

Instant

Oz

Quickstart Rules



All the rules you need to get started playing the Heroes of Oz Role-Playing Game. Your adventures in the Land of Oz start here - Complete with sample characters!
Based upon the famous Oz books by L. Frank Baum



Written by
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Instant **Oz**

Being a fast and easy way to start playing *Heroes of Oz* with a minimum of fuss and bother.

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About Fudge: Fudge is a roleplaying game written by Steffan O’Sullivan, with extensive input from the Usenet community of rec.games.design and other online forums. The core rules of Fudge are available free on the Internet at <http://www.fudgerpg.com> and other sites. Fudge was designed to be customized, and may be used with any gaming genre. Fudge gamemasters and game designers are encouraged to modify Fudge to suit their needs, and to share their modifications and additions with the Fudge community. The Fudge game system is copyrighted ©2000, 2005 by Grey Ghost Press, Inc., and is available for use under the Open Game License. See the fudgerpg.com website for more information.



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Part 1

Getting Started

Instant Oz is the fast-play game with all the rules you need to start playing. It's meant to get you into the game with ready-made Heroes and adventures (available separately on our [website](#)). Then, when you are ready for more, *Instant Oz* transitions easily into the *Heroes of Oz* main rules.



What you need to play

Players: 3-5 is the best.

Historian: This is the person that runs the game. He will need to read the sample adventure before play so that he know what is happening as the game goes on.

Dice: *Instant Oz* uses Fudge Dice, which are basically regular six-sided dice that have two pluses (+), two minuses (-) and two blank sides (■).

You can find these online, make your own, or just take 4 regular dice and roll 1-2 for a minus, 3-4 for blank sides, and 5-6 for pluses.

Pencil and paper: There is a character sheet, the Hero Record, included for each Hero in this booklet. You can record any information on these sheets or any handy piece of paper. You'll want to write your notes with a pencil because things will change on your sheets.

A note about gender

Roleplaying games are fun for anybody, regardless of gender. If you're a boy or a girl, you can have fun. However, we don't really want to do the clumsy thing of "s/he," and the singular "they" is always a subject of controversy. So, since L. Frank Baum was a man and he liked to write female heroes, Historians will always be referred to as "he" while Heroes and players are called "she." However, girls can be Historians (Ruth Plumly Thompson, anyone?) and boys can play Heroes.

Tokens, poker chips, or glass beads: Use these to represent Story Points. This way you're not constantly erasing and rewriting the amount on the Hero Record. Simply get the correct amount of chips at the beginning of the game session, then record what you have left at the end of it.

Imagination: Naturally!

Glossary of terms

Approaches: The six ways that Heroes and Secondaries do things, and what everything is rolled against.

Campaign: A series of adventures played with the same Heroes over time.

Combat: A type of Conflict (see below).

Concept: The idea behind a character expressed in a statement.

Conflict: Drama that happens between characters.

Gifts: Abilities and advantages that give Heroes an edge.

Hero: The character that belongs to a player.

Historian: The person in charge of making the game run smoothly.

Ladder, The: The progress of the levels starting at Awful and going up.

Levels: Words that show how good or bad a character is at something.

Player: The person in charge of a Hero.

Roles: The three character types: Heroes, Secondaries and Extras.

Story Points: Points used by Heroes to give them an edge in the story.

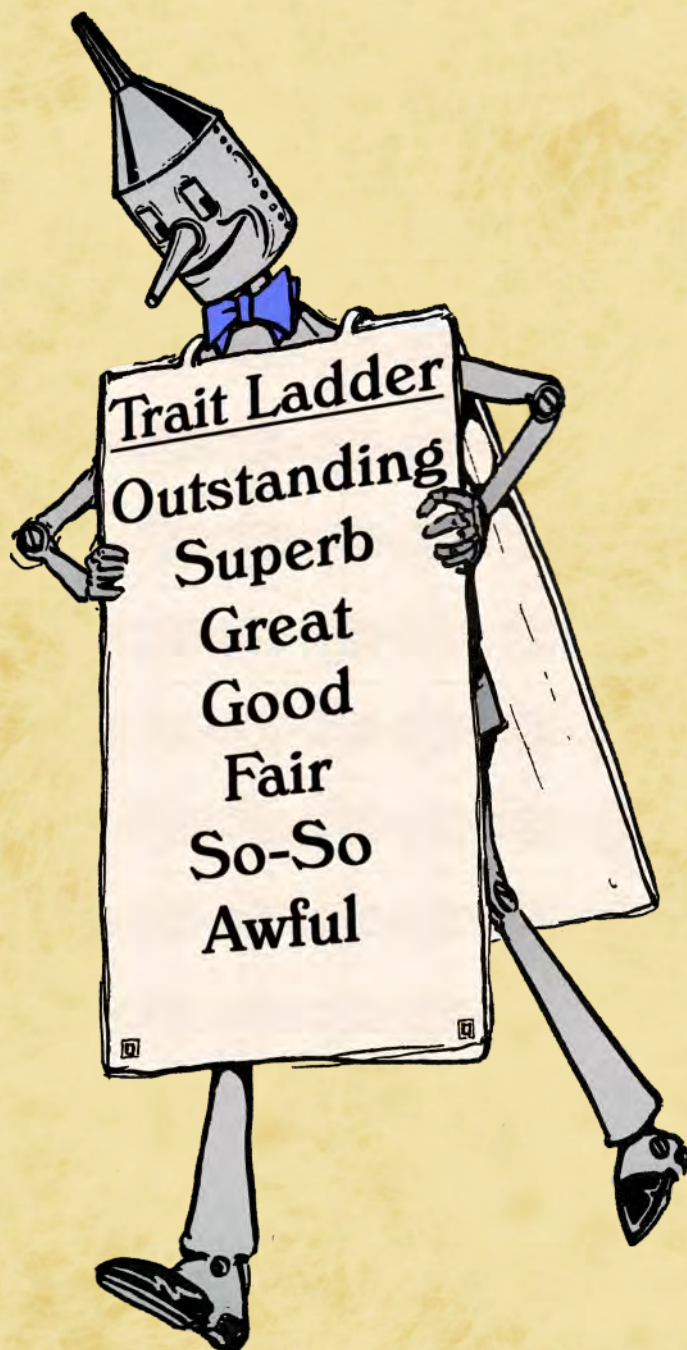
Troubles: Complications that make a Hero's life interesting.

Type: The origin of a character, and what she's made of, part of the Concept statement.

Instant Oz will give you a taste of what it's like to adventure in the magical Land of Oz. Assign someone to be the Historian, choose one of the included Heroes, and sally forth!

Levels and The Ladder

Levels describe how good your Hero is at doing different things. In *Instant Oz*, Levels are made up of words and arranged into The Ladder. The levels are (from best to worst):



Thank you, Nick.

Having trouble remembering the level names? Change it to something that makes sense to you and your group. If you don't like "Fair," try "Typical" or "Average." Maybe you don't like "Superb" but you like "Awesome." It's your game, make it as you like it.



Levels Beyond "Outstanding"

There are other levels beyond Outstanding , but these are meant to be levels that show how good characters do when the dice are rolled. If a Hero is at Superb and they roll +2, then they got a Legendary result. Characters are limited to Outstanding, unless the Historian is running a truly epic game. The extra levels are:



And there you have it. And now...

"No thanks for the kitty?"

Why yes, of course. Thank you, Eureka.

"Prrr..."

The Three Characters Roles

Instant Oz and *Heroes of Oz* have three roles for characters with different levels of abilities, and each has a place in the story.

Heroes

These are the main characters, and are specifically the characters that the players are playing. This is where the name of the main game comes from, and comes from the term of "the hero of the story." Yes, you're playing the heroes of the story! Heroes have access to everything that makes up a character, like the Approaches, Gifts, Troubles, and Story Points.

Secondaries

Secondaries include supporting characters and villains controlled by the Historian. They have all the same stats as Hero, but they can only access the pool of Story Points that the Historian has.

Extras

Everyone and everything else. These are the unnamed people and things that come and go in the Heroes' lives. They are not only the towns folk, merchants, servants, soldiers, etc., but also everything else that populates the world. Everything in this game is treated as a character, be it a living cleaver, a peasant, or a weak cave wall. Extras only have whatever Traits are needed, whether it's just a Gift, two or more Approaches or a couple of Troubles, and don't have access to Story Points.

Who are you, where are you from, and what do you do?

Name: This is your Hero's name.

Type: You will be one of four types of Heroes:

- **Fairy** - human-shaped magical person native to Oz or the surrounding countries
- **Human** - look in a mirror
- **Animal** - Most don't have hands, but do have natural weapons like claws or teeth or beak. Creatures like the Woozy fit this category
- **Construct** - you're made of something artificial like metal, glass or straw
- **Other** - something that doesn't fit in above

Place: Where your Hero is from originally. She might take up residency elsewhere later, but where she grew up can have an effect on how you play her.

Concept: A short description of how you imagine your Hero, represented by a statement that includes her type and place. Concepts will flavor how Approaches are rolled.

Concept Statement

This is the foundation for the Hero you play. This statement covers how you see her, will affect Difficulties for when you roll your Approaches, and flavors your storytelling about her. A Concept statement contains everything from above and looks like this:

My hero's name is [NAME] and is a/n [ADJECTIVE] [AGE] [TYPE] [PROFESSION] from [PLACE] who [DOES/HAS SOMETHING]

Not every Concept statement will include everything here, and can even be added later, but this can be a great start towards picturing a Hero.

Just to give you an idea of what this will look like when it's all filled out, here's some examples of Oz characters from the books:


My Hero's name is Dorothy Gale and is an energetic young human farmgirl from Kansas who always finds her way into adventure.

My Hero's name is Nick Chopper, the Tin Woodman, and is a competent adult tin woodcutter from Munchkin Country who fights for his friends.

My Hero's name is The Scarecrow, and is a floppy adult scarecrow from Munchkin country who likes to think.

My Hero's name is Reera the Red, and is a secluded adult human Yookoohoo from Gillikin Country who likes to transform herself and her friends.





My Hero's name is Princess Ozma, and is a beautiful young fairy princess from Gillikin Country who rules Oz with kindness and love.

My Hero's name is Scraps, and is a colorful adult crazy quilt woman from Munchkin Country who dances around and recites poetry.

My Hero's name is Trot, and is a boyish young human sailor from California who is protected by the fairies.

Approaches

Approaches are the ways that Heroes handle challenges and accomplish tasks, how well they are at dealing with those different challenges, and are what you roll dice against. All Heroes have six Approaches:

- Careful
- Clever
- Flashy
- Forceful
- Quick
- Sneaky

Each Approach is rated with a Level from The Ladder. We talk about what each Ability means and how you use them in **Part 2: The Basic Rules**.

Gifts

A Gift is an extra ability that gives a Hero a special advantage of some kind. Gifts do one of the following:

1. **Focus:** This is an aspect or special use of an Approach or a particular action that a Hero takes. When rolling the dice, any result lower than 0 is treated as a 0.

2. **Power:** The Hero has a special magical ability or talent. This can either be a power with a constant effect, or an active one that requires a roll against an Approach.

3. **Skill:** You have an extra skill unrelated to your Concept

4. **Advantage:** You have an advantage that isn't tied to an Approach, but still gives you an extra edge. This requires a Story Point to be spent.

Heroes will not have a Gift for every little thing a she can do and be. Rather, Gifts are meant to describe what mainly defines the Hero.



Troubles

Nobody's perfect, especially people in Oz. Troubles are complications that make Heroes less-than-heroic (and more fun to play). These can be fears, bad habits, having someone to care for, a dedication to an ideal, a romantic

interest, being clumsy at their job, getting lost all the time, vulnerability to a common object, being vain, soft-hearted, etc. to name but a few.

A Hero may roll the dice against her Forceful Approach to resist the Trouble (for instance, The Scarecrow rolling to keep from running away from a fire, or for the Tin Woodman to keep moving despite being caught in a downpour). Most of the time, the Difficulty for such a roll will be Good, but it can be harder (if a Hero is afraid of spiders, it's going to be much more difficult for her to keep from running away when the spider is 10 feet tall and towering over her). Of course, not resisting a Trouble can be great for getting Story Points (see next section).

Story Points

Those who adventure in the Land of Oz face challenges of all kinds, from creatures with tooth and claws to stubborn citizens to gaping chasms. Overcoming these problems brings the rewards of Story Points (SP's), which can be used to help overcome other challenges or provide other benefits (explained below).

Getting Story Points

Heroes start off with 3 Story Points, and the next game session starts with each player having 3 Story Point again, should her total from before be below that. Heroes can keep unspent Story Points (so a Hero would begin a new adventure with 4 SP's, three plus the one – but if she ends an adventure with more than three, she doesn't get any extra). As the story unfolds, Heroes can earn SP's by the following means:

The Hero does something cool.

If the Hero does something exciting or creative that elicits gasps of "Whoa" or high-fives or in some way really entertains the other players and Historian, then she deserves a Story Point.

If the Historian uses one of the hero's Troubles to further the story.

This is given for not rolling against a Trouble or for walking head-first into it. Button Bright's Trouble of wandering off and getting lost easily will earn him a SP when he's supposed to be staying with the group. If the Nome King tricks the Tin Woodman into going into a wet place where he'll be at the mercy of his Trouble of "Rusts solid when wet," he will get a Story Point.

If the player finds a way to involve their Hero's Trouble in the story, and the Historian agrees.

On the other side of the table, if the player takes advantage of a situation where a Trouble could cause problems for her Hero, especially if the Historian misses the opportunity, then she can get a SP for that. (See the example to the right)

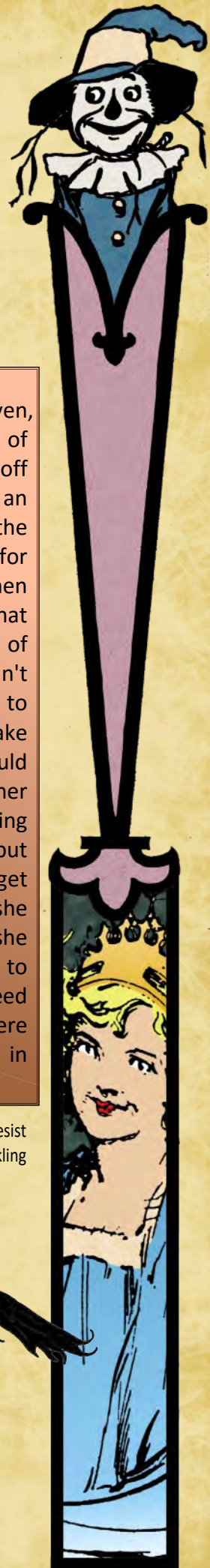
If the Hero is defeated in some way without using the Conflict rules.

You can just decide to let the other party win the battle instead of your Hero or just let an opportunity go, rather than rolling dice and resisting or trying to do it. There can be any reason for this, like strategy, just for the thrill of escape later, for comedy, or when it looks like rolling the dice might lead to a worse outcome than just giving in.

Example

When Lulu the Raven, who has a Trouble of stealing small items off of people, spots an unusual necklace, the player will get a SP for not rolling and then saying "Look at that unusual piece of jewelry. I simply can't resist the urge to snatch that up and take a look at it." She could succeed or fail her Sneaky roll when trying to snatch it, but regardless, she'd get that SP. Of course, she could spend the SP she just got to automatically succeed at the task, but where would be the fun in that?

Lulu *could* roll to resist taking that sparkling necklace, but...



Why are you bribing me to get bad things to happen to my Hero?

In many role-playing games, you want to avoid bad things happening to your Heroes, because they get burdened with penalties and they could possibly die. However, bad things happening to Heroes is what makes stories in books so exciting. If nothing bad happened to them, you'd have a very dull story.

Story Points exist as a reward for putting Heroes in danger. If you're willing to inconvenience your Hero for the sake of the story, you should get something for it. Since good stories are driven by the characters (not the other way around), the rewards of SP's give players the opportunity to mold the story to the benefit of the Heroes, as you'll see how here:

Spending Story Points

Now that the heroes have gone through all the trouble of getting these pesky Story Points, how are they used? Mainly, they're used to fudge the story towards benefiting the Heroes. Story Points can be spent at three times: Before rolling the dice, after rolling the dice, and during scenes.

Example

A fantastic example of using Story Points to Succeed with Style is in *The Lost Princess of Oz*, where The Frogman leaps the ravine separating the Yips from the rest of Oz. He could have chanced this with a dice roll, but instead, his player spent a Story Point and he sailed over chasm. Of course, he had to go back to get Cayke the Cookie Cook, so this might not have been a smart use of SP's. He can, however, use another to do the same thing when he carries her across. It did, however, do the job of impressing Cayke even further. When he carries her over next, he could also use a Story Point for the **Highest Roll** (see main text)

Example

In "The Wonderful Wizard of Oz," the Scarecrow, the Tin Woodman, and the Cowardly Lion could likely have taken down the winged monkeys and saved Dorothy, but since the Historian wanted Dorothy and the Lion captured, all four of them would have gotten a SP for their defeat.

Before Rolling the Dice

Technically, this could be called "Instead of Rolling the Dice," but these are still made when the possibility of rolling dice is imminent.

Succeed with Style - A Story Point may be spent to accomplish an Unopposed action automatically and with panache. This is good for impressing hard-nosed rulers as well as avoiding bodily harm. The Historian may bar this use for certain actions (Toto's not lifting that 10-foot-high boulder, but something else he does might work to move it).

Highest Roll - A player may spend a Story Point to get an automatic +4 result without rolling the dice. Unlike Succeed with Style, this can be used in a Conflict, but it doesn't have that special panache, and it doesn't count as a critical success like when rolling +4 on the dice. All you're doing here is just getting the result.

After Rolling the Dice

Improve roll - Change the result of a roll by one Level, either up or down. This can be for a roll that either a player or the Historian makes. Any player (and multiple players can contribute) can spend one or more SP's to affect the same roll. This is a generic rule that can be used anywhere, whether Conflict or otherwise.

Reroll the Dice - If a player gets a roll that she doesn't like, she can spend a SP to reroll the dice, and then keep the better of the two dice rolls.

Favorable Coincidence - Make a change to the scene in the Hero's favor. After spending a Story Point, a Hero might discover just the right thing, declare that she had just the right item, or remember that she knows someone in the area that can help them. The Historian decides on how many SP's it will cost, such as:

1-point alteration: "Oh, there's an axe I can use to cut down a tree to use as a bridge!"

2-point alteration: Dorothy and the Wizard were trapped in a cave with dragons at their backs (see Dorothy and the Wizard in Oz), and Dorothy suddenly remembered that Ozma looks in on her at a certain time of day and will teleport her to the Emerald City when she makes a gesture.

Inspiration - If you're stuck and can't think of a way to get past this one part in the story, you can spend a Story Point to get sudden inspiration in the form of a hint, clue, or bit of help from the Historian. It might be a way out of the Nome King's newest trap, a vital clue for solving a mystery, or an idea about the villain's weakness. It's up to the Historian to determine exactly how much help the players get from inspiration and how it shows up, but since Story Points are a very limited resource, the help should be in some way significant.



Cayke the Cookie Cook is impressed, but she hopes that the Historian doesn't have an idea for failure when he jumps back.



Part 2

The Basic Rules

Now that you know what Heroes can do, here's how to play the game. This section covers how to determine whether or not a character succeeds when she takes action. You do this by rolling the Fudge Dice.

Rolling the dice

First of all, there's no need to roll the dice for every little thing. Yes, you can open the door. Yes, you can pick those tasty carrots. Yes, if you run, you'll make it to the throne room in time to warn Ozma that the freshly-prepared apple pie is going to explode in her face.

However, if there's a chance that not being able to do something would make the situation more dramatic, more fun, or just more interesting for the Heroes and the story, then by all means, dice should roll.

So you can't open that door because it's stuck, and you better hurry because there's a kalidah coming and it's hungry! You can only pick those carrots if you're really, really quiet, because if you don't, you'll be captured by an ogre. You'd better run fast to warn poor Ozma, because the traitorous baker is already entering the throne room.

The best way to decide if dice need to be rolled is if this sentence applies:

"If she doesn't [ACTION] then [BAD THING]."

*If she doesn't convince the queen that she means no harm, then she'll be locked in the dungeon.
If he doesn't catch the crystal cluster, then Ozma's present will be destroyed.
If she doesn't best the Fabulous Fencer of Oz in combat, the journey will be slowed down and she won't save Oz in time.*

There are two types of checks in Instant Oz: Simple and Conflict. For any action the Hero wishes to perform in which the outcome is uncertain, the Player and Historian must determine which Approach is used. For a Simple action, the Historian also determines the Difficulty Level — usually Fair or Good. The more difficult the action is, the higher up the Ladder the player will have to roll.

How to do a Simple Check

This is the basic method for how to do anything when it comes to rolling the dice. You can vary it according to what works with your group, but this is the basics:

1. Decide if the dice need to be rolled at all - Either the situation doesn't require it as described above, or the player has decided to spend Story Points to get a +4 result or to Succeed with Style.
2. The Player decides what she wants the Hero to accomplish (see Declaring Stakes, page 12).
3. The Historian sets a Difficulty on The Ladder for the Hero to beat and which Approach is used.
4. Dice are rolled!
5. Narrate the results - The player narrates her success if she rolls equal to the Difficulty or higher; the Historian narrates failure.



Fudge Dice

Instant Oz uses “Fudge dice” for all rolls. Fudge dice are six-sided dice with two sides marked **+**, two sides marked **-**, and two sides marked **■**. To use Fudge dice, simply roll four of them and total the amount. Since a **+** and a **-** cancel each other, you can remove them from the table when they show up together, and the remaining dice are easy to read no matter what they are. If there is no opposing pair of **+** and **-** dice, remove any blank dice, and the remaining dice are, again, easy to read.

The result of a die roll is a number between -4 and +4. On the Hero Record, there is a copy of the Ladder. You can determine the result of an action by simply putting your finger on your trait level, then move it up (for plus results) or down (for minus results).

For instance, if your Hero has Quick at Good, and she needs to move quickly, you roll the dice. If you get **■■■■**, a 0, then the result is the same as where she started: it's a Good result. If you roll **-+■■**, a +1, move your finger up 1 level and you find that she has rolled a Great result. If she rolls **■■■■**, a -3, then she's gotten herself an Awful result.

It is not always necessary to figure out how good a Hero or other character did. If you only need to know whether or not a Hero succeeded at something, it is usually sufficient for the player simply to announce the appropriate level and the result. The game goes much faster this way.

Of course, there are many times when you want to know exactly how well the character did, even if it's not a matter of being close. If the Hero is writing a song to carefully lull a giant to sleep, for example, and her Careful is Fair, you will want to figure out what “Fair +2” means: she just wrote a Great song! There are many other instances where the result is more important than merely knowing success or failure.

What to roll against:

● **Careful:** This is paying attention to detail and taking time to do something right, as well as taking a calm demeanor and choosing your words. Dorothy beseeching the Nome King with humility, Ojo stealing the six-leaved clover, and the Scarecrow crossing the spiderweb into Jinxland are examples of being Careful.

● **Clever:** Being Clever is when you think fast, solve problems, get creative, notice things, or account for all factors. Ervic sweet-talking Reera the Red into disenchanting the Adepts, General Guph recruiting for the Nome King's army, Kiki Aru learning the magic word Pyrzqxgl, and figuring out the pattern with the Giant with the Hammer are examples of being Clever.

● **Flashy:** This is the Approach for commanding attention. You draw eyes to you with style and panache. Ozma inspiring her army with a rousing speech, The Wizard of Oz getting past a magical wall of fire using a match, and Polychrome dancing to distract the Nome King are examples of Flashiness.

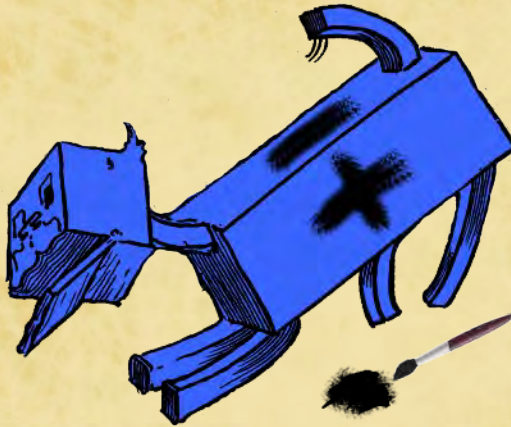
● **Forceful:** Even in the peaceful land of Oz, sometimes brute strength and force are the way to solve a problem. Dorothy swatting the Cowardly Lion, Nikobob attacking the serpent Choggenmugger with his ax, and Aunt Em using the “evil eye” to stare down her opponent are examples of being Forceful.

● **Quick:** This is the Approach for movement, being fast and moving with dexterity. The Cowardly Lion running and jumping the ditch, the escape from the invisible bears, and the Ork's flight, are examples of Quick actions.

● **Sneaky:** This is the Approach to take when you want to be quiet, unheard and unseen, and when you want (or need) to pull one over on someone or convince them of something. Much of what the Nome King does is pretty sneaky, as well as Dorothy sneaking food to the Cowardly Lion, and Ozma and Dorothy escaping the Su-Dic of the Flatheads.



When rolling, don't forget to add in bonuses for spending Story Points, if you do. For those, add the bonus to the result of the dice roll. So if a dice roll gets a Great result, then a SP spent after rolling that gives a +1 bonus brings it up to a Superb result.



Declaring Stakes

This simply means, what do you want to have happen? Since Heroes of Oz is a storytelling game, it's not a matter of telling what the Hero is doing, but what she wants to accomplish, and then for the player to narrate it if she's successful.

So, to use the examples from Page 10, a player won't say "I'm going to go talk to her." Rather, she says "I want to convince the queen that we mean no harm." It can be as simple as "I want to catch the crystal cluster" or as involved as "I want to knock him off that fence with my umbrella so he leaves us alone." You can even involve your Approaches to clarify it better and make it more exciting: "I want to Quickly catch the crystal cluster." If the player then succeeds, then she narrates how she achieved the success.

Critical Successes and Fails

There are two instances when the dice can be either really good or really bad to a character. When the dice come up as **++++**, or a +4, that is called a **Critical Success**, and that means that the character has succeeded wildly beyond expectations. On the opposite end, rolling **----**, or a -4, is a **Critical Fail**, and whatever the worst possible result could be, that's it.

Historians, don't use Critical Fails to wipe out Heroes. Save that for Secondaries and Extras.

The Player Narrates Success

The Hero has succeeded in their task, so she gets to narrate how she succeeded. It's up to the player how to do it, whether describing the process of how she did it, or the aftermath ("It was hard, but Na'iya stood up and wiped the sweat from his brow.")

Optional rule

Normally, the Historian describes what happens when the Hero fails. If a player, however, wants to determine her Hero's own fate, then she can do so. The player needs to make this good, and if she does, then her Hero gets a Story Point for the effort.

Lulu the Raven has angered some Nomes and is being chased by them. Her Quick roll result is Mediocre, so she's unsuccessful in getting away. The player decides that she'd rather let Lulu go down on her own terms, so she chooses to narrate: "Just as Lulu is about to get away, a net falls on top of her, bringing her down. She flaps her wings in protest as the Nomes reel her in. She scratches at them in desperation, but it's for naught, and they drag her into the darkness."

Conflict

Conflict is when two characters are trying to outdo each other in some way, whether they're (for example) duking it out with their fists, trying to grab something at the same time, or having an argument. Both characters roll at the same and try to get a higher result. Ties mean nothing has changed and they can try again. The winner gets to narrate how they were successful.

The steps for rolling dice in a conflict are the same as Simple actions, except that instead of the Historian determining a Difficulty, both parties involved in the conflict decide on what they want to have happen (declaring the stakes), roll the dice at the same time, and the winner (the one who rolled the highest result) gets to narrate the success.

Combat

Combat in *Instant Oz* is narrative, or “story-based.” This game doesn't attempt to realistically portray battles or damage, since the Oz books aren't that realistic, anyway. Oz is a land where death doesn't happen and people often survive deadly happenings, especially when you have things like meat glue and artificial body parts to help you. Therefore, attempting to be “realistic” would be foolhardy.

What to Roll

Deciding what to roll in conflict depends on what the characters want to accomplish. As examples, if she's going directly for damage, then she'd possibly use Forceful. If she's trying move quickly rather than fight back, then she'd use Quick. She could use Clever to try and see a weak spot and exploit it, or, to intimidate her opponent, use Forceful or Flashy. She could also Carefully or Cleverly talk her way out of the Conflict (or convince the opponent to let her have her way).

Make it good

As the player, if you win the conflict, you're the one dictating what happens to your opponent, since the winner narrates the victory. Consider what your Hero is doing, but also consider the Level you roll as a result. A Good result isn't as fine a roll as a Great result. Use that as a guide when you're narrating the consequences to your poor opponent.



How do you know when it's over?

Most Conflicts end within a roll. There's really not much beyond that. If someone loses a Conflict, she can always opt to start a new one. It just depends on the needs of the story and what the players want to do.

Note to experienced gamers:

Since this game attempts to emulate storytelling in Oz in the game mechanics, *Instant Oz* doesn't use things like hit points, hit locations or damage tracks. The Oz books don't contain a lot of detailed combat, so a detailed combat system isn't needed.

For instance, Lye Ten Opp is fighting the Fabulous Fencer of Oz, who fences from atop his picket fence, in a foil-vs-umbrella match. She wants to continue forward on the path that he's blocking, he wants to stop her from proceeding.

The Stakes:

Lye: Knock him off that fence and out of the way so she can proceed.
Fencer: Humiliate Lye so she won't want to go past.

The Historian wins the roll with a Good result and narrates that, after attacking each others' weapons a few times, that the Fencer slices across her chest, making a gash in her dress, then says, "Ha ha! Let that be a warning to you!" while stroking a pose atop his fence. Lye is free to walk away, do something else, or start another Conflict and attack him again ("You fiend, that was my favorite dress. Have at you!").

For a book example, in *The Road to Oz*, the Shaggy Man is facing off against the Scoodlers. The Shaggy Man wants to escape with his friends and run; the Scoodlers want to capture them again.

The Stakes:

Shaggy Man: Quickly get past the Scoodler that he's facing.
Scoodlers: Knock them down and recapture them.

The first one takes his head off and throws it at Shaggy Man (Forceful). Dice roll, and Shaggy Man wins (using Quick), narrating that he's caught the Scoodler's head and stuffed it into the bag. The Scoodlers press on en masse and attack. Shaggy Man's stakes are modified to "Quickly get past the rest of the Scoodlers and escape."

Depending on the group playing, Shaggy's player can either fight them one-on-one, or the Historian can declare a Level in Forceful for the whole group and have it over in one roll. The paragraph in the book describing this suggests the latter method, with Shaggy's player having rolled pretty well, considering that the Queen's head was among those being tossed into the chasm.

Getting Hurt and Healing

In physical conflicts, it is possible for Heroes to get hurt. Flesh Heroes can get bloodied up and



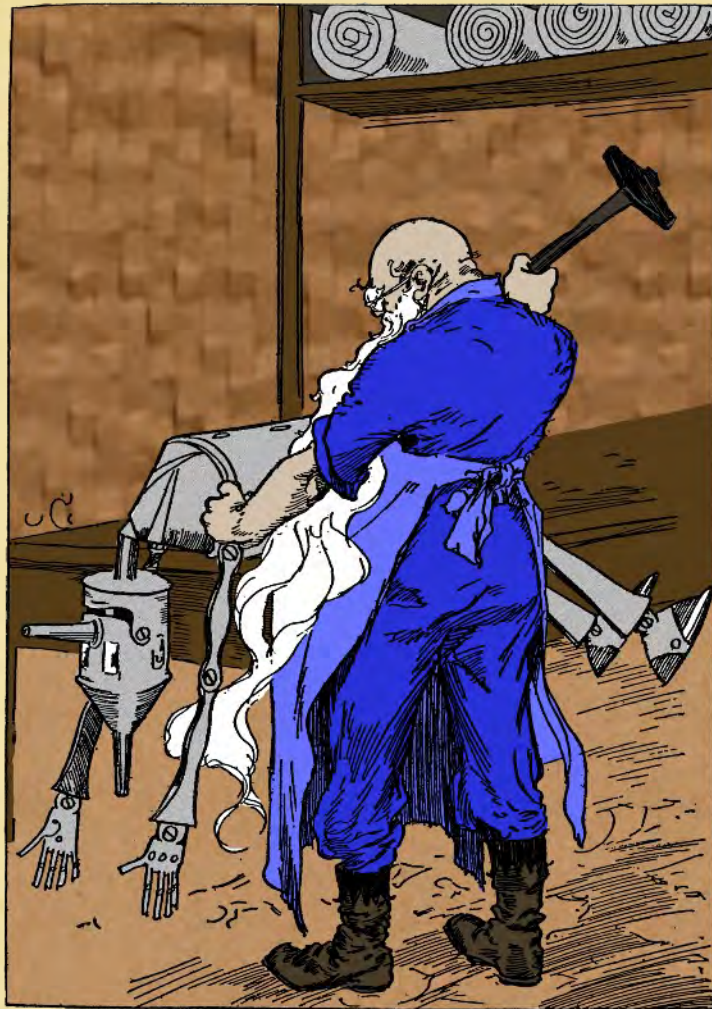
This Conflict didn't end well for Dorothy and The Wizard.

Constructs can be damaged, even to the point of not being able to move. For flesh Heroes, healing in Oz can go rather quickly. If the healing needs to happen during an adventure, wounds that aren't that big can go away in the next scene. Otherwise they'll either go away when healing can be administered (meat glue is a wonderful thing), or between adventures. If the player likes, she can keep it and turn it into a Trouble (hey, more opportunity for Story Points!)

If the consequences from the conflict aren't too bad, they can be cleared at the end of the scene. For really bad ones, they might either go away at the end of the game session or at the beginning of the next story. Spending a Story Point can make it go away right away ("It hurt a lot, but it wasn't as bad as I thought").

For Constructs, healing doesn't happen automatically; they have to be fixed. Until a Construct is fixed by someone skilled enough to do it, they keep the damage they have.

Between adventures, however (unless you're setting them really close together), all damage is healed or fixed and the Heroes are ready for the next sojourn.



Part 3

Running Instant Oz

Note to players

This section of the game is for Historians. While it doesn't have any world-shattering secrets or a Nome hiding behind the page ready to spring upon you, this isn't the section for you. Read it when you want to run a game, yourself.

This is a Narrative Game

Keep in mind that, even though this game uses dice rolls and such, *Instant Oz* is meant to be a storytelling game, not a battle simulation or a dice game. Dice rolls exist to help in telling the story.

The major thing here is this:

Rulings, not rules.

What that means is this: The rules are kept light on purpose. It's up to the players and the Historian to work together to make a fun story. As the Historian, your job is to make sure things go smooth. Where the rules don't give a definite answer (and a lot of the time they won't), you need to make a ruling. It's in your hands.

On the other hand, these rules are written to give the players more control over the narrative. This is a good thing. The characters are the ones making the story. The first Royal Historian of Oz merely recorded what happened, and that tradition is passed on to you. In making rulings, you're simply "making sure that it gets recorded correctly."

When a player declares she wants her Hero to do something, she first rolls the dice and then decides what happened by narrating it. In many other games, the player would decide what she



wants the result to be, and then take bonuses or penalties based on that. Not here. Roll first, narrate based on the result.

In combat, a character losing a roll doesn't always mean that wounds are dealt. In some conflicts, like social conflict or battle between creatures of different sizes, damage indicates a character's position has been hurt. A Munchkin who punches a Kalidah isn't going to hurt it very much normally. However, a Munchkin who rolls well has done something, so let the player tell how (dropped a blanket on its head and blinding it, etc). If the Hero rolls high enough or spends a Story Point, well, anything is possible (Sir Hokus slaying the dragon in *The Royal Book of Oz*).

Sometimes a player might have trouble at first narrating her victories. If she agrees, you (or even another player) can take over narrating for that action. If the player likes it, go with it.

The Players Get the Power

A big difference between this game and a lot of other role-playing games is that most of the power for determining a story's outcome rests on the players, not on the Historian. After all, in the books, the characters had the adventures, and L. Frank Baum just recorded what he was told afterwards (as he so claimed). That's what these rules are meant to emulate.

When a player declares that their Hero is doing something, the Historian can decide from four results:

1. Let the action succeed
2. Say "Yes, but..." and throw in a complication of some kind.
3. Say "Yes, and..." and add something else to the action.
4. Set a difficulty and have the player roll dice

1. Lye is talking to a prince and trying to convince him to let her and her friends explore part of his land. The Historian has already decided that the prince is smitten with Princess Ozma, but also notes Lye's "Matter-of-Fact Diplomat" Gift. She's going to succeed regardless, especially once she mentions Ozma's name.

2. Naynda the Diamond Stud is running from some Phanfasms. He seems to have left them behind in some tunnels behind him. The player asks the Historian if he's successful, and he says that he is, but when he turns a corner, Naynda sees a hallway where the wooden floors are full of holes and rotted. There's no guarantee that it'll hold his massive weight.

3. Lulu has managed yet again to, yet again, let her beak get her into trouble and she stands before a group of angry Skeezers. The Historian notes that she has the Gift of "Talk her way out of trouble." Lulu's players also mentions a piece of information that she'd acquired earlier, which makes the Skeezers happy. As a result, she succeeds in talking her way out of trouble, and the Skeezers also offer her directions to the treasure she's looking for.

4. Na'iya stands before a vast chasm which stretches to both horizons. There's a vine hanging midway across it, and the fairy hears something fast approaching. Na'iya makes a leap for the vine. The Historian has Na'iya's player roll his Quick Approach, with Great Difficulty, to see if he makes it, keeping a fun idea in mind should he miss it.



Everything is a Character

As mentioned under "Extras" on pages 3 & 4, everything in this game is treated as a character, from the Heroes to the people they meet to the trees and buildings around them. This makes it easy for you to determine how good, bad, or indifferent something is. Everything that isn't written up as a Hero or a Secondary character is an Extra.

When writing up an Extra, only give it the Traits it needs. Heroes might enter a forest that has the Trouble "Dark and Foreboding." A charging kalidah could have "Fighting: Superb" and a Gift of "Big and Tough." A room in the Nome King's home might have a "Secret Door" Gift.

Extras can even have Abilities that Heroes don't, such as the wireless telephone that Shaggy Man and Ozma used in *Tik-Tok of Oz*; they'd have "Talk Long Distance: Superb" with the Gift "No wires needed." A lock that the Hero is trying to pick could have "Hard to pick: Great."

Note that this can be extremely helpful when setting Difficulties. With the lock example, the "Hard to pick" Level can be treated as a Difficulty of Great. Of course, if you want to take the idea of it being a character further, you can run it as a Conflict: "Boy, it seems like this stupid lock is fighting me."

Now granted, you don't have to stat up every little thing around the Heroes, nor provide a complete set of them like you would with Heroes or Secondaries, just what matters. You can even do it on the fly.

The Heroes of Oz core rulebook does cover this in greater detail, but what you're basically doing here is giving everything an adjective (a descriptive word), similar to what you see on The Ladder. Let's face it, The Land of Oz is one big adjective, when you get down to it, right?

Story Points for the Historian

Like the players, the Historian gets Story Points, too. However, it's important to note a distinction: the place from where Heroes get their SP's is an unlimited pool, and the Historian doesn't touch that, except to award them to players. A Historian gets a total of SP's equal to how many players there are at the table, so if there are three players, the Historian gets 3 SP's.

The Historian spends and receives Story Points in the same way players do, on behalf of Secondaries and Extras. This pool of SP's refreshes with each new scene, rather than at each new game session like with players, and with the same restrictions.

Multiple actions in a result

If the player (or you, for that matter) decides to interpret the results in a way that shows her Hero doing multiple things, let her. The goal is a fun story, so tell one. Of course, one die roll doesn't let the player narrate a chapter; keep it *somewhat* brief!

Using Levels as a Storytelling Tool

Levels are great as a narrative aid. Use them to tell a Hero that she did a Great job or that she has fallen under Poor circumstances. The Adjectives are meant to be a guide to results. A Fair job of something is not as good as someone who does a Great or Superb job.

Declaring Difficulty

Much of the time, you can simply have a player roll and look at the result, then decide what happens. Obviously, having a Great result will do more than having a Good one.

There are times, though, when the drama is high, that you need a definite answer as to whether someone succeeds or not. At this point, you decide on what level the Hero needs to roll at to succeed. There are no hard and fast rules for determining what Difficulty to set. So, just look at the situation and decide if they have a Fair chance of success, or if it will require a Good effort, or if it will place Great strain on her, etc. That's the level she rolls against. The player then rolls the dice.

If you're really having trouble deciding, here's some extra tips:

- If the Hero won't have much trouble doing it, set it at So-So.
- If there's even one reason why it's not easy to do, set it at Fair.
- If it's particularly difficult to do, really straining her, set it at Great.
- Any higher and the player's going to have to potentially spend Story Points to get it. Makes for some gripping drama.

If you're still having trouble setting Difficulties, write up the situation as an Extra as covered in "Everything is a Character." Going back to the example from "Spending Story Points," the chasm that The Frogman leapt over might have been written as "Wide chasm: Great."

Making Things

When a Hero wants to make, alter, or repair something, attention needs to be paid to her Concept. She's going to have a tougher time doing these things outside of her area of specialty. Cayke the Cookie Cook will have a lower Difficulty when baking (even without her magic dishpan) than if she were trying to repair the mechanical dragons of the Thists.

Give Heroes lower Difficulties when it's in alignment with their Concepts and higher ones when it's not. If a Concept doesn't seem to indicate any specialties, then make the Difficulty just a bit harder, at least (minimum of Good).

Rolling Dice for Effect

There are times when you might want to roll dice, or have players roll, just to see how well something works out. You know something's going to happen, you just want to know to what degree it will. For this, the dice just roll.

When you as the Historian do this, it's to see how far, how big, how "something." Grab the dice and roll, use Fair as your starting point, and see what happens. Whatever level it lands at, use that as your guide for what happens in the story. You can also use it as a random element to determine "Yes" or "No." Roll like before, but if it goes below fair, either whatever you were thinking of doesn't happen, or it happens badly (maybe badly enough to warrant offering players a SP).

When you do this with players (and this is only used with Simple rolls), just have them make a roll like normal. You know that you've already said "Yes" to it, but here, you can judge how well the Hero does it. Optionally, if you're having trouble judging what the Level results are, you can



use the result to see how much of a "yes" they get, using this with the four results (see **Players Get the Power**). For a result of -1 or less, give them a "Yes, but..." result, for 0 to +2, they get a "Yes," and +3 to +4, it's a "Yes, and..."

Scale

In Oz, characters come in a variety of shapes and, in particular, sizes. This game doesn't attempt to include rules for dealing with size difference between characters. As mentioned before, this is a narrative game. A character's strength is on the scale of the size of creature she is. A small dog like Toto has strength of a creature of his size. A giant has that in relation to other giants.

In relation to human-sized people, the giant would have Outstanding strength at a bare minimum, and that's being pessimistic. Compared to Toto, the comparison would be off the charts.

Sometimes, size differences can happen in combat. It's apparent that Toto won't have much of a chance against that giant if he decides to engage him physically. Just handle it the same as any other conflict and get creative with the narrative and encourage the players to get creative with their Approaches.

However, unless the action is taking place in Mo, where cartoon physics rule, it's best if you don't let people get stepped on (unless you have a great idea for what happens when the Hero does get stepped on, like a cave under the ground where she stood).

When declaring a Difficulty, keep in mind what the Hero is. Toto might need a Great Difficulty where the Shaggy Man might only need a Fair one.



Now, if Toto drank some Zosozo, then giant strength wouldn't be so much of a problem.

Failure

This game does not really place a huge emphasis on success and failure. The reason for this is that either way, the results of actions, whether the dice favor the Heroes or not, make for an exciting story. After all, when we read books, we react to whatever happens to the main characters, from cheering their success to biting our nails when they get the short end of the stick. Keep this in mind when running *Instant Oz*.

Failure should be interesting

Notice that in the fourth example under "The Players Get the Power," the Historian has an idea for something to happen should Na'iya miss his roll. An interesting failure should be considered when asking a player to roll dice. You should rarely have a result of "nothing happened." If you can't decide on a failure that's funny, dramatic, heart-stopping, or at least intriguing, then just give the Hero one of the first three results.

Failure as success

The ultimate brain twist. If a Hero loses a roll, you can always let her succeed, but her success comes with a price. The Tin Soldier saves Trot, but his arm gets sheared off. Ozma finally locates the mysterious jewel that will save Oz, but it's in the domains of the Nome King, and he's not feeling generous.

A great example from the books is Dorothy trying to beat Ugu the Shoemaker by using the Magic Belt (see *The Lost Princess of Oz*). Dorothy doesn't succeed with her Clever dice roll, but in the story, she does succeed in turning Ugu into a dove. Only thing is, because she missed her die roll, the Historian narrates that he did indeed turn into a dove, but since she didn't specify a "small dove of peace," Ugu turned into an angry giant dove of war!

Big Changes to the Story

There are times a player might say something that will really change the course of the story, or add something to the scene that wasn't initially there. This is all well and good because characters affect the story.

Sometimes the changes players want to make can be a bit powerful. In a case like this, you say "Yes, but it'll cost you a Story Point." Here are some guidelines to work from:

- 1 SP - The character conveniently finds an item that will help them get past something, or she remembers she has a friend nearby that can help her.
- 2 SP - Changing the course of the story entirely. Something else pulls the Heroes' fat from the fire.
- 3 SP - Spending this rewrites the story entirely, bending it to benefit where the Hero is currently. This should be used with great caution, if at all, as it might affect the enjoyment of the other players. An example of this is *Rinkitink in Oz*, where Prince Inga is ready to execute a plan, and then Dorothy suddenly walks in, shakes her finger at the Nome King, and whisks everyone to Oz. This could be where someone spent 3 SP. It worked, but it was also anti-climatic, or it might be in a game session.

Of course, as Historian, you do have the right to disallow certain declarations if they'll really disrupt the game or prevent the other players from having fun. If actions or declarations take the fun away from other players, feel safe saying "No."





If, however, there comes a time when you can't decide the results of an action, or if it'll have too big of an effect on the others, you can put it up for a vote by the other players and let the majority rule. Of course, if majority says "Yes", then the Heroes will have to live with the consequences of their actions.

If everybody agrees that a character's declaration that she had earlier planted dynamite all over the Nome King's domains is a good thing, and they bury the Nomes under miles of earth, then let them have it, but also remind them that they probably won't be allowed back in Oz, since Ozma is an extreme pacifist.

Hopefully, though, you can suggest an alternative ("Tell you what, for a Story Point, I'll give you a better course of action").

Bonuses and penalties?

Many role-playing games will often not only have Difficulties for players to roll against, but also will tack on "situational modifiers" with bonuses and penalties to the dice rolls on top of that. This game doesn't do that. Rather, if the situation makes things better or worse, then you simply set the Difficulty higher or lower. No need to make things too complicated. The only exception to this is when Story Points are brought into the mix.

Playing with children

Like many roleplaying games, Heroes of Oz is easy enough for teens or adults to pick up and play. We've done everything to make Hero creation easy and the rules simple to play. Despite that, there is an audience that might have some trouble getting the hang of what we're doing here: young children.

Of course, you know your children better than we do, and they might be well and capable of writing up Heroes and slinging the dice. However, we've noticed that sometimes kids have troubles with the concepts in RPG's, especially younger kids. So, what's a parent to do? Here's our suggestions.

Children are made to role-play. After all, a role-playing game is simply a way of playing "Let's Pretend," which kids are naturally drawn to, anyway.

When dealing with younger children, it's best not to worry about Hero Records or Levels or anything else. Rather, put the dice on the table and let that be it. For this kind of gaming, you'll be the one keeping track of everything.

With Instant Oz, let her pick one of the Heroes at the back of this document to play. If she doesn't want to play one of them, ask what kind she might like to play. You can reuse the write-ups with little trouble.

Dice

The regular dice should be sufficient for kids, especially if they have some basic math skills. Plusses and minuses also have certain connotations. However, if you want to make it easier, get some red, yellow and green stickers and stick them to the dice. Red is minus, yellow is blank, and green is plus. Since kids are taught about traffic lights from a young age, this is pretty intuitive (in some countries, the traffic lights are different, using blue for "Go," so just replace green with that and you're good).

When having them roll the dice, don't worry about telling them to get a Great result or anything like that. You'll have the Ladder and the stats in front of you, so instead of saying things like "You need to roll Good or higher," tell her, "To do it, you'll need to roll two greens," or "This is easy enough that if you roll Yellows, you'll do fine."

Running the game

First off, ask if she wants to start, or if she wants you to start. She might have a bit of story in her that she wants to tell. Let her get that out and then pick up where she stops. If she has trouble getting going, on the other hand, go ahead and start weaving the story for her. Involve her Hero from the get-go, then get to a place where you can ask her, "So what are *you* doing?"

All the advice on running a game in this chapter still applies. When telling kids what happens when they ask to do something, don't be afraid to lean towards the dramatic. A "Yes, but" or "Yes, and" response should evoke excitement. Emphasize whatever follows "Yes," if that's what you choose.

"Yes, you climb the mountain, BUT... (dramatic pause, eyes wide) when you get there, you see a mountain lion looking at you and licking his lips."

Now, since this is Oz, things shouldn't be as they seem. That mountain lion might be licking his lips because he has a bad taste in his mouth, he has a cold and had just sneezed before she got up there, or maybe he just got a drink. Or heck, maybe he *is* hungry! But he's not going to eat a little girl, right?

Conflict runs the same: ask what they do, roll the dice, let them narrate if they win. Yet another way to stretch their storytelling muscles.

Advice to Historians

Don't become too attached to any one outcome or story path. Have a good time with it and enjoy where the story goes. They might end up in a different place than you'd originally thought.

Advice to everyone

Have fun, and where the rules trump fun, throw them out. Fun is the biggest reason to play, and the rule of fun always dominates. If everyone is having fun, you are doing it right.



Part 4

Sample Heroes

Included here are four sample Heroes to get started playing quickly. All the relevant information is in the filled-out Hero Records.

Here's the full story for each of the characters. The Hero Record does have an abridged version of this information, but is included here for completeness as well as inspiration for both player and Historian.

Lye Ten Opp

Lye is the kind of girl that likes to have fun, and her cheerfulness and optimism borders on being annoying (but it's not). Slightly hedonistic, Lye wanders from event to event, whether it's the most recent social event (she's never once missed Ozma's birthday parties at the palace) or watching a wagon being repaired. If there's an adventure to be had, she'll likely insist on coming along.

Oz being the dangerous place that it is, she was trained from an early age to be able to defend herself, but her parents didn't want to risk her cutting herself with a sword or knife, so she was trained in the art of umbrella fighting. She does it very well.

Role-Playing Lye

Lye is one of the types of people who easily has a good time, but rarely smiles. Most of the time, she displays a matter-of-fact attitude, whether she's at a party or coming between a child and a monster. She'll allow herself a smile during private moments. She's not afraid to be a peacemaker, but she'll not pull any punches in her words when doing so.

Lulu, the Cross-Eyed Raven

Lulu comes from the wilds of the Winkie country with one purpose and one purpose alone: to make the food of Oz better! She's had the worst of living in the wild, and once she tasted cooked food, she was sold on it. She spent years developing her taste buds and refining them, so that she could truly appreciate food. And if it didn't measure up, she was more than willing to offer suggestions on how to make it better.

The problem is, her advice is usually preceded by her declaration of how bad the food is in the rudest possible way. "Not to sound too dissatisfied, but these loin chops taste like the underside of a worm crawling through a kalidah's... hey wait, I meant it in the best way possible!"

Lulu's cross eyed condition comes from offering a similar bit of criticism of the cooking of the Wicked Witch of the West. She told Lulu, "Obviously, you can't see straight enough to know good cooking, so everyone else will know, too!" With that, she made Lulu's eyes cross.

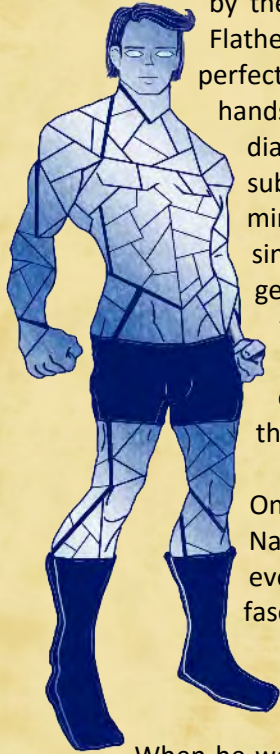
Role-Playing Lulu

Lulu really has the best of intentions, really she does. The problem is her lack of tact. No matter how good the advice, it almost always comes out crass. She's a bit of a wiseacre, making snarky comments throughout adventures. Also note, her crossed eyes are really just cosmetic; she can see just fine.



Naynda, the Diamond Stud

Naynda is a living diamond statue who was carved by the finest gem cutters of the Flatheads. He is formed like a perfectly-formed human man, handsome and muscular. Since diamond is the hardest substance, he was put to work mining and creating tunnels, since he obviously wouldn't get hurt. How he was brought to life is unknown, since his creators at some point offended the Su-Dic and had their brain cans taken away.



One day while on the job, Naynda dug up old pottery and even a skeleton. This fascinated him, so he began doing research and found he had a love for learning about the buried past.

When he went back into the mines, he spent more time trying to find more remains than what the Flatheads wanted. Eventually, he decided that he didn't like the attitude of the Flatheads and just walked off. He was able to walk past their defenses and away from Flathead Mountain. Unfortunately, the Flatheads consider him their property, and they are always looking for him.

During his wanderings, he came across an artist, who told him how beautiful he looked, and proved it by showing him a mirror. Naynda did like what he saw, maybe a little too much. He agreed to pose for the artist, who loved his perfect form. He was used in both painting and photography.

Eventually, he and the artist parted ways and he continued to wander through the lands of Oz.

Role-Playing Naynda

Naynda is, generally speaking, friendly and good natured, but he's well aware of how beautiful he is, especially when the light catches the facets of his body, and he's not afraid to point it out. When archeological things show up in his life, he's easily distracted by that, but not enough to get in the way of more important things. However, he'll be glad to tell anybody about the things he's found.

Na'iya, the Rain Fairy

Na'iya is a rain fairy. His people are the ones responsible for bringing water from the sky to the earth. Rain fairies tend to be adrenaline junkies due to their constant falling, again and again, from the sky. Despite the fun, they take the job of watering the Earth very seriously. When they get to Earth, they often hang around then go back to the sky.

Na'iya, however, likes the Earth just a little too much, and often stays around a little too long and then the clouds vanish, leaving him behind and having to deal with the Rainbow showing up. The rain people are considered to be common folk, while the Rainbow is a noble, and the two classes never mingle, so he usually takes shelter when the Rainbow makes his appearance.

Eventually, when some clouds show back up, he can make his ascension to the sky.

Role-Playing Na'iya

Na'iya likes to have a good time, especially when members of the opposite sex are present. He enjoys games of flirtation and hard-to-get, but has been known to indulge in such games at bad times. Na'iya is a very attractive person, even for a rain fairy, so that often helps. However, when he's around nobles, he tends to get shy, since he's been warned of mingling above his station before, but he can push past it slightly when the noble is an attractive woman.

Na'iya resembles a Native American teenager who's quite slender with some muscle build. His smooth black hair descends to his waist. The only clothing he wears is a leather-style loincloth, which sometimes can be viewed as either scandalous or a contributor to his beauty, depending on who you talk to.

(Of note: When Na'iya posed for his portrait, he was nice enough to wear trousers)



Make Them Your Own

These four original characters are specific to this game and don't appear in any original Oz book, and are here for you to use and jump right on in to play.

However, don't feel that you're restricted to using only them when playing. If you don't like the Heroes as presented, or you'd like to do your own thing, feel free to tweak them in various ways, like changing a name, shuffling around the Approaches, giving them a different Gift or Trouble, or even combining them in fun and different ways (a diamond girl?).

The point here is to have fun, and if changing them to make something special to you helps you do that, then do it. A thing to remember is that what's written on the Hero Record isn't set in stone, and they're only words. They could describe someone else in different ways with the same Levels. What makes the difference is the Concept and the Type.

Take Naynda's stats, for instance. Notice how high his Forceful is. Change his type from Construct to Fairy. Make him a her. Why does she have that kind

of Forceful score now? Maybe change one of her Gifts to reflect why.

Also note that there aren't any children like you see in the Oz books. Why not modify one of the Heroes to be a child? Even better, why not make all of them children and keep them just like they are. They're just as fun as children as they are adults!

When changing Gifts, remember that it either allows you to ignore results below zero, or it gives you an advantage of some kind, like described in Part 1. Bear that in mind when giving new Gifts or changing them.

And if you decide to make these changes, we've included a blank Hero Record for you.

Most of all, don't be afraid to be creative. That's the key to a game like this. We won't sic any growleywogs on you if you do. We promise.

And also, you'll notice that we included the world-famous foursome (plus Toto) from the original adventure, and they're all written up and ready to play, if you want to use them.





Hero Record

This Hero belongs to

My Hero's name is Lyle Ten Opp and is a/n adult human noble
 (Name) (Age) (Type) (Profession)
 from The Emerald City who tries to fill her time with excitement
 (Place) (Does or Has Something)

Approaches

The way that Heroes do things

- Fair Careful
- Fair Clever
- Good Flashy
- Good Forceful
- Great Quick
- So-So Sneaky

Gifts

Matter-of-Fact Diplomat
(Focus when negotiating)

Mighty Umbrella Warrior
(Focus when using an umbrella to fight)

Extras that give Heroes special abilities and advantages

Troubles

Bored and Restless

Any excuse to go out and "discover some unknowns!"

Will help anyone in need, even if she has to butt in, go out of her way, or get in harm's way.

Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

Automatically succeed with style on an unopposed roll instead of rolling the dice.

Get an automatic +4 result without rolling the dice.

Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.

Reroll the dice & keep the best result

Make a change to the scene in the Hero's favor

If you're stuck, get a clue from the Historian

Starting Story Points: 3

Notes

The Ladder

To the Moon
Monumental
Legendary

Outstanding
Superb
Great
Good
Fair
So-So
Awful

The Ladder describes how good or bad your Hero is at doing different things.



Hero Record

This Hero belongs to

My Hero's name is Lulu, the Cross-Eyed Raven and is a/n raven
 (Name) (Adjective) (Age) (Type) (Profession)
 from Winkie Country who fancies herself a food critic
 (Place) (Does or Has Something)

Approaches

The way that Heroes do things

- Fair Careful
- Good Clever
- Fair Flashy
- So-So Forceful
- Good Quick
- Great Sneaky

Gifts

- Talk her way out of trouble
(Focus when cleverly trying to do so)
- Knows the Winkie Country like the back of her wing
(Advantage)
- Extras that give Heroes special abilities and advantages

Troubles

- Completely tactless when offering culinary criticism
- Bad habit of swiping small items, especially if they sparkle
- Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

- Automatically succeed with style on an unopposed roll instead of rolling the dice.
- Get an automatic +4 result without rolling the dice.
- Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.
- Reroll the dice & keep the best result
- Make a change to the scene in the Hero's favor
- If you're stuck, get a clue from the Historian

Starting Story Points: 3

Notes

The Ladder

To the Moon
Monumental
Legendary

Outstanding
Superb
Great
Good
Fair
So-So
Awful

The Ladder describes how good or bad your Hero is at doing different things.



Hero Record

This Hero belongs to

My Hero's name is Naynda, the Diamond Stud and is a/n adult construct escaped slave
 (Name) (Type) (Age) (Profession)
 from Flathead Mountain who enjoys learning about the past
 (Place) (Does or Has Something)

Approaches

The way that Heroes do things

- Great Careful
- Fair Clever
- Fair Flashy
- Great Forceful
- So-So Quick
- Fair Sneaky

Gifts

Skull - Archaeologist
 Gorgeous
 (Focus when talking to people)
 Strong Material
 (Focus when lifting and hitting bare-handed)
 Extras that give Heroes special abilities and advantages

Troubles

On the run from Flathead slavers
 Sunlight shines through his faceted body and blinds people
 vain - likes to pose and remind people of his shiny and sparkly body.
 Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

- Automatically succeed with style on an unopposed roll instead of rolling the dice.
- Get an automatic +4 result without rolling the dice.
- Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.
- Reroll the dice & keep the best result
- Make a change to the scene in the Hero's favor
- If you're stuck, get a clue from the Historian

Starting Story Points: 3

Notes

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The Ladder describes how good or bad your Hero is at doing different things.



Hero Record

This Hero belongs to

My Hero's name is Nia'ya and is a/n handsome young adult rain fairy wanderer
 (Name) (Adjective) (Age) (Type) (Profession)
 from The Cloud Kingdoms who can't seem to get back to the clouds
 (Place) (Does or Has Something)

Approaches

The way that Heroes do things

- So-So Careful
- Fair Clever
- Great Flashy
- Good Forceful
- Good Quick
- Fair Sneaky

Gifts

- Shameless flirt
(Focus when flirting with a pretty lady)
- Fast as a gazelle
(Focus when running quickly)
- Extras that give Heroes special abilities and advantages

Troubles

- Hates sitting still
- Flirting leads to trouble at times
- Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

- Automatically succeed with style on an unopposed roll instead of rolling the dice.
- Get an automatic +4 result without rolling the dice.
- Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.
- Reroll the dice & keep the best result
- Make a change to the scene in the Hero's favor
- If you're stuck, get a clue from the Historian

Starting Story Points: 3

Notes

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Awful

The Ladder describes how good or bad your Hero is at doing different things.



Hero Record

This Hero belongs to

My Hero's name is Dorothy Gale and is a/n energetic young human farmgirl
 (Name) (Adjective) (Age) (Type) (Profession)
 from Kansas who always finds her way into adventure
 (Place) (Does or Has Something)

Approaches

The way that Heroes do things

So-So Careful

Good Clever

Good Flashy

Great Forceful

Fair Quick

Fair Sneaky

Gifts

Tough girl
 (Focus to be Forceful when started)

Kiss of the Good witch
 Protects her from harm
 (Advantage)

Extras that give Heroes special abilities and advantages

Troubles

Honest to a fault

Has a small temper which leads her to chide people

Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

Automatically succeed with style on an unopposed roll instead of rolling the dice.

Get an automatic +4 result without rolling the dice.

Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.

Reroll the dice & keep the best result

Make a change to the scene in the Hero's favor

If you're stuck, get a clue from the Historian

Starting Story Points: 3

Notes

The Ladder

To the Moon

Monumental

Legendary

Outstanding

Superb

Great

Good

Fair

So-So

Awful

The Ladder describes how good or bad your Hero is at doing different things.



Hero Record

This Hero belongs to

My Hero's name is The Scarecrow and is a/n adult scarecrow
 (Name) (Age) (Type) (Profession)
 from Munchkin Country who likes to think
 (Place) (Does or Has Something)

Approaches

The way that Heroes do things

- Fair
- Careful
- Great
- Clever
- So-So
- Flashy
- Good
- Forceful
- Good
- Quick
- Fair
- Sneaky

Gifts

Former King of Oz
 (Focus when cleverly dealing with his former subjects)
 Sharp wit:
 The Scarecrow can have amazing flashes of insight (Focus when thinking)
 Extras that give Heroes special abilities and advantages

Troubles

Floppy and clumsy
 Afraid of Fire
 Delusion: Gets his intelligence from the Wizard's bran-new brains*
 Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points
 Automatically succeed with style on an unopposed roll instead of rolling the dice.
 Get an automatic +4 result without rolling the dice.
 Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.
 Reroll the dice & keep the best result
 Make a change to the scene in the Hero's favor
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Starting Story Points: 3

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Notes

*In some versions of Oz, this isn't a delusion. Historians are free to remove this trouble.



Hero Record

This Hero belongs to

My Hero's name is Nick Chopper, the Tin Woodman and is a/n competent (Adjective) adult (Age) tin (Type) woodcutter (Profession)
from Munchkin Country (Place) who who fights for his friends and rules the Winkies (Does or Has Something)

Approaches

The way that Heroes do things

So-So Careful

Fair Clever

Good Flashy

Great Forceful

Good Quick

Fair Sneaky

Gifts

Master of the Ax
(Focus when using his ax)

Extras that give Heroes special abilities and advantages

Troubles

Rusts solid when wet

Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

Automatically succeed with style on an unopposed roll instead of rolling the dice.

Get an automatic +4 result without rolling the dice.

Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.

Reroll the dice & keep the best result

Make a change to the scene in the Hero's favor

If you're stuck, get a clue from the Historian

Starting Story Points: 3

Notes

The Ladder

To the Moon

Monumental

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Awful

The Ladder describes how good or bad your Hero is at doing different things.



Hero Record

This Hero belongs to

My Hero's name is The Cowardly Lion and is a/n adult lion bodyguard
 (Name) (Age) (Type) (Profession)
 from Munchkin Country who roars loudly to frighten away enemies
 (Place) (Does or Has Something)

Approaches

The way that Heroes do things

- Fair Careful
- Fair Clever
- Great Flashy
- Fair Forceful
- Good Quick
- So-So Sneaky

Gifts

King of Beasts
 (Focus when dealing with animals)

Intimidating - whether he roars or just looks mean
 (Focus when Forcefully dealing with others)

Extras that give Heroes special abilities and advantages

Troubles

Shy

 Secret: Not really a coward

Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

- Automatically succeed with style on an unopposed roll instead of rolling the dice.
- Get an automatic +4 result without rolling the dice.
- Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.
- Reroll the dice & keep the best result
- Make a change to the scene in the Hero's favor
- If you're stuck, get a clue from the Historian

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Notes

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The Ladder describes how good or bad your Hero is at doing different things.



Hero Record

This Hero belongs to

My Hero's name is Toto (Name) and is a/n bright-eyed (Adjective) young (Age) dog (Type) cowardian (Profession)
 from Kansas (Place) who sticks by Dorothy and defends her no matter what (Does or Has Something)

Approaches

The way that Heroes do things

- Fair
- Careful
- Clever
- Clever
- Flashy
- Flashy
- Great
- Forceful
- Good
- Quick
- So-So
- Sneaky

Gifts

Can go unnoticed at times
(Advantage)

Extras that give Heroes special abilities and advantages

Troubles

Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

- Automatically succeed with style on an unopposed roll instead of rolling the dice.
- Get an automatic +4 result without rolling the dice.
- Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.
- Retroll the dice & keep the best result
- Make a change to the scene in the Hero's favor
- If you're stuck, get a clue from the Historian

Starting Story Points: 3

Notes

The Ladder

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Monumental
Legendary

Outstanding
Superb
Great
Good
Fair
So-So
Awful

The Ladder describes how good or bad your Hero is at doing different things.



Hero Record

This Hero belongs to

My Hero's name is _____ and is a/n _____
from _____ who _____
(Name) (Adjective) (Age) (Type) (Profession)
(Place) (Does or Has Something)

Approaches

The way that Heroes do things

- Careful
- Clever
- Flashy
- Forceful
- Quick
- Sneaky

Gifts

Extras that give Heroes special abilities and advantages

Troubles

Complications and challenges that give Heroes problems

Story Points

Give Heroes an extra edge

Using Story Points

- Automatically succeed with style on an unopposed roll instead of rolling the dice.
- Get an automatic +4 result without rolling the dice.
- Change the result of a roll up or down one level after rolling, either on your roll or a Historian's roll.
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The Ladder describes how good or bad your Hero is at doing different things.

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February 2016

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