Bloodshadows

A D6 Adventure Worldbook

D6 Bloodshadows

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INTRODUCTION

*J*ack Deacon hated working divorce cases. As he stood outside the door of the rundown inn, he thought about all the backaches he'd gotten peering through keyholes in exchange for barely enough gold to keep his bank balance breathing.

He'd made the mistake of sharing a warm drink with a cold blonde, who was dead certain that her husband was having an affair with a streetsinger. She wanted a scare thrown into him and was willing to pay for it. Deacon took the job and spent the rest of the night comforting her in her time of grief.

Now he was waiting for the noises inside the rented room to reach the proper pace and pitch. Once they did, he drew his revolver, put on his best "inn cop" face, and kicked the door hard enough to splinter the lock. There was a brief flare of arcane energy as the cheap doorseal that was supposed to guarantee privacy quit without a struggle.

The dim light of a mounted glowstone was just enough to show Deacon what he'd gotten into. The guy on the bed wouldn't be messing around anymore, not with his throat torn out and his blood all over the sheets.

And the woman on top of him wasn't no lady …

She sprang at Deacon, fangs gleaming, long, coarse hair replacing soft flesh, sharp, black talons emerging from her fingertips. There was only one thing worse than a 'shifter whore, and that was one who enjoyed her work a little too much. "Claws in, kitten," Deacon muttered, pulling the trigger. The bullet caught her in the shoulder and sent electricity playing up and down her lithe body. She hit the floor and started to transform again, but if Deacon was expecting a naked Human, he was in for a surprise.

A DARK JOURNEY AWAITS

The universe of *Bloodshadows* is one where fantasy and horror, magic and technology, men and monsters meet and merge. Here, sorcery, alchemy, and the ritual magic of blood cults exist side by side with smoking revolvers, cold stiffs, and dark deceptions. It offers adventurers the chance to gain riches and power, provided they can survive in places where nothing is ever as it seems.

The world of Marl has been at peace for centuries, with only dim memories of a brutal war almost a millennium ago. Part of an ongoing struggle between Order and Chaos that has touched many times and many worlds, this bloody clash saw things of the shadows fighting beside Humans. In the end, much of the planet was devastated and the war moved on to someplace else, leaving Marl forever changed.

Now civilization can be found only in the cities, each unique in its level of technology and the sorceries used there. All deal in their own ways with crime, corruption, and mysteries too frightening to be solved. In the streets and towers, the rich manipulate events to suit themselves, the poor labor in flesh mills and talisman factories, and those in the middle dream of the day they can afford cars powered by elemental magic. In the netherworlds of the cities, Vampires stand in bloodlines to get their daily ration, beautiful shapeshifters sell their favors on street corners, and Human breeds make good livings as legbreakers.

Between the cities lies the Wilderness — dangerous, deadly, and largely unexplored. Here, creatures who have had hundreds of years to grow powerful and cunning wait for the unwary, luring them in with promises of power before consuming their souls. Travel from city to city is laden with risk, but gold flows like water for those brave enough to attempt it.

Marl once again stands on the brink of the abyss, for the war has returned to this world. Order, Chaos, and a mysterious third force struggle in the shadows, using cults and creatures as their soldiers in what may be the final battle of an eternal conflict.

The war has begun in earnest in some cities, and not yet touched others. For many, it brings death, but for those with the strength, skill, and intelligence to survive, it means opportunity …

THIS VOLUME

The world of *Bloodshadows* presents all the source material you need to start adventuring in one corner of this dark and deadly roleplaying universe. To begin play, you need this book, the *D6 Adventure Rulebook,* and several six-sided dice.

This book contains information on the planet of Marl, one of its cities (Galitia), the Wilderness, and the Godwar that rages anew. Also included are sections on the more monstrous residents of Marl; magic; equipment; and special rules for creating creatures as players' characters. Finally, tips on playing in the *Bloodshadows* world are included to get you started in your campaign. You can download a complementary adventure from the Free section of the West End Games Web site, www.westendgames.com, to help you get a feel for the world.

If you're familiar with the original *Bloodshadows* worldbook for *MasterBook,* you'll notice some changes to the content (aside from the new game material). These were done intentionally to provide new and old readers with a different starting point from which to enjoy the flavor of the *Bloodshadows* universe.

*T*he thing on the floor had gray, slick skin and no features to speak of, although it still managed to scream in pain. Deacon wondered if her client had known what he was getting.

Maybe he asked for his money back, the detective thought, reflecting on the bloody scene that surrounded him.

"Drop the gun and turn around," someone said.

Deacon did as he was asked. He'd seen too much in his life to be shocked at the sight of the dead man sitting propped up on an elbow, gun in hand, although how the guy was talking with no throat to speak of was a good question.

As the suddenly spry corpse shoved a revolver into his ribs and prodded him into the next room, Deacon remembered just why it was he hated sorcery …

"Found your husband," Deacon said, jerking his thumb over his shoulder at the walking corpse.

The adjoining room had turned out to be occupied by his client, the blonde with the "wandering" mate. She was sitting in the chair, a little pistol in her shapely hand.

"You're a funny guy," she said.

"Then how come you're not laughing?"

Her husband spoke up. He was vocal for a dead guy. "I don't like this, Vera. Maybe we should just beat it. The shapehifter's dead and —"

Vera's face turned hard. "So what? He killed her, didn't he? They can't tie it to us. This is the sweetest deal we've ever stumbled on and if you think I'm backing out now, you're crazy! Go back in there and get the rest of yourself — there's no point leaving the sentinels anything to work with."

He did as he was told. She seemed the type who was used to people doing what she told them. "What's this all about? Nobody's going to cough up any gold on my account. You snatched the wrong guy."

She smiled. It wasn't as pretty an expression as it had been the night before. "It's not about ransom, Deacon. Somebody wants you for their own reasons. Me, I don't ask questions. But there's enough dough in this to get me out of Galitia and if you have to get iced, well, that's a tough break." Her features softened. "But we had last night, right? And you liked that, didn't you?"

Deacon shrugged. "Sure, kid. Same as I like hearing banshees sing in the shower."

CHAPTER ONE
MARL

"This world wasn't made for the weak. The idea that on some far-off Judgment Day they will inherit is a lie created by the wolves to keep the sheep content.

"And I have news for you: Judgment Day is already here."
— Hieronymus East, Galitia

The world of Marl has more than its share of dangers. Those who live out their lives within the walls of a city or town enjoy some security, providing they pay extra for good doorseals, stay out of certain neighborhoods, and are careful not to anger the alchemist who lived next door. Of course, every day the street-singers tell about people who made that one mistake every living thing is supposed to be allowed and wound up on a slab in the city morgue. If they are lucky, the coroner won't turn out to be a closet necromancer who'd have them shambling around, wearing out shoe leather, until the local law got around to blowing their brains out. If they are unlucky, their relatives saved a few coins by slapping them in the ground at a poorly guarded cemetery, where they'd stay until a resurrectionist dug them up for parts or sold the body to a flesh mill.

Those who venture out of the cities — by choice or misfortune — face a different kind of peril. Roads are few and far between, much of the Wilderness is unmapped, and the legends of monstrous things that live in the forest, mountains, and rivers are more fact than fantasy. More than a few travelers have found themselves arriving at their destinations far sooner than they'd planned, having wandered through an arcane gateway, only to discover that a little piece of Hell had come along with them. More than a few never arrive at all.

Now, with a three-way war breaking out in the darkened streets of the cities, there's no real safety to be found anywhere anymore. Cults who have played nice with each other for centuries are letting their hate shine through. City governments try to keep the lid on as the body count goes up. Creatures who have long survived in the shadows, side by side with Humans, are drawn out by the smell of blood. Portions of Marl are *thunder* potions waiting for the spark that will make them explode.

Now, more than ever, those who can handle a gun, toss a spell, or scout a path through the Wilderness are in demand. Beleaguered city officials, local law, and the three sides in this new Godwar are all hiring skilled freelancers to take on jobs that need doing. For somebody who knows their way around a fight or a grimoire, the only thing easier to find than employment these days is a quick death.

GEOGRAPHY

There might have been a time when Marl's continents and oceans were known as well as the counterspell for your home doorseal, but that was long ago. Walk into a library today and ask for a map of the world and you'll get a tracing of the outlines of a couple of continents and the paths of a few rivers. Maybe there will even be a handful of islands included, if they aren't located too far off the coast. All of this comes from the hands of sailors over the years, and it's anybody's guess how accurate they are.

If you're looking for maps of the interior, you might find one showing the area right around the city you're standing in. Don't expect a Galitia merchant to have a map of Guildsport on hand. If he does, it will probably be general locations, with no detail provided. And some maps are so old, they still list as viable cities places that were sacked and burned in the last war and survive only as ruins.

Maps of river routes are available, if the town you're in is on a river. Charts of the oceans are guesses at best, lies at worst. Any sailor on an ocean-going ship will tell you they hug the coastline, never knowing what might be waiting under the waves, hoping for a schooner to snack on. But somebody willing to take a few risks and produce a true map of the big blues could make enough to pay for a two-month drunk.

If charts of the waters are rare, maps of "gates" are close to impossible to dig up. These portals act as shortcuts from one place to another, but since you can't see them with the naked eye and they've been known to move around, gold spent on a gazetteer of them is probably gold wasted.

The best sources for information on Marl's layout comes from the people whose jobs take them outside the city walls: couriers, traders, salesmen, and the like. Most will share what they know for the right price, and some will even act as guides if they see a way to profit by it.

COURIER'S MAP OF NORTHERN MARL

ICE CAP

GUILDSPORT

Jaka Mountains

Coldmere River

PADARR

Sentinel Peak

Pendar Mountains

River Skorn

⊕ Permanent Gate

GIMM

Ralnus Mountains

⊕ GALITIA

■ ⊕ SELASTO

Dirak Desert

HISTORY

Marl's early history is the same old song: Humans emerged from the mud to run the planet, building crude settlements and using any excuse to bash each other's brains in. War was a welcome break from hunting and gathering. It's always been more fun to take what the other guy has than go out and get your own.

Finally, the ones who were best at cracking heads started carving out empires. Ideas about law, politics, and culture were tossed back and forth among those who couldn't get real jobs. Civilizations rose until they became too top-heavy, and then fell again. Wars broke out at the drop of a gauntlet and there aren't too many acres of Marl that didn't serve as a battlefield/graveyard at one time or another.

Marl was always a little different, though. The earliest histories mention creatures that were more or less than Human, depend-

ing on who you talked to. Some were captured and displayed in circuses. Some made a life for themselves inside the cities, as laborers or bosses, predators or prey. Some stayed out of sight and settled in the Wilderness, taking on anyone who wandered out there. Although you won't find many historians willing to admit it, the boundaries of empires were defined by how far you could expand before running into one of those things. When your scouting expeditions began getting torn to pieces, it was time to call it a day and be content with what you had.

Things went on this way for a few millennia.

Cities were built and abandoned, nations came into being, and weapons and technology got better. Better equipment, tougher armor, and battle axes in place of clubs never brought about the "Golden Age" that was promised, but apart from a

MAPPING MARL

My name's Archer. In my wasted life, I've been a streetsinger, crewman on a trader, and did a few years inside for reading *fire* spells in a crowded theater.

I've been given enough gold to warn you about a few things. Like that not everybody who sits on a bar stool with a piece of parchment sticking out of his pocket and talks about his travels is legit. Some of these cons haven't been farther than a block from their own houses in their lives. But there's always a mark willing to part with his cash in exchange for the "one, true map to the lost treasure of whatever."

I don't care if you're in downtown Galitia or on the Guildsport docks, there're vultures, vultures everywhere. I knew a mug who bought a map off an ex-courier and hired the guy to guide him through some mountains. Five minutes after they're outside the walls, the courier's pals show up and do a smash and grab. Can't be too careful these days.

few plagues, things proceeded about as one would expect for a world in its Middle Ages.

Suddenly, everything changed. It started with the cults tearing at each other and spread from the borders of empires into the hearts of the cities. Next thing you knew, you couldn't toss a dead cultist without hitting a civil war in progress. But it wasn't a war for territory — no, this was a fight for minds and souls between those who believed in Order and those allied to Chaos. Before it was done, the empires had been swept away and the great armies destroyed.

From its start, the war also introduced magic to Marl. It quickly became a part of life. Armies counted on their scryers to tell them where the enemy was and whether or not it was a good day to fight. At first, wizards wore wild clothes as a way of impressing the generals — that is, until they found out the enemy aimed for the sorcerers first. Maybe that's why magic users started trying to fit in with the rest of society, instead of acting like a breed apart. From there, it was a short jump to the idea that everybody should know some magic, if only enough to get by.

Technological development pretty much came to a standstill, as magical creativity replaced mechanical innovation. While the exteriors (and sometimes the interiors) remained the same and familiar, the inner workings often took on a mystical bent.

That wasn't the worst of it. Humans didn't fight this war alone. Both armies featured the dark things that legends spoke of, and a soldier might find a shapeshifter by his side in combat and the undead marching over the hill. All the "rules of battle" were abandoned in what came to be known as the Godwar, not a difficult action to take when one saw fields of enemy dead rise again to resume the fight.

As swiftly as it began, it was over. There was no winner — the battle simply moved on to another field, somewhere else. Most of the cities lay in ruins, and the new ones that were built seemed more like fortresses than towns. Those non-Humans who survived faded back into the shadows of these cities, maybe waiting for the day the Godwar would return.

The biggest change was in the Wilderness. The entities who had always thrived there had increased in number during the war, and no massive army existed anymore to keep them in check. All anyone could do was hide behind the city walls and hope they were strong enough to keep the creatures out. This made the cities even more isolated than before and populations were forced to become self-sufficient or starve.

Cities have grown and changed over the several centuries since the end of the first Godwar. From one place to the next, you'll find a different kind of government, different religions, and different types of magic practiced. Sometimes two neighboring cities will seem so different that it's hard to believe they're on the same planet, let alone only a few hundred kilometers apart.

THE CITIES

The heart of Marl is its cities. These range from metropolises like Galitia (population 3,000,000) to isolated towns like Guildsport (population 10,000, give or take a few hundred). There are fortified settlements out in the Wilderness with smaller numbers of people, but one in a thousand lasts long enough to grow into a city.

Differences between cities can be small or large. How they're run varies, with everything from dictatorships to second cousins of anarchy, and the whole lot in between. Most have their own legal tender, too, though gold, silver, and other precious metals are used for any dealings with other towns.

No matter the differences, all cities face the same major problems: feeding the people and protecting them from predators, inside and out. Most grow their own food in fields right around the town, protected by a series of walls. Fish or game is a treat most places, although larger cities will breed their own stock for slaughter.

Outer walls protect the cities from invasion or unexpected visits by Wilderness creatures. Since travelers who pass through gates have been known to pick up a monstrous stowaway or two,
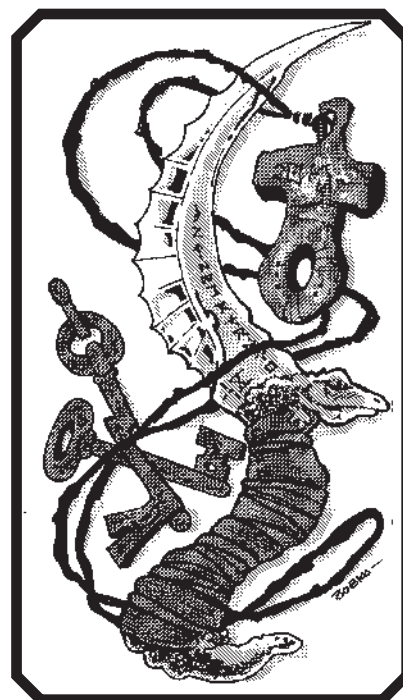
they'll be checked over before being allowed to walk into the settled areas. Along the same lines, some cities have laws against vehicles from outside being allowed in. You have to check them at the door and pick them up on your way out.

Most cities can't afford an army, so local law handles any threats, inside or out. A few have special units devoted to dealing with non-Humans, and there are rarer outfits trained to search out gates in the surrounding area and kill anything that might be lurking inside them.

Cities are linked by couriers and traders. *Teleportation* and *send thought* spells can also keep cities in contact with each other, but you don't want to trust anything — or anyone — important to them. You can count on towns along a river being aware of each other, but don't be surprised if two cities on opposite sides of a mountain haven't got a clue about the existence of each other.

Economically, towns thrive by producing the goods their people need to survive. Any luxuries can be used for trade, but

SLANG

Another aspect of the period in which *Bloodshadows* is set is the often colorful slang terms that folks used. Adding some of these terms is one way to establish the tone of the game and enhance the feel of the adventure. Provided here are examples of slang terms common during the *film noir* period, followed by some slang common in Marl, particularly in Selastos and Galitia. Other words or phrases may describe the same things in other cities.

FILM NOIR SLANG

Slang Term	Definition
beef	complaint
booze	alcohol
dig	understand
dirt	money or information
dope	information
doll	woman
copper	law enforcement officer
gin joint	bar
flivver	car
flop room/ flophouse	place to stay; low-class hotel
gat	pistol
goon	thug or hoodlum
heap	car
heater	gun
joe	coffee (as in "a cup of joe"); ordinary guy
piece	gun
pinch	arrest
pig-sticker	knife
rat on	turn someone into the authorities
rod	gun
sauce	alcohol
shiv	knife
skirt	woman
sore	angry or irritated
speakeasy	bar
swell	excellent
taxi dance hall	club where solo men and women can pay for dance partners (and sometimes other things …)
triggerman	gunman
wheels	car
wolf	ladies' man

MARL SLANG

Slang Term	Definition
Annie gun	submachine gun (after the Skandra "Annihilator")
box artist	safecracker
canary	female singer; someone who informs for the sentinels
deadboy	any undead (usually Zuvembie)
dirt boy	earthmage (insulting)
finger music	spellcasting
flamer	firemage (insulting)
flip side	the destination of a magical gate
flipper	dimensional mage (insulting)
floater	airmage (insulting)
gibberer	any mage who uses incantations (insulting)
grifter	con man or woman
hairless	half-breed name for Human
meat	undead term for any living being; a gangster term for any nongangster
nat	Unnatural name for Human
newsscribe	reporter
player piano	self-activating ward
squeaker, squealer	alarm spell or informant
runeslug	bullet with a spell charged into it and identifying runes carved on the shell
scorch	alchemist (insulting)
spellslinger	mage, often one who hires himself out for semi-legal or illegal work
steamer	car
stir	prison
warmflesh	undead term for living beings
wetman	watermage (insulting)
witch wind	gale that springs up suddenly

WHO RUNS THE JOINT

Don't let anybody fool you. Every city I've ever been to has been run by the same three outfits: the cops, the crooks, and the big rich. First thing you better learn when you walk through the gate is who's who and how do they feel about each other. Sometimes you can get your job done by playing them off against each other; other times, they're sealed tighter than a dead man's lips and you ain't going to pry them apart.

If that's the situation, my advice is play nice with all three as much as you can. If you can't, at least don't hack them all off at the same time. That's a fast ticket to a cell or a slab.

there is no trade for necessities — the areas in between cities are too dangerous to count on a trading vessel or convoy making it through.

Picture this: A guy from Galitia walks into Gimm. He's used to wide avenues with a fair amount of auto traffic and the sight of railrunners carrying mill workers to their jobs. Now he's seeing narrow, cobblestoned streets where the people are riding beast-drawn wagons. There's no stench of flesh mills in the air, no loads of corpses being sold for their skin. Instead, he sees miners hauling silver to smiths, to be turned into plates, cups, and knives. The streetsingers are giving out tunes about troubles with the lightmage union, a group that doesn't even have a guild office in Galitia. The colleges are teaching rites he's never heard of, and the local law politely suggests he do his business and move on. Getting his bearings is half this guy's battle, and he'll start all over again if he survives his trip to another city.

Even the makeup of the population can change from place to place. Some creatures might be native to one city, but never seen anywhere else. A good example of this is the city of Selastos, where the menial labor is done by reanimated dead possessed by industrious demons. Their presence is accepted by the locals, although they have few rights under the city code.

THE WILDERNESS

Few people that you meet these days can tell you very much about the areas between the cities. Vast tracts of land — most of it unexplored, the rest abandoned centuries ago — separate the towns better than any artificial barrier ever could. Go out there and you might find ruins of ancient cities, a few crazed exiles, and mysteries that will pay off big if you live to solve them. The creatures you'll meet out there are a far cry from the ones in the cities — more powerful and more **alien** than anything you're likely to have seen before.

One thing you won't find is roads, except maybe the occasional path worn into the earth by traders. The only security to be had on a journey is the kind you hire yourself — armed guards, scouts, and guides who make good money if they get you where you want to go in one piece.

The Wilderness is also where you find the gates, capable of transporting you across a continent or maybe to some other plane altogether. There are all sorts of theories about how these things come to be. Some believe they're created by Wilderness creatures and travel with them, like mobile traps; others think they're left over from the Godwar. Most likely, everyone is partially right. Some gates do appear and then disappear, while others seem to be permanently fixed in one spot.

SORCERY & TECHNOLOGY

The average guy wakes up in the morning in a good-sized city. He rolls out of bed and stumbles into the bathroom, waving a hand in front of the mounted glowstone to get it to turn on. If
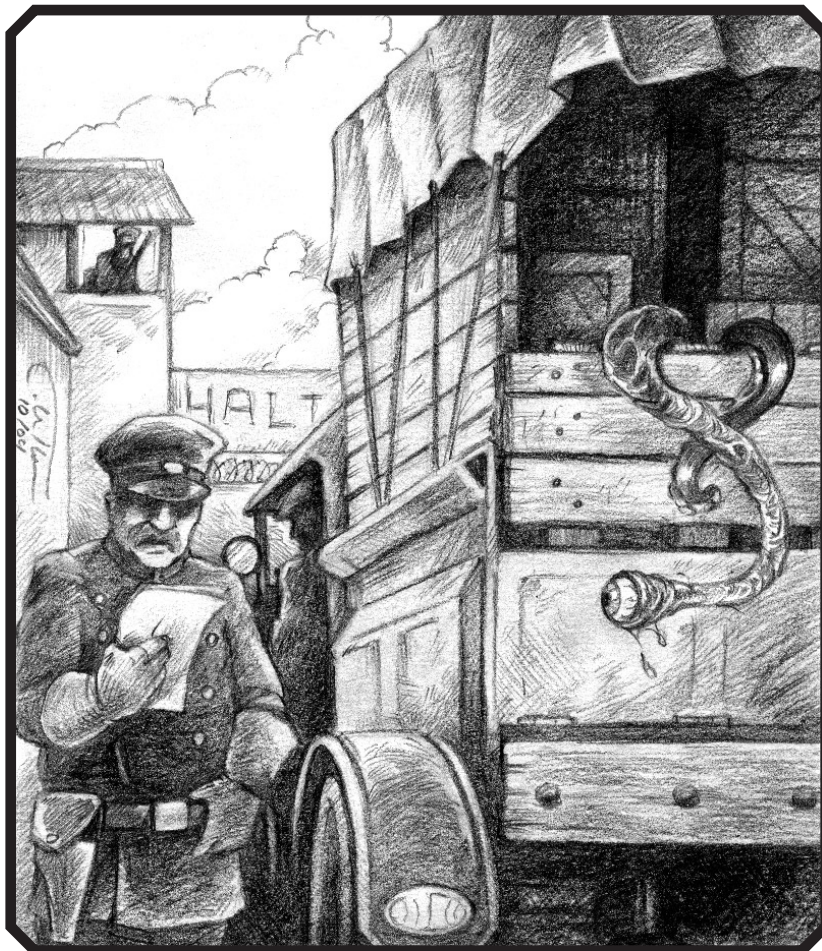
A WALK IN THE WILDERNESS

Day 3, Sixteenth Hour: Less than 24 hours outside of Gimm, we became separated from our escort. Nora thinks it was the storm and we'll run into them again. Jenks isn't talking, but I know what's on his mind. The path we were on must have contained a gate. With the guards on flank, we passed right through it without even being aware. We're not sure where the one who scouted ahead might be — we're not even sure where we are. It doesn't look like the terrain around Selastos; I've seen that. The mountains shouldn't be there, for one thing, and the river we're traveling along isn't familiar either. The terrain is too rough for the car, and we've had to abandon it.

Day 3, Nineteenth Hour: We found Dorn, our scout, not long ago. He was badly bruised but couldn't tell us what he'd fought. He'd emptied his rifle at the thing and hadn't stopped it. I checked the gun — his story holds up. Nora says this is a sign we'll make it to the city all right, or at least come across some other travelers. I hope she's right. But it's hard to feel certain of anything when it starts getting dark around here.

Day 4, First Hour: Awakened by the sound of Jenks screaming. I wasn't two seconds getting to him and he was already dead. Torn to bits. Dorn was there, too. Didn't seem too upset. Said he didn't see a thing. I asked him if he'd gone blind when we went through the gate.

Nora told me to calm down. I hadn't realized I was shouting.

Day 4, Seventh Hour: Traveling again. Still no signs of even a town or a settlement. Just plains and mountains and this forsaken river that's never known a boat. Nora heard a noise and thought it was one of the … things they say is out here. Dorn told her not to be stupid. Anything that came after you here wouldn't bother sneaking up. What would it have to be afraid of?

I asked him how he knew so much. He said he just did, that's all.

Day 5, Twenty-First Hour: Dorn took first watch. He insisted. Just like he did the night Jenks died. But I'm going to fool him. I'm not going to close my eyes. I'll see when the thing comes out of him to kill us and I'll shoot. It all makes sense now. Dorn encountered something in the gate, fought … and lost. It hasn't been stalking us because it's been right here with us.

Day 5, Hour Unknown: Dorn is dead. I saw him start to jerk and twitch, saw something tearing its way out of him. I fired. I fired until he went down a lay still. I fired until there were no more bullets left in the gun. I wanted to be sure he — it — was dead.

I didn't let Nora get too close to the body. Why should she have to see? She started crying. I told her to shut up. I'd just saved both our lives.

Day 6: We started traveling again this morning. Nora isn't talking. Probably better that way. I can't stand her whining anymore.

We made it over the mountains today. There's a town down in the valley. It made us both feel better just to see the walls and the buildings inside. We'll be there by tomorrow. Too dangerous to climb down at night. We'll be all right until tomorrow.

Now: I told Nora she was beautiful. The most beautiful woman I'd ever seen. I told her that, when we reached the town, we'd be married. She didn't answer. Maybe there was too much blood in her mouth.

I woke up and found her like this. Here and there. Just parts now.

It wasn't in Dorn. It was in me. I never knew. I swear I never knew. When I saw it coming out of him, I saw what the thing wanted me to see. I know that now.

And I know it wants me to go into the town. It says they'll take me in. Humans are like that.

Maybe if I tell them before they open the gate, someone will kill me. Please, Cair, let someone kill me.

I can't do it myself. I'm out of bullets.

---

his rent's paid up, the *heat water* spell on his pipes is still working. He showers, shaves, and flips on his crystal set to get the morning news. The only stations he can pick up are inside the city, and then only if he bought a crystal from the broadcaster.

He heads down to his neighborhood diner and orders a cup of coffee. Maybe he chats with some of the guys coming off night shift at the flesh mill, if he can stand the smell. His coffee gets cold — the woman behind the counter puts the cup in the palm of her hand, thinks real hard and brings it to a boil again.

The guy stands and glances at his watch. It's slow and he curses as he thinks about how much a temporal spell costs. He turns to leave, but there's a commotion out on the street. Somebody knocked over a streetsinger and stole her alms, but there's a sentinel in pursuit. The law fires and hits, but the lead slug only slows the thief down. He's in the midst of shifting to a winged form when the sentinel shoots again. This time, the bullet wraps its quarry in coils of glowing energy, pinning his arms, and he hits the ground like a stone.

After the mess is cleared away, the guy steps out on to the street. He's late for work and the railrunners in this part of town are pulled by beasts. Well, he can always blame it on one of the carts breaking down.

He glances up and down the street and goes out to stand on the railrunner stop, thinking about how one of these days he'll save

THE REAL LIMITING FACTOR

Know why the city of Gimm's got more sorcery-powered cars than any other kind? 'Cause the biggest of the big rich owns the elemental mages in that town, that's why. He couldn't stomp out all the steam engines, but anybody trying to bring fuel in for a combustion job will wind up drinking the stuff while looking down the barrel of a .45.

Sometimes there's a good reason why some gadget isn't in one city that might be in another. And sometimes it just means there's a body that doesn't want it there. Better find out which before you try and sell one in the city limits.

enough to buy one of those elemental-powered cars. Then he'll take that sweet kid behind the counter out to a nice restaurant, one of those places that serves imported meat.

It's a good dream. It'll get him through the day …

They say that when the first man saw a bolt of lightning hit a tree and the limbs burst into flame, he realized that there were gods and devils out in the ether greater than he. Nobody knows what he thought the day he concentrated hard and caused lightning to flash from his fingers, but that was when Humans on Marl realized the power of magic. It wasn't until the first Godwar that someone decided arcane energy was a natural force that could be manipulated like any other.

Over the course of centuries, all of the mystic arts have enjoyed a few minutes of fame in the big cities. Alchemy, necromancy, pyromancy, and assorted "other-mancies" all sparked intense flurries of study. Certain types of magic became popular in certain areas, so that, today, sorceries practiced in one city might not be found — or welcome — in neighboring towns.

It's impossible to overestimate the effect that the arcane has had on daily life all over Marl. Early on, it was realized that there would always be some who favored "untainted" technology and others who felt spells should stand on their own without being impressed into tools. Most people embraced a compromise — a merging of the magic arts with those of the woodworker, the smith, and other craftsmen. Sorcery mixed with technology is a standard now, with neither dominant over the other. A guy who wants protection on the streets can buy regular lead slugs for his gun, if he likes; or he can pay a little more and get bullets will spells built into them, runes carved on the shells to tell him which ones. A smart guy buys both, since you never know what you might run into.

The average person probably knows enough sorcery to make minor repairs to their car or change the glowstones in their apartment. For more complicated tasks, specialized mages must be called in, some who charge by the hour, some by the spell.

The bigger the city, the more places you can learn about the principles of magic. These range from expensive and exclusive academies all the way down to cut-rate night courses offered upstairs over the neighborhood curio shop. If you don't have time to take a class, there are plenty of "do-it-yourself" grimoires out there, not to mention shady characters selling spell scrolls in alleys. There's no guarantee, of course, that these spells will do what they promise to in the way they promise. Some cities have entire districts filled with people who tried to do too much with too little magic, or vice versa, and were maddened, maimed, or cursed as a result.

THE CREATURES

Some people still like to pretend that the unnatural, the cursed, and the damned don't really exist. They're exaggerations of history or the products of hysteria. But the truth is that things

other than Human have always been a part of Marl, only more visible at some times than others.

Marl's creatures can be divided into three broad categories: those who can pass, those who can't, and those of the Wilderness. The first broad title covers Vampires, some shapeshifters, and anything else that looks near-Human (or can make itself look that way). These find it easiest to coexist with Humans in cities, can move about fairly freely and, in some places, have gained a measure of acceptance. This won't save them from being hunted down by local law, though, if enough deaths are traced to their door.

The second group are those who, usually because of how they look, stand out in a crowd. Prejudice and fear (most of it justified) keeps them in the shadows. While some aren't completely inhuman, they've drifted well away from the ability to identify with the ordinary mortals around them. This makes them dangerous and unpredictable enemies. Their nature and way of life makes them prone to madness, and you don't want to be the one to tell such a thing it's crazy.

Both of these first two groups were most visible during the days of the first Godwar. Since then, they have come to be regarded in most places as undesirables, but whether you meet one depends on who you are and where you live. Some occupations, like sentinels, see many, and some cities have more than their fair share. With the Godwar returning to Marl, more and more things are emerging from the shadows to fight — or profit from the fighting — again.

The creatures of the Wilderness are breeds apart and hated by Humans and non-Humans alike. It's the presence of these that makes travel between cities, down rivers, or over oceans so deadly. Hard information on these things is sketchy and difficult to come by — even most descriptions are unreliable. But they are numerous enough and powerful enough to make most of Marl's citizens content to hide behind city walls for their entire lives.

RELIGION

Worship of gods and demons sprang up in many places at once, but the form it took was vastly different from place to place.

No single religion dominates Marl. Even before the first Godwar, civilized areas were too distant from each other for one creed to take hold and spread. Instead, an assortment of cults came to be, with each city having its own patron gods — or devils. Today, a large metropolis will boast dozens upon dozens of cults within its walls, some having thousands of members and others no more than five or 10.

But you can't judge a cult by its size. The one with only half a dozen members may lay claim to prominent bankers and busi-

THE GODWAR

Every kid learns about the Godwar in grammar school, in between the alphabet and why you shouldn't turn your little sister's pigtails into cobras. What it was all about depends on who you talk to — I don't think anybody around now really knows, but I've heard some pretty wild stories. Order? Chaos? Pretty simple names for such broad concepts, if you ask me.

And the things that scared the life out of everybody back then? Ask me, they were always here, just waiting for an excuse to make themselves known. You'll meet some folks who try to say it's all just stories. But most know better; they know they're out there, in every city, living what passes for their lives even if it means taking yours. I've seen the bloodlines, I've diced with goons that could make you go cold inside with a look, and I've watched guys go all hairy and fetch their own slippers. And that doesn't even touch what I saw in the stir. Best you can hope is that there are more of us than there are of them.

nesspeople. They'll have more money and influence than a cult with 5,000 acolytes who are all poorly educated mill workers.

In a few cases, travelers have found cults with nearly identical beliefs and rituals being worshipped in adjacent cities, under completely different names. Cultists will often not even be aware that their god (or one vary much like him, her, or it) is also worshipped by others, and most show no inclination to link up and form a larger group. The gods may not all be jealous by nature, but their followers often are.

Cults vary radically in behavior. Some come across as very civic-minded, giving money to charity, funding the opening of hospitals, and working hard to maintain a good reputation. Others are isolationist, seeming to take pride in the fact that their ways appear strange to outsiders. Finally, there are the blood cults — violent and deranged — that sacrifice members or innocents out of love for their god or just for the fun of it. Unfortunately, these three groups are not mutually exclusive — an ancient order may build parks for kids to play in all day, then sacrifice those same little ones under the trees that night.

The cults have taken on new importance as the Godwar returns to Marl. They're the scouts, the spies, and the expendable troops in this battle, and they are more dangerous than ever before.

She thought about slapping him, then realized it would mean getting close enough to let him grab the gun. She was mean, but she wasn't stupid. She stayed put.

"We're going on a trip," she said coldly. "As soon as Harv is finished cleaning up. Once we're there, we drop you off and get our gold. Then we live high, and you —"

"I stop living," Deacon finished for her. "I get the picture. Tell me, sister, how do you manage to sleep at night?"

Her features took on a strange sadness for just a moment before she answered. "Sometimes I don't. Sometimes I get two-bit detectives to keep me company."

Harv picked that moment to walk back in, his throat sloppily put back together. Vera went back to being all-business. "Let's go. There's a car downstairs."

Deacon waited until they were in the hallway before he made his move. Vera was in front, trying to keep calm. Harv walked behind, pointing Deacon's gun at him, trenchcoat buttoned high to hide the mess that was his throat. Deacon figured he'd have about half a second of surprise between success and winding up dead in a cheap motel.

He spun around and caught Harv's gun hand, forcing the weapon down. Harv's finger squeezed the trigger and a slug buried itself in the ratty carpeting. An instant later, a half meter of carpeting and floor were gone, eaten away by the bullet's spell.

Deacon slammed Harv's hand against the wall until he dropped the gun. Vera had turned around but wasn't certain she wanted to risk shooting when somebody might stick their head out of a room at any moment. She stood and watched while Deacon turned Harv and consciousness into strangers.

By the time she realized her "golden goose" was armed again, Deacon had the gun on her. "Too late, kid. Not making a decision is making a decision. I'll take that revolver."

A door down the hallway opened. A guy with suitcases under his eyes wanted to know what was going on. Deacon spoke before Vera could. "Inn detective, sir. These two are under arrest. Things got a little rough. Sorry if we disturbed your sleep."

The guy nodded and went back inside.

Deacon took Vera's bag and fished the gun out of it, slipping it into his pocket. She looked at him like she was seeing him for the first time. "I never really wanted to hurt you … Jack," she said softly.

CHAPTER TWO
THE GODWAR

"Think of the Godwar as two opponents playing chess on multiple boards at once. They turn their attention to each board in turn, their conflict shifting from one to the other. Then one day they glanced at a board — Marl — and saw some of the pieces were moving on their own. That's when they knew there was a third player in the game."

— Alexander Scratch, Selastos

The battle between Chaos and Order that's known on Marl as "the Godwar" has gone on since before recorded time. When the universe began, Chaos was in command of the swirling dust and gases that were the whole of creation. But as planets formed and began to circle stars, Order took its place, imposing laws on nature and all life to come. The two forces were evenly matched and provided a balance to the universe — but from the start, it was an uneasy peace.

No one knows for certain how or why the war started. It's possible that one or the other of these cosmic entities saw an opportunity to seize the universe for itself alone and used its followers on some long-forgotten world as its army. That battle ended in stalemate — but the war was far from over.

Over the millennia, believers in Order and Chaos have clashed on different worlds and different planes. The battles have been fought with every kind of weapon imaginable, from stones and clubs to long-range missiles. But the bloodiest fights have been on worlds where sorcery is or has the potential to be a powerful part of life — like Marl.

Regardless of where the Godwar is fought, it follows a pattern. Those who are fanatically devoted to one side or the other are the first to start killing. Eventually, like a wildfire, the conflict spreads until it encompasses even those who really don't know what they're fighting for or against. A skirmish might be won, but more often than not, the battles end in stalemate; with their armies in one spot devastated, Order and Chaos move to some-place else and the war begins again.

Now the pattern has been broken. A third force has arisen on Marl to challenge the two long-time enemies. It's a three-way war, and the chances are great that final victory will go to one of the factions at last. It's this possibility that has sparked the Godwar on Marl again, after so many centuries.

THE SECOND GODWAR

As noted in Chapter One, Marl's first taste of the Godwar took place in that world's Middle Ages. It was fought by massive armies of men and creatures armed with swords, spears, maces,

battle axes and — eventually — magic. Hundreds of cities were left in ruins, millions were slain, and empires that had lasted for centuries were destroyed. Then, as if a light had been switched off, the war ended — Order and Chaos shifted their attention somewhere else, and Marl was left to rebuild.

Several centuries later, cult feuds that had simmered beneath the surface in some cities for years erupted. Bodies began to pile up in city morgues. Local law-enforcers suddenly found themselves facing a full-fledged cult war. They realized that the dozens of disparate groups had organized themselves into three factions and were fighting over something more than who controlled which blocks downtown.

From the cults, the battle spread up and outwards. Those with power and allegiances to a side began to organize their intelligence networks and assassins in preparation for war. Creatures who had survived the first Godwar and been living in Human guises had their memories and powers restored. Others emerged from the shadows to align with a faction, in some cases only because there is perceived safety in numbers. Mobilization and maneuvering began, with each side trying to gain some advantage over another.

These days, the Godwar cannot be fought with great armies and great battles that last for weeks on end. Instead, the struggle takes place in the alleys and dark streets of the cities, much like a gang war. Violence is sudden and bloody, and innocents caught in the middle are out of luck. People who live in cities touched by the war learn quickly to avoid certain neighborhoods, though they probably have no idea why the murder rate has risen so steeply and so swiftly.

In the cities where the battles have begun in earnest — places like Galitia and Gimm — local law and governments have been overwhelmed and are doing their best to maintain some control. This usually involves rounding up known cult members and slapping them in cells to let them "cool off" and sending out squads to hunt down non-Humans, whether they're suspected of a crime or not. The climate is one of fear, and those who have guessed the cause of all this know things will get bloodier before they get better.

THE TRIAD

The three forces at war on Marl are Order, Chaos, and a mysterious third faction known only as "the Oathbreakers."

Note that the former two operate under many different names, depending on the region you are in — Order is Akar, Sta, Ria, Ison, among others; Chaos is Yanus, Saer, Neref and more. The third group tries to keep quiet.

This split carries over into many parts of life on Marl. The nature of creatures can vary depending on which force they are aligned with, certain Arcane Knowledges are inextricably bound to one faction or the other, and more.

ORDER

"I don't say Order with Chaos would be that great. But it might be the only way to avoid a bloodbath."

— Atrophos, Gimm

Uniform. Immutable. Controlled. These are the principles of Order, a force striving to impose rules and limits on the universe. It has long viewed its elder, Chaos, as destructive and irrational and sought to exterminate it from all planes.

On Marl, as on most worlds, there are more followers of Order than Chaos. Humans, as a species, tend to yearn for stability and shy away from the randomness of Chaos. And creatures aligned to Order need numbers just to survive, because their very nature makes them predictable and thus easier to kill.

There are no beings who are forced from their creation to be of one loyalty or another, although some creatures may feel more comfortable with Order than Chaos or the Oathbreakers.

There are, for instance, more Order Vampires than Chaos Vampires. An Order Vampire knows it must feed once every set period of time or risk succumbing to blood starvation; a Chaos Vampire, governed by constantly changing rules or none at all, may need to feed once a week this month and once a day the next. Chaos Vampires have been known to starve just because they cannot keep up with their changing needs.

By the same token, Chaotic shapeshifters outnumber Order ones. Chaos lends itself to the act of changing form and an alignment to Chaos makes shifting easier.

Basically, a being aligned to Order must follow certain rules. An Order shapeshifter may change only on certain nights,

under certain conditions. He may be confined to only one form (although this allows him to become very skilled at using that shape). An Order Vampire will be vulnerable to certain things for her entire existence and her behavior will follow a pattern. This is why there must be more Order creatures to ensure their survival — once you have identified an Order Vampire and her weaknesses, you know what you need to do to get rid of her. There are no such certainties with Chaotic creatures.

More Order creatures are able to pass as Humans than Chaotics. The latter boasts more who are monstrous in appearance and must stay in the shadows.

Finally, those Arcane Knowledges bound to Order are easier to build into spells, since they are stable and better able to function as part of a whole. Many beginning sorcerers will learn basic Order spells before moving on to more complex rites.

CHAOS

"We won't be bound, chained, or imprisoned by somebody else's rules. That's what makes us different from Order."

— Isken Cor, Selastos

For the average person, Chaos and its soldiers are probably the most frightening of the three forces at war. Out of control, unstable, Chaos offers a glimpse of the darker side that the veneer of civilization hides.

Because of this, Chaos is often dismissed as inherently evil. In truth, it's nothing more than the other side of a cosmic coin, no more good or evil than Order. But Chaotics are less concerned with consequences than Order followers, so they care little if their acts of violence are seen by others. One of the reasons Order so fears Chaos is that its bloody actions bring down Human hatred on all Unnaturals, the guilty and the innocent.

Chaotics are fewer in number than their Order foes, but overall more powerful. They are often marked by a monstrous physical appearance, since their very nature is unstable and in flux. They have shown themselves to be able to better deal with Wilderness creatures, since both have drifted some distance from Humanity. Special units put together by towns to deal with Wilderness problems will often prominently feature Chaotics.

What makes Chaotics so dangerous is their unpredictability. There is no way to guess what, if any, limits a Chaotic might have on its powers or why it does things as it does. It's not likely to tell you, either — the ignorance of its enemies is its greatest weapon.

Chaotic magic is the most difficult to master of the three major types. Again, this is because of its constantly changing nature. This makes it extremely hard to get Chaotic knowledges or theorems to fit securely in a pattern. Chaotic magic is blamed for many of the unintentional sorcerous "suicides" that take place everyday in major cities. Casters who aren't skilled enough to

ALLEGIANCE VERSUS ALIGNMENT

Characters in *Bloodshadows* may have allegiance to Order, Chaos, or the Oathbreakers; be aligned with one of the three; or have no alignment at all. The vast majority of the people of Marl fall into the latter category — however, most creatures and spellcasters are at least aligned to a faction.

Those who enjoy allegiance are completely committed to a combatant and tend to be those in the higher echelon of the "army." They are, for the most part, intimately involved in the Godwar and much more powerful than the average being. They can be the ones to hire the players' characters to perform a task or act as a means to keep them "on the map" (i.e., the characters want to wander off into a part of the city that has nothing to do with your adventure — a Chaotic entity should be enough to discourage them).

Characters with allegiance can range from extremely skilled Human spellcasters to beings of almost godlike power. They usually have large numbers of operatives at their command and are very dangerous to cross. In some cases, their influence may extend well beyond one city.

Players' characters will be much more likely to have an alignment than an allegiance. An aligned character can enjoy some benefits (for instance, it's easier to cast spells involving certain Arcane Knowledges if you're of the right alignment) without having to be plugged into the war. Characters of different alignments are much more likely to work together toward a common goal than those of different allegiances. Aligned characters are the "grunts" in the war, and many have not yet even been actively recruited. They remain freelance ops on hire to whoever has enough gold to pay them.

Finally, there are characters who have no alignment at all. This is most common in Humans who have little or no skill at magic. These types are sought out by all three sides for their ability to perform missions without leaving behind telltale residual magic energy that enemies could home in on (see the *detect magic* spell on page 84 of this book).

Keep in mind that characters can change alignments during the course of adventuring, as well as change allegiances (although this is much rarer). Alignment shifts tend to be subtle — a spellcaster will learn, over time, rites of the opposite alignment and slowly begin to drift toward it. Even if his thinking does not change — he may still consider himself Order, for example — how he is perceived by others may change. Those around him may shy away, believing him to be turning toward Chaos, and Chaotics may make an effort to recruit him for their cause. While there are game effects to a shift in alignment (see the "Character Creation" chapter in this book), it is something that should be roleplayed as well, because the reactions of those around the character are a big part of the experience.
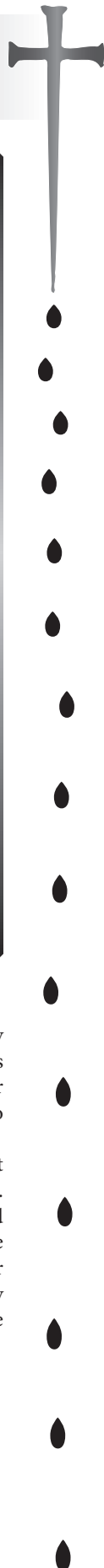
handle these sorts of spells risk madness, death, and sometimes worse by experimenting with them.

THE OATHBREAKERS

"This war's going to be won by its deserters."

— Unknown, Galitia

The most mysterious aspect of the Godwar is the Oathbreakers faction, born on Marl sometime in the first Godwar and drawn from the ranks of the two older factions. Even their true name is unknown — they are called "Oathbreakers" by both Order and Chaos, for it's believed that they were all at one time allied with one of the two major forces. Why they turned away and how they hope to prevail against two such ancient powers is also a question with no answer as yet, though legend says that a enigmatic, bone-thin being from another dimension visited Marl just as the first Godwar began. Leeching fear and sorrow into the environment may have caused many to feel that following either Chaos or Order was hopeless. This, some say, is how the Oathbreakers began, though you'll never get confirmation of it from any of that group.

What is known is that there seem to be two distinct groups under this banner, who enjoy an extremely uneasy alliance. Oathbreakers who have drifted from the side of Order seem to be bound to the planet. Their magic is that of the earth — rock, plants, and air. Their gods are ones of nature, though they're worshipped in basements, alleys, and abandoned warehouses rather than the Wilderness (Oathbreakers are strange, but they're not crazy).

Although they are relatively few in number, they hide their loyalties so well that they're often mistaken for soldiers of their enemies. It's this — and the fact that earthmages are so important to healthy crops that they can't be killed casually — that has allowed the Oathbreakers to survive even this long. The majority of the Order Oathbreakers seem to be Human or humanoid.

Those who abandoned Chaos are of a very different nature. Their magic centers on technology — their spells are cast solely on or through equipment and weapons. On one end of the scale are those sorcerers who enjoy slapping together bizarre mechanicals and powering them with arcane and dangerous sorceries. On the other are those who have gone so far as to merge with their machinery through dark magic. Some of these have lost any shred of their previous identity and are now something completely **other.** Those who have seen one up close say that it's impossible to tell where the being ends and the machinery begins. These may be the most powerful and dangerous Oathbreakers, but they are also the most unstable. Insanity and blood-mania is common among Oathbreaker Chaotics.

Just how powerful the Oathbreaker faction as a whole might become is a mystery even to its followers. They are exploring uncharted territory and developing new schools of magic as they go. Their rites are conducted in strict secrecy — Oathbreakers who reveal hidden truths to outsiders are murdered and their corpses hideously mutilated as a warning to other members to keep their mouths shut.

When the Godwar resumed, both Order and Chaos thought to bring the Oathbreakers in on their side and tip the balance. But the Oathbreakers proved to be as elusive as a witch wind and haven't shown any interest in allying with anyone. They are shadowy figures seen out of the corner of your eye, only their strange sacrifices left behind to mark their passing. They may prove to be the saviors of Marl — or they may, in the end, preside over its final destruction.

NOTE TO GAMEMASTERS

The Godwar is meant to be a backdrop to your *Bloodshadows* campaign; it does not have to be the focus of it. Your party may be affected directly by the conflict — say, by being hired by one of the sides to do a job, or by the city government to protect something from all the combatants — or more indirectly — a blood cult conjures up an entity of power, then loses control of it, and the party must stop the creature to save their own lives. It's even possible that your party may be working in an area where the war has not yet reached, and their adventures will have little or nothing to do with the struggle.

Gamemasters also can use the Godwar to stir things up. Sure, it seems like there's only three sides, but there could be many more, some just waiting for the opportunity to add their special touch to the situation. The "cross and double-cross" that's an integral part of this war can add intrigue and danger to even the simplest of missions.

The point of all this is that it is up to you, the gamemaster, how much you want to incorporate the Godwar into your campaign. The struggle makes a great jumping-off point for adventures, since all sides are hiring freelance spellslingers and the like.

But if you and your players prefer to explore some of the fascinating cities of Marl and stay away from any complex entanglements with the Godwar, feel free. The war is intended to add a richness to the *Bloodshadows* setting, but it need not overshadow your entire campaign.

"You must know that. But I need the money so desperately."

"Play the other side, sister. I've heard this one before," Deacon growled.

Vera moved a little closer. "But now it's all changed. You and I, together, we could find a way to make some dough. We could own this town, lover."

"What about Harv?"

She looked at the lump on the floor that passed for her husband with disgust. "What about him?"

Deacon tucked his revolver into his pocket, but kept his finger on the trigger. "Maybe we could make a deal at that, kid. First things first: who hired you to put the arm on me?"

For the first time, Vera looked scared. "You don't want to mess with him, Deacon. When he finds out I've double-crossed him — you have to take care of me, Jack. We have to get out of here."

"Sure, angel, sure," Deacon said soothingly. "We'll go someplace, all right. We're going to take that car you have downstairs and visit your boss. Get going."

Vera's eyes went wide. "You can't be serious! Do you know what you're saying? He'll kill you!"

Deacon smiled. "Not if I kill him first, kid."

Deacon prodded Vera downstairs, and they emerged from the inn into a Galitian midnight. A black car sat at the curb, its uniformed driver waiting beside it impatiently. Dark suit, gloves, hat pulled low — somebody had gone to a lot of effort to hide the fact that he'd been dead a few days ago. Not surprising, since sentinels are quicker to accept walking corpses than they are driving ones.

Vera, the gun barrel in the small of her back, did her best to look like everything was jake. She climbed into the back seat and Deacon was about to follow when something clicked in the chauffeur's decomposing brain. He reached a rotting paw out for Deacon and managed a snarl.

Deacon took a second to size him up. Most lively dead were chosen for brawn, not brains, and were long past feeling pain. But this one had to have a little more upstairs if he was a driver, so he and his nerve endings were probably still on speaking terms. Deacon smacked him across the bridge of the nose with the revolver. The driver bounced on the ground.

CHAPTER THREE
GALITIA

THE CITY

If you were a visitor from out of town, you'd make your way into Galitia via one of three routes: the Pendar Pass, the river Skorn, or teleportation. Considering the dangers inherent in the fine art of teleporting (finding your nose has migrated to your kneecap is considered a "minor facial transference flux gaffe"), most folks would rather risk one of the other two options. Either way, such visitors get a good view of Galitia's environs.

The city itself sits nestled among the wooded foothills that crouch between the Pendars to the north and west and the Skorn to the east. A long, thin metropolis, it lies stretched along the banks of the rivers. Its four main walls and the ruined fortress at its heart present quite the view for those gazing down from the heights of its mining community set into the Pendars. Fields and a few stockyards bulge out to the west. Galitia is crowded with more than three million Humans and Unnaturals, and the filth spewed into the air by the flesh mills, alchemical factories, and other industries mingles with the morning and evening mists that often cover the city.

The buildings range from the sturdy brownstone and greystone structures of the Canons district to the ramshackle wood and stone buildings of the Seers' Quarter and Frenzy. Like a worn-out strumpet, more beautiful with dark and distance, Galitia glitters at night with the combined light of her many glowstones — a beacon visible from many kilometers. Closer up, the occasional snatches of blood cult chants, the murmurs of business best conducted in the dark punctuated with bursts of arguments and threats, and the chilling screams and worse echoing out of the Frenzy district combine to dispel much of this illusion.

During the daylight hours, the tall guild buildings and sprawling mansions of the big rich, secluded behind their own walls, emphasize the squalid condition of most of the city. During the night, the real ugliness of Galitia boils to the surface. Yet the city offers goods and services, opportunities to make a quick buck, and such like that you'll never find in backwater towns.

GEOGRAPHY

The only ones who come into Galitia via the Pendar Pass are from Selastos, a smaller city some 500 kilometers to the west. Obviously, they're not traveling all that way — they're coming by way of the Pendar gate, a permanent hole in space that drops you out in the mountains just above Galitia. (Selastos's side of the gate lies in the Dirak desert, a few kilometers shy of city itself.)

Of course, most people don't know about that gate. The rich and the high rollers keep that little bit of info to themselves — with all the gold traveling back and forth, it's just safer that way. The Pendars themselves are rugged, shale mountains that jut abruptly out of the sloping foothills that cradle Galitia proper. They provide most of the ore, minerals, and non-sorcerous fuel the city needs.

In addition to protecting Galitia's western flank, the Pendars curve toward the river Skorn some five kilometers north of the city, blocking anybody from getting in that way. With the river crowding Galitia to the east, the whole valley is like the proverbial man with his back against the wall. This setup works just fine so long as the man can beat anybody who wants to take him on, because cutting and running's not an option. So far, Galitia has managed to beat all comers, but with murmurs about a new Godwar and all the cult activity in the city, Galitia's position is beginning to seem more like a coffin than a fortress to some folks.

To the north, where the Pendars meet the river, the Skorn moves swiftly, even turbulently in times of high rains. The river varies in width from a quarter to a half kilometer across, twisting and turning its way south. The river opens to nearly half a kilometer wide by the time it reaches Galitia, growing progressively wider as it continues on its way. Eventually, it breaks down into a number of brackish branches that meander through salt flats and swamp lands far south of the city. Even so, the occasional creature or rare disease incubated in the marshes makes itself known to the populace, and few folks venture into the swamps despite the rich deposits of potash, herbs, and other things on the average alchemist's wish list that you can find there.

The river itself's most often traveled by sailors and traders who make a risky living moving along its dark waters. Although there's lots of dough to be made in the river trade, the death rate in that business would make a slashtor wince. A sailor who survives a year on the Skorn is considered a veteran; one who lasts five years either is seen as a legend or everybody gives him the fisheye. There are all sorts of stories about sailors who cut deals with Wilderness creatures, turning over the occasional shipmate in return for not having their own brains sucked out their toes. Who knows how many "too lucky" sailors have been offed by their suspicious pals?

When coming in by water, the first thing you'll see is the formidable blank stone wall that surrounds the city. Only the rickety stone and wood docks at the southern end of town provide any sort of greeting. The iron gates that lead into Esler are kept closed, but if you've got business inside, you'll get in all right. If not, or if your business is of the kind you don't want to discuss with a sentinel, a little gold in the right palm can work wonders.

PENDAR MOUNTAINS

Galitia
AND ENVIRONS

Farmlands

Farmlands

Farmlands

Xel

Arias

Vrenthar

Alchemists' Row

Das

Eldred

South Esler

Hesen

Canons

Seers' Quarters

Frenzy

Esler

Docks

RIVER SKORN

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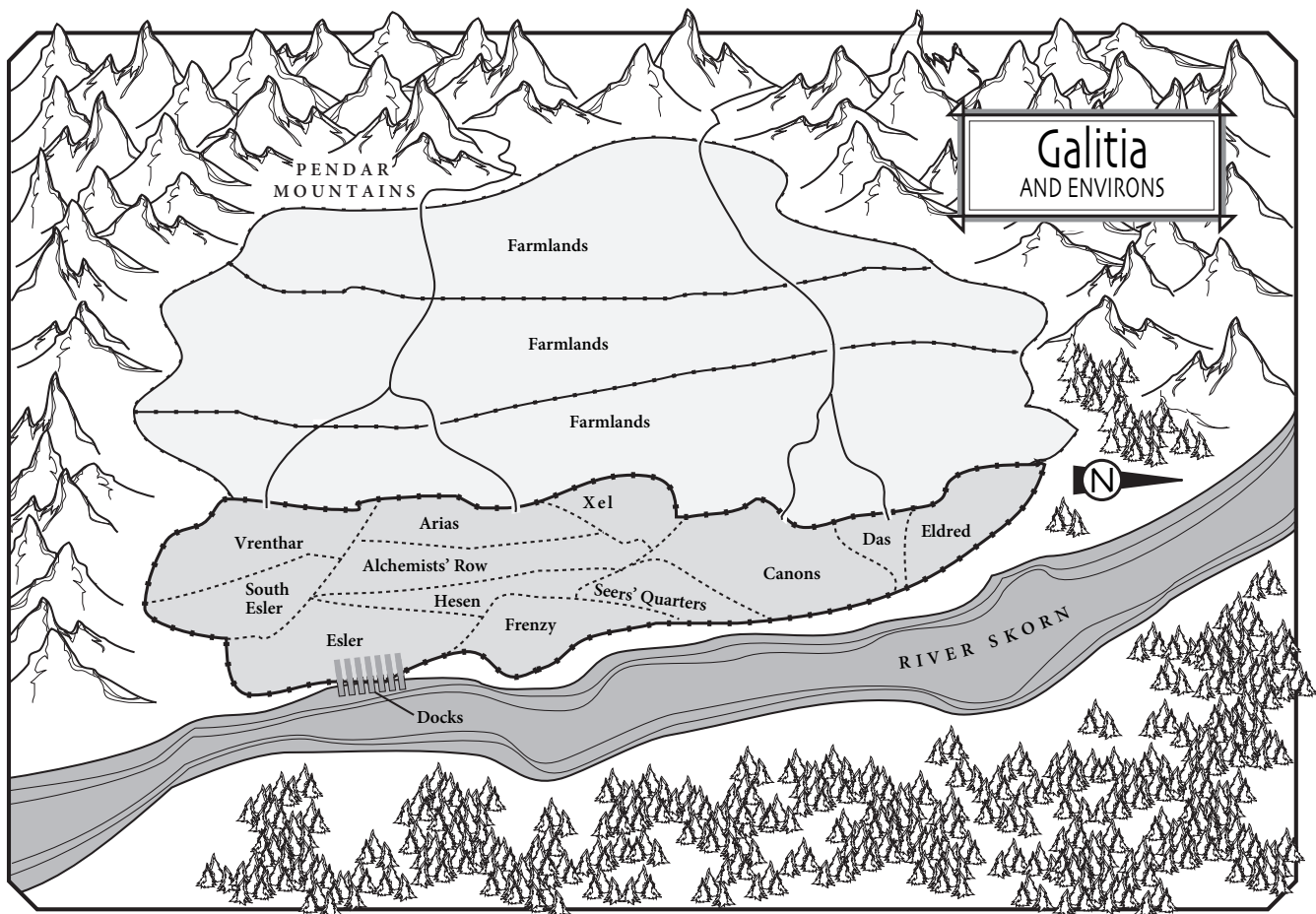
One more thing: Don't listen to all those official proclamations from the Elders about how clean the Skorn is. If you can't afford watermage-treated pipes, then stick to booze. It's a little more expensive, but after a while you'll be too drunk to care what's in **it.**

WEATHER

Galitia's weather is wet, except for the times when it's damp. The upside is that it helps in growing some kinds of crops, making the lives of earthmages and farmers a little easier. The downside is that all the water rots a lot of other kinds, meaning you need watermages to keep an eye on the drainage.

The city is "either hot as a queskworm's breath or cold as a witch's kiss," as the saying goes. In summer, heat hangs over the city like a wet blanket, with temperatures up around 30 degrees Centigrade and 80% humidity. There is some breeze off the river, but the high walls that surround the city and generally low-slung buildings manage to keep it out. During the worst of the season, the stench of the flesh mills can be smelled from one end of the city to the other. During particularly bad heat waves, mill owners have two choices: shut down or face lynching.

In the winter, temperatures fall into the single digits. There's little serious snow but a good deal of ice and sleet.

HISTORY

Galitia's history is relatively short, as histories go, but it has as many twists and unsuspected depths as the river Skorn itself. Originally a small fortress designed to protect the remnants of two battalions and their hangers-on, its location was the result of exhaustion on the part of the soldiers, rather than some grand strategy. In the centuries since, it's outgrown its origins and then some.

Galitia was founded several hundred years ago by two battalion commanders determined to protect their surviving troops (and their own skins) from cultists, wild magic-crazed warriors of the Godwar, and the bandits and Wilderness creatures who filled the untamed areas of Marl. Specifically, the soldiers were fleeing the Skornians, a vicious group of Chaotic cultists who worshipped a minor deity known as Skorn. The Skornians had apparently received some sort of sign from their god that he wished 1,000 soldiers sacrificed to his Greatness, their blood poured into a lake to create a mirror of blood in which any who dared might look on the face of Skorn. (It's also possible that Skorn wanted something completely different — a good steak or a cup of joe — and they just heard him wrong.)

Swarming into the soldiers' camps, the Skornians cut a bloody swath. The two battalions suffered shockingly high casualties in the first few minutes. Only half the soldiers survived the first night's battle, and their captains, Galen Sturn and Tiat Omeg, met in haste as soon as the cultists had retreated to nurse their wounds, sacrifice each other, and whatever else Skornian cultists do. Reaching a decision far more quickly than they ever would again, Sturn and Omeg agreed that this section of Marl had grown too dangerous. In a joint speech to the gathered troops

and camp followers (washerwomen, bootboys, prostitutes, healers, and the like), Omeg and Sturn explained their plan to flee north and get as far as possible from the violence in the southern cities. This flight was to be permanent, so only those persons who were willing to abandon the life they had known would be welcome.

Depending upon which soldier, tome, or streetsinger you consult, you will hear that the journey took the refugees nine days, 90 days, or nine months. Chances are it took them somewhere between the first and second of these guesses to reach the spot we now call Galitia. In any event, the cultists did not give up as easily as the refugees wished, and they were forced to fight a number of running skirmishes that weakened both sides.

Finally, the soldiers arrived at a spot where the mountains met a river, the Skornians close behind. Omeg and Sturn are both said to have given rousing speeches (after a two-hour argument over who would speak first). Regardless of the truth of this story, the soldiers were convinced to make their stand there. After a slaughter that lasted for three days, the Skornians were defeated. Later, the river would be named "Skorn," in memory of the battle.

Once the cultists and their associates were completely slaughtered (or "most grandly driven from the lands destiny had brought us to" in the words of Galen Sturn in his eight-volume autobiography, *Valor*, excerpts of which can be found in old issues of *Spicy War Stories*), the two captains began their quaint little dance of power. If either Sturn or Omeg had been a little quicker on his mental toes, the other undoubtedly would have suffered a "tragic accident" during that last battle. Unfortunately for those who would be the first citizens of Galitia, this didn't happen. Instead, the two immediately began bickering over what to name the city — Tiat Omeg lost out to Galen Sturn this time, which is why we live in Galitia and not Tiagalen or some such. (Originally named "Galentiat," the name since has been corrupted in spelling to its present form, which is pronounced "gale-i-tee-ah.")

The battle of wills between the two leaders over who would rule Galitia soon reached the level of high drama. Fortunately, the two men's aides realized that a compromise was necessary so that the fortress itself could finally be built. Until then, the armies were sitting ducks waiting for the first traveler incubating a monster to saunter by and turn Galitia into a mass grave. After several days of forced negotiations, Sturn and Omeg agreed to a split governance of Galitia, in which Tiat Omeg would rule for half the year and Galen Sturn the other half. Surprisingly enough, this plan actually worked, although the question of who would rule for the first six months had to be resolved by a boxing match.

By the time Sturn took over in the second half of the year, the fortress had been erected (the ruins of which can still be seen in the Canons ward of the city). It was a sturdy fort with a wall easily five meters thick and seven meters high surrounding it. Most of that wall is still in existence today, and rumors of the passages riddling that entire section of Galitia are almost certainly true. Sturn and Omeg were each obsessed with spying on and gaining some advantage over their rival. The architects

were paid extra by both men to keep their "modifications" quiet.

And that's it. The story of Galitia's founding is a story of fear, pain, treachery, and chaos masquerading as law — sounds familiar, right? From that point on, the city expanded during a series of periods now known as Walls. Thus the time between the erection of the first fortress and its surrounding walls is known as the First Wall. The First Wall lasts until the building of the Second Wall, and so forth. We're currently in the Fifth Wall, although recently there have been rumors that the Elders are discussing expanding the city again. Of course, the network of bribes, counter-bribes, threats, and extortion inherent in such a prospect means it will be at least 10 years before anything gets put to a vote, and another 10 to 20 before anybody starts building. That's life in the big city for you.

INDUSTRY

Much of Galitia's economy is devoted to simply keeping the population alive and kicking (or dead and buried, as the case may be). Since only a fool would count on goods reaching the city through the Wilderness, Galitia has to be self-sufficient when it comes to necessities. While there are the expected number of banks, apothecaries, alchemical plants, and the like that you'd expect in a city this size, two industries are most identified with Galitia. The first of these is the flesh mill. The second is crafts.

FLESH MILLS

Flesh mills have been a part of Galitia since the city was born. From the start, they provided a means of disposing of bodies (first of soldiers and animals; later of criminals and those who had no family to bury them), as well as employment for those reanimated corpses too stupid to know when to quit.

Flesh mills are, of course, aptly named. Inside, corpses of animals and people are boiled, rendered, tanned, manipulated, and/or magicked into a variety of items both "functional and decorative," according to the promotional brochures. All applications to operate flesh mills must be approved by the Elder in charge of industry, currently Caiphas Bennington. The industrial czar doesn't actually review the requests himself, however, instead allowing himself to be advised by his industrial board. Being typical representatives of the Galitian bureaucracy, members of the board look favorably upon petitioners who appreciate the time and effort such a review process requires. Such apprecia-

tion is best expressed by the liberal application of hot blondes and cold cash.

Flesh mills themselves are horrendous operations, floating in a constant miasma of ghastly odors resulting from the manipulations that are their stock in trade. Most Humans won't take a job at a flesh mill unless they are truly desperate, are being blackmailed, or have gone around the bend more than once (as it happens, there are a lot of those in Galitia). In fact, the smell is so bad that, once you've worked in a flesh mill for a while, you can never wash it off. "Skinners," as they're called, tend to hang around with each other, since no one else can stand their company.

Mill owners have tried other species of employee — Zuvembies, Gris, Ghouls, and the like — but they tend to work slowly, if at all, and then there's the problem of inventory being eaten. Roughly half of all flesh mill workers are Human, not counting the mages employed to charge items, maintain preservation spells, keep the help in line, and so on.

The mills themselves are big — they have to be, to accommodate the boiling vats, furnaces, and the chemically and magically treated "ice houses" where yet-to-be processed bodies are kept.

MONEY

The monetary unit in Galitia is the ven, which is backed by gold. Its minted in coins — in denominations of one, two, and five — and paper bills for anything higher than that. Four vens will get you a cheap meal or mixed drink.

The magically augmented vat-fires keep the temperatures inside the mills up around 35 degrees centigrade, and the constant greasy ash that results from too much burning, drifting, dead flesh in one place causes many workers lung and eye problems. Normally, flesh mills require employees to sign extensive waivers, written in legalese so dense a Sketh couldn't wiggle through it, which essentially excuse the mill from any liability for employee plagues, poxes, or Pretas the worker might contract while there.

(Many mills do offer treatment programs, though these often involve inhaling fumes that essentially dissolve the very top layer of blackened lung tissue, causing the millworker to breathe easier for a time. Of course, multiple treatments can cause a worker's lungs to become so thin and brittle that spontaneous punctures have been known to occur; but then the unfortunate worker can still make a contribution to the firm when his body takes its place in the ice house. Some mills manage to slip this little proviso into their contracts as well.)

Despite the atrocious working conditions, Galitia's flesh mills turn out a remarkably large and varied quantity of products, both legal and illegal. There is an extensive and "strictly enforced" list of products that can legally be created wholly or partially from Human by-products. Among such items are bookbindings, "hands of glory" (magically treated candelabra made from the hands of executed murderers), musical instruments, rope, and glowstone shades. Items on the no-no list include paint, soap, clothing, and any items meant for Human consumption. There aren't nearly as many restrictions on what can be done with animal corpses, so flesh mill owners sometimes include bits of Human by-products into the animal items when the demand for the latter is high.

Although the sentinels will come down hard on any mill found churning out such illegal products, most sentinels would just as soon make their inspections from as far away as possible. Thus, most owners feel fairly safe in creating whatever items the market will bear. Many of the more enterprising owners keep one or two of their mages and artisans working on "developing new uses for old tissue," as it's sometimes called.

CRAFTSMEN

In addition to the flesh mills, Galitia is known for its many skilled artisans, metalsmiths, and other craftspeople. Way back when, the soldiers who settled Galitia realized that all they had in terms of natural resources was the armor peeled off their dead comrades and a whole lot of hardwood dotting the rolling hills around their fort. Combining a little ingenuity, some hard work, and a phenomenal amount of desperation, they used these materials to make houses, furniture, walls, storage vessels, you name it. In time, the Galitians also discovered how accessible the ores, fuels, and stone found in the Pendars were if you could just survive long enough to get some goodies and scramble back to town. Eventually, somebody got the bright idea that woodworking, smithing, and the like were good-paying jobs with low overhead, and the Crafts Guilds were born.

Today, Galitia boasts dozens of skilled artisans, some of the best metalsmiths and woodworkers on the continent (at least, they say they are), and even some jewelers and sculptors. Unfortunately, weaving isn't big here. Although there are certainly enough low-grade rugs and clothing available in the markets, Galitia has nothing to compare to the textiles that come out of the city of Gimm or the glasswork produced in Selastos. Good quality garments are rare in the city, and any fashion statements are generally left to the Big Rich. (Naturally, there are always grifters who'll charge a few spells into a rag and make it look like top-of-the-line material. Once they get their gold and move on, it goes back to being a rag. It's easy to get taken.)

The crafts, along with flesh mill goods, make up the bulk of what Galitia has to trade. The Guilds are smart enough to know this and have used their pull to get tax breaks, lower loan rates, and good terms on mortgages. With so many other businesses dependent on them, or the goods received in exchange for theirs, Craft Guild strikes get bloody in a hurry.

OTHER INDUSTRIES

Although other industries aren't as big in Galitia or especially unique to it, a few deserve some mention.

MINING

Galitia has one small mining operation located in the nearby Pendar mountain range. The tight-knit mining community known as Galipen produces shale, copper, iron, and a few gems. Unfortunately, this part of the Pendars does not seem to produce gold, silver, or other precious metals in any quantity. Galitia's only logging operation is also headquartered in Galipen. Both companies are owned by members of the board of Elders.

FARMING

Galitia's walled farms and stockyards, located on the mountain side of the city, are crucial to its survival. If the crops get wiped out by plague or they don't grow, or hoof rot takes out too much of the herd, the population's staring famine in the face. That's why farmers, earthmages, and watermages enjoy a certain amount of status in the city.

There are very few small farms anymore. Most of their owners sold out to the big boys a long time ago, the ones who could afford to shell out dough with one hand and threaten foreclosure — or worse — with the other.

ENTERTAINMENT

The low-end entertainment industry is big business in Galitia. While some of it's underground — gambling, prostitution, fetishists, and such — pastimes like drinking, skinshows, and some drugs are legal. Sentinels don't do much toward putting this stuff down, unless some Gris pimp gets nasty, a whorehouse opens in the wrong neighborhood, or some succubus on the game burns out a few too many of her customers.

Galitia actually has fewer bars, theaters, and restaurants than you'd expect for a city its size. The poor eat in (or eat each other), and who knows what the rich do.

RELIGION

If you're looking for religion, you can find it at any bookstore or crystalseller in the city, depending whether you like yours served to the eyes or the ears. And there are always cultists on corners willing to introduce you to their tenets through the use of "ministry sets," handy-dandy repackaged crystal sets containing earphones and eyewear spelled to project the cult's bio, beliefs, and general propaganda into the curious shopper's psyche (these are also called "shrink locks" or "dry cleaners"). The number of new converts picked up this way depends on how strong the spells in the set are and how long it's been since the gadget was tuned up. They're illegal, of course — what isn't? — and smart cultists keep the volume down. Less chance of sudden crack-ups (called "dry cleaning") caused by pushing the cult a little too hard.

There are dozens and dozens of cults in Galitia, of any type you can think of. Cultists range from city Elders all the way down to streetsingers, and there are cults for every class, background, and belief system. On one end of the spectrum is the Cult of Zel, which preaches abstinence of all kinds and total sensory deprivation whenever possible. You can usually tell a Zelist by the high number of accidents he has (comes from walking around with your eyes shut) and his remarkable lack of response to leaning against a hot stove or slashing his arm open on a protruding nail.

Other cults push total hedonism (and their members are great at parties). Then there are the ones who think that all Unnaturals should be "converted." Outfits like the Cult of Human Perfection believe that Unnaturals lost their humanity because they didn't value it enough, and if they could be made to see the error of their ways, they'd be Human again. Unfortunately, those would-be converts "rescued" by the Perfectionists are encouraged to embrace humanity through torture, which usually leaves them grist for the flesh mills.

The worst of the cultists make up what are collectively termed the "blood cults." These aptly named groups practice human sacrifice in an amazing variety of forms. Though they're also known as "demon cults," not all the cults worship demons, and not all the sects that do worship demons go the sacrifice route. Even though the original settlers of Galitia were fleeing from just this sort of thing, old habits die hard, especially when you're out in the middle of nowhere. Fear and desperation breed all sorts of sin, and then you need a demon to blame your behavior on. There are plenty of devils willing to take the job …

Over the past couple of years, the number and influence of Galitia's blood cults have been on the rise. Any back alley, warehouse, or abandoned rowhouse you see might be hosting tonight's sacrifice. Up until recently, every cult was at the throat of every other cult, fighting over followers, turf, and whatever virgins might be around. But lately there's been a frightening amount of cooperation among the different sects, and if this keeps up, one of these days they might just take over the city. Nobody — not the sentinels, not the Big Rich, not the Hugor legbreakers or the Orris numbers-runners — wants to see that happen.

In addition to the cults, which cover Galitia like maggots on a corpse, there are a number of "legitimate" religions around. The difference between these and a cult is anybody's guess

— usually, it comes down to age, number of worshippers, and who has the better mouthpieces. Most of the creeds boast one or more established places of worship within the older sections of town, most notably the Canons district and Xel. Headed by clerics of one sort or another, the houses of worship keep their doors open at all times, hoping for almost any sort of business — preferably the kind that brings donations, of course.

Most of these religions are centered on a god or goddess and are pretty sparse in their promises. Most of the big ones — eternal life, everlasting happiness, that sort of thing — don't hit until you die. It doesn't matter what church you walk into, the pitch is the same: "This life might be dung, kid, but I can get you a great deal on the next one!"

THE GODWAR

Who sides with Order and who with Chaos hasn't been a big issue in Galitia for most of the last several hundred years. But now that blood is starting to flow in the city's streets and Unnaturals are beginning to emerge from the shadows, who comes down where in the Godwar is starting to matter again. It's still too early to tell who's going to win this tussle, but it's a good bet the gamblers are already laying odds.

Galitia's always been pretty evenly divided, maybe leaning a little toward Order. Not so long ago, so some say, Chaos came close to seizing control when some Order bigwigs got offed. How that little matter was resolved, nobody seems to know — but there are enough Chaotic cults running around to keep the city Elders good and nervous.

It's probably appropriate that the first stirrings of what looks to be the next Godwar are starting here in Galitia, even if the citizens don't appreciate such historical niceties when it's their fat that's being thrown on the fire. After all, Galitia was founded at the end of the last Godwar. In any event, there's lots of evidence to suggest that the forces of Order and Chaos may just have switched their cosmic crystal sets back to the channel Marl, whether the residents like it or not.

Walk into any bar or pool hall and you'll hear stories of creatures cropping up never seen in Galitia before; cults clashing wherever you look; bodies floating in the Skorn or cluttering the alleys. Of course, not everyone believes we're headed for another huge immortal dust-up, but they're smart enough to keep their heads down and their doors sealed anyway.

THE OATHBREAKERS

Although they don't stand on corners and announce their presence, the mysterious group known only as the Oathbreakers is definitely active in Galitia. Turning away from both Order and Chaos, the Oathbreakers make their own way in the world. For reasons that aren't completely clear to anybody but them, they say that Galitia's history proves it should be the first to ally with them.

Of course, they might have a case. Galitia was founded by soldiers deserting the Godwar and the Oathbreakers say they're doing much the same thing, forging a third faction to stand against Order and Chaos. But those few who are aware of them doubt that they're going to accomplish much more than play spoiler, handing the planet over to one side or the other.

Still, to hear them tell it, the Oathbreakers are gaining recruits all the time and it's looking more likely that they'll wind up tipping the balance in Galitia to Order or Chaos. The real question is when is the other shoe going to drop, and who is it going to drop on?

LAW & JUSTICE

The outfit responsible for law enforcement in Galitia is the sentinels. You can recognize one by his dark blue or black, stiff leather (sometimes sorcerously toughened) uniform, circular gold badge, and perpetual slouch. Their job is to protect the citizens from each other and from whatever Wilderness creatures decide to check out the local scenery. The sentinels are, like most city workers, underpaid and overworked, and the recent increase in deaths among their lot hasn't improved their already lousy attitudes.

Sentinel Central is located in the Canons district, along with the morgue and the central courthouse. There are smaller sentinel stations located in various precincts around the city (save for Frenzy, which has none). Central is large and always busy, filled with the strident voices of accusers, the sagging tones of the accused, the ravings of street mages suffering from spell failure, the cries of the newly bereaved. Sentinels wade through this constantly shifting, but never changing, mass of humanity and inhumanity every day, trying to keep the city from falling to pieces.

Most Galitian sentinels are male and most are Human. While there are few shapeshifters on the force, there are plenty of breeds. Hugors and other half-breeds (including some Skitter-rats) are in uniform or plainclothes. Uniforms patrol in pairs; detectives are called to crime scenes as needed. Special squads to deal with vice, robbery, murder, and cult clean-up also exist.

But the "pest squads" of the old days — the ones assigned to staking Vamps or lopping the heads off Ghouls — were a victim of budget cuts and out-and-out surrender on the part of the Elders. After a fair number of centuries, somebody finally realized that Unnaturals were here to stay. So, while the average Human on the street might not be crazy about it, the city has decided that as long as they're not harming anyone else and stay in the shadows, they won't be hunted. (Of course, if a Vampire sticks a straw in a Human, all bets are off. They're expected to go stand on the bloodlines and get their hand-out of day-old red stuff and be well-behaved bloodsuckers the rest of the time. How many of them actually do is debatable — but the important thing is to keep it quiet, anyway.) Most Unnaturals enjoy roughly the same amount of acceptance in the city limits, but the closer you can look to Human, as a general rule, the better off you'll be.

Sentinels are usually armed with batons charged with *pain* spells, .38 revolvers, scribepads, an assortment of standard lead slugs, and whatever other precautions they can take given their line of work and budget constraints. (Like runeslugs — sentinels would love to have them more often than their departments can afford to give out.)

Which laws are enforced and just how they're interpreted varies from unit to unit and district to district. "Victimless" crimes — prostitution, gambling, and the like — are generally given pretty low priority. These institutions have become such an established fact of life in many parts of Galitia that a fair number of citizens don't even realize they **are** illegal. (In fact, the only reason they are illegal is that city officials make more in bribes from pimps and gamblers than they would from the taxes legal enterprises would bring in.)

There's an unwritten hierarchy among sentinels, based on what duty they're pulling. Dock patrol or cult control is pretty low on the list (being more dangerous); a high-profile murder case or nabbing jaywalkers in Das gives you sneering rights over your pals.
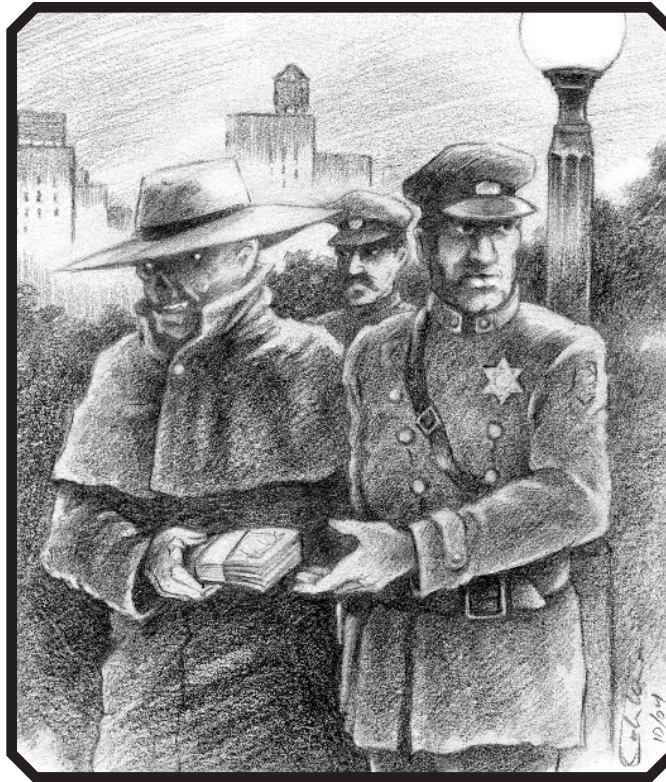
Regardless of what their duty, though, a sentinel's word is valued over just about anybody's except maybe one of the Big Rich or an Elder. If you're dragged into the local precinct for questioning, you better have a good alibi or be related to the judge. In some towns, "innocent until proven guilty" is a right — in Galitia, on a good day, it's a hope.

Sentinels are given plenty of latitude in how they do their jobs. Unless he's going around popping bystanders for fun, it's doubtful there'll be any official inquiry about a shooting or a suspect who "fell down the stairs" a few times on his way into the precinct. The force doesn't have the time or the manpower to take sentinels off the street unless it's absolutely necessary. All of this means you'd better make sure the officer knows you're reaching for your wallet before you go for it.

In addition to the patrolmen and detectives, there are sentinels skilled in virtually every type of magic, conjurevid artists who produce lifelike mug shots of suspects, and healers to help keep the suspects alive during interrogation.

Inquisitors aren't really part of the sentinel force — instead, they're allied with the judges, the guys who decide just how guilty you are and how much it's going to cost you (time, gold, flesh, or whatever). Inquisitors act as prosecutors as well as interrogators, and they are trained in the arts of persuasion as well as a hefty helping of *vitomancy*. In their hands, the trick question, the little room, and the naked light bulb are an art form.

An inquisitor's arsenal includes standard browbeating as well as *pain*-charged batons and an alchemical formula known as Babble Drops that loosens the tongue. In general, though, inquisitors shy away from magic — its use leaves them open to the accused using the "memory implant" defense. A suspect will claim that her memories of committing the crime were put in her head by the inquisitor — what's more, she cannot defend himself property because even **she** now believes she did it.

Inquisitors try hard not to kill their subjects, since that would deprive them of the fun of going to trial. Unless he's a fanatic, an inquisitor will listen to the advice of the healer present. Thus, there aren't many accidental deaths reported.

The final link in the criminal justice chain is the judges who decide guilt and determine sentences. Judges, too, have a lot of leeway — if the gavel-banger really doesn't think that curfew violator is capable of rehabilitation, he can order the poor sap put to death. Usually, only blood cult leaders or other murderers get "the bolt" (most executions are done with *lightning bolt* spells, since they leave less of a mess to clean up afterwards). Common criminals are locked up in Cairngate.

POWERS THAT BE

On one hand, the way power's doled out in Galitia and what it's used for is pretty simple — but it's that other hand, the one kept behind the back, that you've got to watch out for. Until you get a clear look at it, you never know if it's holding a wad of cash, a *thunder* potion, or an offer you're not allowed to refuse. You can split the city up into four classes: the Big Rich, the middle class, the poor, and the crazy. The rich have it and want to keep it; the middle class just want it; the poor would be satisfied just to get a look at it; and the crazy wouldn't know it if they saw it.

But the actual spread of power isn't quite as clear cut. Not every rich guy is a major player — and even the poor have some weight in a few places. Not every deal gets made in the rarefied air of an Elders meeting or corporate boardroom.

The point of all this is to let you know who's who and what kind of power they've got. It's guaranteed that every group will be looking out for their best interests, but what those interests might be is anybody's guess. Anybody who's gambled knows to keep their cards to their chest, right? Finally, don't assume that these are the only folks with power in Galitia, and don't come looking for your money back if you use this info to do a deal and it doesn't work out. Buyer beware, and every man for himself.

THE ELDERS

If you take Galitian law literally, the head of every established family among the Big Rich should be a member of the Council of Elders. But that's not the way it worked out — there are 39 families with enough dough to push people around, but only five members of the Council. These "nonactive" members have essentially rented their votes out, and spirited bidding wars have been known to erupt between families for a crucial "Yes" or "No." Normally, though, votes are rented by the decade, not by the issue.

The Board of Elders handles all law and policy for the city, and so it is courted by every group with a stake in any matter. That might explain why Elders rarely lack for any of life's luxuries. Despite, or perhaps because of, this, there's been little real unrest in Galitia — the unions have never attempted to take control of the city, and the various other factions have kept in line as well. Most people figure that if the Elders go down, the city goes with them. (There was a little trouble a while ago when a necromancer started campaigning for "undead rights," and people started worrying about the reanimated voting in a bloc. But that was all plowed some years back.)

The current membership of the Board of Elders is listed herein, along with some notes on where they got their dough and their personalities. Although they generally don't seek out aid directly, one of their agents might circumspectly look for someone to deal with a "problem" (solve a mystery, shut up someone, etc.) for them.

ALDOUS BRIGHTON

Brighton is maybe the shrewdest member of the board. Thin and jumpy, his family owns the city's railrunner supplier and a good number of the banks. He's got the most influence of anybody on the board, which has helped put him at odds with Caiphas Bennington and Harris Sturn.

Brighton's grandfather had a lot on the ball, too. Back when Selastos was first built, old Brighton seized on its flaws — lack of water and a dependence on Galitia for pretty much all their trade — and made a mint off them. Selastos was forced into a lopsided trade deal where Galitia — and Brighton's banks — got gold in return for water and other trade. Aldous's agenda revolves around squeezing Selastos even harder.

CAIPHAS BENNINGTON

Bennington is a large, powerfully built man with gray hair and eyes, who looks like he would be equally at home leading a party into the Wilderness or teaching philosophy in a temple. The Benningtons made their money in the flesh mill trade — Bennington bookbindings are among the best on the Galitian market — and have since diversified into the metalsmith business.

Bennington's charisma and grandfatherly looks help to make up for the fact that so many are prejudiced against his industry. It also allows those people to ignore rumors that Bennington has a stake in half the brothels on the north side of the city.

Just what Caiphas hopes to get out of Galitia isn't clear, although one of his goals is certainly bumping Aldous Brighton out of the top spot. The Benningtons recently bought up two banks and may be hoping to fight Aldous on his own turf.

BRENNA ALBRECHT

Albrecht is a thin, ascetic woman, with long dark hair and flat blue eyes. She took her seat on the board after its previous holder, her uncle Sean, died suddenly of a heart attack (just who attacked his heart is still open to question). She's proven herself to be extremely competent, not to mention ambitious, ruthless, and relentless.

The Albrecht family owns about half of Galitia's farmland, but they haven't invested their money in any other industries, a fact which gives Brenna night sweats. She's been pushing for a sixth wall — to expand the farmable land — but so far hasn't won over the other Elders. What else she might be planning remains unknown.

HARRIS STURN

Sturn, the youngest member of the Board of Elders, is a darkly handsome man with broad shoulders and chiseled features. He's also the latest in the line of one of Galitia's oldest families, being a direct descendant of Galen Sturn. (The last of the Omegs died over a century ago, ending the rivalry between the two families. Since then, the Sturns have been at loose ends — the Omegs gave them somebody to struggle against, and without them, their fires have cooled.)

The Sturns control the other half of Galitia's farmland, stockyards, and the small, but vital, logging industry (and have clashed with the Woodworkers' Guild more than once). Sturn is the only
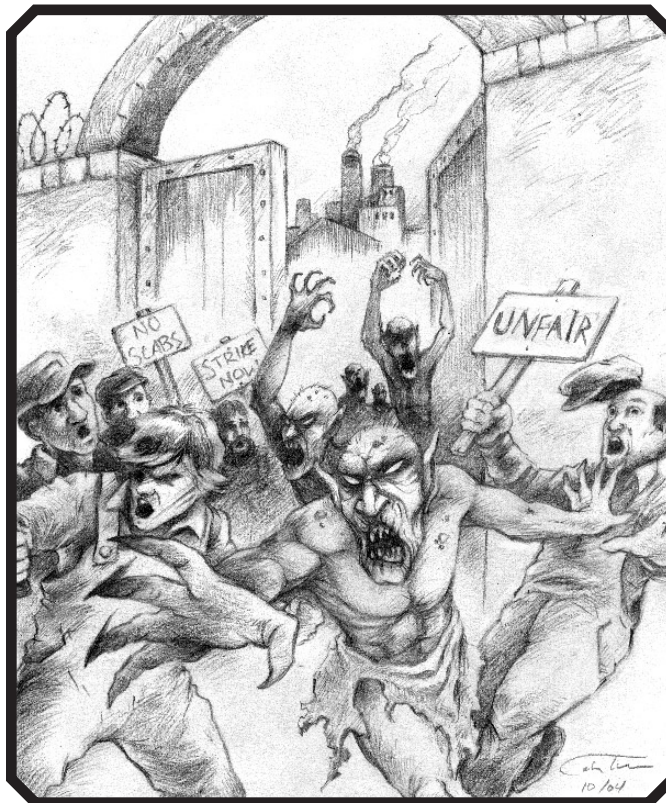
Elder to have come out in support of Albrecht's sixth wall proposal. He has been known to challenge Brighton on virtually everything.

There are rumors that Sturn has been adding Unnaturals to his company's payroll at an alarming pace, for reasons no one knows.

TIARA CASSELY

Cassely is a tall blonde with dark eyes and curves in all the right places. It's hard to say how many men have spent too much attention on those curves, thus missing the warning signs up ahead. And she's never shown any hesitation about taking advantage of their distraction …

The Casselys control Galitian mining and are, for all practical purposes, the rulers of Galipen. They also have their hands in the jewelry business and (some say, real quietly) smuggling. (The Casselys are best known for hiring breed strikebreakers to smash a miners' walk-out. Where most employers are content with a few legbreakers, the Casselys went for spinebreakers in a big way.)

Tiara is pushing for gold shipments from Selastos to be forced to stop at Galipen for weighing and processing. This would allow her company to get a cut of the profits from the gold trade and also ensure more sentinel protection for her mines. Harris Sturn is considering going in on this request with her, since his loggers could also use a few more guns to keep the Wilderness creatures off their backs.

THE MAGES

For most people in Galitia, casting spells is as normal as breathing. But there's a big difference between a guy who uses a cantrip to heat his coffee and somebody who makes a living at it. Although the city's never been able to attract a Mage Academy, there are plenty of lesser schools of magic around.

Though you can find somebody with knowledge of almost any kind of magic in Galitia, the biggest schools here are *necromancy, alchemy,* and *elemental* (with special emphasis on fire, earth, and water).

Necromancers, of course, make a lot of their money off the flesh mills, both providing workers and preserving corpses until they can be used. The sentinels also employ necromancers for forensic work. The Necromancers' Union is led by a weird old guy named Malach Revan-Hant. He's a short, squat man with narrow black eyes, balding head, and a perpetual cold. Malach has little use for the living except when they become diseased or, even better, die. He's a true master of his art and spends hours in the necros' laboratory-morgue with bodies donated by the city for experimental purposes. Malach hates the other two guild leaders — but he's real polite about it.

Alchemists are another bunch it's worth your while to stay on the good side of. They run shops, mix potions, and work the alchemical plants all over the city, and their union strictly controls prices for their services. Innovations in alchemical magic are charged with the inventor's sigil, and he or she receives a percentage every time another mage uses that particular method.

Ignore this at your peril — don't pay off on "sharespells" and you're apt to be blacklisted (and just watch the necros and the elementalists fall right in step with them). Good luck finding somebody who'll work with a blacklisted alchemist — not too many people are willing to hack off the union. The Alchemists' Guild is run by Sabine Griffith, a redheaded and talented dame with dark eyes whose true age is one of the city's better-kept secrets. Under her leadership, profits from the potion trade have gone way up. It's said she has the ear — and maybe some of the other parts — of one of the Big Rich. She keeps her feelings about her fellow union heads to herself.

The elementalists' union — which includes the firemages, the earthmages, and the watermages, among others — is smaller than the other two but even more powerful. Think about it — who puts the heat in your heatstones or the water in your tap? Who makes sure there's enough water for the crops, but not too much? Face it, these mugs are all that stand between you and cold and hunger, and don't think they don't know it. It doesn't take a genius to see why the Elders treat them like they're made of gold.

The Elementalist Guild is actually a few unions uncomfortably living under one umbrella. The largest of these is the firemage union, led by a guy named Jack Frye.

Jack's a middle-aged man with slouching shoulders and a nervous manner. What's left of his hair stands on end, the result of an unfortunate attack of stuttering during a routine *lightning bolt* spell. Though he's the official leader of the firemage guild, everyone knows the shadowy figure known as "Ghost" really runs things. Frye avoids his fellow union leaders whenever possible.

THE MOBS

First thing you should know is that there aren't one or two big mobs running Galitia. Instead, there are a bunch of smaller syndicates — some pretty tough; some here today, spirit smoke tomorrow. Before you take a job from one, make sure you know exactly who you're working for.

There are two mobsters who might have a shot at bringing all the gangs to heel. One's a Vampire by the name of Arle, who controls the queskworm's share of Galitia's casinos. He's got his cold fingers in a lot of other pies, too, including running stolen blood and organs, graverobbing, and the more kinky of the skinshow offerings (anything with unwilling participants, slavery, cannibalism, undead shows, the works).

The other is a thirty-ish former prostitute, now madam, named Esmer Flowers. Most of the whorehouses — and one very respectable finishing school — are under her control, but just how many no one's sure. She's done a good job keeping her name away from the newsscribes, some say because she has connections with — or something on — some of the news services. At any rate, she's one of the better-informed sources in the city. If you can get her owing you one, she can be a big help.

Below these two are a whole lot of mid-level gangsters. Toughest of this lot is Trec Kendall, who works out of a nightclub called Ivory and Lace, located in South Esler. Trec's always maintained a fair number of legit businesses, but it's rumored that he's into both gambling and extortion in a big way.

THE LAW

If you're going to talk about wielding power, you have to talk about the sentinels, the inquisitors, and the judges. Each branch of the "injustice system," as the cynics like to brand it, has its head appointed by the Elders. The appointment is for life or until the office holder gets too many of the wrong people angry at him, whichever comes first.

Galitia's chief justice is August Samuel Bennington, reed-thin and half-deaf. Yes, he is a member of the Big Rich, and the nephew of Caiphas Bennington, one of the more prominent city Elders. What would Galitia be without a little nepotism?

Although he was appointed Chief Justice by the Board of Elders over three years ago, it's still an open question whether his rulings are the result of a sharp mind or being a few ingredients short of a potion. Whatever else you might say about him, though, so far nobody's gotten to him with a bribe.

Aidan Hammond, Inquisitor General, is new to his position and still pretty much an unknown quantity, although he's already come down hard on two separate Ghoul flesh operations that two of his predecessors had ignored. His record hints at an incredible sense of timing, and he's got something of a rep for keeping a cool head in tight situations. Hammond's an all right Joe, with grey eyes and pale blonde hair.

Sentinel Chief Lawrence Baines has managed to maintain his position for 20 years, a remarkable achievement. Baines probably knows Galitia's people, particularly its criminal element, better than almost anyone else in the city, and he's said to be taking the recent surge in violent crime poorly. He's already ordered several mass arrests of cultists and is considering "shoot-on-sight" curfews for some areas.

THE CRAFT GUILDS

The skilled artisans and craftspeople of Galitia have a number of unions and associations, including ones for woodworkers, sculptors, metalsmiths, jewelers, and so on. Each of these unions has its own specific policies, dues, and membership requirements, but all fall under the umbrella union known as the Artisans and Crafts Alliance, or ACA. The ACA is led by an elected official. Each union puts up its own candidate during an election year (every third year), and the bribery, innuendo, petty jealousies, and other joys of the election process are given free rein.

The current head of the ACA is a jeweler named Edd Crause, whose specialty is impressing lust-inducing spells into his works. Edd has won the previous two elections on the force of his personality and the favoritism of several city Elders who appreciate the results of his work. Crause may not be as tame as the Elders believe he is, though, and some think he plans to use what he knows about them to the ACA's advantage in the not too far future.

THE DISTRICTS

The districts of Galitia are a mixed lot, ranging from the high class, penthouse-ridden Das and Vrenthar to the insanity and misery that is Frenzy. Each district has its own character, its own rules, its own big fish and bottom-feeders. Although there are still a few arguments over exactly where each district ends, the basic lines have long been drawn.

ESLER

Located on the southeastern border of Galitia, Esler stands flush against the river Skorn. Although one of the younger districts, Esler looks like one of the oldest. Its buildings are a combination of wood and cheap stone, and next to Frenzy, Esler has suffered the most from drunken firemages trying to light a smoke and accidentally torching entire blocks.

The sentinels who patrol Esler's narrow streets are among the most trigger-happy in all of Galitia, for good reason. Although not as fashionable as some of the red 'stone neighborhoods in other districts, Esler's "Downwind" is surely the most violent. Downwind in particular, and Esler in general, is not the place tourists and casual samplers of vice should go for their pleasures.

If you're looking for a way in, railrunners move above ground only in the westernmost areas, where the roads open up a bit. Otherwise, prospective travelers must venture down one of the winding staircases that lead to the underground stations below. None of these stations are regularly patrolled, however, so it's a good idea to get the latest railrunner schedule and time your trip into the darkness to coincide with the next runner's arrival. (Of course, sometimes railrunners are late, but statistics and runecastings have shown that there's at least a fifty-fifty chance of not being attacked while waiting for a 'runner in Esler.) There are a few older, oxen-powered rickshaw cabs operating in Esler, but regular cabs are too wide to travel down the smaller alleys, and cabbies rarely see it as worth their while to search for fares in the district. Most traffic in Esler walks on two feet (or paws, as the case may be).

Most of Esler's business is alchemical production, flesh mills, and a few import/export houses. The docks and the surrounding warehouses run nearly the entire length of Esler and are the central location of all major import/export businesses in Galitia. It's in these tightly warded and barred buildings that deals bring luxuries in to Galitia, and send the works of the artisans, the alchemists (mostly illegal drug trafficking) and some of the products of the flesh mills to other cities.

Esler's population is a mixed bag with a high percentage of Unnaturals (close to 5%, if you believe the census), mostly Ghouls, Orris, Sketh and others who can't quite pass. It's also home to most of Galitia's Skitter-rats, who make their nests in the rooftops.

Esler's population lives in sagging wooden tenements, rooming houses, or on the streets. The tenements are most common along the western and southwestern border of the district, and there are clumps of rooming houses for laborers near the docks, the factories and the mills. Many of the homeless favor old alchemical storage vessels as shelters against the wind and the cold.

ESLER

Places of Note

1. Twelfth St. Bloodline
2. Alston's Alchemicals Inc.
3. Eighth St. Boarders
4. Pyro's Restaurant
5. The Cat's Claw
6. Banko's Bazaar
7. Reithburn Asylum

KEY

—————— Wall

- - - - - - District Boundary

••••••••• Main Rail-Runner Line

·········· Main Rail-Runner Tunnels (working)

▪▪▪▪▪▪▪▪ Standing Sections of Third Wall

X Gate
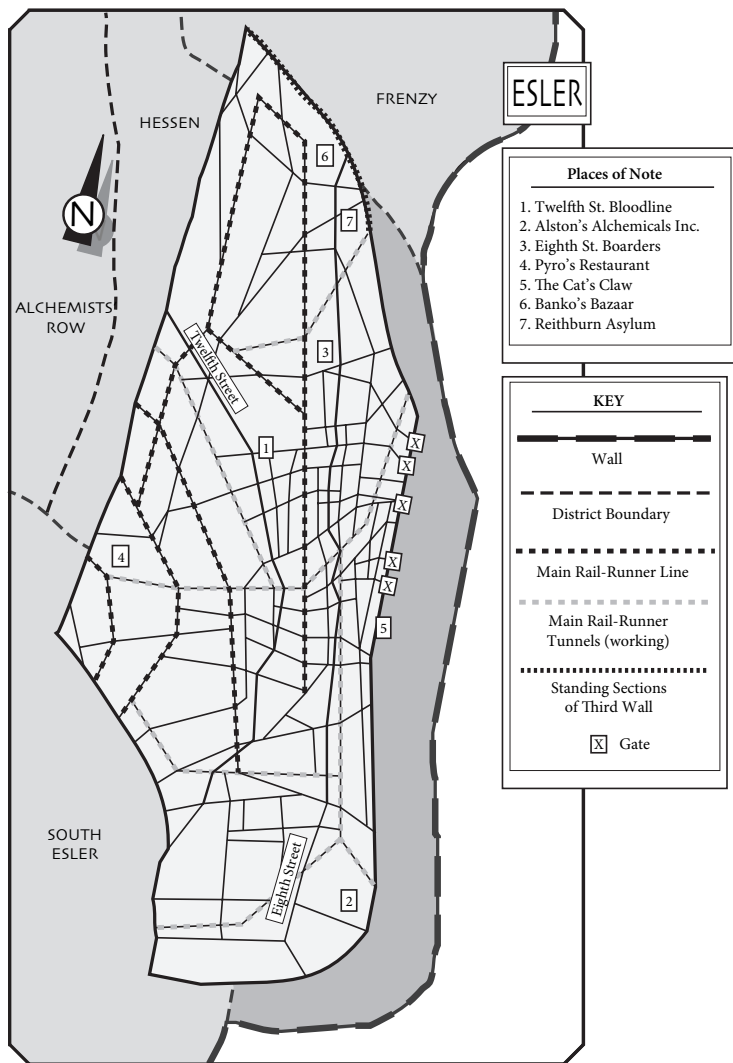
PYRO'S

Pyro's is a restaurant and bar in the northwest corner of Esler named for its odd owner/chef and the spectacular, tableside, inside-out flambés that are its specialty. Although diners with more specialized tastes are encouraged to bring their own exotic meats (living or dead), Pyro's keeps a supply of common selections (chicken, ginger rat, beef, etc.) on hand. Diners can choose between rare or well-done. (Dining tip: customers with weak stomachs are advised not to even sit at a table with anyone ordering "rare.") Well-done meals are dead before Pyro uses his pyrokinetics to cook them from the inside out, while meals cooked rare are not. Connoisseurs swear that there is a significant difference in taste between the two styles, with the alchemists surmising the tang of the rare serving comes from the sudden burst of adrenaline released during cooking.

The second floor at Pyro's has been converted into a bar that features nightly entertainment. It is a favorite meeting place for those in the alchemical trade.

Pyro's sits by itself in an otherwise empty block of cracked pavement interspersed with bare, earthen foundations. Over a decade ago, the rest of the district's once thriving diner and bar scene burned down in a huge conflagration that could be seen across Galitia. Only Pyro's survived.

PYRO CROSS

A dark man with bushy eyebrows that seem to crawl halfway up his face, Cross is the pyrokinetic chef and owner of Pyro's, a popular alchemist's hang-out. So far as anyone knows, Pyro never leaves his restaurant. Pyro is on good terms with most of the major alchemists in Galitia, and gossips think that for a time he was even seeing Sabine Griffith, although if there ever was an affair, it seems to have "cooled off."

Pyro loathes most Unnaturals, particularly Skitter-rats. Pyro won't allow garbage to collect outside his restaurant for fear it will attract Sk'rats.

THE CAT'S CLAW

The Cat's Claw is a gloomy bar, brothel, and gambling den at the southern end of the docks. No sign says it's there and potential customers normally hear about the Claw only through word of mouth. Customers reach the Claw by walking through a narrow, blind alley under the watchful eyes of some of the Cat's Hugor bouncers. The alley opens into a miniscule courtyard in front of a semi-mansion hidden from view by the tall warehouses and alchemical plants surrounding it (and a mix of magic and bribery).

Inside the Claw, a customer can find just about every sin ever invented, or so the owner, Cat, claims. The whores are accommodating, if apathetic, but for enough money they'll put up with more than most. The liquor is mostly rotgut and the gambling is fierce. Those mugs who know the current password (or strike Cat's peculiar fancies) are allowed access to a certain back room and spiral stair that leads down to the heart of Cat's business — the skinpits.

ALSTON'S ALCHEMICALS INC.

Alston's sprawling factory takes up a full two blocks of the southeastern section of Esler. The large alchemical plant specializes in converting thin slices of shale brought in from Galipen to alchemical gold, which is use for decorating furniture, ornaments, and other items, but makes potions fizzle. Although far less valuable than real gold, alchemical gold is still a precious substance, and Alston's is always on the lookout for people willing to guard their warehouses and plants.

In addition to gold leaf creation, Alston's also does a brisk business in processing base minerals into substances suitable for use in magical potions.

EIGHTH STREET BOARDERS

Eighth Street Boarders is a flophouse eight blocks off the river. Its owner, Doc Sanders, doesn't overcharge and knows a few spells to keep the lice and fleas away, a real luxury in Esler. Doc usually serves up a decent breakfast too, unless he's still recovering from the previous night's drinking binge.

SKINPITS

Skinpits feature live fights, setting two combatants against each other in a battle that ends in either permanent maiming or (in grudge matches) death. Skinpit combatants fight nude, and many tattoo their bodies with bizarre runes (intended to distract opponents from their more tender organs). Most fights have a specific goal, for example, the removal of the opponent's little finger. Whichever fighter first succeeds at this goal wins the combat and a share in the prize money. The loser usually gets to keep the severed finger (unless the winner happens to be a Ghoul).

You don't want to get caught at a skinpit during a raid, because the sentinels' hands-off policy toward most illegal gambling dens doesn't hold for skinpits. Raids at these establishments are often bloody, and anyone picked up in one gets an all-expense paid stay in Cairngate — if you're lucky.

Many of Esler's rougher crowd hang out at the Claw, and it's a good place to hire extra legbreakers, second-story men, and worse. Those with a taste and skill for such things can also make money in the pits, and Cat is always looking for new talent.

CAT

The owner of one of the most infamous vice dens in all of Galitia always has a warm smile at the ready. A decade ago, she was fighting her way through the skinpit circuit, a smiling, but deadly, novelty act. Through some shrewd investments and cautious blackmail, Cat has risen relatively far in the world.

A charming woman with short black hair and large green eyes, Cat is said to be very close to several judges and inquisitors as well as to most of the local sentinels, whom she treats generously. Cat's general good humor serves her well, often distracting her opponents into believing she is a pushover. More than one man has found himself less so after one of Cat's little reminders. Her experience in the skinpits she now owns still comes in handy upon occasion.

Cat likes to know what's going on in more than her little slice of Galitia, and she is said to be in tight with the Skitter-rats of the district, who keep her up on gossip and events from all over the city.

BANKO'S BAZAAR

Banko is an enterprising Skitter-rat who is considered a fanatical collector even by Sk'rat standards. Located atop an old warehouse near the north side of Esler, the huge piles of junk heaped around the young Skitter-rat's home are visible for many blocks. Not long ago, Banko installed a huge sign on the roof spelling out "Banko's Bizarre" in glowstones. Banko's real proud of this sign, and if you're smart, you won't point out the misspelling to him.

For those willing to blow the time and effort, there are treasures to be found on the warehouse's roof. Banko seems to have a particular knack for finding guns, runeknives, and runeslugs of all sorts, and his prices will only cause your heart to seize up for a few seconds. Sometimes he'll even take cash, but it's more likely that he'll want something in trade. If you don't have what he wants, he won't sell.

This cockeyed way of doing business has almost led to more than one fight. But everybody knows Banko's got enough alchemy on the roof to blow it, and everything else within a block, to hell and gone (not to mention all the usual Skitter-rat traps).

FRENZY

Formerly known as Trass, the district now called Frenzy squats like a malign tumor on Galitia's eastern border. Hang around with some kids and you'll find that Frenzy is the preferred site for "chop stories," those late-night tales about amorous teens getting sliced and diced. And then there are the dares — "Bet you won't sneak into Frenzy after dark" — and the insults — "Aw, your mother got you from a Frenzy flesh mill."

Frenzy is a loose collection of warehouses, flesh mills, miniature shanty towns, rundown bars, and worn-out lives. A few of the poorer dock workers who eke out a living at the north end of the docks that jut into Frenzy maintain a close-knit, if rough, society in the district's southeastern quarter. For the most part, though, the people who live here don't do it 'cause they want to, but because they've got no place else to go. They're afraid, hopeless, and desperate — and that's during the day. With the dark come the screams and moans of mages who cast one spell too many or shapeshifters stuck in midshift.

First rule: don't expect a sentinel to bail you out — they don't go there — and don't look for a cab or a 'runner after dark.

Most people who come to Frenzy for the first time comment on how quiet it is (at least, during the day). And it's true — except for a brief flurry in the morning and at night, as the mill workers go to and from work, the streets are abandoned during the day. Most of the magic-crazies stay inside until nightfall, and the rest don't come out at all.

The people of Frenzy are a rag-tag lot, stepped on and abused by life. Although a few successful eccentrics maintain their carefully warded homes in this district, Frenzy's home to the dregs of Galitian society. It has the highest percentage of Unnaturals in the city, with some folks putting it at over 10%, maybe as high as 20%. Southeastern Frenzy, for example, is home to an Elkist ghetto.

Living conditions here are the worst in all of Galitia. Filth and rot are everywhere, and although there are a few rooming houses that charge rent, most of Frenzy's inhabitants simply pick a building that for some reason appeals to them and move in.

So Frenzy's not the place to bring the spouse and kids on vacation, unless you're looking to come back without them. But if you're willing to brave the place, there are a few things of worth to be found.

GRANLEY'S OUTFITTERS

Granley's Outfitters juts seven stories up out of the filth of southeastern Frenzy. Originally constructed during the Third Wall, the building once served as a lookout tower. Sentries kept watch day and night for any Wilderness creatures heading toward the smaller, and more vulnerable, Galitia of those days. Today, Granley, the tower's Elkist owner, sometimes uses it to watch district dashes as well as to look for new ships coming down the Skorn. New ships mean potential business to Granley, and he likes to get a jump on the competition.

The bottom floor of the tower is devoted to an outfitter's shop with a surprisingly wide selection of goods. Granley's is probably the only place in Galitia where a prospective customer might be able to find a decent map of small areas of the Wilderness or even other cities. Granley's been around a few times and is pretty good at spotting fakes, so only about half the maps in his store are imitations.

Granley also does a thriving business as a "headhunter," scaring up local talent for dock work and even caravan escorts. He's willing to try and find work for anybody who can pay, but leans toward other Elkists.

THE KEYHOLE

The Keyhole is a safehouse said to be somewhere on Frenzy's south side. It's used by various mobs to hide out thugs until the heat's off. Everybody knows no sentinel with half a brain is going to walk into this neighborhood on a bet. The exact layout of the place isn't known, but somebody once described it as a "gilded cell in an asylum where the lunatics are the jailers."
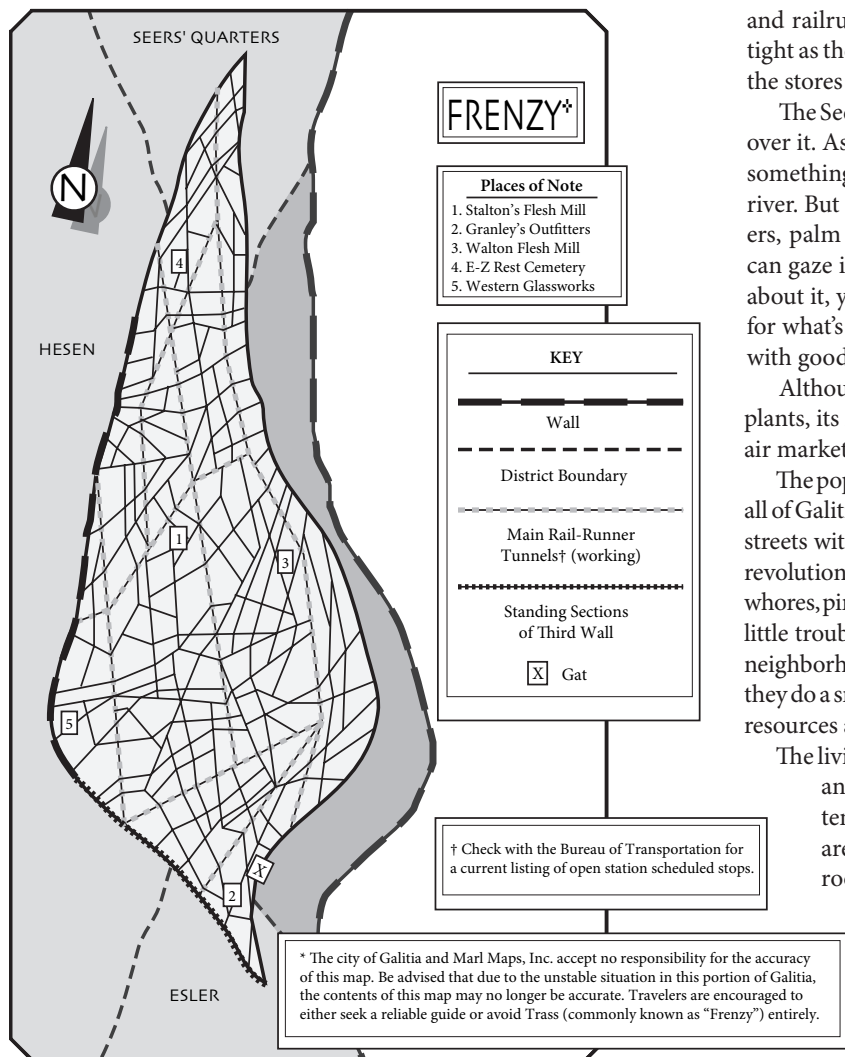
THE SEERS' QUARTER

Sandwiched between the busy workers' districts of Hesen and Canons and the twists and turns of Frenzy, Galitia's Seers' Quarter seems to draw its identity from all three. Although the streets in the Quarter are narrower than those of the better districts, the main drags are wide enough to allow both auto and railrunner traffic. Some roads really aren't quite so tight as they appear — it's all those awnings sticking out from the stores that make them look that way.

The Seers' Quarter seems to have a perpetual mist hanging over it. Ask an alchemist or a dowser and he'll tell you it has something to do with how close the neighborhood is to the river. But the locals say that the talismanmongers, soothsayers, palm readers, and such draw the mist to them so they can gaze into it and see the future. If you want to be cynical about it, you can see this as a nice piece of window dressing for what's really a well-run con game, where the marks part with good dough for bad advice.

Although the Quarter has its share of mills and alchemical plants, its main industries are schools, the Hollow Tree open air market and, of course, soothsaying in whatever form.

The population of the Quarter is probably the most varied of all of Galitia's districts. The homeless and indigents wander the streets with tired factory workers, animated college students, revolutionaries from good families, the seers and their clients, whores, pimps, and streetsingers. What's really surprising is how little trouble this causes. Maybe the small-time crooks in the neighborhood are scared some seer will put a curse on them if they do a smash-and-grab. Nonetheless, many locals pool their resources and hire bodyguards to watch their homes.

The living conditions in the Quarter are far from the glitter and comfort of places like Vrenthar, but most of the tenements (except for those right beside the river) are a cut above the ones in Esler. There are plenty of rooming houses and rundown brownstones split into apartments. The rooming houses cover a broad range of both prices and quality (not necessarily corresponding), although as with most things in Galitia the quality and price tend to increase in direct proportion to their distance from the river.

SEERS' QUARTERS

N

HESEN

ESLER

FRENZY✛

Places of Note
1. Stalton's Flesh Mill
2. Granley's Outfitters
3. Walton Flesh Mill
4. E-Z Rest Cemetery
5. Western Glassworks

KEY

Wall

District Boundary

Main Rail-Runner Tunnels† (working)

Standing Sections of Third Wall

X Gat

† Check with the Bureau of Transportation for a current listing of open station scheduled stops.

* The city of Galitia and Marl Maps, Inc. accept no responsibility for the accuracy of this map. Be advised that due to the unstable situation in this portion of Galitia, the contents of this map may no longer be accurate. Travelers are encouraged to either seek a reliable guide or avoid Trass (commonly known as "Frenzy") entirely.

HOLLOW TREE MARKET

The Hollow Tree Market sits in the center of the Quarter. Mostly circular in shape, the market is over three blocks in area. The Hollow Tree that gives the market its name is a huge oak, over eight stories tall, its central section blasted away long ago, leaving only a polished, semi-circular trunk. Immediately surrounding the tree is the central pit in which the runebrokers, price predictors, and commodities dealers scream out offers at each other while intensely watching the fluctuating prices projected onto the Hollow Tree's central trunk.

The much larger outer circle is where the smaller business people, buying companies, and their customers trade. Customers are drawn to the market both for the fun of watching grown men and women scream, jump, push, shove and belt each other for the sake of a little gold (or a lot) and for the bargains.

The quantity and quality of goods found at the market varies widely, and you can see small-time buyers running around like Sketh with their heads cut off, hoping to be at the right booth when the price of, say, cinnabar plunges.

Buyers usually work in teams, with one or two listening to the pricing in the central pit, while the other works the goods. When the pit watchers believe the price of an item is at its lowest, or is just beginning to shoot up, they send a signal to the outer buyers to purchase. Signal devices range from expensive sorcerous earplugs that whisper the pit watcher's thoughts to his buyers, to pigeons with wings dyed in a complicated color code and trained to find the buyers.

ELEMENTAL MATTERS

Elemental Matters' slogan is "Making elemental magic elementary." Ormand Wallace, the firemage owner, teaches the basics of elemental magic to anybody who can cough up the cash. Although not a top-flight school, Wallace knows enough to show a halfway talented student how to fix his sink or put the glow back in his glowstone. Unlike many of the area's "mage schools," Elemental Matters is a legit operation with a competent teacher.
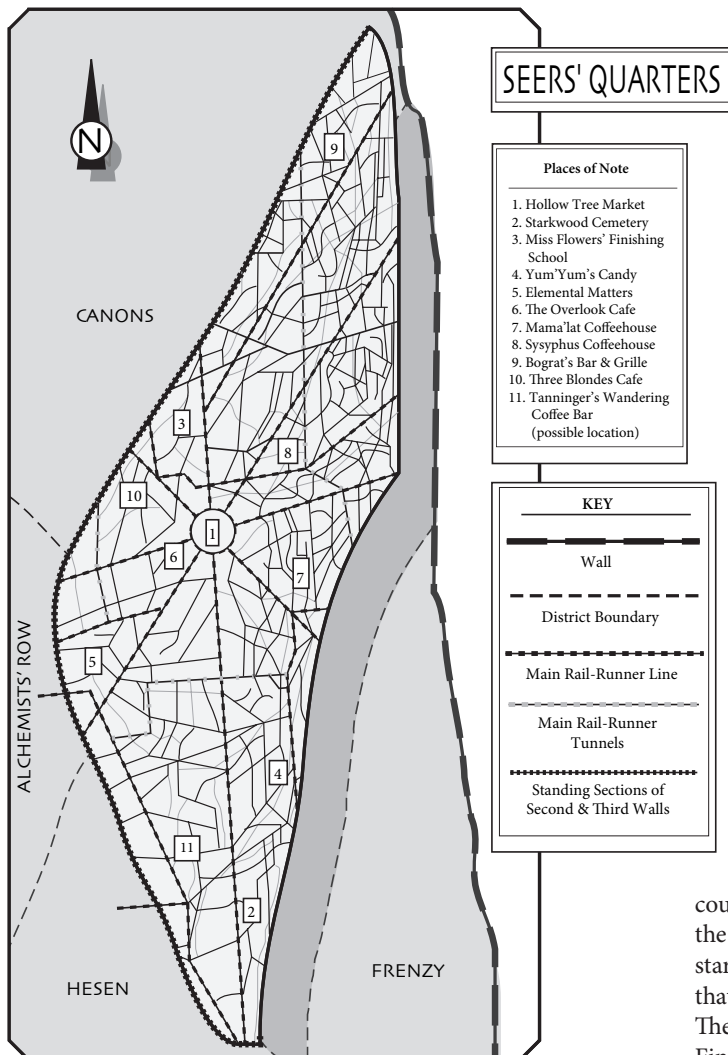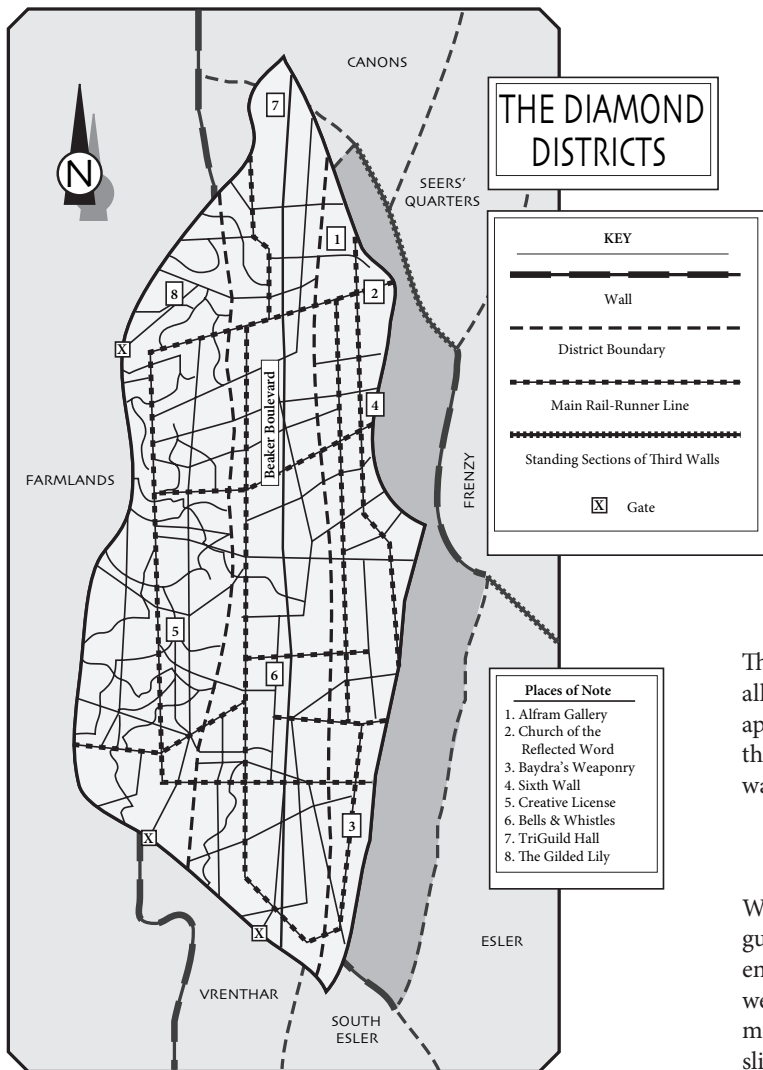
THE DIAMOND DISTRICTS

Arias, Alchemists' Row, and Hesen together form the so-called Diamond Districts, the artisan area that is the heart of Galitia's export business. Most Galitians connected to the artisan guilds of the city live and work in one of these three districts.

Each of the three districts that make up the Diamond Districts (a phrase originally coined because of the shape they form) was originally laid out to make it easier for railrunners to come and go, and later, to clear the way for the stretch limos from Vrenthar on their way to Canons or Das. That's why each of the long, narrow districts have several wide, main streets running lengthwise through them. The most famous of these streets is Beaker Boulevard, running directly through the center of Alchemists' Row. The Boulevard actually begins in Vrenthar and continues through the heart of Canons, only bending westward to end at the city's northernmost gate. It's by far the single longest street in Galitia.

Over the years, though, these neighborhoods haven't stayed quite as neat and tidy as the Elders might have liked. Enterprising alchemists, apothecaries, metalworkers, artists, and others desperate to gain more elbow room without having to buy or rent a new slice of real estate got the bright idea that they could build up and out. Some of the streets are now more like caves, with craftsmen using magically supported beams and struts to build second and third stories of buildings that hang up to four meters out over the street.

Of course, after a while, the owners found that they couldn't afford the upkeep necessary on the support spells, and the studios came tumbling down. The more resourceful types started using plain old wooden beams. When it was discovered that these blocked traffic, the Elders ordered them removed. The result: more collapses, more deaths, and all sorts of trouble. Finally, they made a deal: Landlords would keep the spells in place

SEERS' QUARTERS

Places of Note

1. Hollow Tree Market
2. Starkwood Cemetery
3. Miss Flowers' Finishing School
4. Yum'Yum's Candy
5. Elemental Matters
6. The Overlook Cafe
7. Mama'lat Coffeehouse
8. Sysyphus Coffeehouse
9. Bograt's Bar & Grille
10. Three Blondes Cafe
11. Tanninger's Wandering Coffee Bar (possible location)

KEY

Wall

District Boundary

Main Rail-Runner Line

Main Rail-Runner Tunnels

Standing Sections of Second & Third Walls

CANONS

ALCHEMISTS' ROW

HESEN

FRENZY

THE DIAMOND DISTRICTS

KEY

▬▬▬▬▬	Wall
– – – – –	District Boundary
▪▪▪▪▪	Main Rail-Runner Line
◆◆◆◆◆	Standing Sections of Third Walls
☒	Gate

Places of Note
1. Alfram Gallery
2. Church of the Reflected Word
3. Baydra's Weaponry
4. Sixth Wall
5. Creative License
6. Bells & Whistles
7. TriGuild Hall
8. The Gilded Lily

(Map districts labeled: CANONS, SEERS' QUARTERS, FRENZY, FARMLANDS, ESLER, SOUTH ESLER, VRENTHAR. Beaker Boulevard runs through center.)

kind of craftsmen who live there — Jeweler's Way, Carver Street, Smith Avenue, and so forth. The crowd that lives there think of themselves as a city within the city, and even though they'll deal with anyone who wants to buy their goods, they don't really trust outsiders. At the same time, Hesen treats its local "undesirables" better than most other neighborhoods. The district takes care of its own — and a Hesen prostitute has more rights in the district than a hotshot banker from Canons.

Alchemists' Row is the heart of Galitia's "alchemical distribution and experimentation industry" (that's what the swells call it — "potions and poisons" is more like it). Also headquartered here are the offices of the major mage guilds, and those mages and alchemists who can afford it live in this part of town. The residents of Alchemists' Row view themselves as the working arm of Canons, and most of them figure life's about making a buck. A family will stay put as long as a particularly bright breadwinner is slaving in one of the shops or labs.

Arias is more about living high than real work. Its houses and shops are big and airy, some as high as six stories tall. The only thing the businesses here have in common is that they all cater to the rich. The more successful craftsmen, alchemists, apothecaries and so on live here. They are, for the most part, those good-looking, rich, talented types that everyone else either wants to be like to wants to lynch on sight.

BAYDRA'S WEAPONRY

Located in southern Hesen, within sight of Esler, Baydra's Weaponry is known for its large selection of quality bullets, guns, and specialty weapons. In addition to the normal and ensorcelled weapons and runeslugs, Baydra creates unique weapons designed for ease of concealment. Some of Baydra's more infamous creations include a poisoned switchblade that slices out from its wallet casing when anyone but the owner opens the wallet, and a gun positioned within a dame's purse (just twist the catch and bang).

Baydra is a short metalsmith with muscular arms and a stare that can send a chill up your spine. She's a good judge of character, but awfully close-mouthed.

BELLS & WHISTLES

Bells & Whistles is a small apothecary shop just off Beaker Boulevard in Alchemists' Row. The shop is run by Nathan and Lana Forde, and specializes in unusual and spectacular alchemical effects, as well as alchemical products for personal and home protection. Nathan and Lana are both skilled alchemists, but their intense curiosity about the "strange and wondrous aspects of alchemy" (instead of the more practical uses) keeps their shop from doing more than just getting by. Still, a select clientele favors the Fordes' shop as a place to pick up little surprises that can come in handy in tricky situations.

TRIGUILD HALL

TriGuild Hall houses the guild headquarters of the necromancers, alchemists, and assorted elementalist unions. It's a

or a crowd of "jackers" (demolitions crews) would rip down the upper stories. In return, the city would ignore the side streets and just worry about the main drags. That's why so many of the Diamond District side roads are so dark and gloomy, and once in a while a streetsinger will hum one about another building falling down.

In Hesen and Alchemists' Row, expect these dark streets to be home to petty thieves and whatever Unnaturals might be in the neighborhood. Only Arias, wealthier and less commercial, avoided this by simply getting the Elders to outlaw any of that kind of construction.

If the borders of these three districts might seem a little blurred, their industries are distinct enough. Only artists and hookers can be found in equal numbers across the three neighborhoods. Galitians often refer to Hesen simply as "The Crafts District." That's as good a description as any, for most of the district is devoted to the shops, workspaces, and living quarters of Galitia's many artisans. Craftsmen, like birds and breeds, tend to flock together. That's why so many of the streets in this district are named for the

GETTING AROUND GALITIA

Although you'll see autos on Galitia's streets — running either on fuel or elemental magic — most citizens don't own their own vehicle. Mass transit is popular and is composed of cabs and railrunners. The cabs range from almost rickshaw-like carts pulled by oxen or horses to good-sized cars. The fare varies depending on the cabbie's overhead and mood, where you want to go, and how gullible you look. Some of the ritzier cabs have spells charged into the passenger seats that relay to the driver how much the fare has on him.

If you can't afford a cab, you can always take a railrunner. The iron tracks of these can be seen nailed to the broader roads throughout most of Galitia. In the poorest districts, where the streets become too narrow, the railrunners disappear down dark tunnels that riddle the underbelly of the city. Railrunners are either beast-drawn or run on sorcery.

A railrunner can accommodate up to 50 people safely and travels at only about 10 kilometers per hour. They are known for being crowded and uncomfortable, not to mention the problem of passengers being exposed to whatever stench happens to be wafting down the street. But it's cheap and practical.

Currently, the railrunners only use a minority of these tunnels, although at one time almost all railrunner traffic moved beneath the streets of the city. This underground innovation was greatly hailed at the time, a few hundred years ago, but the city soon discovered many flaws in the plan. For one thing, the generally open-air railrunners, pulled by teams of placid oxen, were easy prey to any and all creatures of the dark, Human or otherwise. Soon, Galitians learned to carry nothing of value on a railrunner. And then there was that little problem with the sewers, which necessitated a massive reconstruction of the tunnels. Even now, flooding is always a problem.

Today, underground tracks are in use mostly in poor areas, and drivers have to be alert for Unnaturals or flash floods. Once in a while, a railrunner will emerge from a tunnel — sometimes clean, sometimes covered in blood — with no one on board.

Elementally powered railrunners are quick and quiet. Nicknamed "the silent death," a railrunner can move up behind you and run you over before you ever know it's there.

You can count on seeing more cars when you get into the wealthier sections of the city. Gas-guzzlers aren't real expensive, but the cost of fuel is enough to put most people off. Elementally powered cars cost a good deal of gold, both to buy and to maintain, but you'll be the envy of the neighborhood. They're a great sign of social status and income bracket and all that number-cruncher sort of stuff.

large granite building located on Beaker Boulevard just south of the Canons district. At night, the slightly sloping walls of the nine-story building run with "liquid fire," an effect created by a combination of all three forms of magic. The blue-green flames pouring down the sides of the building and into the small moat surrounding it is one of the more spectacular sights in all of Galitia.

Each of the three guilds occupies three floors of the building, with the necromancer controlling the bottom floors, the elementalists the middle, and the alchemists the top. All major guild meetings are held in the echoing TriGuild Hall at the center of the building. The leaders of the alchemists, the necros, and the firemages (the largest of the elementalist guilds) keep offices and apartment in the Hall. This is also where any complaints against (or bribes for) the guilds or their members should be lodged.

THE GILDED LILY

The Gilded Lily is a glittering nightclub located in northern Arias. The Lily is actually a small mansion that was converted into a sweeping nightclub, in which everything from the dance floor to the waiters is covered in alchemical gold. The effect is dazzling (and accounts for the 20 vens needed just to walk in the door). Even the drinks and food contain tiny flecks of alchemical gold. Only the acts and the guests get to stay ungilded.

Named after its beautiful blonde proprietress, Lily Lavender, the Gilded Lily is the closest you come to glamor in Galitia.

CANONS & XEL

The borders of the Canons district are the walls built at the start of the Second Wall of Galitia's history. At the very heart of the district lies the fortress that once protected the rough assortment of soldiers and camp followers who first settled the joint. Today, Canons is the business hub for all of Galitia. It's laid out like the architect was drunk, with broad avenues that suddenly end in cul-de-sacs and small, winding streets that thread for kilometers back and forth through the district.

It's easy to tell how long someone has been living or working in Canons just by asking them directions. If he rattles off a series of bizarre turns and assorted landmarks, you can bet he knows the district. If the directions come complete with up-to-date changes to street names and an outstretched palm, you're talking to a streetsinger.

Corner newsscribes also do good business selling maps of Canons to confused travelers and Galitians unfamiliar with the district. Maps with magical "leads" keyed to the more popular destinations in Canons take even better advantage of desperate job seekers, tourists, and others frustrated enough to part with the cash to get where they're going.

Canons' frustrating geography got its start a couple of hundred years ago when some bright, midlevel politician got the big pants over a new way to kiss up to the Big Rich and other important characters in the city. This far too bright-eyed politico managed

to get the district to agree to a number of street name changes in honor of the city's elite. Unfortunately, for every street renamed, a half dozen folks appeared insisting that they were worthy of a street, too. More and more Elders and ward bosses began to lobby for name changes to maintain support.

The custom continues to this very day, with an average of 1% of the district's streets changing names every month. The street-singers, professional guides, politicians used to the situation, and cabbies who bother to keep up find ways to make money off it, but everyone else just finds it frustrating. Locals merely ignore street names altogether, using landmarks to describe where they live, work, and just about anywhere else in the district.

Xel is very different from Canons, but the difference between Xel and its southern neighbor, Arias, is even more pronounced. Over 150 years ago, the residents of Arias paid to erect a wall shielding them from Xel. That might have been a smart move, because Xel is now the district most associated with the farms that provide the food that keeps the city running. There's at least a four-month supply of food in the enclosed fields and stockyards to the west of Galitia at any given time.

Xel is also the site of the newest city gate, now much used by farmers, earthmages, and watermages to reach the fields. It's the single largest gate in the city, measuring a full 50 meters in width.

The first thing you notice when you enter the district is that it looks overcrowded. Though the streets are wide, they're crammed with the original brownstones and whitewashed wooden houses built between, and even onto, the older buildings. Also scattered around are large, open barns and courtyards, normally kept empty. Small diners, handcarts of farm goods, and window gardens add color, if you like that sort of thing.

Both Canons and Xel can brag about a large number of rail-runner lines, all moving above ground. Canons in particular has dozens of 'runner lines and stops, though not as many as you might expect, thanks to the weird arrangement of streets.

This means that Canons is one big traffic jam on most days, the air full of gas fumes and that funny buzzing that happens whenever elementally powered cars are running around each other for more than a few minutes. If you aren't traveling far, you're better off taking a 'runner or walking.

Although a number of Galitians live in Canons, there aren't too many buildings devoted exclusively to housing. Most buildings are either home to businesses exclusively or serve as apartments/shops. The headquarters of the major news services are all located in Canons, as are the major banks, the gold and silver markets, and the farming and cattle markets. The lawyers, lobbyists, newsscribes, runecasters, brokers, bank employees, and other assorted mugs required to keep Galitia's business nexus moving are thick on the ground in Canons.

Xel is a lot less diverse when it comes to business. Aside from a handful of clothing stores, small restaurants, and a few apothecaries, Xel's economy is all about farming and farmers. Galitia's farming and livestock exchange lies just within northwest Xel, less than a block from the edge of the Canons. The market takes place in and around one of the emergency granary-stockyard-barn combinations that take up so much space in the district.

Although Xel has a relatively low number of Un-naturals wandering its streets, you can always find a few shapeshifters, some Hugor livestock handlers, and a handful of Barghest, valued for their ability to sense the presence of Wilderness creatures.

SENTINEL CENTRAL: CANONS MAIN PRECINCT HOUSE

Sitting right in the center of Canons is the dirty, four-story brownstone building that houses the sentinels' headquarters, morgue, and holding cells. Taking up almost the entire city block kitty-corner to the Canons courthouse, the precinct house is one of the oldest buildings in Galitia. The grimy brownstone is overcrowded, with all but the most senior officers sharing office space with their buddies. Some of the more junior investigators have actually had to shove their desks into the quieter ends of corridors. The din and mess
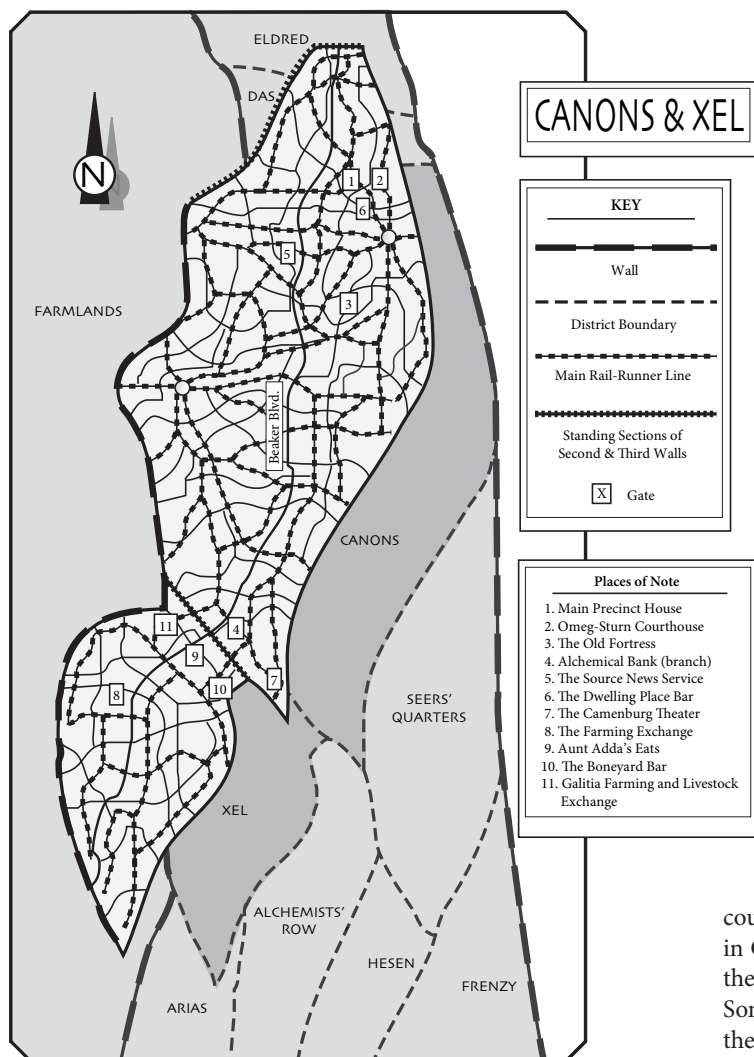
CANONS & XEL

KEY

━━━━━ Wall

- - - - - District Boundary

┅┅┅┅┅ Main Rail-Runner Line

▪▪▪▪▪ Standing Sections of Second & Third Walls

X Gate

Places of Note

1. Main Precinct House
2. Omeg-Sturn Courthouse
3. The Old Fortress
4. Alchemical Bank (branch)
5. The Source News Service
6. The Dwelling Place Bar
7. The Camenburg Theater
8. The Farming Exchange
9. Aunt Adda's Eats
10. The Boneyard Bar
11. Galitia Farming and Livestock Exchange

inside the precinct house make it seem like nothing ever gets done here, but once you get used to it, you see that the routine runs pretty smoothly.

The upper levels of the precinct building are devoted to the offices, records storage, processing, and a few drunk tanks. The lower stories (including two underground levels) are devoted to temporary cells, interrogation and recovery rooms, and the city morgue. Unlike the rest of the building, the morgue is usually quiet; most of the doctors and "icers" (mages hired to keep bodies from decaying) work in silence, none of them being social types anyway. In stark contrast to most of his staff, the coroner, Dr. Oswald Bligh, is real talkative, especially if you get a few ales in him.

One sentinel that private investigators should try to get on the good side of is Captain Thom Banff. For a sentinel, Banff is close to clean. He heads the Canons Homicide Division, but Chief Lawrence Baines has been known to send him wherever there's a potentially messy murder. Stocky, usually dressed in a rumpled overcoat over clothes that always seem a size too small, Banff is short-tempered and impatient with suspects and private types, but you could do worse than be pals with him.

THE OMEG-STURN COURTHOUSE

The Omeg-Sturn Courthouse is a five-story greystone building located near the center of the Canons district, across the street from the sentinels' main precinct house. It's one of the fancier buildings in the city, with gargoyles and other stone carvings all over the roof. The central hallway soars three stories high, and it centers on two six-meter statues of Galen Sturn and Tiat Omeg facing each other on opposite sides of the hall, their hands raised to support the vaulted roof (and presumably Mom, justice, and the Galitian way).

The courthouse contains six large court rooms with multi-tiered spectator galleries, as well as several smaller, more private chambers for cases involving powerful public figures. Also housed here are the main offices of the city's inquisitors, judges, and their respective staffs. The inquisitor general and chief justice have offices at opposite ends of a large hallway on the fifth floor, mirroring the placement of the statues below them.

Although the courthouse maintains a dignity that the busier, grimier sentinel headquarters does not, it's still filled at almost any hour of the day with overworked employees and barely controlled chaos.

ALCHEMICAL BANK: HERMES BRANCH

The Alchemical Bank is the largest and most influential banking chain in Galitia, and the Hermes Branch is the elder statesman of Alchemical, Inc. Owned by Aldous Brighton, perhaps the single most powerful individual in Galitia, of those who do bank, over 45% of Galitians go to an Alchemical bank branch. The Hermes Branch is located in a great pillar-laden building in southwestern Canons, almost directly on top of The Hill (Galitia's highest point). When Aldous Brighton is not at his mansion in Vrenthar, or visiting one of his many clubs, he can most often be found here.

The murder of the Hermes Branch's former manager, Morgan Simms, remains unsolved.

THE SOURCE

Newsscribe businesses in Galitia are actually groups of writers and editors who scrabble to sell their stories to the news services, crystal-set broadcasters, and conjurevid producers. Owned and operated by Kelton James, the Source is one of the best newsscribe businesses in Galitia. The Source operates out of a converted townhouse in downtown Canons. Squeezed between two larger, but less successful, competitors, Kelton and his cronies often manage to scoop every other newsscribe in town when it comes to real dirt on the latest doings of the Big Rich, the unions, or the crime lords. The Source also does a brisk business in the juiciest murder stories and news involving Unnaturals.

Kelton James is a handsome man in his mid-thirties with red hair. He's almost always found in or around the Source, marshalling his crew's energies and reaching out to buyers and sellers alike.

Ever since Kelton's wife was murdered five years back (they still haven't cracked that one), he's thrown himself into his work and forgotten all his old friends.
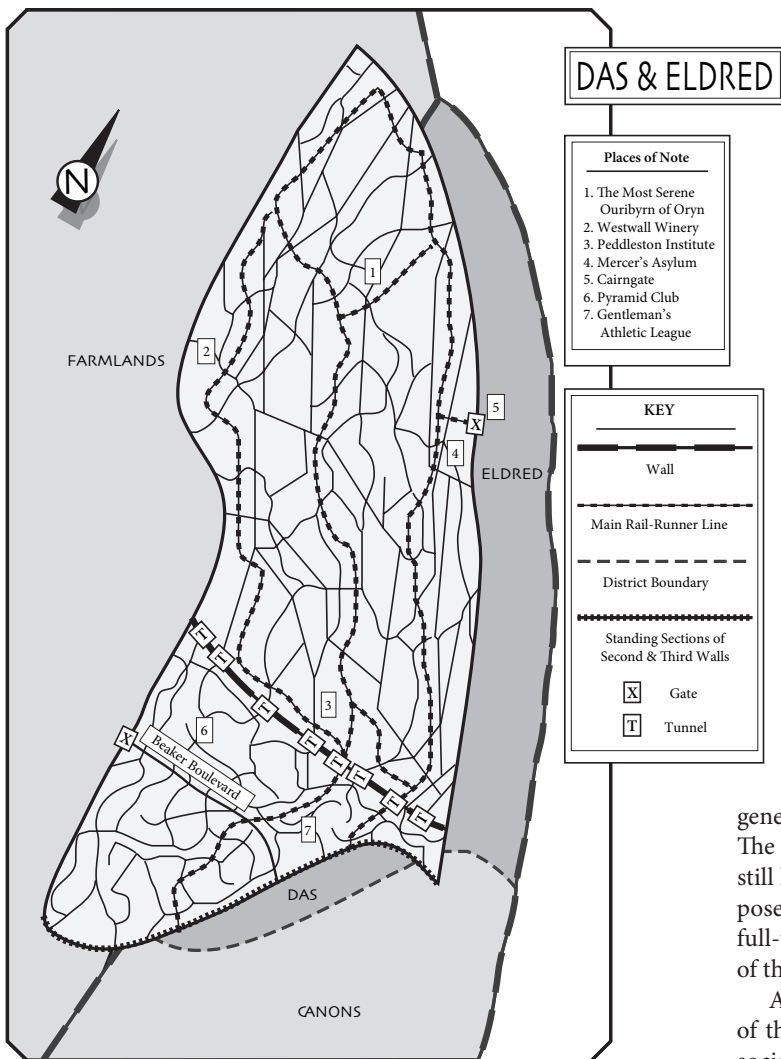
THE DWELLING PLACE

Propped in the lee of the sentinels' main precinct house is one of the city's more popular dives for newshounds and law alike. The open, two-story bar was originally commandeered by the newsscribes, court reporters, and betting agents who wanted a nearby place to rest between bouts of dirt-dealing. Although at first only the occasional stoolie would slip into the joint to join them, over time more and more sentinels and courthouse workers took to the place.

Today, it's one of the best places to find out what's going on in Galitia. Of course, any information bandied about in one of the Dwelling Place's two main bar areas is considered cold as ice by the newshounds (already on its way to song), but the tavern also has a number of smaller rooms that once served as sleeping quarters for guests back when it doubled as an inn. These rooms are now magically sealed to prevent eavesdropping. Each room has a separate hidden entrance, and only the Dwelling Place's owner and maybe a handful of other individuals know all the ins and outs of the tavern's secret chambers.

DAS & ELDRED

The districts of Das and Eldred form the northern edge of Galitia. While Das dates back to the Third Wall, Eldred didn't come into being until the Fourth Wall, a few hundred years later. Most of the original exterior wall that separates Das's northern edge from Eldred's southern one still looms between the two districts. The wall ranges from seven to eight meters feet in height, and is over four meters thick in most places. Although tunnels have been drilled through the wall to allow access between the districts in some spots (in one case causing the collapse of the entire wall — that street's now called the "skyway"), the residents of the two districts generally do their best to ignore each other.

Das gives the impression of a beautiful painting that's been sitting in somebody's attic for too long — soot, grease, dust,

DAS & ELDRED

Places of Note

1. The Most Serene Ouribyrn of Oryn
2. Westwall Winery
3. Peddleston Institute
4. Mercer's Asylum
5. Cairngate
6. Pyramid Club
7. Gentleman's Athletic League

KEY

Wall

Main Rail-Runner Line

District Boundary

Standing Sections of Second & Third Walls

⊠ Gate

Ⓣ Tunnel

FARMLANDS

ELDRED

Beaker Boulevard

DAS

CANONS

Eldred's history is a whole other story. The city planners who designed the Fourth Wall expansion were worried about the recent deterioration of Trass, which many residents were already beginning to call Frenzy. Labor agreements with the guilds were being threatened by problems drifting over from Frenzy. Finally, the Elders agreed to build "facilities" for the homeless and the insane and stuff them into eastern Eldred. (Since only a small part of Das actually connects with that part of the district, there weren't any real problems getting the bill passed.) In no time, several large asylums and a huge jail known as Cairngate were constructed in eastern Eldred. (This attempt at ridding central Galitia of its crazies proved a rousing failure, as anyone who's spent a night in Frenzy can tell you.)

Today, eastern Eldred has a number of sanitariums to go with its nuthouses and dungeon. However, central and western Eldred is home to a thriving, nearly self-sufficient community that has managed to ignore the rest of the city on almost every subject. There's an old saying that when you walk through the wall into Eldred, you're walking out of Galitia. Although the sentinels, the tax collectors, and the Elders say that's a lot of alchemist's gold, you can take it from me, it's more truth than lie.

Das doesn't have any industry. Even streetsingers, general stores, and other small businesses are hard to find there. The closest thing to industry in the area are the old clubs that still hold on to a few members. The population of Das is composed predominantly of part-time wealthy residents and the full-time servants (and mistresses) who take care of the needs of the houses and owners.

Although Das is far from what it used to be, the residences of the district are still among the nicest in all of Galitia. The society scribes are forever composing pieces on the grand mansions, exquisite penthouses, and gorgeous furnishings found in the district.

Unlike Das, Eldred has all sorts of shops, grocers, apothecaries, tailors, streetsingers, and all the other businesses you'd expect to find in a Galitian neighborhood. The two main industries in Eldred, however, are medicine and booze. Two of the biggest asylums (the Peddleston Institute and Mercer's Asylum) in the city are here, as well as a large public hospital and a number of clinics.

This district is also Galitia's only commercial producer of wine, not counting a few family distilleries (ale, vodka, and a few other grain alcohols) in Xel. It's also the only place in Galitia where grape vines grow.

Outside of the inhabitants of the asylums and Cairngate, Eldred's population is even more of a piece than Das's. The residents of this crowded, bustling district are almost all Eldreth, descendants of a group of Humans who fled to Galitia a few hundred years ago. Pure-bred Eldreth are tall and their skin is a golden color (Eldreth with mixed blood resemble other Galitians). The district's residents speak with a slight accent, making their tone just a bit softer than that of the rest of the

and age all working together to obscure a work of art, so that the meaning's lost. The buildings of Das are impressive, built from massive slabs of rock transported from the nearby Pendars. Many of the residents are equally impressive, with some of the true Big Rich keeping homes here.

Originally intended as a place where the Big Rich could stay protected from the dangers that occasionally crawled out of the Skorn, without being too far from the banks and businesses of Canons, the district was constructed with all that magic and money would allow. Even the outer walls surrounding Das were built taller and thicker than any others built in the period, to be certain of their protection (note that the outer walls protecting Das were the only ones built during the fiasco of the Third Wall not to have large glowstones crammed in them). Today, Das looks pretty pitiful next to Vrenthar, but some of the wealthy have stayed loyal to the neighborhood. All the gentlemen's clubs built during the boom times are still there, and the fact that Canons is just a sorcerer's pitch away is probably the only thing that keeps the area from going the way of Esler.

city's residents. The rules of Eldreth society are fairly complex, and although they make allowances for the ignorance of most Galitians, anyone who doesn't at least attempt to make nice with their customs will soon find herself unable to do any business in the district (or maybe unable to do anything at all).

CAIRNGATE

Cairngate is Galitia's largest and most dangerous prison. Built directly into Eldred's eastern wall, some of Cairngate's inmates have a view of the river that most people would envy — except for those unfortunate incidents where inmates are consumed, torn to pieces, turned to jelly, driven insane, or … well, you get the picture. This might explain why prisoners think of a "room with a view" as worse than a death sentence (at least a death sentence's quicker).

Cairngate's only supposed to be able to hold 5,000 inmates, but it's been known to be home to up to twice that number. The warden and other administrators keep a tight watch on most of Cairngate's population, and troublemakers wind up in "the Dark." That's a warren about three levels deep used for storage, mass crypts, and solitary confinement cells. Although there are tunnels everywhere you look, they all end in elementally fused rock after about 10 meters.

"The Dark" is completely underground, and guards only give out candles and glowstones to inmates in exchange for a lot of cash. Get thrown in there, and that's all she wrote — unless you can win a pardon by digging up a few gems from the lower recesses or turning stoolie.

The inmates have their own little feudal kingdom down there, currently ruled by a guy called Demon. He's reigned for about nine years now and has a loyal group of dukes and duchesses around him. Nobody outside can understand how things are run in "the Dark" — only by living there for a while can you learn the truth.
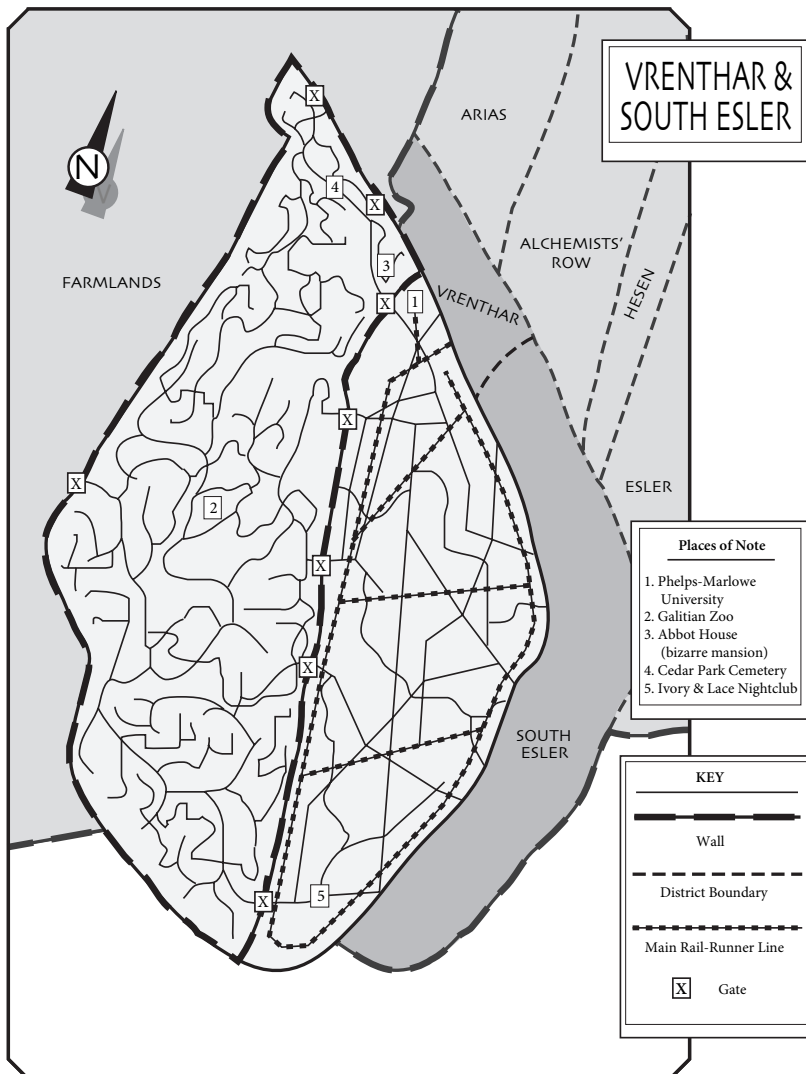
PYRAMID CLUB

The Pyramid Club is one of Galitia's most respected and exclusive gentlemen's clubs, located on Sturn Boulevard in western Das. All of the best families have somebody that's a member. The Pyramid Club takes up the top five stories of its building, while the remaining floors house luxurious private apartments (including a three-story joint just beneath the club that's home to Caiphas Bennington).

The Pyramid Club's all-male membership is supposed to be meeting to discuss financial ventures, but the ones they care most about are the ones having to do with cards and dice.

VRENTHAR & SOUTH ESLER

Vrenthar and South Esler are nestled along Galitia's southwestern border. Neither district touches upon the river Skorn, and the residential neighborhoods found here are among the best in the city.

Vrenthar is the jewel in Galitia's crown. The majority of Big Rich make their homes among the district's sweeping mansions, parks, restaurants, churches, and assorted clubs. Vrenthar's the only district in the city with no railrunner lines at all. When Vrenthar's exterior walls and first mansions were being constructed, the city naturally began making plans to extend the southern railrunner lines into the district. A committee of concerned women (all members of the exclusive Ladies' Luncheon League) immediately started griping, claiming that it would be a waste of money sorely needed in other districts. (Of course, the ladies' real agenda was to keep Vrenthar as sheltered as possible from all but the wealthiest and most important of Galitia's residents.) Given the fact that the city was short and the ladies were willing to make generous "contributions" here and

VRENTHAR & SOUTH ESLER

ARIAS

ALCHEMISTS' ROW

FARMLANDS

VRENTHAR

HESEN

ESLER

SOUTH ESLER

Places of Note
1. Phelps-Marlowe University
2. Galitian Zoo
3. Abbot House (bizarre mansion)
4. Cedar Park Cemetery
5. Ivory & Lace Nightclub

KEY

Wall

District Boundary

Main Rail-Runner Line

X Gate

there, the Elders scrapped the plan. Today, Vrenthar sits by itself, cut off from its neighbors by granite walls and well-guarded wrought-iron gates.

Situated between high-class Vrenthar to the west and the mean streets of Esler to the north is South Esler, caught between two worlds. Although it shares a name with one of its neighbors, that's all it shares. South Esler considers itself more closely related to Vrenthar than its namesake, and residents have been fighting for years to slap a wall between them and Esler.

The campaign's only been partially successful. South Esler just doesn't have the political clout of Vrenthar (or the money), so the best they could get was a row of brownstones along the border. Only four streets connect Esler to South Esler. Although the latter will never do much more than be a cheap knock-off of Vrenthar, it still has a better standard of living than most other parts of the city.

PHELPS-MARLOWE UNIVERSITY

Phelps-Marlowe University is the oldest and most respected institution of higher learning in Galitia. The leaders of South Esler managed to lure the university away from its original home in the Canons district through a combination of enticements, including gorgeous facilities, bribes, and the promise that the university's faculty would be free to pursue whatever topics they wished. Today, the university is an "academically diverse institute that produces almost all of Galitia's top doctors, academicians, political theorists, and business managers" (and it must be true, because it's right out of their catalog).

IVORY & LACE

Ivory and Lace is a piano bar and nightclub located along the southeastern edge of South Esler. The two-story structure is faced entirely with delicately veined marble, and the door is inlaid with ivory. Inside, the bottom floor is filled with posh booths surrounded by large plants and lots of statues. The booths are set off and are used for private meets of all kinds. The tables surround a small, circular stage on which many of Galitia's better torch singers perform nightly.

The second floor is almost always hazy with cigar smoke. Colored pools of soft light radiate upwards from the floor with the only overhead lighting focusing on the grand piano in the far corner, across from a large, ivory-inlaid bar. The piano player, Belle Hessler, is fantastic (and it's rumored she used to work as a bloodmage, and still does have connections to the black market).

THE PEOPLE

This section contains write-ups for a select number of important gamemaster's characters. Gamemasters are encouraged to build on this list to populate the alternatingly gritty and glitzy city that is Galitia. Spells listed with characters should be considered those he or she uses most often, not necessarily all that the person knows. For descriptions of spells, see the Chapter 6 of this book.

Note that these characters were built on approximately the same number of attribute dice as players' characters. Gamemasters should drop the attributes by 1D (with a minimum of 1D) for any character they want to be cannon fodder, or raise skills (not attributes) by 1D to create more challenging versions.

Unless otherwise noted in their roleplaying notes, all characters described herein are Human.

THE ELDERS

BRENNA ALBRECHT

Reflexes 2D
Coordination 2D+1
Physique 2D+2: stamina 3D
Knowledge 3D+1: business 4D+2, scholar 3D+2: art history +1D
Perception 3D+2: artist 4D: teaching +2, investigation 5D+1, search 5D
Presence 3D: command 3D+2, intimidation 3D+2, willpower 5D
Magic 1D: conjuration/vitomancy 3D+2
Strength Damage: 1D   **Move:** 10
Fate Points: 1   **Character Points:** 7
Body Points: 15   **Wound levels:** 3
Funds: 4D+8   **Alignment:** Order 2

Advantages: Authority (R3); Contacts (R1), other Elders; Wealth (R4), +8 to Funds totals/20,000 vens in cash

Disadvantages: Hindrance: Obnoxious (R4): +4 to *charm, con,* and *persuasion* difficulties; Quirk (R1), secret of uncle's death

Special Abilities: Skill Bonus: Magic Aptitude (R1), +1 to *alteration* totals and +2 to *conjuration* totals

Spells: *facade — folk*

Roleplaying Notes: Albrecht is an avid art collector and historian and spends much of her money acquiring new pieces and artifacts from traders. It's said she keeps a "cold room" in her basement to contain the powers of demons possessing some of these works.

Brenna is one of the few Humans to make use of the *facade* spell on a regular basis. It's said she reshapes herself into a beautiful young woman and cruises Canons bars by night, but that might just be gossip started by her enemies on the board.

Even when she's in the right, her shrill voice and obnoxious attitude makes it unlikely anyone will go along with her.

CAIPHAS BENNINGTON

Reflexes 3D: brawling 3D+2, climbing 4D, dodge 4D, melee combat 3D+2
Coordination 3D: marksmanship 3D+2, piloting 3D+2
Physique 3D+1: stamina 4D
Knowledge 3D: business 5D+1, medicine 3D+2
Perception 3D+1: gambling 4D+1, investigation 4D, search 4D+2, streetwise 5D
Presence 3D: command 3D+2, con 4D+2, intimidation 4D+2, persuasion 4D+1, willpower 5D+1

Magic 1D: apportation/elemental 3D+1, divination/vitomancy 3D+1

Strength Damage: 2D **Move:** 10
Fate Points: 1 **Character Points:** 10
Body Points: 16 **Wound levels:** 3
Funds: 4D+8 **Alignment:** Order 5

Advantages: Authority (R3); Contacts (R1), other Elders; Wealth (R4), +8 to Funds totals/20,000 vens in cash

Disadvantages: Hindrance: Arrogant (R1), +1 to *charm, con,* and *persuasion* difficulties; Quirk (R1), secret past; Quirk (R2), loathes the Brighton family

Special Abilities: Arcane Knowledge: Air (R1), +2 to related spell skill totals; Arcane Knowledge: Earth (R1), +2 to related spell skill totals; Skill Bonus: Magic Aptitude (R1), +1 to *alteration, apportation,* and *divination* totals

Spells: *communicate with animals, windstorm*

Equipment: His weapon of choice is a beautifully carved lightning cane (damage +1D+1; *lightning bolt* damage 7D with range of 25 meters), which he carries wherever he goes.

Roleplaying Notes: Bennington is a formidable figure, a solid friend, and an implacable enemy. In his younger days, he made a point of traveling with some his firms' caravans and has had his share of experiences in the Wilderness. He will not talk about them unless he is drunk. Bennington also has a significant fortune, and his holdings in the city are second only to Aldous Brighton's.

ALDOUS BRIGHTON

Reflexes 2D
Coordination 2D+1: marksmanship 2D+2
Physique 2D+1
Knowledge 3D+2: business 5D, languages 4D+1
Perception 3D+1: investigation 3D+2, search 4D+2
Presence 3D: command 3D+2, con 4D+2, intimidation 4D+2: taunt +1, persuasion 3D+2: bribery +1, willpower 5D+1
Magic 2D+1: alteration/vitomancy 4D+1

Strength Damage: 1D **Move:** 10
Fate Points: 1 **Character Points:** 9
Body Points: 15 **Wound levels:** 3
Funds: 4D+8 **Alignment:** Order 6

Advantages: Authority (R3); Contacts (R1), other Elders; Wealth (R4), +8 to Funds totals/20,000 vens in cash

Disadvantages: Enemy (R1), Harris Sturn; Enemy (R2), Caiphas Bennington; Hindrance: Arrogant (R1), +1 to *charm, con,* and *persuasion* difficulties; Quirk (R3), paranoid — +6 to *willpower* totals against *con* and *persuasion* and must be constantly be persuaded to do things

Special Abilities: Skill Bonus: Magic Aptitude (R1), +1 to *alteration, conjuration,* and *divination* totals

Spells: *personality* (*heighten attribute: Presence*)

Equipment: Brighton has access to a vast fortune and a staff of mages. He is chauffeured around town in a Signer Sedan (speed 250; passengers 5/1 driver; Toughness 5D+1).

Roleplaying Notes: Brighton talks very slowly, as if carefully choosing each word, and he's easily startled. He can be charming

when he wants to be, but it's an effort. His natural tone is one of command, and he's used to getting what he wants.

TIARA CASSELY

Reflexes 3D: brawling 3D+2, dodge 3D+2, melee combat 3D+2
Coordination 2D
Physique 2D+2
Knowledge 3D: business 4D+2
Perception 3D: investigation 3D+1, search 4D, streetwise 4D+2
Presence 3D+2: charm 6D+1, command 4D, intimidation: taunt 5D, persuasion 5D+2, willpower 5D
Magic 1D: apportation/wizardry 3D+1

Strength Damage: 1D **Move:** 10
Fate Points: 1 **Character Points:** 9
Body Points: 15 **Wound levels:** 3
Funds: 4D+8 **Alignment:** Chaos 1

Advantages: Authority (R3); Contacts (R1), other Elders; Wealth (R4), +8 to Funds totals/20,000 vens in cash

Disadvantages: Hindrance: Arrogant (R1), +1 to *charm, con,* and *persuasion* difficulties

Special Abilities: Skill Bonus: Magic Aptitude (R1), +1 to *alteration, apportation,* and *conjuration* totals

Spells: None

Equipment: jeweled dagger in her boot (damage +1D)

Roleplaying Notes: Like her fellow board members, Tiara has a great deal of money and lots of fancy toys. Although Tiara received some magical training as a child, she never really cared for it. Instead, she hires someone to cast any spells she needs done, primarily ones to keep her looking good.

HARRIS STURN

Reflexes 3D: brawling 4D, dodge 4D+1
Coordination 3D: marksmanship 3D+2
Physique 2D+2
Knowledge 3D: business 5D, navigation 4D
Perception 3D: investigation 3D+1, search 3D+2, tracking 4D
Presence 3D+1: charm 4D+2, command 3D+2, intimidation 4D+2, persuasion 4D+2, willpower 5D+1
Magic 1D: alteration/vitomancy 5D

Strength Damage: 1D **Move:** 10
Fate Points: 2 **Character Points:** 8

RUMORS: HARRIS STURN

Sturn has very quietly and cautiously begun to organize the Oathbreakers as a third force in Galitia, in an effort to control the bloodshed and perhaps end the Godwar once and for all — or, at least, win it for his faction. The efforts of this as yet tiny force have not proven very effective so far, but Sturn is patiently recruiting new members as quickly as he can without needlessly jeopardizing his fledgling operation.

GAMEMASTER'S CHARACTERS & WOUNDS

To emphasize that they are of lesser importance than players' characters, gamemaster's character may be given fewer Wound levels. Use this chart to determine what Wounds a character takes when she has fewer than five. The damage result is the difference between the damage total and the resistance total. Any damage less than or equal to the character's current level bumps the character to the next level.

1 Level	2 Levels	3 Levels	4 Levels	Damage Result
Severely Wounded	Stunned	Stunned	Stunned	1–3
Dead	Severely Wounded	Wounded	Wounded	4–8
	Dead	Severely Wounded	Severely Wounded	4–8
		Dead	Incapacitated	9–12
			Dead	13 or more

Body Points: 15 **Wound levels:** 3
Funds: 4D+8
Alignment: Oathbreaker-Order 12

Advantages: Authority (R3); Contacts (R1), other Elders; Contacts (R2), Oathbreaker followers; Wealth (R4), +8 to Funds totals/20,000 vens in cash

Disadvantages: Devotion (R3), to Oathbreaker-Order cause; Enemy (R3), those aligned with Order or Chaos; Quirk (R3), secretly the leader of the Oathbreakers

Special Abilities: Arcane Knowledge: Folk (R1), +2 to related spell skill totals; Skill Bonus: Magic Aptitude (R1), +1 to *alteration* totals and +2 to *conjuration* totals

Spells: *aid, intuition*

Equipment: pearl-handled .38 revolver (damage 4D; ammo 6)

Roleplaying Notes: Sturn plays at being a wealthy good-for-nothing who only shows up at Elders meetings to anger Aldous Brighton. In fact, the pose is to keep anyone from suspecting that he's following in the footsteps of his ancestor (Galen Sturn) in protecting the people of his city from the Godwar; he is the leader of Galitia's Oathbreakers.

THE MAGES

JACK FRYE

Reflexes 2D+1
Coordination 2D+1: marksmanship 3D+2, throwing 3D+2
Physique 2D+2
Knowledge 3D: medicine 4D+2, scholar 4D: fire +1D
Perception 3D+1: business 3D+2, investigation 4D: research +1D, search 5D
Presence 3D: persuasion 3D+1
Magic 2D+1: alteration/elemental 6D+2, apportation/elemental 6D+1, divination/elemental 7D+1

Strength Damage: 1D **Move:** 10
Fate Points: 0 **Character Points:** 7
Body Points: 15 **Wound levels:** 3
Funds: 3D **Alignment:** Chaos 3

Advantages: Authority (R2); Equipment (R2), spell grimoires and components

Disadvantages: Hindrance: Meek (R2), +2 to *intimidation, persuasion,* and *willpower* difficulties

Special Abilities: Arcane Knowledge: Fire (R6), +12 to related spell skill totals; Skill Bonus: Magic Aptitude (R1), +1 to *alteration, apportation,* and *conjuration* totals

Spells: *fireball* and most other elemental spells having to do with fire

Equipment: numerous elemental grimoires and components needed to make elemental spells

Roleplaying Notes: Frye is a meek, nervous man, not very well-suited to being a union leader, particularly after the accident (he lost several skills due to spell failure). His dependence on "Ghost" increases every day. Unknown to Frye, the accident was caused by another mage's agent. Frye's brains were so addled that the other mage managed to convince him that he had saved Jack's life. Jack will now do just about anything for "Ghost," his lord and savior.

SABINE GRIFFITH

Reflexes 2D+2: brawling 3D+1, dodge 3D+1
Coordination 2D+2: throwing 5D
Physique 2D+2
Knowledge 3D+1: business 4D+1, medicine 4D+1, scholar: science 6D
Perception 3D+1: investigation 4D+2: research +1D, search 5D+1
Presence 3D: charm 4D, persuasion 4D+2, willpower 4D+2
Magic 2D+1: alteration/alchemy 7D+1, apportation/alchemy 7D+2, conjuration/alchemy 7D

Strength Damage: 1D **Move:** 10
Fate Points: 1 **Character Points:** 8
Body Points: 15 **Wound levels:** 3
Funds: 3D **Alignment:** Order 3

Advantages: Authority (R2); Equipment (R2), alchemical grimoires and components

Disadvantages: Hindrance: Temper (R2), +2 to *charm, con,* and *persuasion* difficulties

Special Abilities: Arcane Knowledge: Air, Enchanted, Fire, Life, Metal, Water (R2 each), +4 to related spell skill totals; Skill Bonus: Magic Aptitude (R1), +1 to *alteration, apportation,* and *conjuration* totals

Spells: Sabine knows how to create all the alchemical potions found in the "Equipment" chapter of this book.

Equipment: Sabine has access to at least two samples of every alchemical potion listed the "Equipment" chapter of this book, plus access to many alchemical texts.

Roleplaying Notes: Sabine will at least listen to any proposition that might involve money for her and her guild.

MALACH REVAN-HANT

Reflexes 2D+2: dodge 3D, melee combat 3D+1
Coordination 2D+1
Physique 2D+2
Knowledge 4D: business 3D+2, medicine 4D+1, scholar 4D+1: death +1D
Perception 3D+1: investigation 4D: research +1, search 5D
Presence 2D: command 4D, intimidation 5D, willpower 5D+2
Magic 2D: alteration/necromancy 7D+2, apportation/necromancy 6D, conjuration/necromancy 7D+1, divination/necromancy 7D+2

Strength Damage: 1D	**Move:** 10
Fate Points: 1	**Character Points:** 7
Body Points: 15	**Wound levels:** 3
Funds: 3D	**Alignment:** Neutral

Advantages: Authority (R2); Equipment (R2), spell grimoires and components

Disadvantages: Hindrance: Antisocial (R6), +6 to *charm, con,* and *persuasion* difficulties

Special Abilities: Arcane Knowledge: Death (R6), +12 to related spell skill totals; Arcane Knowledge: Entity (R3), +6 to related spell skill totals; Skill Bonus: Magic Aptitude (R1), +1 to *apportation, conjuration,* and *divination* totals

Spells: *fires of death, speak to dead*

Equipment: Revan-Hant possesses scores of necromantic grimoires

Roleplaying Notes: Revan-Hant is extremely antisocial and there's something unsettling about just being in his presence. He should be assumed to know many necromantic spells and rites. He usually has at least a few Zuvembie servants around.

THE MOBS

ARLE

Reflexes 3D (+1): brawling 5D+2, dodge 5D+2, jumping 3D+2, melee combat 4D, sneak 5D+2
Coordination 3D: lockpicking 4D, marksmanship 4D+2
Physique 3D (+2): stamina 5D
Knowledge 3D: business 5D, medicine 4D+1, scholar 5D
Perception 3D (+1): gambling 4D+2, investigation 4D, search 5D, streetwise 5D: smuggling +1
Presence 3D (+1): charm 4D+2, command 4D, con 5D+1, intimidation 5D+2, persuasion 4D+2: bribery +1, willpower 5D
Magic 1D: alteration/elemental 5D, conjuration/elemental 4D+2

Strength Damage: 2D (+2)	**Move:** 10
Fate Points: 1	**Character Points:** 9
Body Points: 21	**Wound levels:** 3
Funds: 3D	**Alignment:** Order 10

Advantages: Authority (R2), crimelord; Wealth (R2), +4 to *Funds* totals/10,000 vens

Disadvantages: Achilles' Heel: Nutritional Requirements (R3), blood; Advantage Flaw: Infection (R4), all Special Abilities and Disadvantages, *infection* skill at *Physique* +4D; Quirk (R3), needs blood once every three days

Special Abilities: Arcane Knowledge: Fire (R3), +6 to related spell skill totals; Arcane Knowledge: Water (R3), +6 to related spell skill totals; Immortality (R1); Increased Attribute: Perception, Presence, Reflexes (R1 each), +1 to related totals; Increased Attribute: Physique (R2), +2 to related totals; Life Drain: Damage (R2); Natural Hand-to-Hand Weapons: Fangs (R1), +1D damage; Intangibility (R1)

Spells: *Acid bath, fireball, ice dagger*

Equipment: .44 Karr automatic (damage 5D; ammo 6; range 10/25/50); lead ammo

Background Notes: The crimelord Arle serves the cause of Order, although this is perhaps due more to his position in Galitia's still-fractured underworld than to his somewhat jaded convictions. As the leading gangster in Galitia, Arle has his fingers in many pies, and a strong incentive to avoid the upheavals that come with the violent uprisings of the Chaotics.

Arle is not unversed in the spiritual and supernatural, and he has recognized some of the signs of the coming Godwar. He

has somewhat altered the course of his regular business activities, diverting some of his resources from his daily operations and his power struggles with other minor gangsters to seek out the signs of the blood cults and Chaos minions who he knows to be operating in Galitia.

Arle has begun to see that certain of the Big Rich have started to operate in this (for them) unfamiliar territory. While wary, Arle is certainly interested in forging alliances that may be helpful in the future.

ESMER FLOWERS

Reflexes 2D+2: brawling 3D, dodge 3D, melee combat 3D, sneak 3D

Coordination 2D+1: lockpicking 3D

Physique 2D

Knowledge 3D: business 4D, forgery 4D+1, medicine 3D+1, scholar 4D: etiquette +2

Perception 3D+1: investigation 4D+1, search 5D, streetwise 3D+2: Galitia +1D

Presence 3D+2: charm 5D, command 4D, con 5D, intimidation 5D+2, persuasion 4D+2: bribery +1, willpower 4D+2

Magic 1D: alteration/vitomancy 5D

Strength Damage: 1D	**Move:** 10
Fate Points: 1	**Character Points:** 8
Body Points: 17	**Wound levels:** 3
Funds: 3D	**Alignment:** Neutral

Advantages: Wealth (R2), +4 to *Funds* totals/10,000 vens

Disadvantages: Quirk (R2), secret past

Special Abilities: Arcane Knowledge: Folk (R2), +4 to related spell skill totals

Spells: *Charm, personality*

Roleplaying Notes: Esmer's public persona is that of a sweet, demure teacher of etiquette. In private, she's a tough-talking woman who led a rough life and stabbed her share of backs to get where she is. She's not above using extortion — usually backed by Gris muscle — to get what she wants.

THE LAW

CHIEF LAWRENCE BAINES

Reflexes 2D+1: brawling 3D+2, dodge 2D+2, melee combat 3D+2

Coordination 2D+2: marksmanship 4D+2, piloting 3D+2

Physique 2D+2: lifting 3D

Knowledge 3D: business 3D+1, security 6D

Perception 3D: artist: magic litanies 4D, investigation 4D+2, streetwise 4D+1: Galitia +1D

Presence 3D+1: con 5D, intimidation 5D, persuasion 4D+1, willpower 4D+1

Magic 2D: conjuration/wizardry 5D, divination/wizardry 4D+2

Strength Damage: 2D	**Move:** 10
Fate Points: 2	**Character Points:** 9
Body Points: 16	**Wound levels:** 3
Funds: 3D	**Alignment:** Oathbreaker-Order 8

Advantages: Authority: Law Enforcement (R2); Equipment (R2), ensorcelled weapons

Disadvantages: Devotion (R2), to Oathbreaker-Order cause; Devotion (R2), keeping the peace in Galitia; Enemy (R3), those aligned with Order or Chaos

Special Abilities: Arcane Knowledge: Magic (R1), +2 to related spell skill totals; Skill Bonus: Magic Aptitude (R1), +1 to *apportation, conjuration,* and *divination* totals

Spells: *arcane sphere, detect magic, find it*

Equipment: .38 revolver (damage 4D; ammo 6); hand-held crystal set

Roleplaying Notes: Baines is hard-as-nails, but not totally immune to pressure from the Elders. His days of working the street are long over, and it may have been a longing for excitement that brought him into the Oathbreaker-Order fold.

CAPTAIN THOM BANFF

Reflexes 2D+2: brawling 4D, dodge 3D, melee combat 4D

Coordination 2D+2: marksmanship 3D: pistols +1D+2, piloting 3D+1

Physique 3D: lifting 3D+1

Knowledge 2D+2: forgery 4D+2, medicine 5D, security 4D+2

Perception 3D: investigation 5D+1, streetwise 4D+1: Galitia +1D/smuggling +1, search 5D, tracking 4D+2

Presence 3D: con 5D, intimidation 4D+2, persuasion 4D, willpower 4D+1

Magic 1D: alteration/wizardry 2D+2, conjuration/wizardry 2D+2, divination/wizardry 1D+2

Strength Damage: 2D	**Move:** 10
Fate Points: 0	**Character Points:** 7
Body Points: 16	**Wound levels:** 3
Funds: 3D	**Alignment:** Order 2

Advantages: Authority: Law Enforcement (R1); Equipment (R2), ensorcelled weapons

Disadvantages: Devotion (R1), enforcing the law

Special Abilities: Hardiness (R1), +1 to damage resistance totals

Spells: *chill, find it, heat, note* (all cantrips)

Equipment: .38 revolver (damage 4D; ammo 6); blackjack (damage +2); hand-held crystal set; handcuffs; sorcerously toughened heavy trenchcoat (Armor Value +1D)

Roleplaying Notes: Banff is a good sentinel but a little too inclined to cut corners and maybe more "practical" than honest sometimes.

STANDARD SENTINEL

Reflexes 3D: brawling 4D+1, dodge 4D, melee combat 4D+2

Coordination 3D: marksmanship 4D+1, piloting 3D+1

Physique 3D

Knowledge 2D+2: security 4D

Perception 2D+2: search 3D, streetwise 4D+2

Presence 2D+2: con 3D, intimidation 3D, persuasion 3D, willpower 3D

Magic 1D

Strength Damage: 2D	**Move:** 10
Fate Points: 0	**Character Points:** 5 to 7
Body Points: 17	**Wound levels:** 3
Funds: 3D	**Alignment:** Neutral

Advantages: Authority: Law Enforcement (R1); Equipment (R1), ensorcelled weapons

Disadvantages: Employed (R2), as city law enforcement

Special Abilities: Hardiness (R1), +1 to damage resistance totals

Equipment: .38 revolver (damage 4D; ammo 6); hand-held crystal set; baton (damage +1D+1; charged with *pain* spell); leather sentinel uniform (Armor Value +2)

Roleplaying Notes: Most sentinels are "on the take" — but they come by it honestly. Most sentinels do not take random bribes from individuals; they collect from organizations that have been "approved" by their upper echelons. It's kind of like "extra taxes" and "licensing fees."

STANDARD SENTINEL DETECTIVE

Reflexes 2D+2: brawling 4D, dodge 4D, melee combat 5D

Coordination 2D+2: marksmanship 4D+1, piloting 3D

Physique 3D

Knowledge 3D: security 4D+1

Perception 3D: investigation 4D, search 3D, streetwise 5D, tracking 3D+1

Presence 2D+2: command 3D, con 3D, intimidation 3D, persuasion 3D, willpower 3D+1

Magic 1D: apportation/wizardry 2D+1, divination/vitomancy 2D+1

Strength Damage: 2D	**Move:** 10
Fate Points: 0	**Character Points:** 5 to 8
Body Points: 18	**Wound levels:** 3
Funds: 3D	**Alignment:** Neutral

Advantages: Authority: Law Enforcement (R1); Equipment (R1), ensorcelled weapons

Disadvantages: Employed (R2), as city law enforcement

Special Abilities: Hardiness (R1), +1 to damage resistance totals

Equipment: .38 revolver (damage 4D; ammo 6; runeslugs, various); hand-held crystal set; sorcerously toughened heavy trenchcoat, (Armor Value +1D)

Roleplaying Notes: There are two brands of detectives on Marl: those who are competent and fairly honest, and those who are dirtier than the underside of a Gris's feet. The competent ones are genuinely concerned with the more serious crimes — homicide, arson, kidnapping, and the like — while the others are simply there to make things "easier" for the organizations they take their payoffs from.

STANDARD INQUISITOR

Reflexes 2D+1: brawling 3D, melee combat 3D

Coordination 2D+1: marksmanship 3D

Physique 2D

Knowledge 3D: security 4D

Perception 3D: investigation 3D+2, search 3D+2, streetwise 3D+2

Presence 3D: command 3D+2, con 4D, intimidation 4D+1, persuasion 4D+2, willpower 4D+1

Magic 2D+1: alteration/vitomancy 3D+2, conjuration/vitomancy 3D+1, divination/vitomancy 3D+1

Strength Damage: 1D	**Move:** 10
Fate Points: 0	**Character Points:** 4 to 6
Body Points: 16	**Wound levels:** 3
Funds: 3D	**Alignment:** Neutral

Advantages: Authority: Law Enforcement (R1); Equipment (R1), ensorcelled weapons

Disadvantages: Employed (R2), as city law enforcement

Special Abilities: Skill Bonus: Magic Aptitude (R1), +1 to *alteration, conjuration,* and *divination* totals

Equipment: baton (damage +1D+1; *pain* spell); Babble Drops (see "Equipment" chapter)

Roleplaying Notes: Inquisitors are commonly trained in *vitomancy,* along with the Arcane Knowledge *folk.* Particular attention is paid learning the spells *charm, illusory pain, pain, and personality* (*heighten attribute: Presence*).

PEOPLE OF THE CITY
CAT

Reflexes 4D: acrobatics 5D, brawling 5D+2, dodge 5D+1, sneak 5D+1

Coordination 2D: marksmanship 3D+1, throwing 3D+2

Physique 3D: stamina 3D+2

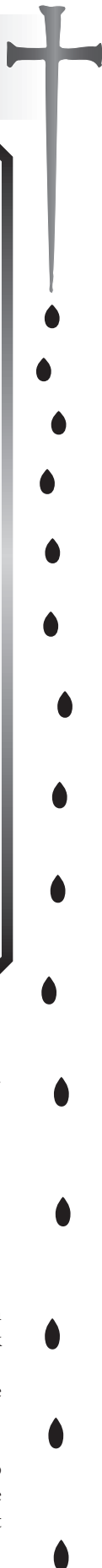**Knowledge 3D:** business 4D+1, medicine 3D+2

Perception 3D: gambling 4D+2, investigation 3D+1, search 4D, streetwise 4D+2

Presence 3D: charm 5D+1, command 3D+2, con 4D+1, intimidation 4D+2: taunt +2, persuasion 5D, willpower 4D+2

Magic 1D: conjuration/technomancy 3D+2

Strength Damage: 2D	**Move:** 10

STREETSINGERS

Streetsingers are a common sight in many of Marl's cities, though they sometimes go by other names ("sidewalk singers," "newscallers," and "town criers" are some popular ones). They're combination newscaster/entertainers. They buy their tales from a news service, which in turn get their stories from newsscribes. Some streetsingers form groups to pool their resources.

They belt out enough of the headlines to get the mostly illiterate masses curious about the details; listeners have to pay for the rest. If the city's got a message it needs to get out fast — say, alternate side of the street demon conjuration has been suspended for the day — they employ streetsingers to do that.

Of course, streetsingers don't make much money, so many croon popular tunes, play an instrument, or stage little acts to get some spare change. A few dabble in black market goods or prostitution on the side, and virtually all sell "privy" information.

Then there are the grifters, experts at faking accidents and then magnanimously taking pay-offs to keep quiet from worried drivers. This is the only side activity sure to get a streetsinger fired if he or she's caught.

TYPICAL STREETSINGER

Reflexes 2D+2: brawling 3D, dodge 3D, melee combat 3D, sneak 3D+2

Coordination 2D+2: marksmanship 3D, sleight of hand 3D

Physique 3D

Knowledge 2D+2: scholar 3D: own city +1D

Perception 3D: search 3D+1, streetwise 3D+1: own city +1D, survival: urban 4D

Presence 3D: charm 3D+2, con 3D+1, intimidation 3D+1, persuasion 3D+1, willpower 3D+1

Magic 1D: alteration 1D+1, conjuration 1D+1, divination 1D+1

Strength Damage: 2D   **Move:** 10

Fate Points: 0   **Character Points:** 2 to 5

Body Points: 12   **Wound levels:** 2

Funds: 3D

   Advantages: None

   Disadvantages: Employed (R1), as streetsinger

   Special Abilities: Skill Bonus: Magic Aptitude (R1), +1 to *alteration, conjuration,* and *divination* totals

   Equipment: Technically, streetsingers are not supposed to be armed, but most carry a .22 or a blackjack for protection. Some carry "quick-shot" impressed spells in rings or palm-gloves, used to blind an attacker long enough to get away. Some have musical instruments and props.

   Roleplaying Notes: Streetsingers spend most of their time outdoors, in all kinds of weather. That means they either develop hardy constitutions (like this sample character) or they sicken and die from pneumonia and the like. They range in nature from naive and innocent to hardened and cynical and are among the best sources of information in any Marl city. They will usually sell information to anyone who wants to buy, though the smart streetsinger develops a reputation for keeping his or her mouth shut when certain parties are involved.

Fate Points: 1   **Character Points:** 7

Body Points: 18   **Wound levels:** 3

Funds: 3D+2   **Alignment:** Oathbreaker-Chaos 1

   Advantages: Wealth (R1), +3 to Funds totals/5,000 vens in cash

   Disadvantages: Infamy (R1), runs skinpits and illegal businesses

   Special Abilities: Arcane Knowledge: Folk (R1), +2 to related spell skill totals; Skill Bonus: Magic Aptitude (R1), +1 to *alteration* totals and +2 to *conjuration* totals

   Spells: *dagger, slow*

   Equipment: .22 Delken (damage 3D; ammo 6); throwing dagger (damage +1D)

   Roleplaying Notes: Cat is a veteran skinpit fighter who hasn't forgotten any of her moves in the years since she quit that racket. Today, though, she relies more on her powers of persuasion than her ability to break your arm in three places with one blow.

PYRO CROSS

Reflexes 2D+2: brawling 3D+1, dodge 3D+1, melee combat 3D+1

Coordination 2D+2: piloting 3D+2, throwing 3D+1

Physique 2D+2: stamina 4D

Knowledge 2D+2: business 4D, medicine 3D+2, scholar: culinary arts 4D+2

Perception 2D+2: artist: chef 5D, streetwise 4D+2

Presence 2D+2: intimidation 4D, willpower 4D

Strength Damage: 1D   **Move:** 10

Fate Points: 0   **Character Points:** 5

Body Points: 17   **Wound levels:** 3

Funds: 3D   **Alignment:** Neutral

   Advantages: Equipment (R2), restaurant

   Disadvantages: Employed (R1), owner of Pyro's; Devotion (R2), to restaurant; Price (R2), must maintain restaurant; Quirk (R3), loathes Unnaturals

   Special Abilities: Natural Magick (R10), simple fireball, see page 88 of this book

   Equipment: blackjack in his back pocket (damage +2)

   Roleplaying Notes: Pyro's Natural Magick enables him to toss certain kinds of fireballs without casting a spell, which he uses to cook food. He sold his car some time ago, saying that he rarely used it.

*V*era chose that moment to slip out the other passenger door and make a break for it. Deacon was on her in three strides. In a better neighborhood, their brief struggle would have been dismissed as a "lovers' spat." Around here, people lost interest once they saw there wouldn't be any punches thrown.

Deacon herded her back toward the car. "Get in. You drive."

"You're crazy!" she pointed out.

"Runs in the family," he replied, shoving her behind the wheel. "We all take stupid risks for not enough dough and fall for the kind who live on trouble. Let's go."

Vera was smart enough not to waste any more energy on protesting. She started the car, listening to the barely discernible hum of elemental energy from the motor.

"Where are we going?"

"You'll find out," she answered.

Vera's instructions were simple: she was supposed to take Deacon to certain place and wait for a call. Nice and easy.

As they pulled up in front of the hotel, Deacon slipped her the revolver. "Put this in your little black bag, sister. Your boss might have somebody watching, and I'm supposed to be the prisoner, remember?"

Vera's eyes gleamed like two ice-cold diamonds as she took the gun. "And what's to stop me from shooting you right now? I'll tell 'em you tried to escape, that's what I'll do."

Deacon smiled. "Not unless you're murder with a spell, kid. I took the bullets out of it." He opened his fist and showed her the six slugs in his palm. "You really gotta stop being so trusting, Vera. It's gonna land you in trouble one of these days."

They went into the lobby, a dark, smelly hole whose only occupant was a wolf-breed. He was sitting behind the desk, watching a soft-core conjurevid. He took a break from his busy schedule to give them a key.

They'd put the bed in first and built the room around it, or at least that's how it looked. The bedspread was stained and one of the glowstones was on the verge of burning out. Not so the glowsign across the street, which splashed red light through the window every 10 seconds. The place had all the romance of a dentist's office.

"Now what?" Vera asked, sitting on the edge of the bed and looking sullen. Deacon had reclaimed the gun and was putting the ammo back in.

DENIZENS OF MARL

HUMANS

"Somebody asked me the other day, 'How come Humans have lasted so long? How come we run the planet and not some other species?' In other words, what we got that they ain't got?

*"Well, I'll tell ya: we **haven't** got claws or teeth, we can't fly or walk through walls, and the only shapeshifting I've seen done was when my wife put on all that weight right after the wedding. We're smart enough to build cities, all right, but that's not enough, no, sir. You ask me, what we got is numbers — we breed like rabbits, right? And there's always been just too many of us to kill off. So, eventually, we just overwhelm everybody else and we're sitting on top. I'm no sage, maybe, but that's how it seems to me."*

Humans are the predominant species on Marl, with maybe a half a billion crawling, walking, or hobbling around (nobody's been able to take a census, naturally). The cities you'll see were built by Humans for Humans, same as most of the goods you'll find in markets. You want to get along someplace, you speak the language the local Humans speak. And you do your best to look like one, if you possibly can.

Humans are intelligent creatures, or at least do a reasonable imitation of them. They're fraught with weaknesses — they need to eat and breathe and most require six to eight hours of sleep a night to be worth spit. They drop dead from the oddest things, and they're constantly working on new and better ways to off each other. At the same time, they insist that killing is against their nature and all the crime in the streets is the result of some mysterious lapse of "standards." Ask a shapeshifter who's seen a bunch of Humans with clubs and guns on his tail, and he'll tell you that the only times Humans are behaving naturally is when they're destroying something. (Of course, that's Unnatural talk all over …)

Humans value different things: Some want only peace and quiet, and are willing ignore a lot to preserve it. Some want money, sex or the envy of others. And some are convinced they'd already have all those things if it wasn't for "fill in the blank." They're the dangerous ones, at least according to most Unnaturals (a Human-centric term for all those who aren't of their species).

To be fair, though, Humans are good at a lot of things. They're at least as adept at building as they are at destroying. Also, they

CUSTOMIZING THE DENIZENS OF MARL

These are some of the most prominent creatures that inhabit Marl. Unless otherwise noted, they can all be used as players' characters. However, it's recommended that the gamemaster review each creature first and not allow players to create characters from a particular species if she thinks it'll upset the balance of the campaign.

Reading the entries is fairly simple. Each species is introduced by one of its own kind (if possible) in a short, italicized speech. Then there is a species overview that covers the basic description of the species. This description is by no means exhaustive — gamemasters, with player input, should feel free to expand upon it to fit their version of *Bloodshadows* world.

Next follows the "standard" characteristics for the creature. This is not necessarily an average — rather, it is a listing of attributes and abilities that are **most likely** found in a creature of this species. For example, a "standard Human" has a *Reflexes* of 2D+2 — by no means do all Humans, or even most Humans, have this attribute at that level. But it is a more likely attribute value than any other would be. Unless otherwise noted, the attribute maximum is 5D, and the minimum is 1D.

Most species also have "skill notes" listed, and a few have "attribute notes." These are guidelines gamemasters and players can use to construct logical creatures. For example, the "standard Relkazar" is said to "focus on combat and interaction skills," and they are "seldom interested in learning magic skills." This doesn't mean there are **no** Relkazar mages — just that they are less likely to exist than other types of Relkazar.

The section with the heading "character option notes" describes what Advantages, Disadvantages, and Special Abilities may be taken, and most also describe a few that must be taken for the creature to be representative of its species. (You'll need to look through Chapter 2 of the rulebook to learn of the game mechanics of each character option.) The mandatory character options are not free; they must be paid for through attribute or skill dice or creation points from the creation pool or gained from Disadvantages.

The mandatory character options can be taken at the rank listed or higher, as long as the character has points or dice to pay for them. For the average character, the mandatory and recommended character options are the only ones that he may get or raise after character creation with little or no reason.

Special Abilities in this universe are uncommon and thus incur the listed value for each additional rank.

Nonetheless, gamemasters and players may wish to construct "nonstandard" creatures (when they become accustomed to the *Bloodshadows* world), but the listed options are strongly recommended. For example, Sketh may have a maximum of 10 ranks in Disadvantages, with a maximum of one Disadvantage of rank 4 or higher. They also have several mandatory Special Abilities and Disadvantages. But a gamemaster may decide to create (or allow a player to create) a Sketh without those Special Abilities, or different ones, or the gamemaster may even alter the number of Disadvantages the character may have. When there is a choice (such as with certain species' Skill Bonuses), the selection must be made at character creation and may not be changed later.

Customized gamemaster's and players' characters might not be "mainline" reflections of their species, but that's all right — the world of *Bloodshadows* is a magical one, after all.

Finally, most creatures have an "Alignment" listed. This entry simply describes whether the creature has a predilection for Order, Chaos, the Oathbreakers, a mix, or none at all.

Special Note: All creatures of Marl other than Humans **must** take Prejudice at rank 1 or higher in addition to any others that they take; this Disadvantage does not count toward the character's maximum, but they do get the points or dice for it. (Players can read about it on pages 25–26 of the *D6 Adventure Rulebook*.) This is because Humans are the predominant species and run most things on Marl (or at least think they do).

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seemed to have developed an affinity for sorcery. Once they realized they could harness magic for their own use, they were tireless in their efforts to bend it, shape it, and master it. The kinds of sorcery they learn seems to be based on personal interest and practicality. Small wonder that most of the breakthroughs and new schools of magic have come about as a result of Human work.

There's nothing easier to understand than Human resentment of Unnaturals. After all, Humans are born hunters, and they're good at it. They don't like having to think of themselves as prey for something else. Your average Vamp, Orris, or demon is used to being hunted by something, so they can dodge Humans at the same time that they're feeding off them. If the Godwar were to reach the kind of scale it did several centuries ago, it would be a disaster for Unnaturals as well as Humans — with their favorite food source gone, it's doubtful they'd last very long.

It's a mistake to assume that a Human in a party of Unnaturals is always going to be the weakest and the least talented. Most Humans live out their lives in one city and have still seen more of the world than your average undead (whose universe revolves around simple survival, more often than not). Some Humans are creative and charming when they have to be, and most are good liars.

STANDARD HUMAN
Reflexes 2D+2
Coordination 2D+2

Physique 2D+2
Knowledge 3D
Perception 3D
Presence 3D
Magic 1D

Skill Notes: Humans can have virtually any skill. Players who don't wish to have *Magic* may either redistribute the default 1D in the attribute **or** take four additional skill dice (but not both).

Alignment: Humans run the gamut of all alignments and boast a significant number of Neutrals as well.

Character Option Notes
Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 3 or higher.

Mandatory Character Options
Disadvantages: None
Advantages: None

Special Abilities (choose one or more): Arcane Knowledge (R1, cost 1), +1 to *Magic* skill totals for choice of one Arcane Knowledge; Attack Resistance: Magic (R1, cost 2); Hardiness (R1, cost 1); Skill Bonus: Magic Aptitude (R1, cost 1), +1 to totals of any three spellcasting skills

Recommended Character Options
Disadvantages: Any
Advantages: Any

Special Abilities: Any that enhance the character's physical or mental abilities without physical changes or adding additional abilities; may take additional ranks of Special Ability options

Restricted Character Options

If Humans choose Special Abilities other than the mandatory or recommended ones, they may diverge from pure Human-kind and have to take Disadvantages that reflect that divergence.

THE BREEDS

Breeds are a collection of individuals. There is no one "breed" species. But there are enough occurrences of certain types of breeds that they can be listed here.

Once, perhaps during the last Godwar, *vitomancy* (the sorcery of life) was used to create crossbreeds between different animals and between pure races (such as Humans) and other pure races or animals.

Since then, crossbreeding has lost popularity among those who study vitomancy. But there are still many mixed races out there — the breeds who now "breed true."

HALF-BREEDS

"Watch who you're calling a dirty rat. Some us of take that kind of personally."

Half-breeds are the general term for animals crossbred with Humans. With so many animals to choose from, they were the easiest to "design." They walk upright and have opposable thumbs, just like their Human parents, yet they also share some of the characteristics of their animal "parent." Bear-breeds (Ursines)

are extremely strong, but somewhat slow and not overly bright. Cat-breeds have heightened hearing and better night-sight, but they are generally smaller and slighter than Humans.

Half-breeds mating with others of their animal-descent or with Humans produce offspring; other parings do not. The more Human in the parentage, the fewer visible animal features the child has (and the more minor the extraordinary abilities received from the animal side).

BARGHEST

"Don't try to hide anything from me. I can smell what you are and what you ain't. As to what I am, I don't see that it's any of your business, but I'll humor you. Some alchie grafted a wolfhound onto a Human in an effort to improve the race. Pretty successful effort, wouldn't ya say?"

Barghests are large dog-Human breeds with shaggy heads which look like a cross between a Human's and a wolfhound's. Their additional muscle density makes them on average nine kilograms heavier than a similarly proportioned Human. Barghests have hair covering the top half of their bodies, although females tend to have significantly less fur on their arms and backs.

Barghests have highly developed olfactory capabilities, as well as an extra array of senses apparently developed during their creation. The creatures can sense everything from moisture levels in the soil to fear in cattle. They also can often sense the approaching Wilderness creatures. The more talented Barghests can sense the presence of other Unnaturals found in cities, even ones such as disembodied spirits and the Pretas, who have no apparent physical form of their own.

Their abilities make Barghests ideal for work as interrogators and guards, but most of the species prefer to work in open spaces and with animals, whom they consider generally superior to the Human populace. Barghests tend to be brutally honest, which makes it difficult for them to get far in today's society.

STANDARD BARGHEST

Reflexes 2D+2
Coordination 2D
Physique 4D+2
Knowledge 2D+1
Perception 4D
Presence 2D+1
Magic 0D

Skill Notes: Barghest prefer *Perception*-based skills, as well as ones that allow them to deal with the creatures that they find.

Alignment: Most Barghest seem to prefer Order, though some are Oathbreaker-Order.

Character Option Notes
Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.

Mandatory Character Options
Disadvantages: Quirk (R2), completely honest in expressing their opinions
Advantages: None

Special Abilities (total cost 10): Enhanced Sense: Smell (R1, total cost 8) with Additional Effect (R5), can use nose to determine a variety of additional information about the environment and other living and undead creatures; Hardiness (R2, cost 2)

Recommended Character Options

Disadvantages: Any

Advantages: None

Special Abilities: None

Restricted Character Options

None.

HUGOR

"Break things. Get paid. Life's good."

Hugors — or "Hugos" as they're often called — are the result of crossbreeding between Humans and a long-gone race of muscular humanoids called Ogres. They are tall masses of muscle, with a greenish cast to their skin, foul breath, and coarse, black hair covering most of their bodies. Most Hugos encountered so far have been more brawn than brain, although there's rumored to be a small cult of Hugo scholars in the mountains near Selastos. What they're studying no one cares to guess.

There's a popular theory that Hugos enjoy symbiotic relationships with each other, since they always travel and work in pairs. Separated from their life-mates, their prodigious strength seems to fade.

Hugos find work as heavy laborers, sentinels, bouncers, or strikebreakers. For the most part, they keep to themselves in the poorer neighborhoods of major cities, since they're not really accepted by the Human population.

STANDARD HUGOR

Reflexes 3D+1

Coordination 2D+1

Physique 5D

Knowledge 2D+1

Perception 2D

Presence 3D

Magic 0D

Skill Notes: Hugor characters seldom, if ever, possess magic skills. They also shy away from most skills that depend on their limited mental abilities attributes.

Alignment: Most Hugors seem to lean toward Order, and there's no reason to think that will change anytime soon.

Character Option Notes

Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.

Mandatory Character Options

Disadvantages: Achilles' Heel: Physical Symbiosis (R4), with life-mate (male or female)

Advantages: None

Special Abilities: None

Recommended Character Options

Disadvantages: Infamy (any rank), criminal ties

Advantages: Any

Special Abilities: Increased Attribute: Physique (R3, cost 6); Skill Bonus (any rank, cost 1 or more), combat skills

Restricted Character Options

None, though it is unlikely Hugors will have magical abilities.

SKITTER-RATS

"You wanna know about Skitter-rats, heh? You don't smell like a wrong guy, but I still don't know if I like you. We skitters watch out fer each other — watch out fer everything. The hairless types ought to keep that in mind before they go stealing from the boss."

Skitter-rats, or Sk'rats, as they are sometimes called, are hairy humanoids with large eyes, elongated faces, and lanky, hairless tails. Although small for Humans (averaging a little over 1.5 meters tall), a Skitter-rat can pass for Human in a trenchcoat, hat, glasses, and a dark alley. No one's sure how they evolved, but street talk says that they were the result of an alchemist's attempts to either stabilize a werecreature or remove a wererat's curse.

The first Skitter-rats were spotted in Galitia a few hundred years ago, and their numbers (while still small) have only increased. Skitter-rats are known to

have vigorous (and noisy) mating habits, but unlike true rats, a female only gives birth to one or two kids at a time.

Skitter-rats can climb walls without working up a sweat, using their sharp nails and great sense of balance to good effect. A Skitter-rat can use its keen senses to track a person or thing almost anywhere. Skitter-rats also can hear a whispered conversation in another room, making it hard to keep secrets from one. As any streetsinger worth her voice will tell you, a Skitter-rat informant is probably one of the best sources of information in any city that has them.

Although most Skitter-rats like to stay up above the streets, some keep in regular touch with Humans or other "groundlings."

STANDARD SKITTER-RAT

Reflexes 4D
Coordination 2D+1
Physique 2D
Knowledge 3D
Perception 4D
Presence 2D+2
Magic 0D

Skill Notes: Skitter-rat characters occasionally possess magic abilities, though few have the patience to learn them and few Humans will teach them. They tend to prefer skills that enhance their natural acquisition tendencies.

Alignment: Most Skitter-rats seem to lean toward Oathbreaker-Chaos, if they have any leanings at all.

Character Option Notes
Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of two Disadvantages of Rank 4 or higher.

Mandatory Character Options
Disadvantages: Devotion (R2), to acquiring things
Advantages: None
Special Abilities (total cost 10): Enhanced Sense: Smell (R1, cost 3); Natural Hand-to-Hand Weapon: Claws (R1, cost 2); Natural Hand-to-Hand Weapon: Teeth (R1, cost 2); Skill Bonus: Hearing (R3, cost 3), +3 to *investigation, search,* and *tracking*
Disadvantages: None

Recommended Character Options
Disadvantages: Any, especially Infamy (any rank), criminal ties, or Hindrance: Frail (any rank)
Advantages: None
Special Abilities: None

Restricted Character Options
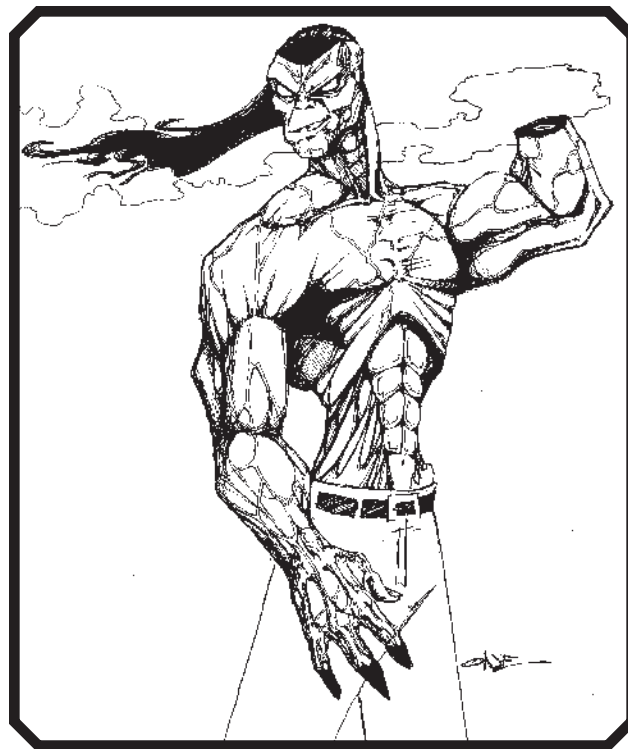None.

ELKIST

"You got sumthin' to say? Then shuddup and lemme talk — that's what you're here for, right?

"I'm part Ghoul, part sumthin' else, I dunno what. I'm all muscle and mean. Play straight with me, and we'll be pals. Get out of line and I'll use your ribs for a shoe rack.

"I've never met the bum who could take me. Day I do, I got this little trick. See?

"Aw, siddown. It ain't that bad. It's only my hand that's gone missing. Not like it was somethin' important, like my head. And no cracks, bub, or I'll haveta give you a blackjack facial."

Elkist are crossbreeds between Ghouls and a demonic species that apparently no longer exists on Marl. The name "Elkist" comes from them, and it can be translated roughly as "parts is parts." This applies both to their own strange appetites — they have a taste for internal organs, particularly the stomach and liver — and their ability to go intangible.

This is an inherited talent that helps make them such feared combatants (and accounts for the fact that Elkist were invariably heavyweight champions in Galitia's freestyle fighting rings until new rules were passed that banned their stepping into the ring with Humans). An Elkist can cause any part of its body — hands, feet, arms, legs, head, neck, torso — to turn intangible, although it seems they do not have the ability to cause more than one part to do at a time. (Elkist have never been seen to go completely intangible.).

It is possible for an Elkist to "trade up" intangible parts. If the right arm is out of phase and the left arm about to be attacked, the breed can bring the right limb back and phase out the left one simultaneously.

What all this means is that surprise is the key to taking out an Elkist, which is why so many have learned not to sit with their backs to the door. They can be found in a number of cities as sentinels, brawlers, and legbreakers, and some have proven to be excellent sailors. Their diet consists of living or dead Human flesh, a fact most seem to want to keep quiet (for obvious reasons). Elkist are said to be the only fighters who can hand you your head when you can't even see theirs.

STANDARD ELKIST

Reflexes 3D+1
Coordination 2D+2
Physique 3D+2
Knowledge 3D
Perception 2D+2
Presence 2D+2
Magic 0D

Skill Notes: Elkist can learn virtually any skills, though they tend to shy away from magic — especially demon-related spells.

Alignment: The Elkist are much more concerned with earning a living than fighting for ideals — they work for pay.

Character Option Notes

Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.

Mandatory Character Options

Disadvantages: Achilles' Heel: Nutritional Requirements (R3), Human or humanoid internal organs

Advantages: None

Special Abilities (total cost 4): Intangibility (R1, total cost 4) with Additional Effect (R1), may perform up to two Intangibility attempts per round and Restricted (R2), can only phase out one part (hand, foot, arm, leg, torso, neck, head) at a single time

Recommended Character Options

Disadvantages: Infamy (any rank)

Advantages: None

Special Abilities: Increased Attribute: Physique (any rank, cost 2 or more)

Restricted Character Options

None.

GRIS

"Whadda you want?

"That's right, I'm a Gris. Want to make something out of it? Good. You'd lose.

"My pa was an alchemist. My ma was a burner and a glass tube. Somebody mixed Hugor and Human blood, along with some other odds and ends, and came out with me. I don't really belong to either group — and who would want to? — but I can breed with both kinds of women. And once you've done it with a Gris …"

"Gris" is said to be short for "grisly," what the first of these breeds was dubbed by its creator. Gris are not natural, but are the products of an alchemical experi-

ment gone very wrong … or very right, if the potion-popper was going for a bad-tempered, squat, muscular eater of garbage and general blight on society.

Gris have yellowish skin and greasy black hair. Most live on the underside of the city, running numbers or whorehouses. A few have branched out into the bootleg liquor trade. The first thing a new sentinel is taught is not to take on a Gris without plenty of back-up, and to try and keep them off the streets if at all possible, since they drive down property values. Even Hugors are more desirable in a neighborhood.

STANDARD GRIS

Reflexes 3D
Coordination 3D
Physique 4D
Knowledge 3D
Perception 2D+2
Presence 2D+1
Magic 0D

Skill Notes: Gris learn lots of combat skills, but they are smart — as smart as most, if not all, Humans — and they can learn any other skills they have access to.

Alignment: Gris side with whoever pays them, plain and simple.

Character Option Notes

Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 3 or higher.

Mandatory Character Options

Disadvantages: Hindrance (R2), +2 to difficulty of choice of three interaction skills

Advantages: None

Special Abilities: Increased Attribute: Physique (R1, cost 2); Increased Attribute: Reflexes (R1, cost 2)

Recommended Character Options

Disadvantages: Infamy (any rank); any Disadvantage that restricts *Presence* or interaction skills

Advantages: Trademark Specialization (R1), any combat specialization

Special Abilities: Enhanced Sense: Sight, Smell, Touch (R1 each, cost 3 each); Omnivorous (R1, cost 2); Skill Bonus (R1 or higher, cost 1 or more), any combat skills; Skill Minimum (R1, cost 4), any combat skills

Restricted Character Options

None.

THE SHAPESHIFTERS

Unnaturals who can assume different shapes than their "natural" one are included here. Many species may have access to abilities or spells that alter their appearances or abilities, but shapeshifters are able to go through these changes "naturally" because of what they are.

All shapeshifter character must have the Special Ability Shapeshifting. (For more information, see page 38 of the *D6 Adventure Rulebook*.)

ABESKIMA

"Get a load of these guys, will ya? 'Oh, poor me: I'm better and stronger than Humans and can do things they only dream of. Why doesn't anyone like me?' Yeah, life stinks, all right.

"So let's cut the crap. I'm an Abeskima and I've never been anything else, or wanted to be. All I have to do is think about it and my skin turns black and sleek, my nails and teeth grow, and you won't hear me on a bet until it's too late. I'm quick, I'm precise, and I can have your organs out and on the market before you know they're gone.

"'Course, I'm only one of many. 'Skimas come in all shapes and sizes — me, I'm called a Hellghest, but I'm damned if I know why. Probably another Human term — I've never known a 'Skima who named himself something screwy like that.

"That's an important thing to know. Most Werecreatures — you know, the guys who go around with their snouts in the air all the time — are part-Human. 'Skimas are a breed apart. Some of us may look Human, but we're not. We're a thousand different species all collected under one name.

"I doubt there's a city that doesn't have some 'Skimas in it. One might look like a great cat with three heads, another one like the ugliest breed you've ever seen, but they're all 'Skimas under the skin. Even those who don't have any."

Abeskimas are among the most common Unnaturals on Marl. They are viewed with undisguised contempt by those who still have some ties to Humanity, including Vampires and Werecreatures. Their outsider status means that they aren't welcome in most cities, although this is changing as Chaos gains a foothold here and there. Some 'Skimas react to the hatred of Humans by becoming pure predators, a role to which they're well-suited.

An Abeskima can usually assume more than one form, and none of them need be Human or humanoid. They may gain some of the attributes of the thing they resemble, or none at all. The latter is more common among 'Skimas who can transform into things a great deal larger or smaller than they are in their natural state. These types tend to rely on stealth or intimidation to get their way, rather than combat.

'Skimas can be found on all three sides of the Godwar, though Chaotic Abeskima are the best known and most feared. Chaotics are often unable to control their transformations, only partially shift, or suffer some other flaw due to their alignment. On the other hand, they're also more likely to be able to change into dozens of forms.

STANDARD HELLGHEST

Reflexes 3D/4D
Coordination 2D+2/2D+2
Physique 3D/3D+2
Knowledge 3D/2D+1
Perception 3D/2D
Presence 3D+1/3D+1
Magic 0D

Attribute Note: Numbers before the slash are the Hellghest's natural form, a humanoid-shaped mass of soft, gray tissue. Numbers after the slash refer to its second form, one of the Hellghest's most common forms, a clawed cat-like creature.

Skill Notes: Hellghest can take any skills, though they are seldom trusting or reliant upon technology. They prefer to learn skills they can use "bare."

Alignment: Abeskimas — Hellghest included — can be found on all sides of the Godwar.

Character Option Notes
Character Option Minimum/Maximum
Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.
Mandatory Character Options
Disadvantages: None
Advantages: None
Special Abilities (total cost 4; may vary): Shapeshifting (R1, cost 3); Natural Hand-to-Hand Weapons: Claws (R1, total cost 1) with Ability Loss (R1), can't use claws when in its natural form. Chaos- or Oathbreaker-Chaos-aligned shapeshifters may include Restricted (R2), uncontrollable, with their Shapeshifting, which reduces the cost by two points.
Recommended Character Options
Any.
Restricted Character Options
None.

WERECREATURES

"You didn't come here to ask about the fur and fang bit. You know all about that. You want to know the why. Well, I'll tell you: 75 years ago, my grandfather pissed off the wrong spellslinger. The result was a curse that runs through the men in my family and turns us into wolf-things a couple of nights a month.

"I tried tracking down the sorcerers' descendants once to see what it would take to get the curse lifted. I finally found one, but he wanted to be difficult. He spent one night too many dickering and I ripped his throat out. Thought that was kind of ironic, actually.

"It ain't an easy existence. But if you can keep your appetite under control and don't kill anybody important, you'll get along. Go wild in the streets and you'll wind up dead or in a zoo. My advice: Find work and fast with somebody who knows what you are. You're going to go through suits like nobody's business and you'll need gold to keep clothed.

"Could be worse, though. I could be one of those 'Skimas who's got no control over what he turns into or when. I don't know how they manage, pal, and I don't want to find out.
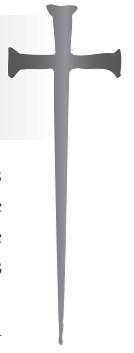
"One last thing. It's true some of us can spread shapeshifting to prey, but usually it's only through a bite. There's no reason to cross to the other side of the street when you see me coming out of fear I'll shed on you or something. Besides, if I bite somebody, I kill him, so there's no worry about him changing. It's a lot neater that way."

Werecreatures are distinguished from other shapeshifters by the fact that they only have two forms — their natural one and the one they transform into. Werecreatures can be Humans who become wolves, bears, serpents, and the like, or they can be animals who turn into Humans (or, occasionally, other pure races — though these are rare). These changes can be keyed into environmental conditions (phases of the moon, season of the year, etc.), emotional factors (anger, stress, sexual ecstasy, etc.), or controlled entirely by the shapeshifter.

Another way in which they differ from Abeskimas is that a Werecreature will take on all the abilities of his new form. A 'Skima may resemble a giant serpent, but might not have the serpent's venom, for example. A wereserpent gets the whole package and more. It is up to the gamemaster how many abilities will have to be purchased "separately" and how many the character gets just for being a Werecreature.

In addition, Werecreatures are far more likely to have the ability to infect their victims with their "curse," creating additional Werecreatures. If 'Skimas do have the power to do this, they rarely exhibit it — it's been theorized that they're jealous creatures by nature and don't want any more like themselves out there than absolutely necessary.

Werecreatures are capable of leading productive lives, provided they are surrounded by people who understand their affliction or, conversely, can keep from getting too close to anyone. Better than virtually any creature, they understand the psychology of both predator and prey. This explains why some cities make use of Werecreature squads as an adjunct to their police forces.

STANDARD WEREWOLF

Reflexes 3D/3D+2
Coordination 2D+2/2D
Physique 3D+1/4D+1
Knowledge 2D+2
Perception 3D+1/2D+2
Presence 3D/2D+2
Magic 0D

Attribute Note: The numbers after the slash are standard for the Werewolf in wolf-form, while the prior number is for the creature's Human form.

Skill Notes: Werewolves seldom learn many technology-related skills, unless they are trying desperately to "pass" as Human.

Alignment: Werecreatures can be found on all sides of the Godwar.

Character Option Notes
Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.

Mandatory Character Options
Disadvantages (total of 8): Advantage Flaw: Infection (R4), all Special Abilities and Disadvantages, *infection* skill at *Physique* +4D; Achilles' Heel: Allergy (R4), silver

Advantages: None
Special Abilities (total cost 6): Natural Armor: Hide (R1, cost 1); Natural Hand-to-Hand Weapon: Claws (R1, total cost 1); Natural Hand-to-Hand Weapon: Fangs (R1, total cost 1); Shapeshifting: Wolf-form (R1, total cost 3). All Special Abilities except Shapeshifting have the Limitation Ability Loss (R1), lose the ability when in Human form

Recommended Character Options
Disadvantages: Any that involve the loss of control over oneself
Advantages: None
Special Abilities: Skill Bonus (any rank, cost 1 or more) to choice of *Perception-*, *Reflexes-*, or *Physique*-related skills; Special Ability Ability Loss Limitation on Shapeshifting that restricts it to certain environmental or emotional conditions

Restricted Character Options
None.

THE UNDEAD

These creatures were all, at one time, live Humans (or other species). When they died or, more likely, were killed, they became unliving — the "undead." They continue to exist through magic. They bear many, some, or no living characteristics. Few can breed (in the manner they were accustomed to when alive), and many seem to never be able to truly die.

It should be noted that, while some of these undead were created by powerful necromancers or curses, they are in the weak majority. Zuvembies and "the walking dead" are typical of sorcerous creations; Vampires and Ghouls are usually the product of powerful magic not available to the standard denizens of Marl.

GHOUL

"We'll begin by getting something straight. We are both meat-eaters, correct? You eat the dead of other species — oxen, birds, fish, and the like — and never think twice of it. I eat the dead of your species. There is no cannibalism involved, for I'm only Human in appearance, not in outlook. Why, then, do my doings revolt you so?

"Don't deny it; of course they do. I have to steal into kirkyards in the dead of night, dig up my meals, and pray I don't run afoul of a guard or a ward in the process. It's a rare city that has a market that caters to my kind.

"What, I ask, makes Humans privileged flesh? Every other species dies and is consumed, but you Humans think you should be exempted from the food chain. You treat your bodies with spells to keep rot and the worm away and consign your loved ones to a long dirt-nap. If I try to put your dead to some practical use, I have to flee from the mob with stones flying around my ears. Is this just?

"Think about it."

Ghouls are a fixture of every large city and were one of the species to benefit the most from the first Godwar. Thousands of dead made every day a feast for the Ghoul population, and sorcerous warfare — nasty *alteration* spells hurled at the enemy — led to the creation of many more of this kind.

There is no single type of Ghoul. They can be completely inhuman, with grey, slick skin, long claws, and sharp, crooked teeth or they can be incredibly similar to Humans with only slightly sharper nails and teeth to mark their true nature. There are ravenous Ghouls who will tear into anything, living or dead, and more intelligent ones who pick their spots and their meals with great care. Along with Vampires, Ghouls are quite good at fitting in among Humans. Many Ghouls have been known to "pass" as Vampires (especially in cities with bloodlines, where Vampires are tolerated).

And, like Humans, different Ghouls have different cuts of meat that they prefer. It's rare to find one who uses every part of a corpse — most seem to prefer the limbs or the ribs, leaving the more stringy, unappetizing bits to those flesh-eaters among the Zuvembie population.

STANDARD GHOUL

Reflexes 3D+1
Coordination 3D
Physique 3D+2
Knowledge 3D
Perception 2D+2
Presence 2D+1
Magic 0D

Skill Notes: Ghouls have access to a wide range of skills — many they may have learned before they became Ghouls. However, Ghouls tend to improve the skills they have (especially those that lead to their next meal) rather than learn new ones after becoming Ghouls.

Alignment: Ghouls tend toward Order, at least so far, but it wouldn't be surprising for them to join Oathbreaker-Order.

Character Option Notes

Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.

Mandatory Character Options

Disadvantages: Achilles' Heel: Nutritional Requirement (R3), Human flesh

Advantages: None

Special Abilities: None

Recommended Character Options

Disadvantages: Achilles' Heel: Rot (R3); Advantage Flaw: Stench (R3)

Advantages: None

Special Abilities: Hardiness (R2, cost 2); Natural Hand-to-Hand Weapons: Claws (R1, cost 3); Natural Hand-to-Hand Weapons: Teeth (R1, cost 3)

Restricted Character Options

None.

ORRIS

"Too many years have passed since I last walked Marl. So much has changed — the buildings, the fashions; I'm still getting used to it all. And my survival depends on learning quickly.

"Ghouls are closer to living than true dead. Zuvembie are just walking corpses. Orris are suspended in the middle between the two states, rejected by this world and the next.

"Excuse me, I'm getting maudlin. It happens. What you want is details. Well, the substance of my flesh allows me to shape it into other forms — though even an accomplished sculptor like myself cannot hope to fool anyone for very long. I can shapeshift, as long as the form I take on is something nonliving — a rock, a piece of furniture, whatever — and is roughly the same mass as I. That's right, the chair, the table, either could be another Orris. But we have a … truce in place, don't we?

"Unfortunately, there's a price to pay for these talents of mine. While Ghouls eat flesh and Zuvembie eat … well, I don't even want to discuss what they eat … I content myself with the bones. Animal bones, if necessary, but I really prefer those of larger creatures. You'd be amazed the things you can do with bones these days: steam them, grind them, use them for flavoring … I see I'm making you hungry. Perhaps you'd like some soup?"

Orris are, as a rule, longer "lived" than their cousins, the Ghouls, simply because they are more careful. Bones last a good deal longer than flesh, so a hungry Orris can feast off a years-old grave rather than digging up a fresh one, which is more likely to be guarded.

While there's debate over whether these creatures have always been on Marl, Orris are one of the few species who returned only when the Godwar resumed. Prior to that, most had been locked in the forms they wore when the war ended; those in their natural state had been hunted down and killed. When Order and Chaos marked Marl for a new battle, the peculiar energies involved revived the Orris, and a number of antique collectors got nasty surprises.

Part of the reason the Orris suffered this fate is that they are nonaligned. They never played a part in the original Godwar except as scavengers, and none have taken a side in this one yet, either. Although, when not transformed, Orris tend to look alike, they are highly individualistic, very much lone shapeshifters.

Orris are humanoid in appearance, their skin similar to clay, giving them a lumpy, half-finished appearance. Those with artistic talent have found that they can shape themselves into resembling a Human, an illusion completed by paint and make-up. This is fine for slipping through dark and lonely streets, but isn't likely to fool anyone whose eyes work. "So dumb he screwed an Orris" is a phrase applied to anyone who misses the obvious.

Orris also have the ability to shapeshift, but are restricted — perhaps psychologically — to nonliving things. The item chosen must be roughly the same mass as the Orris, and furniture seems to be the choice of most. Their ability to remain in the new form for hours at a time has made them attractive to mill owners, who will plant an Orris on the floor to overhear any union talk among workers.

Restricted to a diet of bones, Orris seem to prefer not to think of themselves as Ghouls, and some look down on their flesh-eating relations. It's not unusual for a quarrel over a body to erupt into violence between an Orris and a Ghoul — even though neither prizes what the other needs. This happens much more rarely when Zuvembie are involved, since, as the old saying goes, "You can't win an argument with a walking corpse."

STANDARD ORRIS

Reflexes 3D
Coordination 2D+1
Physique 2D+2
Knowledge 3D+1
Perception 3D+1
Presence 3D+1
Magic 0D

Skill Notes: Orris fancy themselves as fastidious and knowledgeable — though they are violent when the desire takes them. They will often learn many skills besides those that help them feed, and have a much broader outlook than most undead.

Alignment: Orris are almost always Neutral in the Godwar.

Character Option Notes

Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.

Mandatory Character Options

Disadvantages: Achilles' Heel: Nutritional Requirement (R3), bones from once-living creatures

Advantages: None

Special Abilities (total cost 6): Natural Armor: Tough Skin (R1, cost 3); Shapeshifting (R2, total cost 3), inanimate items (choose two types, such as chairs, tables, storage, time pieces, doors, walls, floors, etc.) with Ability Loss (R1), all physical attributes go to zero while in this form; mental attributes stay the same

Recommended Character Options

Any.

Restricted Character Options

None.

PRETAS

"You can't see me or hear me … yet … but I'll talk anyway. See, I was just like you before I changed. Same hopes, same

fears, same desires. Then something happened, and suddenly I was apart from everyone else, but I still had the same old needs.

*"After a while, I discovered that I could work through the living, if I could find somebody depressed or tired enough that they just didn't care anymore. I can move into their mind if the regular tenant's out, see, and really **feel** again.*

"Anyway, I can't possess somebody like a demon can. But I can nudge them from inside — they can hear me, even if those around them can't — and get them to do what I want to do. And if they hack me off, well, maybe I just suggest they find a bridge and jump off, you know?

*"It means moving around a lot. Most of my hosts end up in madhouses after a while (tell somebody you hear voices in your head and see where it lands you). But once in a while somebody slips through the cracks and I get to live it up (pardon the pun) for a while. But you don't have to worry, pal … at least, as long as you **didn't** hear what I just said."*

Pretas (or "hungry ghosts") are spirits who don't know they're dead, won't accept it, were insane to begin with, or are simply too stubborn to move on. They attach themselves to people who are like themselves — violent, depressed, borderline psychotic, drunks, drug addicts, and others who "check out" of their heads for long periods of time. A Pretas will seize that opportunity to move in and start doing the thinking for his host.

It's worth emphasizing that Pretas can't drive someone's will out and take over completely. But they can nag, cajole, wheedle, and bully a host into doing what they want. Some will push the owner of their newfound dwelling to do something horrible and violent, then criticize them if they do or mock them if they don't.

Eventually, a host might cave in completely and turn over all the decision making to the Pretas inside. Such a person might seem perfectly normal, but their behaviors might change. A Pretas longs to be physical again and will direct his host to take risks, indulge in all sorts of sensual diversions, and try anything that might enhance sensation. In cities where Pretas are active, sales of aphrodisiacs, *strength* potions, and other stimulants are a major industry.

Outside of those with the right divinatory abilities, the average person can't see or hear a Pretas unless it enters his mind. Even then, it's rare for the host to get a flash of what the ghost looks like, although he can't help but hear him.

Exorcisms do no good against Pretas, since they aren't demons. It usually takes an act of will by the host to drive one out, and then it will simply find another host. In a few cases, Pretas have apparently been talked into moving on to another plane, although it's possible the spirit was lying.

STANDARD PRETAS

Reflexes 4D
Coordination 1D
Physique 1D
Knowledge 3D
Perception 3D
Presence 4D
Magic 0D

Attribute Note: Since they are naturally intangible, Pretas can affect the physical world, though only with great concentration and they can't do much to it. Their maximums for *Physique* and *Coordination* is 3D, and it can never be raised above that. Generally, they have no more than 1D or 2D in these attributes. They have 16 dice to split among attributes; the extra two attribute dice (eight creation points) must be spent on Special Abilities.

Skill Notes: Pretas concentrate almost exclusively on interaction skills, particularly *persuasion* and *charm*. They seldom remember many physical skills they may have had while alive.

Alignment: Pretas are almost uniformly Chaotic. Some have drifted to Oathbreaker-Chaos, hoping to create mechanical shells they can inhabit permanently.

Character Option Notes
Character Option Minimum/Maximum
Maximum 12 ranks in Disadvantages; minimum of two Disadvantages of Rank 4 or higher.

Mandatory Character Options
Disadvantages: Hindrance (any rank): any that have to do with physical skills
Advantages: None
Special Abilities (total cost 20): Attack Resistance: Non-enchanted Weapons (R3, cost 6); Intangibility (R2, total cost 6) with Limitation Ability Loss (R1), can't use this ability when inside a host, and Restricted (R1), cannot become tangible; Limited Possession (R1, cost 8)

Recommended Character Options
Disadvantages: Any
Advantages: None
Special Abilities: None
Restricted Character Options
None.

VAMPIRE

"Listen up, bloodbag. I'm short a meal tonight, so I don't have a lot of time to spend on you. We'll keep moving while we talk — this isn't a good place to grow roots, if you get my meaning.

"First, I'll give you the moonlight: Vamps can be stronger, faster, and tougher than Humans. Some of us can sense things you can't, turn into mist or animals, and do a few other tricks that are a little less practical. We look enough like you that we can pass and we're just about immortal. Sound good?

"Then here's the dark face: we need blood. Lots of it. Some Vamps need more than others or need it more often, but we're all hooked on the red stuff. But maybe that's not right — what we're stuck on is life. Most of the 'great and powerful undead' are scared of dying and will do anything to avoid it. Not so different from you as you thought, huh? All of us got three ways to go: suicide, stepping into the way of somebody looking to crack our spine, or blood starvation.

"See these scars on my arm? Two years ago, I went too many days without a hit. Couldn't find an open bloodline — you know, where they hand out free bags of the stuff if we promise to be good little bloodsuckers. Got so bad I tore at my arms for a drink. Forgot I don't have that in my veins anymore. About the only Human-type

system we still have is the brain and nerves.

"Yeah, we're life addicts, only most of us don't have much in the way of lives. I wake up thinking about where I'll feed that night; I turn in wondering where I'll feed the next night. In between, I try to remember what breathing felt like. Humans always think living forever means you amass a fortune or learn all the knowledge of the world. Well, maybe some Vamps have done that, but nobody I ever met.

"There's a few other stories you might have heard that ain't strictly true. Most of us don't travel in big packs. There's a line, 'One Vamp's a meal; two's a feast; three will bleed a block dry.' Get too many bloodsuckers in one neighborhood and they'll use up the good prey, then fight over the rats and bugs.

"Yeah, warmflesh, you're food, that's all. Don't like it? Tough. We hunt you; you hunt us. It's been going on for centuries.

"We don't all wear black all the time to show off our pale skin. Might as well hang a sign around your neck that says, 'Hey, I'm undead.' We don't all hide out, either. Some of my 'cousins' have jobs and lives in the cities. Either they haven't advertised what they are or they got hired because of it. Takes all kinds.

"Some of us can be hurt with certain ordinary things — sunshine, herbs, whatever — but a lot of the time that's just cause the Vamp is hung up on that stuff. It's all in their head, get me? At least, I think so. I know I didn't die and come back to get put down by soup seasoning. As far as I know, we don't die of old age — but I don't know many Vamps who've been around long enough to find out. Get the picture? There are more of you than there are of us. We're the ones who should be afraid.

"How do you get to be a Vampire? Simple — stand still and I'll show you. Calm down, warmflesh, I'm not that hungry … yet. Anyway, if I drink too much too fast and kill you, you'd come back in a few days as one of us — or maybe not. Maybe I'd be there to show you the ropes; maybe I wouldn't. If I'm not, odds are you'll get aced before your second meal. It's a tough business.

"Last thing to remember is, just like Humans, we ain't all the same 'cause of what we are. For instance, I eat right out of little holes in the throat. But I've met Vamps who take it home in bags and drink out of glasses or flavor meat with it, especially if they've got a little Ghoul in 'em. Gods and devils, one deadboy kept it in bottles in his icebox. It all comes down to taste.

"This is where I get off. I go too long without eating and I might forget we're friends, right? Don't bother looking for me again. If I want you, pal … I'll find you."

No accurate census has ever been taken, but a large city can usually expect to have a few dozen (maybe more, may less) Vampires in its population. Much more than a few hundred, and there won't be much of any other kind of population.

More than almost any other denizen, Vampires are the object of hatred and prejudice. Somehow, people can accept a bizarre looking Wilderness creature out for their blood, but being killed by somebody who looks so much like themselves is too much to take. The establishment of bloodlines in some very large cities — a welfare program for the undead — is part of an effort to appease militant Vampires who threatened terrorist acts if their rights were not protected. (Technically, a Vampire who cannot be proven to have slain a sapient being should be treated like any other citizen, but this is rarely the case.) Most Vamps learn early on to keep what they are a secret.

Generally, Vampires freeze and turn to ice when they die. Scholars believe this is because they lack the ability to create their own blood, and thus their own warmth, so when the magic that keeps them "alive" leaves, they become colder than during their unlife.

STANDARD VAMPIRE

Reflexes 3D
Coordination 2D+1
Physique 3D+1
Knowledge 2D+2
Perception 2D+2
Presence 3D
Magic 1D

Skill Notes: Most Vampires are like most people — they do what they do to survive. Most die within the first few months of their undead existence. Those that live longer begin to invest heavily in learning new and better skills and Special Abilities. Successful Vampires will try to learn everything they can that will help them survive.

Alignment: There are believed to be more Order Vampires than Chaos ones, and an increasing number of Oathbreaker-Order bloodsuckers.

Character Option Notes
Character Option Minimum/Maximum
Maximum 10 ranks in Disadvantages; maximum of two Disadvantages of Rank 4 or higher.

Mandatory Character Options

Disadvantages (total of 7): Achilles' Heel: Nutritional Requirements (R3), blood; Advantage Flaw: Infection (R4), all Special Abilities and Disadvantages, *infection* skill at *Physique* +4D

Advantages: None

Special Abilities: Life Drain: Damage (R1, cost 5), transfers each round 6 Body Points per rank for every 4 points over target's defense roll or 1 Wound for 8 points over the target's defense roll or for every two ranks

Recommended Character Options

Disadvantages: Achilles' Heel: Allergy (R3), some common substance or religious artifact; Quirk: Dependency (any rank), blood

Advantages: None

Special Abilities: Increased Attribute: (any) (any rank, cost 2 per rank); Intangibility (R1, cost 5), mist form; Longevity (R1, cost 3); Natural Armor: Toughened Skin (R1, cost 3); Natural Hand-to-Hand Weapons: Fangs (R1, cost 2); Shapeshifting (R1, cost 3), bat; Shapeshifting (R1, cost 3), wolf; Skill Minimum: Interaction (R1, cost 4), *charm, command,* and *persuasion*

Restricted Character Options

None.

ZUVEMBIE

"…"

No one is quite sure whether Zuvembie — reanimated dead of various species — are incapable of speech or simply having nothing worthwhile to say. It may well be a little bit of both.

Zuvembie are reanimated by arcane means but are not possessed, and so are a lot closer to dead than undead. Still, they're cheap labor, don't eat much (those who need to eat at all), and are unlikely to unionize as more intelligent undead have.

There is a downside to using Zuvembie as workers, though — they're slow, not that bright (at least, not that they show), and aren't immune to rotting. A Zuvembie will be good for anywhere from a few days to a few months of work, depending on how ripe he was when resurrected and what spells might have already been in place on the body. Still, factories with extremely low payrolls often employ a lot of Zuvembies (particularly places like flesh mills, where no living being wants to work if they can avoid it).

There's an old wizards' tale that if you pass a Zuvembie on the street, he probably won't take any notice of you. That's partially true, but it's not something you can count on. Depending on how strong the spell was that reanimated him, a Zuvembie might get sudden flashes of his past life. These usually manifest themselves as brief, intense appetites for food, liquor, or sex. Most bars and whorehouses ban Zuvembie — or anybody who looks like a Zuvembie — from the premises to prevent disturbances. (Some cities have laws against giving liquor or drugs to Zuvembie, since it either makes them violent or even more dull-witted than they are, to the point where they'll stand stock-still in the middle of a street and block traffic.)

Zuvembie can be male or female and of infinite variety in appearance. Poor quality walking dead have a glassy-eyed stare, pale skin, limp hair, and a disheveled appearance, but better spells produce better Zuvembie, who can almost pass for living members of their species.

STANDARD ZUVEMBIE

Reflexes 2D+2
Coordination 2D+1
Physique 4D+2
Knowledge 2D
Perception 1D+2
Presence 1D+2
Magic 0D

Attribute Note: Being relatively mindless, the average Zuvembie has fewer than 18 attribute dice, though this gives them 12 additional skill dice or character creation points. Few of these should go in mental skills. Player-character Zuvembie could have higher attribute values (and lower bonus skill dice or creation points), but Zuvembies with genius-level intellects will need a story reason for their state. Generally, players' characters should not be Zuvembie.

Alignment: Zuvembie can't spell "alignment" in most cases, let alone adhere to one.

Character Option Notes

Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of two Disadvantages of Rank 4 or higher.

Mandatory Character Options

Disadvantages: Achilles' Heel: Rot (R3); Advantage Flaw: Stench (R3)

Advantages: None

Special Abilities: Increased Attribute: Physique (R3, cost 6)

Recommended Character Options

Disadvantages: Achilles' Heel (R3), damage from fire increases by +5; Achilles' Heel: Nutritional Requirement (R3), flesh or organs; Advantage Flaw: Infection (R3), all Special Abilities and Disadvantages, *infection* skill at *Physique* +2D; Employed (any rank); Reduced Attribute: Knowledge, Perception, Presence (any rank; each), to pre-Zuvembie state

Advantages: Any

Special Abilities: Any that increase the Zuvembies physical attributes or skills or improves his ability to take damage

Note that the Zuvembie characteristics given include the three Reduced Attribute Disadvantages.

Restricted Character Options

Disadvantages: None

Advantages: Seldom have any Advantages based on interaction (such as Contacts)

Special Abilities: Rarely have any Special Abilities that involve mental attributes or the ability to use Extranormal attributes

THE DEMONIC

This section offers a sampling of beings who have unusual abilities that probably come from a source outside of Marl. Many have come as a result of the war's disruption of the physical world's

integrity, though some have come through the "assistance" of summoners. They are feared and hated by Humans and most other Unnaturals, mainly because of the sheer power of some of these abilities.

RELKAZAR

"Any city on Marl has its share of the supernormal, of course. But nothing that quite compares in cunning, intelligence, or sheer power to us Relkazar. Almost all of us are aligned to Chaos, which prompts me to suggest that you put your gold on that faction to win this war.

"You see me now in my natural state, a rather impressive-looking winged creature who somewhat resembles your concept of a gargoyle, I understand. Perhaps there's a connection, perhaps not. In this form, I can soar over the city, lift weights far heavier than you Humans can manage, and my hide is tough enough that lead bullets merely bounce off.

"With all of this power at my command, you might wonder why it is that I let my true self be seen so rarely. This question shows why you are a Human, and I a Relkazar. My greatest strength is my ability to transform my body into pure essence and possess the minds and bodies of those weaker than I. Only the telltale reddish hue of their eyes betrays my presence. Of course, their pitiful little minds are seared to ashes by proximity to the glory of my intellect, but that is neither here nor there. I will use a body for as long as it serves my purpose, then abandon it for another.

"I suppose I am not quite so powerful as some of my demonic brethren. I cannot, for instance, possess creatures that do not have some rudimentary intelligence. On the other hand, I can walk among you with an ease that many of my Chaotic allies envy, and I don't require a sulfurous cloud to accompany my appearances. Given a few seconds to see a host's end coming, I can vacate that shell and find another. The only true threat to me is a foe who can take me by surprise.

"I'm presently employed as a spy, a task for which I'm obviously well suited. I can go anywhere, overhear anything, and go undetected as long as no one gazes into my eyes.

"Wait a moment. Do you see that man over there? No, the tall one. He'd be ideal for the job I'm doing right now: nondescript, average looking, wouldn't stand out in a crowd to a blood relative."

The Relkazar is one of a handful of creatures whose appearance wasn't noted on Marl until the Godwar resumed. It's possible that they are simply summoned as needed by Chaotic priests. They act as scouts, spies, and sometimes assassins, and they are almost never seen in their natural form. You're much more likely to encounter them in the body of a trusted friend, albeit one who won't look you in the eyes.

STANDARD RELKAZAR (NATURAL FORM)

Reflexes 3D+1
Coordination 2D+1
Physique 5D
Knowledge 2D+1
Perception 2D+1

Presence 2D+2
Magic 0D

Skill Notes: Relkazar focus on combat and interaction skills. They are seldom interested in learning magic skills or even those ordinary skills that they do not see an immediate use for. Wiser Relkazar occasionally pick up one or two "secondary skills" they use for parts they play — it suits their cruel sense of humor.

Alignment: Relkazar are most often affiliated with Chaos.

Character Option Notes

Note: Relkazar are not shapeshifters, although they are often mistaken for them. A Relkazar possesses his victims and takes complete control over them. At that point, the Relkazar's mental characteristics act in place of the victim's, but the victim's physical attributes remain the same. The Relkazar can use physical skills of the victim for as long as he retains possession of the body, but none of the victim's mental skills are available to him.

While inhabited by a Relkazar, the victim's eyes gleam red.

Character Option Minimum/Maximum

Maximum 25 ranks in Disadvantages; minimum of one Disadvantage of Rank 3 or higher.

Mandatory Character Options

Disadvantages (total of 6): Achilles' Heel (R3): *expel* spells against them add +11 to their effects' values; Infamy (R3)

Advantages: None

Special Abilities (total cost 25): Flight (R2, total cost 11); Increased Attribute: Physique (R2, cost 3); Natural Armor: Hide

(R2, total cost 5); Natural Hand-to-Hand Weapons: Claws (R1, total cost 1); Full Possession (R1, total cost 5) with Ability Loss (R3), loses physical form while possessing someone, and Side Effect (R1), eyes glow red. All Special Abilities have the Limitation Singularity (R1), cannot use any other Special Ability when using Possession.

Recommended Character Options
Disadvantages: Quirk: Vengeful (R3), they hate to lose
*Advantages:* None
Special Abilities: None
Restricted Character Options

They are not allowed any more Advantages or Special Abilities than those listed.

SKETH

"Runrunrun. MadSketh, madSketh, makeyoumadtoo. Nobother — pleasure. Onebigparty. Forus, notyou, notyou."

Sketh are minor demons, humanoid in appearance, who stand roughly a half meter high and are covered with matted, black fur. They are commonly found in groups of three to five, though one by itself is enough to disrupt a crowd.

A Sketh attacks by running past its targets, brushing against them as it goes. Once contact is made the victim is temporarily unable to gather his thoughts and is often unable to carry through with planned action. (The attack, since contact is the only objective, is a *brawling* attack at +3 to the skill total.) A
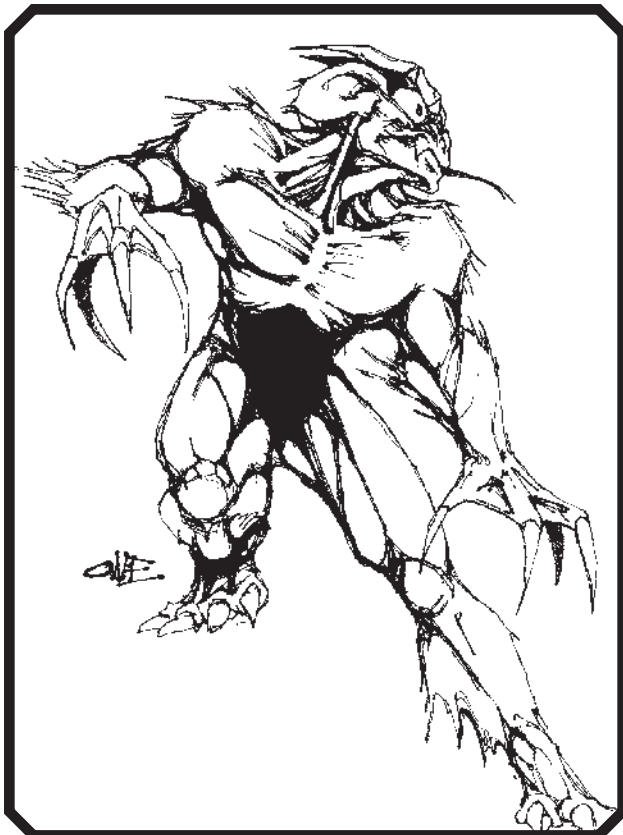
Sketh can turn a peaceful group of people into a frightened mob in a matter of minutes.

Due to their speed and their ability to appear indistinct to the naked eye, Sketh are extremely difficult to target. This makes up for the fact that they have no natural weapons and are vulnerable to attack from all types of weapons.

Sketh, like Relkazar, are Chaotics by nature, but they'll work for anyone who gives them the chance. It's not that they're disloyal — they just love their work.

Conceivably, Sketh could be devastating weapons for one side or the other, were it not for the fact that an eternity of speed has left their thoughts scattered. Few so far encountered have seemed able to grasp the intricacies of long-term strategy — they live for the moment.

The dead giveaway of a Sketh's presence is its smell, a musky odor that will quickly fill any room it's in. It's not known if any effort was ever made to eliminate this aroma, but alchemists in some cities turn a nice profit selling "Sketh bombs." The scent is enough to drive off most people who recognize it as the harbinger of the little demons' attack.

STANDARD SKETH

Reflexes 4D+2
Coordination 3D
Physique 3D
Knowledge 2D+1
Perception 2D
Presence 3D
Magic 0D

Skill Notes: Sketh learn defensive skills very well, and some try to improve their *sneak* and *hide* to offset their noticeable odor. They seem almost unable to learn intellectual skills (though, in the case of a player's character Sketh, this is up to the gamemaster).

Alignment: Sketh are often Chaotic, but have been known to work for any faction in the Godwar.

Character Option Notes
Character Option Minimum/Maximum

Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.

Mandatory Character Options
Disadvantages (total of 6): Achilles' Heel: Metabolic Difference (R3), require a meal every three hours; Advantage Flaw: Stench (R3)

Advantages: None

Special Abilities (total cost 10): Blur (R1, cost 3); Hypermovement (R3, cost 3), +6 meters to all Move rates; Confusion (R1, cost 4)

Recommended Character Options
Disadvantages: Those that limit skills, especially the intellectual and interactive ones

Advantages: Any
Special Abilities: None
Restricted Character Options
None.

SUCCUBI

"Come on over. That's it, don't be shy. I don't bite or scratch like some of these others. Not unless that's what you're into.

"We're just going to do a little …business. I give you some pleasure or some pain — like I said, whatever lights your fire. And I get something in return: some of what you're feeling, a little bit of your soul that I promise you'll never miss.

"Sure, there are a lot of other broads in here that will do it for gold. But they can't do what I can, brother, and don't you forget it.

"I've been on the game maybe 10 years. It's what my kind does best. I've been married three or four times, but none of them could keep up with me. That's when I doped it out: if they're going to die on me anyway, why not marry rich old guys and live high? I've got enough dough stashed around town that I could kick back and retire. Not like these others — I do this 'cause I want to.

"So why don't you just lie back and relax? What do the healers always say — 'you won't feel a thing?' Oh, you'll feel something, all right, brother. We both will; you'll see."

Succubi (and their male counterparts, Incubi) are vampiric entities who feed off strong emotions. While fear and anger are just as nourishing sustenance for one of these, they've found that these emotions are harder to produce and maintain in Humans (their chosen prey). So a Succubus will use her sorcerous abilities to determine what a potential victim is attracted to, then alter herself to resemble that type. During a sexual encounter, she will drain off some of the emotions her partner is feeling. This has the combined effect of leaving him confused and more prone to suggestion as well as irresistibly attracted to her.

The conduit for these emotional energies are the eyes. A Succubus who gets greedy and drains all the feeling out of a victim will burn out his orbs, leaving them blackened pits as if someone had taken a hot iron to them. The victim, not surprisingly, dies. For a short time, Galitia was plagued with headless corpses in the red-light district, the result of a sloppy attempt by a Succubus prostitute to cover up her killings.

Of course, not all of these entities behave in the same way. There are some willing to invest the time and the energy to provoke despair, hopelessness, and other negative emotions in their victims. Though fewer in number than the other sort of Succubus, these actually account for more victims in a year. The reason is that "negative Succubi's" prey often wind up killing themselves before the entity has drunk its fill.

Succubi can be found anywhere there is potential prey: brothels, bars, docks, and so on. Often, they link up with other Unnaturals who find use for their ability to "distract" Humans. Sentinels assigned to big city vice units are normally treated with spells to protect them from the allure of Succubi.

STANDARD SUCCUBI OR INCUBI

Reflexes 3D
Coordination 2D+1
Physique 2D+2
Knowledge 3D
Perception 2D+2
Presence 3D+1
Magic 1D

Skill Notes: Most Succubi and Incubi concentrate on interaction skills. Many consider it a source of pride not to know any combat skills. Quite often, they also possess high *Knowledge* skills — especially in regards to their current and past locales. The ability to use magic is also not unknown.

Alignment: Most of these Unnaturals create the illusion that they are unaligned, but an equal number seemed to attached to either Chaos or Order.

Character Option Notes
Character Option Minimum/Maximum
Maximum 10 ranks in Disadvantages; maximum of one Disadvantage of Rank 4 or higher.
Mandatory Character Options
Disadvantages: Quirk: Dependency (R3), choice of a major dependency
Advantages: None
Special Abilities: Life Drain: Mental (R1, cost 5)
Recommended Character Options
Disadvantages: Any
Advantages: Any
Special Abilities: Increase Attribute: Presence (R1, cost 2); Skill Bonus (R2, cost 2), +2 bonus to choice of three interaction skills
Restricted Character Options
None.

WILDERNESS CREATURES

These creatures are **not** to be considered as players' characters. In most cases, they are very powerful, completely alien, and completely unplayable as players' characters.

They are **enemies.**

The Wilderness holds many creatures — perhaps more than the cities do. But there is no organization or predictability to Wilderness creatures on Marl. Some may have come from other planes through gates, while others may be the product of perverse or perverted magic.

Consider these entries as examples of the species listed here. They are not the only examples players' characters may encounter, if they are foolish enough to venture into the Wilderness.

Since these creatures are not players' characters, they have been listed with skills and attribute values that are considered "typical," but not "standard." Also, when you, as the gamemaster, construct a Wilderness creature, you don't need to "balance" it. You just assign abilities as you see fit.

Fun, isn't it?

For ideas on possible unusual characteristics, gamemasters should peruse the Special Abilities listed in the "Character Options" chapter of the *D6 Adventure Rulebook.*

QUESKWORM

No one is quite certain just how many queskworms may exist near any given city on Marl. It may be that very few have been encountered, given the scarcity of tales about them; it may also be that very few travelers have survived to tell any tales.

Queskworms have characteristics of both worms and insects. Their long, slender bodies are encased in a hard shell that acts as armor against enemies. Two stalks emerging from the head serve as sensory organs, while sharp and powerful mandibles allow them to tear their prey to bits before consuming it. Queskworms have been reported as large as 300 meters in length, and one story has the creature devouring an entire trade convoy near one of the larger cities.

A queskworm is born without a shell, and it is during the first six months of its life that it is most vulnerable. Queskworms have two heads at birth, one at either end, so that if the creature is severed in the middle, the result is two living ones rather than a single dead one. After six months, the shell is fully developed and one of the heads, now no longer necessary, drops off.

Queskworms are believed to live in tunnels underground and be attracted by vibrations from the surface. This, they say, is why a lone traveler rarely encounters one. Convoys with a number of vehicles or animals are far more likely to attract the attention of one of these beasts.

These creatures don't know the meaning of the word stealth. They purposely emerge from the ground in front of a convoy, roaring a challenge. Along with their mandibles, they can also attack by simply crushing anything that gets in their way. Queskworms are meat-eaters, but don't seem to prefer any kind of creature over another.

Works of art made from queskworm shell are extremely valuable. Their shells also make good armor against bullets or even some magic spells — though that is probably why their shells are so hard to come by.

Rumors that there is a city where queskworms have been domesticated are unproven.

TYPICAL QUESKWORM

Reflexes 3D: brawling 6D
Coordination 1D+2
Physique 8D
Knowledge 1D+1
Perception 1D+1: search 4D+1, survival: desert 3D, tracking 4D+1
Presence 1D+2: intimidation 6D+2, willpower 5D+1

|	
Strength Damage: 4D	**Move:** 5 (above)/10 (below)
Fate Points: 0	**Character Points:** 5–10
Body Points: 45	**Wound levels:** 5

Natural Abilities: carapace (Armor Value +1D+2); mandibles (damage +1D); crushing attack (damage +3D); noisy exit (if a queskworm is about to surface, all creatures within a 100 meter radius need to make a *search* or *Perception* total of 7 or higher to notice)

Notes: Queskworms are smart but overwhelmingly belligerent. It's thought that they consume all the food they need from the soil they inhabit but that they attack convoys and large creatures because they are "trespassing" on their soil. Regardless, a queskworm will eat virtually anything it kills.

The best way to survive a queskworm attack is to run away (at least, that's the best plan anyone's ever come up with). Trick shots against their eye stalks look inviting, but do no actual extra damage — the queskworm is virtually blind. Shoot or cut its stalks, and you'll just piss it off.
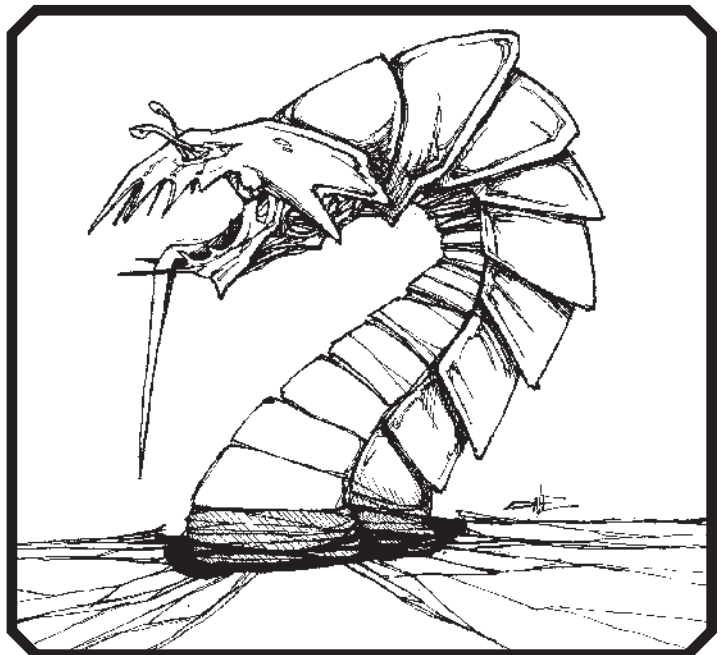
DURAZ

Descriptions vary on just what a duraz looks like. Some say it's reptilian in nature, others that it looks like a Human of grotesque proportions. What is known is that duraz live in gates and that any sorcerer who conjures such a portal risks attracting one of these creatures.

A duraz has the ability to reduce its metabolism until it achieves a state something like hibernation. It remains that way within a gate until someone tries to pass through, at which point it will come to life and challenge the traveler. If the duraz wins, it will implant its essence in the traveler's body, letting its own physical form crumble. It will then begin to incubate in its host's body, all the while influencing his thoughts (usually pushing him to enter a city, where prey would be abundant). Often, a traveler is unaware that a duraz is inside him, the creature having wiped his memory of the combat.

If the duraz is successful in getting near a large source of living food, it tears its way out of its host and starts to feast on the citizenry. When local law arrives to hunt it down, it possesses another body and joins the search for itself until a chance comes to escape the city.

Unlike demonic entities, duraz cannot slip in and out of hosts unnoticed and can be killed if the body they're in dies. In the past, duraz attacks have led to entire neighborhoods being massacred by overzealous guards for fear one of the residents might be a host.

Duraz are cunning and possess a good deal of native intelligence. Few live long enough to make the same mistake twice, so elder duraz can be expected to disguise their presence in a body masterfully.

It should be noted that no physical damage is done to a host while the duraz is incubating, although he may find himself with a greater appetite (since he's now eating for two).
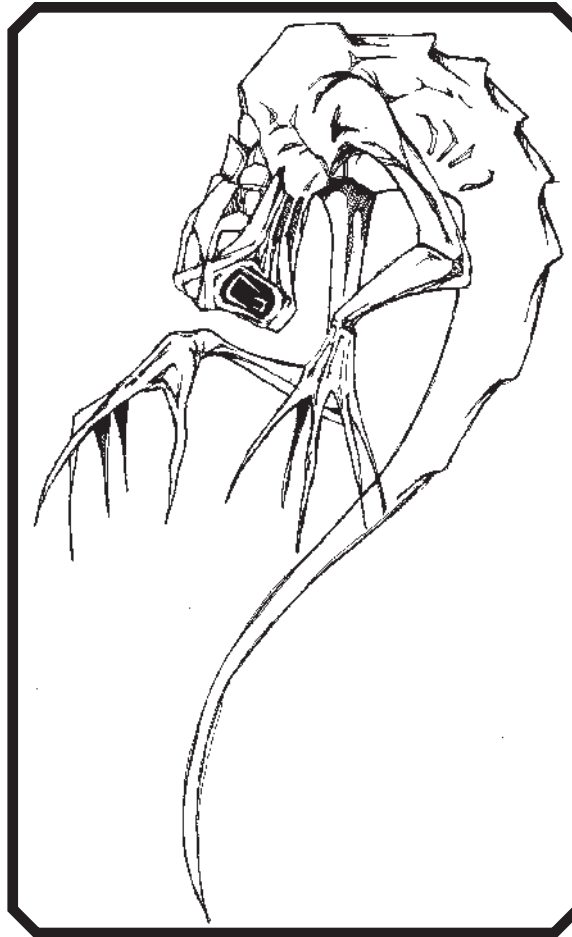
TYPICAL DURAZ

Reflexes 5D: acrobatics 5D+1, brawling 6D, climbing 5D+1, dodge 5D+2, sneak 5D+2
Coordination 2D+1
Physique 4D+2
Knowledge 2D
Perception 3D+2: search 4D, survival: Wilderness 4D+2, tracking 4D

Presence 3D+2: charm 4D, con 7D+2: trick +4D, intimidation 7D, persuasion 5D+2, willpower 4D+1
Strength Damage: 2D
Move: 13
Fate Points: 0
Character Points: 3–7
Body Points: 27
Wound levels: 4

Natural Abilities: scales (Armor Value +1); claws (damage +1D); possession (see notes); teeth (damage +2)

Notes: The duraz has the ability to lower its life processes to almost zero. A character attempting to sneak past a slumbering duraz must make a successful Moderate *Reflexes* or *sneak* attempt.

Once a duraz is victorious in combat (it will try to knock its victim unconscious), its physical form crumbles and its intellect, in the form of a fine mist, possesses the host, usually entering through the mouth, nose, or ears. (The duraz's possession ability is similar to Limited Possession on pages 37–38 of the *D6 Adventure Rulebook*). It then begins to regrow its physical body — it takes three months for the duraz to fully develop, although it's capable of tearing its way out of its host from two months on. While the duraz is in the body, it might simply rest until it can tear its way out, or it may try to intimidate or persuade its host to do things (like go inside a city). It may also attempt to con its host into believing others are out to get the host, so that the host will kill and feed on fresh prey. The only way to get a duraz out of a body is to kill the body (in which case the duraz is killed) or to persuade or intimidate it to leave. Certain magical spells may remove it in other ways, but these are the most likely "solutions."

After three months, the host will take one Wound or six Body Points every day from the duraz's "stretching." These wounds will not heal. The duraz, when it kills its victim, emerges from the host's body to search for new prey.

Characters possessed by a duraz gain the Achilles' Heel: Metabolic Difference (R3) Disadvantage, since they will have to eat for two.

SHADOWERS

There are some who believe that shadowers are not true creatures of the Wilderness, but are rather some kind of breed driven from the cities years ago. Regardless, they are very real

and surprisingly dangerous, considering the fact that they seem to disdain combat.

Shadowers prefer small parties, the fewer the number the better, and rough country where vehicles cannot travel. They seem to take great pleasure in stalking prey, rather than actually bringing it down. They follow stealthily behind a party, using natural cover (and perhaps some ability to camouflage themselves) to keep hidden. After a while, they make just enough noise to make their targets nervous.

What happens next seems to follow a pattern. The hapless party scouts around but cannot spot anything (usually). The noises continue, until they are driven to emptying their weapons at bushes and trees. Finally, the shadowers start to close in, apparently coming from all sides. Those party members who survive the assault show up at the walls of the nearest city days or weeks later, minds broken. It's likely they were mad with fear long before the shadowers stepped out of the darkness and claimed their kills.

No coherent description of a shadower has ever been obtained.

TYPICAL SHADOWER

Reflexes 4D: brawling 5D, dodge 4D+2, jumping 4D+1, sneak 7D

Coordination 2D

Physique 3D+1

Knowledge 2D+2

Perception 4D, hide 5D+1, search 6D+1, survival: Wilderness 4D+2, tracking 5D+1

Presence 3D+2: con: trick 4D+2, intimidation 6D+2: invoking paranoia 7D+1

Strength Damage: 2D	**Move:** 10
Fate Points: 0	**Character Points:** 3–6
Body Points: 19	**Wound levels:** 3

Natural Abilities: claws (damage +1D); invisibility (+11 to *sneak* totals; takes an action to turn invisible)

Roleplaying Notes: Shadowers will "attack" large or small parties, though they love going after individuals or pairs best. Their *intimidation* specialization is used when they are trying to inspire fear and paranoia in those they are tormenting. This way, a party can't simply say "we're ignoring them" and get away scot free.

It has been hypothesized that shadowers are cowardly. This may or may not be so. Their method of attack may seem "cowardly," but it is very effective — the fact that there are no concrete descriptions of the creatures is proof of **how** effective.

SLASHTORS

Unlike the duraz, which only uses gates, the slashtor actually creates them. A large creature, averaging 10 meters in height, the slashtor gives off a sorcerous energy capable of warping space itself. If the slashtor spends more than 12 hours in one spot, a gate forms around it. The creature itself

has no control over where the gate might lead. After the slashtor moves on (generally from hunger), the gate usually continues to exist for half the time the slashtor spent in the spot.

The slashtor earned its name from the hundreds of whiplike cilia that emerge from its mouth, all of them lined with razor sharp talons. A slashtor can literally cut prey into bloody ribbons with one sweep of these cilia. Whether it's a meat-eater or feeds on something else — blood, bone, or something similar — is unknown.

A slashtor hunts by creating a gate and then waiting within for prey. Once someone ventures in (or even nearby), the slashtor devours him. Interestingly, slashtors seem capable of carrying gates with them when they move, and their gates have even been known to survive for months after the creature itself had been slain (see above). Alchemists in at least one city are known to be working with slashtor flesh, hoping to duplicate the gate-creation effect.

When first viewed, slashtor appear to be simply a rounded body with two eyes and a gaping mouth. But it is capable of growing claws from its sides if necessary, to deal with prey that escapes its cilia.

Slashtors are not believed to be any more intelligent than most other Wilderness creatures — that is to say, not very — although at least one survivor of an attack claims he heard the creature speak. The words were either garbled or in a language the man could not understand, for what he repeated made no sense. No one seems eager to go back and ask the creature what it meant.
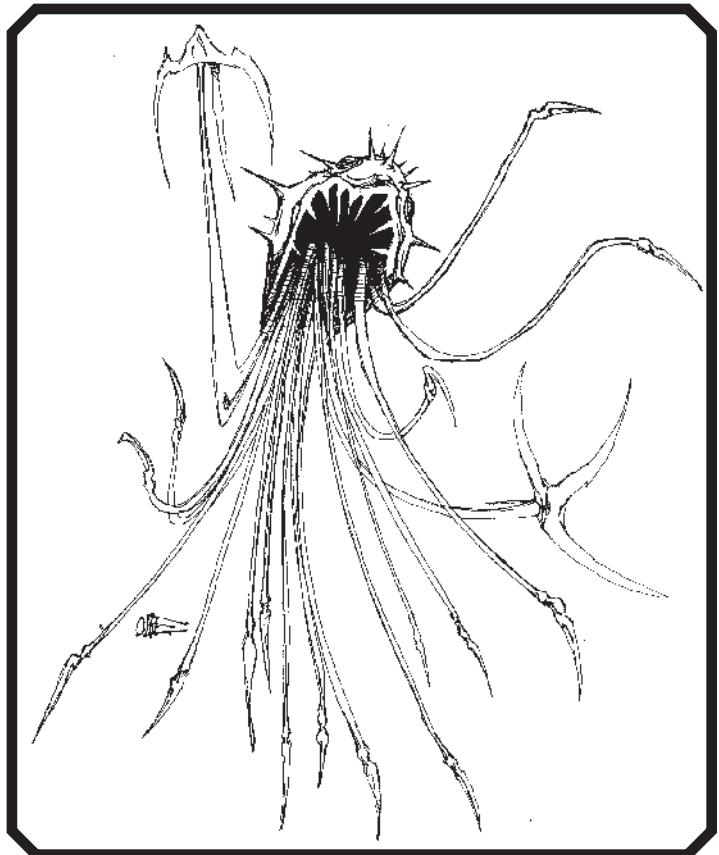
TYPICAL SLASHTOR

Reflexes 2D+2: brawling 6D, dodge 4D, sneak 5D+1
Coordination 1D+2
Physique 5D+2
Knowledge 1D+1
Perception 1D+2: search 3D+2, survival: Wilderness 3D, tracking 3D+2
Presence 2D: con: trick 5D, intimidation 5D+2, willpower 5D+1

Strength Damage: 3D	**Move:** 10
Fate Points: 0	**Character Points:** 1–6
Body Points: 25	**Wound levels:** 4

 Natural Abilities: cilia (damage +3D; can make up to four single attacks per round without incurring a multi-action penalty; claws (+2); natural magick: *gate* spell (creates a portal either to another place on Marl or another dimension; has no control over destination; forms automatically after 12 hours)

 Roleplaying Notes: Slashtor are motivated by hunger rather than evil intent. It is thought that, long ago in Marl's history, the slashtor were little, snakelike creatures that hid in rocks or caves, devouring small creatures (mice, spiders, etc.) that happened by. Then someone or something (perhaps during the last Godwar), gave them the ability to *gate*. This made them slightly more effective small predators, but no threat to people (who they shied away from).

 But gate-magic is unpredictable. Something or someone, at some time, increased the size of the creature incredibly. Now, smaller creatures and other Wilderness beings shy away from gates — with the duraz and the slashtor lurking in them, is it any wonder? The slashtor now preys on Humans and intelligent Unnaturals because they are the only ones foolish enough to wander near an open gate.

TANGALORS

 Tangalors make their foul homes in the river Skorn, and can be encountered almost anywhere along the river's length. Tangalors have thick, awkward, cigar-shaped bodies formed from tightly woven layers of plant fibers. Tangalors spend much of their time secured to some large underwater rock or other stabilizer, using two or three of their nine extraordinarily long kelp tentacles interlaced with tiny, fibrous eyestalks, to anchor themselves.

 Once in position, tangalors normally hunt at night, snaking between three and six of their tentacles up into the air to use as lures for their victims. A tangalor's tentacles have a slightly hallucinogenic effect, causing victims to see anything from a lithesome young woman standing at the edge of the dock to a valuable blacktar log floating in the water. Once a tangalor can lure a victim to within a few feet of its tentacle, the creature will lash out with its other strands in an attempt to drag the poor sap under water to his doom.

 Although tangalors do seem to have a preference for living humanoids, they have been known to eat any living mammal. There are no reports of tangalor attacks on Vampires, Zuvembie or other undead creatures. Tangalors are fairly unintelligent and very territorial. They prefer to stay in one place for as long as possible, although they will move if they believe themselves to be in grave danger (are severely injured on several different occasions). Tangalors breed asexually through budding, and the creature's young simply float along until they find a good piece of territory in which to establish themselves.

TYPICAL TANGALOR

Reflexes 2D+2: brawling 4D+2, sneak 3D+1
Coordination 1D+2
Physique 4D+1: lifting 4D+2, stamina 4D+2
Knowledge 1D+2
Perception 3D: search 4D, survival: underwater 4D, tracking 3D+2
Presence 3D: con: trick 3D+2, intimidation 4D+2, willpower 5D

Strength Damage: 2D	**Move:** 10
Fate Points: 0	**Character Points:** 2–4
Body Points: 25	**Wound levels:** 4

 Natural Abilities: illusions (can be disbelieved with *Perception* or *search* total of 9 or more); multiple eyestalks (+2 to initiative; reduces opponent's surprise bonus by 2); tentacles (can make up to three attacks per round without penalty)

 Roleplaying Notes: Tangalors will not move from their position unless they are heavily wounded. Their illusions appear as welcome or attractive figures.

"We wait for the call," he said, nodding toward the phone in the corner. "The furball downstairs dropped a call on us the minute we were out of the room, you can bet on that. They know we're here."

They didn't have to wait long. There was a harsh sound, part ring, part buzz. Vera reached for the receiver, but Deacon held up a hand. "Remember — I fell for it like an amateur, went for the ride, and everything's jake. We don't want to get your friend nervous."

Vera nodded and picked up the phone. She mouthed a curt, "Hello" and listened for a second. Deacon saw her eyes widen and heard a choking sound come from her mouth. A second later, he caught the smell of burning flesh.

Reflex took over where reason failed. He hit the floor as the fireball exploded out of the receiver, the flames consuming Vera completely but leaving the bed untouched. It was over in the longest few seconds he had ever lived, when her charred skeleton crumbled to ash.

The door splintered, the breeze from the blow kicking up a cloud of Vera. Two breeds, one with bear and the other with maybe some serpent blood in him, stepped into the room, revolvers raised. They surveyed the pile of ash, the melted phone, and the rest of the room and looked at each other, puzzled. Wasn't there supposed to be somebody else here?

Deacon popped up from behind the bed and squeezed off a shot. The bullet was just lead, but the bear-man was just flesh and blood. The slug tore through his right arm and started spilling some of that blood.

Scales took a few steps back into the hallway and started returning fire, using the ruined doorframe for cover. Bullets poked holes in the plaster wall above Deacon's head.

Bear-man was crawling for the doorway, leaving a greasy trail of blood behind him. Deacon put another slug in him and he obligingly stopped moving.

Scales was reloading. Deacon yelled, "Your buddy's dead. So's Vera. Doesn't sound like your boss takes good care of his people, does it?"

Scales hissed something obscene and started shooting again. He wasn't a good shot, but he didn't have to be to keep his target pinned down. Deacon was down to one runeslug and had been saving it for the guy behind all this. But it was beginning to look like that was a luxury he couldn't afford.

CHAPTER FIVE

CHARACTER CREATION

This chpater discusses some special circumstances you need to keep in mind when creating characters for use in *Bloodshadows* adventures.

The first and most important thing to remember when creating a *Bloodshadows* character is that you will have to roleplay him or her. That means you want to look beyond the game characteristics and think in terms of what the day-to-day problems are for that being. If you're playing a bloodsucker or a shapeshifter, think about how others might react to him and what special problems he may face. Remember, just because the people of a city may be aware that such things live in their midst doesn't mean they accept it or are uniformly happy about it.

Keep in mind, also, that the gamemaster should be a part of the character creation process. The information she provides about her view of the game universe can be invaluable to crafting the history of your character. Also, she should be consulted when generating a new type of Unnatural to ensure that your character will not threaten the balance of the scenarios she has planned.

THE BASICS

All players' characters in *Bloodshadows* are made using one of the standard guidelines that appear in the "Character Basics" chapter of the *D6 System Rulebook*. You'll also need to reference the "Character Options" chapter in that book as most *Bloodshadows* characters have Special Abilities (and Disadvantages to offset the cost).

Attribute maximums for most characters in *Bloodshadows* is 5D; for Pretas, it's 3D. Characters who wish to exceed this maximum must choose the Increased Attribute Special Ability. See also the "Customizing the Denizens of Marl" sidebar on page 45 of this book for some additional considerations.

Bloodshadows only uses the *Magic Extranormal* attribute. It does not use the *Psionics Extranormal* attribute.

ALIGNMENT

Players may choose to have their characters aligned to one of the four factions of the Godwar. This is not required; it is purely optional on the part of the player.

Having a particular alignment makes it easier to do certain magic spells and more dangerous to do others. It also can have story effects: a character aligned to Chaos who is operating in a primarily Order city may encounter a certain amount of hostility and even outright violence.

The four possible alignments are: Order, Chaos, Oathbreaker-Order, and Oathbreaker-Chaos, plus Neutral. They are explained in Chapter 2, "The Godwar." Alignments' effects on magic are explained in the "Magic" chapter.

When a player chooses an alignment for his character, the character automatically gets one free point in that alignment. (You'll notice that some of the templates in the back of this book have "Order 1," "Chaos 1," or something similar to indicate their alignments.) Note that alignments do not work off of any particular attribute, but stand alone.

If a Neutral characters decides, at some time during the game, to take on an alignment, she must perform a service for that alignment to gain that first point. Initial points can only be added free during the character creation process.

ALIGNMENT & INTERACTIONS

A character's alignment can affect how others see him. When trying to perform an interaction attempt against someone who knows the character's alignment, the character adds his alignment points to his skill total for those who of the same alignment or subtracts his alignment from his skill total for those who are of a different alignment. Gamemasters may adjust this modifier based on roleplaying circumstances. For example, a character switching from Order to Chaos may not have to include all of his alignment points when talking to another Chaotic character if that other character knows about his efforts to change alignment.

For the purposes of interactions, Oathbreaker-Order and Oathbreaker-Chaos are considered of the same alignment.

IMPROVING ALIGNMENTS

Additional pips in alignments cannot be purchased — they must be earned. A character earns one point in his alignment by performing a service that benefits the followers of that alignment. In other words, an Order character who is hired to do a job by a leading Order adherent in his city, and performs it successfully, might receive one point in Order — it is completely up to the gamemaster when alignment improvements are given out.

Characters never have to accept alignment improvements if they do not choose to. For example, a mixed party of Order and Chaotics take a job safeguarding a supply caravan for the local Chaotic head. At the end of the mission, Chaotics may choose to accept an extra point in their alignment, but Order characters may refuse to lose a point in theirs. In addition, Neutral characters who wish to maintain that neutrality would be unlikely to accept improvements in an alignment.

CHANGING ALIGNMENTS

Characters may also choose to switch their alignments once play has begun. A character must first "work off" his current alignment score, by performing services that go against its interests. Each such task performed eliminates one point. Once all have been erased, the character may begin earning points in his new alignment.

Example: Tom's character, Shadow, has 2 in Order but is increasingly tempted by the philosophy of the Chaotics. He undertakes two jobs successfully for the local Chaotics and so erases both Order points. The next job he does for the Chaotics will earn him an add in Chaos.

ALLEGIANCE

Once a character has gained at least one additional point in her alignment after character creation, the character may declare

NOT ALL FUN & GAMES

Players should be aware of the story effects that allegiance and alignment can inspire. A character known for performing great feats in the service of Chaos, say, is going to find himself a target for Order. They may attempt to recruit him — or they may be satisfied with just killing him. (It's sort of like getting the Enemy Disadvantage without receiving Character Points for it.) There are drawbacks as well as benefits to having an alignment or allegiance.

her allegiance to her chosen alignment. By doing so, she may voluntarily take the Contacts (R3), those of her alignment and the Devotion (R3), to her alignment Disadvantage. She must pay three Character Points for this.

To change allegiances, the character must first get rid of the Devotion Disadvantage, the Contacts Advantage, and then get rid of her alignment points before she may take on a new alignment and a new allegiance. (See page 44 of the *D6 Adventure* rulebook for details on overcoming Disadvantages.)

CHARACTER OPTION SUGGESTIONS

The "Denizens of Marl" chapter offers several species packages from which players may choose. Other creatures that the gamemaster and players create generally begin with up to 10 ranks of Disadvantages, unless there's a reason they need more. The "Character Options" chapter of the *D6 Adventure Rulebook* offers guidelines for selecting Advantages, Disadvantages, and Special Abilities, as well as descriptions of each. This section provides a few specific applications pertinent to the *Bloodshadows* setting.

ACHILLES' HEEL & QUIRK: NUTRITIONAL REQUIREMENTS & DEPENDENCIES

Vampiric characters who must drink blood (either Human, animal, or both) are required to have the Achilles' Heel: Nutritional Requirements Disadvantage, as are Ghouls and Succubi. Some may also be required or choose to have any rank of Quirk, dependency, to simulate their addiction to a substance.

When creating a character with either or both of these Disadvantages, you must determine how often the character must consume this substance to survive/prevent withdrawal. To do so, first check and see if the character has an alignment of any kind. If he is of Order, Oathbreaker-Order, or Neutral alignment, the ranks the player chose dictates his character's feeding time.

Add the ranks in Achilles' Heel: Nutritional Requirements to the ranks in Quirk, dependency, and check the "Dependency Period" chart. If he is of Chaotic or Oathbreaker-Chaotic alignment, his player must consult the "Dependency Period" chart every time the character consumes the substance to see how long he can go without it. His player rolls 2D (including the Wild Die) and subtracts the number of ranks he has in Quirk, dependency, from the roll to find result.

If the character doesn't meet the requirements, he suffers withdrawal symptoms if he does not get the substance within the proscribed period of time (Vampires refer to this as "blood starvation").

Withdrawal symptoms may vary depending on the kind of substance involved. However, gamemaster may use the description of blood starvation herein as a guideline for setting up other sorts of withdrawal.

BLOOD STARVATION

A Vampire who suffers from blood starvation undergoes physical damage and deterioration, madness, and, eventually, death as a result. As more time passes without blood, the Vampire grows much more likely to attack those he once called "friend" in his lust for the precious fluid.

The rules for blood starvation work in this manner. On the final day of the period in which the Vampire must obtain blood or suffer blood starvation, he loses one pip from all his attributes except *Physique*, cannot heal any damage he takes from then on from combat or mishap, and cannot use his Life Drain Special Ability. At this time, obtaining one pint of blood will restore the lost pips and Special Ability and the character can begin healing damage normally again. (If the Vampire is getting the blood by force, he must do one Wound or six Body Points in a *brawling* attack using his fangs).

Example: Bill's character, a Vampire named Alexander, must consume blood every three days. On the third day of this period, if he has not yet drunk blood, he loses on pip off all of his attributes save *Physique*.

After the mandated period has expired without blood being obtained, the effects are as follows:

DEPENDENCY PERIOD

Dependency Result	Total Ranks	Max Time Until Next Feeding
0–2	6	1 Day*
3–4	5	3 Days
5–6	4	4 Days
7–8	3	1 Week
9–10	—	1 Month
11 or more	—	3 Months

* The character immediately begins blood starvation again, even though he has just fed.

Day One: The Vampire suffers one Wound or six Body Points and loses another pip from all attributes save *Physique.* Obtaining one pint of blood (see above) allows him to begin healing normally and restores the lost attribute pips and Special Ability.

Day Two: The Vampire loses another pip off all attributes save *Physique.* Vampire must obtain two pints of blood (two Wounds or 12 Body Points in a *brawling* attack) to regain lost points and heal damage.

Day Three: The Vampire loses one pip off all attributes save *Physique.* The Vampire gains +3 to *Physique* totals but suffers a Wound or six Body Points. Vampire must obtain three pints of blood (three Wounds or 18 Body Points in a *brawling* attack) to erase damage caused by blood starvation and to regain lost points (and, now, to begin healing other damage normally). The *Physique* bonus remains until the Vampire drinks blood, at which point, his *Physique* returns to its normal level.

From this point onward, the Vampire loses another attribute pip off all attributes save Physique each day; suffers a Wound or six Body Points every other day; and an additional pint of blood is required each day to erase damage and regain all lost points.

Note that the Vampire may inflict the Wounds or Body Points over a number of people.

Getting blood is the only way the character can heal damage suffered from blood starvation or regain attribute pips or the Special Ability lost to it. Additionally, once the character

begins suffering blood starvation, he cannot heal other damage normally.

Remember that one die equals three pips.

Should the Vampire suffer six Wounds or all of his Body Points or have one of his attributes reduced to zero as a result of blood starvation, he dies.

ENEMY

With the forces of Order, Chaos, and Oathbreakers fighting it out in Marl, there's plenty of room for new enemies. Characters may get Enemy, forces opposing their alignment, at character creation, or the gamemaster may foist it on them because they're doing a lot of deeds for their alignment. Of course, it's up to the gamemaster whether to award Character Points for getting a new Disadvantage like this one after character creation.

SHAPESHIFTING & ALIGNMENTS

The alignment of a shapeshifting character who does not practice magic can affect how well she changes into or maintains a form. A Chaotic or Oathbreaker-Chaotic may add her alignment value to her *disguise* total when attempting to change forms. An Order or Oathbreaker-Order may add her alignment value to either her *charm, persuasion,* or *disguise* total once she is in her alternate (not natural) form. (The player must choose one skill to affect as she switches her character to her alternate form.)

T hat was when he heard the sound. Soft, at first, but rapidly growing louder. They sounded like sentinel sirens. Somebody must have tipped them off when the shots started.

Scales heard the wails too, tossed a few shots for cover and beat it down the hall. Deacon took a second to let his heart start beating again and followed.

It was a beautiful sight. Scales had walked right into the hands of the sentinels, who were bundling him into a car. Two uniforms were waiting for Deacon at the bottom of the stairs.

"Got a call about a disturbance," one of them said. "What do you know about it?"

"There's two of them upstairs. One shot; the other torched. It was somebody's idea of a party invitation."

One of the sentinels extended a hand. Deacon hesitated a second, then turned over his gun. The men escorted him to the car and put him in the back seat for the ride down to the station.

He turned around to look at the other car, the one carrying Scales. That was when he noticed the sentinel driver, the one missing part of his face, lost not to a bullet or a blade but to rot.

Deacon turned around to find himself staring down the barrel of a .38. The sentinel's smile was pure malice.

"Somebody wants to see you real bad, Mr. Deacon," the "sentinel" — or, rather, the thing renting the body — said. "But don't worry: Frenzy's lovely this time of year."

The two sentinel cars — stolen, Deacon guessed — wound their way through the dark streets of this part of town. Those residents out at this hour shot baleful looks at the vehicles — evidently, sentinels weren't welcome in this section of town.

Deacon's hosts had clammed up. They seemed nervous, like they weren't really all that anxious to get where they were going. Well, if Vera was an example of how their boss treats his employees, I can see why they'd feel that way.

But the silence was getting on his nerves. "Law in this town renting their cars now, are they? Or do you guys just have pals on the force?"

"Shuddup, shamus," one of them growled. "Or we might have to rough you up a little."

Deacon chuckled. "I don't think so. I think your boss wants me in one piece. He could have iced me before this, if that's all he wanted. Who is he, boys? What's his beef?"

The driver laughed. It sounded more like a croak. "You're gonna find out, buddy. And you'll be sorry you asked."

CHAPTER SIX

MAGIC

Magic is an important part of daily life on Marl. In fact, most beings view it in much the same way you view electricity — something they depend on, something they take for granted, something they're not certain they could do without. Were magic as a force of nature to vanish tomorrow, Marl's cities would grind to a halt.

Virtually everyone knows some magic, even if it's just basic cantrips, the equivalent of knowing how to ride a bike or tie your shoelaces. Above them, there are people who know a little about a lot of different types of magic. They are more versatile — like a bike repairman or an average shoemaker — but not as effective as someone who has specialized in a particular type of magic and become proficient in it.

Think of it this way: you might know how to change the tire on your car, unstop your sink, and plaster over a hole in your wall. But that doesn't make you a mechanic, a plumber, or a carpenter. If a more complex problem arises, you're probably going to call in a specialist.

It's the same on Marl. If a glowstone burns out, a person would know how to remove it from the wall and where to go to get it recharged (or buy a new one). But if it starts going dim, then burning bright, then fading again, then they'd call in a lightmage, somebody whose profession is dealing with those kinds of problems.

Not every kind of mage can be found in every city, and there are some types who are so few and far between that you might never encounter them. Easily the rarest are temporal mages and dimensional sorcerers — and when one is found, her price is so high that the average guy can't afford to hire her.

There's also a small percentage of Marl's population who know no magic at all. Some are simply magically uncoordinated and have never mastered the skills; others are incapable of learning the skills by nature but may have a heightened resistance to magic to compensate for this.

This chapter details how magic works in *Bloodshadows,* and presents some sample spells. Before reading any further, make sure you review Chapter 11 of the *D6 Adventure Rulebook*, "Magic." That will give you the basic rules and background you need to understand most of the terms used in this chapter.

THE MAGIC SKILLS

There are four basic magic skills in *Bloodshadows*: *alteration*, *apportation*, *conjuration*, and *divination*, all of which are based on the *Magic* attribute and require training before they can be

used. These are explained in the *D6 Adventure Rulebook* "Magic" chapter, but we'll repeat them here for convenience.

ALTERATION

Spells that cause things to change are *alteration* spells. This means the rite takes something and modifies or mutates it into something else. *Alteration* spells are commonly used to increase skills or attributes. *Alteration* should not be used to create anything — for example, a spell that increases an attribute value from 0D to 1D or more would start with nothing, so *conjuration* would be used instead of *alteration*.

APPORTATION

This skill governs the controlled movement of targets from one place to another. Spells that restrict movement might also be *apportation* spells. For example, a spell that lifts a rock or causes a person to fly would be an *apportation* spell. Teleportation (the movement of an object instantaneously from one place to another, without moving through the intervening space) also could be a product of this kind of spell. Calling a dagger from its box in your home to your hand is *apportation*, as is luring a demon forth from the netherworld. However, calling a dagger or a creature out of nothingness is *conjuration*.

CONJURATION

This skill is used to produce something from nothing. A spell that causes something to materialize from thin air or imbues life into an inanimate object would be considered a *conjuration* rite.

CHOOSING SPELL SKILLS

When you create your spells using the *D6 Adventure* spell design system, you will occasionally have problems deciding what spell skill you're going to have to use when casting the spell. That's understandable — the lines are a little blurry sometimes. Hopefully, the guidelines in this section will help.

Take a look at your **effect.** That's the meat of most spells — it's what determines how strongly the spell will affect the "target." What difficulty, skill, attribute, or value is the effect's value going to be measured against? What will your effect's value do to that attribute or value?

If you think of the spell in these terms, you should be able to guess at those "marginal" spells. And, if you find out later you weren't correct, there shouldn't be a real problem — magic is an art, not a science. If you accidentally create an *alteration* spell that should have been *conjuration*, then it is an "aberration in the art," not a precedent. Just make the rest of the spells you create work correctly.

Also, a spell that imbues characteristics to a thing that would not normally have those characteristics (or anything to start with) would be a *conjuration* skill. For example, animating a corpse and giving it attribute values (corpses have all normal attributes at a value of 0D), would be a *conjuration* skill, since you are producing something from nothing. A spell that increases a character's attributes from a value other than 0D would be an *alteration* spell.

DIVINATION

Use of this skill allows the character to magically obtain knowledge. All spells that a character uses to gain knowledge (such as scrying, far-sight spells, etc.) fall under *divination*. For example, a spell that allows a character to see behind walls or over obstructed distances (like on the other side of a mountain) would be a *divination* spell, as would a spell that allowed a character to look into the past or future. But a spell that increased a character's *Perception* or just her range of sight (or another sense) would be *alteration*.

OBTAINING MAGIC SKILLS

Unless a character has a Disadvantage that precludes his having *Magic,* he may include this attribute during character creation or add it afterward (detailed in Chapter 3 and 11 of *D6 Adventure Rulebook*). Skills are then added as normal during character creation or purchased afterward with Character Points.

No newly created character may start with more than 5D in the *Magic* attribute and +3D in any single version of any of the *Magic* skills. After character creation, there is no limit.

However, in *Bloodshadows* it's not enough to just purchase the *Magic* attribute and a few skills. You must also include a focus for each skill. You select a focus at the same time you purchase the skill, and it does not cost any additional dice or points. You may purchase a *Magic* skill more than once with different foci. Because of this foci requirement, *Magic* skills added or improved after character creation cost half as much as normal (that is, the same price as other skills).

Example: Desken wishes to be able to perform fire spells and death spells, particularly ones that involve divination. He therefore purchases one pip in *divination/elemental* and one pip in *divination/necromancy.*

Whenever a character purchases a particular focus, he may choose to get a rank in one Arcane Knowledge Special Ability of his choice. This Special Ability must be purchased separately at a cost of one skill die or creation point at character creation or five Character Points after character creation. Subsequent purchases of skill adds in that focus give the opportunity to purchase an additional rank in Arcane Knowledge. The character may only obtain one rank in Arcane Knowledge per *Magic* skill improvement.

Example: Desken purchases one pip in *divination/elemental.* He has a choice of also learning one rank of Arcane Knowledge; *air, fire, water,* or *earth* are the most logical choices as these are the Knowledges often associated with the *elemental* focus. Desken's

player pays for the costs of improving the skill and gaining the Special Ability separately.

For more information on Arcane Knowledges, see their section later in this chapter.

THE SCHOOLS OF MAGIC

There are 10 schools of magic included in this worldbook. These are by no means the only types of magic that can be learned in *Bloodshadows*, but they're a good start. Each of these schools can be used as a focus for a magical skill.

ALCHEMY

A combination of science and sorcery, alchemy is primarily concerned with the transformation of base metals into gold or silver, the creation of life (particularly homunculi), and the quest for immortality via an elixir of life.

Alchemical processes require a large number of specific components and a great deal of heat. Since many of the chemicals involved in alchemical experiments and spells are volatile, alchemists often perish in fires or explosions. It's not unusual for an alchemist to walk around with singed hair and scorched clothing.

In the old days, alchemists made money by converting base metals to gold. Since that's now frowned upon by most city banks, these wizards of science finance their work by selling potions and performing rites. Alchemists can be found in most cities on Marl.

Most alchemical spells in *Bloodshadows* are charged and warded into potions. For more information on alchemical potions, see Chapter 7, "Equipment."

CHRONOMANCY

The rarest and arguably the most powerful form of magic, chronomancy spells deal with time itself. There are no known schools of chronomancy extant in Marl's cities, although there are rumors of a hidden city somewhere where it is taught. Some say peregrination was originally taught there exclusively as well, but some of the students eventually left and began imparting those secrets in larger cities for gold.

It's recommended that players' characters not start out as chronomancers. If they really want to learn the skill, you can build a campaign out of their search for the hidden city (or cities) where the skill is taught, and the tests they must pass to earn the right to learn it.

ELEMENTAL

As the magic that governs fire, earth, air, and water, elemental spells are common in most cities, large or small. Earth- and watermages are essential to a city's agriculture, and the latter also are valuable on sailing vessels. (Those vessels powered by wind will covet airmages as well.)

Every city also has its share of firemages, many of whom are attached to the local law and charged with dousing blazes, whether natural or supernatural in origin. Rogue firemages

who use their spells for arson and spontaneous combustion are hunted down and killed without remorse.

NECROMANCY

Sorcery dealing with the dead, either spells to communicate with them or to raise them from their graves, is necromancy. (To create spells that reanimated corpses, necromancers also need the enchanted or entity Arcane Knowledges, depending up on how much "unlife" they want to imbue in their creations.)

Although the average necromancer will tell you that his school of magic is no worse than any other, incidents like the Ashter "corpse crisis" have given it a very bad reputation.

It's said that in the small city of Ashter, some 70 years ago, the half dozen local necromancers discovered that people simply weren't dying quickly enough to keep up with their demand. So they started killing a few here and a few there, then raising them again, until the whole city was made up of walking dead. A courier visiting the town noticed something was wrong when the caretaker of the only park accidentally sheared his hand off with an elemental saw and seemed not to notice. It's rumored that the necromancers eventually started in on each other, and Ashter is now truly a city of the dead. How much of this is truth, and how much legend, no one knows — but few of the living visit Ashter and return.

At any rate, necromancers will often keep their hobby to themselves, since few landlords want reanimated corpses traipsing up and down the stairs. The most common cover story is being an earthmage, which explains the clumps of fresh dirt all over the lobby.

PEREGRINATION

A powerful and relatively rare type of magic, peregrination governs the opening of dimensional gates, travel of the astral form, and teleportation. Purchasing the services of a peregrinater is always a worthwhile investment, especially if a party is planning on going through a gate or attempting teleportation. The dimensions through which characters might pass (or where they might wind up) make the undead quarter of a city look like a cult social in the town hall. Having someone who knows their way around a bizarre environment can come in pretty handy.

PHOTOMANCY

This school covers all light and darkness spells, and its use is evenly divided between Order and Chaos. A city resident is more likely to run into a lightmage than a darkmage, as the former has more practical use than the latter.

Many photomancers find employment in the entertainment industry, constructing light and darkness shows.

SOMNIOMANCY

Another rare school of magic is that of somniomancy, the magic of sleep and dreaming. While the body is asleep, the mind is freed of the distractions of the waking world and can plumb new depths of knowledge — mainly knowledge of self, but also of reality as a whole.

While asleep, a somniomancer has unparalleled control of her own body. She can heal wounds and diseases; she can send her consciousness across great distances to view "dream images" of distant places, even distant times. While awake, she can affect the sleep and dreams of others, whether physically in her presence or far away.

TECHNOMANCY

Technomancy is magic having to do with machinery, favored particularly by Oathbreakers who have drifted from Chaos. Mechanics, weaponsmiths, and metalworkers of all sorts also make use of technomancy on a daily basis.

Technomancy is a valuable skill for those who wish to make their living by mining or tracing down stolen precious metals.

VITOMANCY

If necromancy is the magic of death, vitomancy is the magic of life. Virtually anything that lives can be affected by vitomantic spells, but casters should be aware that things like walking dead (Zuvembies, etc.), undead (Vampires and the like), and things that have never lived (such as demons) are immune to vitomancy and are covered by wizardry (see herein).

Vitomancy spells include healing, increasing attributes or skills, aiding in interaction, and almost anything to do with the plant and animal kingdoms. Vitomancy also has its darker side, though — the creation of half-breeds and genetic horrors must have been done by means of vitomancy. Many Wilderness creatures would not exist without this school of magic.

Oathbreakers who have drifted from Order often use vitomancy spells, as the school is bound to nature.

WIZARDRY

This is the magic **of** magic — wizardry governs not only spells that fall under the purview of no other school, but demons and other Unnaturals who are sorcerous by nature. It is one of the more powerful commonly available schools of magic, and its practitioners work as detectives, teachers, guides, exorcists, and a host of other occupations. A word of warning, though: this versatile school of magic and its practitioners are often the prey of powerful Unnaturals who fear the power wizards may hold on Marl.

ARCANE KNOWLEDGES

Every focus has certain Arcane Knowledges associated with it. Note, however, that characters are not restricted to casting only those spells associated with their focus or foci. But the foci that they possess may affect how they go about casting spells.

What does all this mean? Basically, it means that certain spells, like *fireball*, are very basic in nature. Every school of magic has its own version of the spell, which may differ in terms of components used or other optional aspects. For example, the *fireball* spell listed in this chapter is designed for use by an elemental firemage, and its component is an open flame. But a necromancer who wished to cast a *fireball* spell would use very different components, one of them possibly being a "corpse candle" — a ball of fire seen hovering over graves late in the night. The overall effect of the spell remains the same, but how different mages get there changes.

For more on how different schools cast the same spells see the sidebar "Focused on Fireballs."

Arcane Knowledges are specific bits of information regarding specific types of spells. They are not required for the successful

NEW SPECIAL ABILITY: ARCANE KNOWLEDGE

The character has gained some tutelage in one of several esoteric areas of study. This knowledge provides a +2 bonus per rank to all relevant *Magic* skill totals (generally ones having to do with casting of related spells), though only one Arcane Knowledge bonus may be added to the spell, regardless of how many relate to it. At the gamemaster's discretion, the bonus might also be applied to other related skill totals. Characters may not gain this Special Ability through a spell. *Base Special Ability Cost:* 1.

casting of a spell, and there is no penalty for casting an elemental *fire* spell, for example, without knowing the *fire* Arcane Knowledge. But they do perform some useful functions:

❧ A character may add the bonus of +2 per rank that he receives from his relevant Arcane Knowledge Special Ability to his spell skill total to improve his chances of succeeding at a cast. Regardless of how many Arcane Knowledges are used in creating the spell, only the bonus from one of them may be added to the caster's skill total.

Example: Chase wishes to cast the *ice dagger* spell, which has both *water* and *inanimate forces* as related Arcane Knowledges. She has 3D+1 in the *conjuration/elemental* skill and one rank in the Arcane Knowledge: Water, which gives her +2 to related *Magic* skill totals.

She rolls a 12. But by adding the +2 from her Arcane Knowledge, she ends with a 14 for a successful cast.

❧ Arcane Knowledges can also be used for other things. When attempting a *Perception, search,* or *investigation* roll to determine if a spell was used, the gamemaster might lower the difficulty by the applicable Arcane Knowledge bonus, though she needn't tell the player that she's doing that.

Example: Desken is investigating an arson, but isn't certain whether it was set with a match and accelerants or fire-based spells, He generates an *investigation* total and the gamemaster decides to factor in his +2 bonus in the Arcane Knowledge: Fire. If his skill total is higher than the reduced difficulty, the character will learn whether or not a *fire* spell was used in the arson.

❧ Arcane Knowledges may enhance other skill totals as well. Gamemasters are encouraged, but not required, to allow characters to add all, or part, of their Arcane Knowledge bonus to other skill totals as the occasion permits. For example, if a character with *life* Arcane Knowledge were trying to figure out whether a certain creature was alive or undead, the gamemaster might allow her to make a *search* or *Perception* total and add in all, or part, of her *life* adds. These "benefits" should be only added in occasionally, to encourage roleplaying particular kinds of mages.

SPELLS & ARCANE KNOWLEDGES

All spells listed in this chapter include the most applicable Arcane Knowledge. Gamemasters who feel that the Arcane Knowledge possessed by a character is close enough to the intent and nature of the spell may allow the player to use that bonus to increase her character's casting total.

GETTING ARCANE KNOWLEDGES

There is no restriction on what Arcane Knowledges a character might buy. For example, your character might have adds in *divination/technomancy, conjuration/photomancy,* and *alteration/necromancy*, but you choose to purchase ranks in the *fire* and *air* Arcane Knowledges. This is perfectly all right — characters need not restrict themselves only to Arcane Knowledges that

are commonly associated with the schools of magic in which they're skilled.

TYPES OF ARCANE KNOWLEDGES

There are 20 Arcane Knowledges described here for use in the *Bloodshadows* universe. Though they encompass virtually any type of spell or knowledge, they may be expanded on by the gamemaster.

Air: This encompasses almost all substances that are gases at room temperature (save water vapor).

Animal: All nonintelligent creatures who live on or in the ground are considered to be *animal.*

Aquatic: This knowledge covers all nonintelligent marine life as well as amphibians.

Avian: This knowledge encompasses all nonintelligent flying creatures, including insects and bats. Creatures capable of flight only because of magical natures are considered to be *enchanted* (see herein), rather than *avian.*

Darkness: The absence of light is *darkness.* As the presence of darkness acts to make the known the unknown, it has long been identified with Chaotic magic.

Death: The essence of non-existence, destruction, decay, and corruption, *death* is not regarded as evil by most mages, simply as another step in nature's path. But all too often, death magic is used to pervert nature, particularly when reanimating the dead.

Dimension: Spells that involve the fabric of one's space in some way — breaching it, sealing it, or traveling through it — are governed by *dimension*. The gamemasters may allow the bonus from this Arcane Knowledge to be added to *Knowledge* and *Perception* skills in an effort to find one's way through or survive in a strange dimension after gating or teleporting.

Dreams: *Dreams* concentrates on images in the mind of a sleeper, whether the caster or another. While essentially illusory,

SCHOOLS OF MAGIC & ARCANE KNOWLEDGES

Alchemy: all arcane knowledges
Chronomancy: time
Elemental: air, earth, fire, water
Necromancy: death, enchanted, entity
Photomancy: darkness, light
Peregrination: dimension
Somniomancy: dreams
Technomancy: metal
Vitomancy: aquatic, animal, avian, folk, plant
Wizardry: enchanted, entity, inanimate forces, magic

FOLK OR SOMETHING ELSE?

In general, creatures with *Knowledge* values of 2D or more are considered *folk,* but this is not always the case. Young or dull-minded Humans, for example, would have *Knowledge* scores of less than 2D, but they are still considered *folk.* Some Half-breeds also have less than 2D *Knowledge* (on average), but those who have Human in their ancestry fall under *folk.*

Also, creatures that have close origins outside of Marl (such as demons, other dimensional creatures, etc.) are not considered to be *folk* (they are *entity*). The once-living (the undead and walking dead) are also no longer *folk.* Those who are mobile because of a spell are *enchanted,* while everyone else is *entity.*

these images can have a physical effect on the "real world," in particular, the body.

Earth: This knowledge includes soil, rock, glass, ceramics, and anything else made from earthen components. Note that metals do not come under this heading, as they have their own Arcane Knowledge.

Enchanted: Beings whose essential natures are magic, such as elementals, fall under the heading of *enchanted*. This knowledge also governs shapeshifters and those zombies and other creatures that are now mobile because of a spell. Note that it does not apply to most breeds, as in general they mix the blood of two folk species, or one folk and one other.

Entity: This knowledge covers beings who have never truly lived (such as demons and golems), those who have no physical body now and yet remain on this plane of existence (such as ghosts), and those whose existence runs contrary to nature (such as undead).

Fire: Any form of combustion is governed by the *fire* Arcane Knowledge. Note that heat without flame is governed by *inanimate forces*.

Folk: All intelligent beings whose defining relationship is with their own kind and who are a part of the natural world (Marl) are *folk.* See the sidebar for suggestions on determining what is *folk.*

Inanimate Forces: The forces that affect non-*elemental* and non-life conditions, such as magnetism, electricity, kinetics (movement), heat, and cold are governed by *inanimate forces*. Note that this knowledge does not affect fireballs or ice daggers, which are more closely identified with the elements themselves.

Light: Radiant energy that acts upon the eye, making sight possible, is *light*. *Light* also governs other forms of energy, such as ultraviolet and infrared.

Magic: *Magic* relates to natural energy that can produce supernatural effects, when tapped into and used properly. Magic can be manipulated through gestures, incantations, and the like, and is not inherently good or evil. Generally, only spells

that do not conform to other Arcane Knowledges should be considered *magic* spells.

Metal: Substances of the earth that are pliable when flame is applied are *metal*. The *metal* Arcane Knowledge also governs metallic elements, such as arsenic or cinnabar.

Plant: Any nonintelligent growing things rooted to the soil — flowers, hedges, trees — fall under this classification. *Plant* also includes vegetation that grows in river or seabeds.

Time: This governs the force that mandates a progression of events, and both random change and radical change are capable using this knowledge. That is why *time* is considered both an Order and a Chaos knowledge.

Water: Virtually every liquid is governed by the *water* knowledge, provided it has water as a component. Ice is also included under this knowledge, but the act of cooling or freezing something comes under the heading of *inanimate forces*.

ALIGNMENT & SPELLS

As was mentioned in Chapter 2, not every character is involved in the Godwar, and not every character needs to have an alignment. Having one can, however, be either a help or a hindrance in casting spells.

For details on choosing an alignment and gaining points in it, see Chapter 5, "Character Creation," in this book

There are four different possible alignments: Order, Chaos, Oathbreaker-Order, and Oathbreaker-Chaos, plus Neutral (which has no effect on spells). Listed in the "Arcane Knowledges and Alignments" box, you will find the Arcane Knowledges most often associated with these different alignments.

Spells listed herein include a parenthetical code to indicate which alignment the rite is associated with, based upon the applicable Arcane Knowledge. (Note, however, that not all spells are associated with an alignment, and some are associated with multiple ones.) If your spellcaster has no alignment, disregard this notation, as it won't have any effect, positive or negative, upon his casting.

If your spellcaster does have an alignment, though, this information is important. When she casts a spell that's associated with her alignment, it's easier to release and she may add her alignment points to her *Magic* skill total.

Example: Desken has one point in Order and is casting an *awaken* spell. He generates a spell skill total of 10. However, since the spell is associated with Order, he includes his Order point, making it an 11.

If the caster attempts to cast a spell that is associated with an alignment other than her own, the alignment resists being used to perform the spell. She must subtract her alignment points from her *Magic* skill total.

Example: Desken decides to cast *mystical bullet,* a spell associated with Oathbreaker-Chaos. He gets spell skill total of 16. Because Desken is Order-aligned, he must subtract his alignment points, for a final total of 15.

ARCANE KNOWLEDGES & ALIGNMENTS

Characters casting spells that involve Arcane Knowledges that have no alignment associated with them do not gain a bonus for their alignment

No Alignment
Dreams
Time

Order
Enchanted
Folk
Light
Magic

Chaos
Air
Darkness
Death
Dimension
Entity
Fire
Inanimate Forces
Water

Oathbreaker-Order
Animal
Aquatic
Avian
Earth
Enchanted
Magic
Plant

Oathbreaker-Chaos
Air
Darkness
Death
Entity
Fire
Metal
Water

Again, characters who have no alignment are not affected by any of this. They gain no bonuses and suffer no penalties as a result of having no alignment.

LEARNING SPELLS

Starting *Bloodshadows* characters begin with a number of spells equal to the number in front of the "D" in their *Magic* attribute. These spells may rely on any skill.

For each additional full die above the base attribute in each *Magic* skill that they have, they may learn one spell related to that skill.

Example: Chase has 1D+2 in *Magic* and 3D+1 in *conjuration/elemental*. Since her skill is 1D+2 above her attribute, she gets one spell for that, which she must put in a *conjuration/elemental* spell. She also receives one spell for her full die in *Magic*. She can take any spell she wants for that slot.

They may fill these slots with any spell with a difficulty of 10 or less free, or they may try for more difficult spells. To see if the character learned a more difficult spell, roll the skill needed to cast the spell. (The player may not spend Character or Fate Points on this roll.) If the total meet or beat the difficulty, the character learned it at some point in her past. Otherwise, she didn't, and she'll have to figure it out the old-fashioned way — through study.

After character creation, characters learn new spells by either coming up with them on their own, studying them in grimoires, or getting someone else to teach them. There is no limit to the number of spells a character may learn (outside of those dictated by time, energy, and Character Points.)

Regardless of the method used, the amount of time it takes to master a new spell equals a mastery time. To figure this, multiply the difficulty of the spell by 1.5 (round up). Then look up this number as a value on the "Spell Measures" chart on page 87 and read its equivalent measure on the table. Use the "Measure Conversions" table to figure out the value in minutes, days, weeks, months, or years.

Grimoires can decrease the amount of time it takes to learn the spell (for well-written books) or they can increase the difficulty to understand the spell (for books containing inaccurate information). How useful the grimoire is depends on its quality and is up to the gamemaster.

Teachers must have the spell's casting skill at a level equal to or greater than the character's skill and the teacher must have already mastered a spell. Each full die above the character's skill reduces the amount of time it takes to learn the spell by one value level, with a minimum mastery time value equal to one less than the spell's difficulty.

If the character has both a teacher and a grimoire, the character only receives the bonus for one of the two.

Example: Desken has been doing the detective-mage thing for a while and he decides to add *bloodshadows* to his spell repertoire. He could learn it on his own in about five weeks (the spell has difficulty of 22, giving it a mastery time of 33). Or, he could find a teacher with 3D+1 (a full die greater than his *divination/necromancy* of 2D+1) and be taught it in about 2.5 weeks (which has a value of 31).

At the end of the mastery time, the character rolls the spell's required casting skill, including any modifiers from alignment or Arcane Knowledge. If she meets or beats the difficulty and spends one Character Point, she has mastered the spell. Note that this does not mean the spell was cast — it was simply learned.

Once a character has mastered a spell, she never has to spend time relearning it (unless she makes changes to it).

When a character wants to "cast on the fly" and not learn a new spell, she needs only worry about the design time, whether she reads it out of a grimoire or makes it on her own. However, every time she wants to cast that spell, she'll have to go through the design process again.

CREATING YOUR OWN SPELLS

You can create your own spells with the *Magic* system in the *D6 Adventure Rulebook.* When you do, you'll need to specify not only what *Magic* skill focus is necessary to cast the spell, but what Arcane Knowledges were used in its design. It's from the Arcane Knowledges that you can determine what spells are close to which alignments. (If you use one aligned and one unaligned Arcane Knowledge in a spell, then the alignment is the same as the aligned Arcane Knowledge. If you use two or more Arcane Knowledges of different alignments, then the spell has no alignment.)

Using more than one Arcane Knowledge in a spell means that it's more versatile. However, the spell designer must have all of the Arcane Knowledge that she wants to use in the spell in order to include them in the design.

This is another of the give-and-take factors of Arcane Knowledges. While a character with a lot of Arcane Knowledge ranks can build spells that will use the knowledges he has the most ranks in, he will also attract alignment considerations. If he remains nonaligned, or chooses to act in a manner consistent with the alignment favored by his Arcane Knowledges, then he'll be fine. Otherwise, he'll be working at cross-purposes, gaining benefits from his Arcane Knowledges and losing them from his alignment.

Note that cantrips do not have Arcane Knowledges, and therefore no alignments, associated with them. (Cantrips are quick spells with difficulties between 2 and 5; see page 94 of the rulebook for more details.)

SPELL RESTRICTIONS

The spells available in the *Bloodshadows* world for the most part follow the guidelines set out in the *D6 Adventure Rulebook* with one exception: No spell may modify or provide an *Extranormal* attribute or skill.

FAILING A SPELL

Failing a spell works a little differently in the world of *Bloodshadows* than originally presented in the *D6 Adventure* rulebook. Entire neighborhoods of some of the larger cities of Marl are filled with people who tried to do too much with too little magic, and blew their brains out the back of their heads. Madness, mutation, and malevolent miseries wait for sorcerers who weren't quite good enough to get off that last spell …

That's this worldbook has the optional "Spell Failure Results" chart and the rules for how it works. When your character fails the casting of a spell, subtract the skill total from the spell difficulty and roll a number of dice equal to this (including the Wild Die). (Gamemasters may wish to add 5 to the result for failed Chaos or Oathbreaker-Chaos spells.) Then compare the total to the "Spell Failure Results" chart.

Example: When Desken attempts the *bloodshadows* spell which he recently learned, his player rolls the character's *divination/necromancy* skill and gets a Critical Failure on his Wild Die. The gamemaster decides to have the player total the dice as normal, which gives a skill total of 17, lower than the spell difficulty of 22. She subtracts 17 from 22 and gets 5. She rolls five dice, including a Wild Die, and totals them. She then looks up this number on the "Spell Failure Results" chart.

Note that not everything on the chart is bad — it's possible to have positive effects from a magical backlash, though that's a rare development. In addition, characters who end up with totals between 1 and 3 suffer few ill effects from failing, making this method of determining "magical consequences" a fairly attractive one.

EXPANDING THE CHART

Ambitious gamemasters may choose to alter some of the point spreads listed on the "Spell Failure Results" chart and substitute or add in their own effects. Generally, effects should not completely cripple or kill a character (there are those that do, but they are fairly few), but they should be pretty negative.

SPELL FAILURE RESULTS

Failure Result*	Effect
1–3	The components or techniques were faulty and, though the spell worked, something went wrong (not as potent, demon harder to control than expected, visible but not harmful side effect, etc.).
4–7	Though the spell worked, something went wrong (as above) and the character cannot use magic for a number of minutes equal to 10 times the Failure Result.
8–10	The spell doesn't work, plus the character cannot use magic for a number of hours equal to 2 times the Failure Result.
11–15	The character receives backlash from the spell and takes an amount of damage equal to the difficulty of the spell. This damage may be resisted as normal.
16–20	Temporary dementia: Roll one Wild Die. This is the number of hours the character suffers from hallucinations, paranoia, loss of mental capacity, and general madness (the character should be "less than effective" or helpful to his party during this time, akin to a rank 2 Disadvantage).
21–25	The character feels terribly drained. If she has any Character Points, one is immediately lost, spend unconsciously (with no effect). In addition, she gets a -2 to her damage resistance totals. This modifier will not heal until she has taken at least a week of rest.
26–30	Temporary amnesia: The gamemaster determines, either randomly or by choice, five skills that the character "forgets" how to use for a number of hours equal to the roll of a Wild Die.
31–35	The character receives backlash from the spell and takes an amount of damage equal to twice the difficulty of the spell. This damage may be resisted as normal.
36–40	The character suddenly feels powerful. For the rest of the adventure, the character treats all Critical Failures as results of 1, with no accompanying bad effect.
41–45	Cosmetic change: The character acquires a single permanent cosmetic change. Perhaps his eyes change color to an unnatural hue for his species, he becomes incredibly hirsute and grows hair all over his body, loses all his hair, takes on the outward characteristics of the opposite sex, has his skin color change radically and unnaturally, attracts dirt and filth regardless of how often he washes, or something similar. These effects are permanent, but they are cosmetic. The gamemaster should determine game effects as appropriate (the character might gain a Prejudice or *Presence*-related Hindrance Disadvantage). Note that some creature-characters may be unaffected by this — they luck out.
46–50	Spiritual shift: The character's spirit leaps out of his body and immediately tries to take over the body of the character or creature nearest her (gamemaster's call). The bodiless spirit attacks using the character's *Presence* or *willpower* against a roll of the target's *Presence* or *willpower*. If the bodiless character beats the target's roll within a number of rounds equal to 4 times her body's *Physique* attribute, then she "moves in," casting out the victim (who then automatically takes over the uninhabited body). If she fails, then her body dies and she becomes a bodiless spirit. She may affect the world through great force of will (+10 to all *Reflexes, Coordination,* and *Physique* difficulties), and she doesn't get any bonus points for being bodiless.
51–55	The character absorbs one Character Point from every character that has one in a 30-meter radius. Every Character Point over 10 that the character receives turns into one Wound level or six Body Points; this damage cannot be resisted.
56–60	A bodiless spirit is attracted to the character. It becomes a gamemaster's character with no ability to affect the world except by trying to persuade or otherwise interact with the player's character it is attracted to. The gamemaster should build this spirit with a number of skill dice equal to the difficulty of the spell (four skill dice equals one attribute die); the spirit does not have physical skills or attributes *(Agility, Coordination,* or *Physique),* and does not receive any bonus points for its bodiless Disadvantage.
61–65	The character is unknowingly attuned to the cosmos. The character's next roll is treated as if he spent a Fate Point.
66–70	The character suffers from terrible luck and gets one rank of the Bad Luck Disadvantage.
71–75	Permanent dementia or amnesia: Roll one die. On an even roll, the character becomes forever mad, eventually developing appropriate Hindrance, Prejudice, or Quirk Disadvantages. On an odd roll, the character permanently forgets how to use a number of skills or spells equal to a roll of 2D, with a minimum of four skills or spells lost (the gamemaster chooses which ones). He also gains the Learning Problems Disadvantage. The character may relearn the skills as normal.
76–80	The character receives backlash from the spell and takes an amount of damage equal to triple the difficulty of the spell. This damage may be resisted as normal.
85+	The magical energy surrounding the character at the time of the spell goes wild. The gamemaster should determine what it does, depending on the intent and nature of the spell — and nothing good should come of it.

Determine the Failure Result by rolling a number of dice equal to the difference between the spell difficulty and the skill total. The spell fails on totals of 11 and over, in addition to the listed result. Gamemasters may wish to use the Die Code Simplification chart from page 142 of the D6 Adventure Rulebook. For failed Chaos and Oathbreaker-Chaos spells, the gamemaster may wish to add 5 to the Failure Result.

INTERPRETING VAGUE RESULTS

Many of the results on the chart were left intentionally vague — no game mechanics or that sort of thing. This was intentional. Only the gamemaster knows how severe or how light an effect should be. Most of the effects are permanent, so the character and the gamemaster will have to live with them for a while. The gamemaster can choose to vary the same effect occasionally as well. For example, a character who obtains a Failure Result value of 56–60 attracts a bodiless spirit that will try to influence him. One character's bodiless spirit might be relatively benign, willing to check behind doors or offer helpful advice on occasion. Another one might be vicious and terrible, with high interaction skills it uses to try to kill or at least injure the character.

CASTING A SPELL

As you can see, the *Bloodshadows* universe adds a few steps to the *D6 Adventure* system of casting spells. So for ease of use, here's a step-by-step breakdown:

1. Determine the difficulty of the spell.

2. Generate the appropriate spell skill total.

3. Add the applicable Arcane Knowledge bonus to the spell skill total to determine the final skill total.

4. Adjust the skill total based on the character's alignment.

5. If the final skill total is lower than the difficulty of the spell, go to Step 6a; otherwise, go to Step 6b.

6a. Subtract the final skill total from the difficulty of the spell. Roll a number of dice equal to this number to determine the Failure Result (modified by the alignment of the spell, if the gamemaster wishes). The gamemaster compares the result to the "Spell Failure Results" chart and decides on the outcome.

6b. Generate a targeting total, if needed. If that succeeds or if there is no targeting total, assign the effects of the spell, as described in the spell's description.

Example: Michael "Downtown" Riley is a small-time thug and part-time magician. Recently, he obtained one point in Oathbreaker-Chaos. He also has a skill value of *alteration/elemental* 4D+1, and two ranks in Arcane Knowledge: Water. He wants to cast the spell *acid bath*.

(Step 1.) The spell has a difficulty of 18.

(Step 2.) Michael gets lucky, generating a skill total of 20.

(Step 3.) He adds in his +4 bonus from his Arcane Knowledge (since the *water* Arcane Knowledge is listed as applicable under the spell description), for a skill total of 24.

(Step 4.) But, because Downtown is of Oathbreaker-Chaotic alignment, he has to subtract his alignment point from his skill total (the spell is Oathbreaker-Order), giving him a final skill spell total of 23.

(Step 5.) The skill total is higher than the difficulty of the spell, so it goes off.

(Step 6b.) Since *acid bath* is a damage spell, Downtown needs to determine whether he hit or not by using *throwing* or *apportation* (either *wizardry* or the same focus as the spell, *elemental*).

He may modify the targeting total by the result point bonus. If he did hit, the effect of the spell dictates the damage of the attack.

TARGETING THE EFFECT

Damage-dealing, target-altering, and certain other spells require a targeting skill roll, though this skill does not count as an "other condition." In *Bloodshadows,* this is generally *melee combat, throwing, marksmanship, apportation* with the same focus as the spell, or *apportation/wizardry* (or the governing attribute, at no penalty, if the character doesn't have the needed skill). Each spell requiring a targeting attempt specifies which skill it uses. Use regular attack difficulties, unless otherwise specified by the spell.

Spellslingers may cast up to five spells in around, possibly with a multi-action penalty and assuming all casting times are one second. Some Special Ability or other effect may allow them multiple free actions (at a rate of one additional spell for each free action). For longer times, reduce the maximum number of spells accordingly. Any spell attempts over the maximum free actions allowed incurs a multi-action penalty. (Duration is not figured in when deciding how many spells may be cast.)

Mages may rely on the effects of spells with casting times of one round or longer on their turn in the round after the end of the casting time. Thus, an offensive spell with a casting time of one round may be targeted in the round after it was cast. If the mage waits more than a round after triggering the spell, the effect of the spell is lost.

INTERPRETING THE EFFECT

In the *D6 Adventure Rulebook,* and in the spell descriptions herein, there are guidelines for determining the effects of spells. But a little clarification won't hurt.

When an effect's value is used as a damage value, **never** modify it by result points. In most cases, it doesn't matter how well a spell hits a person — just that it does. Instead, the result point bonus of the spell should add to its range or targeting skill total, unless the result points are used to determine the effectiveness of the spell (such as various levels of success).

Certain effect will have some unusual rules. That's fine for spells listed in this book, but how do you interpret spells you create?

Due to the wide range of spells that can be created, you'll have to use your best judgment. In most cases, you can compare what the spell does to some other, similar game mechanic. For example, a spell that is designed to control a character's mind might be said to intimidate or charm him into submission — so you can either use the rules for *intimidation* or *charm*, substituting the effect's value of the spell for the skill die code you would normally use.

MODIFIERS & EFFECT VALUES

Difficulty modifiers can increase (or decrease) the effectiveness of a spell. For example, a character who chooses to throw

a spell at a particular part of a target's anatomy (if the spell is capable of being that precise) or perform a called shot can take on the modifiers.

On the other hand, if a character who is being attacked by a damage spell hides behind applicable cover, the effectiveness of the spell might be decreased. Other modifiers may adjust the effect up or down.

THE SPELLS

Every spell listed is organized in a particular way. First comes the popular name of the spell. Certainly, you'll find spells with virtually the same effects under different names. But these names are the ones you're most likely to see or hear. If the spell has an **alignment,** it is listed in parentheses after the spell name.

Second, every spell has a certain number of characteristics. The **skill** listed is the one necessary to cast the spell. If you don't have that skill and its focus, forget it. Next comes the most applicable **Arcane Knowledges.** If there's more than one, you may only add one bonus to the spell. You don't have to know this knowledge, but it helps. After that is the mastery time, which gives, in time and corresponding value, how long it takes to learn the spell.

The **difficulty** is listed next, followed by the **effect,** which gives the value first, with a brief description in parentheses. Then comes the **range** in meters, with the Spell Total modifier in parentheses. Spells with a "0" range value are also usually listed as "touch."

The **speed** value of the spell is also listed, though most of the spells have speeds equal to their ranges — this way, the spell goes from the caster to the target immediately. If the speed is less, then subtract it from the range. The difference can be read on the "Spell Measures" chart as how many seconds it takes the spell to travel from the caster to the target. This difference also adds to the difficulty of targeting the spell (if applicable).

The **duration** of the spell lists the actual time the effect of the spell lasts, with the Spell Total modifier in parentheses. Note that some spells are cast and stored in objects or people — the duration of the spell doesn't actually begin until the spell is released.

The **casting time** of the spell is how long it takes to throw the spell, in a value and in a measurement. Cast time is the last of the mandatory elements.

The **other aspects** are listed here, with their type, Spell Total modifier in parentheses, and a brief description. You need to know them when casting the spell, so you can figure on what your character needs to do each time.

ACID BATH (C/OBC)

Skill: *Alteration/elemental*
Arcane Knowledge: *Water*
Difficulty: 18
Effect: 21 (damage of 7D)
Range: 100 meters (+10)
Speed: +10
Duration: 1 round (+4)

Casting Time: 2 rounds (-5)
Other Aspects:
Component (-2): Water (ordinary, destroyed)
Gesture (-2): Throwing motion (fairly simple)

All you need for this rite is some water and a streak of sadism. Put the water in a bucket, a bottle, or the palm of your hand and toss it at the target as you put your magical ability into the spell. The water changes into a corrosive that could burn ugly off a Gris.

(The caster uses *throwing* or *apportation* to target the spell, which does 7D damage upon contact. The result point bonus may affect the targeting skill total.)

ALARM (O/OBO)

Skill: *Conjuration/wizardry*
Arcane Knowledge: *Magic*
Difficulty: 11
Effect: 0
Range: 1 meter (+0)
Speed: +0
Duration: 1 hour (+18)
Casting Time: 1.5 seconds (-1)
Other Aspects:
Charges (+1): 1 basic charge, with a ward to go off when someone crosses the ensorcelled threshold with *sneak* difficulty of 20 to get passed ward
Gestures (-1): Touch frame to be alarmed (simple)
Variable Duration (+4): Off only
Other Alterants (+1): Triggers loud screaming

This is your standard alarm system, usually charged into a door or a window (sometimes more than one) on the ground floor. If you're expecting shapeshifters or flyers, better do the top floors, too.

The caster touches the door or window frame he wants alarmed while thinking about the spell. Once the ward's in place, it'll respond to anybody coming in with a shriek that could wake the dead (the ones who aren't awake already, natch). That's why the variable duration bit's so important — somebody's got to shut the thing off after the burglar's lit out.

(If someone comes within range of the ward and doesn't generate a *sneak* total equal to or higher than 20, the spell is triggered and the screaming won't stop for one hour or until the caster shuts it off. The charge disappears after 24 hours if not triggered before then.)
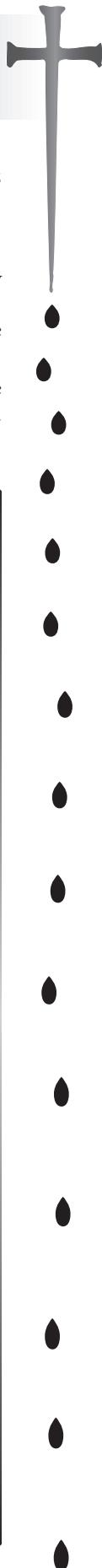
ANIMATE GOLEM (C/OBC)

Skill: *Conjuration/wizardry*
Arcane Knowledge: *Entity*
Difficulty: 21
Effect: 45 (10 attribute dice; see distribution below)
Range: Touch (+0)
Speed: +0
Duration: 1 month (+32)
Casting Time: 1 week (-29)

Other Aspects:

Components (-7): Articulated figurine or statue (common); blood (very common, destroyed)

Concentration (-8): 15 hours, *willpower* difficulty of 14

Focused (+15): On golem

Gestures (-3): Rub blood (complex, *sleight of hand* difficulty of 11)

Incantation (-3): Yell an incantation to wake the golem's life (complex, loud, *artist* difficulty of 11)

You've all seen golems, if only in mail-order catalogs ("Scare the Neighbors! Amuse Your Friends! Some Assembly Required").

RULEBOOK SPELLS

These spells that appear in the *D6 Adventure Rulebook* are appropriate in a *Bloodshadows* campaign, with the modifications necessary to use them in this world.

Cantrips

aid: page 97, skill: *alteration*

open lock: page 98, skill: *apportation*

heighten attribute: page 97, skill: *alteration*

Spells

alter movement: page 99, C, skill: *apportation/wizardry,* Arcane Knowledge: *inanimate forces*

bad luck curse: page 100, O, skill: *conjuration/vitomancy,* Arcane Knowledge: *folk*

communicate with animals: page 101, OBO, skill: *conjuration/vitomancy,* Arcane Knowledge: *aquatic, animal, avian* (depending on target)

countermagic: page 98, O/OBO, skill: *alteration/wizardry,* Arcane Knowledge: *magic*

countermagic ward: page 98, O/OBO, skill: *alteration/wizardry,* Arcane Knowledge: *magic*

deadly bullet: page 98, OBC, skill: *alteration/technomancy,* Arcane Knowledge: *metal*

detect living: page 102, O (folk)/OBO (other living creatures), skill: *divination/vitomancy,* Arcane Knowledge: type of creature being detected; version of this spell to detect enchanted beings requires *divination/wizardry*

displacement: page 101, O, skill: *conjuration/photomancy,* Arcane Knowledge: *light*

doorway home: page 99, C, skill: *conjuration/peregrination;* Arcane Knowledge: *dimension*

drain toughness: page 99, O (folk)/OBO (other living creatures), skill: *alteration/vitomancy,* Arcane Knowledge: type of living creature affected **or** O/OBO (enchanted)/C/CBC (entity), skill: *alteration/wizardry,* Arcane Knowledge: *enchanted* or *entity*

fear: page 99, O (folk)/OBO (other living creatures), skill: *alteration/vitomancy,* Arcane Knowledge: type of living creature affected **or** O/OBO (enchanted)/C/CBC (entity), skill: *alteration/wizardry,* Arcane Knowledge: *enchanted* or *entity*

light: page 102, O, skill: *conjuration/photomancy,* Arcane Knowledge: *light*

mystic bolt: page 102, O/OBO, skill: *conjuration/wizardry,* Arcane Knowledge: *magic*

mystical shield: page 102, O/OBO, skill: *conjuration/wizardry,* Arcane Knowledge: *magic*

retrieve: page 100, C, skill: *apportation/peregrination,* Arcane Knowledge: *dimension*

scrying: page 103, O/OBO, skill: *divination/wizardry,* Arcane Knowledge: *magic*

sense past: page 103, skill: *divination/chronomancy,* Arcane Knowledge: *time*

view: page 103, C, skill: *divination/peregrination,* Arcane Knowledge: *dimension*

These spells are not appropriate, though the gamemaster may use them for her characters: *meal, relocate person, flight, voodoo curse.*

Helping hand is never used because it relies on *Psionics*, an *Extranormal* attribute not available in *Bloodshadows*.

They're usually big hulks made all out of wood, stone, or a block of whatever was handy. This spell lets you get one up and moving.

First thing you need is an articulated figurine or statue (golem), meaning you have to build one or buy one ready-made. Most golems look Human, though they don't have to — it's just craftsmen playing to their best market. Anyway, shave off a little of whatever he's made out of and mix it up with some blood in a cup. Then pour it over the golem and rub in the blood carefully. Then set the answering spirit — you have to concentrate for 15 hours of the cast time. For the rest of the cast time, you'll be yelling out a complex litany, trying to "wake" the life in the golem.

(When the mage's finished the spell, she gets a golem with the following attribute values:

Reflexes 2D
Coordination 2D
Physique 2D
Knowledge 1D
Perception 2D
Presence 1D

The golem has a number of Body Points equal to 10 plus the points by which the spell beat the difficulty; Wound levels equal the points above the difficulty, divided by 2, rounded up, with a minimum of one Wound level. The spell is focused on the golem, so it can obey simple orders and leave the caster's presence during the duration. **Note:** Since the spell is not permanent, the golem is not, and never will be "alive" — it cannot gain Character Points, though the gamemaster may allow its maker to teach it simple skills, which the caster pays for with her Character Points at a rate one Character Point and a few days of training for each +1D, up to a maximum of +2D in any single skill.)

ARCANE SPHERE (O/OBO)

Skill: *Conjuration/wizardry*
Arcane Knowledge: *Magic*
Difficulty: 23
Effect: 25 (compared to value of opposing spell's effect)
Range: Self (+0)
Speed: +0
Duration: 1 day (+25)
Casting Time: 3.5 minutes (-12)
Other Aspects:
  Area of Effect (+5): Sphere with radius of 1 meter
  Components (-6): Clear diamond (very rare), string (ordinary)
  Concentration (-3): 40 seconds, *willpower* difficulty of 9
  Focused (+10): On caster
  Gestures (-2): Pantomime feeling walls (fairly simple)
  Variable Duration (+8): On/off
  Other Conditions (-4): May not cast spells while barrier is up; only effective against spells with either the focus or the arcane knowledge used to cast the spell

I'd like this spell better if it stopped slugs as well as spells …

To cast this spell, the mage pantomimes feeling walls that imprison him. He holds a diamond tied by a string while he does this, and he must actively concentrate on the barrier forming for 40 seconds of the cast time.

Sentinels uses small versions of this, regularly reinforced, to prevent tampering with evidence (say, turning it to a pile of dung).

(*Arcane barrier* constructs a shell of force around the caster, protecting him against spells that employ the Arcane Knowledge *magic* or the *wizardry* focus only.

When any spell using *wizardry* or *magic* tries to affect the caster, compare the effect's value plus the result point bonus of this spell to the intruding magic. If this spell's effect is higher, then the intruding spell is completely repulsed. If the intruding spell has a higher value, then only the part of the effect that exceeds the protection gets through.

Example: An attack spell is thrown at a character protected by a *arcane barrier*. The *barrier* has an effect value of 25. The attacking spell has an effect of 30 (10D damage). Five points (converted to 1D+2 of damage) will get through to affect the protected character.

Spells that cover areas of effect "flow around" the protected character if they do not penetrate. Also, the caster may not throw any *wizardry* or *magic* spells while this effect is on — fortunately, it has an on/off switch.)

BASIC & IMPROVED CHARGES

According to the magic system presented in the rulebook, it's rather easy to add charges to any spell. To keep charged spells from getting out of hand, include these caveats with basic charges and wards:

  ☾ maximum of five charges
  ☾ released at a rate of one per round
  ☾ wear off after 24 hours

For improved charges and wards, the difficulty equals 5 times the number of charges that the character wishes to include. (Wards still equal 10% move.) Though they're more difficult to cast, improved charges don't wear off. They may be used as often as desired per round, as long as the number of uses doesn't exceed the number of charges the spell has. Thus, a spell with three charges may be used once in each of three rounds, three times in one round, or some combination. Using multiple charges in a single round is considered a multi-action.

No target (person or thing that is charged) may be imbued with more than one set of charges of a single spell. This holds for both basic and improved charges.

Charges, whether basic or improved, require a conscious effort (and thus an action) to go off, even if they don't require any kind of roll. Wards trigger themselves, so they don't take up a character's action.

Spell Creation Note: In order to protect oneself from other magic, a caster could create a similar spell using another focus and/or another Arcane Knowledge. Virtually any combination is possible, but the effects may be slightly different — as the gamemaster sees fit.

BECOME DREAM

Skill: *Alteration/somniomancy*
Arcane Knowledge: *Dreams*
Difficulty: 14
Effect: 20 (*persuasion* skill of 6D+2)
Range: 10 meters (+5)
Speed: +5
Duration: 1 hour (+18)
Casting Time: 2.5 minutes (-11)
Other Aspects:
Components (-10): Hair from pillow of target (very rare, destroyed)

Variable Duration (+4): Off only

Other Conditions (-3): Target must be asleep

Here's a handy spell for you, if you like getting inside people's heads, literally. This can be an amazing way to squeeze information outta somebody, too. Just talk to the right part of her subconscious and the answer is yours — just beware of waking her id monster or some other such thing.

(The mage loses his physical form and enters the dreamworld. As he is a conscious being in the realm of dreamers, he can interact with the denizens there. He can actively enter the dreams of the target, by making a higher roll with the spell's persuasion skill plus the result point bonus versus a roll of the target's *Presence.* The gamemaster may allow the target a *willpower* roll if there's reason to believe the sleeper is actively resisting. He may actively participate in the target's dreams, using the spell's skill to manipulate them along paths of his choosing or to get information from the target's sleeping mind.)

BIND DEMON (C/OBC)

Skill: *Alteration/wizardry*
Arcane Knowledge: *Entity*
Difficulty: 21
Effect: 33 (*command: demon* skill of 11D)
Range: 3.5 meters (+3)
Speed: +3
Duration: 2.5 days(+27)
Casting Time: 1 hour (-18)
Other Aspects:
Charges (+5): 1 improved charge
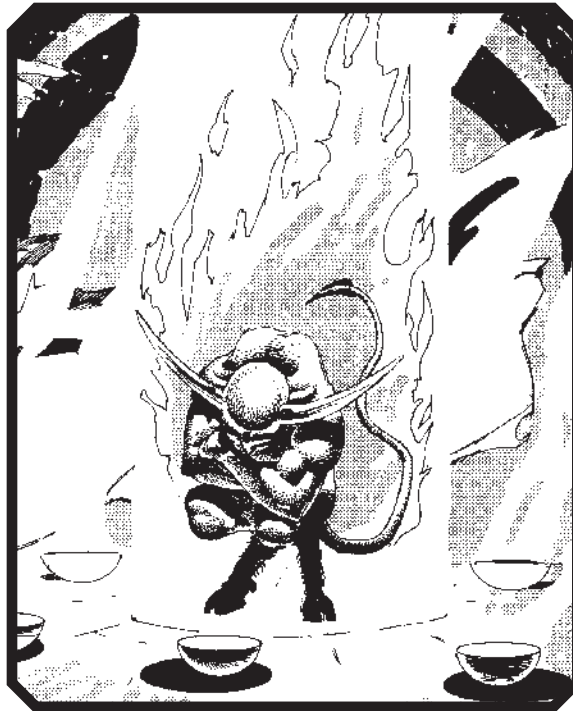
Components (-10): Blood (very common, destroyed); demon's name (extremely rare)
Feedback (-2): -2 damage resistance total
Focused (+12): On caster
Gestures (-2): Draw a pentagram (fairly simple)
Unreal Effect (-9): Disbelief difficulty of 13

This spell is almost always charged into a wand or some other item — once you've successfully summoned a demon, you might not have an hour to get it under control.

Best advice I can give you is don't call up a demon in the first place. They smell bad, they lie like rugs, and they're murder on property values. But if you insist on doing it, learn this spell. All you have to do is draw a pentagram in blood (preferably your own) on the floor. Then write the demon's name inside it.

(Make a roll of the spell's *command* skill versus a roll of the demon's *Presence* or *willpower*. The caster can then attempt to order the demon around. If the result points are 16 or greater, the demon obeys without resistance. However, because most demons are impressed by powerful magic — and this is a powerful spell — any roll that beats the demon's total is likely to make him think about not killing the character immediately. The results of the initial *command* attempt last until the end of the duration. Of course, if the demon thinks that the power of the caster is an illusion — which it is — he only needs to beat a difficulty of 10 with his *Perception* or *investigation* to free himself of the effects.)

BLIND (0)

Skill: *Conjuration/photomancy*
Arcane Knowledge: *Light*
Difficulty: 18
Effect: 30 (Hindrance: Combat Blindness (R10), +10 to *brawling, melee combat,* and *marksmanship* difficulties, Disadvantage)
Range: 25 meters (+7)
Speed: +7
Duration: 5 rounds (+7)
Casting Time: 1 round (-4)
Other Aspects:
Components (-8): Small, silver mirror (uncommon, destroyed)
Gestures (-3): Cover eyes (simple); point mirror (fairly simple)

The best spells in my book are the ones that buy you enough time to take it on the lam without doing so much damage that the sentinels can hang a murder charge on you. This is one of them: place your hands over your eyes for a second and then point a small, silver mirror at your target. As the mirror destroys itself, a beam of light shoots out of your finger and blinds your target for 25 seconds or so.

(The spellcaster makes an *apportation* skill roll on the round after she finishes casting the spell. If it is equal to or higher than the combat difficulty, the target gets the Hindrance Disadvantage described in the effect.)

BLOODSHADOWS (C)

Skill: *Divination/necromancy*
Arcane Knowledge: *Death, time*
Difficulty: 22
Effect: 29 (up to 1 week in the past)
Range: 2.5 meters (+2)
Speed: +2
Duration: 25 minutes (+16)
Casting Time: 1 minute (-9)
Other Aspects:

Area of Effect (+13): Square divination area with width of 10 meters

Components (-8): Something possessed by the victim or murderer — murder weapon, blood, hair, clothes, etc. (common); chalcedony quartz crystal (very rare)

Gestures (-2): With personal item nearby, point crystal at scene of violence (fairly simple)

Variable Duration (+4): Off only

Other Condition (-3): May only be cast in the place where the violence was done; caster must remain still for duration of spell

Few people bother to go through the training necessary to cast this spell — and few people are demented enough to want to watch ghostly reenacted murders. Of all variations of this spell, this one requires the least preparation and no actual body. I've heard of others that need an undisturbed and recently deceased corpse, a brazier of coals, a beaker of warlock's brew, and a bunch of arcane symbols drawn the blood.

Many sentinel forces charge this spell or a variation of it into the crystal, so that they don't have to rely on their officers making a mistake in using it.

When the spell is activated, the crystal glows, illuminating an area about six meters square. Up to 25 minutes of events surrounding the death are revealed by the crystal, as long as the murder took place within one week of the spell being cast.

(The spell provides a startlingly realistic display of the violent scene. If multiple violent crimes happened in the area, only the one related to the personal item is revealed. The gamemaster may allow observers to make *search* or *investigation* rolls to pick out less-than-obvious details of the scene. The caster may turn off the display prior to the duration ending.)

BREATH OF AIR (C/OBC)

Skill: *Conjuration/elemental*
Arcane Knowledge: *Air*
Difficulty: 17
Effect: 18 (damage of 6D)
Range: 40 meters (+8)
Speed: +8
Duration: 1 second (+0)
Casting Time: 1 round (-4)
Other Aspects:

Gestures (-2): Make shiver motion (simple); blow at targets (simple)

Incantations (-2): Make blowing and shivering noises (sentence)

Multiple Targets (+6): Up to 2 targets

Other Alterants (+2): May put out fires

Some joker's hot under the collar — maybe he's even got flames coming out of his fingers — this oughtta cool him down some. Just let a shiver run down your spine and then give out with a big blast of breath. Cold air slams into up to two mugs within the range and leaves 'em colder than a succubus' kiss.

(To hit the targets, the character has to make either an *apportation: elemental* or *throwing* skill total against the target's combat difficulty on the round after casting the spell. If the difficulties to hit each target are within three points of each other, the caster makes only one roll, against the higher difficulty. Otherwise, separate targeting attempts must be made.)

AREA OF EFFECT: DIVINATION

To keep the costs down on searching a large area, *divination* spells may use a version of the area of aspect specifically designed for them: Look up the radius of the area of effect as a measure on the "Spell Measures" chart; double its corresponding value to get the value of the area of effect: divination circle aspect. Triple the "Spell Measures" value for spherical areas. A divination circle with a one-meter radius costs one, while a divination sphere of the same size is two.

Example: A spell that searches a two-kilometer-wide area at ground level has an area of effect: divination circle value of 30, while a two-kilometer divination sphere has a value of 45.

A caster can use the divination area of effect to search for multiple targets with no additional difficulty. However, the caster does not receive the area of effect bonus to target the spell.

To find something that the caster can't see, add the variable movement: bending aspect to the spell. When added to *divination* spells, it does not increase the difficulty of locating the target.

The blast can also smother fires, lowering the damage die code of the fire by 6D. If the damage die code of the fire is less than 6D, then the fire is put out.)

BREEZE (C/OBC)

Skill: *Conjuration/elemental*
Arcane Knowledge: *Air*
Difficulty: 10
Effect: 11 (*lifting* of 3D+2)
Range: 10 meters (+5)
Speed: +5
Duration: 1 second (+0)
Casting Time: 1.5 seconds (-1)
Other Aspects:
  None

Okay, here's the situation. The sentinels just knocked on (or in) your door. They've got an elderswrath that lets 'em search the place and you've got a little something you don't want found. Trigger this spell and maybe a draft blows through the room, just strong enough to push the whatsit out of the way, maybe into someplace they already searched. Better be a good liar, though …

(The effect of the *breeze* indicates the *lifting* ability of the wind. Versus really weak characters, it could actually cause damage by pushing them into something.)

CHARM (O)

Skill: *Alteration/vitomancy*
Arcane Knowledge: *Folk*
Difficulty: 16
Effect: 18 (*charm* skill of 6D)
Range: 10 meters (+5)
Speed: +5
Duration: 1 minute (+9)
Casting Time: 1 round (-4)
Other Aspects:
  Gesture (-1): Friendly gesture (simple)

This is a pretty low-powered version of this spell and it only works on folk, and then only on those who read body language the same way you do. Try it on a mug who thinks a big smile is a signal to attack and all you'll get out of this is a fist sandwich.

Cast this one by making some kind of friendly gesture: a smile, a hand out, a pat on the back. Make it look good, and maybe you'll get to talk instead of fight. It works a lot quicker than trying to talk things out.

(If successfully cast, substitute the *charm* skill given by the spell for the caster's *charm* skill, or use it as the *charm* skill, if the caster does not possess it. The skill — and its effects — last for one minute.)

MULTIPLE SPELLS, ONE TARGET

A target may not have identical spells cast on it until the first one has worn off. If the spells are very similar, differing (for example) in the additional aspects of each, then the target begins to take on some side effect, such as a glowing aura, until one of the spells stops. The gamemaster decides on the actual effect, which should start at minor and work its way to progressively more obvious.

CONTROL GOLEM (C/OBC)

Skill: *Alteration/wizardry*
Arcane Knowledge: *Entity*
Difficulty: 13
Effect: 15 (*command: golem* skill of 5D)
Range: Touch (+0)
Speed: +0
Duration: 1 month (+32)
  Casting Time: 1 hour (-18)
  Other Aspects:
   Focused (+9): On golem
   Gestures (-2): Hold its head (fairly simple)
    Incantations (-2): Voice command (see description; sentence)
    Unreal Effects (-8): Disbelief difficulty of 9

Okay, you've brought your golem to life. Now what? Without this spell, he's just going to stand there. Or worse, he's going to walk out and make a living as a doorstop someplace. Sure, he's smart enough to take orders — but why should he obey you?

Look at your golem and say, "I bind you, I beseech you, I command you to my service" as you cast the spell — and hold its head steady so it's looking at you. (But don't do it when your buddies are around or they'll crack wise about how you're talking.) Of course, you may have to strap the sucker down to keep him from wandering off during the casting time.

(Make a roll of the spell's *command* skill versus a roll of the golem's *Presence* or *willpower*. In general, the golem will obey the caster unquestioningly for the duration of the spell if the caster beats the golem's total by at least five points. The spell is focused on the golem.)

DARK CLOUD (C/OBC)

Skill: *Conjuration/photomancy*
Arcane Knowledge: *Darkness*
Difficulty: 17
Effect: 24 (Hindrance: Darkness (R8), +4 to *brawling, lockpicking, melee combat, marksmanship, search,* and *throwing* difficulties, Disadvantage)
  Range: 25 meters (+7)
  Speed: +7
  Duration 1 minute (+9)
  Casting Time: 15 minutes (-15)
  Other Aspects:
   Area of Effect (+5): Sphere with radius of 1 meter and +1 to hit one target
   Charges (+3): 3 basic charges (in mind)
   Components (-4): Match (very common, destroyed)

Concentration (-5): 15 minutes, *willpower* difficulty of 11
Focused (+6): On target
Gestures (-2): Snatch and throw (fairly simple)
Incantations (-1): "Create darkness." (few words)

This spell lets you take a powder when somebody's got your number. Take a match and strike it, then "grab" a shadow it causes and "throw" it out in front of you. Concentrate hard, 'cause you don't want to lose the impression it's making in your mind. When you want to use the spell to create a one meter in diameter sphere of black smoke somewhere within range, just pantomime the motion again. You've got three charges.

(The spell is charged into the caster's mind. Any time after casting the spell, he can make the throwing motion — and a *throwing* roll — and hurl a black cloud at a target within the range. Because of the area of effect, the roll is at +1 to hit versus the target's combat difficulty. If the target is hit, the spell will be focused on her until the duration ends. The difficulties of her sight-based skills are increased by +4 — see the effect for the list. The charges disappear after 24 hours if not used before then.)

DESTROY MAGIC (O/OBO)

Skill: *Alteration/wizardry*
Arcane Knowledge: *Magic*
Difficulty: 17
Effect: 20 (compared to spell's effect's value)
Range: 100 meters (+10)
Speed: +10
Duration: 1 minute (+9)
Casting Time: 1 hour (-18)
Other Aspects:
   Area of Effect (+10): Circle with radius of 5 meters
   Charges (+2): 2 basic charges (in mind)
   Concentration (-6): 1 hour, *willpower* difficulty of 12
   Gestures (-3): Chop at wrist (fairly simple); point (simple)

Some 'caster getting in your way? Had enough of fighting your way through *plant cuffs* and reanimated dead? This potent little spell burner will take out any moderately powerful magic within a 10-meter circle for up to a minute.

To cast *destroy magic*, bring one hand down in a chop against your wrist. To release the spell from the charge in your mind, point right at the center of the area you want to target and **poof!** instant power failure.

(The effect's value of the *destroy magic* spell is compared to the effect's values of any magic within the area of effect for the duration of the spell. If the effect's value of the spell is higher than **all** other magical effect's values within that area, the effects disappear until they leave the area of effect — assuming there's time left in their durations — or the *destroy magic* spell expires. If **any** spell is cast into the area of effect with a **higher** effect's value — successfully — the *destroy magic* spell goes away. *Destroy magic* does not affect charged items until the items are actually used. The charges disappear after 24 hours if not used before then.)

DETECT MAGIC (O/OBO)

Skill: *Divination/wizardry*
Arcane Knowledge: *Magic*
Difficulty: 18
Effect: 18 (compared to target spell's value minus target spell's caster's alignment points)
Range: 60 meters (+9)
Speed: +9
Duration: 1 round (+4)
Casting Time: 15 minutes (-15)
Other Aspects:
   Area of Effect (+12): Diviniation sphere with a radius of 5 meters
   Gestures (-2): Tracing (fairly simple)
   Incantation (-4): Recite a complex formula on finding true magic (litany, *artist* difficulty of 15)
   Variable Movement (+5): Bending/unseen target

Every time a caster performs a spell, she gives off residual magic energy (RME). This rite tells you if anyone's been spellslinging in the neighborhood (what are the odds?). Do it right and you'll get enough dirt to work with. Do it wrong and you'll know that ward is going off a second before the floor opens up underneath you. All you have to do is trace the area of effect and speak a complex incantation about "finding true magic."

(The effect's value is compared to each spell cast in the area. By meeting the target spell's effect's value minus the alignment points of its caster, the caster knows the *Magic* skill and focus involved in the spell. With one to four points above this number, the caster knows the applicable Arcane Knowledge and whether the sorcerer who cast the target spell made use of it. With five to eight points above the number, the caster knows the effect's value of the target spell. With nine to 12 points above the number, the caster knows the identity of the spell used. With 13 or more points, the caster knows where the spell is — the greater the result points, the more accurate the location. At each success level, the caster also gains the information from all lower levels.)

DOORSEAL

Skill: *Conjuration/wizardry*
Arcane Knowledge: *Magic, metal*
Difficulty: 13
Effect: 12 (damage of 4D)
Range: Touch (+0)
Speed: +0
Duration: 10 hours (+23)
Casting Time: 1 minute (-9)
Other Aspects:
   Components (-2): Metal hinge, doorknob, etc. (very common)
   Concentration (-2): 5 seconds, *willpower* difficulty of 8
   Focused (+7): On item
   Gestures (-2): Stroke item for length of casting time (fairly simple)

Incantations (-2): "Be sealed against intruders." (sentence)

Other Alterants (+1): Damage dealt when item touched

A fairly common spell, this one zaps you when you reach for the doorknob. Less difficult versions do less damage or don't last as long. Downside is that this spell needs to be recharged every 11 hours. Oh, and you'll need a *destroy magic* spell if you want to take it off before then.

Often, folks will have a special key made that both adds a *doorseal* to their entrances and dispels it.

(When someone touches the ensorcelled metal part of the door, it shocks them for the amount dictated by the effect. It can continue to discharge sorcerous energy for the duration of the spell. The result point bonus may be added to the duration's value, which is then refigured on the "Spell Measures" chart.)

ENCHANTED DAGGER (OBC)

Skill: *Conjuration/technomancy*
Arcane Knowledge: *Metal*
Difficulty: 12
Effect: 9 (small dagger with damage of +2D)
Range: Touch (+0)
Speed: +0
Duration: 1 hour (+18)
Casting Time: 1 round (-4)
Other Aspects:
  Concentration (-1): 2.5 seconds, *willpower* difficulty of 7
  Focused (+5): On created dagger
  Gesture (-1): Wave hand (simple)
  Incantation (-2): "Create dagger!" (few words, loud)

Casting this spell causes a throwing dagger to be created in your hand. Just wave your hand, say the magic words — and concentrate. But remember that this beauty doesn't throw it for you — you'd better know how to use it.

(The spell creates a small metal dagger with a damage of Strength Damage +2D. Because the spell can is focused on the created dagger, it can be thrown, stabbed with, or given to someone else.)

EXPEL

Skill: *Apportation/peregrination*
Arcane Knowledge: *Entity, dimension*
Difficulty: 23
Effect: 49 (compared to planar distance)

Range: 100 meters (+10)
Speed: +10
Duration: 1 second (+0)
Casting Time: 1.5 minutes (-10)
Other Aspects:
  Components (-6): Demon's name (extremely rare)
  Gestures (-2): Pantomime door opening (fairly simple)
  Incantation (-5): Litany concerning demonic expulsion, which must include the demon's name (litany, *artist* difficulty of 15, loud)

You brought that demon here and got it to do what you want. But now it's squatting in your living room, drinking your brew, and levitating your girl. How do you get rid of it?

That's why some sharp mage came up with *expel*, which lets you force the thing back into its own dimension. Remember that this ain't the same as a *gate* spell — only the target can get through the portal that's going to open and it's going to close behind him. Anybody else tries to go through and it's no dice; the gate says no. That's why a demon on his way out usually tries to grab the caster. It'll still end up hitting the road, but it might take the caster's arm with it.

This spell's got a range of 100 meters. Take a tip and use every centimeter of it …

To cast, the mage must loudly recite a litany using the demon's name while pantomiming opening and closing a door.

(This spell attacks two characteristics — the demon's *willpower* or *Presence* and the "distance" between the dimensions. Most demons seem to come from a dimension with a "distance" value to Marl of around 49, so this should be sufficient.

Compare the effect's value of the spell to the planar distance value. If the effect's value is higher, then compare the skill total used to cast the spell to a roll of the demon's *Presence* or *willpower*. If either comparison fails, the demon stays put.

Note: If the demon **wants** to go back to its dimension, it can lower either the dimensional distance or its *Presence* or *willpower* total by 5.)

FACADE (C/OBC)

Skill: *Alteration/wizardry*
Arcane Knowledge: *Entity*
Difficulty: 12
Effect: 18 (*disguise: Human* skill modifier of +4D)
Range: 1 meter (+0)
Speed: +0
Duration: 1 hour (+18)
Casting Time: 3 rounds (-6)

DETERMINING EFFECTS FOR UNKNOWNS

In the spell *expel*, the creator had to know the "distance" between the plane of Marl and the "target" demonic realm. In this case, that distance was determined by the designers of the *Bloodshadows* world. However, what if that value **wasn't** revealed? How can a spell creator come up with a value he needs to beat with his effect for a spell to work?

Usually, the gamemaster decides how easy or hard she wants some task to be. If the gamemaster thinks a spell should be easy, then it gets a low effect; if she thinks it should be hard, then, hey, it's hard.

In general, *divination* and *alteration* spells are fairly easy — you have to beat time values and character totals in most cases. It's the *apportation* and *conjuration* spells that should be hard — bringing something to you or sending it away instantaneously, or creating something out of nothing should be a trick.

In other words, the magic system in *D6 Adventure* is somewhat arbitrary. There are lots of rules, and lots of options, but only the gamemaster can decide what she's going to use and what she isn't.

Other Aspects:

Gestures (-2): Pantomime sculpting body (fairly simple)

Focused (+7): On target

Unreal Effects (-9): Disbelief difficulty of 9

Other Conditions (-2): For single Human disguise, determined at casting, only; disguise must have some resemblance to true form

This rite's usually only used by Unnaturals, to give themselves the illusion that they look Human. The caster has to have a clear picture of how she wants herself or her target to appear when she uses this. The caster must pantomime "sculpting" her body into the desired form.

Presumably, using different types of Arcane Knowledges will allow the caster to appear as a different creature.

(The target gets a +4D bonus to her *disguise* skill, if she has it, or to her *Presence* score, if she doesn't. It only allows her to look and sound like a Human. If a viewer has reason to disbelieve the reality of the disguise, he needs to beat a disbelief difficulty of 9 with a *Perception* or *investigation* total.)

FADE (O)

Skill: *Alteration/vitomancy*
Arcane Knowledge: *Folk*
Difficulty: 19
Effect: 27 (*sneak* skill bonus of +6D)
Range: Touch (+0)
Speed: +0
Duration: 1 hour (+18)
Casting Time: 1 minute (-9)
Other Aspects:

Components (-3): Piece of target (very common); white cloth (common)

Gestures (-4): Cover item with cloth (fairly simple); touch willing target (fairly simple)

Incantations (-2): "Do a fade." (sentence)

Focused (+9): On target

Other Alterants (+2): Other characters treat target as if target were invisible, even though he isn't

You need something of the target's to do this one right. Popular choices are a lock of hair, a little blood, some nail clippings — something easy to get and carry around. Lay it out and cover it with a white cloth. Then clap a hand on your buddy and say something clever like "Do a fade." About a minute later, he's gone. This spell works even better if he owes you money.

(This spell only works on folk. The effect of the spell adds to the target's *sneak* skill or his *Reflexes*, for purposes of sneak attempts only.

Note that this is not true invisibility — rather, it is an increase in a character's ability "not to be seen." However, it has one advantage over an "increase stealth" spell because of its nature — observers will not generate active *search* totals to find the target unless they have a good reason, like he makes noise or "fades" right in front of him.)

FIREBALL (C/OBC)

Skill: *Conjuration/elemental*
Arcane Knowledge: *Fire*
Difficulty: 13
Effect: 19 (damage of 6D+1)
Range: 40 meters (+8)
Speed: +8
Duration: 1 second (+0)
Casting Time: 2.5 seconds (-2)
Other Aspects:

Components (-2): Open flame (ordinary, destroyed)

Gestures (-3): Grab (simple); shape (simple); throw (simple)

Incantations (-2): "Burn!" (few words, loud)

This is the firemage version of this spell, as opposed to the ones used by other spellcasters (see the "Focus on Fireballs" sidebar). You need an open flame (it could be a match, a campfire, a lantern, a blazing tenement, etc.). Make like you're snatching some of the fire and shaping it into a ball, then say "Burn" as you let it go. A fireball will shoot from your palm and fly toward the future barbecue. This is a good spell for in-city defense; there's no blast radius.

(The caster must generate a *throwing* roll versus the target's combat difficulty to hit with the fireball. If the fireball hits, it does damage as dictated by its effect.)

GATE (C)

Skill: *Apportation/peregrination*
Arcane Knowledge: *Dimension*
Difficulty: 14
Effect: 40 (move up to 150 kilograms per round up to 600 kilometers away)
Range: 1 meter (+0)
Speed: +0
Duration: 1 minute (+9)
Casting Time: 10 minutes (-14)
Other Aspects:
    Concentration (-5): 10 minutes, *willpower* difficulty of 11
    Gestures (-2): Draw gate and open it (fairly simple)

This spell's more dangerous than it looks. It opens up a gate you can use to travel from one place to another on Marl. But, since the caster is not actually moving herself or her targets from one place to another — rather, the gate is doing that — there is a degree of uncertainty. Dimension-hopping isn't for simps or milksops — there's some scary stuff out there.

Take your finger and draw a door in the air and then "open" it. Once the spell hits, a door just big enough for one person to get through appears where you drew one. But don't expect no welcoming committee on the other side, brother.

(The effect dictates the maximum distance value anyone walking through the gate will go. It also indicates how much mass may go through per round; if more than this attempts to go through the gate, an unyielding barrier prevents them.

The result points from the spell reveal how well the caster fixed in her mind a picture of where that is. Missing the spell difficulty could mean that the gate opens in a "sideways" dimension — one closer to Marl than others. With zero to four result points, the gate opens on Marl, but at lesser distance than the caster had expected and not necessarily in the right direction. With five to 12 points, the gate is on Marl and at a lesser distance, but at least it's in the right directions. With 13 or more points, the gate opens where the caster expected it to.

The gamemaster may choose to have a separate *scholar* roll to find out how well the caster knows the destination. The caster may add her Arcane Knowledge: Dimension to the attempt, which has a difficulty equal to the distance value — 29 in the case of this version of the spell.)

GLASS JAW (O)

Skill: *Alteration/vitomancy*
Arcane Knowledge: *Folk*
Difficulty: 14
Effect: 15 (Hindrance: Weak (R5), -5 to damage resistance total, Disadvantage)
Range: 10 meters (+5)
Speed: +5
Duration: 1 minute (+9)
Casting Time: 2 rounds (-5)
Other Aspects:
    Gestures (-2): Pretend jabbing across the chin (fairly simple)

This spell's always been a favorite of Galitian gamblers who favor ringside seats at prizefights. A little jab of this and the odds-on favorite will fold faster than a card player with nothing but junk in his hand.

(On a successful cast, the target has a -5 to his damage resistance total for 12 rounds. This spell only works on folk.)

ICE DAGGER (C/OBC)

Skill: *Conjuration/elemental*
Arcane Knowledge: *Water, inanimate forces*
Difficulty: 11
Effect: 15 (damage of 5D)
Range: 30 meters (+8)

A SPELL BY ANY OTHER NAME ...

Some spells are common to many schools of magic. They may require different components or be cast in slightly different ways, but the results are largely the same.

Basically, this means that the gamemaster and the players have a little more freedom in choosing and creating spells. If a technomage, for example, would really like to cast *windstorm* but doesn't possess a skill with the *elemental* focus, all is not lost. If he can build a *technomancy* spell that will achieve the same effect but is true to the nature of his school — and the gamemaster's satisfied with it — there's no reason he can't use it.

Listed in the "Focus on Fireballs" sidebar on the next page are a few examples of how different schools of magic cast a *fireball*.

It's theoretically possible to create the same sort of spell, with the same values, using just about any type of magic — so why do characters learn different types of magic? Why not just pick one type and leave it go at that?

There are always things you can't do with certain types of magic, because their definitions don't cover every concept. Certainly, if you spend enough time at it, you can come up with some way for your *divination/necromancy* character to create a "fireball" spell, but **should** you? Probably not.

More so than any other character type, magic-using characters risk losing their identities to the neat things they can do. Good role-players will begin to come up with "rules" and "conducts" that fit their characters' "attitudes" and abilities. "Sure, my character **could** do thus-and-such, but why would he want to?" should be one of the first questions you ask before creating any spell.

Players and gamemasters should also remember that each new spell takes time to design, time to master, and effort to learn (in the form of Character Points and time spent away from adventuring).

FOCUS ON FIREBALLS

FIRES OF DEATH (C/OBC)

Skill: *Conjuration/necromancy*
Arcane Knowledge: *Fire*
Difficulty: 10
Effect: 24 (damage of 8D)
Range: 40 meters (+8)
Speed: +8
Duration: 1 second (+0)
Cast Time: 2.5 seconds (-2)
Other Aspects:

Components (-14): Corpse candle (very rare, destroyed), jar inscribed with necromantic runes (uncommon)

Gestures (-4): Open jar and release candle (fairly simple), catch candle in hand and throw it (fairly simple)

The component for this spell is a corpse candle rather than any open flame. A corpse candle is a ball of light, usually blue or greenish, that hovers over graves at night. Just what it is remains a mystery, but it's definitely some form of energy. Corpse candles rarely appear before midnight and, in most places, only on certain nights. Obtaining one means sneaking into a graveyard, risking arrest, and catching its essence in a jar specially enchanted for that purpose (usually one with some minor necromantic runes on it will do). It's also possible to buy bottled corpse candles, but they're rare and fairly expensive. Unlike a firemage, a necromancer really has to plan ahead of time if he wants to cast this spell, but it also makes the spell incredibly easy to cast.

To cast the spell, the mage releases the corpse candle, mimics catching it in his hand, then "throws" it at his target. A fireball flies from his hand and you know the rest.

(The caster uses his *throwing* skill to hit, and the damage of the attack is dictated by the effect of the spell.)

TEMPORAL FIRES (C/OBC)

Skill: *Alteration/chronomancy*
Arcane Knowledge: *Fire, time*
Difficulty: 12
Effect: 18 (damage of 6D)
Range: 25 meters (+7)
Speed: +7
Duration: 1 second (+0)
Cast Time: 1 round (-4)
Other Aspects:

Components (-2): Day-old fire ash (ordinary, destroyed)

Gestures (-2): Pick up and throw (fairly simple)

The component in this spell is the ash of a fire that burned no longer than one day ago. The caster takes the ashes and throws them at the target as she invokes the spell. While the magic does not actually "change time" for the ashes, it does "reawaken" the fire in them, causing them to burn their target.

(A *throwing* total, made on the round after the spell is cast, is needed to hit. The effect of the spell indicates the damage value of the flying ash.)

SUN BURN (O)

Skill: *Alteration/photomancy*
Arcane Knowledge: *Light*
Difficulty: 10
Effect: 15 (damage of 5D)
Range: 60 meters (+9)
Speed: +9
Duration: 1 second (+0)
Cast Time: 2 rounds (-5)
Other Aspects:

Components (-6): Jar with photomancy runes on it (uncommon); sunlight (ordinary, destroyed)

Gestures (-2): Open and throw (fairly simple)

This lower-damage fireball uses natural light to produce its effect. The caster must imprison some sunlight in a magical jar (with photomancy runes on it), releasing it only when casting the spell. He mimics throwing it at the target — on its way there, the sunlight converts into beams of fiery energy.

(The caster must generate a *throwing* total to hit on the round after the casting is complete, while the effect of the spell shows the damage value of the attack.)

SIMPLE FIREBALL (C/OB-C)

Skill: *Conjuration/elemental*
Arcane Knowledge: *Fire*
Difficulty: 10
Effect: 12 (damage of 4D)
Range: 1 meter (+0)
Speed: +0
Duration: 2 rounds (+5)
**Casting Time:** 2.5 seconds (-2)
Other Aspects:

Focused (+5): On target

Gestures (-2): Wave hand over target (simple)

Incantations (-2): "Burn!" (few words, loud)

Other Alterants (+4): Fireball conjured inside of target

A handy variant on the *fireball* spell that does a nice job of cooking the target. It's got a couple of bennies: Being focused, it'll keep toasting until the duration is up, and because it's conjured on the inside, the target won't know what's happening until too late. Of course, the range is so short that you'd better hope the target stops twitching before it gets to you.

(The caster must generate a *throwing* roll against the target's combat difficulty to hit with the fireball. If the fireball hits, it does damage as dictated by its effect once each in two consecutive rounds.)

Speed: +8
Duration: 1 second (+0)
Casting Time: 1 round (-4)
Other Aspects:
  Components (-2): Water (ordinary, destroyed)
  Gestures (-3): Blow on handful of water (fairly simple); throw at target (simple)

All you need is water, and then not more than a handful. Blow across its surface and then pitch it at your target. On the way, it freezes into a sharp little dagger and takes him out.

(The caster generates a *throwing* or *apportation* total on the round after casting the spell to hit with the dagger, which has a damage value dictated by the effect of the spell.)

ILLUSORY PAIN (O)

Skill: *Alteration/vitomancy*
Arcane Knowledge: *Folk*
Difficulty: 13
Effect: 36 (compared to roll of target's *Physique* plus any modifiers from relevant Special Abilities)
Range: 30 meters (+8)
Speed: +8
Duration: 2 rounds (+5)
Casting Time: 1 round (-4)
Other Aspects:
  Gestures (-1): Point at target (simple)
  Unreal Effects (-27): Disbelief difficulty of 0

Pretty much everybody's got some kind of a basic *pain* spell. Just point your finger at today's target and watch him spasm. It won't do much more than slow him down — and he'll be real mad once he's moving again — so use the time to plan your next move.

(Compare the effect's value of the spell to a roll of the target's *Physique* plus any modifiers from relevant Special Abilities. With zero to four result points, the target may not reroll Critical Successes until the spell wears off. With five to nine result points, all difficulties for the target are at +5. With 10 to 14 points, the target loses all actions for the duration of the spell. With 15 to 19 points, the caster may roll one extra Wild Die for all actions while the target loses all actions — for the duration of the spell. With 20 or more result points, the target falls unconscious until a Moderate *medicine* roll revives her. The spell is brief, and the effects illusory, with a *Perception* or *investigation* total of zero to disbelieve — but most people won't have time to realize that.

This spell only works on folk.)

INCINERATE (C/OBC)

Skill: *Conjuration/elemental*
Arcane Knowledge: *Fire*
Difficulty: 15
Effect: 18 (damage of 6D)
Range: 5 meters (+4)
Speed: +4

Duration: 5 rounds (+7)
Casting Time: 1 round (-4)
Other Aspects:
  Component (-2): Lit match (very common)
  Focused (+5): On target
  Gestures (-2): Flick match at target (fairly simple)

Have something you'd like to get rid of? Toss a match at 'em with this spell and you won't have to worry about it anymore. Get a version with an off switch, and you have a perfect means of roasting your own fresh-caught Wilderness meat.

(The caster makes a *throwing* total on the round after casting the spell to hit with the flame, which has a damage value dictated by the effect of the spell. Since the spell is focused on the target, the target takes damage from the spell each round, though the caster doesn't need to make an attack attempt again.)
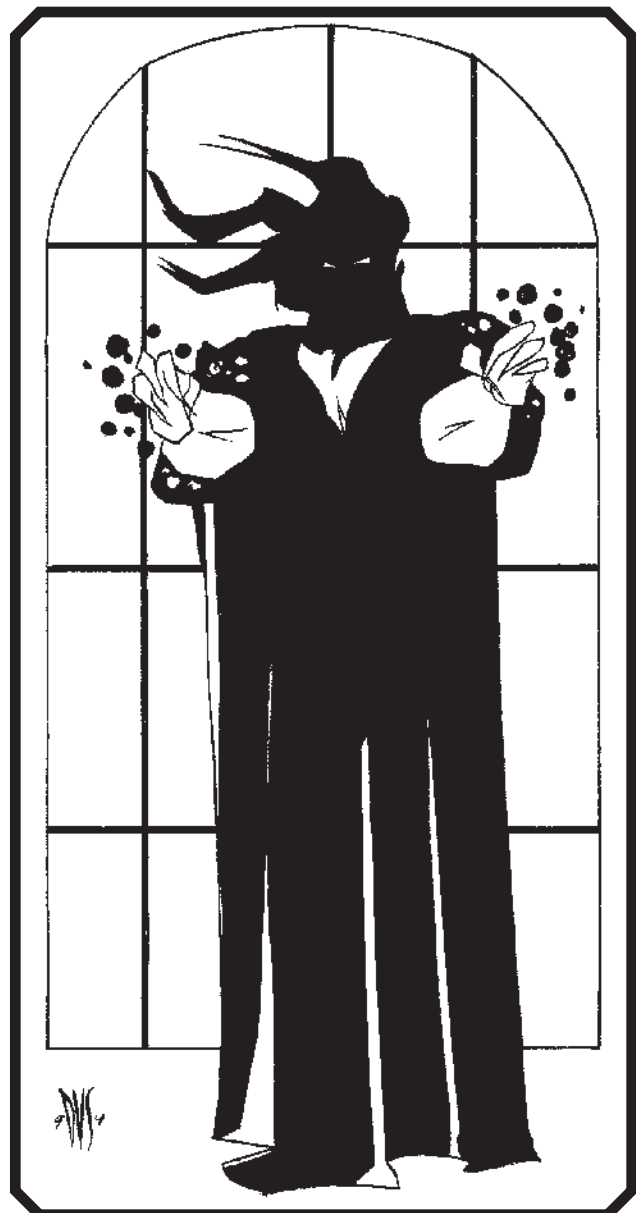
HEIGHTEN ATTRIBUTE SPELL

The *heighten attribute* cantrip on page 97 of the *D6 Adventure Rulebook* has a nasty little side effect: Once a Joe's run faster, jumped higher, moved better than ever before, he doesn't want to go back to being the poor slob he was before. He'll do most anything for another hit of the spell, get me? That's why so many sorcerers give out the first one of these for free.

You might hear the spells called by their common names: *agility* (heighten *Reflexes*), *dexterity* (heighten *Coordination*), *personality* (heighten *Presence*), *strengthen* (heighten *Physique*), and the arrogantly titled *all-knowing* (heighten *Knowledge*) and *all-seeing* (heighten *Perception*).

INTUITION (0)

Skill: *Divination/vitomancy*
Arcane Knowledge: *Folk*
Difficulty: 23
Effect: 18 (*search* skill of 6D)
Range: Touch (+0)
Speed: +0
Duration: 1.5 hours (+19)
Casting Time: 1 minute (-9)
Other Aspects:

Area of Effect (+21): Divination sphere with radius of 25 meters

Components (-1): Circle (ordinary)

Concentration (-2): 2 rounds, *willpower* difficulty of 8

Focused (+7): On target

Gestures (-4): Draw a circle (fairly simple); sit in circle with eyes closed (fairly simple)

Incantation (-3): Incantation on divination (incantation, *artist* difficulty of 11)

Other Alterant (+1): Unconscious use

Other Conditions (-1): Face north

Sure, it's hard. Spellcasting isn't for creampuffs, pal.

You ain't going to waste time on this spell to sense if the lightmage bill came today or some dame whose name you can't remember used her key to your apartment. But when a tip leads you to a warehouse in the middle of nowhere and the whole thing smells of trap, it's worth the risk to know for sure.

To cast this spell, draws a circle on the floor and sit in its center, facing north, with your eyes closed. Then actively concentrate on the spell for one round of casting while reciting an incantation about seeing with the mind's eye.

(*Intuition* allows the character — who must be folk — to substitute the effect's *search* skill of 6D for her *search*, or use it as *search* if she doesn't have that skill.

In addition, *intuition* permits the character to sense things even when she is not actively searching. In this case, the game-master generates a *search* total for the character using the spell's *search* and then tells the character if she senses anything.

This spell lets the character detect anything out of the ordinary that might pose a threat. If there's a hidden trap, the difficulty is the *hide* total used to conceal it. If there's a being in the area, the difficulty is the being's *Reflexes* or *sneak*.)

LIGHT AREA (0)

Skill: *Conjuration/photomancy*
Arcane Knowledge: *Light*
Difficulty: 18
Effect: 11 (negates up to 3D+2 in darkness modifiers)
Range: 1 meter (+0)
Speed: +0
Duration: 2.5 hours (+20)
Casting Time: 3 rounds (-6)
Other Aspects:

Area of Effect (+10): Sphere with radius of 2 meters

Concentration (-2): 1 round, *willpower* difficulty of 8

Focused (+6): On self

Gestures (-3): Close eyes (simple); put hands over eyes (simple); remove hands from eyes (simple)

Some spells don't make people explode. Some spells are just practical. It won't make you rich, but it might keep you from tripping over somebody in the dark.

Close your eyes, cover them with your paws, and concentrate. Think about a little pinpoint of light, one that grows bigger and bigger. Then take your hands away and open your eyes, and you'll see that light made real. Before it's done, it'll be bright enough to fill a four-meter-diameter sphere around you with soft light.

(The brightness is about the equivalent of torchlight and negates darkness modifiers up to 3D+2 — or 11 — for everyone within the sphere.)

LIGHTNING BOLT (C)

Skill: *Conjuration/wizardry*
Arcane Knowledge: *Inanimate forces*
Difficulty: 14
Effect: 21 (damage of 7D)
Range: 25 meters (+7)
Speed: +7
Duration: 1 second (+0)
Casting Time: 1 round (-4)
Other Aspects:

Components (-2): Metal bits (very common)

Gestures (-3): Quick jagged motion (simple); drop bits (fairly simple)

Variable Movement (+2): +1 accuracy bonus

Sit around a bar some night and get to talking about 'casters, and somebody will always bring up a really good *lightning bolt* they saw once. One of those real beauties that crackles through the air, makes everybody's hair stands up, and dances the mark across the floor before it fries him. They don't make 'em like that anymore …

If you want to try, get a fist full of something that conducts electricity (bits of metal, if you can find them). Make a quick, jagged motion with your arm and then open your fist. The metal hits the ground and the target follows right after, as soon as your bolt hits him.

(The caster generates a *throwing* or *apportation* total, with a bonus of +2 to it, on the round after casting the spell to hit with the bolt, which has a damage value dictated by the effect of the spell.)

MOTION (C)

Skill: *Apportation/wizardry*
Arcane Knowledge: *Inanimate forces*
Difficulty: 22
Effect: 17 (move up to 100 kilograms (10), move up to 5 meters per round (7))
Range: 10 meters (+5)
Speed: +5
Duration: 5 minutes (+13)

BUILDING SPELLS THE EASY WAY

If you have read over the *D6 Adventure Rulebook,* you know that building a spell for use in the *Bloodshadows* universe can take a few minutes, right? Well, if you're a gamemaster and in a hurry to have a certain spell, you might want to "cheat" a little to make things quick and easy — until you get the hang of spell creation.

The first step is to find a spell here that's **similar** to the effect you want to create. Use the following list for some ideas:

☪ **Spells that increase attributes:** *heighten attribute*

☪ **Spells that increase skills:** *facade*

☪ **Spells that do damage:** *fireball*

☪ **Spells that create creatures:** *animate golem*

☪ **Spells that provide information:** *intuition*

☪ **Spells that emulate skills:** *charm*

☪ **Spells that protect:** *mystic shield*

☪ **Spells that bind:** *mystic chains*

☪ **Spells that give Disadvantages:** *bad luck curse*

By examining these spells, you can create similar effects very quickly. For example, you have a *fireball* spell that damage, right? Well, make a few cosmetic changes and you could have a "ball of magic energy" or a "stone ball" doing the same thing, with different Arcane Knowledges and foci.

But, remember, all these spells **are** different. If you decide, as the gamemaster, to have your watermage construct a "wall of water" instead of a *mystic shield* — but with the same effect — that's fine. But, remember, it is actually a **different** spell — if a player's character wants to learn it, he'll have to do so on his own. Players' characters cannot just swap effects like you can.

Casting Time: 1 round (-4)
Other Aspects:
  Change Target (+10): 1 change allowed
  Gestures (-2): Hand motions to control movement (fairly simple)

Real simple. This spell lets you move objects — say, your rod's on the other side of the room and you want it in your hand but quick. *Motion* will bring it on the fly.

(The effect indicates the maximum mass that the caster may lift with this spell and the speed at which she may move it. The result points may be added to either the value of the weight transported or the distance traveled; read the new value on the "Spell Measures" chart. If the target of the spell is animate, the caster's *apportation* total must equal or exceed the target's *dodge* or *Reflexes* to "grab" it. The direction in which the object travels is controlled by the motions of the caster's hand. If she makes no motions, the object hovers.

If the target of the *motion* spell is dropped before the duration of the spell ends, one other object may be picked up. If the target moves outside of the range of the spell, the spell fails.)

MYSTICAL BULLET (OBC)

Skill: *Apportation/technomancy*
Arcane Knowledge: *Metal*
Difficulty: 12
Effect: 15 (damage of 5D)
Range: 40 meters (+8)
Speed: +8
Duration: 1 second (+0)
Casting Time: 2.5 seconds (-2)
Other Aspects:
  Components (-2): Small, metal object (very common)
  Gestures (-2): Pantomime (fairly simple)
  Incantations (-1): "Crack" sound (few words)

Some guys need shooting. But not every place will let you walk in packing a rod. That's why the *mystical bullet* spell was created.

It's pretty simple, really. Take a piece of metal — a coin, a slug, something — and palm it. Then pantomime shooting somebody with that hand and make a "crack" noise with your mouth. The metal will fly across the room and put a hole in the target.

(The spellcaster makes an *apportation* or *throwing* skill roll in the round in which she finishes casting the spell. If it equals or exceeds the combat difficulty, the attack does the damage listed in the effect.)

MYSTIC CHAINS

Skill: *Conjuration/wizardry*
Arcane Knowledge: *Magic, metal*
Difficulty: 16

COMPONENT DESTRUCTION: A CHEAP GARBAGE DISPOSAL?

Some spells use a pinch of salt, others a diamond. One uses handcuffs. When creating spells, casters get bonuses for having components — and those bonuses are increased when the components are destroyed.

Hmmn. So, I'm locked up by some unfriendly sentinels. They've got handcuffs on me. All I have to do is throw *mystic chains* and I'm free, right?

Wrong.

Components for spells are special — **especially** those that are normally expensive or really tough. You can't say something like "that creature's a component of my spell, and he'll be destroyed when I cast it," and get away with that. You'd have to make special preparations — like capturing the creature and rendering it helpless.

Same thing goes for objects. The tougher or more useful the item, the more "preparation" it should take to make the component work in a spell. There are no game mechanics for this, but at minimum, the object should be completely within the character's power, not vice versa. So, if an imprisoned character can get a hold of some handcuffs, he can throw *mystic chains* — but not if the handcuffs have power over him.

Gamemasters need to rely on their judgment. Components should make spells more interesting and easier to cast — but their destruction should not be the end the character wishes to gain.

"… And this prison door is a component of my *light* spell, so it will be destroyed when I cast it …"

Yeah, right.

Effect: 18 (damage resistance total of bonds)
Range: 60 meters (+9)
Speed: +9
Duration: 25 minutes (+16)
Casting Time: 2.5 hours (-20)
Other Aspects:

Charges (+4): 5 basic charges (into any object)

Components (-6): Good, steel handcuffs (common, destroyed)

Focused (+6): On target

Gestures (-2): Hold wrists together, pointing at target (fairly simple)

Incantation (-2): "This binds you." (sentence)

Get yourself a pair of good, steel handcuffs. Hold them in your hands and keep your wrists together like the sentinels just clapped the bracelets on and say, "This binds you." The bracelets become magical energy. Charge the energy into a bullet, a cane, or something else you're carrying and you can make magical chains wrap around some other Joe.

(The spell can be charged into any object. To release the spell, the character points the object at the target and makes a *throwing, marksmanship,* or *apportation* roll to hit. The effect's value equals the damage resistance total of the bracelets. They can take a number of Body Points equal to 10 times the result points or a number of Wound levels equal to the result points divided by 2 — round up, with a minimum of one level — before being destroyed. The spell is focused on the target and remains until the duration of the spell expires.

The charges disappear after 24 hours if not used before then.)

NIGHTMARE

Skill: *Alteration/somniomancy*
Arcane Knowledge: *Dreams*
Difficulty: 14
Effect: 9 (Hindrance: Fearful (R3), +9 to *command, intimidation,* and *willpower* difficulties, Disadvantage)
Range: 1 kilometer (+15)
Speed: +15
Duration: 1 day (+25)
Casting Time: 1 hour (-18)
Other Aspects:

Components (-13): Dreamstone (very rare); beeswax votive candle (very common, destroyed); glass bell (common)

Concentration (-1): 3.5 seconds, *willpower* difficulty of 7

Focused (+6): On target

Gestures (-4): Light and set candle on dreamstone (fairly simple); ring bell while making incantation (fairly simple)

Incantation (-3): Reading of what the caster wishes the nightmare to be about (complex incantation, *artist* difficulty of 11)

Other Conditions (-3): Target must be asleep

This nasty little spell fills a sleeping target's mind with night terrors so that he wakes up sweating and shaken — and right put out for the rest of the day.

To generate the spell, the caster carefully and with great concentration lights the candle and places it on the dreamstone. Then she rings the bell while reading what she wishes her target's nightmares to contain.

(If successful, the target gets the Hindrance Disadvantage described in the effect for the duration of the spell.)

PAIN (0)

Skill: *Conjuration/vitomancy*
Arcane Knowledge: *Folk*
Difficulty: 10
Effect: 25 (compared to target's *Physique* plus modifiers from Special Abilities)
Range: Touch (+0)
Speed: +0
Duration: 2 rounds (+5)

Casting Time: 2 rounds (-5)
Other Aspects:

Charges (+4): 5 basic charges (into baton)

Components (-5): Baton (common), broken glass (ordinary, destroyed)

Gestures (-2): Repeated hitting motions (fairly simple)

Other Conditions (-2): Must make successful attack to release

This spell is favored by your average sentinel. Take a baton or billy-club and rub some broken glass over it. The glass gets absorbed into the club, and you make some repeated hitting motions — like you're trying it out on a striking an undead's skull. The spell gets charged into the baton five times.

(The spell can only be released by a successful *melee combat* attack by the wielder and only a target who is folk. Damage for the club is assessed normally, but the "carrier" spell is released automatically. For a split second, the spell causes intense pain to the target. Compare the effect's value of the spell to a roll of the target's *Physique* plus any modifiers from relevant Special Abilities. With zero to four result points, the target may not reroll Critical Successes until the spell wears off. With five to nine result points, all difficulties for the target are at +5. With 10 to 14 points, the target loses all actions for the duration of the spell. With 15 to 19 points, the caster may roll one extra Wild Die for all actions while the target loses all actions — for the duration of the spell. With 20 or more result points, the target falls unconscious until a Moderate *medicine* roll revives her.

The charges disappear after 24 hours if not used before then.)

PLANT CUFFS (OBO)

Skill: *Conjuration/vitomancy*
Arcane Knowledge: *Plant*
Difficulty: 20
Effect: 16 (damage resistance total of plants)
Range: 25 meters (+7)
Speed: +7
Duration: 1.5 minutes (+10)
Casting Time: 3.5 seconds (-3)
Other Aspects:

Components (-1): A living plant (ordinary)

Focused (+5): On target

Gestures (-1): Point at target (simple)

This spell is a good delaying tactic when you're on the lam. The caster grabs a hold of a vine or something else green and growing and points at the target. Next thing you know, plants are wrapping themselves around his wrists and ankles and he ain't going nowhere.

(The caster generates an *apportation* total to hit the target. The effect's value equals the damage resistance total of the plants. They can take a number of Body Points equal to 10 times the result points or a number of Wound levels equal to the result points divided by 2 — round up, with a minimum of one level — before being destroyed. Grass is very fragile, while vines can be extremely tough. The spell is focused on the target.)

QUICKSAND (OBO)

Skill: *Alteration/elemental*
Arcane Knowledge: *Earth*
Difficulty: 15
Effect: 15 (difficulty to get out of sand)
Range: 10 meters (+5)
Speed: +5
Duration: 1 hour (+18)
Casting Time: 1.5 hours (-19)
Other Aspects:

Area of Effect (+5): Sphere with radius of 1 meter

Charges (+2): 2 basic charges

Components (-2): Dirt (ordinary); water (ordinary)

Gestures (-2): Mixing (fairly simple)

Variable Duration (+4): Off only

Other Conditions (-1): Area of effect is hemisphere at ground level and below

Only saw this spell used once, and that was at the track. Cost me a bundle, too …

Anyway, this is another spell you're better off charging. When you need it, you need it, and the bad guys aren't going to give you 90 minutes to make mudpies. And that's just what you gotta do: mix water with dirt for an hour and a half and make a lot of mud.

When you trigger this spell, it turns a two-meter-wide area into quicksand. Walk on it, and you're up to your hip pockets before you know it. It's swim or sink, brother.

Most casters (like this one) build in an "off" switch that will send the mud back to solid ground. Also, if the caster leaves the range of the spell, the quicksand dries up, since the spell is not focused.

(The pull of the muck equals the effect's value, which is the difficulty for *climbing, running, swimming,* or using *Reflexes* to get out of it. The charges disappear after 24 hours if not used before then.)
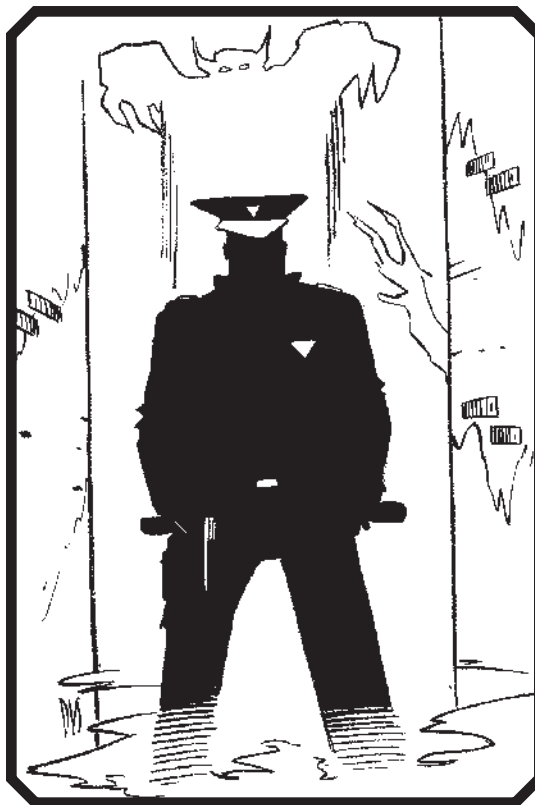
RAIN OF RAZORS (OBC)

Skill: *Apportation/technomancy*
Arcane Knowledge: *Metal*
Difficulty: 17
Effect: 18 (damage of 6D)
Range: 40 meters (+8)
Speed: +8
Duration: 2 rounds (+5)
Casting Time: 2.5 seconds (-2)
Other Aspects:
   Components (-2): Sharp metal fragments (very common)
   Gestures (-1): Throw fragments (simple)

Want somebody sliced and diced? Then find yourself a technomancer to teach you this baby. All you need is a handful of sharp metal fragments — razors are real nice. Hold 'em in your fist and mimic tossing them at your target. They'll fly out as a rain of razors and cut him to pieces.

They tell me this spell is also good for filleting meat. Judging from what I've seen it do, I'd believe it.

(The caster's *apportation* total is used to hit the target. The damage value of the *rain of razors* spell is its effect.)

RELOAD WEAPON (OBC)

Skill: *Apportation/technomancy*
Arcane Knowledge: *Metal*
Difficulty: 12
Effect: 0 (about 200 bullets total)
Range: 5 meters (+5)
Speed: +5
Duration: 1 month (+32)
Casting Time: 1 hour (-18)
Other Aspects:
   Focused (+6): On gun
   Concentration (-3): 1 minute, *willpower* difficulty of 9
   Gestures (-2): Hand motion of a pistol being fired and manually reloaded over and over again (simple)
   Incantations (-2): "It's a bad time to empty." (sentence)
   Variable Movement (+5): Bending/unseen target
   Other Alterants (+2): Loads bullets in gun
   Other Conditions (-1): Must have suitable bullets nearby

A neat toy for those who want (almost) never-ending firepower. This spell summons loose ammo from up to five meters away, so if you aren't careful to keep your pockets full, you can still run out. Then again, toss all the lead you want at an Unnatural, it won't make no difference. Oh, and don't forget to recast the spell when the time's up and before you need it — it's not a speedy spell to do.

(This spell cast upon a weapon magically summons new ammunition whenever the old is spent. Thus, when the character fires a revolver, which normally has six shots, as soon as a new round is in place, the empty chamber reloads. Thus by the time the sixth shot is fired, the gun can fire six more, and so on, up to the maximum of 200 bullets, or less if the bullets weigh more than five grams each.)

THE EXPERIENCE FACTOR

Some characters focus on knowing only a few spells, casting them frequently. To reflect a special experience, gamemasters may permit characters to take the Trademark Specialization Advantage for up to two spells. Additionally, instead of gaining recognition, the character ignores any result on the "Spell Failure Results" chart that is higher than 7.

Gamemasters should not allow characters to have this Advantage at character creation without an excellent story or it being for a minor spell. After character creation, the player may only gain this for his character for spells that the character casts frequently (at least once a day) **and,** when he casts it, the player never rolls less than 10 below the difficulty without using Character or Fate Points.

SENSE UNDEAD (C/OBC)

Skill: *Divination/wizardry*
Arcane Knowledge: *Entity*
Difficulty: 23
Effect: 18 (difficulty to detect undead)
Range: 60 meters (+9)
Speed: +9
Duration: 2 rounds (+5)
Casting Time: 1 minute (-9)
Other Aspects:
   Area of Effect (+15): Divination sphere with radius of 10 meters
   Concentration (-3): 1 minute, *willpower* difficulty of 9
   Variable Movement (+5): Bending/unseen target
   Other Conditions (-3): Works on undead only; requires *search* roll with difficulty of 10

Sense undead lets you cue in on Vampires, Ghouls, and the like within the area of effect. It won't sense ghosts or demons, but I'm sure someone's coming up with a spell like that somewhere.

I learned this spell the first chance I got. You can't get away from them if you don't know they're there, right?

(The caster must remain still and actively concentrate for the duration of the cast time. He must then generate a *search* total against a difficulty number of 9. If successful, the caster will detect any undead whose *Presence* or *willpower* roll is less than the effect's value that are within the radius of the spell. The result points dictate how much information he learned. With zero result points, he knows that there are undead in the area he's examining. With one to four result points, he knows the number of undead in the area. With five to eight points, he knows where

they are located at the time of the examination. With nine or more points, he knows what species they are.)

SIDESTEP (C)

Skill: *Apportation/chronomancy*
Arcane Knowledge: *Time, dimension*
Difficulty: 21
Effect: 13 (moves 400 kilograms)
Range: Self (+0)
Speed: +0
Duration: 40 minutes (+17)
Casting Time: 1 round (-4)
Other Aspects:
  Components (-10): Ash of sea turtle (very rare, destroyed)
    Focused (+6): On caster
    Gestures (-1): Toss ash in air (simple)
    Variable Duration (+4): Off only
    Other Alterants (+17): Moves caster out of space and time

Hey, would you like an instant doorway to a better haven when you're jumped by some 'shifters in a less than pleasant part o' town? Well this one is fairly quick, easy, and totally safe. Safe except for some of those gate monsters. They seem to have a knack with that portal stuff. You got a lotta choices with a spell

like this — you can go in and come out loaded for bear or just hop in for some chicken soup and a quick rubdown.

(The spell allows the caster to step away from the universe for a brief moment. While he's gone, nothing may affect him save for something that is already outside of time itself. When the caster returns, it is to the same place and time.

No time passes for everyone else from when the mage sets off the spell to when he returns. While he is in his personal pocket dimension, he may prepare a spell, read a scroll, or otherwise perform normal actions. All the belongings on his person before the casting of the spell are brought to the extradimensional space with him.)

SLEEP OF THE DEAD

Skill: *Alteration/somniomancy*
Arcane Knowledge: *Dreams, folk*
Difficulty: 20
Effect: 19 (difficulty to put target to sleep)
Range: 1 meter (+0)
Speed: +0
Duration: 1 day (+25)
Casting Time: 2.5 hours (-20)
Other Aspects:
  Charges (+4): 5 basic charges (in candle)
  Components (-5): Candle (very common); sand (ordinary); grave-earth (very common)
    Concentration (-4): 2 minutes, willpower difficulty of 10
      Focused (+8): On target
    Gestures (-4): Mingle components (fairly simple); mime sleep (fairly simple)
    Variable Duration (+4): Off only
      Other Alterant (-2): Slows target's metabolism to death-like levels

No self-respecting burglar should be without this — saves a lot of mess. As long as your targets don't get buried alive, you're not looking at too much jail time for just knocking 'em out.

To begin this spell, the mage must concentrate for 12 rounds. In one hand, he holds some sand, and in the other, some earth from a grave. He lets them run from his hands so that they mingle together on the candle and then lays his head upon the earth and mimics sleeping. To release the spell, the caster holds the unlit candle near to would-be sleeper.

(When released, this spell causes the target to fall asleep for one day. If the target makes a *stamina* or *willpower* roll less than the effect's value, she falls asleep. Along with the slumber comes a slowing of the metabolism that will cause some to believe the target is dead — a *medicine* total of 12 is needed to discover signs of life, or an *investigation* total of 16.

The Variable Duration aspect allows the caster to turn the spell off before the duration expires, if he should choose to.

Note: This spell is usually used around unconscious or sleeping people, because they cannot actively resist its effects.

The charges disappear after 24 hours if not used before then.)

SLEEPING CLAIRVOYANCE

Skill: *Divination/somniomancy*
Arcane Knowledge: *Dreams*
Difficulty: 15
Effect: 13 (*search* skill of 4D+1)
Range: 4 kilometers (+18)
Speed: +10 (movement rate of 20 meters per round)
Duration: 10 minutes (+14)
Casting Time: 10 minutes (-14)
Other Aspects:

Components (-6): Dreamstone (extremely rare)

Gestures (-2): Lay down and place dreamstone on forehead (simple)

Other Conditions (-3): Caster must fall asleep; may only get sight-based information

This is a nice spell to use to scout an area. You got 10 minutes to take your mind for a stroll and peak about. You can't hear anything — maybe someday, somebody'll work on *sleeping clairaudience.*

To use this spell, the caster lays down, places the dreamstone on her forehead, and makes appropriate mental preparations to fall asleep — and then does. While she's asleep, the caster's "mind's eye" travels to the desired location and can look around.

(The effect of the spell is used as the character's *search* during the spell's duration. The result point bonus may add to the range, speed, duration, or effect. When the duration is up, the character immediately awakes.

Because the speed is lower than the range, physical barriers **can** block the spell's effect. The spell basically moves the character's "mind's eye" to a certain location as if she were walking there, albeit with a set speed of 20 meters per round. What she can see as she moves to her destination is what she'd be able to see if she were walking there "in the flesh," though, of course, no one can see her.)

SLOW (C)

Skill: *Alteration/wizardry*
Arcane Knowledge: *Inanimate forces*
Difficulty: 11
Effect: 9 (12 meters per round)
Range: 25 meters (+7)
Speed: +7
Duration: 5 minutes (+13)
Casting Time: 5 minutes (-13)
Other Aspects:

Charges (+4): 5 basic charges (in item)

Components (-2): Any handheld object made of wood or metal (very common)

Gestures (-1): Hold item (simple)

Other Conditions (-2): Yell "Freeze!" while holding and pointing the object at the target

This spell is a favorite among sentinels who walk the beat and hate getting stuck in long chases. It's usually charged into a baton or some other piece of equipment the patrolman carries for use on felons lamming out.

The rite does exactly what it sounds like: slows 'em down.

(The spell is usually charged into a badge or other sentinel-carried object. To cast the spell, the character merely needs to hold the object and will the magic into it. To release the spell — up to five times — the wielder must point the object at the target, making a *marksmanship* or *apportation* roll against the target's combat difficulty, and yell "Freeze!" as loud as he can. The effect is subtracted from the target's Move for the duration of the spell. Zero or a negative number indicates that the character is immobile. Note: The spell is not focused, so if the target can somehow move out of range, the spell goes away.

The charges disappear after 24 hours if not used before then.)

SORCEROUS SHIELD (O/OBO)

Skill: *Conjuration/wizardry*
Arcane Knowledge: *Magic*
Difficulty: 23
Effect: 25 (compared to value of opposing spell's effect)
Range: 1 meter (+0)
Speed: +0
Duration: 1 day (+25)
Casting Time: 1 minute (-9)
Other Aspects:

Area of Effect (+1): Circle with radius of one-half meter
Concentration (-2): 5 seconds, *willpower* difficulty of 8
Focused (+10): On caster's hand
Gestures (-1): Hand up, palm out (simple)

Other Conditions (-3): May not cast spells through shield; only effective against spells with either the focus or the arcane knowledge used to cast the spell

Given the choice, I'll take this over *arcane barrier* any day. Sure, it don't cover you as well, but at least you can still

shoot back. The caster must hold his hand up, palm out, and concentrate for one minute on putting up the shield. From then on (until the duration is over), it is "linked" to his hand and he can put it in front of himself to ward off *wizardry* and *magic* spells.

(*Sorcerous shield* creates a small circle — less than a meter in diameter — of mystic energy that can be wielded like a shield by the caster. The spell is similar to *arcane barrier*, in that no *magic* or *wizardry* spell can pass through the shield without first overcoming the effect's value — see the rules for *arcane barrier* for some clarification.

However, because the *shield* is only a circle about a meter in diameter, only spells that the character can "see" coming — he sees the caster throwing them — can be affected. The caster does not have to generate any particular skill total, unless the gamemaster thinks it is necessary; all he has to do is hold the "shield" between himself and the caster.

Sorcerous shield is of no use versus area of effect spells, however, or versus spells that a caster can send around the shield — using the variable movement aspect — but it is good for casters who see their foes face-to-face.)

SPEAK TO DEAD (C)

Skill: *Divination/necromancy*
Arcane Knowledge: *Death*
Difficulty: 11
Effect: 18 (*persuasion: the dead* skill of 6D)
Range: Self (+0)
Speed: +0
Duration: 15 minutes (+15)
Casting Time: 1 round (-4)
Other Aspects:
   Components (-10): Item owned by dead person for at least one month (uncommon); target's corpse (extremely rare)
   Gestures (-1): Touch corpse while holding item (simple)
   Variable Duration (+4): Off only

Never met a dead guy I wanted to talk to. If I liked his conversation, I wouldn't have shot the slob to begin with, right? But if you forgot to ask the old man where he hid the will, this is the way to do it.

First, get an item that the dead guy cared about: a favorite book, his wedding ring, something. Hold it while you touch the body. That ought to lure him back into his body long enough for you to get the answers you need.

(Compare a roll of the *persuasion* skill given by the spell, plus any result points bonus, to a roll of the *Presence* of the spirit the caster wants to talk to. Meeting or beating the difficulty means the spirit returned. Half of difference between the two characteristics, rounded up, equals the number of questions the caster may ask the spirit.

This spell does not guarantee that the spirit will cooperate with the caster or answer truthfully. The caster may use *charm*, *persuasion* or, if he can figure out how, *intimidation* to get the corpse to answer truthfully. He can even use other spells.)

DIVINATION DURATIONS

The divination skill lets you uncover the deepest mysteries of the universe. Great, but does that spell last long to uncover the information you want?

Simplistically, the spell provides about one word of information per second. Thus, a *find* spell of one second could offer no more details than "near," "far," or "no" (for an item that's out of range or where the effect failed). Of course, the gamemaster may choose to give more or less details depending on the roll of the spell or the effect.

Keep in mind that divinations are, in their own way, cosmic equivalents of more mundane search and investigation methods. Although they eliminate the need to actually have tomes of information, the mind can still only absorb and process information so fast. The limitations of *divination* durations are one of the reasons so many of that school's spells use allegory, symbolism, and vague imagery. It's much faster to convey "bloody dagger in a dusty jeweled crib" than it is to say, "the youngest son of the kind, having long denied access to true power, desires revenge, and plans on assassinating his father and two eldest siblings ..."

SPEED (C)

Skill: *Alteration/wizardry*
Arcane Knowledge: *Inanimate forces*
Difficulty: 10
Effect: 8 (8 meters per round)
Range: Self (+0)
Speed: +0
Duration: 3.5 minutes (+12)
Casting Time: 2.5 seconds (-3)
Other Aspects:
   Focused (+4): On caster
   Incantations (-1): "Hasten." (few words)

Great for those times you hear the tax man knocking and that fire escape sure looks sweet …

This spell increases the mage's movement speed temporarily. To cast it, the mage says simply, "Hasten."

(The result point bonus from casting the spell may be added to the effect's value and the new measure read on the "Spell Measures" chart. Add the effect to the caster's Move, which becomes her new base Move for the duration of the spell.)

SUMMON DEMON

Skill: *Apportation/peregrination*
Arcane Knowledge: *Entity, dimension*
Difficulty: 15
Effect: 49 (compared to planar distance)
Range: 1 meter (+0)

PERMANENT SPELLS

The world of Marl is a world of magic — there's no denying it. And, in a world of magic, there has to be some sort of possibility for permanence. Can you create a spell with a permanent effect?

Yes, but the exact method of this depends on what the caster wants to be permanent. As stated in the *D6 Adventure Rulebook* on page 89 ("Effects and Their Durations"), in order for the effect to be permanent, the spell's effect has to stick around long enough for the rest of reality to "believe" in it. Usually, once a natural process begins to break down the conjured or altered item, the item no longer needs magic to fuel its existence. A duration (or duration plus casting time) of one year (38) is generally a good starting point for most things, but it might be shorter for weak objects (such as marble) or longer for stronger or more complex objects (such as gold or animals).

After the player and gamemaster determine a suitable time, the player must also pay a Character Point cost, because she's investing some of her "sense of self" or "sense of reality" into the permanent thing. The points do not go toward boosting the skill total or anything else about the spell.

The permanence cost depends on what's being done. A spell that alters or adds an attribute, skill, or character option has a Character Point cost equal to whatever the cost for improving or getting that characteristic would be without the magical help. See Chapter 3 in the *D6 Adventure Rulebook* for cost details.

Although the cost is steep, it makes it possible to add abilities that otherwise would be impossible after character creation.

For other spells, a permanence cost equal to the effect's value works, though the gamemaster may increase or decrease this depending on the amount of effort and time away from adventuring (and thus gaining Character Points) that is involved in casting the spell.

Speed: +0
Duration: 15 minutes (+15)
Casting Time: 1 hour (-18)
Other Aspects:
Gestures (-4): Draw pentagram (fairly simple); write name (fairly simple)
Components (-10): Pentagram (ordinary); blood (very common, destroyed); demon's name or dimension (uncommon)
Incantations (-2): "Demon, I command thee to appear!" (sentence)

It's your funeral, pally.

Draw a pentagram on the floor (preferably in blood, though other versions use chalk, rice, or some other substance) and write in it the name of the demon you want to call up (or at least where he lives). Then say, "Demon, I command thee to appear!" and try to do it with a straight face. At the end of the cast time, the demon shows up and he's stuck in the pentagram — for a few seconds. Better know *bind demon* or you'll find out just what lousy guests demons make.

(The effect of this spell is compared to two attributes. First, compare the effect's value to the distance between the demon's plane and our own — 49 is average. Then, compare the skill total used to cast the spell to a roll of the demon's *Presence* or *willpower*. Otherwise, the spell fails.)

SUMMON GUN (OBC)

Skill: *Apportation/technomancy*
Arcane Knowledge: *Metal*
Difficulty: 19
Effect: 2 (2.5 kilograms)
Range: 10 kilometers (+20)
Speed: +20
Duration: 1 round (+4)
Casting Time: 1 round (-4)
Other Aspects:
Components (-4): A gun owned by the caster or spell user (uncommon)

A difficult spell to cast, but quite handy to know — or know of someone who knows. It's generally charged into a coat pocket, and it can get you out of a pinch. It'll summon your gun to your hand (or wherever the spell was charged). Better have it loaded already, though.

(This spell only summons a weapon owned by either the caster or the spell user, no one else, and the gun must weigh less than 2.5 kilograms. Modifications of this spell are known for shorter distances and lighter objects, such as knives.)

TRACER (O)

Skill: *Divination/vitomancy*
Arcane Knowledge: *Folk*
Difficulty: 12
Effect: 24 (*tracking* skill of 8D)
Range: Self (+0)
Speed: +0
Duration: 5 hours (+22)
Casting Time: 2.5 hours (-20)
Other Aspects:
Charges (+5): 1 improved charge
Components (-3): A fruit with small seeds, such as an apple (common)
Gestures (-3): Cut fruit in half and carefully remove one seed (complex, *melee combat* difficulty of 11)
Incantations (-3): "Separated from your brethren, you long to return home. Leave a trail for us to follow, so we can join you." (complex incantation, *artist* difficulty of 11)
Variable Movement (+5): Bending/unseen target

Other Conditions (-3): One pip is removed from fruit and placed into or onto the target; must keep rest of fruit in hand while following target

A neat spy device, but not perfectly reliable. It has to be placed on an item and then somehow given to the bum you're following. I think it would be real fun to place the spell on a piece of jerked beef and have some idiot eat it. You'd be able to follow him anywhere, at least for a few hours.

(The ensorcelled seed must be placed on the target — who must be folk — to be followed. It works best to embed it in an item and then give the item to the target. Repeating the incantation while following the target and holding the fruit, the caster will see a trace blue line of the path taken. The closer the target, the darker the line.

As long as the caster continues to hold the fruit from which he took the seed while he tracks his target, the spell continues to work. The tracker gets a *tracking* skill equal to the effect plus the result point bonus to follow the blue line, which has a difficulty of a roll of the target's *Reflexes* or *sneak*.)

WALL OF AIR (C)

Skill: *Alteration/elemental*
Arcane Knowledge: *Air*
Difficulty: 15
Effect: 30 (Armor Value of 10D)
Range: 10 meters (+5)
Speed: +5
Duration: 1.5 minutes (+10)
Casting Time: 7 hours (-22)
Other Aspects:

Area of Effect (+4): 2 meters tall by 3.5 meters wide, alternate shape: rectangle

Charges (+4): 5 basic charges

SPELL VARIATIONS

Certain *wizardry* or *vitomancy* spells have been recreated with alternate skills and Arcane Knowledges. Here are variations of select spells. Except for the changes listed, they work exactly the same as the ones described in this book.

℄ *facade — folk:* skill: *alteration/vitomancy,* Arcane Knowledge: *folk,* alignment: Order

℄ *facade — enchanted:* skill: *alteration/wizardry,* Arcane Knowledge: *enchanted,* alignment: Order and Oathbreaker-Order

℄ *charm, fade, glass jaw, illusory pain, intuition, pain, and tracer:* For these spells to affect the enchanted, you'll need to change the skill to *alteration/wizardry.* The alignment becomes Order and Oathbreaker-Order. If you want them to affect entity creatures, you'll need to use *alteration/wizardry* as well, but the alignment becomes Chaos and Oathbreaker-Chaos. They have *enchanted* or *entity* as their Arcane Knowledge, as appropriate for the spell.

Gestures (-6): Sculpt wall (complex, *artist* difficulty of 11); slam and bounce off "wall" (complex, *artist* difficulty of 11)

Ever run into a wall you couldn't see? Sure you have, usually about the same time you're seeing pink manticores playing brass. But this rite gives you the real thing: a wall of air tough enough to stop a slug, and that's no lie.

Only thing is, you have to get it charged into something. That's partly because it's too hard to cast otherwise, and partly because the caster looks like such a nutcase when he's doing it that he don't want anyone else around to see.

If you thought being an airmage was glamorous, think again. To cast this spell, the mage climbs up on whatever furniture he's got handy and makes like he's sculpting a wall out of the air. Then he spends the next few hours making pretend that he's slamming into it and bouncing off.

Once it's charged, the lucky purchaser has a wall of air he can slap up five times before he has to get the spell redone.

(The wall is two meters tall by 3.5 meters wide and the effect — modified by any result point bonus — indicates its Armor Value. It lasts for 20 rounds. Being behind it is equal to having complete cover.

The charges disappear after 24 hours if not used before then.)

WINDSTORM (C)

Skill: *Conjuration/elemental*
Arcane Knowledge: *Air*
Difficulty: 15
Effect: 24 (damage of 8D)
Range: 40 meters (+8)
Speed: +8
Duration: 1 second (+0)
Casting Time: 2 rounds (-5)
Other Aspects:

Gestures (-2): Whirl in place (fairly simple)

Incantation (-1): Make blowing noises (few words)

Concentration (-2): 2 rounds, *willpower* difficulty of 8

This spell will buy you some time in a tight spot, but don't be surprised if you wind up with a nauseous airmage on your hands when it's over. The caster has to whirl himself around like a kite in a gust and make a noise like wind blowing (kind of explains why you don't see this one performed in public all that often, don't it?). And he's got to keep his mind on what he's doing for the full 10 seconds. When he's finished, a stiff breeze knocks his target over like a tenpin.

(The damage value of the spell equal to the amount listed in the effect. The caster's *apportation* total must equal or exceed the target's combat difficulty to hit.)

CANTRIPS

Cantrips are quick, easy-to-cast spells. They have no Arcane Knowledges or alignments associated with them, and any school of the appropriate skill will work with them. Cantrips in *Bloodshadows* may be focused. They also may offer one charge or ward, but a caster may have only one outstanding charged or warded cantrip per full die in her *Magic* attribute.

AWAKEN

Skill: *Alteration*
Difficulty: 5
Effect: 17 (compared to difficulty to wake unconscious target)
Range: Touch (+0)
Speed: +0
Duration: 1 round (+4)
Casting Time: 2 rounds (-5)
Other Aspects:
  Components (-2): Feather (very common)
  Gestures (-2): Brushing (fairly simple)
  Incantations (-2): "Wake up, sleepyhead." (sentence)

Every group's got one: some loser who drops off at the worst possible time. This spell wakes 'em up again. Just brush a feather across the closed eyes of the joker and the magic does the rest. There are other versions of this spell that work on more than one person at a time, but this is the easier one.

(The effect of the cantrip plus the result point bonus is compared to the difficulty to awaken the unconscious or sleeping character. This is usually a Moderate difficulty.)

CHILL

Skill: *Alteration*
Difficulty: 5
Effect: 7 (subtracted from current temperature; cooling only)
Range: Touch (+0)
Speed: +0
Duration: 2 rounds (+5)
Casting Time: 2 rounds (-5)
Other Aspects:
  Variable Effect (+3): At time of casting, mage may choose to lower the effect's value by up to three points

You like your ale straight, but she takes it on the rocks. Trouble is, you've got no cubes. No problem — this cantrip will turn water into ice, or just chill that bottle.

'Course, Human skin freezes, too, and this spell can sting if used against somebody's bare skin. Not that I'm encouraging you to do that or anything, though, right?

(Read the effect value of the spell versus the value of the current temperature on the "Spell Measures" chart in degrees Celsius. Subtract the effect's temperature value to find the new temperature value of whatever the character is touching. Read the new value on the "Spell Measures" chart to get the current temperature. After the duration expires, the substance heats up normally.

Example: Average room temperature is around 20 degrees Celsius, or 68 degrees Fahrenheit. The value that includes this temperature is 7, which has a measure of 25. Subtracting the effect's value of 7 from the current temperate of 7 equals a temperature value of 0, or one degree Celsius — which, in game terms, is close enough to the freezing point to make you some ice.)

CLEAN

Skill: *Apportation*
Difficulty: 4
Effect: 1 (1 kilogram)
Range: 10 meters (+5)
Speed: +5
Duration: 1 round (+4)
Casting Time: 1 round (-4)
Other Aspects:
  Gestures (-2): Sweeping motion (fairly simple)
  Other Conditions (-1): Works on dirt and dust only

You can't get good help these days, so if you want something scrubbed right, you got to do it yourself. Just make a sweeping motion with your hand and the dirt's swept off any object. You'll have to do this quite often, since there isn't an area of effect.

(The effect of the spell is the maximum amount of dirt or dust can be moved up to 10 meters away.)

FIND IT

Skill: *Divination*
Difficulty: 5
Effect: 6 (*search* skill 2D to find single item)
Range: 1.5 meters (+1)
Speed: +1
Duration: 1 second (+0)
Casting Time: 2.5 seconds (-2)
Other Aspects:
  Gestures (-1): Wave hand (simple)
  Incantations (-2): "Find" and state what is sought (sentence)
  Variable Movement (+5): Bending/unseen target
  Other Alterants (+2): Works unconsciously

You're busy doing other things and don't have time to look for those keys that have gone missing. *Find it* lets you search without taking your mind off your business. If it's within range of the spell, you'll get a one-word flash of insight into where it is. Cast the cantrip again if you need another clue.

(The effect of the spell, modified by any result point bonus, is used instead of the character's *search* or *Perception.* The more specific the statement of what the caster wants found, the easier it is to locate it. Using the spell's skill to search does not count as a separate action. It isn't much, but it should be enough to find objects lying in plain sight that the caster doesn't want to actively hunt for — as long as they are within range.)

FLICKERING FINGER

Skill: *Conjuration*
Difficulty: 5

Effect: 9 (negates up to 3D of darkness modifiers)
Range: Touch (+0)
Speed: +0
Duration: 3 rounds (+6)
Casting Time: 1 round (-4)
Other Aspects:
  Area of Effect (+5): Sphere with radius of 1 meter
  Components (-1): Caster's finger (ordinary)
  Gestures (-1): Hold finger up (simple)
  Incantations (-2): "Let me see." (sentence)
  Other Conditions (-2): Cannot use hand on which flame appears for duration of spell

A handy spell for finding a lock in the dark. This spell causes a small flame to briefly appear on your fingertip, though you can't do anything with that hand for a while. Thankfully, it's a short spell. The flame provides light at about the same level as a small candle would, and the caster suffers no damage from it. It can't burn anything.

HEAT

Skill: *Alteration*
Difficulty: 5
Effect: 3 (added to current temperature; heating only)
Range: Touch (+0)
Speed: +0
Duration: 2 rounds (+5)
Casting Time: 2 rounds (-5)
Other Aspects:
  Variable Effect (+7): At time of casting, mage may choose to increase the effect's value by up to seven points

This is the flip side of *chill*, a little spell used to heat up coffee quick and such like. It's great for boiling water — and, yeah, like *chill*, slap somebody in the face and trigger this and it's going to hurt.

(The boiling point of water is 100 degrees Celsius, or 212 degrees Fahrenheit, with a value of 10, and room temperature is about 20 degrees Celsius, or 68 degrees Fahrenheit, which has a value of 7.

Read the effect value of the spell versus the value of the current temperature on the "Spell Measures" chart in degrees Celsius. Add the effect's temperature value to find the new temperature value of whatever the character is touching. Read the new value on the "Spell Measures" chart to get the current temperature. Once the duration ends, the object will cool normally.)

INSTANT GROOMING

Skill: *Apportation*
Difficulty: 2
Effect: 1 (move components)
Range: 1 meter (+0)
Speed: +0

Duration: 1 minute (+9)
Casting Time: 1 second (-0)
Other Aspects:
  Components (-9): Scented water (common; destroyed); clean cloth (ordinary); comb or brush (very common); mending materials, including patches, needle, thread, and buttons (very common)
  Gestures (-2): Layout out items (fairly simple)
  Other Alterants (+3): Give target a tidy appearance

Laying out a few coins for an *instant grooming* kit is worth it for those occasions when you need to look your best and there's no room for rent. Along with this cantrip, you'll be looking fresh — well, fresher — in no time. If your clothes need any sewing done, I recommend that you stand very still.

(Through the application of this spell, the target gets her clothing mended and straightened, her hair tidied, and any exposed skin cleansed with sweet-smelling water. As this is an *apportation* spell, the results of the grooming are permanent — at least until she gets dirty again.

This spell was created by an undead magician by the name of Eglantine. Eglantine is remarkable not only for this spell, but also because his foppish and dandy nature was only outweighed by his random and destructive binges. Eglantine is sadly no longer with the world, but lives . . . er, exists on through this spell.)

NOTE

Skill: *Conjuration*
Difficulty: 4
Effect: 0
Range: 3.5 meters (+2)
Speed: +2
Duration: 1 minute (+9)
Casting Time: 1 round (-4)
Other Aspects:
  Charges (+6): 1 improved charge, ward triggered by designated reader only
  Components (-4): A piece of the reader (uncommon)
  Gestures (-1): Mimic writing (fairly simple)
  Incantations (-2): Murmur what message should say (sentence)

Two Hugos want to take you for a ride, the kind that usually leads to the healer's or the morgue. This ward lets you leave a note that will stay out of sight until the right person walks in to read it. All you need to do is mimic writing something down and then leave something of your intended reader on the spot — a few hairs, whatever. As soon as they get in range, the message will appear on whatever surface you wrote it.

(The duration indicates how long the message will last after the reader triggers it, modified by the result point bonus. The length of the message is whatever the caster can speak in five seconds.)

Deacon sat back and looked around him. No handles on the doors; locks glowed like something was charged in them. Nothing to do but wait and wonder if anybody in Galitia had noticed he was gone. Good thing I owe so many people dough. Nobody looks after your health better than a creditor.

The driver made a sharp right and pulled into an alley, with warehouses on either side. Then he drew his gun and aimed it at the detective.

"End of the line, Deacon. This is where you get off."

For a second, Deacon wondered if a dead man's eyes would be the last thing he'd ever see.

The second Ghoul got out and opened the back door for Deacon. The driver's gun never wavered as the detective slid across the seat and stepped out into the alley. The second sentinel car had kept going. Most likely, Scales was going to be getting his pay-off, probably in the form of a runeslug to the head.

The two Ghouls shoved Deacon toward the side door of a dingy warehouse. Inside, it was dark, but the smell was unmistakable: once you'd gotten a whiff of the stuff used to preserve hands of glory, you never forgot it. These curios had probably been dumped in here and forgotten months ago, so that now the place reeked. (That was the big problem with hands of glory — after a while, the chemicals the flesh was treated with started to eat away at the crates they were stored in. They didn't have much shelf life.)

Deacon was led to the center of the warehouse, where the light of a single glowstone played upon a chair. The Ghoul sat him down in it, then took a step back.

There was a moment of silence before the voice came from the darkness. "I thought this an appropriate site for our last meeting, Mr. Deacon. There was a time, not so long past, that I would not have required any help in capturing you. But that has changed — you changed that."

Deacon knew the voice. It was one he'd hoped never to hear again.

"Whisper," he muttered.

The voice sounded pleased. "Very good, Mr. Deacon. A man should always remember those he has … wronged."

Deacon shot up. "'Wronged'? That's not how I remember it, buddy."

"It makes no difference. It will be settled now. But we need no witnesses, do we?"

Deacon saw something flying toward him.

CHAPTER SEVEN

EQUIPMENT

The world of *Bloodshadows* is a violent and dangerous one, and a smart guy knows to pack the right gear for the job before he hits the street. That .38 full of lead might be enough for your average trouble — but when you walk into a gang of 'shifters and breeds, you'll be grateful for that lightning rod at your hip.

In this chapter, you'll find some of the common weapons, armor and basic gear available in the cities of Marl. Standard and ensorcelled weapons are dealt with in separate sections. Game characteristics are located at the end of the chapter.

Not all equipment listed in Chapter 14 of the *D6 Adventure Rulebook* is available on Marl. This chapter specifies what's most usually found. If it's not here, players should confirm with their gamemaster whether they can find the item (or something similar) on their version of Marl.

PROTECTIVE GEAR

Of the protective gear listed on page 114, these are the ones most commonly used by Marl denizens. Woven metal fabric, reflec, plate mail, flak jackets, Kevlar, and ceramic armor are **not** found on Marl. Armor values can be increased through magic or alchemical treatments.

Hides/Furs: These are most often found in northern cities and are used more as protection from the cold than from bullets. They provide minimal protection but aren't cheap and can double as bedding if you're on the streets or in the Wilderness.

Bone and Hide: A craftsman can take pieces of bone, shape them, and then sew them into hide to give it more substance as armor. It's unusual to find this skill outside of northern cities or very small towns, where better grades of armor might not be available. Bone and hide garments cover only the torso (front and back) and are normally made specifically for a particular customer, so that the layer of bone conforms to his shape. Bone and hide "off the rack" is a sucker bet, because if it doesn't fit perfectly, the bones will snap on a Wounded or better (12 Body Points) result and reduce the armor's protection to +1. For this reason, you'll never find a shapeshifter in bone and hide. However, many necromancers make bone and hide armor — though not always for the purpose of protection.

Padded: Coming in a variety of styles, this is two layers of cloth with cushioned material in between to absorb shock. It won't make much of a case against a .38 slug, though. Sometimes, padded armor is worn underneath other types of armor. It's hot and usually heavy, but it provides a little extra protection.

Leather: It's stylish, if nothing else, and a stiffened and treated leather jacket doesn't shout to the world that you're expecting trouble. Sentinels in larger cities wear leather jackets with shoulder patches identifying their unit over their uniforms. These may or may not be enchanted, depending on budget restrictions. Note that leather armor is heavier and stiffer than the beast-hide outfits worn by your average civilian.

Bronze: Alchemists, particularly the flashier ones, often favor armor made from bronze or other soft metal alloys. For the amount of protection they provide, they're pretty heavy. But an alchemist with a well-stocked potion belt won't let anyone get close enough to hit him, anyway.

Bulletproof Vest: After leather, this is the most common type of armor available to sentinels and, in some cities, it's available to the general public. The vests provide good protection but are bulky.

MELEE WEAPONS

Unless otherwise specified, most melee weapons are made of iron or steel. Steel weapons are less expensive, but iron weapons receive a +1 to their damage total when used against beings whose existence is derived from magic (such as demons). As with armor, melee weapons can have their damage increased by use of magic.

Here are some world notes on a few weapons. Any other weapon listed in the "Melee Weapons" table on page 119 of the

D6 Adventure Rulebook is available on Marl with the exception of the katana, manrikigusari, nunchaku, sai, and tonfa. Ball-and-chains, maces, quarterstaves, rapiers, and swords are rarely seen in large cities, though northern or small cities might have them and even encourage their citizens to carry them as protection against the encroaching Wilderness.

Brass Knuckles: Linked metal rings or a metal bar with holes, worn on the hand. Brass knuckles can be kept in your pocket and slipped on unnoticed during a fight, significantly increasing the damage of your punch. They're often used by bouncers and enforcers to drive their message home.

Club/Baton: A piece of wood (in the case of the baton, small and shaped so as to be easily held in one hand), sometimes with a nail driven through it. Clubs are most often carried by breeds, who do most of their beatings in areas where they don't have to worry about witnesses. Clubs are notoriously hard to conceal. Batons are favored by legal authorities, such as sentinels, who like to bring in their captives alive and relatively unharmed.

Knife: A small blade that's normally carried on the belt, in a boot sheath, or concealed against the body (often up a sleeve). More ornate versions are used by cults for blood sacrifices and are considered sacred. Most people in the world of Marl, especially in the smaller cities, carry a knife as a matter of course — they use it for eating, working, and self-defense.

Stake: A piece of wood with one end sharpened to a point, this weapon is traditionally used against Vampires (but works equally well against everyone else). In fact, unless the Vampire in question has some particular vulnerability to wood, any sharp implement will do to kill them, provided it severs the spinal cord or wrecks the brain. It's believed that the idea that a wooden stake through the heart was the only way to kill an undead was created by Vampires so people would stop shooting at them. Because wood is softer than metal, decrease the damage plus of the weapon by one pip every time it causes a Wounded or greater (12 Body Points), until it can be sharpened again.

Switchblade: An easily-concealed knife whose blade snaps back into its base after use. It does about as much damage as a standard knife, and the ability to hide it is what sets it apart. It is favored by youth and breed gangs because of its concealability and "reputation" as a "tough" weapon. Switchblades, however, often break on a Critical Failure or other setback in combat.

SIMPLE THROWN & MISSILE WEAPONS

The most common thrown weapons in *Bloodshadows* are alchemical potions (see the next section). A few others, whose game characteristics are given at the end of this chapter, are the dart, javelin, rock, and throwing dagger.

These are two of the simplest missile weapons used in the world of Marl. They're generally found outside of the cities, in mining settlements and northern towns, but their quiet functioning makes them desired by some assassins.

Bow and Arrow: In its most basic form, a wooden bow roughly 1.5 meters in length, which fires wooden shafts with metallic heads. Used with the skill *missile weapons.*

Crossbow: A bow attached to a wooden stock which allows the weapon to be kept cocked without effort by the wielder. Many crossbows are mechanically bent (or "spanned"), allowing for much stronger pulls and thus much greater power. Runebolts are extremely popular ammunition for crossbows. Used with the skill *marksmanship.*

FIREARMS

There are no standard brands of firearm on Marl, due to the difficulty of importing and exporting goods. The weapons listed below are among the best available in those cities that do receive a substantial amount of goods from outside and therefore can offer a wider selection. The firearms listed in the *D6 Adventure Rulebook* are not available on Marl, though gamemasters may use them as the base for their own Marlish versions.

All of these guns can fire both normal lead bullets and runeslugs, and they can accommodate mixed loads.

.22 Delken: Small and easily concealed, the .22 does not pack the same kind of punch as its larger cousins. But if you don't want to broadcast that you're carrying a weapon, and don't care that its standard slugs likely won't stop a charging were-anything, this is the gun you want.

.38 Gelvash Revolver: The most common caliber found on the streets of most towns and standard issue for sentinels in larger cities. The revolving cylinder of the .38 makes it possible for a user packing runeslugs to pick which he wants to fire next in the heat of combat. Getting off the right spell in the right spot can be the difference between sleeping on a bed or a slab that night.

.44 Karr Automatic: Most powerful of the handguns available, it is difficult to conceal and has one other significant drawback. Its use of clips means the wielder must live with whatever slugs come out, in whatever order, rather than having the freedom to choose as revolver owners do. For this reason, .44 users stay away from mixed loads, sticking to clips with all lead, all *lightning* runeslugs, or whatever. If need be, clips can be changed quickly and easily.

Degan "Guardian" Rifle: This weapon is primarily used by security on Wilderness caravans and occasionally to put down riots in cities. Other than that, collectors mainly keep them for show or for self-defense in their homes. Almost impossible to conceal without the aid of magic, it's hard to walk around with a Guardian and not get hassled by somebody.

Gelvash "Thunder" Shotgun: This double-barrelled piece can cut a target in half at close range. Most users saw the barrel down to make it easier to conceal.

Skandra "Annihilator" Submachine Gun: An automatic weapon fired from the hip, the Annihilator is a big favorite among the gangs. Ammo is fed to the barrel via a round drum and rate of fire is impressive.

RUNESLUGS

Standard lead bullets are good enough for the average smash-and-grab artist on the street. But when you're up against something that shapeshifts, shoots bone spikes, or already died twice this week, you need a little something extra.

That's when it makes sense to buy runeslugs. These are bullets with magic spells charged into them, which are normally triggered when the slug strikes its target. They got their name from the fact that craftsman carve runes into the sides and backs of the shells, so users can tell by feel what bullet they're putting into the gun next.

Virtually any spell can be charged into a runeslug, but the most popular are the following: *fireball*, *incinerate, lightning bolt, mystic chains,* and *pain.* Runeslugs may be charged for one use or multiple uses and are more expensive than nonenchanted bullets.

Possession of runeslugs is considered a Rank 2 Equipment Advantage. They have a cost equal to 5 to 10 times the spell difficulty, depending on local availablity, quality, and whatever other factors the creator feels like throwing in.

When using runeslugs in combat, first calculate the standard damage of the bullet and then calculate the damage done by the spell it contains. A bullet must cause some damage for the spell to be triggered.

ENCHANTED WEAPONS

All of the weapons listed here have spells charged into them, normally designed for multiple uses. Each weapon is presumed

ENCHANTING WEAPONS

The spells enchanted into items sometimes use special versions specifically designed for the item. Use these guidelines to create your own:

For spells that already must be charged into an item (such as putting *pain* into a baton): No modification is necessary.

For spells that have a range and may be cast from a distance when activated (such as putting *lightning bolt* into a cane): Add the Charges modifier to the Spell Total for the number of charges you want to include. (Divide by 2 and round up to get the value to add to the spell difficulty.) For instance, two improved charges adds +10 to the Spell Total or +5 to the spell difficulty.

For spells that originally have a range but now must hit a target to activate (such as putting *incinerate* into a knife): Multiply the spell difficulty by 2 to get the Spell Total. Reduce the Range and Speed to zero, and subtract both of these values from the Spell Total. Add the Charge modifier to the Spell Total for the number of charges you want to include. Include an Other Conditions modifier of -2 for "must make successful attack to release." Divide the final modified Spell Total by 2 to get the new difficulty.

Example: *Incinerate* has a spell difficulty of 15, a range of 5 meters, and a speed of +4. Its Spell Total is 30. To put it into a weapon, subtract 4 for the range, 4 for the speed, and 2 for the new other conditions. Add 5 for one improved charge. The final modified Spell Total is 25 (30 – 4 – 4 – 2 + 5) for a spell difficulty of 13.

Basic charges cost less (about one point per charge) but disappear after 24 hours. Improved charges cost more (five points per charge), but they have no fade rate. For more information on basic and improved charges, see the "Magic" chapter of this book.

to carry one charge, unless otherwise noted. Of course, by paying more for the weapon, multiple charges can be imbued.

Ashes-to-Ashes: A more expensive cousin of burning blades, this is a knife or cleaver with an *incinerate* spell charged in. The user must make a successful *melee combat* attack for the spell to be triggered.

Burning Blades: These are standard throwing daggers with a type of *fireball* spell charged in. Each is charged for only one use, as the dagger is usually destroyed when the fireball explodes. The dagger must make a successful *throwing* attack for the spell to be triggered.

Chain Reaction: One of the more expensive enchanted weapons around, this is a steel or iron chain that can be worn as a belt around the waist. Each link has the *mystical bullet* spell charged into it and, on command, will fly free of the chain to strike a target. More than one link can be fired in a round using the multi-action rules, and there are normally a dozen links to a chain.

Lightning Cane: These come in two varieties, simple walking sticks and ornate canes. The effects are the same — a *lightning bolt* spell can be triggered from the end — but the ornate ver-

sion is more impressive in its execution. Often, the head of the cane will bear a serpent's or demon's likeness and the lightning will fly from its eyes.

Pain Baton: Standard issue for sentinels, this is a club with a *pain* spell charged into it. Any amount of damage done with the club is sufficient to trigger the spell.

Razor Wire: This works under the same principle as chain reaction. It's a coil of wire with small, sharp pieces of metal affixed all along its length. Whip it at somebody, trigger the spell, and the *rain of razors* spell kicks in, as the metal bits go flying at your target (use *missile weapons* to hit).

Smoke Ring: These are exactly what it sounds like: a brass or golden rings with a *dark cloud* spell charged into it. Each has one use and can fit on any finger. When triggered, it sends up a cloud of black smoke that obscures your foe's vision, as per the *dark cloud* spell.

Winter's Wand: A telescoping metal rod with an *ice dagger* spell charged inside.

ALCHEMICAL POTIONS

Alchemical potions are kept in stoppered glass vials, usually in a pouch or special belt. They can be hurled against a target and, when the vial breaks, the potion is activated. Other, more beneficial potions, are listed under "Adventuring Gear" and can be drunk by the user or introduced on to a weapon to improve its attributes.

Each alchemical potion listed below includes the statistics for the charge. Keep in mind that the difficulty, casting time, and most other aspects are of concern only to the alchemist who is actually creating the potion. The only thing the user need worry about is the effect it will have on the target and how long that effect will last. The person throwing the potion does not need to beat the spell's difficulty to produce the effect.

Also listed are the components of the potion. These relate to the "components" aspect explained in Chapter 11 of the *D6 Adventure Rulebook*. All alchemical potions have specific components — therefore, you cannot mix the ingredients of a *thunder* potion and expect it to act like a *blind* potion. The components used dictate the kind of effect produced.

ALCHEMICAL INGREDIENTS

The specific ingredients needed to produce an alchemical potion can be purchased from apothecaries in small (usually 30-gram) bags and then mixed together, or the potions can be bought ready-made.

Note that all ingredients are not available in the same quantities in all cities — each substance listed in the sidebar has an **Availability Rating** of 1 to 4. A 1 means the substance is extremely common and easy to find; a 2 means it is somewhat less common, and will only be found in mid-sized and larger cities; a 3 means it is relatively rare and will only be found in

large and well-stocked cities; a 4 means it is very rare and will only be found in a few of the larger cities, or it may have to be found in the Wilderness.

Most alchemical potions are mixed in water or some other liquid (which will be listed) to be effective, though there are some alchemical "dusts" designed along the same lines as liquid potions. Unless otherwise specified, the components list refers to 30 grams of the material.

The container of choice, a small, thin-glass vial with a little cork or rubber stopper has a price difficulty of Very Easy (1 ven). It can be thrown for a range of: *Physique*-4/*Physique*-3/*Physique*-1. It breaks on impact. Other containers should have lower ranges, possibly with an increase to the combat difficulty to reflect a greater material toughness.

SOME SAMPLE POTIONS

All of these potions can be built using the alchemy school of magic and one of the magic skills. Rather than listing each individual spell, however, these descriptions include the potion name, the characteristics and effects of the potion, and the components needed to create the potion — in case you ever want to make one yourself. Most people on Marl simply go down to the local alchemist and purchase or commission their potions.

Babble Drops: Made from seawater, zincen, brimstone, and copper demon, this potion is meant to be swallowed. It's only as expensive as it is because the law enforcement strictly controls its production. Its effect of 22 is measured against a roll of the imbiber's *Presence* or *willpower* to determine success. The greater the result points, the more information the interrogator can get out of the subject. Babble Drops can only be administered once per hour (too many drops have been found to do permanent brain damage), with the potion's spell having an effective duration of five minutes.

Blind: Created from brimstone, magnesium, and alum, the *blind* potion uses the Arcane Knowledge of *light* to create a flash when it impacts with a target. The character upon which this is splashed gets the Hindrance: Combat Blindness (R10), +10 to *brawling, melee combat,* and *marksmanship* difficulties, Disadvantage for the duration of the effect (30 seconds).

Eagle Eyes: Made using mandrake, hemlock, powdered henbane, and the Arcane Knowledge of *life,* this potion is consumed in order to gain its effect. The imbiber adds +4D+2 to her *search* or *Perception* (for purposes of searching only) for one day.

Potion of Power: Lead, hemlock, and cinnabar are used in this *life*-based potion. When consumed, the character gains 3D+1 to his *Physique* for one day.

Razor's Edge: Antimony, zincen, and cinnabar are mixed together into this *metal*-based potion. This potion is applied to a knife or other sharp object. If a character sustains injury from a coated weapon (within one hour of the potion being applied), the character takes an ad-

ditional 4D damage from poison. (Damage from the weapon and the poison are figured, and resisted, separately.)

Revitalize: Blending naphtha, ground unicorn horn, and mandrake makes this *life* potion. Consuming this potion gives the character a *medicine* of 4D for one round, which may only be used on herself.

Smokescreen: Lead, coal dust, bat claws, and warlock's brew are used in this *darkness* potion. Throw it at a target area, and it creates a five-meter sphere of complete darkness in that area. Characters in the area get Hindrance: Darkness (R8), +4 to *brawling, lockpicking, melee combat, marksmanship, search,* and *throwing* difficulties, Disadvantage for one minute.

Stench: This potion's spell is an *entity* one, made from brimstone, coal dust, powdered henbane, and Sketh scent glands. When it hits a target or an area, it sets up a five-meter sphere of "Sketh stench." Compare the effect's value to a roll of the target's *Presence* plus any modifiers from relevant Special Abilities. With zero to four result points, the target may not reroll Critical Successes until the spell wears off. With five to nine result points, all difficulties for the target are at +5. With 10 to 14 points, the target loses all actions for the duration of the spell. With 15 or more points, the potion thrower may roll one extra Wild Die for all actions while the target loses all actions for the duration of the spell.

Tar Pit: Naptha, alum, and warlock's brew go into this *earth* potion. Toss it on the ground, and it forms a five-meter diameter pool of tar. Anyone in the area gets Hindrance: Tar (R8), +4 to

LOW-QUALITY INGREDIENTS

Sometimes, characters might not be able to find what they need to make a particular potion. Or they might buy one off the shelf that was made by a cut-rate alchemist who mixes in cheaper ingredients instead of using pure stuff. Usually, he adds lime to light-colored ingredients, coal dust to dark-colored ones, and chips of appropriately colored glass to crystal shards. (Though it makes the potion less expensive to concoct, adding in cheaper ingredients to an existing formula when the caster is not attempting to make a new spell does not lower the difficulty to cast the spell.)

Any time a character purchases a potion pre-made, the gamemaster should secretly roll 2D. On a 2, the spell in the potion didn't "take," and the potion won't work. For every substitute ingredient included in the potion, the chances of the spell not working go up by +2.

The same applies if a character makes a potion himself using ingredients of low or questionable quality. On a roll of 2 on 2D, the spell doesn't take (maybe the chemicals are too old, there wasn't enough pure chemical in the ingredient, or the proportions were off by a little). For every subpar ingredient the character uses, add +2 to the chances of the spell not working. So a potion with one low-quality ingredient would fizzle on a roll of 2 to 4; two low-quality ingredients, 2 to 6; and so on.

SOME ALCHEMICAL INGREDIENTS

Alum (3): An astringent powder, a double sulfate of potassium and aluminum.

Antimony (2): A silvery-white, brittle, metallic element, used as a hardening agent.

Arsenic (2): A silvery-white, brittle and extremely poisonous element, usually found in the form of a powder.

Aqua Regia (3): A mixture of nitric and hydrochloric acids, so powerful it can dissolve gold or platinum.

Aquamarine (3): A transparent, pale-blue crystal only slightly related to quartz, this stone is most often used in *water* and *air* spells.

Bat Claws (1): Like many alchemical ingredients, misnamed. Bat claws can be the talons of a bat, rat, or other rodent and are sold in small jars by apothecaries.

Belladonna (3): A poisonous plant with reddish, bell-shaped flowers and black berries, also known as nightshade. Can only be found in the wild (at least the useful stuff).

Brimstone (1): A pale yellow element that burns bright blue and gives off a horrendous odor. This stink explains why so many alchemists face eviction on a regular basis.

Cinnabar (4): A heavy, bright red mineral, the principal ore of mercury.

Coal (1): A black, combustible mineral formed by the effects of heat and pressure on decayed plant matter. Comes in rock and dust forms for the same price.

Copper (2): A common reddish-brown, malleable metal that shines well and is smelted from other compounds.

Copper Demon (2): A copperlike ore that contains no copper; also known as nickel.

Diamond (4): Nearly colorless crystallized carbon, it makes a convenient focus for many spells. Flaws, such as cracks or color, can lower the effectiveness of the stone.

Dreamstone (4): A rich purple stone with gold flakes in it that can enhance dreams and sleep. The gold fades and the purple turns to black within one year of being mined. If using an old dreamstone, it might not work — or could trap the dreamer in sleep forever. Dreamstone dust, a powdered version of dreamstones, is slightly less rare (3) and cheaper but more dangerous. It may be substituted for a dreamstone, though if the spell fails, add +5 to the Failure Result total before looking it up on the chart in the "Magic" chapter of this book.

Glass (1): Clear and colored glass is a cheap alternative to fancier stones. The glass must be without bubbles or other flaws to be useful in spells.

Gold (3): A potion that calls for gold wants **pure** gold, not alloys or something that was lead this morning. That's why gold is relatively rare for the purposes of potions — and efforts to use substitutes often result in explosions.

Heliotrope (3): Also known as bloodstone because of the flecks of red mixed with the base green color, this special quartz is most often used in *vitomancy* and *necromancy* spells.

Hematite (2): A common form of iron oxide, this opaque crystal ranges in color from black to gray. It has mild magnetic properties.

Hemlock (2): A poisonous weed with small, white flowers.

Henbane, Powdered (2): The ground-up remains of a coarse, foul-smelling plant known to be poisonous.

Lead (1): A heavy, soft, malleable bluish-gray metallic element, used as a base in many alchemical potions. It's valued for its ability, when properly treated, to transmute into other elements, such as gold, if only temporarily.

Lime (1): A white powder derived by heating limestone.

Magnesium (4): A light, silver-white, malleable metallic element that burns with a hot, white light. Some northern mines have started searching actively for it, so the Availability Rating may drop soon.

Mandrake (2): A poisonous plant of the nightshade family with a short stem and thick root.

Naptha (1): An inflammable, volatile liquid that can be distilled from wood, oil, or coal tar.

Obsidian (4): Naturally occurring volcanic glass, this crystal can be quite sharp.

Pitchblende (4): A brown to black mineral containing radium, uranium, etc.

Potash (3): Potassium salts, found abundantly in dangerous salt marshes.

Quartz (2): Quartzes are silicon dioxide crystals, with clear being the most common. Colored ones are rarer (increase the Availability Rating by one) and include carnelian (red), amethyst (purple), chalcedony (blue- or gray-white), chrysoprase (green), and agate (banded browns).

Rock Oil (1): Often refined into a combustible fuel, alchemists have no problem getting "rock oil" in most cities.

Seawater (1): If you are on a coastal city, you're in luck; if not, add one to the Availability Rating. Water sprinkled with salt won't work as a substitute, though.

Shapeshifter Hide (3): Small triangles of flesh cut from the body of a shapeshifter or werecreature. Shapeshifters down on their luck can often be seen drifting into apothecaries to sell pieces of their skin for small change.

Silver (3): See the notes for "gold," herein.

Sketh Scent Glands (3): Taken from, presumably dead, Sketh, these foul-smelling glands are preserved in an (originally) odorless, colorless oil.

Unicorn Horn, Ground (1): Fairly easily obtained, since it's sold on the market as an aphrodisiac, ground "unicorn" horn is like sausage: no one knows what it's really made out of, and no one cares to ask.

Vitriol (2): An oily, colorless, corrosive liquid, also known as sulfuric acid.

Warlock's Brew (3): A complex mix of arsenic, brimstone, and rock oil, it's a key ingredient in many alchemical potions.

Zincen (2): Also known as zinc oxide, this white powder is sometimes used to make glass or paint.

CREATING YOUR OWN POTIONS

Alchemical potions can be built using the *Magic* rules in Chapter 11 of the *D6 Adventure Rulebook.* Specifically, an alchemist is charging the potion with the ability to produce a certain effect. Since most potions are designed to be splattered on an opponent or consumed, they need only be charged for one use. They also needed to be warded, because they go off only when removed from their container. For charges that do not lose their potency within a day after making them, use the improved variation of charges described in the "Magic" chapter of this book.

It should go without saying, but just in case there's any doubt: a potion requires at least two components, one of which must be either a liquid or a solid.

To figure out the component modifier for the spell, add 1 to the Availability Rating. The rarer the ingredients in a potion, the longer it may take to produce, but the easier it will be to charge overall.

Most components are destroyed when the potion is released, so the components get the "destroyed" modifier as well.

The container does not count as a component, because it generally doesn't matter what the potion is poured into. However, the potion could need a specific type of pot, which would be a component.

The range and speed of a potion's spell are both zero, because the effect of the spell after it's released doesn't travel a distance. A potion in a container is considered to be in a dormant form. If the alchemist wishes to have the effect travel outward from where the potion was activated, she uses the area of effect aspect, generally "sphere."

For a potion that travels with its target (such as a sticky or ingested one), include the focused aspect.

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acrobatics, brawling, jumping, melee combat, running, and *throwing* difficulties, Disadvantage while he is in the tar pit area, for the duration of the effect (15 minutes).

Thunder: Naptha, coal dust, and zincen are combined in this *inanimate forces* potion. When this potion hits a target, it explodes with a damage of 6D+1. The effect is instantaneous.

Toughen: Lead, copper demon, and antimony get mixed together for this *life* potion. When this potion is ingested, the character gains an Armor Value of +5D+1 for one day.

ADVENTURING GEAR

While not all adventurers will find these items useful all the time, they are interesting representatives of some of the special equipment available in most cities on Marl.

A list of other, more mundane equipment can be found on pages 113 to 114 of the *D6 Adventure Rulebook.* Gear that is not appropriate for Marl includes: camera, newspaper/magazine, duct tape, electrician's tool kit, radio (any kind), flashlight, gas mask, movie camera, parachute, PDA, signal locator, tape recorder, or tracking device.

Conjurestones: Pieces of polished stone, glass, or rock, generally not more than palm size, conjurestones are means of allowing people to cast spells they might normally not be able to. At its simplest, holding the stone and willing it to work is enough to trigger the spell, but some people request that code phrases be included. The most common types of stones are conjurevids, glowstones, and heatstones. They vary in price, depending on the type of spell enchanted into them.

Conjurevids: A relatively new kind of magic, conjurevids are glowstones with images focused in as well as light. The images are harmless wards that the user can activated simply by holding the stone. The entertainment or information is displayed in the air above the stone. At present, maximum length for an affordable conjurevid is usually about two hours. Some adventurers may be supplied information on conjurevids. Sentinels also use conjurevids to show witnesses images of suspects or preserve images of crime scenes. "Recording" conjurevid crystals — those that anyone can record onto — are not commonly available, but can be had at about four times the price.

Crystal Sets: Along with the more expensive conjurevids, these are the primary source of communication and entertainment in Marl's cities. Sizes vary, ranging from large sets in bars, sentinel stations, and hospitals to handheld sets. But all work basically the same: wooden or metal housings are fitted with magically treated crystals that allow them to send and/or receive messages.

The crystal set you'll find in your local bar is equipped to receive only, and it uses crystals rented from local stations. If it fails to make the monthly payment, the station's crystal simply loses its charge and the owner's choices of entertainment are more limited from then on.

Sentinel sets, and handheld versions, are equipped to both send and receive. Maximum range for pocket versions is about 10 kilometers. They are designed so that all sets with like-charged crystals can receive messages and broadcast in turn. That way, there's some control over who's hearing your messages.

There are some problems, though. Broadcasting from city to city is difficult, due to gates and other interfering magics that swirl around the Wilderness. At best, they'll cause interference — at worst, someone or something might intercept, divert, or change your message as it goes by (which explains why couriers are still so popular). And even within a city, there's no cast-in-stone guarantee that some enterprising mage won't figure out your crystal's pattern and rig one up to hear your messages. You pays your money, you takes your chance …

Glowstones: These are pieces of polished crystal or glass with light-projecting spells

charged inside. The spells are usually good for roughly six months of continuous use.

Glowstones come in a number of different sizes. They can be small enough to fit in a handheld apparatus or large enough to act as a street lamp. Tinted crystals or glass are available for those who like colored light (such as the notorious "red 'stone" districts in most cities). Larger stones are normally recharged, but with smaller stones made of glass, it's more practical to discard old ones and buy new rather than recharge.

The light spells charged inside vary. Some are wards and activate as soon as someone opens a door, steps inside, or whatever. Others have to be activated by the user, often by touching the stone or passing a hand in front of a panel in the wall.

Heatstones: Similar to glowstones, these crystals or coal (never glass) are charged with spells that allow them to give off heat. Small versions are used as lighters, and larger ones can be used for cooking food, heating chemicals, or providing warmth when outdoors.

Lockpicks (ensorcelled): If you talk fast, you can buy a standard lockpick set from a locksmith or get a metalsmith to make you one. But the really good ones are on the black market — they're the ones charged with *lockpick* spells. You stick them in the keyhole and they do all the work.

Rope (ensorcelled): No one wants to carry a great big coil of rope around with them. That's why the best-selling item to couriers and others who need it are meter-long lengths of sturdy rope that are ensorcelled so that, on command, they can extend to 10 meters. More expensive versions can extend up to 20 meters.

Scribepad: Used primarily by sentinels, detectives, and newsscribes, a scribepad will unerringly record any word spoken by a subject. The user must be within earshot of the subject for the pad to work. Words are taken down in any language or, for a little extra, a code known only to the user.

Sleeping Mat: Designed for use in the Wilderness, sleeping mats usually have *alarm* spells charged into them to wake up their occupants if anything comes too close. And it's a good thing they excel at that, because they're not very comfortable. More expensive alarm mats can wake the sleeper silently, instead of screaming into his ear.

VEHICLES

The most common vehicles in Marl's cities are land vehicles. Boats and ships can be found around those cities with access to rivers or the ocean, such as Galitia or Guildsport. There are no air vehicles on Marl, the theory apparently being that, though you can see everything from the air, everything can see you as well. And people in crude aircraft are extremely vulnerable to sorcerous attack. Thus, the technology has simply never been developed, at least as far as is known.

Land vehicles may be beast-drawn, combustion or steam-powered, or powered by elemental magic. Boats and ships are powered by oars, wind, steam, or magic. In both cases, vehicles powered by magic are more expensive, and beast-drawn or people-powered are the least expensive.

As with weapons, there are no standard makes and models, but this section presents some of the types of vehicle available.

LAND VEHICLES

Conor Steam Cart: A popular vehicle in smaller cities, the steam cart is an open wagon with a steam engine mounted on the back that moves the wheels. It's narrow and light enough to get places cars can't but can reach respectable speeds and handles well. Unfortunately, steam carts cannot be covered, due to the heat given off by the engine. With a firemage on board and an endless supply of water, these carts can run forever.

Endel Roadster: Built for speed and style, this convertible is in favor among the rich. The canvas top can be placed up if more privacy is desired. Endels are available in combustion or elemental models, but the latter are far more popular. It seats four.

Endel Truck: A small truck that can navigate narrow streets as well as the larger boulevards of cities, the Endel truck is also equipped to handle rough terrain. It can seat two in the cab and carry 15 tons of cargo in the rear. Steam and combustion Endels are common in cities, but few businesses will use them in the Wilderness (what happens if you run out of fuel?). There, the elemental-powered Endel truck comes into play, *fire* and *inanimate forces* spells keeping it moving.
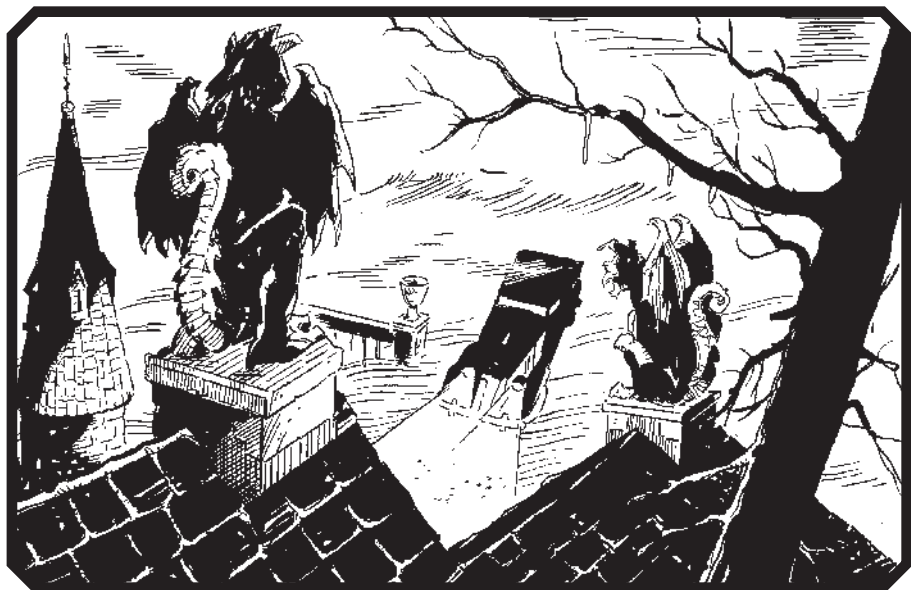
ELEMENTAL-POWERED VEHICLES

Most elemental-powered vehicles are pretty stable. The cheap ones are noisy, but don't worry about it — usually. Crashing the car and breaking the material into which the elemental energy was stored can have some nasty results, however. You'll know when to run when you see a strange greenish light coming from under the hood. You'll have less than a minute before the car goes up in a blinding, soundless flash.

Railrunners: The primary means of mass transit in Galitia and some other large cities, railrunners are long, open cars that run on tracks built into the streets. They can travel both above ground and below (in specially designed tunnels), moving down the middle of avenues so as not to interfere with auto traffic. Railrunners are either beast-drawn (in poorer sections) or elemental powered. A railrunner can seat up to 40 people and 10 to 20 more can travel standing.

Signer Sedan: This is a typical auto, and ones just like it can be found in most of the larger cities. Big, relatively slow, but providing driver and passengers a great deal of protection, the Signer is used by everyone from middle-income families to crime bosses. Steam, combustion, and elemental models are available, and all three are in common use. The Signer seats five, but two more can stand on the outside running boards.

Tesham Armored Wagon: If your business needs to send goods through the Wilderness, in areas where trucks can't go, the Armored Wagon is a good choice. From the outside, it looks like a standard covered cart. But both cart and cover have been treated magically to repel bullets and some low-powered spells. This is available in both beast-drawn and elemental-powered models, seats two, and can carry cargo in the back.

Tesham Cart: The basics, these are still found in some smaller cities and inland towns, particularly in poorer areas. Teshams are almost always beast-drawn. They are open wagons that afford virtually no protection to driver or passengers, but they do have room to carry some cargo in the back. Fine for in-city use, but not recommended for Wilderness travel.

WATER VEHICLES

Caru Merchantman: This is the most common vessel among those brave enough to challenge Marl's oceans. A Caru merchantman can carry 100 tons of cargo and usually boasts up to a dozen cannon, often with spells charged into them. As few as 20 men can handle this rather ponderous ship, even fewer with a couple of air and watermages.

Elandro Schooner: Much more practical for a party traveling the rivers of Marl, the schooner is favored by smugglers and legitimate traders alike. It can carry up to 40 tons of cargo and can be handled by as few as six to eight crewmen. Being extremely fast and maneuverable makes up for the fact that it is commonly not well armed.

Draman Barque: About the largest ship you'll spot on a river, the Draman boasts 60 tons of cargo space and a crew of around two dozen men (it can be handled by as few as 12, if need be). The manufacturer warns against taking these out on the ocean, because rough seas will play havoc with the hull. The Draman barque comes equipped with both sails and oars. Sails are charged with a month's worth of wind-inducing spells upon purchase.

The Draman is slow and not very maneuverable, but carries far more armament than the Elandro's deck gun.

Takar Rowboat: If all you need to do is get from your ship to the nearest island, or across a calm river, you could do much worse than choose the Takar. What makes it so appealing is the *apportation* spells charged into the oars, which allow them to do the rowing for you. A less expensive model (without the spells) is also available.

The Takar seats two comfortably, but it can hold as many as four.

Tarik Frigate: Guildsport uses this frigate to patrol the straits it controls and ensure that traders can make it into port. They are primarily military vessels, requiring 100 men to crew and carrying 25 cannon, as well as deck guns. They are too big for river travel and too expensive for most cities to afford.

The cannons have 5D damage with a range of 50/150/500. The deck guns have 4D dadmge with a range of 50/200/800.

PRICE DIFFICULTIES

Cost of Item or Service	Difficulty Level
Cheap (less than 20 vens)	Very Easy (VE)
Inexpensive (less than 200 vens)	Easy (E)
Nominally expensive (hundreds of vens)	Moderate (M)
Somewhat expensive (a few thousand vens)	Difficult (D)
Expensive (several thousand vens)	Very Difficult (VD)
Very Expensive (tens of thousands of vens)	Heroic (H)
Costly* (hundreds of thousands of vens)	Legendary (L)

"Costly" is hardly the top end, and gamemasters should continue adding to the difficulty for higher prices.

EQUIPMENT CHARTS

FIREARMS

Type	Damage*	Ammo	Short	Range Med.	Long	Price/ Ammo**
.22 Delken pistol	3D	6	10	15	40	VE/10 (VE/2)
.38 Gelvash revolver	4D	6	10	25	40	VE/15 (VE/1)
.44 Karr automatic	5D	6	10	25	50	E/40 (VE/2)
Degan "Guardian" rifle	5D+2	6	20	75	200	E/40 (VE/1)
Gelvash "Thunder" shotgun	6D	2	10	20	40	E/35 (VE/1)
Skandra "Annihilator" submachine gun	4D	30	10	20	50	E/90 (VE/3)

*Damages given are for standard lead slugs. Runeslugs do this damage, plus whatever damage the charged spell causes. ** Prices are in difficulties and vens. Ammo prices are for 50 rounds of standard lead slugs.

THROWING & MISSILE WEAPONS

Type	Damage	Short	Range Med.	Long	Price (vens)
Bow (short) and arrow	+1D+2	10	40	100	VE (7)*
Crossbow (light) and bolt	4D	10	100	200	VE (15)*
Dart	+1	PHYS	PHYS+1	PHYS+2	VE (2)
Javelin	+2D	5	25	40	VE (12)
Rock, fist-sized	+1	PHYS-2	PHYS-1	PHYS	—
Throwing dagger	+1D	5	10	15	VE (5)

*Price is for firing part of weapon; arrows or bolts are priced separately.

MELEE WEAPONS

Type	Damage	Price (vens)
Awl, ice pick, household scissors, pocket knife, screwdriver, stake	+2	VE (2–4)
Arrow, crossbow bolt, dart	+1	VE (2)
Axe (large)	+3D	VE (12)
Ball and chain	+2D	E (22)
Baton, night stick, fire iron, club large stick, walking stick	+1D+1	VE (2–4)
Blackjack (sap), hammer (tool)	+2	VE (4)
Brass knuckles	+1D+1	VE (10)
Bullwhip	+1D	VE (15)
Hatchet	+1D+1	VE (6)
Hedge clippers, garden shears	+1D	VE (5)
Knife (survival, large kitchen), dagger, bayonet	+1D	VE (2–5)
Mace	+1D+1	E (22)
Machete	+1D+2	VE (10)
Quarterstaff†	+1D+2	VE (15)
Rapier	+2D	E (25)
Sword, broad	+2D+2	E (30)
Sword, short	+1D+2	E (27)
Sword, two-handed	+3D+1	E (40)

†Allows user to attack at Point Blank or up to 2 meters away at Short range; incurs unwieldy weapon modifier of +5.

PROTECTIVE GEAR

Type	Value	Price (vens)
Hides and furs	+2	VE (5)
Leather, soft; canvas	+2	VE (5)
Bone and hide	+1D	VE (8)
Padded	+1D	VE (10)
Leather, hard	+1D+1	E (25)
Bronze	+2D	E (100)
Bulletproof vest	+3D	M (225)

ALCHEMICAL INGREDIENTS

Item	Price (vens)*
Alum	VE (6)
Antimony	VE (5)
Aqua regia	VE (5)
Aquamarine	VE (5)
Arsenic	VE (4)
Bat claws	VE (8)
Belladonna	VE (6)
Brimstone	VE (2)
Cinnabar	VE (8)
Coal dust	VE (1)
Copper	VE (5)
Copper demon	VE (5)
Diamond	VE (10)
Dreamstone	VE (12)
Dreamstone dust	VE (10)
Glass	VE (1)
Gold	VE (6)
Heliotrope	VE (5)
Hematite	VE (4)
Hemlock	VE (3)
Henbane, powdered	VE (4)
Lead	VE (4)
Lime	VE (2)
Magnesium	VE (10)
Mandrake	VE (3)
Naptha	VE (1)
Obsidian	VE (8)
Pitchblende	VE (10)
Potash	VE (5)
Quartz, clear	VE (4)
Quartz, colored (any color)	VE (5)
Rock oil	VE (1)
Seawater	VE (1)**
Shapeshifter hide	VE (8)
Silver	VE (5)
Sketch scent glands	VE (10)
Unicorn horn, ground	VE (5)
Vitriol	VE (7)
Warlock's brew	VE (4)
Zincen	VE (5)

*Per 30 grams. **Cost is 8 if not coastal city

EQUIPMENT CHARTS (CONTINUED)
ENCHANTED WEAPONS*

Type	Price (vens)	Effect*
Ashes-to-ashes	E (150)	Dagger does +1D damage. Successful attack triggers *incinerate* spell, doing 6D damage for 5 rounds
Burning blades	E (120)	Throwing dagger does +1D damage. Successful attack triggers *fireball* spell, doing damage 6D+1 damage
Chain reaction	M (300)	Chain does +1D damage. Links are charged with *bullet* spell and can fly off and strike target, doing 5D damage
Lightning cane	E (140)	Cane does +1D+1 damage. *Lightning bolt* spell can be triggered from the end, doing 7D damage with range of 25 meters
Pain baton	E (90)	Club does +1D+1 damage. Successful attack triggers *pain* spell; see spell description for results
Razor wire	M (250)	Razor wire does +1D+1 damage, and has *rain of razors* spell charged in. Spell, when triggered, does 6D damage with range of 40 meters
Smoke ring	E (50)	Ring can be triggered to cast a *dark cloud* spell, which gives Hindrance: Darkness (R8), +4 to *brawling, lockpicking, melee combat, marksmanship, search,* and *throwing* difficulties, Disadvantage to target
Winter's wand	E (100)	Wand does +1 damage and has *ice dagger* spell charged in. When triggered, it does 5D damage with range of 30 meters

See notes in text for all of these weapons.

ADVENTURING GEAR

Item	Price (vens)
Conjurevid	VE (10)
Conjurestone	VE or more (2 or more)
Crystal set, handheld	VE (8)
Glowstone, small clear glass	VE (2)
Heatstone, small coal	VE (2)
Lockpicks, ensorcelled	VE (5)
Rope, ensorcelled	VE (3)
Scribepad	VE (10)
Sleeping mat	VE (15)

ALCHEMICAL POTIONS*

Potion	Price (vens)**
Babble Drops	M (175)
Blind	E (25)
Eagle Eyes	E (25)
Potion of Power	E (35)
Razor's Edge	E (35)
Revitalize	E (50)
Smokescreen	E (50)
Stench	E (30)
Tar Pit	E (35)
Thunder	E (60)
Toughen	E (80)

*See notes in text. **Per dose.*

VEHICLES

LAND VEHICLES

Vehicle	Move	Passengers*	Toughness	Maneuver	Price (vens)
Tesham Cart	48	2	4D	-1D	M (300)
Tesham Armored Wagon	32	21	4D plus spells	-1D+1	D (2000)
Conor Steam Cart	30	13	4D	-2	M (500)
Endel Roadster	280	2	5D	+1D	D (1200)
Signer Sedan	250	5	5D+1	+1D	D (1000)
Endel Truck	125	2	6D	0	D (2000)
Railrunner	97	60	7D+1	0	H (75k)

WATER VEHICLES

Vehicle	Move	Passengers*	Toughness	Maneuver	Price (vens)
Takar Rowboat	10	2	2D+2	0	E (50)
Elandro Schooner	40	100 (6–8 crew)	8D	+1D	L (200k)
Draman Barque	20	150 (12–24 crew)	8D+1	-1D	L (400k)
Caru Merchantman	30	125 (15–20 crew)	8D+2	-2D+2	L (300k)
Tarik Frigate	20	200 (100 crew)	9D+1	-2D	L (600k)

*First entry is meters per round, followed by kilometers per round. **Includes one crew member (unless otherwise noted).*

*N*o, not toward him — past him. At first, he thought they were swarms of insects, until he saw them slice into the Ghoul. Clouds of razors turned the two undead gunmen into bloody strips of flesh.

A soft chuckle came from the shadows. "And now, Mr. Deacon, it's your turn …"

Strangely enough, Deacon's whole life didn't flash before his eyes as he stood in the chill warehouse, waiting for the sorcerer to make his move. Only the portion Whisper had played a part in appeared, as if the memory could show him an escape route.

Whisper was out-of-town talent, brought into Galitia for a few little murders. He was no slouch with a spell, and he'd given Deacon a few bad moments. Then he'd played bait in a trap that killed a woman Deacon loved.

When the detective finally tracked him down, he fought back the urge to kill the sorcerer. But a few shots from his revolver had made certain Whisper would never forget him …

And apparently he hasn't, Deacon thought to himself.

A second pool of light appeared on the opposite end of the warehouse. Whisper sat there, in a wheelchair, hands on his ruined knees. "They offered to heal me," he said icily. "But I said no. I wanted no prison healers touching me. And I wanted to remember the pain, Deacon, so I could return it to you one day."

Whisper lifted his arms, and for the first time, Deacon saw his hands were artificial, probably made of wood. "They did give me these. Pretty, aren't they? Of course, I cannot gesture with them as once I did. But a … business associate saw to it that each finger was charged with a spell. You see?"

A dagger of ice flew from one of Whisper's digits and buried itself in the wall behind Deacon.

"The last time we encountered each other, Deacon, you used my illusions against me," Whisper continued. "But this is no illusion. This is death, detective."

Deacon dove for one of the guns the Ghoul had dropped, but the trigger glowed red-hot when he touched it. He yelled and let go even as a bolt of lightning crackled above his head.

"Run and hide, Deacon. There is no escape. But I will enjoy hunting you down in this place, as you once did me. It may take days, or weeks, but the end will be the same: You will die."

Deacon turned and disappeared into the darkness, seeking a moment to plan his next play. But there was a feeling in his gut that maybe, just maybe, Whisper was holding all the cards …

BLOODSHADOWS ADVENTURES

It's a good bet that *Bloodshadows* is different from some of the other roleplaying games you've run or played. So we're devoting a chapter to hints and tips on playing and gamemastering a *Bloodshadows* campaign.

GOOD GUYS & BAD GUYS

"The only things that separate the good guys from the bad guys are this badge and an invisible line. One's just a piece of tin, and the other's easy to cross. Too easy."

— Captain Thom Banff, Galitia Sentinels

The world of *Bloodshadows* is a dark one, it's true. Adventures are played out in shadowy back streets, amid the wails of the streetsingers, the come-ons of the 'Skimas on the game, the curses of their Gris keepers. A man might get killed with a gun, a sap, or a knife — or he might trigger a ward or get fried by some sorcerer with a mad on from 10 blocks away. Life isn't cheap, not everywhere, but it can be easily lost.

Many of the characters you run into in this universe might seem cynical, violent, not quite black or white but somewhere among the shades of grey. So, as a gamemaster or a player, you might be wondering if there are no such things as "good guys" or "bad guys" in *Bloodshadows*.

The answer is yes, there are, and you should feel free to play them. Bad guys, of course, are always easy to find (check out Whisper in the mini-adventure, "Whisper of Destruction" available online). And there are heroes as well — people who, for money, for a cause, or just out of a need to do what's right, make sacrifices and take chances.

Heroes on Marl learn pretty quickly that the end, more often than not, has to justify the means. Sometimes they have to do things they don't want to do to achieve their goal. But most will have lines they won't cross, and when building your *Bloodshadows* character, that's something to think about. You know what skills and abilities she has, and what she **can** do — but what things **won't** she do, under any circumstances? This will help you to define the kind of person (or being) your character is, and it provides good fodder for gamemasters as well.

Example: Erika's character is a shapeshifter who gained her abilities through a curse. She's still managed to put together

something of a normal life, but the people she's close to (including some of her fellow party members) don't know just what she is. If the gamemaster presents them with a situation dangerous enough, Erika's character will have to decide between using her abilities to save them and risking their prejudice and mistrust, or holding back and risking their getting hurt or killed. It makes for a great subplot and gives Erika a chance to do some substantial roleplaying. No matter what decision her shapeshifter makes, the character will have to live with the consequences. And that's how characters grow and change.

Heroes in *Bloodshadows* may be noble or mercenary, suspicious or willing to give somebody the benefit of the doubt, honest or a little more on the shady side. A character might even be naive and trusting, but he better be good with a gun or a spell to get himself out of the situations he's going to get himself into.

The important thing to remember is that the characters — and the campaign — are what you make of them. A character who does the right thing only for money isn't always going to succeed, any more than a character who does the right thing because it is the right thing will always fail. It's a mean old world out there, and most characters are looking out for themselves — but sometimes the best way to do that is to look out for the other guy.

THE PARTY

"All for one, and nothing for anybody else."
— Walter Gibson, *Murder By Magic*

Roleplaying games nearly always revolve around a party of adventurers, and *Bloodshadows* is no different in that respect. But since the pulp stories that make up part of the mix of this universe always seem to revolve around lone wolves, some people might wonder why a party comes together, stays together, and what it is they do.

Parties exist on Marl for the same reason they do in other fantasy and horror games:

☾ A mixture of skills is needed to solve a problem. You might be great at tracking down a thief but aren't charming or persuasive enough to get information from people in his neighborhood. And when he's cornered, you not might be strong enough or have the kind of spells needed to take him down. That's where allies come in handy.

☾ Somebody has to watch your back. Whether in a cheap apartment in Galitia or out in the Wilderness, you have to sleep sometime. And all the *alarm* spells in the world aren't as much of a comfort as having someone you trust on guard.

☾ Time is short, and there are a number of tasks that have to be done. In these cases, it's best to split the party and do everything at once than go from one job to another. This is a little harder on the gamemaster, but it is in keeping with the kind of adventuring world this is.

MARL

The first three chapters gave you some idea of the layout of Marl and its history. Now how can you use this in your campaign?

Well, the first thing you should notice is that this universe affords you a lot of freedom. Suppose you have an idea for a city that doesn't exist in the game world yet, but you'd like your players' characters to go there? You can feel free to create it for your campaign, and when the characters wonder why they never heard of it before, point out that there are a lot of unknowns on Marl. Just because the people of Galitia might not have heard of another city doesn't mean that city doesn't exist. The average person is aware of those cities that do some business with her own, and those are probably relatively few in number.

And, since most of the city-states of Marl have developed in their own ways over the last several hundred years, your city need not have the same government, laws, culture, or types of magic as those published in the game material.

This same guideline can be applied to many aspects of *Bloodshadows*. Want the characters to run into the ruins of a forgotten city in the Wilderness? No one knows for sure what's out there, so it's easily done. Want to drop some Unnaturals of your own invention into the campaign? There's room for countless numbers of breeds, demons, shapeshifters, and undead in this universe.

As noted in Chapter 2, the Godwar is intended as a backdrop of your campaign, and you may want to keep it well in the

background when you first get started. After all, the characters will probably have to establish a reputation for themselves before the "powers that be" will tap them for a job. Introduce elements of it at your own pace, but remember that the vast majority of players' characters won't recognize it for what it is. Most will see it as some sort of cult war, worrisome but not really a problem until it touches their lives.

THE WILDERNESS

"I'm the person you don't want to meet in the place you don't want to go."

— Buck Granger, Wilderness courier

Just how dangerous is the Wilderness, and in game terms, why is it there? How easily can characters travel from place to place, and what are the best ways to get them from City A to City B, if your adventure demands that?

First off, the Wilderness is there to help discourage your players from going "off the map." Suppose you're running an adventure in Galitia, and things are starting to get hot for the players' characters. They're caught between two opposing factions, or there's a killer on their trail, or they're wanted for crimes they didn't commit. Normally, the easy way out would be to blow town — end of problem, sure, but maybe also end of adventure.

Keep in mind that *Bloodshadows* is dark fantasy and horror, and both of those suffer if it's a simple matter for the players' characters to escape from the menacing situation they're in. The Wilderness ensures that any problem they find out there will be worse than the one they're in right now — and the reputation the Wilderness enjoys means that the characters will know that, too. This doesn't mean they'll never hop a boat or a truck to escape from a city; it just makes it a little less likely.

Given that — and the fact you might want them to travel from place to place at some point, to keep things moving — what are the best ways to travel? There are five possibilities, which are ranked in order of possible danger and the potential for adventure during the trip.

℃ Gates: The players' characters walk through a portal and wind up somewhere else. There's some potential for danger — Wilderness creatures sometimes lurk inside gates — but little potential for adventure, since there is no real journey. One second they're here; the next, they're there. The adventure would lie in finding the gate and, if it's not a permanent one, taking a chance on where it will lead.

℃ Ship: If the characters live in a port city, they may want to board a boat or ship to get from one place to another. They can buy passage, work their way across, or simply stowaway.

This is a relatively safe way to travel. Ships, especially merchantman, usually have scores of protective spells on them to help them against ocean creatures, storms, and the like. Most Marl ships should be considered "locals" instead of "expresses" — they specialize in short voyages or long trips with multiple stops. It's a rare ship's master who will sail his craft into the middle of an unknown ocean with no land in sight. Protective

spells are all well and good, but old-fashioned caution is still the best defense.

There's some potential for adventure on sea or river journeys (especially if the boat passes through a gate by mistake), but not as much as in overland travel, where encounters of all kinds are more common.

℃ Caravan: If the characters aren't in a port and would like to make a little money on their trip, traveling with a caravan is the way to go. Whether it's wagons and carts or a line of trucks, caravans through the Wilderness need protection. And they're willing to pay through the nose for it.

There's a tremendous potential for both profit and adventure here, and it's a device that makes for easier gamemastering as well. For example, you want the characters to encounter a fearsome Wilderness creature, but don't want a combat-heavy episode. If the characters are with a caravan, the creature can strike at the trucks and kill some of the gamemaster's characters, leaving the players' characters untouched. You've sparked a little fear without ruining anyone's game.

In addition, you can bring in other opponents into such a scenario with ease. A valuable cargo is always a tempting target, and there might be lowlifes, insufficiently discouraged by the presence of the players' characters, willing to make a grab for it.

℃ Vehicle/Beast: The characters decide to go on their own and take off in a car, truck, wagon, or on horseback. If their vehicle

has got sufficient enchantments so as to be able to handle rough terrain, great, and it does give them an advantage of speed. But a breakdown (or the death of one of their animals) might well prove fatal to them, and they will certainly seem like an easy knockover to any Wilderness creature or raider party.

☾ **On Foot:** If the characters have to get out of town right now and they can't find a vehicle that can manage off-road, they may have no other choice but to challenge the Wilderness on foot. They have a much better chance this way of stumbling on lost artifacts, ruined cities, and the like, since they can get places on foot a vehicle can't. Unfortunately, they'll be moving at a much slower pace and are unlikely to be able to outrun anything that comes after them.

HOW DANGEROUS IS IT?

The Wilderness is potentially deadly, but gamemasters should realize it is not entirely suicidal to venture out there. If it were, it would severely cramp your ability to move your players' characters from city to city when an adventure requires it. But the characters are certain to encounter any number of people who **think** setting foot beyond the walls is inviting certain death.

Part of what makes the Wilderness so dangerous is its reputation. Everyone knows there are things well beyond Human out there, and everyone has heard stories about Wilderness creatures infiltrating cities and slaughtering innocents. Let's put it this way: If you and your party are in a city, and one of the members starts acting strangely, you'll probably just slap him around and tell him to knock it off. But if he's acting weird in the Wilderness … well, he might have a screw loose, or he might be possessed by something. Most parties will quickly realize that there's time and risk involved in finding out the truth, and shooting him would be quicker and easier. Right there — simple fear and paranoia engendered by the Wilderness' rep — you have the explanation for why there's such a high mortality rate among travelers on Marl.

If your adventuring party does decide to go into the Wilderness, how difficult should you make their lives? (Keep in mind they're more likely to encounter creatures traveling overland than on water.) Well, the Wilderness need not be a killing ground where they have to fight for every inch of territory. Instead, make them sweat for the duration of the trip — little noises in the brush, that feeling of being watched, strange sounds in the night, anything to convince them that death's right around the corner. Terror by suggestion is sometimes a great deal more effective than having a huge, amorphous mass ooze out of the ground and swallow the party (though that can be fun, too).

A sure sign that the party is asking to be attacked by something (Wilderness creatures, breed raiders, whatever) is if they start taking this too easy. Not posting a guard at night; not bothering to put people on point or on the flanks; blazing away at everything that moves and making enough noise to waken a comatose queskworm. In that case, they're begging for it, and you should feel free to oblige. Bloody them just enough so that they learn to respect the Wilderness in future.

DENIZENS

"I can see and hear things you cannot; I can fly with the night winds; and I would wager that my love of life is far fiercer than yours. Perhaps you should reconsider which of us is truly dead?"
— Larissa Martel, Galitia

The Unnaturals — the non-Human inhabitants of Marl — are a big part of the *Bloodshadows* mythos. Chapter 4 gives you some tips on creating Unnaturals for your campaign, either as gamemaster's or players' characters. This section addresses a few of the possible gamemaster concerns regarding these types of characters.

☾ **Humans versus Unnaturals:** If a player can roleplay a creature with all sorts of unique powers, why would she want to play a Human? That's a question with more than one answer.

First off, Humans are the dominant species on Marl. They run most of the known cities and have most of the wealth and political and social power. More than a few Unnaturals get by only because they can pass as Humans. A party of all non-Humans would be fairly powerful physically or mentally, but they might have a hard time getting jobs or getting treated with any respect.

Most Humans have a natural advantage when casting magic spells (as evidenced by the list of Special Abilities mentioned in Chapter 4). Though they
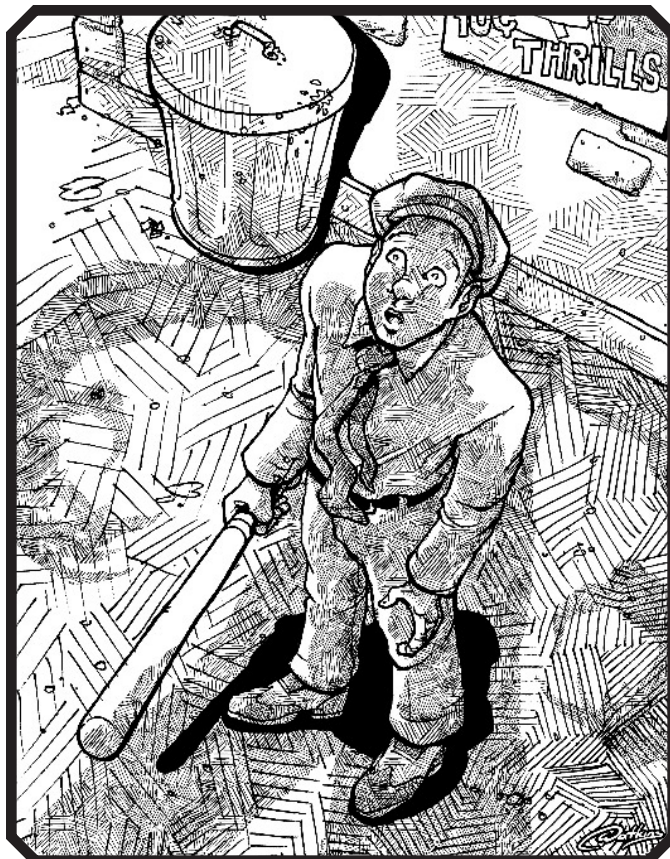
might not have the abilities possessed by Unnaturals, they don't have the significant drawbacks either. Most Unnatural characters have certain Disadvantages they must take — Humans don't.

☾ **Creatures as Characters:** The most important thing to think about when designing gamemaster's or players' Unnaturals is that they are **individuals.** A half-dozen werewolves might have the same powers and weaknesses, but they're still six unique beings. They have different fears, loves, and hatreds, and they should be played that way. Unless a creature is mindless or simply incapable of relating to any Human concept (as many Wilderness creatures are), they should be invested with just as much character as any Human adventurer would be.

☾ **You Put It Together:** This volume includes some basic Unnatural types. But gamemaster and players should feel free to generate their own using the character creation rules presented here and in the *D6 Adventure Rulebook.* Virtually any kind of creature can be designed in this way, and the only limit is your imagination.

MAGIC

As with Unnaturals, the rules allow you to build virtually any kind of magic spell your campaign needs. It's up to the gamemaster to keep an eye on what kinds of spells his players are building to make sure they won't unbalance the game. In addition, if a character is constantly using spells that run counter to her alignment, the gamemaster should ensure that those people the character encounters treat him differently. (An Order character who constantly uses Chaos-affiliated magic — recognized by the type of Arcane Knowledge it involves — would probably be treated like a Chaotic by outsiders. You're judged by what you do in most cases.)

When designing equipment that boasts magic within it, let yourself go. Nearly any spell included in this book can be charged into an item — and, if you wish, you can introduce items featuring spells not included here. As long as you know the effect value, range, and duration of the spell involved, you need not worry about things like difficulty numbers and optional aspects (at least, not until the characters go someplace to get the item recharged).

DESIGNING ADVENTURES

Bloodshadows can, in a sense, be a number of roleplaying settings in one. Every city is different from the other, some in subtle ways, others much more radically. The overall feel might be the same — dark, gritty, lots of mystery and intrigue — but the kinds of characters the adventurers encounter can differ, as can what's considered important or valuable there.

If you prefer more of a straight fantasy setting, you can take your characters into the Wilderness. There, they'll discover lost cities, haunted ruins, and other relics of the first Godwar — all the trappings of a high fantasy campaign.

Finally, if you want to plunge your characters into some other plane entirely (as part of an adventure or an ongoing campaign), you can use the gates. Remember, there are no strict rules governing where gates can and can't go, how long they stay in place, and so on. They can be manipulated however you, as the gamemaster, choose to do so.

Here are a few types of adventures you can run in a *Bloodshadows* campaign:

☾ **Molehill Into a Mountain:** The players' characters get hired to do a little job — investigate a break-in, trace down a missing piece of property — something innocent and innocuous. Rapidly, it turns into a **big** job — before they know it, the players' characters are in over their heads.

☾ **Mountain Into a Molehill:** Just what it sounds like: the players' characters think they're involved in a complex affair, only to find that tugging the right string will undo the whole knot. The trick is finding the string …

☾ **Every Hand Against Them:** This is great if the characters have been traveling and have reached a new city. There's a secret everyone's hiding, and the characters find numerous factions united against them. Survival means blowing the lid off whatever dark doings are going on here.

☾ Where's Baby: The team must find a missing character. Perhaps they've been hired by a client to find someone who has recently disappeared. Maybe the client wants to find someone he knew many years ago in order to get reacquainted or to deliver something (like an inheritance) to the person.

Perhaps a friend or acquaintance of one of the players' characters has gone missing, and the characters decide that they need to find the person. Alternatively, the missing person was kidnapped and must be rescued.

☾ Babysitting: In this storyline, the character or characters are hired as a bodyguard for the client. Perhaps she is a merchant doing business in an unsavory neighborhood. Or maybe he has received death threats, or suspects he has been targeted by a cult for death or abduction. The characters might be hired to guard a caravan through the Wilderness or on the river.

☾ Little Lost Sheep: In this type of story, a client needs a rare and/or valuable object recovered. It may have been stolen or lost. For extra danger, the characters need to search the Wilderness, where it was lost when the caravan transporting it was attacked. Maybe it currently resides inside the safe of one of the town's biggest gangsters. The something need not even be an object — perhaps it's information.

You can also add a twist to this sort of adventure. In keeping with the principle of uncertainty important to *noir* settings, the client is not being forthright about the circumstances of the case. The object she wants recovered doesn't even belong to her. In recovering the object for the client, the characters are unknowingly stealing for her. This can lead to all sorts of complications, as the characters may become wanted by the sentinels and then need to get the item back from the client to clear their names.

☾ Blackmail: The client is being blackmailed and needs the characters to uncover the blackmailer (or just to deliver the ransom). Or one of the characters is being blackmailed.

The incriminating information may be true or it may be fabricated. Maybe the characters are not to go after the blackmailer, but are hired to determine if the information is actually true.

Instead of being the focus of the adventure, blackmail may be the catalyst for the adventure. The character or characters must go do something for the blackmailer in return for the information the blackmailer holds.

SETTING THE TONE

In *Bloodshadows,* the mechanics of fantasy have been wedded to the sensibilities of *film noir*. This mixing of genres may take some getting used to, but the result is a fascinating new world in which to adventure.

In order to convey the unique atmosphere of a *Bloodshadows* game, you need to keep a number of elements in mind when designing or preparing your story. These aspects serve to establish the proper mood for the game, or to reinforce the feel of the story. You, the gamemaster, should remain aware of these elements both when setting up the adventure and when actually running it. Employing them will help keep the players in the proper frame of mind and serve to heighten the roleplaying experience.

FILM NOIR

Film noir is a French term that refers to films made the 1940s and 1950s and set in the 1930s and 1940s that explored the dark underside of American culture. *Film noir* (pronounced "film nwahr") was not so much a movement as a collection of themes and stylistic conventions that many of these movies shared.

The themes revolve around the violence inherent in American culture and disillusioned men (and occasionally women) facing moral dilemmas. The conventions are a dark and brooding visual style, heavily overlaid with shadows. Settings are dark, dingy, and worn. Life is violent and frequently short.

These themes are also found in the books on which many of the films were based. The stories are populated by tough, hard-drinking, chain-smoking characters who scrape out a living on the underbelly of society. The men are frequently hard-boiled detectives or "tough guy" thugs, and the women are "tough dames" who know what they want and will stoop to anything to get it. The people they deal with are usually gangsters and the corrupt rich, who are essentially brutal and uncaring. It is the trapping and style of *film noir* that give *Bloodshadows* its unique flavor.

This section provides you with a basic understanding of how to work these themes and characters into your adventures, and allow you to enjoy your games. However, for an even fuller appreciation of the proper tone of *Bloodshadows*, we recommend going to the source.

POLITICAL CORRECTNESS

Bloodshadows takes its flavor from another era — a fictional era — when men were "tough guys," "muscle," or "wimps," and women were "broads," "skirts," and "dames." Women didn't usually have much overt power, as everything was run by men who saw them only as ornaments and status symbols. The men ran big business, crime, the police department, and the political machine.

However, many women managed to turn that to their advantage. A woman who knew what she wanted could generally find the right man, one who could be wrapped around her little finger. Strong women could get things accomplished; they just generally needed to be circumspect about it.

In the world of *Bloodshadows*, women may be called "dames" or "broads," but they have a little more identity than they did in classic *film noir*. A woman can be a hard-boiled detective, or a tough cop, or a gangster — but they usually do approach the role a little differently than their male counterparts. This is a major difference between *fantasy noir* and *film noir*.

As an example of how a strong and independent woman fits into the *Bloodshadows* setting, see the entries describing Brenna Albrecht, Tiara Cassely, Sabine Griffith, and Cat, which are found in the Galitia chapter of this book.

SOME DETAILS FROM FILM NOIR

When using details to give the world of *Bloodshadows* extra depth, a lot the emphasis should be on those details derived from the genre of *film noir*. Consulting movies is a good way to get a feel for the genre (a list of some of films is given in this chapter). As a quick shorthand, here are some standard conventions of the genre that you can add into your descriptions to evoke the proper feel.

☾ The world appears to be in black and white; describe it in terms of greys and blacks and shadows.

☾ Long shadows stretch across the scene and any people or objects in it.

☾ A lone ceiling fan spins slowly overhead, typically casting moving shadows across the room.

☾ Faces are usually obscured by shadows.

☾ Streetlights cast circles of light on an otherwise dark street.

☾ The streets and buildings are damp and glisten with moisture, as if it had just rained.

☾ A neon (glowstone) sign buzzes in the background, blinking on and off.

☾ Dramatic camera angles make the world seem to skew crazily. ("As you run into the darkened alleyway, the long shadows slanting down its length make the walls seem to lean wildly in on you.")

☾ Characters can be hard-drinking and generally have a flask or a bottle of whisky with them or in an easily accessible location, such as a desk drawer or file cabinet.

☾ Almost everyone smokes cigarettes or cigars and has one dangling from his or her lips.

☾ The men wear trenchcoats and fedoras, tuxedos, cheap suits, white button-down shirts, and striped pants with suspenders.

☾ The women wear evening dresses and dress hats, knee-length skirts, tight sweaters, and heavy necklaces (long or looped).

☾ A dead body lies facedown in a slowly spreading pool of blood.

☾ Newsboys hawk headlines proclaiming a crime wave or gang war (translated to *Bloodshadows* terms, streetsingers call out headlines about crime waves or cult wars).

Find some of the *noir* novels and read them. Experience first-hand the tone and feel of these stories. Go out and rent some of the movies. A picture truly is worth a thousand words. Watching a couple of these flicks will give you many more ideas for staging and describing your adventures than a bunch of words can.

Two of the premiere writers of these books are Dashiell Hammett and Raymond Chandler. Some novels by Hammett to look for are:

Red Harvest
The Maltese Falcon
The Continental Op
The Dain Curse
The Glass Key
The Big Knockover

Some good references by Chandler are:

The Big Sleep
The Long Goodbye
Murder, My Sweet
The Lady in the Lake
Farewell, My Lovely

In addition to reading these books, try some of these films:

The Maltese Falcon
Murder, My Sweet
Out of the Past
The Big Sleep
Foreign Intrigue
Red Light
Race Street
The Long Wait
I Walk Alone
Chinatown
The Two Jakes

And perhaps the best reference movie for *Bloodshadows* (because it already mixes fantasy with *film noir*) is *Cast A Deadly Spell*.

In addition to giving you a feel for the tone of the game, these books and movies will expose you to the complex plots and schemes, the betrayals and double-crosses, that are a major part of the genre. They should give you quite a few ideas for how to set up an adventure.

You can also find easily accessible details in *The Writer's Guide to Everyday Life from Prohibition through World War II* by Marc McCutcheon from Writer's Digest Books.

OTHER REFERENCES

Another major aspect of *film noir*, and in *Bloodshadows*, is a conflict between "the law" and the criminal element. It's as if this conflict serves as a microcosm for the greater struggle of Order and Chaos that looms over Marl once again. To get the

feel for portraying this conflict, look at any of the many gangster movies that are available.

A good reference for the law-ver-sus-crime aspect of the world is *The Untouchables*. Either the television series or the movie will give you a lot of information to work with. You don't even need to worry about historical accuracy — what you're looking for is the tone and flavor of the period. Mob wars, rub-outs, and criminal brutality all have their place in the cities of Marl.

The law is not at a disadvantage, either. The sentinels can be as brutal as the criminals they are seeking to eliminate. Again, look at the gang-ster movies. Look at Earth's history, also — search warrants and Miranda warnings are relatively recent devel-opments. Coppers in the early part of the twentieth century didn't bother with such niceties when they were looking to bring down the mobs.

Most often, players' characters are those who dance between the law and the criminals. They have their own "code" they live by — some things they will not do — but they don't like the strictness and regimentation (and corruption) favored by those in positions of authority.

HORROR

Bloodshadows gives you the opportunity to play the flip side of the coin — "monsters," the non-Human residents of Marl. Not only do Human characters in this world have to put up with the dark desires and longings of their own kind, but they are also subject to the depredations of supernatural creatures, some of whom see Humans only as prey. Mixing monsters in with *film noir* can give you some truly threatening opposition.

In addition to the trappings of *film noir*, then, you should also keep the conventions of horror films firmly in mind. The two genres share many characteristics, but the real twists come from combining the two, so that your players don't expect what comes at them. For instance, one of the venerable old institu-tions of horror films is the haunted house. But instead of mak-ing it an obvious location, like an old Victorian house, what if, during the course of an investigation, the characters become trapped in a brownstone or a flophouse that's haunted by some Unnatural creature.

Other things, such as the gradual build-up of horrific ele-ments leading to the grand appearance of the main evil, or the gradual whittling down of the team when they separate to make searching go faster, can be combined with the conventions of the hard-boiled detective story for excellent effect.

Bloodshadows also gives you a varied cast of monsters to use in your horror stories. They range from conventional hor-ror creatures like Vampires and Werewolves, to the more bizarre demons and Wilderness creatures with their unique powers. But whatever type of monster they are, they've been brought into the near-modern world. Vampires can be found on bloodlines, like those forced to frequent the soup kitchens. Undead beings work the flesh mills of Galitia and try to stay focused long enough to form a union.

In addition to the monsters that the character may encoun-ter, the characters themselves may be monsters. The character generation system fully supports players' character-monsters, and that character type should be presented as an option. Many people will relish the opportunity to play the Unnatural. Running a character that is equal parts Hum-phrey Bogart and Bela Lugosi is an interesting challenge. Players should be encouraged to roleplay their monstrous existence if they choose such a character.

But don't restrict yourself to the conventional monster types. In addition to the many Unnatural creatures presented in this book, the character generation rules are structured to allow you to develop any type of Unnatural being you like.

When creating Unnaturals, take a few minutes to come up with distinctive abilities. The idea is to develop something out of the ordinary. It's possible to have characters be similar types of monsters, but the interplay of Order and Chaos also makes it likely for those similar monsters to have totally different abilities.

There are some popular references that can give you a feel for the variety of Unnatural types you can create. Watch the movie *Nightbreed*, for instance. This presents a city of monsters in which each monster is a distinctive entity. The Marvel Comics series *Nightstalkers* also offered distinctive and original monsters in addition to the more traditional vampires and such. *Nightstalkers* also serves as a good source for ideas on running a team that routinely deals with Unnatural creatures.

Horror is a major part of the world, so try to keep it in mind when setting up story lines, and when describing scenes and encounters.

MAGIC

Besides horror and the fantasy element of monsters, *Blood-shadows* gives you the opportunity to use a wide variety of magic. Magic is widespread and is an accepted form of technology. It is so common that almost everyone knows at least some small spell or cantrip that can aid them in their job or day-to-day existence. Lighting, both indoors and out, is provided by glow-

stones. Doors are locked with doorseals and other wards. Keys are unnecessary, unless it's used to help someone remember the spell that releases the seal.

The many schools of magic are open to most characters, who can learn as much or as little of it as they wish. Players can become supermages if they like, or just learn a few spells that will help them get their job done.

The use of magic also allows you to give a different slant to the standard elements of *film noir*. Mob wars can now be fought with tommy guns packing magical ammunition or spellcasters hurling arcane energies. The gangster you just iced may get back up and try to finish the job he started. The sky's the limit when magic and Unnaturals are added into the picture.

It's important to remember the omnipresent nature of magic. Sprinkle passing references to it liberally in your descriptions. Mention the mechanic who's gesturing over the elemental engine of an automobile as he tunes it up, or the sentinel who carries evidence from the crime scene in a sorcerously glowing globe. These references do not have to be major ones, either. Small, background uses of magic say a lot more about the pervasive nature of magic in this society than do fireball spells and heavy-duty rituals.

TOUGH GUYS

The characters who walk the back alleys of *Bloodshadows* have to be tough to survive. And tough they are; the detectives are hard-boiled, the dames are hard-bitten, and everyone covers themselves with some sort of hard emotional shell. Not doing so allows the chance of getting hurt bad, emotionally or physically.

It's not just the heroes who are tough. The criminals are tough, and the sentinels have to be tough in order to deal with them. When planning adventures keep this aspect in mind. Nice guys get eaten alive (sometimes even literally), so no one does anything without putting up a tough front. When creating characters and setting up situations, think of ways to work this toughness in.

Another part of the tough character is his cynicism. Most of the characters involved in a *Bloodshadows* story have been around the block. They've had their share of pain, and they've encountered firsthand the duplicity of their fellow beings. Characters with that kind of background don't take anything at face value. They will constantly be looking for the angle, either that of the person their dealing with, or one of their own.

This provides a good opportunity for dramatic tension in your story. The investigating team knows that the client is lying to them, but about what aspect of the case (or even the entire case)? Play up this facet of the situation and keep the players on their toes as they try to unravel the mystery behind the mystery.

UNCERTAINTY

The unknown pervades the world of Marl. Things are very frequently not what they seem. This is an element that makes the lives of its inhabitants an unsure thing at best. It's this state of affairs that causes them to develop the practiced art of cynicism.

THE RIGHT MOOD

Bloodshadows is dark, brooding, and filled with shadows. Things are very often unknown and sinister. It's a hard world, in which only the tough survive. Those who really experience life often come face to face with death. Criminals are brutal, and many times so is the law. But even though the world is dark, it's not unrelentingly so. It should be leavened with lighter scenes so that it doesn't become overpoweringly oppressive.

This doubt also helps you to keep the players off balance. They never know exactly what it is they are looking for, or what may be lurking around the next corner. This insures that the level of tension remains high, making for a more exciting game. It also serves to intrigue the players and keep their interest up. They want to know what's going on. They'll keep moving forward as they seek to unravel the tangled threads of the mystery presented to them.

In light of this, you should strive to offer adventures that are not straightforward, instead taking full advantage of the principle of uncertainty. The adventure should **appear** straightforward, letting the players discover it through their characters' own actions. Present enough of the "hook" to keep the players following your lead, and let them figure out the plot twists as they go along.

This incertitude can also be used to trick the players into tripping themselves up. After a few games, the players — in the roles of their characters — will begin to realize that the clients who hire them are lying or otherwise misleading them. After they achieve this mindset of uncertainty and cynicism, send them a client who is being straightforward. Then watch as the players attempt to uncover the (nonexistent) hidden motives of the client. The honest client throws them for a loop, since they are expecting to be lied to.

The uncertainty factor also applies to other elements in the adventure. For example, the character creation system can help you create monsters with a wide variety of powers and weaknesses. This allows you to modify these antagonists to fit the story and to keep the players on their toes. They can never be certain what abilities the creature they are facing might possess. Just because the characters have faced a Vampire or Relkazar before doesn't mean that they are prepared for the one currently standing before them.

A FINAL WORD

As with any West End Games product, if the rules get in the way of your campaign, ignore them. The purpose of roleplaying is to **have fun,** not to be a slave to printed rules and regulations. If you've got a great story to tell, tell it, and worry about the rules later. In the end, you and your players will gain a good deal more enjoyment all around.

Bloodshadows

Character Name: _____
Occupation: Alchemist
Species: Human _____ **Gender:** _____
Alignment: Neutral
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____
_____

Disadvantages: Advantage Flaw: Equipment (R1), potions are only good for one use and then new ones must be made; Advantage Flaw: Wealth (R1), in the hands of a family trust, reluctant to part with it; Age (R1), about 50 years old; Enemy (R2), hounded by a powerful slumlord, one of whose buildings you accidentally blew up

Advantages: Contact (R1), a black marketeer with access to alchemical components; Equipment (R2), potions; Wealth (R1), +2 to *Funds* totals/5,000 vens

Special Abilities: Skill Bonus: Magical Aptitude (R1), +1 to totals of choice of three *Magic* skills

Equipment: potions (2 each): *blind*, *eagle eyes*, *revitalize*, *smokescreen*, *tar pit*, *thunder*; naptha (30 grams); coal dust (60 grams); brimstone (90 grams); magnesium (90 grams); dagger (damage +1D); leather coat (Armor Value +2)

Description: Even as a kid, you loved blowing things up. From that, it was a short step to a career as an alchemist. You're best known for your creative use of the *thunder* potion. Right now, you're something of a hero in your neighborhood — but you know that the wrong ingredients in the wrong combination could erase all that (and the neighborhood as well). With that in mind, you're always on the lookout for a chance to make some extra gold that the family trust can't get their hands on, to stash for a rainy (or fiery) day.

Wound Level	Body Points Range
☐ Stunned	18–24
☐ Wounded	12–17
☐ Severely Wounded	6–11
☐ Incapacitated	3–5
☐ Mortally Wounded	1–2
☐ Dead	0

Reflexes _____ 2D+1
brawling _____
dodge_____
jumping _____
melee combat _____
_____
_____
_____
_____

Coordination _____ 2D+2
lockpicking _____
sleight of hand_____
throwing _____
_____
_____
_____
_____
_____

Physique _____ 2D
lifting_____
stamina _____
_____
_____

Presence _____ 3D
animal handling _____
charm _____
con_____
persuasion _____
willpower_____
_____
_____
_____
_____

Body Points _____30

Strength Damage _____ 1D

Knowledge _____ 3D
business _____
demolitions _____
languages_____
medicine _____
scholar_____
tech _____
_____
_____

Perception _____ 3D
artist _____
investigation _____
know-how _____
repair_____
search _____
streetwise_____
survival _____
_____
_____

Magic _____ 2D
alteration _____
apportation _____
conjuration _____
divination _____

Spells
_____
_____
_____
_____
_____
_____
_____

Fate Points _____1

Character Points _____5

Funds _____ 3D

Move _____10

Character Name: _____

Occupation: Contract Killer

Species: Vampire_____ **Gender:** _____

Alignment: Chaos 1

Age: _____ **Height:** _____ **Weight:** _____

Physical Description: _____
_____

Reflexes _____ 3D+1
brawling _____
climbing _____
dodge_____
melee combat _____
sneak _____
_____
_____
_____
_____

Coordination _____ 2D+2
lockpicking _____
marksmanship_____
piloting _____
sleight of hand_____
_____
_____
_____

Physique _____ 3D
lifting_____
running _____
stamina _____
_____
_____

Presence _____ 2D+2
charm _____
command _____
con_____
intimidation _____
persuasion_____
willpower_____
_____
_____
_____
_____

Knowledge _____ 2D+2
demolitions _____
languages_____
scholar_____
security _____
tech _____
_____
_____

Perception _____ 2D+2
gambling _____
hide _____
investigation _____
search _____
streetwise_____
survival _____
tracking_____
_____
_____

Magic _____ 1D
alteration_____
apportation _____
conjuration _____
divination _____

Spells
_____
_____
_____
_____
_____
_____
_____
_____

Fate Points _____1

Character Points _____5

Body Points _____35

Strength Damage _____ 2D

Funds _____ 3D

Move _____10

Disadvantages: Achilles' Heel: Nutritional Requirements (R3), blood; Advantage Flaw: Infection (R4), all Special Abilities and Disadvantages, *infection* skill at *Physique* +4D; Employed (R1), frequently work for a minor mob; Prejudice (R1), by Humans; Quirk (R2), randomly roll to determine blood need

Advantages: Contacts (R1), mob family

Special Abilities: Arcane Knowledge: Magic (R1), +2 to related spell skill totals; Increase Attribute: Physique (R1), +1 to related totals; Life Drain: Damage (R1), transfers 6 Body Points each round for every 4 points over target's defense roll or 1 Wound for every 8 points over the target's defense roll; Natural Hand-to-Hand Weapon: Fangs (R1), +1D damage

Equipment: .44 Kerr automatic (damage 5D; ammo 6; range 10/25/50); lead ammo; standard lockpicks (+1D to *lockpicking* if have skill); switchblade (damage +2)

Description: You were a hitman for one of the minor mobs long before you went undead. But after the boss died, returned, and decided he only wanted to hire Unnaturals, you agreed to get transformed into a bloodsucker. And it's worked out well — you still favor your .44 over your fangs on jobs and being resistant to slugs is great, too. Now if only so many of your hits would stop coming back, sporting fangs of their own …

Wound Level	Body Points Range
☐ Stunned	21–28
☐ Wounded	14–20
☐ Severely Wounded	7–13
☐ Incapacitated	4–6
☐ Mortally Wounded	1–3
☐ Dead	0

D6 Bloodshadows

Character Name: _____

Occupation: Private Eye

Species: Human _____ **Gender:** _____

Alignment: Neutral

Age: _____ **Height:** _____ **Weight:** _____

Physical Description: _____

_____

Disadvantages: Advantage Flaw: Contacts (R2), street people strike hard bargains and are often reluctant to help; Burn-out: Contacts (R1), character will lose her contacts among the sentinels if she embarrasses them badly enough when solving a case; Debt (R1), owe 2 months back rent to landlady; Debt (R2), owes money to a Vampire loanwyrm who's growing impatient; Enemy (R2), the loanwyrm is perfectly willing to settle for blood in lieu of gold; Hindrance: Bad Knee (R1), +1 to *acrobatics, jumping,* and *running* difficulties; Price: Equipment (R1), has a source for getting additional runeslugs but must pay for them

Advantages: Contacts (R1), street people; Contacts (R2), sentinels; Equipment (R2), 6 runeslugs with *lightning bolt* charged in them; Fame (R1), fairly well know among both the sentinels and some elements of the underworld

Special Abilities: Great Luck (R1), see page 36–37 of the *D6 Adventure Rulebook;* Hardiness (R1), +1 to damage resistance totals

Description: You've only been outside of your city a few times, always on business. You've seen enough of the world to know that if a job sounds too good to be true, it usually is, and if a client looks too good to be true, he's probably a shapeshifter. You left the sentinels last year with visions of cracking big cases, and wound up just one more two-bit gumshoe waiting for a juicy murder that'll make your rep.

Reflexes _____ 2D+2
acrobatics _____
brawling _____
climbing _____
contortion _____
dodge_____
jumping _____
melee combat _____
sneak _____
_____
_____

Coordination _____ 3D
lockpicking _____
marksmanship_____
missile weapons_____
piloting _____
sleight of hand_____
throwing _____
_____

Physique _____ 3D
lifting_____
running _____
stamina _____
swimming _____
_____

Presence _____ 3D
con_____
disguise _____
intimidation _____
persuasion_____
willpower_____
_____
_____

Equipment: .38 Gelvash revolver (damage 3D; ammo 6; range 10/15/40); lead ammo and runeslugs; glowstone handlight; leather trenchcoat (Armor Value +2)

Knowledge _____ 2D+2
business_____
demolitions _____
forgery_____
languages_____
medicine _____
security _____
_____
_____

Perception _____ 3D+2
hide _____
investigation _____
know-how _____
search _____
streetwise_____
_____
_____

Magic _____ 0D
_____
_____
_____
_____

Notes
_____
_____
_____
_____
_____
_____

Fate Points _____1

Character Points _____5

Funds _____ 3D

Move _____10

Body Points _____35

Strength Damage _____ 2D

Wound Level	Body Points Range
☐ Stunned	21–28
☐ Wounded	14–20
☐ Severely Wounded	7–13
☐ Incapacitated	4–6
☐ Mortally Wounded	1–3
☐ Dead	0

Bloodshadows
D6

Character Name: _____

Occupation: Sentinel

Species: Human _____ **Gender:** _____

Alignment: Order 1

Age: _____ **Height:** _____ **Weight:** _____

Physical Description: _____
_____

Reflexes _____ 3D
brawling _____
climbing _____
dodge_____
jumping _____
melee combat _____
sneak _____
_____
_____
_____

Coordination _____ 3D
lockpicking _____
marksmanship_____
piloting _____
throwing _____
_____
_____
_____

Physique _____ 3D+1
lifting_____
running _____
stamina _____
swimming _____
_____

Presence _____ 2D+2
command _____
con_____
intimidation _____
persuasion_____
willpower_____
_____
_____
_____

Knowledge _____ 2D+1
business _____
languages_____
medicine _____
navigation _____
scholar_____
security _____
tech _____
_____
_____

Perception _____ 2D+2
hide _____
investigation _____
know-how _____
repair _____
search _____
streetwise_____
survival _____
tracking_____
_____

Magic _____ 1D
alteration_____
apportation _____
conjuration _____
divination _____

Spells
_____
_____
_____
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_____
_____
_____
_____

Disadvantages: Employed (R2), as sentinel and you only get use of sentinel equipment while you remain with the force; Enemy (R1), some gangsters recently out of prison have it in for you; Quirk (R2), vengeful

Advantages: Contacts (R1), a low-level snitch provides information occasionally; Equipment (R2), sentinel sedan, runeslugs, and other equipment

Special Abilities: Arcane Knowledge: Folk (R1), +2 to related spell skill totals; Hardiness (R1), +1 damage resistance totals

Equipment: .38 Gelvash revolver (damage 4D; ammo 6; range 10/15/40); lead ammo; runeslugs (6, charged with *mystic chains* spell); blackjack (damage +2); baton (damage +1D+1; charged with *pain* spell); glowstone handlight; hand-held crystal set; leather sentinel uniform (Armor Value +2); Signer sedan with "City Sentinels" markings (belongs to department)

Description: Your family has a long tradition of working on the sentinel force. So it was only natural that you'd follow in their footsteps, even if you haven't made detective yet. What's worse, your beat is on the border of the undead quarter, and seeing them shamble around like they own the city sticks in your craw. Your frequent run-ins with them may have something do with the delay in receiving a promotion to plainclothes. You take tremendous pride in your work and aren't above bending the rules a little or leaning on a suspect to make an arrest.

Wound Level	Body Points Range
☐ Stunned	22–29
☐ Wounded	15–21
☐ Severely Wounded	8–14
☐ Incapacitated	4–7
☐ Mortally Wounded	1–3
☐ Dead	0

Body Points _____ 36

Strength Damage _____ 2D

Move _____ 10

Fate Points _____ 1

Character Points _____ 5

Funds _____ 3D

Disadvantages: Age (R1), teenager; Burn-out: Equipment (R1), don't know how to recharge the ring; Employed (R1), by local news service; Hindrance: Lame Leg (R2), +1 to *acrobatics, climbing, dodge, jumping, contortion,* and *sneak* difficulties; Quirk (R2), hate Ghouls and Vampires with Difficult *willpower* to overcome

Advantages: Contacts (R1), other streetsingers in the city; Contacts (R2), members of a mob; Equipment (R2), smoke ring found on dead gangster months ago

Special Abilities: Arcane Knowledge: Folk (R1), +2 to related spell skill totals; Skill Bonus: Magic Aptitude (R1), +1 to totals of choice of three spell-casting skills

Equipment: .22 Delken (damage 3D; ammo 6; range 10/15/40); pocket knife (damage +2); smoke ring (charged for six uses); glowstone penlight

Description: Life's been no bed of blossoms. Your parents were killed in a mining accident — you spent your miniscule life savings on preservation spells for them and took to the streets, trying to raise enough gold to keep yourself fed. You were lucky — your voice got you a streetsinger's job and you've managed to keep your pride.

Wound Level	Body Points Range
☐ Stunned	20–26
☐ Wounded	13–19
☐ Severely Wounded	7–12
☐ Incapacitated	4–6
☐ Mortally Wounded	1–3
☐ Dead	0

D6 Bloodshadows

Character Name: _____
Occupation: Streetsinger
Species: Human _____ **Gender:** _____
Alignment: Order 1
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____
_____

Reflexes _____ 2D+2
acrobatics _____
brawling _____
climbing _____
contortion _____
dodge_____
jumping _____
melee combat _____
sneak _____
_____
_____
_____

Coordination _____ 2D+1
lockpicking _____
sleight of hand_____
throwing _____
_____
_____
_____

Physique _____ 2D+2
lifting_____
running _____
stamina _____
_____

Presence _____ 3D+2
animal handling _____
charm _____
command _____
con_____
disguise _____
persuasion_____
willpower_____
_____
_____
_____

Body Points _____32
Strength Damage _____ 1D

Knowledge _____ 2D+2
business_____
languages_____
medicine _____
navigation _____
scholar_____
_____
_____

Perception _____ 2D+2
artist _____
gambling _____
hide _____
investigation _____
know-how _____
search _____
streetwise_____
survival _____
_____
_____

Magic _____ 1D+1
alteration _____
apportation _____
conjuration _____
divination _____

Spells
_____
_____
_____
_____
_____
_____
_____

Fate Points _____1
Character Points _____5
Funds _____ 3D
Move _____10

Character Name: _____

Occupation: Wilderness Guide

Species: Werewolf _____ **Gender:** _____

Alignment: Neutral

Age: _____ **Height:** _____ **Weight:** _____

Physical Description: _____

_____

Disadvantages: Advantage Flaw: Infection (R4), all Special Abilities and Disadvantages, *infection* skill at *Physique* +4D; Achilles' Heel (R4), damage total of silver weapons used against you increases by +5; Prejudice (R1), by Humans

Advantages: None

Special Abilities: Hardiness (R1), +1 to damage resistance totals; Natural Armor: Hide (R1); Natural Hand-to-Hand Weapon: Claws (R1); Natural Hand-to-Hand Weapons: Fangs (R1); Sense of Direction (R1), +1D to *navigation* and *tracking* rolls; Shape-shifting: Wolf-form (R1). Natural Armor and Natural Hand-to-Hand Weapons have the Limitation Ability Loss (R1), lose the ability when in Human form.

Equipment: 44 Karr automatic (damage 5D; ammo 6; range 10/25/50); lead ammo; spare clothes

Description: You patrolled the walls as a sentinel for a time when you and your partner were ambushed by a 'shifter one night. It killed your partner and wounded you. The healers pronounced you cured, but a month later, you learned that you could shift form. You quickly and quietly resigned from the sentinels, claiming you preferred the excitement of the Wilderness. In truth, you're hoping that the beast in you will someday destroy a beast out there. Though you have great physical and moral courage, the savage wolf part of you is slowing blending with the Human.

Note: Number after the slash is the attribute value in werewolf form.

Wound Level	Body Points Range
☐ Stunned	20–26
☐ Wounded	13–19
☐ Severely Wounded	7–12
☐ Incapacitated	4–6
☐ Mortally Wounded	1–3
☐ Dead	0

Reflexes _____ 2D+2/4D
acrobatics _____
brawling _____
climbing _____
contortion _____
dodge_____
jumping _____
melee combat _____
sneak _____
_____
_____
_____

Coordination __ 2D+2/2D+1
lockpicking _____
marksmanship_____
sleight of hand_____
throwing _____
_____
_____
_____

Physique _____ 3D+1/4D
lifting_____
running _____
stamina _____
_____

Presence _____ 3D/2D
charm _____
con_____
disguise _____
intimidation _____
persuasion_____
willpower_____
_____
_____
_____

Body Points _____35

Strength Damage _____ 2D

Knowledge _____ 2D+2/1D
business _____
forgery_____
languages_____
medicine _____
scholar_____
security _____
_____
_____

Perception _____3D+2/4D+2
artist _____
gambling _____
hide _____
investigation _____
know-how _____
search _____
streetwise_____
_____
_____

Magic _____ 0D
_____
_____
_____
_____

Spells
_____
_____
_____
_____
_____
_____
_____

Fate Points _____1

Character Points _____5

Funds _____ 3D

Move _____10

INDEX OF SELECT MAGIC TOPICS