. Saucer opens his mouth to scream but feels the voice being pulled from his throat. The shadowy figure smiles. In Saucer's voice, it says, "Ah. This will be useful..."

Just then, Gray turns the corner. "Hey!" they shout, seeing Professor Saucer on the floor trying to scream. The figure turns to face Gray, and Gray charges. Ama decides this will be a contested roll, so Tee rolls Grey's Brawn against the figure's Grit. With the +1 bonus for their age and their Defender Strength, Gray gets a total of 9. Ama rolls for the figure and gets an 11. Because the failure is mitigated by the Defender Strength, Gray narrates how a faint aura glows around them as they ricochet off of the shadowy figure and into a shelf.

The shadowy figure lurches toward Gray, who has been knocked to the floor. Ama has Tee make a Grit check of 11, and they roll an 8 on their d8, meaning they get a lucky break. Tee rolls again, getting a 2. This means Gray fails by only 1. For a moment, Gray cannot speak, but then, in a hoarse whisper, they ask, "Diane? Is that you?"

STAT CHECKS AND FEARS

As established during character creation, each of you has a fear that will both guide your roleplaying and have some mechanical implications. Specifically, when faced with a fear:

1. You must make Snap Decisions.
2. You cannot spend Adversity Tokens to help your friends.
3. Depending on the severity of the fear, you may have to make all checks at up to a -3 penalty.

To start, being “faced with your fear” means that you are in a situation where the thing you fear is present. If you’re afraid of snakes, this could range from seeing a snake slither across your path in the forest to falling into a pit filled with them. If you’re afraid of disappointing your parents, this could be finding yourself in a situation similar to one where you feel you’ve failed them before, or it could be having to face them after doing something you’re sure will disappoint them.

The first implication of being faced with your fear is that you must make all of your checks as Snap Decisions. When confronting what scares you, your fight-or-flight response is activated, which keeps you from being able to take Planned Actions.

The second implication is that you cannot use Adversity Tokens to help out your friends. You’re too focused on getting yourself out of the situation that’s scaring you right now to think about them! As with all of your checks, you may still spend Adversity Tokens to improve your own rolls. Your friends, too, can still spend Adversity Tokens to help you—provided that you don’t all suffer from the same fear!

Finally, depending on the severity of the exposure to the fear, you may suffer up to a -3 penalty on all checks made while exposed to the fear. If panic sets in, you won’t be thinking clearly enough to function at your best. Ultimately, the severity of the penalty will be up to the GM, but here are a few suggestions:

- ✱ Don’t apply penalties for non-persistent instances of the thing you’re afraid of. For example, seeing a snake slither across your path doesn’t mean that all checks made for the rest of the session will have a penalty.
- ✱ A -1 penalty is good for when the fear is persistent but, at least rationally, irrelevant. Seeing a snake doesn’t mean that all checks made for the rest of the session will be at -1, but if you’re trying to cast a spell next to a sealed terrarium with a snake in it, you might not quite be at your best.
- ✱ A -2 penalty is good for when the fear is persistent and possibly relevant. For example, if the snake is loose in the library’s stacks while you’re trying to search for a secret tome, you’re going to be pretty preoccupied with that.
- ✱ A -3 penalty is good for when the fear is persistent and overwhelming. For example, if multiple snakes are coiling around your legs and hissing their terrible hisses while you’re trying to cast an intricate spell, you’re going to be more than a little preoccupied and certainly not thinking clearly.

With the GM's permission (or if you have the Heroic Strength), players may spend Adversity Tokens to ignore their fear. The cost of doing so should be 1 Adversity Token per -1 penalty to rolls. So, ignoring a persistent and overwhelming instance of your fear should cost 3 Adversity Tokens while ignoring a persistent but, at least rationally, irrelevant instance should cost only 1 Adversity Token. Once you spend these tokens, ignore all three mechanical implications of the fear for the duration of the scene.

SPELL CHECKS

Many roleplaying games have lists of spells that magic-users can cast, difficulties for each spell, and specific ways to learn each one. In *Kids on Brooms*, we take a different approach. Since the world you'll be playing in has magic all around you, the assumption is that if it could be done with magic, you can try to do it with magic.

When you want to cast a spell, take the following steps to do a "Spell Check", which will be elaborated on below:

1. You describe to the GM what you want the spell to do.
2. The GM determines the type of magic and calculates the difficulty of the spell using the tables on pages 54 and 55.
3. You roll the Stat Die you use for that type of magic and a d4 for the Magic Die (discussed on page 53). Add any stat or magic bonuses that apply.
4. You narrate the success of your spell, or the GM narrates the failure of your spell, in keeping with the guidelines on pages 56-57.

When casting a spell, first, tell the GM what you're planning to do with magic. The difficulty of this spell will be based on a few factors: the extent to which the spell bends the "rules" of reality, how wide the area of effect is, the duration of the spell, and the experience that the caster has with this kind of spell. Each of the lists below explain how to calculate the difficulty of the spell. When giving you a difficulty, the GM will add one modifier from each category to create the difficulty of the spell.

Note, because of what can go wrong if you fail the check to cast a spell, it's vital that the GM tell you the difficulty of the spell before you decide whether or not to cast it. No matter how pressing the situation you find yourself in, some part of your wizard's brain is able to evaluate the risks of spellcasting in an instant. What you choose to do with that evaluation of risk, of course, is entirely up to you.

Then, the GM will tell you what type of magic the spell belongs to, which correlates to the stats on your character sheet. Based on your wand and Strengths, you may have a bonus to this type of magic.

Finally, you'll roll the die for that type of magic as well as the Magic Die, an additional d4 die that is rolled anytime you are using magic, and compare the sum of your roll (including any Stat or Magic Bonuses and any Adversity Tokens you might decide to spend) to the difficulty level of the spell. As with other stat checks, if the roll is greater than or equal to the difficulty of the spell, you have succeeded, and the spell has done precisely what you wanted it to do. Unlike other stat checks, though, there are never additional benefits to succeeding at a check by far more than you needed—other than perhaps looking cool in front of anyone watching.

If your roll (including any Stat or Magic Bonuses and any Adversity Tokens you might decide to spend) is lower than the difficulty of the spell, the spell has failed ... or worse. Consult the chart on page 56 to see that the impact of this failure is. In all cases of failure with magic, the GM will narrate what happens with minimal input from the player.



MAGNITUDE OF EFFECT

Natural	+1: Could naturally happen
Unnatural	+3: Could happen, but not naturally
Reality-Bending	+5: Bends the rules of reality
Reality-Breaking	+7: Breaks the rules of reality

AREA OF EFFECT

Tiny	+1: A book or smaller
Small	+3: A person or smaller
Big	+5: Bigger than a person, smaller than a classroom
Massive	+7: A classroom or bigger



DURATION OF EFFECT

Instantaneous	+0: Instantaneous
Minute-Long	+1: A Few Minutes
Hour-Long	+2: One Hour
Day-Long	+3: One Day
Week-Long	+4: One Week
Permanent	+6: Permanent

EXPERIENCE WITH THE SPELL

Mastered	+0: You've cast this spell many times before.
Cast	+1: You've cast this spell a few times before.
Witnessed	+3: You've seen someone else cast it or you've read about it.
Inexperienced	+5: You've never seen anyone cast this spell or read about it.



(Roll + Modifiers) - Target	Guidelines for Success or Failure for Spell Checks
+10 or higher	<p>The character seems to cast the spell effortlessly. It looks like the character is just showing off, like this is a spell the character could do in their sleep. The spell functions perfectly.</p> <p><i>For example, the caster glances casually over their shoulder at a cup of tea, makes a small flick of the wand, and steam starts to quietly rise out of the cup.</i></p>
+5 to +9	<p>The character casts the spell quite impressively. To anyone watching, it seems like this is a spell the character has mastered. The spell functions perfectly.</p> <p><i>For example, the caster raises their wand, points it at the cup of tea for a few seconds, and steam starts to rise out of the cup.</i></p>
+1 to +4	<p>The character casts the spell but not impressively. Sure, it works, but it's clear that the character put serious effort into making it succeed. The spell functions as expected.</p> <p><i>For example, the caster turns their attention to the cup of tea and furrows their brow. They raise their wand steadily at the cup, murmur the correct incantations, and, as they hold the wand there, it takes a few moments for the tea to come to a boil. A few beads of sweat appear on their brow.</i></p>
0	<p>The character casts the spell—but just barely. The strain of casting the spell is clear for everyone watching, and the spell might not function perfectly, but it gets the job done.</p> <p><i>For example, the caster's wand wavers as they focus their attention on the cup of tea. With sweat pouring from their brow, they repeat the incantation many times until, finally, the tea starts to bubble. It's a bit too hot to drink now, but it will cool soon.</i></p>
-1 to -4	<p>The spell simply fails. At the GM's discretion, it may appear that the spell is about to work but then does not. Narratively, there will be no impact on the story from this failure...beyond the caster not achieving their stated goal.</p> <p><i>For example, the caster strains, but their spell does not heat the cup of tea. Only one small wisp of steam rises off the surface.</i></p>
-5 to -9	<p>The spell fails in a benign burst of magic. At the GM's discretion, there may be some minor, incredibly brief unexpected effects. Narratively, there may be some slightly embarrassing effects if anyone's there to witness them.</p> <p><i>For example, the tea in the cup turns for a moment to water, and the caster's hair stands on end.</i></p>

<p>-10 to -14</p>	<p>The spell fails in a dangerous burst of magic. There will certainly be some minor effects as described above and, at the GM's discretion, the effect of the spell might work, but on the wrong target. Narratively, there might be some short-term impact to the direction the game.</p> <p><i>For example, nothing happens to the tea in the cup, but the cup itself shatters and the caster finds that they have first-degree burns where they were holding their wand. They now will want to get to the school's infirmary to have their injury treated.</i></p>
<p>-15 or lower</p>	<p>The spell fails in an incredibly dangerous way. There will certainly be bad effects as described above, and perhaps quite a bit worse. Narratively, such a failure should alter the course of the game. Remember, such failures will only occur when a character is incredibly reckless in their use of magic.</p> <p><i>For example, the tea cup explodes violently, and the caster is cut by some of the shards. In addition, part of the table the cup was on bursts into flames, which they'll have to contend with immediately. That's made all the more difficult, though, because they have second-degree burns covering their entire hand that held the wand.</i></p>

For example, as the shadowy figure spreads its tendrils toward Gray's temples, Paul pulls his wand from his robes. Not knowing what the shadowy figure is capable of, he doesn't want to attack it directly, but he knows that if he does nothing, no good will come. He decides that shadows hate light, and casts a spell to make a fist-sized light source as bright as daylight appear between Gray and the figure. Ama looks at the chart and decides that the spell is a Reality-Bending (+5, because light is coming from nowhere), Tiny (+1, because Paul wants to create a light source the size of a fist), Minute-Long (+1), spell that he has Cast (+1). The total difficulty is 8. Paul decides that he's casting this spell with Brains, manipulating the rules of the universe by understanding them deeply. He also gets to roll the Magic Die. He gets a 7 on his d8 Brains die and a 3 on the d4 Magic Die, for a total of 10. The spell succeeds, doing exactly what he wanted it to do. The shadowy figure is startled but not stopped. Strangely, both Gray and Professor Saucer notice that even in the bright light, the figure is no less shadowy. "Oh, the hell with this," Gray spits, taking out their wand.

CASTING MAGIC ON ANOTHER LIVING CREATURE

Many spells influence others, such as spells that create illusions or summon objects. At school, these are par for the course. Casting a spell that directly affects a living creature is another matter entirely.

Just because you can use magic to do something doesn't mean that you should. The unprovoked casting of magic on unwilling targets, especially if that magic could harm them, is one of the gravest crimes that a caster can commit. With the use of magic, it's conceivable that a caster could cause a victim's heart to simply vanish with the flick of a wand. Doing so, however, would mean a variety of very bad things for the caster.

Narratively, the caster has committed murder; they are likely to be tried for their crime by the Council for the Ethical Use of Magic. If they're found guilty, the caster is sure to be expelled from school. Furthermore, their magical abilities are likely to be forever nullified to ensure that they never commit such a heinous crime again.

Mechanically, as soon as a character kills another character other than in self defense, they become an NPC.

The same is true, to a lesser extent, for spells that magically manipulate the emotions of another human being—and many would argue an animal, too. While a spell that manipulates emotion but causes no direct physical harm to the victim won't result in an immediate trial, expulsion, and loss of magical powers, you should be wary of magically manipulating those around you. First-time offenses will likely result in a stern talking to from the Head of School, but repeated violations—especially if your reasons for magically manipulating those around you are nefarious—could have the same ultimate consequences.

This doesn't mean that a caster might not kill someone or something in the game or magically manipulate someone who means to hurt you. There will be creatures and perhaps even wizards who are trying to do you great harm, even kill you. It would be naive to think that you cannot fight back. But magically attacking a living creature without provocation is one of the worst things a wizard can do. Never forget that.

When casting magic on an unwilling PC or NPC, both you and your target make a Magic Check involving the same spell. Knowing how to cast a spell is, after all, much the same as knowing how to thwart it. The failure of the spell or the degree of success is determined by the Injuries chart on page 62.

For example, Gray levels their wand at the shadowy figure. It bears its teeth again and snarls, “I’m more powerful than you, child.”

“We’ll see,” says Gray as they cast a spell against it attempting to send a wall of force from their wand to knock the shadow violently backwards. Ama declares this an Unnatural (+3), Small (+3), Instantaneous (+0) spell they’ve Cast (+1) for a difficulty of 7. This is clearly direct physical combat, so Gray rolls their Fight, a d10. They roll an 8 and get a +1 for their age and +1 dragon’s heartstring at the core of their wand for a total of 10. Finally, they add the Magic Die, getting a 2 on that for a total of 12. At +5 from the difficulty, this seems to be a spell that Gray is skilled with, and the spell succeeds.

But Gray will now have to see if the shadowy figure counters it successfully. The shadowy figure rolls the same check and gets a 6. The wall of force blasts them backwards and, with what Professor Saucer can only interpret as a look of fear, the shadowy figure disappears at an impossible speed. Gray brushes their robes off and goes to check on their downed professor. “You okay?” they ask. Professor Saucer tries to speak, but nothing comes out.



COMBAT

Combat in this game functions in the same way as other skill checks, though sometimes you will be rolling against another character to determine success or failure.

As with the other tasks in the game, fights can be resolved in multiple ways. Suppose you are about to be attacked with a spell attempting to knock you to the ground. You could stand firm and take the hit (a Brawn check). You could try to physically attack first and hope you're a good enough fighter (a Fight check). You could try to talk very fast and talk the attacker out of it (a very difficult Charm check before the spells are slung). You could try to intimidate the attacker from carrying out the assault (a very difficult Brawn or Grit check, depending on how you decide to intimidate them). You could run (a Flight check) or stand your ground and dodge the spell (a difficult Flight check).

For combat between two characters controlled by players in the game, it is important that the GM confirm that both players are comfortable getting into combat with each other in the game. Because of the possible consequences of in-game physical violence, if both players do not agree to it, the story will need to take a different direction.

PHYSICAL DAMAGE

Physical attacks are more direct combat, either a fist fight or, if things have gotten really bad, spells.

Roll the attacker's Fight against the defender's Grit (if they're planning to stay and fight back) or Flight (if they're planning to dodge or try to flee). Presumably, in a physical fight, both characters will be attacking each other, and assuming that's the case, roll attacking and defending separately.

At the GM's discretion, weapons, especially those imbued with magic, might lead to a successful hand-to-hand hit being treated like a spell hit—or a slingshot or thrown object might be treated like a hand-to-hand hit. Still, whether the hit occurs or not should be calculated the same way.

Remember, there are no safe fights in this game. Any time physical conflict occurs, a character might die. Once players decide to attack each other, a misplaced blow could hit a temple or a throat. A wildly cast spell could incapacitate or even kill someone. There are no "pulled punches" or "called shots." Every fight could be fatal. Of course, GMs should allow a playful (or even somewhat aggressive) shove or a nuggle—or even somewhat hostile wrestling—without risk of anything serious.

COMBAT INVOLVING MAGIC

When the wands come out during a fight, things can get incredibly dangerous and unpredictable. As a result, unsupervised magical fights are a violation of the school's rules and can result in immediate suspension or worse.

That said, the faculty at the school are not naive. There is evil in the world, and students need to learn to defend themselves against spells. The only way to do that is by having spells cast at them and learning to cast spells that may save their lives one day. When casting spells in a combat setting, refer to “Casting Magic on Another Living Creature” on page 58.

When two casters are dueling with each other in a more structured setting, especially one observed by experienced faculty members, any degree of injury should be treated as though the attacker’s roll is greater by no more than 3, regardless of any rolls, modifiers, or Adversity Tokens used. In these settings, the experienced casters watching the duel will use their magical skills to keep anyone from being too badly injured.

INJURIES & DEATH

During the course of the game, one or more of the characters will likely be injured. In this game, there are no hit points—but none of you are immortal. Far from it. Compared to the forces you will probably come into contact with, you’re exceptionally fragile. A well-aimed spell from a powerful, malevolent wizard, the quick flick of a monster’s jaws, or an unpadded fall from your broom from a great height could end things in a moment.

In this game, violence should never be without consequences. Rather than trading blow after blow, stat rolls and applicable skill rolls should determine the outcome of a fight before it starts. Players and the GM should then narrate the outcome. The difference between the rolls (and applicable modifications) should determine the amount of damage that a player sustains and who gains narrative control over the encounter, as explained in the Injuries Chart on the next page.

Across campus, Jimin is feeling better and getting ready to leave her room when there’s a frantic knock on the door. “Subin, Subin, open up!” comes the panicked whisper that both of the sisters recognize as Diane’s.

“Pendleton?” gasps Subin as she throws open the door. As soon as she does, the shadowy figure throws itself into her hard. Instinctively, Jimin activates her noise-cancelling earplugs. Unprepared, Subin has no time to cast a spell, and Ama announces that she’s going to have to make a Grit check against the shadowy figure’s Fight check. Subin rolls a 3, and the shadowy figure rolls a 10. Losing by 7, Subin is thrown like a branch into the wall, smashing her head against it, going limp, and falling to the floor unconscious.

“Hello again, little girl,” the shadowy figure growls, inching toward Jimin. “It’s time for you to listen with me again.” Jimin looks at her sister and pulls her wand from her robes.

“What?” she retorts through her bared teeth. “I can’t hear you ...”

Roll Results (w/applicable modifiers)	Narrative Control	Effect
Defender's roll is greater or equal to attacker's	Defender narrates the outcome.	Defender is uninjured; the spell misses or the blows don't land or hurt them enough to matter.
Attacker's roll is greater by 1 to 3	Attacker explains how they attack, and defender narrates what they do to mitigate the harm to them.	Defender is hurt, but only temporarily; the spell clips them, but they're okay; the punch stuns them but they shake it off.
Attacker's roll is greater by 4 to 6	Attacker explains their attack, and the defender explains how they respond. The attacker then explains how this barely mitigates the harm.	Defender is fairly hurt; the spell hits them and they need medical attention soon to prevent serious damage; they're dazed and likely concussed, but can keep going; their ribs will hurt for a few days and lungs might sting for a few hours.
Attacker's roll is greater by 7 to 9	Attacker explains their attack, and the defender explains about how they respond. The attacker can alter any of these details as the defender explains them and explains how this response fails to prevent harm.	The defender is badly hurt; the spell hits true. They need to go straight to the infirmary or suffer permanent damage; they're unconscious and will be badly concussed when they wake up; the bone is broken.
Attacker's roll is greater by 10 or more	Attacker has control over the narrative. They explain what the defender does in response to the attack—and how ineffective this response is. If the defender has sacrificed themselves for the good of the group in a noble way, the defender can add how their sacrifice helps the group in an exceptional way.	The defender is dead or quite nearly dead; the spell hits home and nothing can save them; they're beaten so badly that only immediate medical attention can help. There will be permanent effects.

POTIONS

When you have the time and the access to an appropriately apportioned laboratory, you can attempt to use your magical abilities to craft a potion for later use. This has the benefit of preparing a magical effect that you know will be successful before you need it rather than having to cast it in the heat of the moment. To create a potion, follow these steps:

1. Describe to the GM what you'd like the potion to do and how long you'd like it to last for. The GM will then set a difficulty and let you know about any additional requirements for the potion. It should be much easier to create a potion if you have components for it than if you don't, and because creating a potion is complicated, the GM should add +5 to the calculated difficulty without these components.

2. Once you've met any additional requirements the GM sets for you, roll as normal to create the potion, treating the check as a Snap Decision regardless of how much time you have to craft the potion.
3. Optionally, for relatively simple potions that the character has experience creating, the GM may allow you to take a Planned Action (usually not allowed when casting spells) instead of requiring a roll to see if the potion is successful. This should only occur if the caster has completed a Potions class where they learned to create this potion or if they have a written recipe for it.

Here are some possible additional requirements that the GM may give you:

- ✖ You need something important or dangerous to be able to make it, like a clipping from a lion's mane. The GM will tell you what this additional ingredient is.
- ✖ It's going to take a significant amount of time to make. The GM will tell you how long you have to wait for it to brew.
- ✖ It's going to take a significant amount of your magical energy to make. The GM will allow you to make it, but you'll be exhausted for the rest of the day.
- ✖ It's particularly volatile or difficult to produce. You'll need access to a specialized lab and help from someone with experience producing it.

The GM may also choose to combine multiple of these requirements for potions that are particularly powerful. For example, it may need something important or dangerous and take a significant amount of time to make.

When you use a potion, describe how you're using it and erase it from your Schoolbag. Although using a potion won't typically require any kind of check, the GM should require a Stat Check if you are trying to do something dangerous or daring with the vial itself, like throwing it or using it secretly. If you attempt to modify the potion later, the GM should treat this as a very difficult magic check.

Lastly, the spell must make sense to turn into a potion, either something that a player could consume or apply to an area. A potion that a caster can drink to teleport a broom to them, for example, does not make sense. On the other hand, a potion that they can pour onto something to teleport it to a specific location does make sense. A potion that you pour on the ground to create an instant fire could work, but a potion that you throw on the ground to send a telepathic message to someone doesn't make sense. When in doubt, ask the GM!

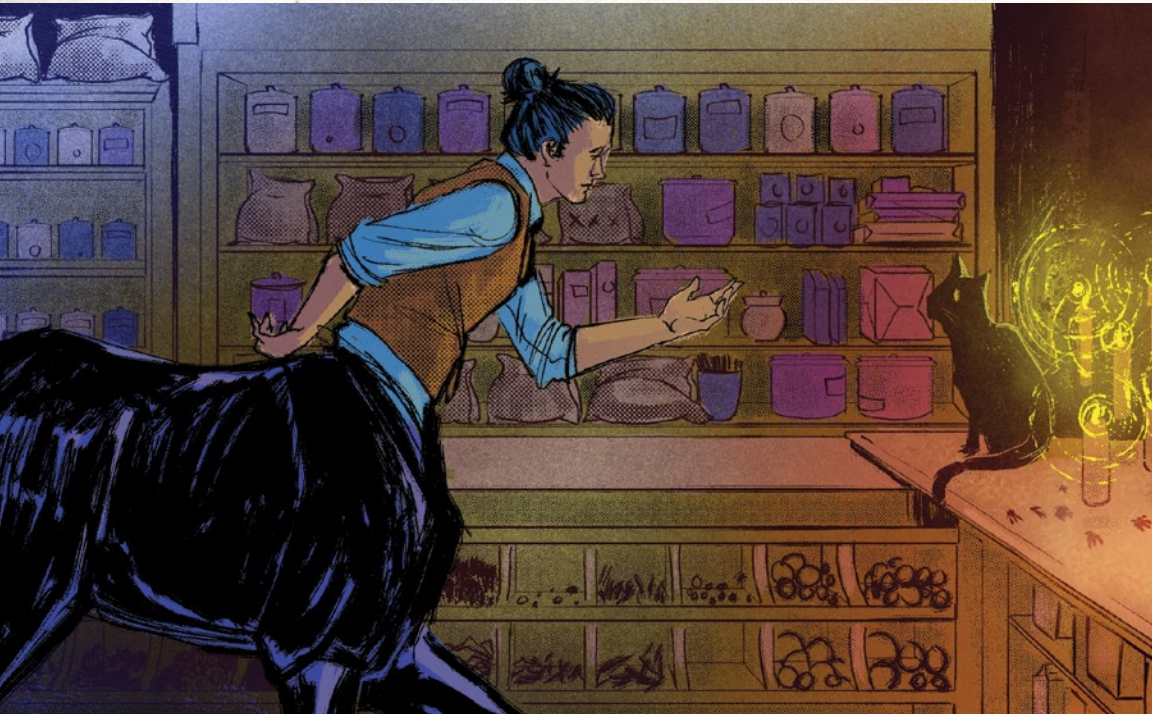
SPENDING MONEY

Since your game is likely going to take place in a school with a functioning economy, you might, at some points, want to buy something to help you in your efforts. It should be assumed that you have access to money. However, the degree of access you have depends on your age and in-game socioeconomic status.

Underclass Students cannot have jobs and thus have almost no access to money beyond what is given to them. If they need to buy something, they almost certainly need to find someone to get it for them. Under rare circumstances, they might have saved enough to buy a small item. Remember, the exact amount depends on the era in which you're playing and whether or not you have the Wealthy Strength. It also is likely to depend on the age of the kid. A six-year-old won't have the same access to money that an eleven-year-old will . . . but what the heck is a six-year-old doing at magic school?

Upperclass Students have limited access to money, but they can afford necessities for a few days, depending on their socio-economic status. They will not be able to buy a very rare and expensive potion, but they could certainly have enough saved to get a new top-of-the-line broom—though that'd likely be about it. They might, though, be able to convince their parents to give them some money. Depending on the nature of your school, it's unlikely that even Upperclass Students can have jobs.

Faculty have much more access to money than teens and can, within reason, buy what they want to buy. If they needed to buy a rare magical item in a pinch, they most likely could—though that might represent a significant sacrifice for them. In terms of money for adults, their group will have the most variance, which will be based on their job. However, remember: in order to be wealthy, even an adult with a traditionally high-paying job must take the Wealthy Strength.



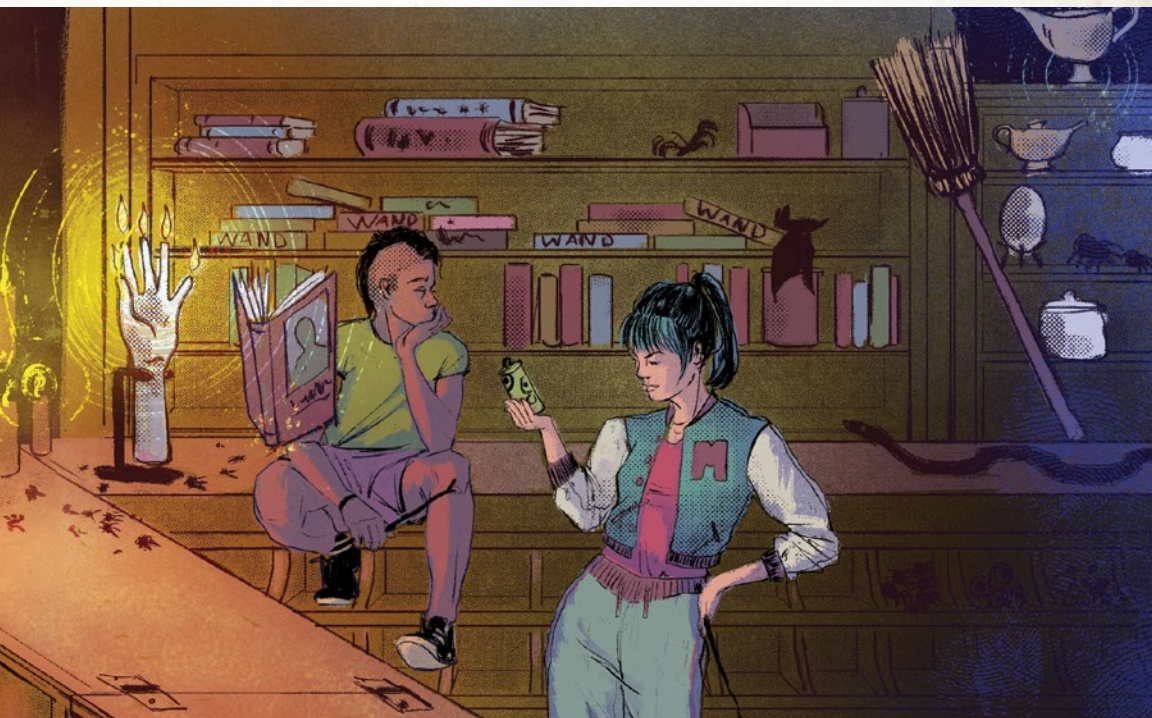
PLAYING MULTIPLE SESSIONS

While *Kids on Brooms* can be played as a single session game, you and the other players might decide that you want to keep playing. If you do, the GM will have more time to plan the story and can throw some more orchestrated surprises your way.

If you have decided to play multiple sessions, the GM might decide to end the session's events on a cliffhanger (perhaps literally) so that you can pick up right where you left—or fell—off. Hopefully, that will keep you anxious about the resolution from one session to the next! If you're taking this approach, ignore the rest of this section.

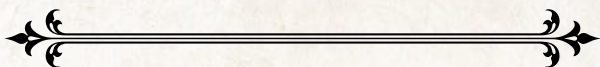
But if at the end of your session you've reached a point where there will be some in-game time between the end of this session and the start of the next, you should work as a group to create a “coda” for the story. In classical music, a coda is the final portion of the work, one that brings the work to a close. Here, you'll do the same by telling everyone else how the events in the game thus far affect you in the weeks following them. What changes for you? Are you suddenly more confident and willing to walk up to the person you like and tell them? Does a rift between you and the other characters manifest in the form of you sitting in the owl's loft to eat lunch instead of with them? Are your students paying more attention to your lectures now that sinister things are happening around you? Do you finally have the courage to leave your partner and not come back?

Remember to also take marks in your classes and add any new strengths you earn from those marks as appropriate.





INFORMATION FOR THE GM



So, you've agreed to run the game for your friends. Thank you for facilitating their experience with the game! In this section, you'll find some advice for how to best make that happen. If you're an experienced GM, a lot of this section will cover material that you've probably heard of or thought through before. If you're reading a section that seems like something you already know, feel free to skip to the next one. We won't know—and if we did, we wouldn't be hurt.

PLAYER SAFETY

A key part of any role playing experience is pulling players out of their comfort zones and, often, forcing them to make difficult decisions for their character. Will Manoela help Peter cheat in Herbology, even though Professor Persimmon is her favorite teacher? When will Professor Persimmon tell her students the real reason for all of the recent pop quizzes? At the same time, as discussed in the Setting Boundaries section, you don't want to address any issue that players have agreed are out of bounds. So where's the line between pushing players and overstepping the agreed-upon boundaries?

Our suggestion is to make sure that you're steering quite clear of the topics players have agreed to avoid. If players feel strongly enough about them to mention them at the start, it might make them nervous to even approach them—and you should assume that the game shouldn't even allude to them. There's a time and a place to help your friends confront and overcome their fears, but that's not the purpose of a game unless everyone has very explicitly agreed to that.

Also, even if you're using a method to ensure that players have the chance to stop anything they're finding unpleasant, don't hesitate to take a step out of the game to make sure that everyone is still okay with things. When players get caught up in the story, they can sometimes roll right into things people find troubling, even if those things weren't covered in the discussion of those boundaries. Younger players especially might not know what will make them uncomfortable in the narrative until it comes up, and an essential part of being a great GM is keeping everyone comfortable.

For example, some conflict between characters will help to drive the story and create tension. However, if there is increasing tension at the table and players—not just characters—seem to be getting frustrated with each other, it's a good idea to make sure everyone's still enjoying themselves. If it seems like this might be happening, it's a good idea to pause, check in with everyone, and either continue or adjust as needed.

Also, give some thought to the safety methods your group is using. We've recommended a slightly modified version of John Stavropoulos's x-card (knocking on the table rather than pointing at an x-card) for *Kids on Brooms*, but there are many others that can work well. Here are just two examples we like, but use what works best for your players:

✖ **Brie Sheldon's Script Change Tool:** When something players want to avoid is occurring, they say "rewind," "pause," or "fast forward." "Rewind" means that a player is telling the group they want to go back a bit and head in a different direction to avoid elements they don't want in the game. "Pause" means that a player needs a break but that the game may continue in the same direction it was going. "Fast forward" means that a player wants to skip over a part of the game—that they're okay with the event happening in the world of the game, but they're not okay in hearing it described or playing it out. For more information, visit <http://www.briecs.com/p/script-change-rpg-tool.html>

✖ **Ron Edwards's Lines & Veils:** Rather than establishing firm "off-limits" topics at the start of play, players can address issues as they come up, drawing a "line" (a topic that a player does not want to address in the game) or drawing a "veil" (a topic that can occur in a game so long as it is "off camera" (similar to the fast forward described above). This is best used with players who are comfortable enough with each other and with roleplaying to pause the game and address issues as they arise. It comes from Edwards's 2003 game, *Sex & Sorcery*.

There are numerous other approaches to making sure that everyone at the table feels safe and enjoys their experience. We encourage you to use whatever techniques work best for you and your group and to adapt them as necessary.

STARTING TO CRAFT THE STORY

In *Kids on Brooms*, when players create the school, create their characters, and establish the connections between each character, you'll get quite a few places to find inspiration for a game. This system allows GMs to start your first session without having any notion of where the story will go—or even where it will start—and allowing the players' responses to determine all of the story's setting. You can, of course, tell players a few elements you'd like to include, but we encourage you to start from scratch. It's less work for you, and the players will be more invested in what you as a group come up with!

As they present information to the table, they'll give you plenty of ideas for hooks for adventures. We've found that the best way to see what will excite your players is to pay attention to how players react to the ideas players present during school creation and character creation. There are always a few things players say where everyone at the table says, "Oh, that's cool!" and leans in. Focus on those elements! Your players have already told you they like that, and it will make the player who came up with the idea feel great when it comes back narratively.

Take some notes while they create the school, their characters, and their relationships. Even if you don't use these in the first game, coming back to them later will really excite players. And even if

you never use some of the elements, it will give you a better feel for the world that your game takes place in! Below is a list of questions to consider with each element that the players and you will establish at the start of the game.

- ✧ ***Location of the school*** — If the school is remote, how might that isolation affect the dangers present in the game? What might lurk in the wilds that separate the school from the rest of the world? Or, if the school is centrally located, how aware is the rest of the world of the school's existence? Do students and faculty have to carefully hide themselves from the non-magical world's view, or does the rest of the world know they're there? If they know about them, what tensions and benefits arise from their close coexistence?
- ✧ ***What the head of the school is known for*** — Based on what they've done in the past, what does the head of the school value? How do those values influence what happens at the school and what dangers they might be preparing the students for?
- ✧ ***The school's favorite pastime*** — While probably not giving you too many story hooks, the pastime that the players create should give you a good sense of the degree of seriousness or silliness that the players want in the game. How goofy do players want to get in the game? Also, what might be some rules for the game, and what might be some common injuries that would arise when students engage in this pastime?
- ✧ ***Notable landmarks*** — What backstory do the players give about the landmarks as they create them? Was there a tragedy at this location that you can come back to later, or is it the source of a recurring event at the school? Is there more than meets the eye to one of these landmarks on the school's grounds? What happened in the past that made this place such a nexus of attention? Or how is the corrupting entity the characters will face trying to use this landmark for their own nefarious ends?
- ✧ ***Unconventional topic the students learn*** — These subjects will often indicate what players are interested in exploring during their adventure. As a GM, you should do your best to find places to work the subjects the players created into the narrative. If the unconventional topic is practical, why do the students need to learn about it? Is there a particular threat that the faculty is aware of? How aware are the students of this looming threat? Or, if the unconventional topic is impractical, how does that reflect the mood of the game? How could you make this strange topic relevant at a key moment in the game?
- ✧ ***Rumors about the school*** — Which rumor is true? Which rumor is completely false? Which rumor is only part of a much more complex story? Probably most importantly, which rumor gets all of the players excited? Is there one where other players almost involuntarily chime in to add to it or say, "Oooh! That's good!" If so, that's the rumor to lean into, but in some unexpected way.
- ✧ ***Relationship questions*** — Especially with the negative questions about how characters are connected, what are some "pressure points" you could press for the group to create tension? For questions about characters who don't know each other, what truth is there to what they've heard—and what isn't true at all?

- ✧ ***Favorite classes and teachers or students*** — What do each of the players excel at, and how can you make them feel successful there? What challenges can you throw at them that they can solve using the magic that they might have practiced in that favorite class, especially in unexpected, unusual ways? And in terms of their favorite people, if they need help with something, that could be a great adventure hook!
- ✧ ***Strengths and Tropes*** — What are the characters going to generally be good at based on their Strengths and Tropes, either as a group or individually? For the things that multiple members of the group will be good at, those are a good way for the group to form at the start of the game, giving them all something that they can be successful at together. Later in the game, for things that only one member of the group will be good at, once the characters have learned to rely on each other more, this can be a good opportunity for a specific character to shine, especially if they haven't had the chance to yet or if their player has been taking more of a passive role in the game.
- ✧ ***Trope-specific questions and motivations*** — These can give some good fodder about what makes them more than just a stock character. Think about what makes them special and how you can lean into that with your storytelling—and encourage them to lean into it with their storytelling! The motivations they list are, of course, things that they're telling you they want to see in the game. Be sure to give them that, even if it's in a way they might not expect!
- ✧ ***Anything you think up!*** — Sometimes, you'll think of something that's totally out of left field that you think the group would enjoy. Go for it! One of the great things about a low-prep RPG like *Kids on Brooms* is that you can take an idea and run with it and adapt it on the fly if it's not working for the players.

As you start to think about these possible hooks and points of tension, you'll start to see directions to take the story. That's good! You don't need to narrow it down to just one, and you can dangle hints at a few different ones and see which direction players take. With the shared narrative control, it's important to let the non-GM players also have a strong role in the direction that the story takes. So if you're feeling stuck in where to take the story to make it interesting for players, ask your players questions—even very open-ended ones, like, "You find a book in the library, open at an empty desk. What book is it?" or "When the headmistress's chair turns, she's not in it. Who is?" It's okay to put some of the work of telling the story on the players. In fact, you definitely should!

For example, here are some questions that Ama should consider based on the world that the players created:

- ✧ Clearly, there's something happening between the school and the nearby farmers. The rumors could be true (Houget and Pendleton were selling illicit magical items to the nearby townies), partially true (Houget and Pendleton were up to something but not that), or totally untrue (no love potions, no involvement from Houget and Pendleton). What is happening with the magical crops that are being sold to nearby farmers?
- ✧ Something important clearly happened at the meeting between Dr. Pettigrew and Diane Pendleton. But was the headmistress up to no good—or was it a mission so secret that Diane couldn't say goodbye to anyone? If the players are starting to think that it's one thing, will Ama go with what they think, or will she surprise them with the opposite? She doesn't have to decide right now! And what happened with the Ever-Changing Corn Maze? How does that play into the secret meeting—or is it just a red herring?
- ✧ Was there anything else to Dr. Pettigrew's leaving the Council for the Ethical Use of Magic and returning to the school? In short, is she a force for good, a force for evil, or a pawn in something greater?
- ✧ What happened during the Council for the Ethical Use of Magic's visit? Why was Professor Houget removed—for things he did, for things he got blamed for, or for things that he knowingly took the fall for to protect someone else?
- ✧ What will happen when Jimin, the Reluctant Oracle, performs her first Corn Augury? As she learns to control her magic, will her visions change? Most importantly, how will that vision come true—or is it only a vision that will be if things continue unchanged? And what pressures can Jimin's relationship with Subin cause? What happens if Subin is put in danger?
- ✧ How can she apply pressure to Gray about their legacy at the school and the importance of their family? Is there anything else about the wand that Gray doesn't know yet? Is there a deeper reason that they have to have it?
- ✧ What happens if the townspeople find out that there's a centaur living at the school? What happens if something goes wrong with Paul's disguise while he's out and about? Will the town shrug? Or will this be the straw that breaks the peace between the school and the town, especially with the recent uptick in magical problems with crops?
- ✧ Will Professor Saucer ever figure out the potion? Or will he create something else in trying to make the right potion? (This is a great opportunity for Ama to let a check determine what happens. If it fails, suddenly, it's a different potion than expected.) And what will it take for others to believe that the potion could work?

LEVELS OF THREATS

When planning your adventures, it's important to think about how big they're going to be. Usually, that has everything to do with how big a threat the characters are going to face. A game where they're all trying to clear a fellow student who has been wrongfully accused of misusing magic will feel wildly different from one where they're stopping a character from destroying the school. In order to think about the kind of threat your characters will face, we find it useful to think about those levels as a sliding scale.

At one end of the scale, you have personal and interpersonal conflicts. These will be issues between only a few characters, ones that will only have consequences for those characters directly affected by it. The consequences of these kinds of threats resolving poorly are hurt feelings, personal injury (perhaps including death), or loss of personal property. While this certainly doesn't mean that they aren't important, it does usually mean that the way that the threat resolves won't immediately or dramatically alter the course of the world that the players are in.

EXAMPLES OF PERSONAL OR INTERPERSONAL CONFLICTS:

- ✖ A character lost a cherished item, like a locket his parents gave him, and is devastated.
- ✖ A teacher became overwhelmed by their responsibilities and started using forbidden magic to do their work faster. It has taken a toll on them both mentally and physically.
- ✖ Two characters are feuding over who the best diviner is at the school and are trying to sabotage each other. A few students have accidentally wandered into this feud and have been injured.
- ✖ Two of the school's dorms are locked in bitter conflict near the end of the Annual Headmistress's Cup competition.

In the middle of the sliding scale, you have threats to the whole school. Even if not everyone at the school is aware of this threat, the consequences of these kinds of threats having a bad resolution are a total shift in the way the school functions, harm to everyone at the school, or the total destruction of the school itself. These will be a really big deal to anyone at the school who knows about it, and the worse the consequences for the school, the more concerned the outside world will be about it. The resolution to this level of threat could involve a dramatic shift in the story of the game.

EXAMPLES OF WHOLE-SCHOOL CONFLICTS:

- ✖ The school, which has kept its existence secret from the non-magical world, may be discovered and put at great risk from those who don't understand it.
- ✖ A secret group of teachers is trying to usurp the benevolent headmistress and transform the school into a paramilitary academy.

- ✖ Some students were dabbling in spells and awakened an ancient, mindless force that will swallow the whole school if it isn't stopped.
- ✖ Mental parasites are trying to take over the minds of all of the members of the school, transforming them into a hivemind subservient to "The King".

At the other end of the sliding scale, you have threats to the whole world—or even the whole universe. Usually, not everyone is aware of these threats, but they certainly might be. Failing to adequately address these threats often ends in the destruction of the world in which the game is set, so unless you're ready to end the game, failure is not an option for your characters. Even if the consequences aren't total destruction, the outcome of this level of threat will mean a radical shift in the direction that the narrative of the game takes.

EXAMPLES OF WORLDWIDE THREATS:

- ✖ The Council for the Ethical Use of Magic has been co-opted by evil forces, and they're stripping powers from all of the magical world. They seem to be gathering all of that magical energy to create something terribly powerful.
- ✖ An ancient evil has returned, something that casters of old locked away. It hungers to consume the very planet itself.
- ✖ The prison where the Council for the Ethical Use of Magic locks away their worst offenders has been breached, and all of the inmates have escaped. They've found a way to get their powers back, and are targeting non-magical populations across the globe.
- ✖ Something is sapping the magical power of all casters on the planet. No one knows what the cause is, but spells have started failing, and sages fear that magic may vanish altogether if the problem isn't rooted out soon.

It's certainly possible, and likely more exciting for players, if a conflict at the more minor end of the spectrum winds up actually relating to, or even being, a conflict further along the spectrum. Perhaps the locket (the one lost by the character from the first example of a personal or interpersonal conflict) is actually a powerful artifact that must be worn by a member of his family lest a force awaken and consume the school ... or even the whole planet! Or, maybe the conflict between two houses about the Headmistress's Cup heats up so much that the school might get shut down. It's a great idea to keep your players guessing about just how big the conflict is.

The reverse is also true. Large, cataclysmic events often stem from small conflicts. A young person traumatized centuries ago may transform themselves into an ancient evil bent on total destruction. The solution might not be fighting them wand-to-wand but rather helping them overcome the trauma of their past. The extent of the threat—and thus the consequences of the failure—will still be the same, but the solution could be more on a scale that a group of students and faculty members could handle.

It can also be exciting for players to have small threats gradually reveal a broader, more serious threat.

The locket, on its own, might just be a locket, but in finding it, the characters may find other things that have gone missing. The two students feuding about being the best diviner may tap into something too powerful and get a confusing, terrifying glimpse of what has been taking all of those objects. The teacher dabbling with powerful, evil forces might channel, in a climactic moment, a force that tells the characters it has gathered enough things to return, and nothing they can do will stop it. This allows you as the GM to gradually reveal the whole puzzle to them, but it also gives players a sense that even the small problems they face in their adventures could have far-reaching consequences that they couldn't expect. In short, it makes even mundane issues potentially catastrophic.

Also, and perhaps most importantly, be careful how quickly you ramp up the scope of the threat. If players stop the total destruction of the world in the first ten minutes of their first session of *Kids on Brooms*, they're unlikely to be as satisfied turning around and studying for midterms and helping an NPC find her missing familiar. Worldwide threats are of course exciting, but once you introduce them, you probably have to be prepared for everything your players face to be just as big.

THE CHOSEN ONE?

Many stories about magic users have a single character who is “the chosen one”—the only person able to stop something awful from happening or able to stop someone awful from achieving their goals. Sometimes, the chosen one is even a more powerful magic user than anyone around them.

Unless you're playing with a single player, we definitely don't recommend taking this approach. In a group game, making one player more powerful—narratively, mechanically, or both—than the other players runs the risk of having some of them feel frustrated with their role in the story. If this is an approach that you're thinking of taking, it might be good to talk it over with everyone before you start. Also, we'd suggest letting them know that the prophecy, signs, or however people have reached the conclusion that this person is the chosen one could always be a mistake . . . in case it winds up not being a fun game for everyone.

Also, the chosen one thing has been done. Often. Players will feel more suspense and more surprise if your story goes in different directions than stories they've already heard. Don't rely on what you already know to tell your stories. For example, maybe the whole group, together, is destined to overcome this great evil. Or maybe there's a chosen one, but no one in the group is. Or, maybe there isn't just one and it's much, much more complicated. Or, have a chosen one if that's what's best for your group! You and your players know best what's going to be right for all of you!

NARRATIVE CONTROL IN KIDS ON BROOMS

While older RPGs tended to have the GM telling the story and the players only offering input about what their characters did, many contemporary role-playing games take a different approach, letting players tell more of the story with the GM as more of a facilitator. Rather than telling players what happens, the GM will often ask players what happens, relying on them to co-create the world they're interacting with. As such, each player is responsible for their own character's actions and some aspects of the world around them. For example, "As you reach your hand through the dark portal that just opened on the wall, what do you feel that surprises you—and why don't you pull your hand out of the portal when you feel it?"

Typically, *Kids on Brooms* takes this approach. Sure, there will be times when you present something to the table that's entirely from your imagination, but whenever possible, try to encourage the players to create the story with you, not just react to what's going on around them. Going off of the example above, there might be a very good reason that there has to be a skeletal hand on the other side of the portal—and if there is, make sure that's part of the story. But for the incidentals, leave those up to the players. Heck, even for the big stuff, sometimes, players should get to decide what happens.

Another way this game removes narrative control from the GM and players is through the dice rolls. When a character fails a skill check, both you and your players are bound in your decisions by an unalterable truth: that character failed the skill check. As a GM you can take some small liberties with the harshness of the penalties for failure, and the character's player can spend Adversity Tokens to the same end—but unless the player has enough Adversity Tokens to get over the needed value, the character has failed. Go with it. Take the story in unexpected directions when the most intimidating wizard at the table brandishes their wand threateningly at a small child and the child laughs at them. Think about why that is—and ask the player to explain. Maybe they try to pull their wand from their robe quickly and it gets caught in the folds and falls to the ground. Maybe the child is distracted by the large stain on the character's pants from when they fell earlier. Players will surprise you with their creativity within these bounds.

To boil this section down to two main, simplified ideas: roll with the punches, and, as the GM, let your players throw some of those punches, too.

That said, some players really prefer a game where they only control their own character. As long as everyone agrees that that's the game players want to play, there's nothing wrong with that!

ENCOURAGING GOOD BEHAVIOR

We've built in some narrative and mechanical constraints on using magic for evil in this game. Our intent in creating a game where people can use magic is not to give players license to abuse others, even in games, and we would encourage you to do the same in your GMing.

Two of the narrative tools we'd like to highlight for you to this end are the school's policies about how magic is used (and its consequences for violating those rules) and the role that the Council for the Ethical Use of Magic could play in your game. Mechanically, we also want to give some guidance about how to transform a player's character into an NPC upon their performance of a truly evil action and want to talk about how permissive you should be with the Innocence Strength.

If you've never attended a school where expulsion for violating school rules is a possibility, it's difficult to underscore how much this influences students' thinking, and as a GM, you should do your best to give your players this mindset. This isn't to say that they should be in constant fear of being expelled for a misunderstanding—but they should know, with every fiber of their being, that breaking the school's rules has dire consequences. Early in the game, have them hear stories from NPCs about a recent expulsion, or even include an NPC who gets expelled in the first adventure. Even better, have the players work together to craft a story during the world creation if you're concerned that players will seek to bend the rules of ethical magic use.

Speaking of which, the Council for the Ethical Use of Magic can be a powerful narrative tool to remind characters of the potential consequences when they bend the rules or behave poorly. Similar to expulsion, if your players are having their characters do morally problematic things, bring the Council into the narrative, possibly by having them visit the school for a matter unrelated to the party—or, if they've been really flirting with the evil uses of magic, have them meet the Council up close and personal! Make sure they know that the Council has the power to completely strip the magical abilities of a caster found guilty of major transgressions, and that should remind them of the seriousness of the consequences of their actions.

Both of those are purely narrative techniques for keeping players from behaving poorly, but, if they're ruining the fun for others, feel free to bring in the mechanical consequence we've included in the game for truly evil uses of magic: the transformation of a PC into an NPC.

Of course, we don't encourage you to do this lightly. Threatening players too often with this consequence for minor infractions could feel like you're limiting the character's options, especially if they're facing off against evil casters perfectly willing to do grievous harm to them. We generally recommend that, if attacked, you allow your players to defend themselves with similar spells. That is to say, once an evil caster tries to kill them, it might be okay for your characters to kill that caster if it's the only way to defend themselves. This is, of course, dependent on the kind of game that you want to play. In the game, you can always encourage your players to find more creative ways to solve their problems—even potentially fatal ones—than with fatal violence.

But if a player declares that their character is going to do something that you think is evil enough to warrant their loss of control of the character, we strongly suggest that you warn them by explaining the reasons you'll take control of their character if they commit this act. Also, since it's magic, they might not even be successful. As an example, consider the following:

GM: Morris, as you're getting ready for bed, you hear a knock on your door.

Jeff (playing Morris): "Who is it?"

GM: A quiet voice returns, "It's Sam."

Jeff: I open the door, but I have my wand hidden in my hand behind my leg. I think I know why he's coming to see me.

GM: Sam comes in, looking down at the ground. "Morris, I ... I ... I'm the one who turned you in to Dean Ironroot about the vandalism. But ... I'm going to tell her the truth in the morning. I actually did it."

Jeff: Yup. That's what I thought. I'm going to cast a spell to remove just a tiny section of his carotid artery, then teleport him back to his bed. What would the difficulty on that artery removal be?

GM: Well, wait a second. This is murder. He's not threatening you, and this is definitely an evil act. If you're caught, you'd have to go before the Council, and they'd for sure take your magical powers away. Also—

Jeff: Morris is hotheaded, though. He'd definitely do this.

GM: I think there are other options, even for a hotheaded character. Also, I have to tell you, if you do this, Morris will become an NPC immediately.

Jeff: Ah. What if I just punch him in the face? Not, like, to kill him, but because that's something Morris would for sure do.

GM: There will still be consequences for that, but he is hotheaded and he did almost get you kicked out. If he decides to report you, you might get in trouble with the school, but you wouldn't be stripped of your powers. Or you could try to kill him, but I'd be rolling for it because Morris would be an NPC. Morris doesn't have to be hotheaded all the time. This could be a real moment of growth for you.

Jeff: Yeah, but it won't be. I'm slugging this liar in the face. Maybe I'll feel bad later, but, like, he almost got me expelled. I know this will be bad for me with Dean Ironroot, but ... whatever. I can explain it to her.

GM: Okay. You'll roll your Fight against his ... Grit. He's not going to think fast enough to dodge ...

In the example, the GM clearly outlines the consequences for Jeff. The two of them step out of the narrative for a second and talk about why the character would do this, what else he might do, and what the consequences of that alternative action might be. In the end, though, it is Jeff's decision what he does with his character's actions—as long as he's willing to accept the consequences and as long as he controls Morris.

Ultimately, the goal of all of this is to help all the players at the table have fun. Magic opens up a lot of avenues for abuse, and that can ruin the fun of the game for other players. That can be a good thing to remind players flirting with really bad actions, too.

tone and pace

One of the most difficult aspects of GMing is keeping consistency for the players without the game getting boring. There are two key elements that can be particularly difficult: tone and pace.

With respect to tone, players will discuss at the beginning of the game whether they want a serious game, a silly one, or something in the middle. However, especially in campaign-style games, having only serious, morose characters glumly struggling against the forces of evil can get old. So too can a cartoonish hodge-podge of characters absurdly galavanting through unrealistic scenario after unrealistic scenario. Figuring out the right balance is part of the art of GMing.

The same is true of the pace of the game. The world you're helping to create will feel disjointed if it throws the players right into a conflict with a magical beast without any preamble every time they play. Spending twenty hours establishing characters and their relationships before they get even a hint as to any central conflict, too, will get boring. Again, variety is vital.

As a result, GMing often relies heavily on your ability to read the group and adjust the tone of the game. There are, however, a few suggestions that have generally worked for us in the past:

- ✱ Don't feel like you have to roleplay everything that happens in the world of the game. If the characters are flying on their brooms for two hours to a neighboring school, you don't need to have the characters narrate their conversation for those two hours. If the characters go their separate ways for summer break, you can have them give quick snapshots of what they did during the two months off. Don't feel like every moment has to be accounted for.
- ✱ Encourage players to tell you whether they want more or less of something, both before games and even during sessions. If the group is getting bored with the way the current game is going, work to give them more of what they want.
- ✱ Even more, encourage players to actively push the narrative toward what they want. In *Kids on Brooms*, players have control over more than just their characters' reactions, so if they want some action to happen, let them make that action happen.

- ✱ If players seem to want different things, feel free to pause the game, discuss what's happening on a meta level, and then step back into the game. For example, if Riku is really enjoying the slower-paced role playing but Yasmin wants some action, discuss this. Is there a way for both of them to get what they want—or can one of them agree to hold off on what they want in exchange for more of that later on? Trust your players' maturity.
- ✱ After particularly intense sessions (or parts of sessions), try to give the players a bit of a break. You've probably noticed in film that after big action scenes there's usually a bit of lull—especially if a character has suffered a big loss. Not only does this give the audience a break from frenetic action, it also gives them time to process what the loss means going forward. Especially in a game where you want your players to take ownership of the direction of the story, you need to give them time to think about what big events will mean going forward. However, you also don't want to jump from a loss in the party to screwball comedy. Again, a big part of GMing is being able to read the room.
- ✱ You're a player in the game, too. If you're enjoying the pace and the tone, chances are the group is, too. When in doubt, just ask the other players if they're enjoying themselves as much as you are.

FAILING A STAT CHECK

One of the key differences between *Kids on Brooms* and role-playing games that focus on combat is that, as in all stories, failure isn't necessarily bad. While it certainly means that the thing the character was trying to do doesn't happen, it doesn't mean that players have failed. Think back to the source material that you've enjoyed and that you're probably drawing inspiration from to run the game. In those stories, the characters don't always succeed at what they're trying to do right off the bat. If they did, it wouldn't be a very interesting story. So when players aren't successful, remember that this is an opportunity for creativity on their part (and, if necessary, on your part) to approach the problem from another angle. It is also a chance for the story to take an unexpected twist.

For example, Jimin attempts to create a barrier between her and her unconscious sister and the shadowy figure rushing toward her. She casts this spell, one that aims to create a large wall, which she has never done before. The difficulty is 14, and she rolls her Brawn, getting a Lucky Break with a d4 and then rolling a 3. Then, on the Magic Die, she rolls a 3 for a total of 10. She has failed, and the wall dissipates as she tries to create it. The shadowy figure barrels into her, and she rolls a Grit against its Fight, a 7 against its 13. She's knocked backwards, and as she hits the wall, she starts to feel faint. Her earplugs turn off, and as the world starts to fade from her sight, she thinks she sees Dr. Pettigrew standing in her doorway. "Mom, you cannot do this," she says to the shadowy figure as Jimin loses consciousness.

CHANGING THE RULES

The purpose of playing is to make sure that everyone has fun and, with that in mind, if there's something that would make it more fun for your group, we encourage you to add, alter, or discard rules to make **Kids on Brooms** the best experience it can be for you and your players. It's important, though, that GMs get buy-in from their players before changing rules. Something that doesn't interest you or that you think might detract from the game might be something that a player is most excited about. Once you make a change to the rules, after a game, check in with everyone to make sure that it still seems like fun to everyone at the table.

Small changes, though, can have big consequences. While it's not possible to imagine all of the possible ripple effects, do your best. If you do change something and a clever player figures out an unexpected exploit, feel free to either tell them not to do that—or to change the rule back or tweak it again.

CREATING NEW CLASSES

During your school creation, players will be creating unique or interesting subjects that your specific school teaches. Along with the classes already here in the book, students will then be able to take these as options in their Class Schedule. Because of this, you'll want to assign specific types of magic to them ahead of players choosing their classes for this schedule.

If, for example, a player decides that the school teaches Ancient Runes as a class because of the strange writing often found in the forest outside the grounds, you will want to think about the types of magic often used to decode or use these runes. Because of this, you might assign the types of magic Brains and Grit to the class. Any player who takes Ancient Runes in their class schedule will then have the opportunity to take marks in that class in between sessions if they interact with the runes during play.

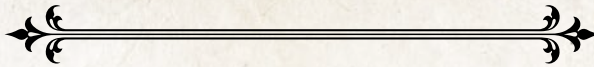
TAKING MARKS BETWEEN SESSIONS

Depending on how long takes place in-game between your sessions, it might make sense for characters to get additional marks beyond the two for using their spells. They are, after all, at magic school. Just because you have days when you don't reflect a basilisk's gaze back at it to turn it to stone doesn't mean you won't be learning anything! If a term passes in-game between your sessions, you may allow players to take an additional mark in one of their classes.

By the same logic, if you decide that there's no in-game downtime in between one session and the next, it might not make sense for characters to take marks in their classes between those sessions. If a game ends with one character literally hanging off of a cliff above a pool of living magma while the other characters scramble to defend them, they're all probably not going to take the time to reflect over how they've used the spells they've been learning about in class. If you don't give players their marks at the end of a session, near the start of the next session, try to work in some in-game downtime where it would make sense for the characters to reflect over the magic they've done and take their marks. We're all here to learn, after all!



APPENDIX A: TROPES



ALOOF TEACHER

D20	D12	D10	D8	D6	D4
Flight	Brains	Grit	Charm	Brawn	Fight
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Faculty	Cool Under Pressure, Easygoing, Lucky, Gifted	Clumsy, Conspicuous, Blunt	How much of your aloof persona is "sincere and how much of it is affected?	Who do you feel a real connection with, and do they know?	

BULLHEADED MUSCLE

D20	D12	D10	D8	D6	D4
Brawn	Fight	Grit	Flight	Brains	Charm
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Gross, Guardian, Resilient, Tough	Reckless, Conspicuous, Hotheaded	What's your go-to way of showing just how strong you are?	Despite your muscle and reputation, you're incredibly gentle in which one part of your life?	

CHARISMATIC SLACKER

D20	D12	D10	D8	D6	D4
Charm	Flight	Grit	Fight	Brawn	Brains
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Easygoing, Cool Under Pressure, Unassuming, Intuitive	Spoiled, Narcissistic, Dishonest	Why don't you want to work as hard as everyone else seems to want to?	What's one part of your life where you do put in much more effort?	

DARING ATHLETE

D20	D12	D10	D8	D6	D4
Brawn	Flight	Fight	Charm	Grit	Brains
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Upper	Gifted, Heroic, Tough, Loyal	Cocky, Reckless, Haughty	What's your greatest athletic achievement?	What's the worst injury you've caused someone else to suffer?	

DOTING CARETAKER

D20	D12	D10	D8	D6	D4
Grit	Fight	Brawn	Brains	Charm	Flight
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Faculty	Wild Speak, Guardian, Prepared, Treasure Hunter	Clumsy, Cursed, Loudmouth	What non-teaching role do you play at the school?	What did you do that barred you from teaching magic at the school?	

FAMOUS TEACHER

D20	D12	D10	D8	D6	D4
Charm	Fight	Brains	Flight	Brawn	Grit
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Faculty	Spell Slinger, Gifted, Lucky, Wealthy	Cocky, Haughty, Competitive	What earned you your fame?	What aspects of your fame are unwarranted?	

FIRSTBORN CASTER

D20	D12	D10	D8	D6	D4
Grit	Brains	Flight	Fight	Charm	Brawn
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper, Faculty	Intuitive, Lucky, Unassuming, Heroic	Timid, Tempted, Naive	How did you first discover your magical powers?	How did your non-magical family react when you manifested your powers?	

FUNNY KLUTZ

D20	D12	D10	D8	D6	D4
Charm	Flight	Grit	Brains	Brawn	Fight
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Cool Under Pressure, Gross, Resilient, Unassuming	Clumsy, Irrational, Reckless	What's your go-to joke?	Who do you wish would take you more seriously than they do?	

GOLDEN CHILD

D20	D12	D10	D8	D6	D4
Brains	Brawn	Charm	Fight	Grit	Flight
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Heroic, Guardian, Psychic Link, Gifted	Judgmental, Haughty, Spoiled	Some people think you're the chosen one. Why do you know they're wrong?	Even though almost everyone loves you, who seems to despise you?	

HAUGHTY DESCENDANT

D20	D12	D10	D8	D6	D4
Fight	Charm	Brains	Flight	Brawn	Grit
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Spell Slinger, Intuitive, Wealthy, Lucky	Haughty, Tempted, Greedy	What famous or infamous thing is your family known for in the magic world?	Why are you afraid you won't be able to live up to your family's reputation?	

HAUNTED SURVIVOR

D20	D12	D10	D8	D6	D4
Fight	Flight	Grit	Brains	Brawn	Charm
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Upper, Faculty	Guardian, Resilient, Psychic Link, Lucky	Timid, Cursed, Blunt	What is the tragedy that haunts you?	What strength has that tragedy given you that most others lack?	

OFFBEAT ECCENTRIC

D20	D12	D10	D8	D6	D4
Flight	Grit	Brains	Charm	Brawn	Fight
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper, Faculty	Easygoing, Treasure Hunter, Unassuming, Wild Speak	Rash, Blunt, Reckless	What do you believe in that no one else seems to?	What would it mean to find someone who believes you?	

PERFECT PREFECT

D20	D12	D10	D8	D6	D4
Brains	Charm	Fight	Grit	Brawn	Flight
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Upper	Prepared, Spell Slinger, Gifted, Resilient	Cocky, Judgmental, Hotheaded	What do you love about getting to guide younger students in your house?	What part of being a prefect do you still struggle with?	

RELIABLE BESTIE

D20	D12	D10	D8	D6	D4
Charm	Grit	Flight	Brains	Fight	Brawn
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Guardian, Loyal, Heroic, Tough	Loudmouth, Naive, Cursed	Why are you so bonded to your best friend?	When do you wish you were the center of attention rather than the sidekick?	

TEACHER'S PET

D20	D12	D10	D8	D6	D4
Brains	Grit	Charm	Brawn	Fight	Flight
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Loyal, Skilled at..., Prepared, Psychic Link	Timid, Judgmental, Narcissistic	What tricks do you use to get teachers to like you?	Which teacher seems to despise you?	

UNLIKELY ALLY

D20	D12	D10	D8	D6	D4
Fight	Grit	Brawn	Charm	Brains	Flight
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper, Faculty	Spell Slinger, Handy, Lucky, Gifted	Timid, Spoiled, Hotheaded	Why is it surprising that you're working with this group?	Why do they think you're working with them? Why are you actually working with them?	

RELUCTANT ORACLE

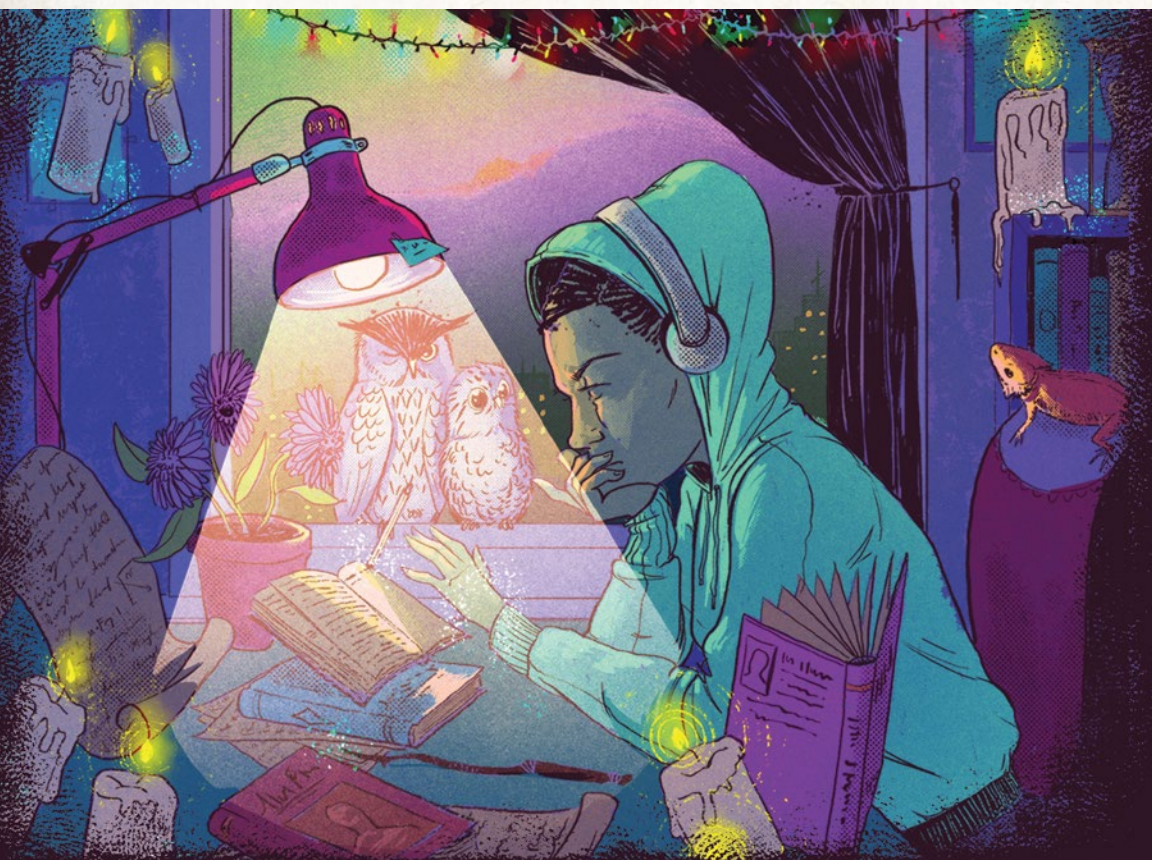
D20	D12	D10	D8	D6	D4
Brains	Fight	Flight	Grit	Charm	Brawn
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper, Faculty	Intuitive, Treasure Hunter, Psychic Link, Gifted	Cursed, Irrational, Naive	What troubles have your visions prevented?	What confusing vision of the future haunts you?	

WACKY PRANKSTER

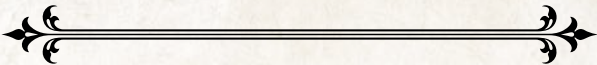
D20	D12	D10	D8	D6	D4
Flight	Charm	Brains	Brawn	Fight	Grit
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Cool Under Pressure, Lucky, Prepared, Treasure Hunter	Greedy, Reckless, Rash	What's the best prank you've ever pulled?	Why do you wish people will take you seriously?	

WITHDRAWN BOOKWORM

D20	D12	D10	D8	D6	D4
Brains	Flight	Fight	Grit	Charm	Brawn
Ages	Likely Strengths	Likely Flaws	Question 1	Question 2	
Under, Upper	Spell Slinger, Intuitive, Loyal, Unassuming	Blunt, Haughty, Timid	Why do you love studying by yourself?	How have your recent attempts to spend time with others backfired?	

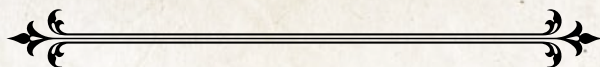


APPENDIX B: FLAWS



FLAWS	
Blunt	Clumsy
Cocky	Competitive
Conspicuous	Cursed
Dishonest	Greedy
Haughty	Hotheaded
Irrational	Judgmental
Loudmouth	Naive
Narcissistic	Rash
Reckless	Spoiled
Tempted	Timid

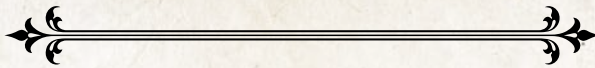
APPENDIX C: STRENGTHS



NAME	MECHANICAL EFFECT
Cool Under Pressure	You may spend an Adversity Token to take half of your die's value instead of rolling on a Snap Decision.
Easygoing	Gain 2 Adversity Tokens when you fail a check.
Gifted	If you make a check involving the Magic Die that fails, you may spend 1 AT to reroll the Magic Die.
Gross	You have some kind of gross trick or spell (loud, quiet, smelly... up to you) that you can do on command.
Guardian	When defending another player or an NPC, always roll both your stat die and the magic die, then add them together, even if you're not using magic to do it. If your check fails, you may reroll the magic die.
Handy	You gain the benefits of using your wand without having to wield it.
Heroic	You do not need GM's permission to spend Adversity Tokens to ignore Fears.
Innocence	Once per session at the GM's discretion, you may spend 2 AT to convince an adult to not get you in trouble for a minor transgression.
Intuitive	You can spend 1 AT to ask the GM about your surroundings, an NPC, or the like. The GM must answer honestly.
Loyal	Each of the AT you spend to help your friends gives them a +2 instead of a +1.
Lucky	You may spend 2 AT to reroll a stat check. It does not allow you to reroll the Magic Die.
Prepared	Spend 2 AT to just happen to have one commonplace item with you (GM's discretion).
Psychic Link	You have complete two-way psychic communication with your familiar at any distance.
Resilient	When spending AT to boost a check against a spell that targets you, each AT is worth +2 instead of +1.
Skilled at...	Choose a skill (GM's discretion). You are assumed to succeed when making even moderately difficult checks involving this skill. If the GM determines that you do need to roll for a more difficult check, add up to +3 to your roll.
Spell Slinger	If you fail a spell check, add +3 to the negative number. You will still lose the roll no matter what but could reduce your loss to -1.

NAME	MECHANICAL EFFECT
Trained in...	Choose one type of magic. Gain +1 to all spells of that type.
Studied in...	Choose a type of magic that you are already Trained in. Gain +3 to all spells of that type. This bonus is not cumulative with the bonus for the "Trained in..." Strength.
Master of...	Choose a type of magic that you are already Studied in. Gain +5 to all spells in that type. This bonus is not cumulative with the bonus for the "Trained in..." or "Studied in..." Strengths.
Tough	If you lose a combat roll, add +3 to the negative number. You will still lose the roll, but can reduce your loss up to -1.
Treasure Hunter	Spend 1 AT to find a mundane but useful item in your surroundings.
Unassuming	You can spend 2 AT to not be seen, within reason (GM's discretion).
Wealthy	May spend money as though they were a higher Age Bracket. For example, a wealthy underclass student would have the disposable income that a typical upperclass student would have. A wealthy upperclass student would have the disposable income that a typical faculty member would have. Wealthy adults would be considered to not have to worry too much about money; they would certainly be able to buy anything they need and would likely be able to spend their way out of a lot of situations.
Wild Speak	You can communicate with any animal whose species you have knowledge of.

APPENDIX D: RELATIONSHIP QUESTIONS



CHARACTER YOU KNOW - POSITIVE

1. This character once protected you from something dangerous. What happened?
2. Why did you spend the summer at this character's home instead of your own?
3. What amazing secret have you learned about this person that they haven't told anyone else?
4. You and this character once cut class together. Why?
5. What spell did this character teach you that you've never forgotten?
6. This character has seen you at your worst. How did they help you overcome it?
7. How did this character stop a bad rumor about you from spreading?
8. How did this character cover for you when you made a big mistake?
9. How did this character stand up for you in your time of need?
10. This character reminds you of someone that you've recently lost or left behind. Who is it?
11. What wonderful, unforgettable experience did you and this character have together?
12. Why do you feel safest when this character is around?
13. What magical event did the two of you experience that nobody else believes happened?
14. You and this character first experienced something profoundly emotional together. What was it?
15. You share a common interest in something weird and non-magical. What is it?
16. What about this character do you admire that they don't see in themselves?
17. You saw this character do something nice for someone without making it about them. What was it?
18. When did you realize you loved this character, either romantically or platonically?
19. You and this character have somewhere secret in the school you go to that you think only the two of you know about. Where is it?
20. What meaningful or important object did this character give you?

REMINDERS

- ✱ Roll a d20 and answer that question about the character you're establishing a relationship with. If the question doesn't fit what you have in mind for that relationship, feel free to reroll or choose another question.
- ✱ Once you've answered, remember to cross out the question so that you don't answer that question about another character—and so that other players don't answer the same question.
- ✱ If you roll a question that has already been answered, choose the question above or below, choose any question on the list, or reroll.

CHARACTER YOU KNOW - NEGATIVE

1. What spell did this character cast on you, intentionally or accidentally, that embarrassed you?
2. What secret do you need to keep from this character to protect yourself?
3. What magical object does this character have that you want to take from them?
4. When was the last time you betrayed this character?
5. What bad rumor have you heard about this character that you don't think could possibly be true?
6. What rumor, either true or untrue, did this character start about you?
7. What ambition does this character have that scares you?
8. What part of this character's personality scares you?
9. What is this character planning that you need to stop them from carrying out?
10. How is this character putting you both at risk of being kicked out?
11. What do both of you hate about the school?
12. What forbidden spell do you know this character has been researching?
13. What forbidden spell does this character know you've been researching?
14. Why won't you be alone in a classroom with this character?
15. What curse has this character not fully recovered from yet?
16. During classes, what do you do to intentionally distract this character?
17. What aspect of your academic life is this character making more difficult?
18. You hurt this character years ago. Why can't you apologize?
19. How far along are you in your plan to get this character removed from the school?
20. What's the last thing you stole from this character?

REMINDERS

- ✱ Roll a d20 and answer that question about the character you're establishing a relationship with. If the question doesn't fit what you have in mind for that relationship, feel free to reroll or choose another question.
- ✱ Once you've answered, remember to cross out the question so that you don't answer that question about another character—and so that other players don't answer the same question.
- ✱ If you roll a question that has already been answered, choose the question above or below, choose any question on the list, or reroll.

CHARACTER YOU DON'T KNOW

1. What good thing have you heard about this character that you can't believe is true?
2. Why do some students seek out this character?
3. What wonderful thing did this character do that the whole school was talking about?
4. What charming habit is this character known for in the school?
5. What strange record does this character hold in the school?
6. Why is this character's family so important to the school?
7. Why was your only brief interaction with this character so positive?
8. Based on what you know, how is this character different from the rest of their family?
9. What amazing magical ability have you heard that this character has?
10. How far would you go to get to know this character and why?
11. What bad thing have you heard about this character that you can't believe is true?
12. What do you hope to gain by humiliating this relative stranger?
13. What bad reputation does this character have around the school?
14. Who does this character have a very public feud with?
15. Why are so many students afraid of this character?
16. What terrible loss did this character suffer?
17. What do you hope to learn about this character to manipulate them?
18. What is this character doing to threaten their family's reputation in the school?
19. What scandal in the school was this character involved with?
20. Why don't you want to associate with this character?

REMINDERS

- ✱ Roll a d20 and answer that question about the character you're establishing a relationship with. If the question doesn't fit what you have in mind for that relationship, feel free to reroll or choose another question.
- ✱ Once you've answered, remember to cross out the question so that you don't answer that question about another character—and so that other players don't answer the same question.
- ✱ If you roll a question that has already been answered, choose the question above or below, choose any question on the list, or reroll.

SCHOOLBAG: _____

STAT	MAGIC
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100	100

Begin the game with 3 adversity tokens. Add 1 each time you fail a roll.

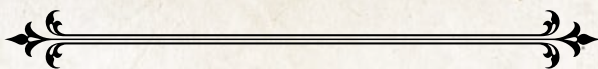
Share these answers
with the GM

You start with your “grade Strength” and two more.

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This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and some minor discoloration or foxing, particularly towards the bottom edge. The background behind the paper is dark.

ACKNOWLEDGMENTS



Written by: Jon Gilmour, Doug Levandowski, and Spenser Starke

Illustrator: Heather Vaughan

Graphic Design & Layout: Christopher J. De La Rosa, Stephanie Gottesman

Document Copyediting: Hayley Birch

Sensitivity Reading: James Mendez Hodes

The section on brooms is adapted from “Kids on Actual Bikes” by James Anderson, Jonathan Gilmour, David Hanna, Kate Harlow, Erin King, Doug Levandowski, Diana Loraine, Ian Moss, and Daniel Spencer in *Kids on Bikes Presents: Strange Adventures! Vol. 2*.

The term “Lucky Break” was coined by GremlinLegions, author of *Junior Braves Survival Guide to the Apocalypse Roleplaying Game*. It is re-used with their permission.

Thanks to:

Ian Moss & Luke Muench for their help, support, playtesting, and editing.

Nick Sauer for his keen eye on both early and late drafts of the rules.

Other Playtesters:

Serkan Ahmet, Stephen Aksman, Helder Anceriz, James Anderson, Ana Bajo, Teresa Bajo, Jonathan Barouch, Tim Bierema, Trevor Brummitt, Derek Chezzi, Mark Cline, Grey Detrick, Tamera Detrick, Nate Driesenga, The DungeonsDeepRPGs Kids on Bikes Cast (Jacson Arazoza, Maddy Brethauer, Hunter Colvin, Kealan Cull, Olivia LoPresti, and Trevor Rupe), Jen Eastman-Lawrence, Erin-Lee Fitzpatrick-Johnson, Clint Foley, Lori Foley, Brad Fuller, Rebecca Fuentes, Grant Giguee, Melissa Gioffredo, Laurel Kona Goodhart, Cody Hearing, Bill Henderson, TJ Howell, Ashley Hurd, Chuck Hurd Jr, Chuck Hurd III, Elizabeth Hurd, Matt Hurd, Courtney G Klinken, Jared Kelley, Erin King, Kate Kulig, Jay Law, Chad Nolan, Stuart Osborne, Owl Station A/V Club (Darryl Blake, Richard Durrer, Gabriel Gellner, and Derek Kinsman), Jarrod Pancoast, Megan Ruble, Sharon Galbraith Ryer, Olivia Seitz, Daniel Spencer, Robert Stearns, James Stier, Carly Tettmer, David Toye, Erin Tyreman, Ryan Tyreman, Rob Usdin, Derek Vancauwenbergh, Danielle Vasquez, Cody Wiedenheft, Becca Wilcox, Gabrielle Wilson, Ryan Wilson, Brooke Woodcock, Kelly Woodcock, Kyle Woodcock, Ally Zapata, Anthony Zuppinger

KIDS ON BROOMS

You pull your wand from the folds of your cloak, and its glowing blue end illuminates the door in front of you—the entrance to the banned books section. You watch as the copper snakes twist and turn around the lock that keeps students like you out. But you’ve been left with no choice. Your barn owl hoots softly upon your shoulder as you raise your wand to the knob and whisper the unspoken words.

Kids on Brooms is a collaborative role-playing game about taking on the life of a witch or wizard at a magical school you all attend- a place full of mystery, danger, and thrilling adventure. From dealing with strict professors to facing down mythical beasts, players will get the opportunity to ride brooms, brew potions, and cast powerful magic as they uncover the incredible secrets their school and its inhabitants hold. Built using the ENnie Award®-Winning Kids on Bikes framework, it is a rules-light, narrative-first storytelling game perfect for new players and gaming veterans alike!

- Create your own unique magical school for witches and wizards!
- Face down fantastical beasts, search for school secrets, and make sure you hand your homework in on time!
- Wield wands, ride brooms, brew potions, and cast powerful spells!
- Tell your own stories filled with magical adventure using the Kids on Bikes framework for rules-light, narrative-first storytelling!

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